OCEANFIRST FLOATING CLASSROOM CURRICULUM GUIDE

Use this Interdisciplinary Curriculum Guide to plan your adventure on New Jersey's Coastal Culture at-home or call today to book your on-water experience!

A project of the New Jersey Council for the Humanities for Tuckerton Seaport & Baymen's Museum
First Edition
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Learning experiences aboard the Floating Classroom and educational adventures from home open the door to endless exploration and hands-on knowledge. Through the Floating Classroom, you become history detectives, citizen scientists, and folklorists - unlocking clues to universal lessons through local stories.

(Please note that definitions for bolded words appearing throughout this guide may be found on the Vocabulary page.)

To introduce guests to the culture and heritage of the Barnegat Bay, Pinelands (the Pines), and Jersey Shore regions, Tuckerton Seaport & Baymen’s Museum uses an integrated approach to the study of art, history, and the environment. Artifacts outlined in this guide are treated as thresholds to topics covered in the study of art, history, and environment. Exploring the interconnections of these themes in various artifacts promotes a holistic understanding of the region and its communities.

To make the most of your Floating Classroom experience, please explore the introductory information, artifacts, and pre-visit activities outlined in this guide designed for all learning levels!

The purpose of this guide is to encourage thoughtful questions and enhance the educational impact on your Seaport experience. We emphasize four key themes:

1. Sense of Place
2. Stewardship
3. Then & Now
4. Interconnection of Art, History, & Environment

Ultimately, there is no substitute for the transformative impact of being out on the bay. Join us for an unforgettable on-the-water adventure!
Sense of Place:
Interacting with a particular environment over many generations, human communities develop ways of reading and interpreting its signs. Signs are literally taken in through the senses -- cues can be: visual (what’s the weather going to be?), tactile (the feel of the breeze or greenhead bites), aromatic (the strong odor of marsh mud during low tide, the stringent antiseptic smell of a cedar swamp, or the smell of salt air on the bay), flavorful (clam chowder, cranberries, or snapper soup), or acoustic (sounds of gulls, carpenter frogs, cicadas, or crickets). Over the course of a lifetime, sensory cues may flood us with memories and associated feelings. For example, the smell of Atlantic white cedar may trigger affectionate recollections of time spent in the workshop of a boatbuilder or decoy carver; or the smell of marsh mud may be a nostalgic reminder of time spent duck hunting in the meadows.

Sense of place makes us aware of the cycles of life in a region -- daily, monthly, and annually -- and is cultivated in us, as we live in our places together. A local saying, “You can go away from the Pines, but you can’t get the sand out of your shoes,” sums up the effects of a strong sense of place on people who have lived their lives here. As part of who we are, sense of place nurtures a sense of shared identity, participation, and belonging which is often celebrated in works of art, and associated with shared historical awareness -- cued by signs of the effects of human occupations and recreations -- past and present -- on the landscape.

Stewardship:
Along with the awareness of the signs of the place we live in, sense of place alerts us to changes: the silence of species we were accustomed to hearing, the disappearance of islands, the erosion of beaches and banks, the decline in bird populations over-hunted for feathers or poisoned by the pesticide DDT, threats to clean water, air, commons on which we all depend. For hundreds of years, human communities found ways of encouraging and protecting resources needed for survival. Over the past two centuries, technologies for harvesting and extracting resources, while selectively stewarding some resources, have repeatedly outpaced the capacity of nature to replenish itself. Artistic representations of place often celebrate what is most cherished by people living in that place, reminding us of what is at stake in the management of environmental change. On the Floating Classroom, you will see signs of sweeping changes over the past two centuries, along with human efforts to address those changes with the help of science.

Then & Now:
The Floating Classroom seats us firmly in a historical voyage. We see things we would like to continue as well as things that need to be curtailed or better managed. What is the relationship between past and present? What are the lessons we learn from human interactions in the past, and how do we apply them now? What is this place we’ve inherited? What future can we imagine together for it? And what part will each of us play in realizing that?
**Folk art** is practiced by and for members of a community. It is created according to standards and techniques that have evolved over generations through shared experiences and responses to life in a particular place. Folk arts can symbolize and often celebrate regional identity and the values shared within a community. Such a process is influenced by the environment. As visitors head out onto the open water, a sense of wonder at their environment may be activated just as it has been for many generations of folk artists of the Pines and Bay.

Folk artists are tradition bearers - their craft is passed down from family or other masters of the trade (this means that you, too, can become a folk artist!). Their works are often not meant to be hung in a museum but are **utilitarian**, solving problems that come up in the course of ordinary living. Makers apply their knowledge of the materials used, the purpose of the object, and the intended use to produce objects that perfectly express that knowledge. Over time, some crafts may gain greater appreciation and earn higher value as art and collectors' pieces. Catering to collectors, makers may emphasize new decorative elements not displayed by earlier pieces.

Ultimately, to understand folk art, you must first get to know its creators, the materials used, how the artists locate themselves on a continuum of tradition, and what the practice means to both the artists and their communities. Folk arts in the Barnegat Bay area include blacksmithing, basket making, boat building, gardening, canning, quilting and other fabric arts, decoy carving and other forms of woodcraft, storytelling, music making, ways of procuring and preparing food, and more!

You will explore by:

1. identifying how the Barnegat Bay and Pinelands environments have served as catalysts for folk art traditions distinctive to this region;
2. comparing and contrasting forms and practices of conventional high art and folk art;
3. identifying a culture through its folk art with the ability to trace cultural values and personal aesthetics through the history and characteristics of the art form;
4. evaluating the ways in which art and the “form follows function” design in particular improves quality of life;
5. examining the shared characteristics that define a style of art including discipline-specific terminology, content, form, style, media, purpose, and design.

**THEME: ART** a way of looking

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**THEME: HISTORY a way of thinking**

History defines the present through the continuum of tradition reflected in our culture and echoes of the past in contemporary issues. Reflecting upon local stories grants us a deeper understanding of the complex motives and choices made throughout history. These stories unlock local interactions with larger national narratives and offer more complicated readings of local impacts of national and world historical events, such as exploration, discovery, colonization, the American Revolution, the Industrial Revolution, post-industrialization, and decolonization.

Imagine the Jersey Shore itself as a living historical artifact of the unfolding relationships between communities and a distinctive natural environment. The environment provides resources for sustenance, recreation, occupations, and industry. While forces we may think of as natural can wreak havoc on shore communities, the sustainability of the natural environment also depends on choices people make in their everyday lives and through public policy. Industry, development, population migration, and transportation systems shape history and alter landscapes. People along the shore and in the Pines have long adapted and innovated in order to live and thrive here. To do so, some continue to work the cycle, shifting among occupations and other activities cued by changes in seasons, harvests, and migratory patterns -- of human beings as well as birds. Choices made to work both with and against these rhythms have shaped the course of history in the area.

As craftspeople, folk artists have played an important role in shaping regional history. Their traditional and evolving products function as tools that improve the quality of life and work. Those products have evolved into representations of local occupations, seasonal activities, and booming industries. They also reflect the aesthetics, available resources, constraints, needs, and values of a community. As tools, they help meet those needs - altering landscapes and also ensuring the continuation of tradition in the community.

You will explore by:

1. interpreting primary & secondary sources & distinguishing fact from fiction using those sources;
2. identifying major innovators in Jersey coastal history, describe their innovations, & explain how technology overcame regional challenges;
3. analyzing the impact of transportation development networks on the region's economy & social life;
4. interpreting the characteristics of Lenape culture & how families long ago expressed their beliefs & values through stories, songs, & celebration;
5. analyzing New Jersey's important role during the American Revolution;
6. evaluating the impact of natural forces on history & the adaptive responses made by local communities;
7. identifying the geography of the Jersey Shore & Pinelands areas to compare information about people, places, regions, & environments.
Immersion in the environment is essential to the Seaport experience. Baymen make their livings by using and understanding an environment in which they fully participate. Keeping alive the occupations, traditions, and recreations they value, baymen have become stewards of the land and water. Walking the Seaport grounds or venturing onto Tuckerton Creek aboard the Floating Classroom, passengers gain firsthand experience of an environment cherished and cared for by generations of baymen.

The Seaport is nestled in a region of the Pinelands that meets the shore, creating an extraordinarily important ecotone. Tuckerton Creek is a single water system which connects four habitats: the Pines, Marshes of the Estuary, Barrier Islands of the bay, and the Ocean. These habitats are impacted by daily and seasonal rhythms. This meeting of worlds creates habitats that exist on the fringe and support a multitude of organisms. Ultimately, the region is not a uniform habitat, it's full of variety!

Did you know?: Life seems to prefer living “on the edge,” with 40% of the world's population located within 62 miles of a coast! Tuckerton Creek is a cafeteria for local wildlife, where baby eels, birds, turtles, shellfish, and others dine on muck - but what we call muck, they call delicious!

But their dining area is threatened by environmental degradation, fragmentation, habitat loss, and invasive species. How can we keep these places safe for them? During the tour we will explore the value in keeping our endangered species and threatened habitats safe, and you will see signs of some of the protections that are in place against threats to habitats and species.

You will explore by:
1. identifying functions of the estuary and analyzing its relationship to the other habitats found in the Pinelands and Barnegat Bay regions;
2. identifying characteristics that make Barnegat Bay a living environmental and social resource;
3. analyzing how animals use their perceptions and memories to guide their actions;
4. evaluating living things affect the physical characteristics of their regions;
5. analyzing the steps humans are taking to reduce the impacts of hazards caused by natural processes which cannot be eliminated;
6. identifying the forces of erosion and measuring impacts in the region.
People who spend their lives on Barnegat Bay and in the Pines may identify themselves and each other with their environments, a tendency registered in historical nicknames associating humans with their habitats -- “mudwallopers,” “Pineys,” and “Baymen”. Still settling, these environments are living legacies of the last ice age (which took place about 15,000 years ago!). Toward the end of the Pleistocene, the glaciers thawed and retreated, leaving in their wake the distinctive south Jersey geography that today includes Barnegat Bay and the inland Pines - visible through Tuckerton Creek!

Waterways like Tuckerton Creek connect the Bay and the Pines, the people who inhabit the region, and the resources distributed throughout the region. Though low in nutrients, the soils and waterways of the Pines are rich in biodiversity. Local knowledge accumulated over many generations, formalized ways of navigating and harnessing the power of these connecting waterways and natural resources to solve challenges particular to living in the region. Communities of the pines and bay face each new season equipped with a wealth of experiences from many generations of immersion in the environment. From those experiences, they build a mastery of practical skills, resourcefulness, and ingenuity for thriving on the bay and in the pines. Such a communally shared relationship with the environment finds expression through folklife traditions and folk art.

**Art**
- The sneakbox, designed to help baymen navigate and survive on the bay, is a folk art in which form follows function.
- Blacksmiths use iron made from the bog iron ore deposits along the water banks.
- South Jersey became a major glass making center because of the purity of local sand. The first mason jar was made here in New Jersey!
- Folk Musician Merce Ridgeway was inspired by local waterways when he wrote about “the water running red in the cedar swamp streams” in *The Pine Barrens Song*!

**History**
- History of the region continues to be shaped by those who have the ability to navigate and harness the waterways beginning with the Lenape, and continuing through Privateers, Mooncussers, Boat/Ship Builders, Captains, Smugglers, Whalers, US Life-Saving Servicemen, and Baymen.
- Sailors preferred taking Tuckerton Creek water for long sea voyages for its potability and sweet taste!
- Local waterways powered the mills and industries that prospered in the Pines.

**Environment**
- The last ice age shaped the physical landscape of the region and filled in the waters of the marshes. The shifting sands of shoals, sand bars, barrier islands, and estuaries are evidence of this continuing settling.
- Tuckerton Creek is shallower than it was centuries ago because so many saw mills were located and ships were constructed along the creek that it was sedimented with saw dust!
- Tuckerton Creek water has a rust color because of the Bog Iron Ore in its banks and the Red Cedar Trees that live along the water.
Floating Classroom Routes

Tuckerton Creek Tour Route

Floating Classroom Ferry to Long Beach Island Route

Created by National Geographic Interactive Mapmaker
The Barnegat Bay Decoy is a product of resources from the local environment, crafted and modified over time by folk artists. Decoys symbolize the shared values, history, and heritage of the people of the bay. Each decoy exhibits details unique to particular carvers, while also expressing collectively held ideas about the best materials and forms needed to attract ducks on the ponds, marshes, estuaries, and inlets of Barnegat Bay.

Put simply, decoys are wooden ducks (and other wildfowl) used as tools to improve the chances of hunters. These working decoys meant a source of food and income for baymen and their families. Over time, these tools have developed into an art, carvers create either working or decorative decoys and collectors have bought decoys for as much as $1 million!

The best duck hunter is one who "thinks like a duck" according to the legendary bayman Ed Hazleton. Successful carvers possess an intimate knowledge of the environment. That knowledge is expressed in the details of their carvings and through a sense of stewardship that integrates carver, wildfowl, and Atlantic white cedar. As Seaport carver George Ross put it: “There's a bird inside the wood and I carve it out.”

Art
- Features that have evolved over the years include the eyes. First, many were simple "blind decoys," then nails, paint, and finally realistic glass eyes were used.
- Old time carvers used lead-based house paint. Today, decoys are covered in artistic acrylic, water based, and oil paints.
- There are many styles and schools with distinguishing features. Delaware River style are thin, narrow decoys designed for the river and bay. Rotund diving ducks are carved for the expansive, open waters of Upper Chesapeake Bay.
- Carvers like Chris Sprague observed and sketched ducks to carve more natural looking decoys.

History
- Before McDonalds and Shoprite, Baymen hunted ducks and shore birds to feed their families and sell to markets for income.
- The 1918 Migratory Bird Act banned the hunting of migratory shorebirds, like the Red Knot, whose populations were decimated by market gunners.
- Today, decoys are still used for both hunting and decorative purposes. Today, both kinds of decoys are prized as collectors items.

Environment
- Barnegat Bay Decoys are created from Atlantic white cedar because it's soft, buoyant, durable, and abundant in the area.
- Preservation of the woods is needed for the materials to make decoys. Preservation of duck species is vital for maintaining this tradition for future generations.
- Decoy designs must take into consideration the environment in which it will be deployed - ultimately form follows function. Decoys are designed to mimic the floating and movement of real ducks.
Harry V. Shourds I (1861-1920), Tuckerton

Harry V. Shourds I, son Harry M. Shourds, grandson Harry V. Shourds II are the most renowned decoy carvers from Tuckerton. Harry V. Shourds I carved functional, working decoys by hand in the Barnegat Bay style. His grandson explained how Harry: "shot ducks, picked them, packed them on ice, and shipped them on the railroad in barrels. They would save the feathers and my grandmother would make pillows and feather beds out of them. Everything was used from the duck in those times...

He must have spent every spare minute of his spare time just carving... he probably could make up to 500 or 600 [decoys] a year, but he probably didn't work on them 52 weeks out of the year... People worked with the seasons. In the winter they built boats or painted houses. In good weather it was decoys and hunting and fishing parties."

Jay Parker (1882-1967), Parkertown

Parker prided himself on his craftsmanship: "Part of the pleasure, is that you've got to know birds. You're not going to fool live birds with clumsy-made imitations." At first, Jay's birds sold for $0.25 - $2 to hunters. Then in the 1940s, decoys began to be collected and in 1964 Parker appeared at the World's Fair. This led to wider appreciation for his decoys as works of art and suddenly his decoys sold for $25 each! Today, Parker's decoys are worth hundreds to thousands of dollars. This new market for his decoys changed the way he carved with some of the more peculiar looking decoys selling for the most money. Parker even began painting eyebrows on his birds (a feature real birds do not have) simply because he liked the way they looked.

Jode Hillman (present day), Delaware River

Jode Hillman is a modern day carver who makes mostly decorative decoys. He takes inspiration from the natural and artistic world to always be evolving and improving his style. He uses classic styles of carving to make original designs. Jode uses hand tools like a drawknife and spokeshaves handed down to him from his father and great-grandfather. These are the same tools used by Harry V. Shourds and Jay Parker. Also, like Shourds and Parker, Hillman uses Atlantic white cedar because it's a soft wood. Unlike them, Hillman kiln-dries his cedar. Hillman paints with hand brushes and artistic oil paints.
Indigenous Boats

Yes, boat building is an art! The Sneakbox and the Garvey are two indigenous Barnegat Bay boats. Each is crafted by baymen who have an intimate knowledge of the environment from which their building materials come and in which the boat will be used. The Garvey is the “pick-up truck of the bay” - it is a work boat useful in oystering, claming, fishing, and more!

The Sneakbox could be described as a kind of “portrait of the Barnegat Bayman.” A deep familiarity with the environment allows a traditional Sneakbox builder to craft vessels that seamlessly blend into the environment. Many built-in features provide comfort and versatility in which Sneakboxes become extensions of the baymen, adapting human beings to changing conditions of marshes and bays. Like decoy carving, boat building is a tradition passed down by master boat builders to apprentices through generations.

Art

- Each family tradition and building style is unique with slight adaptations that are said to be guarded from ‘strangers’ outside of the family or region.
- These boats are both aesthetically pleasing and functional in the hard to navigate Barnegat Bay and shoal-ridden coast of the Jersey Shore.
- Crafting workboats like the Garvey, Sneakbox, and Seabright Skiff or large ships like schooners, takes a tremendous amount of craftsmanship and ingenuity.

History

- In the 18th & 19th centuries, the abundance of timber made south Jersey a thriving shipbuilding location.
- Tuckerton played an important role in winning the American Revolution as a strategic port of entry and ship building center.
- In 1836, Hazleton Seaman designed the Sneakbox. It's the ideal vessel for Barnegat Bay and the many activities of its baymen.
- The Seabright Skiff is a native New Jersey boat used by the US Life-Saving Service to save countless lives along the coast.

Environment

- Sneakboxes float in just 3 inches of water! The small, lightweight boat is designed to navigate the shallow bay waters better than any other craft.
- Lumber from Atlantic white cedar trees is used for building boats and decoys. The wood is buoyant, easy to carve, and swells in water - just enough, builders say, to seal the boats from leaks.
- The Sneakbox is designed to blend with the environment. Ducks don't fear a boat that allows baymen to become part of the landscape.
Joe Reid (1910-1991), Waretown

Joe Reid's father was a Scottish sailor who became a baymen after shipwrecking in Seaside Park where he met Joe's mother. His father worked the bay in a sailing Garvey and cat boat. Joe began clamming with him at age 13. He would later serve in the Army during WWII and work in construction where he learned valuable carpentry skills. Joe soon decided to work the bay in the summer and boat build (mostly Garveys) in the winter. At age 26, he made his first Garvey with his brother because they needed it to make their living clamming, eventually Joe established his own boatworks. He didn’t use blueprints and learned boatbuilding first-hand from doing it! Joe believed Atlantic white cedar to be the perfect wood for boatbuilding and used it to build over 100 boats in his life! Joe even carved miniature Sneakboxes with miniature rigs of decoys - another unique Barnegat Bay folk art!

Sam Hunt (1911-2004), Waretown

Legendary bayman Merce Ridgeway wrote: "Sam Hunt is undoubtedly one of our most famous baymen. He enjoyed freedom early in life. At eleven years of age, he was running his own boat out the inlet to fish. He holds the all-time speed record for building a 26ft inboard Garvey. He got the lumber on Monday and went clamming out of it on Saturday... He is a musician and builds banjos, tables, chairs, Sneakboxes, and other things out of wood. His craftsmanship has been recognized by the Smithsonian Institution. Sam's knowledge of the bay and the woods as they were in the early half of the century is extensive."

Charlie Hankins (1925-2003), Lavallette

Charlie Hankins, his father Charles M, and brother James "perfected" the Jersey Skiff. Skiffs have been used by Pound Fishermen, the US Life-Saving Service, and life guards along the coast because the boat can be launched and landed safely in rough surf and steep seas. Hankins is world renowned - having built boats for the Turkish government, South American oil companies, the US Coast Guard, and the Navy! Hankins used hand tools, Atlantic white cedar, and the same techniques his father used before him. His father was not only a boat builder but a lobsterman, duck hunter, and a member of the Coast Guard during World War II! Charlie built a Skiff for the Smithsonian Folklife Festival in 1993 and was awarded a National Endowment for the Arts Heritage Fellowship Award.
In the 19th century, nearly one-third of all commercial clammers in New Jersey were found in Tuckerton, known at that time as “Clamtown.” Clamtown’s location, natural resources, and self-sufficient community established it as a vital maritime center for the nation. Sometimes clammers harvest clams by “treading” for them with their feet in the bay muck, using toes to grab individual clams and guide them to the hands for tossing in a bucket. For larger quantities of clams and oysters, baymen use hand tongs, dredges, and rakes from a work boat called a Jersey Garvey, a steady, flat-bottomed, well-balanced vessel with plenty of room for the catch, and power for dredging.

Traditionally, oystermen had to have money to purchase oyster seeds for their lots while baymen harvested the naturally spawned clams of the bay. Oyster beds develop when “spat” (young oysters) settle on hard surfaces, like the shells of other oysters, to grow. Once they are settled, they never move again! Oysters are harvested in big clumps because of this growth process and culling hammers are used to break them up. Opening both oyster and clam shells is difficult and special knives are crafted to do so.

**Art**
- Oyster and clam knives were developed by local blacksmiths in hundreds of styles, each with a distinctive artistic “signature.” Today, people mostly buy clam knives with plastic handles from stores.
- Though historically men have worked the bay, women play important roles in the culling, opening, and cooking of these bivalves, which are featured in recipes for local dishes such as Clam Pie and Oyster Stuffing! As we saw with patterns for boats, some recipes are tightly guarded within families.

**History**
- The Lenape traveled from the inland to the shore in the summer to eat clams and oysters. They used the shells as tools for hollowing logs into “dugout” canoes.
- The “Ancient Ones” (older than the Lenape) made shell mounds or middens that were as high as 85ft and as wide as 200ft. They may have done so to recycle, for religious ceremonies, or as observation decks.
- Until the 1930s, Barnegat Bay provided millions of clams and oysters to New York and Philadelphia restaurants, and Jersey Shore vacationers. The shellfish were delicacies for rich and poor alike!

**Environment**
- Today, for reasons not fully understood, the bay no longer reproduces clams and oysters. Aquafarmers plant oyster seeds in the water just as farmers plant seeds in the soil and the bay will grow them after they are seeded.
- Predators of oysters include oyster drills, moon snails, and whelks, as well as boring sponges which bore holes through the oyster shells!
- Oysters and Clams are natural filters - a single oyster can filter 30 gallons of water a day!
Clammers & Oystermen

While these bivalves spawn in the warmer months of May-August, baymen clammers and oystermen work the cycle of opportunities in nature and the economy for each new season:

**Captain Arthur "Oppie" Speck (1932-2019) , Tuckerton**

Captain Oppie Speck was a professional bayman for nearly 8 decades and truly enjoyed his life on the bay; fishing, hunting, eelng, gathering mussels and scallops, and claming! One of his favorite family traditions was making Oyster Stew on Christmas Eve. He and his wife Nancy operated a boat business near Big Creek and a boathouse on Tuckerton Creek! Oppie was an electrician, Navyman, and a hunting guide for sportsmen visiting the shore. He carried on traditions by sharing stories, fishing, claming, swimming, sailing, and boating with family.

**Jimmy Allen III (present day) , Tuckerton**

Captain Speck’s great-nephew Jimmy Allen, III is a baymen with a bachelor's degree in Marine Biology and owner of Just Diggin' It Hand Harvested Jersey Fresh Clams where he has sustained the traditional occupation through emerging technologies as an aquafarmer. In Jimmy’s words, “it has been a great life that I’ve done out there, it’s so cool being out there every day on the bay. Sometimes I hate it because of the greenheads. But other than that – a shark bite or two -- it was always fun.”

**Dale Parsons (present day) , Tuckerton**

Parsons Seafood is operated by 5th generation bayman and aquaculturist Dale Parsons. He leads the Parsons Oyster Reef Recovery Program to rebuild an oyster reef in the region in cooperation with Stockton University! During World War II, Parsons shipped five truckloads of clams daily to Campbell’s Soup Factory in Camden. One year, Parsons shipped more than 9 million clams! They were only 1 of about 10 clam houses on Tuckerton Creek at the time that baymen relied on to sell their catch.

**Gretchen & Bridgitte Maxwell (present day) , Port Republic**

The Maxwell Sisters are 6th generation oyster & clam harvesters on Nacote Creek. They work alongside their grandfather, father, and mother running Maxwell Fishery. Their ancestors have harvested clams and grown oysters since the 1830s. They’ve been coastal traders, baymen, fishermen, and boat builders in South Jersey for over 150 years. At Maxwell Shellfish, their goal is to grow their business in an environmentally sound way in harmony with nature to preserve the culture and heritage of the bay.
During the Revolutionary Way, iron workers (including charcoalers) were excluded from military service by George Washington. They made thousands of cannons sent to Valley Forge, the wrought iron fence around Independence Hall, nails, ovens, kettles, and more. The raw natural resources and skilled manpower of the Pines provided the highly demanded charcoal that fueled lights and industries like Glass and Iron. Bog iron ore is mined from the banks of streams and rivers, 1,000 acres of oak trees were burned each year for charcoal production, waterways powered the mills, and clam & oyster shells from the Bay provided lime necessary in the iron making process.

Oak trees were burned inside tightly packed charcoal mounds for five days with colliers watching to ensure it didn’t go to flame, which consumes the wood instead of producing charcoal. Two-man charcoal baskets were used to gather cooled charcoal to put into the furnace or a wagon. Charcoal baskets were about 2 feet wide by 40 inches long and the weave was open enough for the charcoal dust to fall through.

**Charcoal Basket**

Charcoaling was part of a web of flourishing Pine Barrens industries fueling the nation during the early industrialization period. Along the rivers of south Jersey, 30 forges operated with entire towns springing up around them including operations and contributors like sawmills, grist mills, fulling mills, blacksmith shops, basket weavers, and more. The raw natural resources and skilled manpower of the Pines provided the highly demanded charcoal that fueled lights and industries like Glass and Iron. Bog iron ore is mined from the banks of streams and rivers, 1,000 acres of oak trees were burned each year for charcoal production, waterways powered the mills, and clam & oyster shells from the Bay provided lime necessary in the iron making process.

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### Art
- Baskets were utilitarian, exemplifying the principle that “form follows function”; fish, blueberry, and eel baskets are designed differently according to use.
- Art in basketry comes from individuals adding flourishes, like knots or weave patterns. Similar to decoy carving, these became personal “signatures” that allow historians to assign provenance to unsigned baskets.
- Charcoal fueled the flames of Iron Forges turning the raw resource of bog iron ore into pig iron from which blacksmiths can forge tools and folk art.

### History
- During the Revolutionary Way, iron workers (including charcoalers) were excluded from military service by George Washington. They made thousands of cannons sent to Valley Forge, the wrought iron fence around Independence Hall, nails, ovens, kettles, and more.
- Women gathered charcoal in burlap bags for sale to individuals who would most likely use it for cooking or heating.
- In 1841, anthracite coal was discovered in Pennsylvania. By the 1850s, bog iron ore and the forests of oak trees were nearly depleted from over-harvesting. The Pine Barrens’ Charcoal industry died by 1860.

### Environment
- Anthracite coal burns longer and hotter and so was better for the steam power of the emerging railroad system.
- Baskets are made of oak wood because oak is abundant in south Jersey, easily manipulated when green and wet, and strong after it dries.
- Charcoal burns hotter, has less volume, and is lighter than wood. It was used to provide the heat to melt the sand into glass and to separate iron from Jersey sandstone.
- Another effect of all that bog iron ore digging is the existence of some Pine Barrens Savannas.
For one furnace to successfully operate, small towns cropped up around it to provide the resources and support the people necessary to operations. Operations required sawmills to process the oak, grist mills to process grain, and fulling mills for textile production. Craftsmen, important contributors to these towns, included blacksmiths who forged tools for industry and daily life, colliers who made charcoal, teamsters who moved clam shells to the forge for smelting the bog iron ore, and basketweavers to weave the charcoal baskets that carried the coal from mounds to wagons. After the decline of the charcoal industry, cranberry farming became the leading industry of the Pines, turning industrial laborers into farm hands.

**Mary May (present day), Lacey**

South Jersey basket weavers make staves from splitting White Oak - this made it a traditionally male practice. Benjamin Buckalew, a farmer and basket weaver made pound fish baskets and a machine for cutting splints out of old tractor parts. Today, women are the primary basket makers and they buy the staves. Local master basket weaver Mary May is a folk artist who still makes her living from basket weaving today! Mary passes on the tradition and history of south Jersey basket weaving to others. She even teaches classes on miniature Charcoal Basket weaving and other historic Jersey baskets like Pound Fish baskets, Blueberry baskets, and Eel Fykes to name a few!
Historically, blacksmiths serve a vital role in crafting and repairing the tools essential for industries and occupations in the region, and for daily life as well. Harvesting salt hay was a major industry along south Jersey salt marshes and meadows from colonial times until the 1960s. To cut salt hay, farmers used scythes or horse-drawn machines. At first, farmers strapped circular wooden blocks onto horses’ hooves to help them walk the muddy marshes but the blocks weren’t very effective. Then, in 1900, Charles Mott asked blacksmiths George Bishop and Bob Webster to create the “Tuckerton Mud Shoe” - an iron horseshoe with an extra outside loop to help the horse remain balanced and prevent it from sinking into the mud.

Salt Hay’s physical features and rot resistance make it useful as feed for the cattle that once grazed undeveloped barrier islands, bedding for livestock, garden mulch, insulation, traction on sandy roads, packing material, fertilizer, erosion prevention, protection from frost damage for tender plants like strawberries, and as camouflage for sneakboxes.

Art
- The craftsmanship of blacksmiths made them an integral part of their communities. Blacksmiths Bishop and Webster used their skills and ingenuity to create a more useful horseshoe to improve the livelihoods of salt hay farmers.
- Sneakboxes are camouflaged in salt hay to help the boats blend into the environment.
- Salt Hay was used as packing material to transport folk art like glass and pottery.

History
- The market for tools has changed dramatically over the years. Today, many are mass produced in factories for an easily accessible, less expensive product rather than individually crafted by skilled blacksmiths. Today, blacksmiths are mostly folk artists.
- In the 19th century, 100 tons of local salt hay were harvested every week for $3/ton. By the 1950s, it sold for $16-25/ton and within the decade the industry largely came to an end.
- Salt Hay was used to insulate Radio City Music Hall in New York City!

Environment
- “Salt Hay” is a general term for meadow grass (Spartina sp.) salt grass, three-square grass, and sage.
- Salt Hay can be an important resource for preventing erosion and today most wetlands where it grows are protected by state and federal agencies.
- Blacksmiths craft tools and art by forging iron or steel. The raw resource of bog iron ore is extracted from local waterways to make the “pig iron” blacksmiths work with.
Toby makes his living as a 3rd generation farrier and blacksmith. Traditionally, blacksmiths like Toby’s grandfather took apprenticeships with master blacksmiths for 5 or more years! As we’ve seen with boat patterns and family recipes, blacksmiths were secretive about their techniques, passing them on only to family members or trusted apprentices. Today, Toby sees people returning to farm life and buying higher quality, handcrafted items for practical uses.

“People in my community that appreciate craftsmanship [...] like to feel the relationship to something they are holding in their hand with the person that made it.[...] There is nothing to bind a consumer to the maker of a plastic-wrapped, mass produced, item if that maker is on the other side of the planet.” Toby’s wife is also a talented blacksmith!

“Without blacksmithing, I’d have a hole in my life.”

Local blacksmith Stephen Nuttall learned the craft from Toby and now teaches folk art classes, like how to forge a clam knife, for Seaport visitors as young as 12! Stephen’s grandfather was a farmer in Tennessee who modified tools made by local craftsmen and even made his own tools to meet the needs of his work on the farm! Stephen was inspired by his grandfather’s “ability to take a tool and reshape it into a more useful shape, [this] planted a seed of creativity in [Stephen] that [he] will be forever grateful for. That creative seed helps [Stephen] envision uses of items beyond the obvious.”
To maintain a year-round livelihood, the people of the pines work the seasonal rounds of the environment doing any combination of activities and jobs like gathering, trapping, progging, hunting, and fishing. Turtle trappers (or progers) set fykes in the marsh water or search the mud with progging rods or even their feet to feel for turtles. Progers tied each knot by hand to craft their fykes!

Gatherers collect resources from the environment like pinecones to sell to markets in Philadelphia. Pine trees in south Jersey have adapted to frequent forest fires by evolving pine cones that require the intense heat of a fire to open. Forests that have adapted in this way are known as fire climax forests. “Backyard” pine cone popping ovens harnessed these adaptations by forcing the cones to open and release their seeds. Pine cone poppers adapted from household dressers have trays of charcoal placed underneath to heat them, releasing smoke and excess heat through holes drilled in the drawers. Some experimented with home ovens to heat the cones but the sap released as cones opened would ruin the ovens, causing all meals thereafter to taste like the woods!

**Art**
- People of the pines have lots of recipes for turtles like Pot Pies, Stews, and Turtle Soup!
- Turtle trappers craft fykes and use metal rods to “prog” for turtles in the mud.
- Pinecones were sold to Philadelphia to become Christmas decorations. They were painted and used as ornaments and made into wreaths by florists.
- Gatherers used their ingenuity to modify dressers and ovens for use as tools for pine cone popping.

**History**
- Today, many people have an occupation that is largely the same day after day and month after month. Historically, working the cycle was a common and diversified occupational path in the region, a source of year-round interest.
- Prohibition made turtle trapping less popular by the 1920s because alcohol was used in Turtle Soup to take the marsh-like taste out of the soup! As the demand for turtle soup declined, the population of turtles rose.
- Snapping turtles were sold to Philadelphians to eat the snails that overran their cellars!

**Environment**
- Some Pitch Pine Cones need fire to open their scales and release their seeds - about 50 seeds each. They can even remain closed for years until the heat of a fire opens them!
- Today, there are state regulations on hunting and harvesting turtles and other wild species. Diamondback terrapins are a threatened species and crabbers use Bycatch Reduction Devices (BRDs) on traps to prevent accidental turtle deaths!
Livelihood options in the pines and on the bay and marshes are historically tied to seasonal changes around the year, as well as to exposure to mentors who passed along their knowledge to those eager to learn how to read the signs in order to know what was in season, and how to find it, monitor and harvest it, and get it to market or to the family table.

**Gus Heinrichs (1931-1909), Whiting**

Gus Heinrichs began clamming and fishing in his all-purpose, nearly unsinkable Garvey along with duck hunting at an early age. After learning carpentry skills from construction work, he began making Sneakboxes in a “different style but from the same patterns passed down by [his] father.” As a kid, Gus gathered pine cones afterschool in the fall! Growing up, this was the one job where he didn’t have to contribute his earnings to the household. Gus would gather one bag a day and sell them to a buyer who came by train or truck from Philadelphia. Gatherers got $1 per 100 pine cones around the 1950s.

**Jack Cervetto (1908-1995), Warren Grove**

Jack Cervetto worked the woods his entire adult life. In the winter he gathered pine cones and firewood, and cut ice from the cranberry bogs. In the spring he gathered sphagnum moss used in floral arrangements and, in the early days, as bandages in hospitals because of their super-absorbency! He cut cedar, gardened, and collected cranberries, blueberries, huckleberries, birch foliage, brush, and bayberry. Jack was also a deer hunting guide and historian - he even helped found the Stafford Historical society!

**Leo Landy, Atlantic County**

Leo and Hazel Landy were buyers of pine cones from south Jersey gatherers. They sold pine cones to florists in Philadelphia who made them into Christmas decorations and sold pine cone seeds in other areas of Pennsylvania where they were used to reforest abandoned strip mines. Because pines are adapted to low-nutrient, acid conditions, they can grow on strip mine spoils. Leo and Hazel Landy harnessed this adaptation by popping the pine cones they collected in a pine cone popping oven. Landy sold up to about 150,000 cones in a single year!
Essential Discussion Questions

- How do folk artists use natural resources for their work?
- What is the difference between conventional high art styles and folk art? How might these differ in terms of realism or abstraction? Why? What governs the decision to capture precise detail?
- What industries have been and still are important to the Barnegat Bay?
- How has technology changed the traditions and occupations of the Jersey Shore over time? (Think the US Lifesaving service and the Coast Guard, lighthouses, transportation, jobs like blacksmithing, & tools for things like decoy crafting, etc.)
- Why is New Jersey considered the “graveyard of the Atlantic”?
- What role do you play in your environment? What role should you play?
- Who is responsible for the health of the environment?
- Which habitat do you live in? What are its defining features?
- Do you have a favorite regional habitat? Why?
- Find some connections between the people discussed in this packet. In what ways are the people of the pines and the bay similar? How are they different? Think about their daily life, skills, jobs, and folk arts.
- What are your questions? How can you find out the answers?

Pre-visit and at-home experiences:

- Read *I Survived the Shark Attack* of 1916 by Lauren Tarshis based on the true story of the great white shark attacks that happened along the Jersey Shore in 1916. These events inspired the story of *Jaws*! Then read *Jaws* by Peter Benchley. Compare and Contrast the two stories. Additional resources to use while reading: https://www.scholastic.com/teachers/lesson-plans/teaching-content/educators-guide-i-survived-lauren-tarshis/

- Read *Black Duck* by Janey Taylor Lisle. Compare this historical fiction story to the real life smugglers along New Jersey bays during the Prohibition area and even earlier regional smugglers of the Revolutionary War period. What kind of boats do you think they used? How could smugglers be successful in hiding their contraband on the bay?

- Watch Tuckerton Seaport’s Spend the Day Working the Bay series:
  https://www.youtube.com/channel/UC_ibELjOze-RPguE1rESLzw

More activities below:
Decoy collectors can tell all kinds of details about a decoy just by looking at it, including: where it was carved, in what style, whether it's decorative or working, who carved it, what year it was carved, and how much it's worth.

**Spot the differences between and defining features of these two decoys to get an idea of how decoy collectors do it.**

Then, compare and contrast hand carved decoys to real life ducks.

Harry V. Shourds (1861-1920)
Merganser Drake
Tuckerton, NJ
c. early 1900s
Barnegat Bay Style
Tuckerton School

John Dawson (1889-1959)
Merganser Hen
Duck Island, NJ
c. 1915
Delaware River Style
Dawson/Bordertown School
What can you learn from Paul's observations on this page? What is happening in his sketch? Put yourself in the place of someone in his sketch. Are you on a boat, ship, or in the city?

2. Write your own diary entry from that perspective.
What can you tell about Paul's experience as a teenager in 1888 from his writing and sketches?
How did Paul Warren spend his Saturday? How do you spend Saturdays?

3. Imagine you lived in 1888 like Paul and write/sketch your own diary entry.
   Bonus: Try writing in cursive like Paul!
What sort of activities would you do? Are you with anyone? Who? What does your town look like?

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**Haretown, March 24, 1888**

Saturday.

It was nice morning, but about 9 o'clock, it looked like snowing. So I got in lot of wood, filled up the wood boxes and put a lot in the meal rooms and welded some up from the lower end of the garden and ranked it up.

I have been playing Base Ball all the afternoon had a nice time. It was all clear by noon and the sun was shining brightly. Mama is feeling pretty smart so that she is but walking this afternoon. I and the rest of us are all well.
Draw the "Working the Cycle" wheel of your life!

Take a look at Mary Hufford's Working the Cycle wheel for the Bay and Marsh. What activities do bayman take part in throughout the year? Are they for work, recreation, or both?

Share your seasonal and daily rhythms of your life!
Consider the school year, seasonal sports, vacation time, daily routines, etc. How do you celebrate the events and activities on your wheel? How do your activities and events connect you to your family, community, nature, nation, and even the globe? How can you celebrate these connections?
Write a Song!

Listen to *The Clam Digger Song* by Merce Ridgway. Listen to it outside or while out on the bay if you can!

What do the lyrics tell you about Barnegat Bay and baymen? What do they tell you about Merce Ridgway? Why do you think he was inspired to write this song?

Now write your own song or poem about being in the environment and/or your family traditions!

*The Clam Digger Song: [https://www.youtube.com/watch?v=9ckBvgpJNYY](https://www.youtube.com/watch?v=9ckBvgpJNYY)*

*The Pine Barrens Song: [https://www.youtube.com/watch?v=-DN1kGmJTjs](https://www.youtube.com/watch?v=-DN1kGmJTjs)*

*The Clam Digger Song Lyrics:*

Some people think a clamdigger,
He’s got it mighty fine,
Riding along in his old work boat,In the good old summer time,
It’s a beautiful day on Barnegat Bay.

Now if you should chance to get closer,
You see that he’s wrinkled and lined,
From the wind and the snow,
The cold wind that blows,
He don’t seem to mind, he goes all the time,
And there’s a twinkle in his eye.

Sometimes you might see him towing his sneakbox on Barnegat Bay after some Blackducks he’s going, to eat on a cold winter’s day it’s a beautiful way on Barnegat Bay

And if you could visit his kitchen after the day is through, chances are he’s a musician and he’d play a tune for you, he’s sure got it fine, he does it all the time

Now if you should happen to see him clamming on Barnegat Bay give him a wave, say hello for me, as you pass along your way, It’s a beautiful day on Barnegat Bay and it’s a beautiful way on Barnegat Bay
Create your own decoy folk art!
https://youtu.be/4d4buEct7vs

Red Knot Flattie
Template

cut out pieces + trace on cardboard

cut slit

Base Pieces

Stand
Become a cartographer: Draw your own map!

Look at these Early Maps of South Jersey.

Why do you think waterways were so important in the early days of the United States? Why do you think the coast and bay are so difficult to navigate?

Can you find any familiar place names? What can you tell about the makers of the map from the details of each map? Can you locate Tuckerton? What about your hometown?

Map Old Barnegat Beach Area 1777-1877

Map of New Jersey - 1780
Compare these earlier maps to a modern map.
What is different about the way the map is made? Why do you think that is?
How do the places, terrain, and accuracy on the map compare?

Dutch Map of North American Atlantic Coast - 17th century

What information do you learn from the map key?
**Vocabulary:**

**Aesthetics:** a set of principles concerned with the nature and appreciation of beauty, especially in art.

**Aquaculturist or Aquafarmer:** a shellfish farmer.

**Bayman:** someone who lives and/or works on the bay.

**Biodiversity:** the variety of life in the world or in a particular habitat or ecosystem.

**Blind Decoy:** a decoy that is made and painted without any eyes.

**Commons:** the cultural and natural resources accessible to all members of a society, including natural materials such as air, water, and a habitable earth. These resources are held in common, not owned privately.

**Culture:** the customs, arts, social institutions, and achievements of a particular nation, people, or other social group.

**Drawknife:** a traditional woodworking hand tool used to shape wood by removing shavings. It consists of a blade with a handle at each end. The blade is much longer than it is deep.

**Ecology:** the branch of biology that deals with the relations of organisms to one another and to their physical surroundings.

**Ecosystem:** a biological community of interacting organisms and their physical environment.

**Ecotone:** a region of transition between two biological communities.

**Eel Grass:** an aquatic plant with long, narrow leaves that grows in coastal waters.

**Erosion:** when water, ice, wind, living organisms, and gravity break rocks, soils, and sediments into smaller particles and move them around.

**Estuary:** where the bay meets the ocean.

**Farrier:** a craftsman who trims and shoes horses' hooves.

**Fire Climax Forests:** a forest that has settled into a condition of maturity and stability through adaptation to frequent wildfires.

**Folk Art:** 1. Definitions vary, but generally the objects have practical utility of some kind, rather than being exclusively decorative. 2. Folk arts are stylized, well-wrought forms and practices that express shared knowledge and experience of life in a particular place or community, which often accumulates over many generations.

**Folklife:** the way of life of a rural or traditional community.

**Folklorist:** people who study the traditions of communities including their traditional artifacts, customs, traditions, and beliefs.

**Forging:** when a blacksmith softens iron in a fire and shapes it with hammers and an anvil. They work with fires that can reach up to 3,000° fahrenheit but iron burns at 2,800° so they have to be careful.
**Vocabulary continued:**

**Functional:** 1. designed to be practical and useful, rather than attractive. 2. The relationship of an element to the system to which it contributes.

**Functionality:** the quality of being suited to serve a purpose well; practicality.

**Fyke:** a bag net for catching fish, eels, or turtles. Sometimes woven in basket form.

**Garvey:** a scowlike open boat, variously propelled, used by oyster and clam fishermen in Delaware Bay and off the coasts of Delaware and New Jersey.

**Indigenous:** originating or occurring naturally in a particular place; native.

**Heritage:** practices or characteristics that are passed down through the years, from one generation to the next.

**Market Gunner:** A person who hunts shorebirds, unlike traditional hunters, for the sole purpose of selling them to market. Market Gunners used large punt guns to kill 50-100 birds in one shot. The birds were sold for their feathers to decorate ladies' hats. Often an Egret may be used for a handful of its feathers with the rest of the bird being discarded.

**Mooncusser:** BarNEGAT Bay pirates who would mimic the light of a lighthouse on the beach so ships would be fooled into wrecking on shore.

**Pig Iron:** an unrefined product of the iron industry, also known as “crude iron.” Containing large amounts of carbon and silica, it has a limited range of applications.

**Pleistocene:** the geological epoch (time period) that lasted from about 2,580,000 to 11,700 years ago, spanning the world's most recent period of repeated glaciations. The end of the Pleistocene corresponds with the end of the last glacial period and also with the end of the Paleolithic age used in archaeology.

**Porous:** having spaces that water or air can pass through.

**Privateer:** an armed ship owned and officered by private individuals holding a government commission and authorized for use in war, especially in the capture of enemy merchant shipping.

**Prog:** to forage for food.

**Schooner:** a sailing ship with two or more masts, typically with the foremost smaller than the mainmast, and having gaff-rigged lower masts.

**Sea Bright Skiff:** a boat developed on the northern shore of New Jersey. It is used for fishing, by being launched through the surf, sailed to the fishing grounds, and returned through the surf.

**Sedimentation:** the process in which particles settle to the bottom of a body of water.

**Serotinous:** Remaining on a tree after maturity and opening to release seeds only after exposure to certain conditions, especially heat from a fire.

**Shoal:** a naturally submerged ridge, bank, or bar that consists of, or is covered by, sand or other unconsolidated material, and rises from the bed of a body of water to near the surface.
**Vocabulary continued:**

**Sneakbox:** a small boat that can be sailed, rowed, poled or sculled. Designed in West Creek, New Jersey by Hazelton Seaman.

**Spat:** juvenile oysters.

**Spokeshave:** a tool used to shape and smooth woods in woodworking jobs, originally made from the spoke of cart wheels.

**Stewardship:** the job of supervising or taking care of something.

**Sustenance:** the maintaining of someone or something in life or existence.

**Sustainable:** avoidance of the depletion of natural resources in order to maintain an ecological balance.

**US Life-Saving Service:** government agency that grew out of private and local humanitarian efforts to save the lives of shipwrecked mariners and passengers. William Newell of New Jersey started the agency in 1848 and it ultimately merged with the Revenue Cutter Service to form the US Coast Guard in 1915.

**Utilitarian:** designed to be useful or practical rather than attractive.

**Watershed:** the land area or topographic region that drains into a particular stream, river or lake. Large watersheds may contain hundreds or thousands of smaller sub-watersheds that drain into the river or other water body.

**Working the Cycle:** the process of transitioning occupations and recreations by changes in seasons, migratory patterns, harvests, etc. How an individual earned a living was not a constant, but instead a variable based on these outside determining factors.

**World’s Fair:** A world's fair or world fair is a large international exhibition designed to showcase achievements of nations. These exhibitions vary in character and are held in different parts of the world at a specific site for a period of time, ranging usually from three to six months.
Art Standards

- 1.1.5. D.2 Compare and contrast works of art in various mediums that use the same art elements and principles of design.
- VA: Pr4.1.4a Analyze how past, present, and emerging technologies have impacted the preservation and presentation of artwork.
- VA:Cn10.1.4a Create works of art that reflect community cultural traditions.
- 1.2.5. A.1 Recognize works of dance, music, theater, and visual art as a reflection of societal values and beliefs.
- 1.2.5. A.2 Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.
- 1.2.5. A.3 Determine the impact of significant contributions of individual artists in dance, music, theater, and visual art from diverse cultures throughout history.
- VA: Cn11.1.4a Through observation, infer information about time, place, and culture in which a work of art was created.
- 6.1.4.D.13 Describe how culture is expressed through and influenced by the behavior of people.
- 6.1.4.D.20 Describe why it is important to understand the perspectives of other cultures in an interconnected world.

History Standards

- 6.1.4.B.2 Use physical and political maps to explain how the location and spatial relationship of places in NJ, the US, and other areas, worldwide, have contributed to cultural diffusion and economic interdependence.
- 6.1.4.B.6 Compare and contrast characteristics of regions in the United States based on culture, economics, and physical environment to understand the concept of regionalism.
- 6.1.4.b.7 Explain why some locations in NJ and the US are more suited for settlement than others.
- 6.1.4.d.1 Determine the impact of European colonization on Native American populations, including the Lenni Lenape of NJ.
- 6.1.4.b.8 Compare ways people choose to use and distribute natural resources.
- CRP5 Consider the environmental, social, and economic impacts of decisions.
- 6.1.4.d.8 Determine the significance of NJ’s role in the American Revolution.
- 6.1.4.d.9 Describe how human interaction impacts the environment in NJ and the US.

Science Standards

- 4-ESS2-1. Make observations and/or measurements to provide evidence of the effects of weathering or the rate of erosion by water, ice, wind, or vegetation.
- ESS3.A: Natural Resources: Energy and fuels that humans use are derived from natural sources, and their use affects the environment in multiple ways. Some resources are renewable over time, and others are not.
- ESS3.B: Natural Hazards: A variety of hazards result from natural processes (e.g., earthquakes, tsunamis, volcanic eruptions). Humans cannot eliminate the hazards but can take steps to reduce their impacts.
- 4-PS4-3. Generate and compare multiple solutions that use patterns to transfer information. [Clarification Statement: Examples of solutions could include drums sending coded information through sound waves.]

Interdisciplinary:

- SL.4.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly.
- SL.4.5 Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes. (4-PS4-2)(4-LS1-2)
- W.4.1 Write opinion pieces on topics or texts, supporting a point of view with reasons and information. (4-LS1-1)
Suggested resources for further information:

- Oyster Farmers (film)
- Pinelands Folklife by Rita Moonsammy, David S. Cohen, & Lorraine E. Williams
- One Space, Many Places by Mary Hufford
- Four Months in a Sneakbox by Nathaniel Bishop
- Folk Streams videos on Barnegat Bay Traditions, Sneakboxes, Garveys, rail bird hunting, Fox Hunting, and more:
- Parsons Oyster Reef Recovery Project
  - https://parsonsseafood.co/parsons-oyster-reef-recovery/
- Take a look at this traditional South Jersey Recipe book from our collections:
- Blacksmith’s Apprentice video from the New Jersey State Council of the Arts:
  - https://www.youtube.com/watch?v=VxoV4BYHPGU
- The Sandpaper’s 200 Plus column by Thomas P. Farner
- The Bayman: A Life on Barnegat Bay by Merce Ridgway
- A Nest of Rebel Pirates by Franklin W. Kemp
- The Art of the Decoy by Adele Earnest
- Cape May Navy by JP Hand & Daniel Stites
- Between the Lines by Harry M. Ward
- The People of Ocean County by David D. Oxenford
- The Pine Barrens by John McPhee
- New Jersey in History: Fighting to be Heard by Thomas P. Farner
- New Jersey Shipwrecks: 350 Years in the Graveyard of the Atlantic by Margaret Thomas Buchholz
- Two Centuries of History on Long Beach Island by John Bailey Lloyd
- Six Miles at Sea: A Pictorial History of Long Beach Island by John Bailey Lloyd
- More information on the Ocean County Decoy & Waterfowling Show’s Hurley Conklin Award winners from Ocean County Cultural & Heritage Commission:
  - www.co.ocean.nj.us/ch/frmDecoyListing.aspx

“Who We Are.” Maxwell Shellfish, maxwellshellfish.com/.


Seasonal round for working the cycle in the Bay/Marsh subregion of the Pinelands National Reserve. Based on interviews conducted by a team of fieldworkers for the American Folklife Center, Library of Congress, Pinelands Folklife Project, 1983-1985.

Charles DeStefano, of Pleasantville, loading clams with a shinnecock rake, into his Jersey garvey. American Folklife Center, Library of Congress photograph by Joseph Czarnecki for the Pinelands Folklife Project.
Since its founding in 1902, OceanFirst Bank has built a solid reputation and legacy as a good neighbor and responsible corporate citizen. The Bank's strong commitment to helping families, organizations, schools, and communities throughout central and southern New Jersey has spanned several generations, reaching new heights in 1996 with the creation of OceanFirst Foundation. The Foundation provides grants to organizations that meet community needs within the OceanFirst Bank footprint. Since its inception, OceanFirst Foundation has contributed in excess of 7,000 grants totaling more than $39 million to over 900 local charities throughout central and southern New Jersey.

Tuckerton Seaport & Baymen's Museum has been awarded a generous grant from the OceanFirst Foundation to fund the OceanFirst Floating Classroom and its programming. Tuckerton Seaport strives to make the services provided by the Floating Classroom an essential component and reliable staple in the community - serving 6,646 visitors in its pilot year!
The Floating Classroom Curriculum Guide has been made possible due to a generous grant from the New Jersey Council for the Humanities (NJCH)! This guide will continue to evolve and be improved upon to better serve teachers, students, and visitors of all ages and learning abilities.

From the mission of the New Jersey Council for the Humanities: “the power of the humanities is harnessed to strengthen our pluralistic society. We don’t often think of the humanities as our best hope for building a better future, but that’s exactly what they are. They allow us to break free from the limitations of our individual experience and to see both the perspectives of others as well as the larger social forces that affect us all. They provide opportunities to make history relevant and encourage diverse audiences to reflect on the shared human experience.

We often encounter the humanities as part of our formal education. They include familiar disciplines such as history, literature, and philosophy, as well as those less common. But it’s the public humanities which take these subjects out of the classroom to ensure that the critical thinking and reflection that accompanies the humanities is accessible to wide and diverse audiences.”

BOOK YOUR SEAPORT EXPERIENCE TODAY OR USE THIS GUIDE TO PLAN YOUR AT HOME ADVENTURE!

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