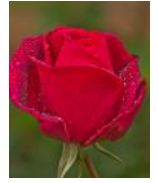




The Cobblestoner



Annual Patriotic Service Returns—Sunday, July 4

In This Issue

Patriotic Service	1
Open House	1
Looking Back	2
Board of Trustees	2
Pat Greene Art Class	2
Grantors	2
Membership	3
Quilt Q & A	4
Donors	5
Ontario County	6
Membership Dinner	6
Dating a House	7
Events for 2021	8
Gaines District Schools	9
Schoolhouses (Cont.)	10
Vagg House	11
Membership Form	12



Calling all “Yankee Doodle Dandies!” Everyone is invited for a Fourth of July celebration at the Cobblestone Museum on Sunday, July 4 as we invite all of our members and friends to the Annual Patriotic Service to be held in the Cobblestone Universalist Church beginning at 11 am. The service will be led by Cobblestone Board Member, Rev. Don Algeo of the Gaines Congregational Church, and will include patriotic readings and reflections. Local musician, and Cobblestone Board Member, Maarit Vaga, has arranged the musical elements of the celebration.

Following the service, everyone is invited to stay for an old-fashioned 4th of July picnic, on the side lawn (or Proctor Room in the event of inclement weather). Bring a lawn chair or blanket to enjoy what we hope will be beautiful weather. We’ll have plenty of hot dogs, served hot, right off the grill, along with traditional picnic fare. And then, wash it all down with a glass of homemade lemonade, served ice cold.

This event is free of charge, but a free-will offering will be collected to defray expenses for the Cobblestone Museum. Plan now to join us on Sunday, July 4.

Open House at Cobblestone Museum—Sat. July 17



The Cobblestone Museum is joining forces with Upstate Bottle Return to host a special fundraising event at the Museum on Saturday, July 17 from 10am-3pm. Everyone attending this

unique event is asked to bring along their empty cans and bottles as a donation to the Museum. Upstate Bottle Return will have a truck and attendant stationed here throughout the day to make it easy and painless. No need to count or handle your empties. Upstate is donating the full refund for all bottles and cans collected to the Museum. All of our buildings will be open without charge for this “Open House” style event. You can visit any or all of

our buildings, including the new Vagg House, 1920s home. While at the museum, be sure to watch the artisans at work in the Blacksmith Shop and Print Shop.

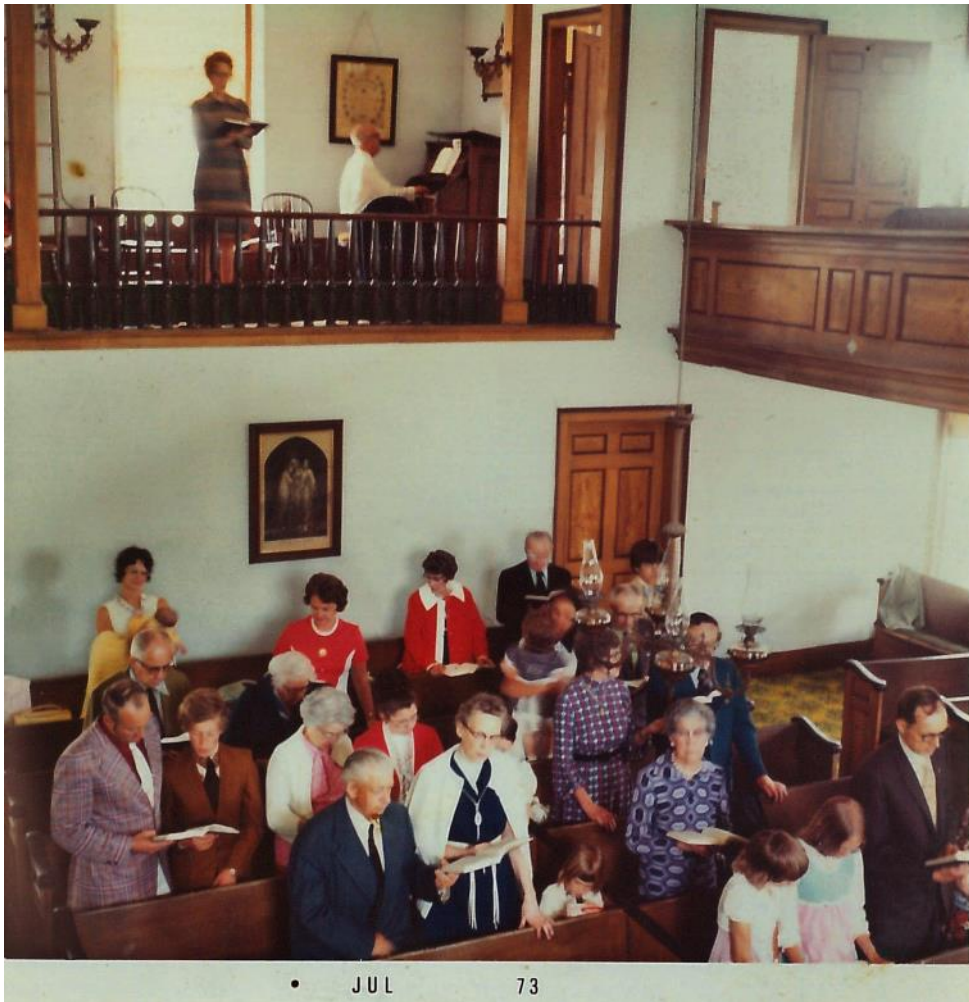
Dubby’s Wood Fired Pizza will be on site with their special wood fired pizza oven to cook and slice your individual pizza for lunch. We are looking forward to your visit!

PS. We are also pleased to let you know that you can take your empty cans and bottles to any Upstate Bottle Return site at any time and just mention the Cobblestone Museum and the full proceeds will be donated to the Museum’s fundraising account. Once again, no need for you to count or handle your returns. This will go a long way in helping us throughout the year.



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Looking Back—July 1973



This photo was taken at the annual Universalist Service at the Cobblestone Church in 1973. The couple in front with a granddaughter are Charles and Hannah Thompson. Next to them is Bess Brown. Mrs. Thompson was the Cobblestone Society's first Treasurer and served in that capacity for several years. Others in the photo include: John Pratt, Bob and Chuck Trolley, Grace Williams, Al Raymond, Rance Wright, Arthur Layman and David Hoffman. In the organ loft are Olive Layman, soloist; and Bernard Lynch, organist.

Summer Art Class with Pat Greene



Saturday, July 24, 9am-1pm. Later Classes TBD.

We are pleased to announce that the Cobblestone Museum is once again collaborating with local artist Pat Greene to offer a series of oil and acrylic painting classes. The first class will take place at Robin Hill Preserve in Lyndonville, on Sat., July 24, from 9am-1pm.

The subject matter of the classes will feature clouds, foliage and water which are all affected differently by light. Pat will break down the components of landscape to better understand the distinct challenges of rendering a realistic portrayal of each. Ultimately, by direct observation, an artist can see more accurately that which the camera doesn't capture or inherently distorts.

Pat will provide a list of supplies needed for outdoor painting. The cost is \$25 for Cobblestone Museum members and \$30 for all others. An art exhibit of student work will follow later in the year at the Cobblestone Museum. Please call the Museum at (585) 589-9013 to reserve your place in the July 24 class.

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The Legacy Society—Planned Giving Providing for the Cobblestone Museum's Future



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Q & A Session with Independent Scholar, Lynne Zacek Bassett



Museum Assistant Director Sue Bonafini (left) chats with upcoming program speaker, Lynne Zacek Bassett, about Lynne's passion for textiles.

On October 7, Lynne Zacek Bassett will present a virtual lecture via the Zoom platform titled, "*With Womanly Weapons Girt: Women's Voluntarism & Quilts in the Civil War*." I connected by phone with Lynne recently and asked her a series of questions about herself, her career, and the upcoming program.

Q: I read somewhere that you've had a fascination with quilts since you were very young. Tell us at what age, and what would you say triggered your interest?

A: *The Little House* books by Laura Ingalls Wilder were a big inspiration. I recall my mother reading those stories to me, until I was able to read them on my own. The clothing descriptions and how things were made some 100 years ago fascinated me. In *Little House in the Big Woods*, there's a description of a Dove-in-the-Window quilt block, which intrigued me, and may have been the first real spark of my interest in quilts.

Lynne's mother was a seamstress or "sewist" if using today's vernacular. She was handy with a needle whether for sewing, knitting, crocheting or embroidery. Lynne received her first hand crank sewing machine at about six years old. She was able to make an outfit for her doll, and adds, "Fabrics evoke memories," as the velvet fabric (from the flower girl dress worn at her cousin's wedding) used for that first project does for her.

Q: You are a self-described historic costume and textiles historian. Can you share what studies or role models led you down this career path and why this title best describes your work?

A: The career path opened itself before me. My intent was to become a museum curator. I was an American Studies major at Mount Holyoke College, which included history, art history, religion and literature. All intertwined, it served as a perfect base for what I do now. I gained practical experience at Mount Holyoke's Art Museum as an intern for three years, as well as gaining experience as an intern at a number of museums including Historic Deerfield. I was fortunate early on to be hired at the Connecticut Historical Society as an assistant to Nancy Rexford, a fashion historian and consultant who became my mentor.

Lynne followed all the advice Ms. Rexford dispensed, including obtaining her Master's Degree in Costume & Textile History at UConn, and joining the Costume Society of America. All of these experiences added to her knowledge and left her "wanting more." Her subsequent experience as the curator of collections at Historic Northampton (which has a large and important costume collection) and then as the curator of textiles and fine arts at Old Sturbridge Village provided invaluable practical experience.

Q: Your lecture, "*With Womanly Weapons Girt: Women's Voluntarism & Quilts in the Civil War*" will examine quilts and textiles from that era. Why did you choose the phrase that appears in quotation marks, and can you give our readers a preview as to why quilts and textiles held such significance?

A: The phrase comes out of a period book honoring the contribution of women's work during the Civil War. Women considered themselves at war as well. Some soldiers' aid societies called themselves a "Needle Regiment," using militaristic phrasing. They felt they were fighting on the home front to support their brothers on the battlefield.

Textiles were integral to every aspect of the war. Quilts brought comfort, tents offered protection, flags and uniforms identified "who was who," bandages wrapped wounds, and blankets wrapped corpses. Studying the war through textiles touches on every aspect of its history, the battlefield and the home front. And basically, at the root of the war was cotton. The Civil War is usually studied from the point of view of soldiers, military leaders, and politicians. But, the war could not have been fought without textiles, and the work of women on the home front to supply soldiers with the textiles they needed (along with food and medical care) required enormous community effort.

Q: When viewers tune in to your virtual lecture on October 7, in a nutshell, what can they expect to see and learn?

A: I have lots of pictures from the period, illustrations and photos, and images of extant quilts. The first half sets the scene as to what women did, how they organized, and how they made it happen. The second half focuses more specifically on quilts.

Be sure you've marked your calendar to join us this fall to hear Lynne's virtual lecture at 7pm on October 7. Full registration details will be announced in September. Limited seating will be available to view the program at the Cobblestone Church.



Image courtesy of the Connecticut Historical Society. Quilt made by Martha Moore Baker, New Hartford, CT, c. 1861-1865

Donors and More!

Many thanks to our members & friends who have made donations to the Cobblestone Society since our last issue of *The Cobblestoner*. Many people kindly donated items, finances, in-kind services, or artifacts to help the Museum continue to grow.

Mark Bower	Victoria Christopher	Alexandra Krebs	Brad Ryan
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Capital Fund Drive for Vagg House

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A Cobblestone Sampling of Ontario County By Richard Palmer



The Rippey house at 1227 Leet Road, Town of Seneca, was built in 1854 for John and Mary Rippey. The main house was built in the Italianate style and the wing is of Gothic Cottage design.



This house at 2464 Gotham Road features a three-part Venetian or Palladian window popularized by John Nash, the famous Regency Style architect in Great Britain in the early 19th century.



The distinctive Hawks House, 988 Route 96, Phelps, north side, is a Gothic Revival house built for Benjamin F. Hawks in 1848. It was constructed of red, water-rounded cobbles brought from Lake Ontario near Sodus Point. The design was championed by A.J. Downing, a noted architect of the day. The cobblestones, laid diagonally, were sized by dropping them through holes in a small plank. The louvered shutters on this house are original.



The Barden family owned a large swath of farmland between Seneca and Canandaigua Lakes which overlapped the border of Ontario and Yates counties. The Levi Barden home was built in 1836 and is on the National Register.

Save the Date for Our Membership Dinner–Wed., September 15



Make plans to join us for the Cobblestone Museum's third Membership Dinner to be held on Wed., Sept. 15 from 5-9pm at the Carlton Recreation Center. We will once again feature an enjoyable evening with fine food prepared by Zambistro and a host of baskets, raffles and auction items. Purchase your Early Bird Tick-

ets now to be entered into a special raffle just for members who purchase their tickets by August 1st. Tickets this year are \$40 each. A ticket order form is included on the back page of this newsletter. For more information email director@cobblestonemuseum.org or call Doug Farley at (585) 589-9013



Clarkson Town Garage, early 1900s post card, L-R Town Hall, General Store & H. E. Hamil Carriage Shop

William Aeberli (1925-2011) wrote a series of articles entitled, "Cobblestones Along the Ridge" for the Brockport Post in the 1970s. This article was published on Christmas Eve, 1975.

How do you determine the age of cobblestone walls if dates are not available? For a background, we first should become familiar with the cobblestone era, which involves a period of 40 years. Then, after taking notes of construction and material of a specimen in question, we can approximate the age by dividing the 40-year period into three parts: Early: 1825 to 1835, Middle: 1835 to 1845, and the late Period: 1845 to the Civil War years.

Since each of these periods is a rather distinct division within the four decades, we can discover with little scrutiny a progression from early period rough forms to intricately laid up walls by the late period. The simplest of wall formations or crude courses of stones must always belong to the early period. The dividing line between early and middle becomes evident after the rural masons began projecting cobblestones more outwardly from the face of the wall or mortar.

Also, middle period masons were more selective in their displays of stones, compared with the use of larger stones of various shapes and color by the early period masons. Although the three periods overlapped in various regions where cobblestones are found, the middle period was the most prolific in the laying up of various rustic and artistic designs not common to early work. Also noteworthy is the beginning of the use of smaller and smaller stones which made more courses (rows) to the quoin or corner stone.

The middle period was the great "cobblestone building boom" consisting of a wide variety of cobblestone architecture and the introduction of the horizontal and vertical mortar joints. Yet, the middle period masons retained the rustic quality of wall formation characteristic of the early period.

When we come to the distinction between the late period and the previous two periods, the line again is drawn between the functional wall of the past and the intricate workmanship attributed to the year after 1845.

The late period was the "Renaissance" of the cobblestone era and the workmanship, although a thing of beauty, was much more time consuming. It isn't difficult to spot a late period wall with or without sunlight. Late period workmanship lends to give off a sheen when bathed in sunlight. There is little shadow ef-

fect from the intricate work, and the rustic quality of early and middle period walls generally has been lost.

Late period veneers consist of many courses of very small, lakewashed and water rounded stones in various designs. And, a careful study of these walls seems to interpret a great concern for artistry.

Now our cobblestone venture becomes problematic. Regardless of the three periods, it is much more difficult to date cobblestone walls that were not laid up for dwelling places. For instance, when laying up walls throughout the three periods, few masons afforded the same efforts of artistry as would have been done for a house.

After much time (often years) spent in obtaining and sorting the material, the best of the stones were not assigned for outbuildings such as barns, smokehouses, spring houses, wood sheds, carriage houses and so on, although a few exceptions can be found. Then again, we must figure the availability of cobblestone material at hand after the initial work on the original house was completed. Thus, we often find that additional wings were erected with either flat fieldstones or a rougher form of cobblestone.

Dates are a wonderful thing and they do tend to make the historian lazy. However, without them, we have a chance to deeply explore the wonderful art of cobblestone architecture. There are times when we find an artistic touch here and there that reveals something, that bear likeness to the artistry of period masonwork when dates are missing.

The old time rural mason, simply by nature, often reveals a time period by his workmanship and trowel marks, even when laying up walls for outbuildings. In this case, the material used is not a drawback to anonymity. These tell-tale signs help to compute the approximate years the wall was erected. But deep into our 20th century, we must admit a chance for error!

One local specimen is at Clarkson Corners, where early brick dwellings in the immediate surrounding area took precedence over the cobblestone wall. Directly across the road from the Clarkson Post Office, an original cobblestone blacksmith shop was noticed by the author's wandering eye. It is a rough form of cobblestone, characteristic of the early period.

Upon study, we shall find that the mason used large cobblestones which only allowed space for two or three courses to a quoin. But there is not an overall crudeness or a complement of flat stones so indicative of the early period. In fact the wall facing the south is more exacting than the north wall.

It is obvious that the mason was engaged in a functional task, yet he troweled crude mortar joints from the middle of the north wall upwards, leaving the bottom portion to the ground void of extra workmanship. So, we have a touch of both periods – Early and Middle. We date the building as being constructed in the 1830s or middle period work.

Nonetheless, Ray Tuttle says the building was a carriage shop before the turn of the century, operated (in order) by Flagler and Oeligh; Will and Harley Hamil; and Hixon and Costello. During the 1940s and 50s, it was an auto repair shop run by Burton Earley. At present (1975), the Corner's only cobblestone edifice, long since bearing periodic repairs with non-related materials is owned by the town and used for storage.

Cobblestone Museum Events 2021

Editor's note: Our Event List for 2021 is a work in progress and subject to change depending on health requirements, etc.

Exploring the Cobblestone Museum Online—Feb. 1-Dec. 31, 2021.

The Museum will expand its online presence using six -10 live streaming presentations focusing on particular artifacts in the Museum's collection. Several episodes have been produced during the Covid-19 pandemic with great success. This series will build on that success and provide arts & cultural content for those who do not wish to participate face-to-face.

Corning Museum of Glass Bus Trip—TBD

Enjoy a full day excursion to Historic Corning and learn about the history of glassmaking at the Corning Museum of Glass.

Luncheon is Served at the Vagg House—TBD

Our members and their guests are invited to enjoy a special luncheon with finger sandwiches and tea at the Vagg House. A tour of the house will be included. A free-will donation will be accepted. Special repeat events will be scheduled as needed to meet the demand.

Cobblestone Patriotic Service—Sun. July 4 (11am-2pm)

Come out and celebrate the 4th of July with patriotic songs and readings at 11am. At noon we will welcome all for a picnic lunch on the side lawn. Enjoy a hot dog right off the grill. A free-will donation will be received.

Open House at the Cobblestone Museum—July 17 (10am-3pm)

Your empty bottles and cans will be your admission to this open house event, with free admission to all of our Museum buildings. Dubby's Wood Fired Pizza will be preparing lunch.

Plein Air Painting Class with Pat Greene—First Class Saturday, July 24 (9am-1pm.) Later Classes TBD.

We are pleased to announce that the Cobblestone Museum is once again collaborating with local artist Pat Greene to offer a series of oil and acrylic painting classes. This year, the series will be taught outdoors at local scenic venues around Orleans County. The individual site itself will serve as the background for the painting session. The subject matter of the classes will feature clouds, foliage and water which are all affected differently by light.

The July 24 class will take place (weather permitting) at Robin Hill Nature Preserve in Lyndonville. Students will supply some of their own materials. Pat will provide a list of supplies needed for outdoor painting. The cost for each session is \$25 for Cobblestone Museum members and \$30 for all others. An art exhibit of student work will follow later in the year at the Cobblestone Museum.

Celebration of Life—Sun., Aug. 8 (1pm)

The family of Al Capurso would like to invite all of Al's friends to a Celebration of Life at the Gaines Basin Schoolhouse.

Cobblestone Trivia Night Series—TBD

Maarit Vaga will emcee the Cobblestone Museum's own Trivia Night series. An alternative Zoom format will be available for those who cannot attend in person.

Victorian Mourning Art Online Exhibit—Sept. 1 – TBD.

An online exhibit will be created to showcase mourning art prominent in the late 19th century in America. Many pieces from the Museum collection will be featured including objects that display the motifs of angels, wreaths, pillows and lambs. One of the most unique artifacts is a beautiful tombstone donated to the Museum by the Memorial Art Gallery in Rochester that depicts a stand of weeping willows and an obelisk pointing to heaven.

Cobblestone Membership Fundraising Dinner—Wed., Sept. 15 (5-9pm)

Join us for our third Membership Dinner at the Carlton Recreation Center. This signature event will be catered again by Michael Zambito. There will be live and silent auctions and several raffles throughout the evening.

Fundraising Concert II—TBD

Join us at the Cobblestone Church for a reprise free concert featuring our fiddler friends, "Elderberry Jam." A free-will offering will be accepted. This concert will also be live streamed for those who cannot attend in person.

Old Timer's Fair & Antiques Appraisal—TBD

Our museum will come alive with artisans and re-enactors as we recreate the feel of Orleans County life in the 19th century. Free Admission. An antique appraisal service is also available for a small fee per item. A **Chiavetta's Chicken BBQ** is taking place on-site for dining al fresco (if permitted) or take-out, from 11am until 5pm or sold-out. Live streaming will also be used for those who cannot attend the festivities in person.

Cobblestone Virtual Tour of Homes—TBD

Our annual Cobblestone Tour will go virtual this year and includes 10 sites, filmed on location, and meetings with the owners. Purchase your tour booklet and internet access in advance.

"With Womanly Weapons Girt": Women's Voluntarism & Quilts in the Civil War-Virtual Lecture—(Oct. 7 at 7 pm.)

Lynne Zacek Bassett is an independent scholar specializing in historic costume and textiles. She will share her presentation via the Zoom platform. Limited seating will be available to view this program at the Cobblestone Church. Read more on page 4 in this newsletter. Full details to be announced, save the date on your calendar today.

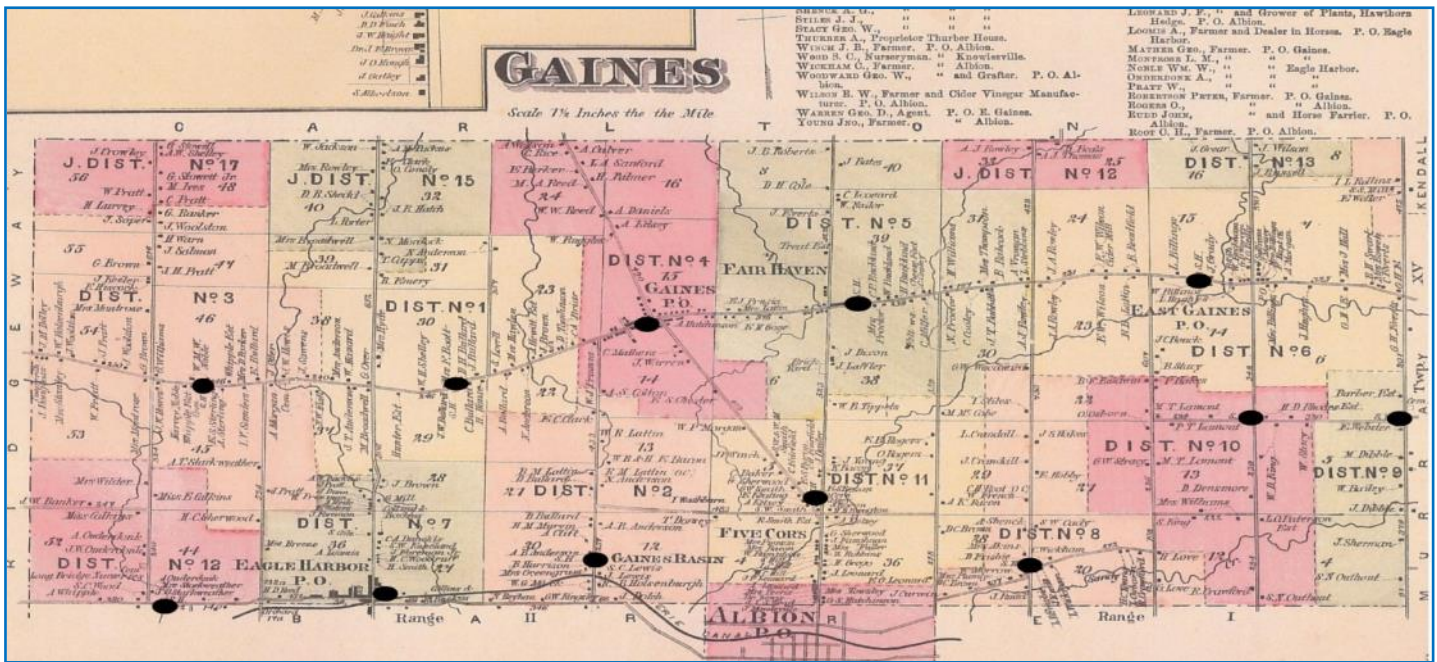
Holiday Shoppe—TBD

The Holiday Shoppe is (hopefully) back for 2021 and we look forward to displaying a huge selection of Christmas decorations at very low prices again this year.

Christmas Tour of Homes—TBD

View some wonderful Christmas displays as part of our Christmas Tour of Historic Homes. Self-drive to enjoy the outdoor spectacle of lights and decorations. A program booklet will explain the various Christmas traditions enjoyed by host families. Indoor tours may be available if permitted by health regulations.

Town of Gaines District Schools



As families began to settle in the Town of Gaines, the need to educate their children was close to the top of the list of things "to-do." By 1813, a decision was reached to organize a school. It was further agreed that Orrin Gleason would teach the children in a 12' log building on the Gates property near the corner of Eagle Harbor Road and the Ridge. A short while later, another school was opened at the Belmont property between Gaines and Childs to accommodate the children living in that area. More and more people moved into the town and an ongoing concern was to provide schools to accommodate the children who arrived with their parents. A rule of thumb was a student shouldn't have to walk more than a mile each way, to and from school. The schools were at first, very simple, sometimes just log cabins, some without such "niceties" as an outhouse. The schools used a slightly different system than used today to raise funds to pay the teacher and provide fuel for heating, a tax was placed on the families whose children used the schools.

By the mid-19th century these early crude buildings had been replaced by more substantial structures, some of which are still in existence today. Eventually 12 school districts were established in the Town of Gaines. The northern portion of Gaines was serviced by school districts in the Town of Carlton including Districts 12, 13, 15 and 17. In total, six of the 12 schools in Gaines were built with cobblestone, a statistic that appears to be unmatched by any other township. Five of the original six cobblestone schools are still in existence today.

In the early 20th century, New York State had by then established the standards that pertained to all schools in the state. Local residents lost much of their self-determination as to what was taught or how funds would be raised, with the burden of taxation now spread out over all property owners in a district, not just the families of students attending the schools.

Beginning in the 1920s, the 12 small school districts in the town were closed, one by one as "centralization" took place. By 1953, the Albion Central School District was complete and

the small districts were eliminated. A few of the old school buildings remained active as part of the larger Albion Central District. The last of the "hangers-on" was the former Eagle Harbor #7, shown below in 1953, which closed in 1963.



If you were to take a tour today and look for all 12 school houses in the Town of Gaines you could still find 11. Some have stood the test of time very well, and some are just shadows of bygone glory. Only one is completely gone.



District #1 School is a cobblestone building, located next to Frenchy's TV & Appliances at 13592 Ridge Road. Jacqueline and Bill Bixler recently acquired the District #1 Cobblestone School and are interested in restoring it.

Town of Gaines District Schools (Continued)



A sparkling gem today, Gaines Basin District #2 school, built in 1832 has become a huge preservation/restoration success story. This Cobblestone Schoolhouse just north of the Erie Canal stands as a memorial to recently deceased historian, Al Capurso, who spearheaded the acquisition of this property, and to the history con-

scious men and women of the Orleans County Historical Association who restored it to become a State and National Register historic showcase. Special thanks, as well, to Jim Panek, who donated this school-turned-farm storage building to the Association. It is the oldest documented cobbleshed building in our region.



cabin, followed by a cobbleshed building and then a wooden structure, which in later years served as a Post Office and Community Center. The cobbleshed building was torn down once the new wooden building was complete. Today, District #7 Schoolhouse is a private residence.



District #8 Rudd's Corners School at the intersection of Crandall and Zig Zag Roads, has received several additions and is used today as the Shiloh Baptist Church. The section shown above with the higher roof was the actual original schoolhouse.



District #9 on the northwest corner of the intersection of Transit and Transit Church Roads is a private home today.



District #10 located at the crossroads of W. Transit Church and Densmore Roads is found today at the Kast Farm and is used for farm purposes.



District #11 Cobblestone School at Five Corners is a private residence today. Note the date stone in the cobbleshed gable reads 1846.



Completing the tour we find District #12 on the north side of Eagle Harbor-Knowlesville Road, just east of Kenyonville Road, which has also become a home today.



District #3 Schoolhouse is located next to the West Gaines Cemetery, on the south side of Ridge Road. The current owner is restoring the building. The adjoining cemetery has been inactive for nearly a century.



Students and teachers are shown at the Gaines District #4 Cobblestone School at the corner of Routes 104 and 279 around 1905. The Trustee of this school assumed the title to the property on July 9, 1844 for the sum of \$65.



The Childs District #5 Cobblestone Schoolhouse as it appeared on April 21, 1942. The school continued for another decade and is a National Historic Landmark today. An unusual feature of the District #5 structure is that it is actually a wood plank building with a veneer of cobblesheds.



District #6 School is the only one of the original 12 district schools in Gaines that is completely gone today. It was located on the north side of the Ridge Road west of Kent Road. The structure was later used for farm storage and then was removed in more recent times.



District #7 in Eagle Harbor had at least three structures that were used as schools over the years. The first school was a simple log



Music in the Vagg House by Camilla VanderLinden

Music has been a big part of the human experience for centuries, possibly since the beginning of human existence. It brings joy, peace, excitement, comfort and expression – essentially it “moves” us and stimulates our senses. It also brings us together.

The Vagg House has several items from the 1920–1940 period, that were a normal part of many homes, providing not only entertainment but also bringing people together.



Victrola

The dining room of the house has a Victrola made by the Victor Talking Machine Company of Camden, NJ. This company had its origins when Emile Berliner invented the mass-produced flat phonograph record in the 1880s, which replaced Thomas Edison's cylinder phonograph about 10 years earlier and that could not be mass-produced. Berliner enlisted the assistance of Eldridge Johnson of Cam-

den, NJ to help him create and make a spring-wound motor for these flat records at a low cost. Johnson survived intense competition after Berliner was forced out of the market. Using Berliner's patents, he incorporated as the “Consolidated Talking Machine Company.” It was reorganized as “The Victor Talking Machine Company” in 1901. The quality of sound of these machines was not very good, but brought great pleasure to those who had one. These talking machines were operated with much “elbow grease” by using a hand crank on the side to create the disk movement. The first electric model came out in 1913 but few homes had the electricity to run them. The electric talking machines became more popular in the later 1920s.

Victor introduced the “Orthophonic” phonograph in 1925 which used improved sound technology and better reproduction. The company started putting the phonographs in credenzas, like the one in the Vagg House. Until then, the machines were placed on tabletops. This floor standing cabinet became patented as a Victrola. Cost varied and the one we have was about \$150 then, \$2250 in today's money.

Victor made an agreement with the “Radio Corporation of America” in the 1920s to use some of their electronics in Victor's products and several radio-phono combination sets became good-sellers. RCA purchased the Victor Talking Machine Company in 1929 and the new company became “RCA Victor.” It has been known as RCA Records since 1968.

Food for Thought: Records were created back in the latter 19th century and we have come full circle in the 21st century with “Vinyl.” Of course, we had to go through cassettes, 8 – Tracks, and CDs first!



Carola

Next to the piano in the living room is a Carola Child's Phonograph. It is small and is just the right size for use by a child sitting on the floor and cranking the handle to make it play. The cabinet is made of metal and made to look like wood. It is considered the “Nightingale of Phonographs” and is very rare. This particular one was most likely made in the early 1920s by the Carola company of Cleveland. It appears that this company was established in 1915 and appears to not exist anymore. Little was found in researching this little treasure that was found and donated by Bill Lattin on one of his “treasure hunts.”

With the phonograph are some records that would have been played on this small machine. They are called “Little Tots Records” with songs, games and stories for kiddies. The Regal Record Company produced these between 1920 and 1930 with “His Master's Voice” (HMV). The records are small and look like the 45-rpm records some of us had years ago.



Player Piano

The living room also houses a player piano. It is an upright and gives us the ability to play the piano by using foot pedals. Working the foot pedals causes rolls made of paper with perforations to rotate, which allows the piano to play the music without hands.

The original form was a Pianola, patented in 1897, the player piano was a cabinet which was put in front of the regular piano. Several years later, this mechanism was built into the body of the piano. This latter model is the player piano in the Vagg House. We do not know when the piano was purchased, but it was already in the house.

All kinds of music were recorded on these paper rolls. The player piano brought performances by well-known composers and performers into the home. Some of the better-known artists were Sergey Rachmaninoff, Artur Rubinstein, George Gershwin and many more. Composers could write pieces especially for the player piano and not be worried about human hand limitations. The popularity of the player piano faded away in the 1930s as the radio and phonograph came into the picture.

Information Sources: *Encyclopedia Britannica* – online, *Wikipedia*, *Victor-Victrola.com*

Cobblestone Museum Membership and Dinner

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Mailing Address _____

Telephone Number (Home) _____ (Cell) _____

Email Address (Please print) _____

_____ I am a new member _____ I am renewing _____ I am a Life Member

_____ Please contact me about volunteer opportunities. _____ I prefer an electronic newsletter.

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Free Admission	X	X	X	X	X	X	X
Free Cobblestoner Newsletter	X	X	X	X	X	X	X
Discounts on Events & Tours	X	X	X	X	X	X	X
10% Discount in Gift Shop	X	X	X	X	X	X	X
Advance Notice of Events	X	X	X	X	X	X	X
Use of Resource Center	X	X	X	X	X	X	X
Cobblestone Perks	X	X	X	X	X	X	X
Recognition in Newsletter	X	X	X	X	X	X	X
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Recognition at Membership Dinner			X	X	X	X	X
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Advertisement on Website					X	X	X
Complimentary Lunch for Two at Annual Meeting						X	X
Free Raffle Tickets at all Events						X	X
Complimentary Dinner for Two at Membership Dinner							X

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