

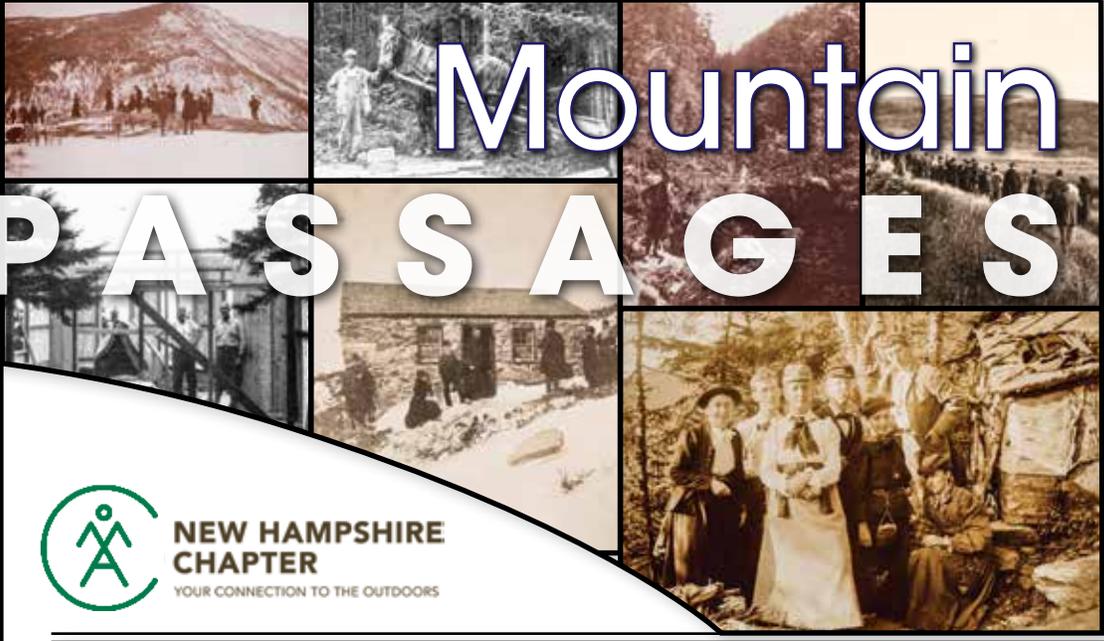
NEW HAMPSHIRE CHAPTER

100 YEARS

1921 2021

YOUR CONNECTION TO THE OUTDOORS

Mountain PASSAGES



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Landscape Artists in the White Mountains in the 1800s (Part III)

BY: BOB MCLAUGHLIN

In the Fall Issue of *Mountain Passages*, we began a review of the landscape artists of the Nineteenth Century who painted in the White Mountains. The first article discussed the lives and works of Thomas Cole and Albert Bierstadt. This review continued with consideration of the lives and work of Benjamin Champney, Edward Hill, and Samuel Lancaster Gerry. In this issue of *Mountain Passages*, we continue our review of the painters of the White Mountains focusing on the next generation of artists who painted in the Whites including Winslow Homer, William Trost Richards, and Susan M. Barstow.

Winslow Homer

Winslow Homer (1836-1910) is considered one of the greatest American painters of the Nineteenth Century. Born and raised in Boston, MA, Homer initially was trained in print making and moved to New York City in 1859. Homer became the front editor and design chief for Harper's Weekly. He became one of the most prominent illustrators of the Civil War focusing his work on portrayals of soldiers and camp life in addition to representations of combat.

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OUR MISSION

The Appalachian Mountain Club is the nation's oldest outdoor recreation and conservation organization, and promotes the protection, enjoyment, and understanding of the mountains, forests, waters and trails of the Appalachian region. AMC has more than 100,000 members, 16,000 volunteers, 450 full-time and seasonal staff. The New Hampshire Chapter is the second largest of the 12 Chapters within the Club.

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Homer, Winslow; Artists Sketching in the White Mountains (1869)

Notes from the Editor

“What a long strange trip it’s been.” Somehow, this phrase from the Grateful Dead song comes to mind when I think about the winter recently passed and the spring that has followed it. Winter started in December with some snow which was followed by an abrupt warm-up and heavy rain for the “spring floods” of December 2023. The new year dawned with bare ground and winter brought only modest snows and by early March, we were back to spring flood conditions. Then, when the winter warriors were finally about to give up the ghost, after spring had officially arrived, late March brought the most impressive snow of the year with two plus feet in the Whites. I am sitting at my computer at the end of the day after the storm and the late afternoon sun is already at work melting the snow that fell yesterday.

With this start, I will not venture a guess at what the future holds except that ultimately spring promises warmer weather, brighter sun, and a green landscape for our future and that the flow in the streams and waterfalls will be epic!

However, I can present another great issue of *Mountain Passages*.

We have a few new installments in some of our continuing series. In *Landscape Artists of the White Mountains*, we continue our exploration of the artists who made the mountains their subject with a review of the lives and work of Winslow Homer, Susan Barstow and Samuel Lancaster Gerry. We also have a new installment of *What’s In a Name?* with a continuing exploration of some of the wonderful and odd names that grace places in northern New Hampshire. Frances Richardson also continues her series on people of the White Mountain’s past with a sketch of the life of Louis Fayerweather Cutter who was the preeminent cartographer of the White Mountains.

We also have the first installment in a new series by Joe D’Amore describing his progress in becoming a qualified AMC trip leader. If you are considering making a similar personal journey or just wish to

become more qualified when venturing outdoors, we also have the announcement for the AMC NH Chapter’s Spring Workshop.

Ham Mehlman presents two articles. The first describes a publication which is no longer published but which still influences the public perception of New Hampshire, *The New Hampshire Troubadour*. The second, which is without byline, is a question and answer with Becky Fullerton, the AMC Archivist stationed at the Highland Center in Crawford Notch. Becky has been a real asset to *Mountain Passages*, and contributed an extensive article to the Spring 2022 issue. Beyond that, Becky is a great person and a talented artist. We plan to continue our series on the artists of the White Mountains in the summer issue with a presentation of some of Becky’s paintings. As an aside, Ham has agreed to take on the role of Editor in Chief for the summer issue of *Mountain Passages*. Ham welcomes submissions from any AMC-NH member who wants to contribute an article on a topic they believe relevant to the AMC-NH community. The editorial board reserves the right to decline any submission they believe inappropriate and/or edit any submission for grammar and writing style. All edits will be discussed with the author. You can send your submissions to mtnpasages@gmail.com. We welcome your work!

Rounding up this issue, we have an article from Diana Moore with a timely consideration of the *Changing Climate of Winter Hiking in New Hampshire*. We also have another poem from the pen of Joe D’Amore and another installment of *Where in the Whites?* to test your ability to identify locations in the White Mountains. Finally, John Williams provides an article on the *Red Spotted Newt* which you may see on the trails when the snow finally melts.

I hope you enjoy this issue. If you have any comments or ideas for new articles, please let us know! Don’t be shy. We are always interested in learning what our readers think.



Winslow Homer did not avoid the implications of wide scale logging operations in the late Nineteenth Century. In his painting *The Pioneer* he presents the view of woodsman with axe on his shoulder as he apparently prepares to cut down one of the two remaining trees in a logged field. *The Pioneer* is in the collection of the Metropolitan Museum of Art. Read *Landscape Artists in the White Mountains* in this issue to learn more.

What's in a Name (Part III)

BY: BOB MCLAUGHLIN

We started our exploration of the sources of the names of features in the White Mountains in the Fall 2022 issue of *Mountain Passages*, and continued it in the Winter 2022 issue. In this issue, we provide the third and probably final installment of this series.

We previously discussed mountains and features named after early explorers in the White Mountains, and continue with Mount Agassiz (2378 feet) and Agassiz Basin that were named for Jean Louis Rudolph Agassiz (1807-1873) who visited the White Mountains in 1846 and 1870. Among other things, Agassiz postulated that the land-forms of the mountains were caused by sheets of ice and not a biblical flood. Lake Agassiz, the extinct sixth Great Lake, in the Dakotas was also named after Agassiz.

Beecher Cascade was named in honor of Reverend Henry Ward Beecher, who summered in the White Mountains and who was the brother of Harriet Beecher Stowe, author of *Uncle Tom's Cabin*. Reverend Thomas Starr King was an early visitor to the White Mountains and author of *The White Hills; Their Legends, Landscape and Poetry* in 1859. King Ravine and Mount Starr King are both named for Reverend King. Church Pond is not named for a religious structure, but instead is named for the landscape painter, Frederick Edwin Church.

We all know Carter Dome, South Carter, Middle Carter, and North Carter as well as Carter Notch, but how many of us know they are all named for Dr. Ezra Carter, a Concord physician who frequently visited the White Mountains in the 1800s seeking medicinal herbs. Nearby Pinkham Notch was originally named the Eastern Pass and The Glen, but ultimately was named in honor of Daniel Pinkham who was commissioned by the New Hampshire legislature to improve the road through the Notch.

Frankenstein Cliff was not named for Mary Shelley's creature, but for Godfrey Nicholas Frankenstein, an artist who painted in the White Mountains

Some names just roll off or tangle the tongue. One of my favorites is Ammonnoosuc which is derived from Abenaki meaning fishing place and originally may have been namaos-auke, ompompanusuk, or namaos-coo-auke. There are Ammonnoosuc and Wild Ammonnoosuc Rivers and Ammonnoosuc Lake. Another of my favorites is Appalachia which is the trail head located at a former station for the Boston and Maine Railroad that serviced the Ravine House hotel. Reportedly, the name Appalachia was given to the site because of the distress of a group of boys who had been eating green apples and were suffering from "Apple-ache-ia". Whether apocryphal or not, the story is amusing. But no more so than the story of the naming of the Appalachian Mountain chain which is attributed to the name of a native American village "Apalchen." Up until 1861, it was not clear whether these mountains should be called Appalachian or Alleghany. However, following publication of a detailed study of the mountains by Arnold Henry Guyot, the name of the mountain chain became settled as Appalachian.

Many names reflect the characteristics of the feature. For example, there are at least two Avalanche Brooks and an Avalanche Falls. Avalanche in these names seems to describe a slide or land slide rather than an massive snow slide which is the common meaning of avalanche today. Bald Cap, Baldface, Baldpate all promise

mountains or hills with bare summits with excellent views. Consider also Cascade Brooks in Franconia Notch and Waterville Valley and Cascade Brook Ravine on the shoulder of Mount Adams. The name of Moat Mountain is another feature named for its characteristics, but the meaning may be obscure until the reader realizes the early residents of the area called a beaver pond a "moat" and they had to navigate around many moats to reach the mountain. "Pasture Path" near Randolph which passes through a heavily wooded area may also seem obscure until you realize that when the path was laid out it wound between the fields of farms which have long since been abandoned. Some descriptions seem ironic. For example, anyone who has hiked in the spring in the southern Presidentials would hardly agree with the name Dry River although when the flow is diminished in late summer, the name may seem more appropriate.

Other names seem to be a mistaken rendering of the original name. For example, Boy Mountain in the north may have originally been Ball or Bois mountains.

Bretton Woods is derived from the ancestral home of the Wentworth family in England, Bretton Hall. Bretton Woods was the original name of the Town of Carroll, but now is limited to the hotel and resort.

Some names are contractions of the original names. For example, Campton was originally Camp Town. The Town of Easton was originally named Eastern Landaff and Easton seems to be a contraction of Eastern with no reference to Landaff.

Other names just strike me as goofy. For one there is Chickwolnepy Brook and Chickwolnepy Mountain north east of Berlin which reportedly arises from the Abenaki word for "frog pond." For another, there is Jobildunc Ravine between Moosilauke and Mount Blue which is supposedly a contraction of the names Joe, Bill and Duncan. Then there is Tumbledown-Dick Mountain in the Mahoosuc Range. Fishin' Jimmy Trail from Lonesome Lake to the Kinsmen which is named for James Witcher, a local man who loved to spend his time wandering and fishing in the White Mountains. He died while participating in a search and rescue on Lafayette. Perhaps my favorite is the name Darby Field given to an open area in Pinkham Notch north of Jackson. While it might appear to be a field named after someone named Darby, Darby Field is really the name of the first man known to climb Mt. Washington in 1642. It is not clear whether the name of the field was a mistake or a joke but it has caused confusion and chuckles for over a century.

Some places just could not keep the same name. For example, Lonesome Lake has previously been known as Tamarack Pond and Moran Lake. Nearby, authors cannot agree how to name the two Kinsman Peaks. Some insist on North Kinsman and South Kinsman, while others are equally insistent that the proper names are South Peak, Kinsman Mountain and North Peak, Kinsman Mountain. The nearby Town of Woodstock is another example. Over its history, Woodstock has been named Peeling and Fairfield and finally settled on Woodstock in 1840.

Artists in the Whites from page 1

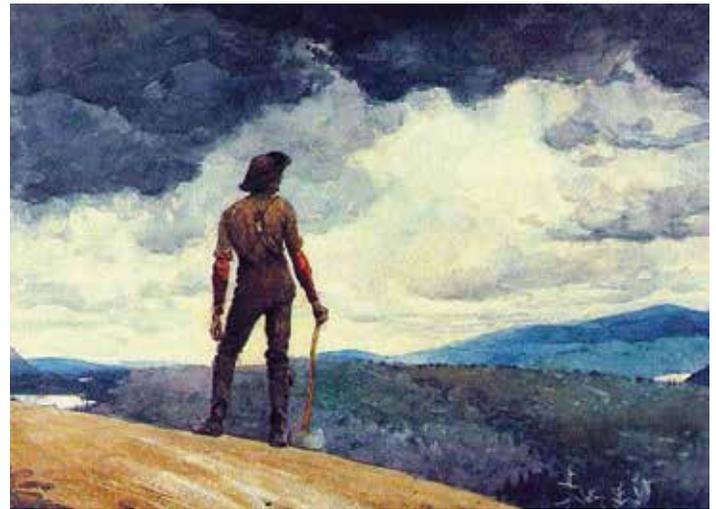
Following the end of the war, Homer turned his attention to rural scenes but continued to focus on people in the landscape. He also portrayed the landscape as it was, rather than seeking to idealize it as earlier artists had. While well respected for his massive oil paintings, starting at the comparatively late age of 37, Homer transitioned to painting primarily in transparent water color. Homer visited and painted in many regions including the English coastal villages, Hudson River Valley, the Maine seacoast and the Bahamas. It has been noted that Homer started his art by portraying the horrors of the Civil War and as he aged sought to recapture an idealized version of bucolic life before the war. That said, many of his later paintings maintained a biting sense that things were not all ideal.



While Homer's painting of the White Mountains was limited, it is significant particularly when considered together with his work in the nearby Adirondack mountains. Homer first portrayed the White Mountains in an engraved print in Harper's Weekly published on July 10, 1869. The *Summit of Mount Washington* showed two women on horseback reaching the summit and more horses and tourists beyond them with the view from the summit and the landscape in the distance reduced to mere background. Later that year, Homer painted an oil painting of the same scene Homer, Winslow; *Mt Washington* (1869) changing the focus to the pack horses without riders but retaining the two female riders in the background. Another painting *The Bridle Path, White Mountains*, portrays the female riders on a lower stretch of the Crawford Path on their way to the summit. In another painting on page 1, Homer portrays a scene of artists painting en plein air on what appears to be the summit of Moosilauke. Notably, unlike the artists we have discussed up to this point, it is clear Homer's primary interest is the people in the landscape and not the landscape itself although his paintings also successfully capture the atmosphere of place.



Homer returned to portraying the mountains of the Northeast thirty years later in the 1890s but this time he was based in the Adirondacks. While set in the Adirondacks, his paintings from this period reflect the conditions in the White Mountains as well. They also demonstrate his mastery of water colors. For example, *The Woodcutter* painted in 1891 presents a lone powerful figure in silhouette against a threatening sky painted in Payne's Gray. The woodcutter surveys an unbroken forest which soon will be lumbered. Homer balances the heroic figure of the woodsman against landscape that soon will be despoiled. In another painting of the same year, *Huntsman and Dogs*, Homer presents us with the figure of a young hunter making his way across a slope that has recently been logged. Unlike earlier painters who painted idealized scenes of landscapes before they were impacted by man, Homer focuses on the landscape as it was and how it was used.



Top left: Homer, Winslow; *The Summit of Mt Washington* an engraving from the July 10, 1869 issue of *Harpers Weekly* from the collection of *The Art Institute of Chicago*.

Bottom left: Homer, Winslow; *The Bridle Path, White Mountains* from the collection of the *Clark Art Institute*.

Top right: Homer, Winslow; *Mount Washington* (1869)

Lower right: Homer, Winslow; *The Woodcutter* (1891)

In *Campfire, Adirondacks*, Homer portrays an old guide sitting before his campfire deep in the woods. This scene contrasts with an earlier engraving by Homer that appeared in the June 25, 1870 issue of Appleton's Journal, *A Quiet Day in the Woods* which shows a dandified couple, clearly tourists, lounging on the forest floor reading a newspaper. Finally, not all of Homer's paintings focused on people. For example, his 1892 painting, *North Woods Club, Adirondacks, The Interrupted Tete a Tete* is a beautiful mountain landscape suggesting the presence of man only by the alerted pair of deer.

Winslow Homer has been one of my favorite artists since I was privileged to repeatedly visit a special exhibition of his watercolors at the National Gallery in Washington DC. I encourage you to explore his many works including his watercolors. You will be amply rewarded.

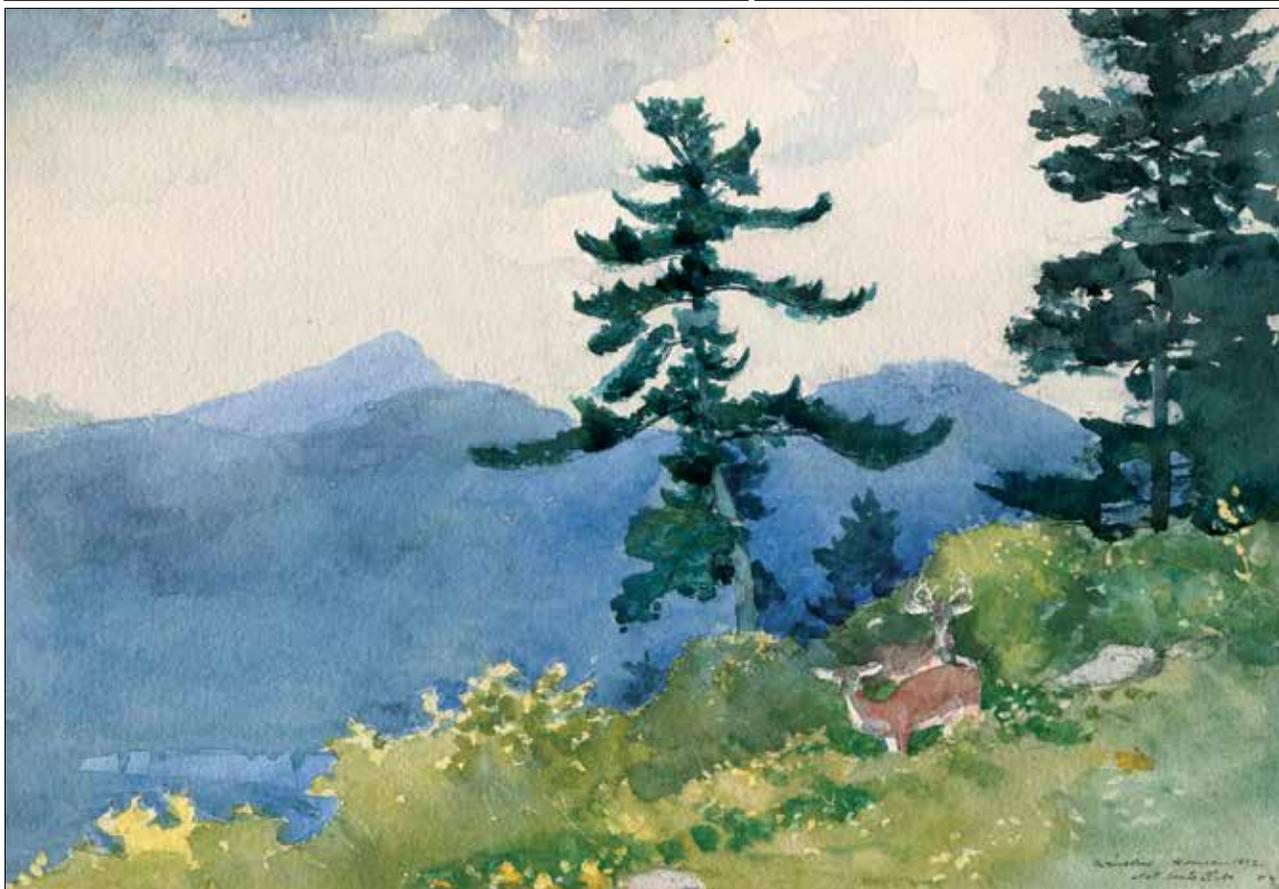
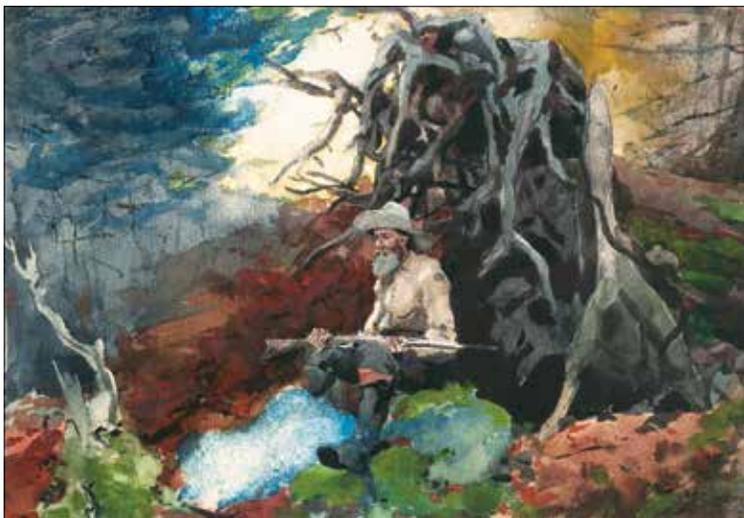
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Top left: Homer, Winslow; *Campfire, Adirondacks* (1892) from the collection of The Art Institute of Chicago;

Bottom: Homer, Winslow; *North Woods Club, Adirondacks (The Interrupted Tete-a-Tete)* (1892) from the collection of The Art Institute of Chicago;

Top right: Homer; Winslow, *A Quiet Day in the Woods* published June 25, 1870 in *Appleton's Journal* from the collection of The Art Institute of Chicago.

Center right: Homer, Winslow; *Huntsman and Dogs* (1891) from the collections of www.winslowhomer.com.



William Trost Richards

William Trost Richards (1833-1905) was born in Philadelphia, PA on November 14, 1833. Richards was a recognized member of the Hudson River School and was introduced to the public when his works appeared in an exhibition in New Bedford, MA in 1858. However, unlike other Hudson River School artists, Richards favored painting in the relatively new medium of transparent watercolor. In the 1870s, Richards' work concentrated on landscape painting in the White Mountains.

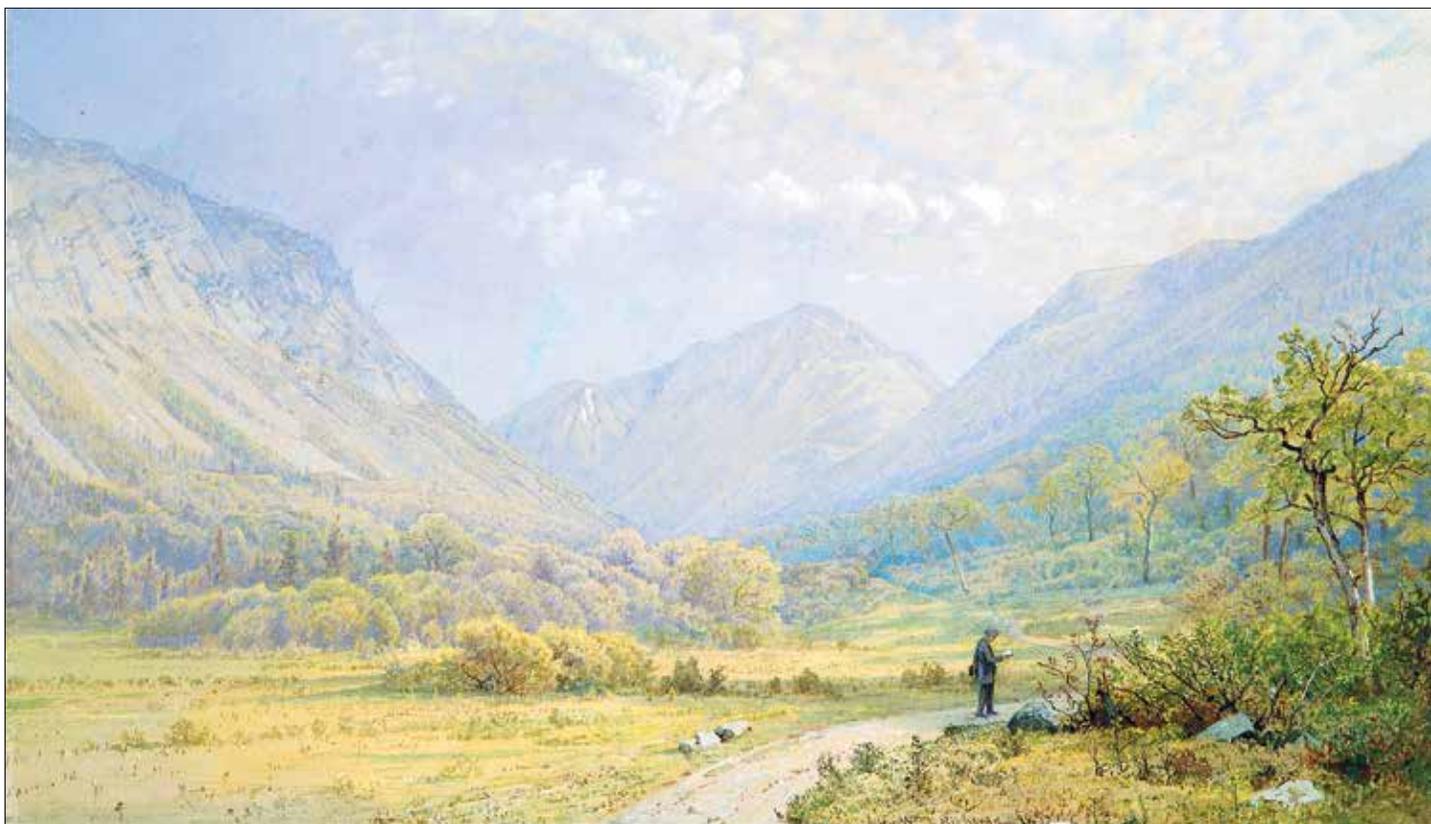
Richards eschewed the romanticism and stylized approach of other artists painting in the White Mountains preferring instead to capture in almost photographic accuracy the landscapes before him. I became familiar with William Trost Richards when an instructor for a Museum of Fine Arts' course I was taking referred me to his 1872 painting *Franconia Notch*. In *Franconia Notch* Richards' captured the view of the Notch from near Lafayette Place when it was an open field and the only way through was on a dirt road. As a student

watercolorist, I was struck by Richards mastery of detail in his drawing and power of the image he achieved with a very limited palette. Richards' painting led me to continue my research into the artists of the White Mountains and thus was the genesis of this series of articles. Richards' attention to detail is illustrated in his graphite sketches. There are two examples of these sketches on this page.

Top: Richards, William Trost, Franconia Notch (1872) licensed from www.alamy.com;

Lower left image: Richards, William Trost, Mount Chocorua and Lake (1873) from the collection of the Metropolitan Museum of Art

Lower right: Richards, William Trost; From the Flume House, Franconia, New Hampshire (1872) from the collection of the Metropolitan Museum of Art.



However, Richards' capture of light and color in his landscapes really sets him apart. Richard was able to capture in relatively small watercolor paintings the spectacular landscapes that other Hudson River School artists recorded in massive oil paintings. For example, Richards' 1874 painting, *Lake Squam from Red Hill* is only 9 by 14 inches yet it captures the glory of a sunset over Squam Lake.

In his later work, Richards turned his attention almost exclusively to seascapes. While much of his work in this period portrayed the drama of surf crashing against rocky shores, I find

his peaceful portrayal of late afternoon on a Nantucket beach to be more appealing. However, no matter the subject, study of the paintings of William Trost Richards is amply rewarding.

Top: Richards, William Trost, Lake Squam From Red Hill (1874) from the collection of the Metropolitan Museum of Art;

Bottom: Richards, Willaim Trost; Nantucket Shore (1865) from the collection of the Nantucket Historical Association.

Continued on page 8



Susan M Barstow

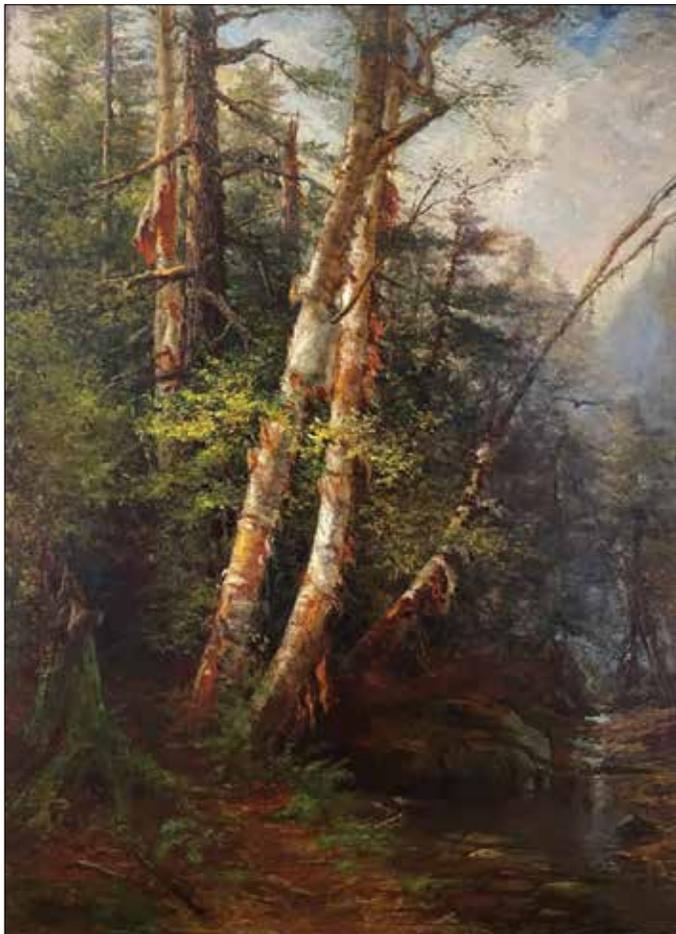
Susan M Barstow (1836-1923) was born in New York City on May 9, 1836. She studied at the Rutgers Female Institute in New York and continued her artistic training in Europe. Ms Barstow was the premier figure in the female contingent of the Hudson River School. I was introduced to Ms. Barstow's work when I visited the Thomas Cole House National Historic Site in Catskill, NY last summer and had the opportunity to tour the special exhibit *Women Reframe American Landscape: Susie Barstow & Her Circle's Contemporary Practices*. I was immediately taken by her approach to landscape painting.

Susan Barstow was an early member of the Appalachian Mountain Club and an avid hiker in the White Mountains. Her paintings reflect her experiences on the trail frequently portraying intimate trailside subjects as well as expansive vistas. For example, *Mountain Lake in Autumn (1873)* is a beautiful view of a stream with the water reflecting the color of the surrounding woodlands. Another painting, *Wooded Interior* while still a close up woodland view has a more open feel suggesting that the artist was at the edge of the woodland, but only hints at the wider landscape in the background. An 1864 untitled painting presents a more typical view of what appears to be Echo Lake in the northern end of Franconia Notch with a mountainside and cabin reflected in the lake. While this last painting is closer to the standard production of the other landscape painters of the time, the 1890 painting of *Night in the Woods* shows how differently Susan Barstow envisioned the wilds of New Hampshire.

Left: Barstow, Susan; *Wooded-Interior (1865)*

Upper right: Barstow, Susan; *Night in the Woods (1890)*;

Bottom right: Barstow, Susan; *Untitled (1873)*

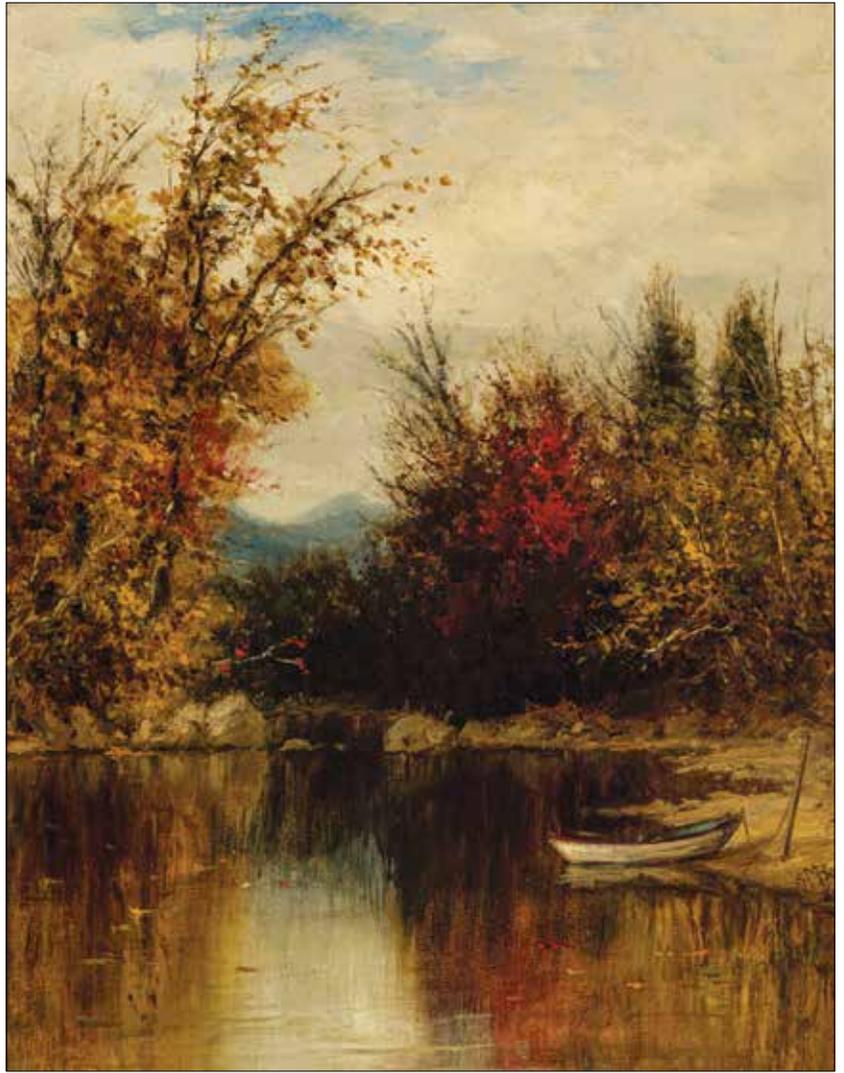


A newspaper reviewer in 1891 commented "[Susan Barstow] is a keen observer of Nature in her various moods—has penetrated the depths of the woods when flooded with sunshine, in the evening when the moon's pale beams showed the way, and also with lantern in hand only to guide her into the impenetrable darkness beyond." Ms Barstow's vision was unique among the painters of the White Mountains. Unfortunately Susan Barstow's work has been neglected, but no survey of the painters of the White Mountains would be complete without her.

As a final consideration, these three painters were all working during the period in which photography was developing as an art form. It is interesting to consider how each painter sought to distinguish their work from the newer medium which could provide accurate if limited representations of its subjects.

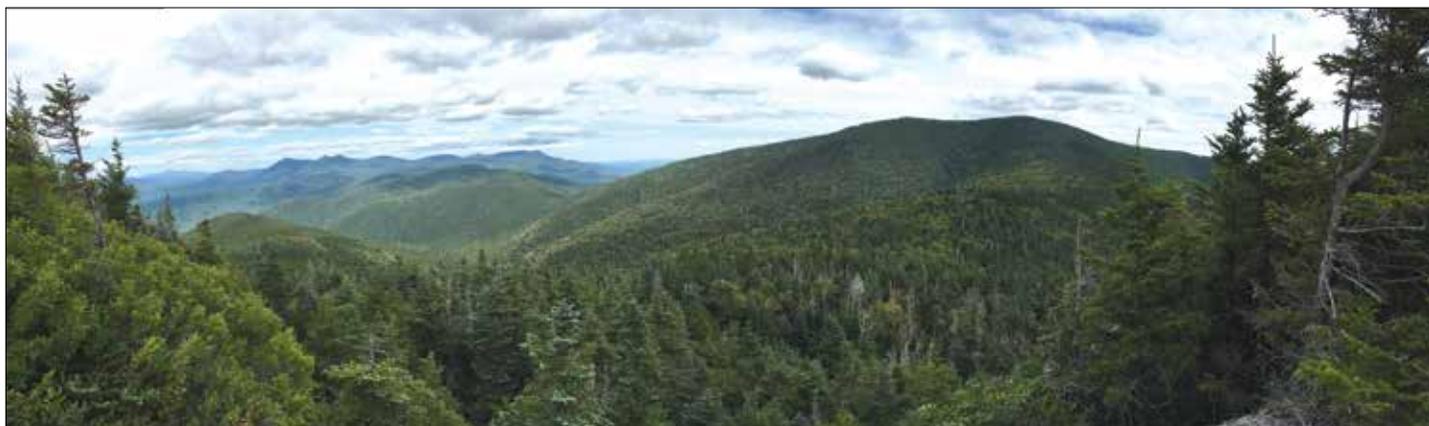
Lower: Barstow, Susan; Mountain Lake in Autumn (1873)

Right: Barstow, Susan; Early October near Lake Squam (1886)



Where in the Whites?

Where was the photographer and what mountains appear in the photo? Be as specific as possible!



In the Spring 2020 Edition of *Mountain Passages*, we introduced a photo identification contest, “*Where in the Whites?*”. We asked readers to guess where the photo was taken and what mountains were in the photo. We promised to print the names of the first 10 respondents with the correct answer.

Last month’s photo is reprinted here. It is a view from a ledge on Doublehead in Jackson, NH with a view of the Southern Presidentials with Eisenhower and Washington as high points. The first ten readers to properly identify the photo are:

- John Darak;
- Larry Garland;
- Loretta Boyne;
- Robert Glynn;
- Keith Enman;
- Scott Silun;
- Ben English, Jr;
- Eileen Amy O’Brien;
- Charlotte Ryan; and
- Stephanie Cawley.

We will have to wait and see how much of a challenge this issue’s photo is!

Identify the mountains in the photo above and where it was taken. Be as specific as possible! Take a guess and submit your answers to WitWamcnh@gmail.com. By the way, Wit and WitW are not names, they are the initials of the first three or four words in *Where in the Whites?*

We look forward to seeing your submissions.

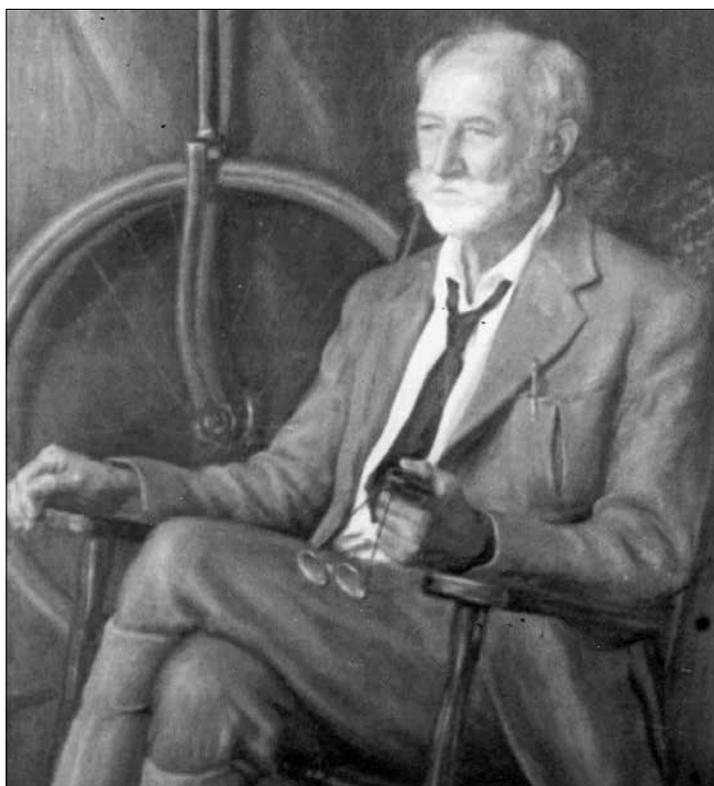


*Last issue’s challenge, a view from Doublehead toward the Presidentials.
Photo by Bob McLaughlin*

People in the Whites: Louis Fayerweather Cutter (1864-1945)

BY: FRANCES WOODARD RICHARDSON

Louis Fayerweather Cutter was the original cartographer for the Appalachian Mountain Club's *White Mountain Guide*. Louis Cutter joined the Club in 1888 and by 1906 was part of the team that developed the first edition of the AMC's *White Mountain Guide*. Louis Cutter based his map on his personal experience in the White Mountains. He went to the White Mountains and stayed at the Ravine House in Randolph, NH, and hiked the trails in the mountains. He later became interested in mapmaking and produced a map with the South at the top as seen from the Ravine House. He invented an odometer (cyclometer) using a bicycle wheel to measure the distance and took barometric readings to determine the altitude. His first map was published in 1885 which showed King's Ravine, Mount Adams, and Mount Madison. When the AMC published the *White Mountain Guide*, it was an easy decision to include Louis's maps. He became the official cartographer for the Appalachian Mountain Club in 1907. The maps served as a guide for hikers from 1885 to 1998.



In 1919, the Randolph Mountain Club was formed with the purpose of maintaining the trails that had been damaged by the weather, logging operations, and fire. Louis was an active member and was President of the Club in 1931 and 1935 and Vice President until his death. When he hiked the trails, he maintained them by taking a pair of clippers with him.

Louis was born in Cambridge, Massachusetts on June 30, 1864, the son of Charles Ammi Cutter (1837-1903), a librarian, and Sarah Fayerweather Appleton Cutter (1839-1933). He studied Civil Engineering at MIT and later worked at the Harvard Library where he formulated a new Cataloging System.



Louis married Mary Perkins Osgood (1868-1943) in 1901 in Winchester, Massachusetts, and in 1903 they bought a house in Echobank, Randolph, NH. They had three children, Richard Ammi Cutter (1866-1883), George Osgood Cutter (1904-1970), and Caroline Cutter McMillan Harris Stevens (1907-1997).

Louis Fayerweather Cutter died on June 26, 1945, at the age of 80, in Berlin, NH. He is buried in the Harmony Grove Cemetery in Salem, Massachusetts.

References

PEAKS AND PATHS by Judy Maddoch Hudson
NOT WITH PERIL, by Nicholas Howe
Emily Douglas' thesis from Connecticut College
Geographicus

Becoming a Hike Leader (Part 1) “From the Frying Pan to the Trail!”

BY: JOE D'AMORE

I've been a volunteer cook at Cardigan's Winter Schools (both January and February) and Spring School (April) for the last 3 years.

Even though I transitioned out of the catering business 24 years ago into my career as a financial advisor, there was a bit of a kitchen crisis one evening at the Spring School 3 years ago and I launched into action to assist.

Funny how the career I was in from my teens to age 40 provided a surge of nostalgia and the ability to deploy my skill to help support the legendary food service at the Cardigan School.

Since this is only my 3rd year of serious hiking (officially, I'm "new to hiking" and started "late in life") I never thought I would be an aficionado of winter hiking. Therefore, volunteering for the winter school kitchen duty was a way to experience a lodge-based weekend hiking adventure and help out a critical area.



Top: The "Croo" Winter Hiking School 2023

Right: Joe D'Amore with son Nick.

Eastern Mountain Sports (EMS), REI and Amazon have benefited financially from my well-appointed purchases of "gear". My wife Yola (who also volunteers in the kitchen) has publicly decried that I am fit to be a guest on National Geographic. Though I am well geared, winter hiking to date was simply a brief flat surface snowshoeing excursion not more than ½ mile from the Cardigan Lodge.

Everything changed when my CROO (AMC speak for crew, staff) gifted me with time off at the January Winter School and I joined leaders Steve Zimmer and Luann Laquerre on a snow shoeing hike to South Peak (a stone's throw from Cardigan). Steve, his wife Beth whom I've also hiked with and Luann are consummate leaders, mentors, accomplished and experienced in matters of outdoor excursions.

I never "climbed" with snowshoes and I fell in love with my "televators" which were never used in flat terrain.

The breathtaking beauty of the forest, challenges of working through wind and snow and receiving instructions from Steve and Luann resulted in a pivotal event for me. I came back from the hike, put on my apron and promptly announced to the CROO, "...I am going to be a hike leader".

I also excitedly called my son Nicholas to share the news. Nick advised me many years ago to venture out into the wilderness. He is a genuine outdoorsman with many years of leadership and management experience with AMC's August Camp.

At this tentative stage in my fledgling hiking phase of life I envision becoming a sought-out leader of people that are terrified of being in the woods or show up at winter school with pup tents from Walmart, their kid's plastic snow shoes and sleeping bags the size of my old 1984 Toyota Corolla.

Steve and Beth, who I've recently hiked with on "animal tracking" stints, and Luann have supported my decision declaring to a hiking group " Joe is going to be an amazing leader! He is so good with people!"

My wife is more sanguine; "oh yeah, he has the gift of gab."

Admittedly, my wife is surprised but supportive of this new outdoor-oriented epiphany and she is making tentative forays in the wilderness with me too.

So here I am folks. I will distance myself from the frying pan next January when I participate in the prerequisite Cardigan Winter School. This is a full-weekend "Leadership Training" lead by long-time AMC-NH leader Rick Silverberg. Between now and then I will continue accumulating the experience of 24 peaks and engaging with over 20 leaders on various excursions. In subsequent writings in this series, I will share

my experiences with hiking excursions along with a fantastic cadre of AMC hike leaders who continue to inspire me.

This is a series to be continued throughout the rest of 2024 and into 2025 to not only document my progress but also share official AMC information. Information about becoming a leader directly from the AMC is presented on the following page.

If you have any interest at all, please consider becoming a leader. There is a need for leadership and passion to converge in leading others to discover a love for the outdoors. If you would like to contact me, my email is damorecos@gmail.com



Excursion Leader Qualifications

AMC-NH CHAPTER EXCURSIONS COMMITTEE TRIP LEADER REQUIREMENTS

Universal Prerequisites for All Leader Candidates before beginning Leadership Mentoring

All leaders must:

- Be a member in good standing of the Appalachian Mountain Club.
- Have successfully completed an approved AMC-NH Chapter leadership training class. Current approved classes are Class 3 Leadership Training (Class 3 only), Leadership and Mountain Skills at AMC NH Winter and Spring Workshops, Mountain Leadership School (MLS) and Advanced Mountain Leadership School (AMLS). Both MLS and AMLS must include the “Bridge” course offered by AMC.
- Have participated in at least 5 officially published AMC-NH Chapter excursions, each with a different Trip Leader.
- (Participation in a non-Leadership class at any Cardigan Winter or Spring Workshop may count as one hike, irrespective of the number of classes taken.)
- (Participation in a Winter Hiking Series (WHS) hike may count as one hike, irrespective of the number of hikes done with the WHS.)
- Inform an Excursions Co-chair of the intent to enter the mentoring program.
- Provide Excursions Co-chair with contact information, including name, phone number(s), street address, email address, AMC membership number, chapter, date of leadership class, date/leader/destination of 5 AMC chapter excursions, prerequisite list of peaks/hikes as required, and class of leadership applying for.

Class 1 Trip Leader

Scope: A Class 1 Trip Leader for NH Chapter Excursions Committee may lead excursions ...

- Of any length,
- Of any duration,
- To any destination,
- At any time of year,
- That are within the limits of the Excursions Committee’s scope of operation.

Required Qualifications: A Class 1 Trip Leader must...

- meet the universal prerequisites described above.
- have successfully climbed at least one half of the NH peaks on the official White Mountain 4000 Footer list (Part 14 of the Leader Handbook) in the calendar winter season. Equivalent peaks not on this list may be accepted subject to approval by the Trip Leader Board.
- have successfully completed the NH Chapter’s Mentor Program requirements for Class 1 Trip Leader Candidates in the calendar winter season, with good recommendations from the hike mentors.
- be approved by the Trip Leader Board of Acceptance.

Class 2 Trip Leader

Scope: A Class 2 Trip Leader for NH Chapter Excursions Committee may lead excursions ...

- Of any length,
- Of any duration,
- To any destination,
- In the calendar spring, summer, or fall seasons only,
- Only where winter conditions are not likely to be encountered,
- That are within the limits of the Excursions Committee’s scope of operation.

Required Qualifications: A Class 2 Trip Leader must...

- Meet the universal prerequisites described above.
- Have successfully climbed at least one half of the NH peaks on the official White Mountain 4000 Footer list (Part 14 of the Leader Handbook). Equivalent peaks not on this list may be accepted subject to approval by the Trip Leader Board.
- Have successfully completed the NH Chapter’s Mentor Program requirements for Class 2 Trip Leader Candidates with good recommendations from the hike mentors.
- Be approved by the Trip Leader Board of Acceptance.

Class 3 Trip Leader, Non-winter

Scope: A Class 3 Trip Leader for NH Chapter Excursions Committee may lead excursions ...

- No longer than 8 miles in total length,
- That start and finish on the same day,
- To elevations no higher than 3,200 feet above sea level,
- From May 1 to October 31,
- Only where winter conditions are not likely to be encountered,
- That are within the limits of the Excursions Committee’s scope of operation.

Required Qualifications: A Class 3 Trip Leader, Non-winter, must...

- Meet the universal prerequisites described above,
- Have successfully climbed any 24 peaks from the official White Mountain 4000 Footer list and/or the list of additional lower peaks from the approved list in Part 15 of the Leader Handbook. Equivalent peaks not on this list may be accepted subject to approval by the Trip Leader Board,
- Have successfully completed the NH Chapter’s Mentor Program requirements for Class 3, Non-winter Trip Leader Candidates with good recommendations from the hike mentors,
- Be approved by the Trip Leader Board of Acceptance.

Class 3 Trip Leader, Winter

Scope: A Class 3 Trip Leader, Winter, for NH Chapter Excursions Committee may lead excursions ...

- No longer than 8 miles in total length
- That start and finish on the same day
- To elevations no higher than 3,200 feet above sea level
- Any season of the year
- That are within the limits of the Excursions Committee’s scope of operation

Required Qualifications: A Class 3 Trip Leader, Winter must...

- Meet the universal prerequisites described above,
- Have successfully climbed any 24 peaks from the official White Mountain 4000 Footer list and/or the list of additional lower peaks from the approved list in Part 15 of the Leader Handbook in the calendar winter season. Equivalent peaks not on this list may be accepted subject to approval by the Trip Leader Board.
- Have successfully completed the NH Chapter’s Mentor Program requirements for Class 3, Trip Leader Candidates in the calendar winter season, with good recommendations from the hike mentors.
- Be approved by the Trip Leader Board of Acceptance.

Spring Workshop AMC NH Chapter: May 3-5, 2024

AMC CARDIGAN LODGE, ALEXANDRIA, NEW HAMPSHIRE

Our renowned weekend workshops, covering almost every aspect of safe three-season backcountry travel, are designed for hikers of all levels! You will work with experienced volunteer instructors in small experiential learning groups. All instructors are active trip leaders with NH Chapter AMC. Groups are 6 to 8 participants and 2 instructors so learning is fun, and focused for you.

The weekend is loaded with learning, good times, and great food from early Friday evening through 4:30PM Sunday afternoon and is conducted at Cardigan Lodge, 774 Shem Valley Road, Alexandria, NH, with its surrounding forests and mountains.

Choose one of eight available workshop sessions, each filled with field exercises, instruction, lectures, and discussions. Your time will be divided between your individual group and activities for the entire workshop and fabulous meals prepared by AMC-NH chapter volunteers.

Spring School Options

Introduction to Outdoor Safety: For those just getting started with mountain hiking. We will hike approximately 3.5 miles per day and spend about 5 hours outside each day with activities focused on route finding, gear, food and nutrition, and mountain weather

Mountain Outdoor Safety: For those with some experience in the mountains. Expect to learn while on the trail for about 6 miles per day and being outdoors for up to 6 hours a day with activities focused on route finding, gear, food and nutrition, mountain weather and safe travel in higher elevations in NH mountains.

Map and Compass: Covering everything you wanted or needed to know about map and compass use. This workshop will be a small group of up to 8 participants and 2 instructors who will spend the weekend together reviewing and learning the details of map and compass skills, culminating in field exercises that will include off-trail (bushwhack) navigating.

Leadership and Mountain Skills: For those who have good three-season hiking skills and wish to enhance them and/or wish to run trips of their own. Exercises will include planning, organizing, and conducting trips with an emphasis on leadership techniques such as group decision making, handling difficult behaviors, and group dynamics. Learn by doing. Also covered will be accident scene management, medical considerations, and off-trail navigation.

Plan to spend about 5 hours Saturday and 4 hours Sunday outside bushwhacking and practicing leadership and compass skills. This course is a prerequisite for those who desire to become an AMC NH Chapter Volunteer Trip Leader.

Trailwork Instruction: Start a fun weekend by learning basic trail maintenance and then moving to an advanced project. This year we will focus on Cardigan's 2023 All Persons Trail. After the trail's first real winter there are bound to be many places needing repair. Work will include moving and laying down surface material, fixing drainage problems, and maintaining access to the ski trails which branch from the All Persons Trail. Learn about what makes an "all persons" trail special. Find out about adopting a trail and participating in other AMC volunteer events. All tools provided.

Navigating with GAIA GPS on your cell phone: Covering the essentials of what you want or need to know about cell phone-based navigation using GAIA GPS. Participants will need to download GAIA GPS from the app store before the workshop. This workshop will be a small group of no more than 8 participants and 2 instructors who will spend the weekend together reviewing and learning the details of the cell phone app and linking it to map and compass skills, culminating in field exercises to include off-trail (bushwhack) navigating using GAIA-GPS.

General Information

Fees : \$290.00 members; \$310 non members
Includes lodging for Friday and Saturday evenings and Saturday breakfast and dinner and Sunday breakfast and lunch , instruction and training materials.

For further information contact:

Rick Silverberg synergyc@aol.com 603-455-9119

To register: <https://amcnhexcursions.regfox.com/amcnh-excursions-spring-school-2024-may-3-5>



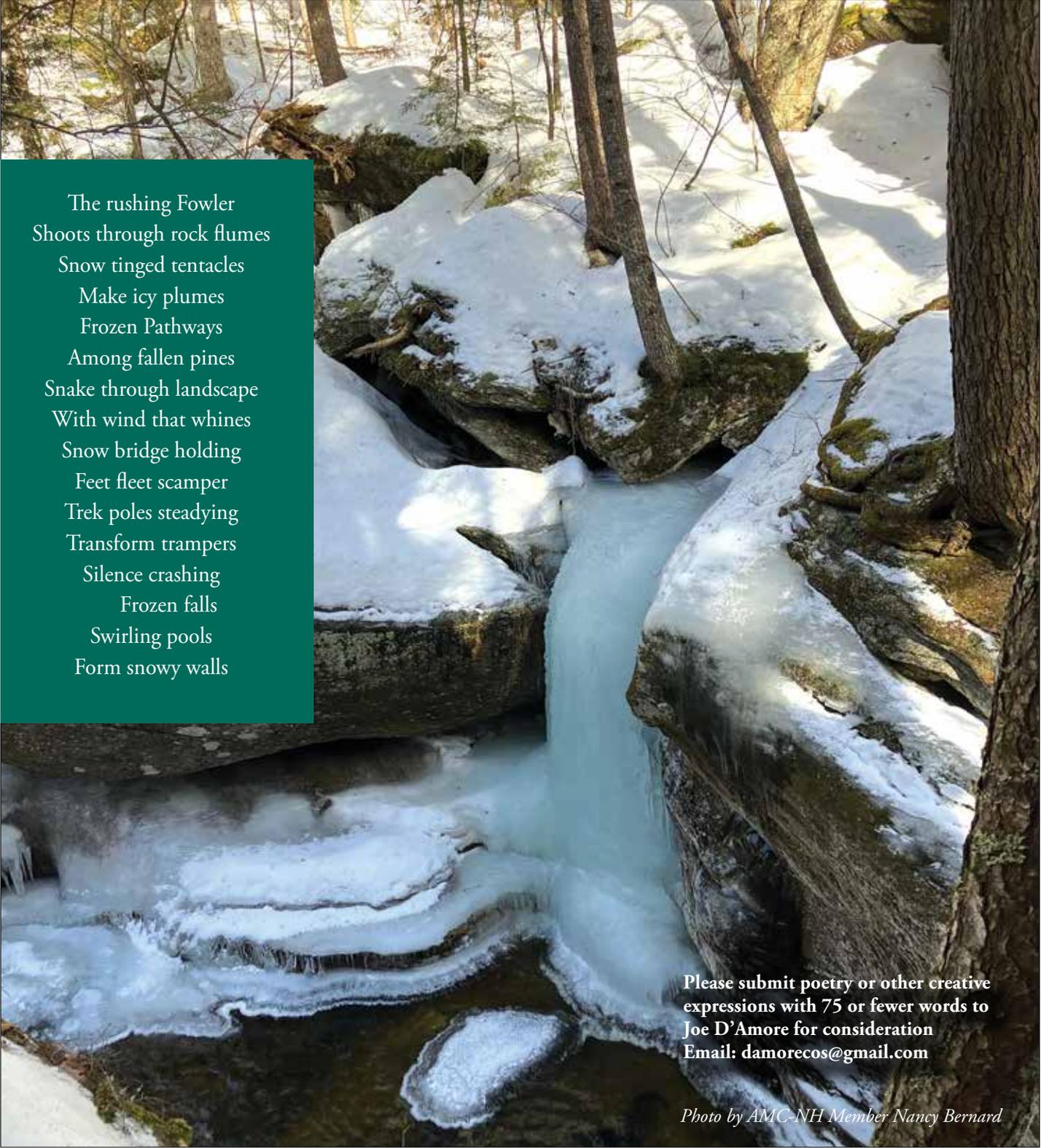
**NEW HAMPSHIRE
CHAPTER**

YOUR CONNECTION TO THE OUTDOORS

Wilderness Creative Flairs

BY: JOE D'AMORE AMC-NH MEMBER CO-EDITOR, MOUNTAIN PASSAGES (OFFICIAL NEWSLETTER OF AMC-NH CHAPTER)

Wintry Welton Falls Alexandria, NH In the shadow of Mt. Cardigan February 26, 2024



The rushing Fowler
Shoots through rock flumes
Snow tinged tentacles
Make icy plumes
Frozen Pathways
Among fallen pines
Snake through landscape
With wind that whines
Snow bridge holding
Feet fleet scamper
Trek poles steadying
Transform trampers
Silence crashing
Frozen falls
Swirling pools
Form snowy walls

Please submit poetry or other creative expressions with 75 or fewer words to Joe D'Amore for consideration
Email: damorecos@gmail.com

Photo by AMC-NH Member Nancy Bernard

The Upside of Yankee Thrift

BY: HAM MEHLMAN

My wife's family has a "Collectors" gene. Perhaps it is just a "Yankee Thrift" trait. The genetics are traceable at least as far back as a great, great, great uncle – a "gentleman archaeologist" and builder of our "Cottage" in the White Mountains of New Hampshire in 1887. He accumulated, and brought home to The Cottage, various, odd artifacts from digs in Egypt and the Middle East - a mummified elephant's foot comes to mind. His "companion," an aunt with a similar number of "greats," collected butterflies. A whole room is devoted to housing primitive armaments from long lost Philippine tribes collected by another branch of my wife's family.

But most notably, The Cottage seems to be a warehouse for "collections" of written materials – books, periodicals, diaries, newsprint etc. It seems any variety of writing could earn a spot on a shelf or stack in a corner.

Once claiming its space, the item was destined (and still is, despite efforts of the non-carriers – genetic interlopers who occasionally contaminate the gene pool) to collect "original" dust perhaps for eternity if my wife's family has its way. There are volumes on the tactics, techniques and procedures for artillery - the collective learning of artillery knowledge accumulated during the American Civil War (so it seems), lengthy treatises on the history of New York City written in the late 19th century, various encyclopedias from the early 20th century, collections of Appalachia (an AMC periodical) from the 1940's and 50's, numerous copies of *The Littleton Courier* from the 1960's and 70's, etc.

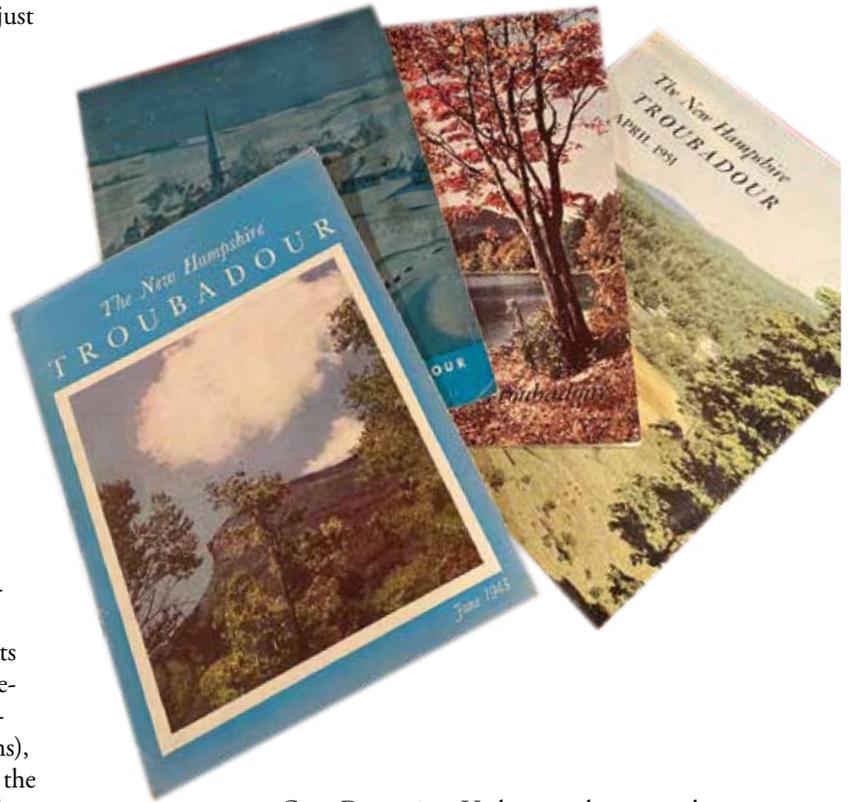
I don't share the "collector" gene. I am an "interloper." My gene pool advocates the "when in doubt, throw it out" adage: there is a lot of friction in the family over the contents and quality of dust in "The Cottage."

Rummaging through two deep rows of printed materials last fall, I came across a stack of pocket-size "pamphlets" deteriorating with loose pages galore and snapped binding threads but neatly bound in chronological order from 1933-1951. There was even a separate bundle labeled "duplicates." The cover of each pamphlet (when still attached) read *The New Hampshire Troubadour*. Aha! Surely this was a pile of detritus to be disposed of.

Google persuaded me otherwise.

A New Hampshire Public Radio (NHPR) show in 2017 shed some light on my stack: "New Hampshire represents the idea of living simply, close to nature, and, of course, freely. In the early 1930s, the state began marketing itself as a kind of Yankee paradise with a 4"x5" magazine called *The New Hampshire Troubadour*. This magazine, long out of print, may be responsible for the way people outside New Hampshire think about it," even today.

The Troubadour was the brainchild of Thomas Dreier, an advertising guru serving as Chairman of the State Publicity Bureau, later the New Hampshire Planning and Development Commission. Dreier promoted New Hampshire as something of a "Yankee Shangri-La." According to author Howard Mansfeld discussing the intent of *The Troubadour* on the NHPR show, "It was the relief from the terrible



Great Depression. Up here was beauty, up here was contentment." New Hampshire life was about "permanence, solidity, comfort, peace and simplicity." And, Mansfeld contends, in promoting this message persistently over 20 years to up to 40,000 subscribers, Dreier (and his successors) established a "brand" for New Hampshire that in many ways continues to this day.

Dreier made no bones about the agenda for the publication. The first sentence you read is, "*The New Hampshire Troubadour* comes to you every month, singing the praises of New Hampshire whose beauty and opportunities may tempt you to come and share those good things that make life here so delightful." *The Troubadour* pushed the positives of "all the New England stereotypes...colorful leaves, covered bridges, ancient barns, maple syrup, snow-capped hills, golden ponds...and now and then, a glimpse of the state's tiny seacoast." Most of all *The Troubadour* extolled the abundant virtues and solaces nature offered in New Hampshire, a nature that the Appalachian Mountain Club had been making accessible through its trail work more than 50 years prior to Dreier's work and more recently through Joe Dodge's huts.

The descriptions were nothing short of ebullient, embroidered adulation on all topics: hunting, fishing, the new sport of skiing, hiking, and old standbys such as the state's covered bridges and rural life. On "nature's" virtues in New Hampshire in the July 1933 issue: "The dance of the senses goes on here endlessly as nature pleases superlatively. The nose is satiated with the mountain air, laden with the fragrance of countless flower, tree, and earthy perfumes. The ear is delighted by the music of birds, the whisper of the wind in the foliage, and the constant humming and other murmuring of the insect world. The eye is equally pleased by the restful greens near at hand and the soft blues of the distant summits

in the Presidential Range, the blue sky arched high overhead, and the varied contours of the surface of the ground.”

Promoting the very new sport of downhill (alpine) skiing seemed to be a favorite for Dreier. This is not remotely surprising since Dreier was instrumental in convening a state “Committee on Skiing” in 1933, a committee suggested, chaired, and populated by AMC members. Under committee auspices with extensive help from the Department of Forestry and Roosevelt’s Civil Conservation Corp (CCC), New Hampshire established itself as the early leader in the development of downhill skiing terrain and resorts. Over these years *The Troubadour* promoted skiing as an outdoor recreational sport through the publication of countless photographs

and articles, all of which enthused about the benefits and enjoyment of winter outdoor recreation.

But it was through hiking the ever-growing network of trails that New Hampshire displayed the full glory and wildness of its nature. When it came to describing the wonders found on these trails and excursions, The Troubadour did not hold back. And in these descriptions, AMC’s footprints are pronounced indeed. Consider this entry from Jay Lambert in the May 1938 issue of *The Troubadour* in the following text box:

Excerpt from *The New Hampshire Troubadour*

Carter Lake

Glen House is modeled after an Alpine House. From the summit of Madison, it looks like a toy village and at night it is just the merest prick of light. In back of Glen House is one of the A.M.C. trails into Carter Notch and up Carter Dome. It was afternoon when we started up the trail – we were two counselors and a group of campers from a summer camp in Maine. This was my first introduction to Carter – the neighboring mountains were all familiar and dear to me – I had intimate acquaintance with the boulders of Washington, the headwall of Tuckerman, the steep descent of the Webster cliff trail and the Gulfside trail over the Northern peaks of the Presidential Range. Carter, however, was new to me although many were the tales I had heard of the beauties of the view from its Dome. The trail was for a long time wide and well-graded, providing little climbing interest, but as we got further into the Notch, it became steeper and narrower and more beautiful with every step. Up into the notch we went, the trees becoming less tall and more scrubby by the minute. And then, suddenly, without a breath of warning, we reached the top of a small ridge and at our feet but a few hundred feet distant lay a small mountain lake, dark and still, covered with yellow water-lilies and reflected on its sombre surface rose the cliffs, menacing and black, of Wildcat. What human words can express the beauty, the awe-inspiring quality of this small lake between the mountains? So untouched by humanity was it that it seemed apart from this civilized world – a prehistoric pond somehow lain hidden from mankind. The yellow water-lilies lending their bit of golden enchantment, the green grass about one end which spoke of larger, greener pastures far below where lakes

belong, and gray cliffs which rose abruptly at the other end all formed a wild and desolate beauty never to be described adequately in words – fit only for a painter of the Romantic school – a scene such as only Salvator Rosa would have painted. No canoe gently gliding along a lake could glide along Carter Lake – the only craft conceivable on such a lake is the boat propelled by Charon, carrying the dead across the River Styx.

On no other mountain have I ever felt so far from civilization as in Carter Notch. The huts lie nestled in the Notch, but lack the feeling of security and safety that one gets in the other huts, such as Madison, Lake of Clouds or the Greenleaf huts of Lafayette. That night we went out upon the rocks and saw, through the Notch, some beautiful Northern lights, but descending again to the shores of the lake, we were again engulfed by its spell. Mr. Weygandt, in his book, *The White Hills*, writes of the feeling one has upon a mountain top as dusk descends and the night approaches – a longing for the lowlands, for the everyday world of people and civilization. No such feeling is preponderant in Carter Notch. One feels far, far away from everything except nature in its wildest, most austere form, but no desire for the pastures and the fields of the valley is present. The moon reflected in the lake loses its softness, sheds its golden glow and shines with a harder light. This is a place only for the strong – the cliffs of Wildcat and the boulders of Carter. It is in this impregnable fortress of nature that one feels the utter insignificance of man and the very truth and solidity of nature. Lonely, wild, breath-takingly and almost painfully beautiful – this is Carter Lake.

Dust to Treasure - permanence, solidity, comfort, peace and simplicity.

The New Hampshire Troubadour was published monthly from 1931-1951 and enjoyed a brief revival 2012-2014.

Thomas Dreier, for family reasons, moved to St. Petersburg, Florida in 1935. For all the admiration he had for New Hampshire, it is not clear that he ever returned.

People of the AMC: Q&A with AMC Archivist Becky Fullerton



Becky Fullerton created and continuously improves the AMC Library & Archive at Highland Center in Crawford Notch, NH. Becky has been a valuable source of material for many articles that have run in *Mountain Passages* and contributed a fascinating article on the Pemigewasset Wilderness in the Spring 2022 issue of *Mountain Passages*. On top of that, Becky is a great person doing important work, and we thought our readers would be interested in learning more about her and her work on the AMC archives! Graciously, she agreed to answer our questions. Thank you, Becky!

What is the origin/history of the archives at AMC?

Having an official club Archive is a fairly recent thing for AMC. We have had a Library of sorts from our founding in 1876, first in the form of a few shelves on which to store books and maps at the Boston Museum of Natural History. Later we maintained a simple reference library wherever we had office space, eventually leading to the designated Library on the fourth floor of 4 Joy Street from about 1975 until AMC moved its headquarters to Charlestown in 2017. Along the way we've picked up a lot more material beyond books, maps and other publications. Members have donated thousands of photographs, collections of personal papers, and pieces of memorabilia. At some point the library became the repository of club records as well. Eventually, it made sense to start storing other departmental records there as well, as they went out of current use.

When I arrived in 2005, it was apparent that we needed to manage the collections more as an Archive than as a Library. I was trained in museum collections management and library cataloging, so I combined those two practices and did a lot of independent study to figure out how to be an Archivist. Today the library collections are a minor part of the operation, the focus being primary source documents relating to the history of the club. The full title of the department is therefore the Appalachian Mountain Club Library & Archives. Our mission within the mission of the greater

organization is to collect, preserve, and provide access to sources that document the history of AMC. We encourage and promote the use of these materials for teaching, learning, research and public service.

What are some of the items of interest in the archives?

In my opinion, one of the most interesting aspects of the collections is the completeness of some segments of our records. For example, we have all the minutes from every Council/Board of Directors meeting, dating back to the very first preliminary meetings around forming the club in 1876. It's great that we have been able to keep that record intact for almost 150 years. There are many other wonderful collections on some of our camps and chapters that give a rich picture of their decades of activity.

A few individual items of interest include a recently donated journal of a party of six hikers who were trapped at Lakes of the Clouds Hut from September 25 to 30, 1915, by an early autumn snowstorm. The recently constructed hut opened to the public in August and was staffed by a single caretaker. It served as a refuge as the snowbound group waited out a multi-day blizzard. The party occupied its time by curling up under mountains of wool blankets, dancing around the hut to stay warm and carefully rationing their small food supply until the weather let up enough to make their escape.

The journal serves as a chilling counterpoint to a small summit logbook we have from Mount Pierce, a few miles down the Crawford Path from Lakes of the Clouds Hut. A logbook entry from June 30, 1900, records the signatures of William B. Curtis and Allan Ormsbee, on their way to a Field Meeting of the Appalachian Mountain Club at the Summit House on Mount Washington. The pair failed to turn back when the weather turned foul further up the trail. Curtis collapsed near Lakes of the Clouds while Ormsbee continued on, trying to reach help at the summit. Both died of exposure; Ormsbee about a quarter mile from the top. The following year an emergency

shelter was built at Lakes of the Clouds. In 1915, the full-size hut was built, just in time to shelter six hikers in need.

And although we don't intentionally collect a lot of three-dimensional objects (since we're not a museum) a few curiosities have worked their way into the collection, including a piece of whale baleen collected during Admiral Richard E. Byrd's first Antarctic Expedition of 1928-30. We are not entirely sure how it came to be in the Archives, but it is possible Arthur Walden of Tamworth, NH, gave it to AMC after joining Byrd's expedition as chief dog handler, bringing many of his Chinook sled dogs along to haul supplies.

What is your background and interest that led to becoming the AMC archivist?

I have a background in art history and museum studies. My interest in history was driven a lot by my high school history teacher, Tom White of Keene, NH. I've also always been a big fan of hiking, cross country skiing and paddling thanks to my parents who encouraged all my outdoor pursuits. In college I took my first summer job with AMC, working on crew at Bascom Lodge on Mount Greylock in Massachusetts. That led to seasons at Crawford Notch Hostel and Cardigan Lodge before going off to work in a couple museums and libraries in Boston and Vermont. When the role of AMC Archivist came along, I knew it would combine everything I love about working in the history field and outdoor recreation. It has definitely fulfilled that promise! Where else would I get to dress up as an early 20th century 'tramper,' hike to a hut and give a presentation on the history of the club based on primary source documents that we hold in the collections?

Any memorable requests or perhaps notable characters interested in info from the archives?

For many years I corresponded by air mail with a writer living in Barcelona, Spain who was working on several guidebooks to the Canadian Rockies. He would write long letters and lists of articles and other materials he was looking for and I would send back big packets of photocopies. I always found it absurd that he should be on the other side of the world from the place he was writing about, but his guidebooks are excellent and incredibly detailed!

Who can access archives and how?

Folks can access materials in the Library & Archives in three different ways:

The first is through direct communication with me! Typically, I receive about 350 reference requests per year via email or phone (AMCarchives@outdoors.org or 603.374.8515). These run the gamut from requests for a single article from a back issue of *Appalachia* to locating all the primary sources we have on a topic for a major writing project. It could take an hour to fulfill a simple request, or we could correspond for months as we ferret out all the documents to be found.

For some requests (especially if they involve photographic materials) I refer folks to our online catalog at outdoors.catalogaccess.com. This is a giant, searchable database that holds just over 7,000 records of materials in the collections. Most are item-level records of individual photographic prints dating from the 1870s through about the 1940s that you can browse and get a clear look at. Numerous photo albums, scrapbooks and journals are listed here

as well. It is ever-growing and I hope to have over 10K records in the system by the end of this year. Other records include finding guides to paper collections. This is a document that describes what is in a collection of papers with an inventory of files to help you locate material that might be of interest. The papers themselves are generally not in digital format and that may prompt you to use the third point of access.

Visiting the Library & Archives in person! We are generally open Thursdays through Sundays, 8am to 4pm. I strongly recommend folks make an appointment to visit in advance and contact me with specific research queries beforehand. That gives me the chance to a) find out if we have materials on your topic of interest, and b) be here to pull materials for you to see and help with any other questions you might have. Just dropping in to say hello is okay too, though I can't say there's a lot to see upfront. Plenty of boxes on shelves to look at if that makes your heart sing!

Any future projects?

With the Appalachian Mountain Club's sesquicentennial coming up in 2026, I am in full research and writing mode, compiling as much of a comprehensive history as I can based on all our accumulated documents. From handwritten meeting minutes, reports in *Appalachia*, committee files, maps, architectural plans, memorabilia, press clippings in decades-old newspapers, the diaries of people on past AMC trips, and every other corner of our collections, I am mining the history in an attempt to tell our whole story. I will be working with our Communications Team over the next couple of years to develop an online resource of 150 years of AMC history. It's going to be amazing!

Any other information you would like people to know?

I get asked quite a lot if we have "digitized everything yet." Firstly, know that the Archives are working in that direction, but it does take an incredible amount of time and resources to create a complete digital copy of our holdings.

Picture a single photographic print. To 'digitize' it, you need a scanning device set up to capture the image as clearly as possible. Once the digital file is created, it must be named with a unique identifier tying it back to the original and everything about it recorded in a database. The file is in .tiff format (i.e. many megabytes of data) and a smaller reference copy needs to be made. The reference copy and all the info about the image is manually entered into our online catalog. The files themselves need to be carefully stored and backed up in multiple places to protect against the loss of files from disasters, technology obsolescence or digital storage failures. Now, multiply that process by tens of thousands of photographs and you'll see the scope of that process and the huge amounts of resulting data to be stored and maintained. Throw in millions of pages of documents that could be run through optical character recognition (OCR) software or transcribed by hand so that the resulting text is searchable on the web, and you have a digital project of gargantuan proportions.

I plan to stick around for many years to come and although it's a slow and costly process, I envision a time when many of our high priority and most sought-after collections are easily accessible.

The Changing Climate of Winter Hiking in New Hampshire

BY: DIANA MOORE



Winter and fall are my favorite seasons for hiking. In fall, I buzz around the Whites mountains, relishing the cooler weather while donning my fleece and layers, feeling like I'm in brand new clothing, even though I've had it for years. As an AMC hike leader, I take people to the summit views to revel in the breathtaking beauty of New Hampshire mountains covered in colors on fire. In winter, I turn my sights to the Whites. Nature's winter canvas is painted in monochrome with pops of color, and her sculptures in ice hanging from every tree and suspended waterfalls – a single moment halted in time.

Every year I celebrate the commencement of winter hiking with a trip to Whites between Christmas and The New Year. I celebrate again during February vacation week, while my son is off visiting his father, I disappear once more into the Whites and find myself while hiking in the winter splendor of the mountains. It's a much needed mental and spiritual retreat from the daily stresses of my life. Wandering through the woods combined with achieving a sought-after goal is both rejuvenating and affirming. I am not the youngest anymore, and I am certainly not the most fearless. I carry a great deal of respect and reverence for the mountains and forests, and on every trail, I hike, I begin with a mindful moment of respect and gratitude.

Hiking the Wildcats in winter has been a looming and intimidating goal for me, and yet I was able to safely complete a hike from the Nineteen Mile Brook Trail across the Wildcat Ridge and down the Polecat ski slope. It was not easy, but it wasn't the most difficult trail I've ever done either. What I wasn't expecting was

the deep spiritual stirring I felt during the hike. To the left of the trail were magnificent views of the Carter Range and to the right was Mt. Washington, known as Agiocochook to the Abenaki, and the Presidential Range beginning to become battered by a weather front. My soul was moved to the core by the sublime splendor that surrounded me – The visual grandeur of mountains and the powerful presence of their spirit touched something deep within me. This hike made my top three list, and I would be honored to share this experience with others next year.

This past December, during the Christmas break in 2023, I was prepared to hike several mountains, but only got out on a hike once, as it was raining in the mountains. Rain and 40-degree temperatures in the high peaks in December was new to me. The same thing happened a few months later in February, in 2024. I was unable to complete my planned hikes, not due to extreme winter weather, but due to rain and mild temperatures. While this was a very frustrating, considering the amount of money paid to stay in the area, the food, and time off from work, it also led me to wonder if this would become the new normal. Should I expect this more often now?

Winters are getting shorter in New Hampshire. A study published in *Northeastern Naturalist* in 2021 concluded that the snow season on Mount Washington has decreased by 1.7 days per decade between 1931 and 2018. In 2023, it wasn't until late February that reliable backcountry terrain for skiing could be found. This trend is extremely concerning not only for the impact to New Hampshire tourism as a business, but to New Hampshire residents and the

quality of winter recreation in our backyards. This year, ice-in on Lake Winnepesaukee was not declared until February 8, and ice-out was declared by March 17 making the winter of 2023-24 the shortest presence of strong ice on the lake ever recorded. Research at UNH2 has shown that winters in New Hampshire are warming more rapidly than any other season and are expected to be 10°F higher by the end of the century. This would lead to earlier snow-pack melt and an even earlier ice-out on Lake Winnepesaukee.

“Those who contemplate the beauty of the earth find reserves of strength that will endure as long as life lasts. There is something infinitely healing in the repeated refrains of nature — the assurance that dawn comes after night, and spring after winter.” – Rachel Carson

Climate change shows itself in other ways too. Another study published in the Journal of Biogeography in January 2023 reports that climate change trends are showing trees at higher elevations are growing approximately three meters higher every decade. If this continues, Generation Alpha could well see their 52wv mountain summits obscured by an encroaching treeline. Will we have to recompile the list? I remember reading that the summit of Mount Hale used to have views. Now the only rewarding feature of the summit is the presence of the striking yet demanding gray jays.

Other impacts of climate change will affect us here in New Hampshire, and maybe you're already experiencing it. Black Bears, are coming out of their dens in winter. I had my bird feeder ransacked in January, and I thought that it was safe to put out feeders in winter. With warming weather trends, nuisance and harmful pests have an opportunity to thrive, such as mosquitos and ticks. We've already seen how ticks can decimate the moose population if the ticks are not wiped out in winter due to warmer weather. And our beloved moose may begin to migrate further north in search

of cooler winters. Perhaps you have seen even more instances of climate change effects here at home.

As the winter hiking season comes to an end, I am left wondering what the season will be like in 2025. I still plan to celebrate the opening of the season this year between Christmas and New Year, but with my son away at college starting this year, I may not plan a February disappearance and just wait until I see what plans a warming Mother Nature holds for winter next year.

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The Red Spotted Newt

BY: JOHN WILLAMS



Some days we hike fast, focused on whatever is on our minds or our objective, we are burning internal energy, propelling forward and upward. Some days we walk slow, in the moment, listening, smelling, seeing and sensing, all that is around us. Both days provide a Zen like cleansing of what is within us. The faster hike can provide a transition from our daily routines to vigorous walk, mind and body focusing on the trail below, the rocks and roots, and the feeling of your legs and feet propelling you around each obstacle and pushing toward your destination. The slow sensing hike can be a relaxing get away where you appreciate the basics in nature around us, the sound of the breeze in the trees, and the birds chirping to each other, and the occasional rustling in the leaves below.

Both hikes provide a getaway from our daily lives where we can blow out troubles or stagnation from our soul. It can also be a time to reflect on all that is good around us and all of the soft wealth in our lives which we too often do not recognize or appreciate nearly enough.

On more than one occasion, I have encountered a small amphibian on the trail, the juvenile form of the red spotted newt, or an eft. The eft is born in the water, and as a juvenile departs to travel the forest floor. On one memorable hike, we encountered a veritable newt festival. The first, second and third were a novelty, oh look at the little orange eft with its little fingers and toes. When many more were encountered, I became worried that I might disturb the festival of newts. Their small physique and slow

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movements offered very little protection from a hiking boot tread. It was not the purpose of this hike to inflict carnage on these defenseless creatures, watch your step.

Red Spotted newts are rather common and can be found throughout New England. They are in the salamander family of amphibians. The life span of the newt goes through three forms: 1) a larval aquatic form which lasts 2 months where the young develop in shallow water from eggs, 2) an immature land form called an eft, where the eft travels from the water onto land for distances up to 0.5 mile, and 3) a mature aquatic newt form. When we

see the red spotted newt on the forest floor, its color is actually orange with distinct red spots ringed with black, and it is in the immature eft form. When the efts mature they return to water, and their color changes to an olive back and yellow belly with a paddle shaped tail. In 2 years they reach maturity, and can live to 8 years.

Sometimes we hike fast with a purpose, sometimes we hike slow with our mind in the moment. When you encounter a Red Spotted Newt, slow down and appreciate the life of that little creature and maybe your own as well.





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