



OPEN SAILING CANOE, PROFILE, 1993.067.0066

KEECO, 1999.007.0001

KEECO, PLAN VIEW, 1999.007.0001

KEECO, BOW VIEW, 1999.007.0001

DECKED SAILING CANOE, NOMAD, 1960.043.0001

DECKED CRUISING CANOE, VESPER, 1990.221

KEECO, BOW VIEW, 1999.007.0001

ARKANSAS TRAVELER CANOE 1976.061.0001


**ADIRONDACK
EXPERIENCE™**
The Museum on Blue Mountain Lake

SPRING 2019 NEWSLETTER

Boats built by J. H Rushton circa late 1800s



(Above) Camp Topridge P068588

NEW TEMPORARY EXHIBIT 2019

CURIOUS CREATURES: AN ADIRONDACK COLLECTION OF TAXIDERMY

This season, the ADKX will exhibit approximately 100 pieces of extraordinary taxidermy on loan from private Adirondack collections and camps as well as mounts, photographs, and manuscript materials from its own collection. This special temporary exhibit opening May 24, 2019 for one season only, will include a polar bear and black bear cub from Great Camp Topridge on Upper St. Regis Lake as well as the intriguing work of famed English taxidermist Walter Potter (1835-1918).

Two of Potter's pieces will be on exhibit at the ADKX for the first time in the United States. *Rabbits' Village School*, a section pictured here, and *Monkey Riding the Goat*.

Forty-eight baby rabbits study writing, sewing, math and music in this, one of Walter Potter's most famous tableaux. Potter made the slates (of paper), pencils, inkwells (carved from sticks of chalk) and furniture, while his wife Ann made the clothing for the sewing class.

Rabbits' Village School, 1888
Walter Potter (1835-1918)
Private collection



Taxidermy animals and animal parts have long been used as camp décor in the Adirondacks. Beginning in the 19th century, black bear skin rugs, mounted moose heads, antler footstools, and deer hoof gun racks testified to the hunter's prowess, and proclaimed man's conquest of, and superiority over, wild nature.

Mounted creatures were also considered to have educational value, and brought a sense of the outdoors inside.

The jackalope is a mythical creature created in 1932 by taxidermist Douglas Herrick in Douglas, Wyoming. In this version, a snowshoe hare (the males are called bucks) has been given a pair of white-tailed deer antlers—an Adirondack cousin of the Western original.



Hunting and fishing trophies, particularly mounted white tailed deer, are still commonplace in Adirondack camps and homes, but in the late 1800s many camp owners added an exotic note to their décor by displaying animals from all over the world: mounted lions, tigers, elephants, and polar bears; zebra and leopard skin rugs; and furniture upholstered with jaguar and cow hide. Such animal objects added to the air of exoticism created by assemblages of Japanese paper lanterns, Navajo rugs, Balinese statues, Turkish textiles and other rarities. The overall effect was that of a cabinet of curiosities—a private wunderkammer.

While some today may find these, and other mounts in the show disturbing, Curious Creatures will seek to help visitors understand the historical and social circumstances that led to their creation.

The exhibition will include taxidermy as well as advertisements, business ledgers, and period photographs of Adirondack trophy lodges, camp interiors, and taxidermists and their studios. Taxidermy and the law; hunting and fishing trophies; Adirondack style and taxidermy; natural history; beastly fables and fantasy, and taxidermy today will be among the topics covered.

▲
(Above)
"White-tailed
buck,"
21st Century
Private collection

IN THE NEWS:

ADIRONDACK EXPERIENCE RECEIVES \$60,500 CLIR DIGITIZING GRANT

The Adirondack Experience (ADKX), recently received a \$60,500 grant from the Digitizing Hidden Collections program of the Council on Library and Information Resources (CLIR), an independent, nonprofit organization that forges strategies to enhance research, teaching, and learning environments in collaboration with libraries, cultural institutions, and communities of higher learning. Past funding from CLIR has supported the cataloging and digitization of more than 15,000 images from the museum's photograph collections.



Map of vein of iron ore adjoining the village of McIntyre Essex County New York belonging to the Adirondack Iron and Steel Co., by Ebenezer Emmons, 1840. 15 in. x 22 in. Adirondack Experience Library. General map collection #0390. In the public domain.

“We are thrilled to have secured another much-coveted grant from CLIR. In 2018, CLIR received no less than 101 grant applications from major institutions throughout the US. Only 17 of those requests were funded, underscoring the national significance of ADKX’s research collections” said ADKX Executive Director David Kahn. With this grant, ADKX will digitize 1,308 maps of the Adirondack region in New York State, dating from 1703 to 2004. The maps show roughly 300 years of human impact on the park, charting the growth of communities, the development of roads and railways, the exploration of the Park’s wild spaces, and the exploitation of the region’s natural resources.

Roughly half of the maps to be digitized are unique manuscript maps drawn from three 19th- and 20th-century industrial collections; the Finch, Pruyn Paper Company records, the Emporium Forestry Company records, and the McIntyre Iron Works records.



▲ (Above) Map of Property of the McIntyre Iron Company in the Counties of Essex and Franklin, New York, by McIntyre Iron Works [corporate author], 1925. 32 in x 34 in. Adirondack Experience Library. McIntyre Iron Works records (MS 65-27), Box 2 #24. Copyright undetermined.

◀ (Left) Main Routes of Travel in the Adirondack Mountains of the New York State Forest Preserve, prepared by the Conservation Commission, State of New York. Compiled by A. S. Hopkins, 1919. 11 ½ in. x 14 in. Adirondack Experience Library. General map collection #0275. In the public domain.

Created by these lumber and mining companies in the course of daily business, the maps document not only the geographical landscape of the Adirondacks, but also how that environment was exploited for its natural resources in the 19th and early 20th centuries. With cut records showing which trees were felled throughout the Adirondack forests, railroad surveys plotting routes to ship out raw materials, and mining maps showing where workers would pull ore from the ground, the maps vividly show how natural resources were harvested to feed the demands of an industrialized nation.

Once digitized, the maps will be shared online with researchers, students, historians, and the general public through ADKX’s Past Perfect catalog, and will also be shared with the consortium catalog New York Heritage. Metadata on New York Heritage is also harvested by the Digital Public Library of America and will expose these collections to a national audience. These maps will illustrate for researchers the ways that the forces of human intervention and industrialization have shaped one of America’s largest wild spaces—New York’s six-million acre Adirondack Park.

NEW TEMPORARY EXHIBIT 2019

PRIVATE VIEWS: COLLECTING THE ADIRONACKS

Adirondack Experience is showcasing 19th-century Adirondack landscape paintings from private collections in 2019. This is a rare chance for the public to see more than 40 works by important American artists including Samuel Colman, John Lee Fitch, A.F. Tait, John Frederick Kensett, Thomas Addison Richard, George Bacon Wood, Roswell Morse Shurtleff, George Herbert McCord, William Trost Richards, and Levi Wells Prentice, among others.

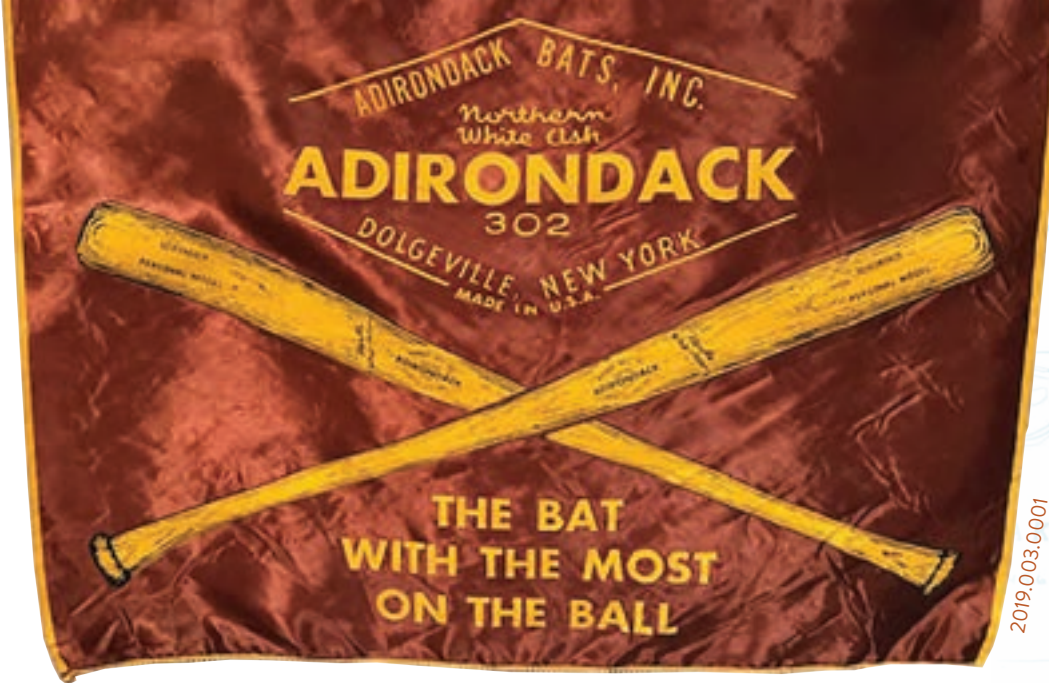


The exhibit will also feature paintings from the museum's own collection, all once in private hands, to examine the role of private collectors in fostering, preserving, and ultimately making public America's artistic heritage. The exhibit will explore the role of patrons in the life of 19th-century artists; the places Adirondack landscapes were displayed, and to whom; and how these images shaped an urban discourse about the value of nature and wilderness and helped create a unique sense of place in the Adirondacks.

Each collector will have an opportunity to "speak" via label text, to share with the viewer why their Adirondack paintings are important to them. Visitors will also be asked to share their own aesthetic and emotional response to the paintings on exhibit.

▲ (Above) Private Collection—Boillot Family
Islands, Blue Mountain Lake
Levi Wells Prentice
Oil on canvas L2018.001.0002

◀ (Left) Adirondack Experience Collection
A Twilight in the Adirondacks, 1864
Stanford Robinson Gifford (1823–1880)
Oil on canvas 1963.124.0002



COLLECTIONS: RECENT ACQUISITION BATTER UP! ADIRONDACK BATS, INC.

With spring comes the beginning of baseball season and when many players pick up their bats, they will reach for an Adirondack bat. Adirondack Bats, Inc. was established in the 1940s in Dolgeville, NY, in Herkimer County.

“The Bat with the Most on the Ball” was made from white ash, dried in a kiln before being machine-turned, sanded and polished. Bobby Thomson used an Adirondack bat in “the shot heard round the world” in the 1951 National League Championship; Willy Mays used one for his 600th home run; and Reggie Jackson, Mike Schmidt, Willie McCovey, Mark McGwire and Roberto Clemente used only Adirondack bats.

Baseball bats are still made in the old Dolgeville plant, now under the Rawlings trademark. The invasion of the emerald ash borer, which targets ash trees, has made inroads into the forests that supply the wood used in the factory. More bats are now made of maple and birch, and the company has been

forced to look beyond the region for an insect-free supply of white ash. Still, the Dolgeville operation produces several hundred thousand bats each year, many for major league players.

The Adirondack Experience has recently acquired a banner advertising Adirondack Bats, Inc., from 1958–1959, a gift from museum Trustee Jeff Robillard. The banner features images of the company’s iconic bat, made with wood harvested in the southern Adirondacks and the Mohawk Valley. The museum also has an Adirondack bat, a 1960 model designed for Little League play, on exhibit in *Work in the Woods: Logging the Adirondacks*.

IN THE NEWS WORKING TOWARD A WELCOME ADIRONDACK EXPERIENCE

Adirondack Experience is working with partners throughout the region and nationally to foster a community that is more inclusive and equitable to all. We are pleased to bring back our Mohawk and Abenaki Art Market in 2019 and to collaborate with members of the region’s indigenous societies to raise awareness of their history within upstate New York.

The museum, in partnership with the human resources consulting group, Adirondack Diversity Solutions, will also be hosting summer diversity fellows—six college students from underrepresented communities who have an interest in the museum profession. All six fellows will participate in formal presentations and Q&A sessions with the heads of six major ADKX departments: curatorial, public programming, K-12, exhibitions, development, and marketing. In those sessions they will learn about overall museum operations and also work with departmental staff on a project with a specific outcome that will be realized by the end of the 10 week fellowship. In addition, fellows will partake in weekly mentoring sessions and community engagement opportunities led by Dr. Donathan Brown and Cindy Rodriguez of Adirondack Diversity Solutions.

Adirondack Experience will additionally be the first cultural institution in upstate New York to be certified as sensory inclusive. We are excited to further our commitment as a regional leader that treats everyone with respect and dignity.



DONOR PROFILE

REMEMBERING A RUSHTON, AN ADKX FRIEND & SUPPORTER

On December 26, 2018, Geraldine (Jerry) Rushton passed away at the tender age of 97. Jerry's late husband, Paul, was the grandson of the great boatbuilder J. H. Rushton. While all boats in the museum's collection have stories to tell, Jerry was passionate about keeping the story of the Rushton boats alive.

For twenty years, she made modest annual contributions toward the boat collection in memory of her late husband, Paul. In 2017, she gave much more than a modest contribution, sending \$20,000 toward the conservation of the Rushton boat collection at the museum. Allison Warner, boatbuilder-in-residence at the Adirondack Experience, said this about the Rushton boat collection, "J.H. Rushton made some of the finest traditional small craft for paddling, rowing, and sailing. Thankfully, his legacy is preserved and appreciated at the

Adirondack Experience, where his boats serve as inspiration to current and future users and builders of small craft."

Over the years, Rushton family members made the pilgrimage from California to northern New York for the Canton Canoe Weekend in early May and the Rushton Memorial races. On these trips, many family members would include a stop at the museum to see the Rushton boats in the collection and chat with curators and other staff. Jerry's last visit to the museum was in 2007.



Decked sailing canoe NOMAD 1960.043.0001

Open sailing canoe 1956.61.4

Hallie Bond, the museum's boat curator at the time, and Sarah Lewin, Director of Institutional Advancement, took Jerry and her son Dick and his wife, Sherree, on a private tour of the boat collection. On that visit, as a special surprise, Jerry presented the museum with an ash splint backpack owned by her late father-in-law and J.H. Rushton's son, Sidney. Jerry included family photos with this donation, including one that depicted a young Sidney wearing the backpack while hiking with his father.



David Kahn visits Dick Rushton and his mom, Jerry, at their home in California, 2014.

As Jerry became less inclined to venture on long trips east, she continued to stay in touch with staff, writing notes when sending her annual donation and, in recent years, calling to chat and find out what's new at the museum. Executive Director, David Kahn, had the opportunity to meet Jerry in California in 2014, and Sarah Lewin recalls her last chat with Jerry, three weeks before Jerry died, as a bright spot in the day with lots of laughs and stories. The museum is proud to collect, preserve, and share the work of great Adirondack artists, craftspeople, and builders with the public. The connection from the past to the present with current family members of these "greats" enriches the stories that the museum shares.

KEEGO, plan view, 1999.007.0001

RUSHTON BOATS – INTERESTING FACTS FROM THE ADKX:

- Rushton's career began in 1873 when he built a boat for his own use. When a friend asked to purchase it, Rushton built another, and launched a boat-building business selling boats to a national clientele.
- From that point on, Rushton built paddling and sailing canoes, row boats, sailboats, and electric launches.
- Rushton received a request for a boat weighing no more than 20 pounds in 1879, to be built for writer George Washington Sears, better known as Nessmuk. The resulting boat, the Wood Drake, was 10 feet long and weighed only 17 pounds.
- Rushton later made a smaller boat for Nessmuk, the Sairy Gamp, in 1882. Named for a character in a Charles Dickens novel, this 9-foot boat weighed only 10 ½ lbs. It is on exhibit in Boats and Boating.
- There are 31 distinct types of boats made by Rushton and his shop within the museum's boat collection.

WINTER AT THE ADKX

It's full steam ahead for opening day on Friday, May 24th. Here's some of what we've been up to:



COMMUNITY EVENTS

ADKX staff, family and friends built a float and paraded around Lake George and Saranac Lake Winter Carnivals.



PREPARING FOR OUR TWO NEW TEMPORARY EXHIBITS

Doreen (Conservator & Collections Manager) dismantles the current and begins installation of the new.



SNOW-COVERED CAMPUS

A beautiful blanket of snow covers our campus during these chilly months, making the buildings look especially picturesque. It's most definitely an Adirondack Experience winter wonderland!

EMPLOYEE NEWS

A FOND FAREWELL TO OUR MEMBERSHIP COORDINATOR

Camille Nerney joined the staff at the Adirondack Experience in the winter of 2015. Little did she know she would be taking 3,200+ members through an institutional name change, a major anniversary, and the opening of the largest (and most fantastic) exhibition the museum has ever witnessed.

Camille handled her role in moving the museum through each of these major milestones beautifully, along with all of the day-to-day tasks related to caring for thousands of passionate members. Implementing a two-year membership in 2017 also came under Camille's reign and is quickly becoming a popular choice among members.

Camille is stepping down after a whirlwind four years and all of us at the museum tip our hats to this well-organized, always cheerful, and great team member. We thank Camille for her dedication to the Adirondack Experience and her stewardship of thousands of members.



Left to right: Diane S., Sarah L., Camille N., Ashley S., Elise D.

UPCOMING 2019 SEASON

MARK YOUR CALENDARS!

- ▶ **FRIDAY, MAY 24TH**
Opening Day
- ▶ **SATURDAY, JULY 20TH**
Made in the Adirondack
North Country Fair
- ▶ **SATURDAY, JULY 27TH**
Benefit Gala, Auction &
Harold K. Hochschild Award
- ▶ **JULY–AUGUST**
Monday Evening Lecture Series
- ▶ **SATURDAY & SUNDAY,
AUGUST 9–10TH**
American Mountain Men Rendezvous
- ▶ **SATURDAY, AUGUST 17TH**
NEW Rolling 'Round the 'Dacks
- ▶ **SATURDAY, AUGUST 24TH**
2ND ANNUAL Mohawk
& Abenaki Art Market
- ▶ **SATURDAY & SUNDAY,
SEPTEMBER 7–8TH**
Rustic Furniture Fair
- ▶ **FRIDAY, SEPTEMBER 13TH**
Antiques Show Early Buying Event
- ▶ **SATURDAY, SEPTEMBER 14TH**
Antiques Show & Sale
- ▶ **SUNDAY, SEPTEMBER 29TH**
FallFest
- ▶ **MONDAY, OCTOBER 14TH**
Closing Day



2019 CAMPAIGN

Since its inception, the ADKX has offered a unique experience unlike any other. With this season's campaign, we are inspiring visitors to re-imagine their museum experience, as it is anything BUT your typical destination!



NEW 2019 VISITOR GUIDE

Download it at theADKX.org

Give the Gift of ADKX Membership. Perfect for family, friends, and colleagues! Call (518) 352-7311, ext. 181 or 112, or visit theADKX.org/join-support/support-our-mission/

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EXPERIENCE™**

The Museum on Blue Mountain Lake

Adirondack Historical Association

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Blue Mountain Lake, NY

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A portion of the museum's general operations is made possible by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.