EXHIBITION AT ARTSWESTCHESTER

BRICK BY BRICK

The Erie Canal & The Building Boom

ARTSW
ARTSWESTCHESTER

Major support from NEW YORK STATE COUNCIL ON THE ARTS Council on the Arts
Dear Friends of ArtsWestchester:

Ordinarily, one wouldn’t mention the Erie Canal, Carnegie Hall and the Croton Aqueduct in the same breath. Yet they are linked by the building bricks that travelled along the Canal, the Hudson River and its tributaries following the Canal’s opening in 1825. The Erie Canal was a significant infrastructure project that brought economic prosperity to every stop along its route, igniting a statewide building boom and the growth of a massive brick industry that touched hamlets throughout the state. *Brick by Brick: The Erie Canal & the Building Boom* is an exhibition inspired by this shared story of the Canal and the Hudson Valley brickyards.

Brick became New York State’s defining and unifying architectural material, and the story of the Hudson Valley brickyards is one hits close to home. After all, ArtsWestchester’s building is a historic landmark built mostly from brick. In our basement, tucked away in a corner was a pile of discarded bricks stamped with the name SCHULTZ - a family whose brickyard was in Ulster County. We’d like to think these recovered materials built the bank that would one day become a home for the arts.

We are proud that *Brick by Brick* was awarded a major grant from the New York State Council on the Arts and are grateful for the support of the many individuals and community partners who helped bring this project to fruition.

— Janet Langsam  
CEO, ArtsWestchester

stretch. Header. Bed. These are the three “faces” of a brick. Walk down a street in any town or city along the Hudson River and look at the brick buildings. You’ll see stretchers and headers. The bed faces are usually hidden, holding the mortar that joins each unit together. Offering the largest surface area, the bed is the foundation upon which structures rise. If you were to get your hands on a single brick, you’d likely see a name, a set of initials, or a symbol imprinted on the bed. This stamp is called a frog. If you search the frog on brickcollecting.com, it’s more than likely you will discover that its origin lies in the Hudson Valley, where a once mighty brick industry fed the development of New York State.

With its beginnings in the 17th century and New York’s early Dutch settlers, the story of brick-making in the Hudson Valley is truly an American story, rich with complex and challenging intersections of immigration, industry and innovation, and of family enterprise, environmental impact and economic development. *Brick by Brick: The Erie Canal and the Building Boom* tells this story through the work of contemporary artists, which is presented in context with historic materials and the rich personal accounts of brick-industry descendants and enthusiasts.

Bricks become eloquent symbols for a range of subjects that are present in the work of the twelve exhibiting artists in *Brick by Brick*: the transient quality of the manmade, the fragility of our environment, forgotten histories, and shared human experiences. Artworks include large-scale contemplative human heads that are constructed...
from artist-made bricks, commissioned photographs of remnants of the industry, and paintings and glass sculptures that interpret the aesthetic qualities of bricks.

Brick-making was one of the Hudson Valley's most prolific industries, comparable in magnitude and impact to IBM and the nascent biotech companies of today. While the brick industry faded after World War II, its byproducts are still present today in the cultural and physical composition of our towns and cities. Hudson Valley brick is all around us. It lies within our homes and businesses, speckles our forests, covers our shorelines, and appears in our stories. This exhibit connects the materiality of brick as a historic and aesthetic object to the intangible stories that local residents construct around it. The adventures of brick hunters, the discoveries of collectors, and the tales and songs of ancestors past, all find voice here.

Kathleen Reckling
Gallery Director
Aaron Paige
Folk Arts Director

#AWbricks

THANK YOU TO
ArtsWestchester’s Arts Committee & Board of Directors

OUR COMMUNITY PARTNERS
Haverstraw African American Connection | Haverstraw Brick Museum
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Jim Ormrod | Fred Blockchain | Karl Sheehy, President MWest Holdings, Fulton Brickyard
Tom Sullivan | Andy van der Poel | Rob Yasinsac

Timeline key:
1771, Dutch Gardners, New City, Detail; © Christopher Payne, 2018
1832, Nicholas Cayan, Burning of the Merchants Exchange, New York, December 16 & 17 16931636 Diller carriage, Museum of the City of New York, New York, NY
1883, Haverstraw barns the title “Brickmaking Capital of the World” photo courtesy of the Haverstraw Brick Museum
1950s, Wheelsing green bricks inkil, Haverstraw photo courtesy of the Haverstraw Brick Museum
1980, Fulton Brickyards from the water, from thenoutdoorowner.wordpress.com

STRETCHER FACE
BED FACE
HEADER FACE
FROG

DEPTH
WIDTH
LENGTH

FACES OF A BRICK

BRICK POSITIONS

STRETCHER
STEMMER
SAILER
SOLDIER
HEADER
REMOCK

IMPORTANT TERMS

BOND – the patterned arrangement of brick or stone in a wall.
MORTAR – a paste-like building material composed of sand, lime and cement mixed with water. This mixture gradually hardens when exposed to the air. Mortar is used as a binding medium in brick and stone construction.
JULIET – the mortar bond placed between individual masonry units such as brick, block or stone.

COURSE – a horizontal row of bricks, when laid in a wall. It is a continuous level or layer of any masonry unit throughout the face or faces of a building. A header course, for example, would consist entirely of header facing bricks.

STRUCTURAL BRICK BONDS

When used for structural purposes, bricks are most commonly seen in the header and stretcher positions with the bed face down. These positions maximize the surface area for miter, thus increasing the bricks structural function. The header course ties the wall to the backing masonry material. Examples include:

Common Bond or American Bond – Features a header course every 5th, 6th, or 7th course.

English Bond – A bond where one course is composed entirely of headers and the next course is composed entirely of stretchers. Alternate courses of headers and stretchers are laid so the joints between stretchers are centered on the headers.

Flemish Bond – A bond consisting of alternating headers and stretchers in each course. The headers in a course are centered above and below the stretchers in the in-between course.

NON-STRUCTURAL BRICK BONDS

These bonds often feature the brick’s bed face out. They are designed for aesthetic, not structural purposes, and are most commonly used in pathways, floors, or non-load bearing walls. Examples include:

Herringbone Bond – This pattern imitates a herringbone weave, a distinctive V-shaped pattern.

Sailor Stack Bond – A purely aesthetic bond with bricks stacked upon each other in sailor position.

Adapted from Peter Dispensa’s Brick Guide
ERIE CANAL AND THE HUDSON VALLEY BRICK INDUSTRY

1600

1616 – Haverstraw is first settled by the Dutch.

Clay formed in the Hudson Valley

C.115,000 – C.11,700 BCE

During the last ice age, blankets of ice weighing millions of tons crush mountainous rocks into a flour-textured clay. Rich blue and yellow clay sediments are deposited in vast glacial lakes that come to rest in the banks of the newly-carved Hudson River. These immense clay beds along the Hudson are later identified as the ideal raw material for brickmaking.

1700s

1717 – Brickmaking comes to Haverstraw, the future Brick Capital of the World. Dutch settler Jacob Van Dyke discovers huge deposits of clay in the Hudson Valley and begins producing the first handmade bricks in Haverstraw for use in fireplaces and chimneys.

1780s – Early visions of a canal. The First Erie Canal proposal is submitted to New York legislature. The proposal fails due to lack of funds and an inability to approve a comprehensive canal route.

1800

1807 – Robert Fulton’s steamboat, the Clermont, sails up the Hudson. Steamboats become the most practical form of transportation in the Hudson Valley, opening up commerce in upstate New York.

1817 – Construction on the Erie Canal begins near Rome, NY on July 4, 1817 with the Rome-Utica canal section (section opened in 1819).

1820

1832-1835 – Crisis in New York City. More than 3,000 people die during a cholera outbreak. The City agrees to invest in the infrastructure for a clean water supply, leading to the construction of the Croton Aqueduct. At the same time, fires sweep across lower Manhattan, resulting in new building codes. Bricks are the building materials of choice to remedy both crises. The Hudson Valley brick industry booms.

1830

1835 – Second Canal enlargement to lessen canal traffic

1840

1843 – Haverstraw earns the title “Brickmaking Capital of the World” with an estimated 306,447,000 bricks produced that year. 41 brickyards are operating in Haverstraw at this time, employing some 2,500 men in the brick plants.

1842 – The Croton Aqueduct is completed. (opened to the public on October 14, 1842)

1840s – First large scale immigration into the Hudson Valley by the Irish, brought about by the Gorta Mór, Great Hunger, with many Irish being employed in the brickmaking industry.

1850s

1850s: Significant numbers of African-Americans move to Haverstraw from the South (Virginia, Georgia and the Carolinas) to work the brickyards. By the turn of the century, they come to constitute nearly 80% of the brickyard labor force.

1900

1900: 11% of the U.S. workforce is composed of children under the age of 15. 1 out of 5 children worked in the U.S.

1900 – Shortly after the turn of the 20th century, cheaper European bricks flood the market. Focus shifts to lighter building materials such as aluminum and steel. The Great Depression sounds the industry’s death knell and World War II delivers the final blow.

1906 – On January 8th, the Haverstraw Landslide occurs. A third of the village is destroyed by either the landslide or resulting fires.

1917 – The bicentennial anniversary of the start of construction on the Erie Canal.

2000s

2000 – As part of a preservation effort, Congress designates the Erie Canal as a National Heritage Corridor.

2017 – Hutton Brickyard, one of only two remaining Hudson Valley yards, closes. In 2001 Powell & Minnock (Coeymans, NY) is the last Hudson River Valley brickyard to close.
“It’s not my story. It’s the story of a people.”

Virginia “Ginny” Norfleet

INTERVIEW EXCERPTS

“Prior to 2005, I knew my grandfather worked in the brickyards. My mother’s birth certificate has him down as a laborer in the brickyards, and a colored laborer at that. That was his title. In 2005 when I demolished a home on Clinton Street, the home I sit in now, I found a very unique brick—a brick that had a cross that had been etched out of it. My life with the brickyards changed as I got into more history on that brick. I found out that that brick was the corner stone of a slave church.”

“...If you ask people that live there today, they don’t know what the mudhole is. Now it’s a very upscale condominium. But it’s still the mudhole to us because we have fond memories there. Now it’s an artsy upscale neighborhood, predominantly white. Haverstraw is changing. It continues to change. So I think that it is important that we preserve this part of the history so that all can understand it. It might just be a condo to them, but it’s the ground that we worked on, the ground that we lived on, and the setting of stories from our youth growing up.”

“The workers in the brickyards would use a call and response way of singing. Someone would lead and the rest would respond. That comes from the church and we still do it to this day. Depending on the day, the workers would make up songs or they would sing gospel songs… the spirituals. Imagine being a woman who is nine months pregnant and going through labor but forced to work… she would probably sing something like ‘Precious Lord Take My Hand.’ Because who is she crying out to? She is certainly not crying out to the brickyard owners because they have to produce bricks. They have to build Manhattan. We were taught to endure and to hold onto our faith. People talk about the men with the call and response, but there were women in the yards singing songs also. And this music is still in the African American culture.”
ORAL HISTORY PROJECT

Tom Sullivan & Michael Brophy
Stony Point, NY
Haverstraw, NY
July 3, 2018

Interview Excerpts

“A worker pulled the lever and dumped the clay while my
grandfather's hand was still on the rail. It was a serious injury.
Tough old Irishman. He come on home which was not far from
the brickyard. Took a couple swigs of whiskey to help him out. His
wife sent him to a doctor around the corner. After getting treated,
he went back home, finished the bottle of whiskey, walked back
out to the brickyard, and finished up his day's work. That's Patrick
Sullivan from Tipperary Ireland.” — Tom Sullivan

“When you hold a brick, you think construction. You think building.
Could be building a house. Could be building a bridge. Maybe just
lining a wall with brick. And there's a certain amount of warmth
looking at a brick, red brick. Especially a red brick wall. That's
what I get out of a brick. And then, if you are a rebel-rouser or
trouble-maker, you can break up the bricks and throw them.”
— Tom Sullivan

“I look at one made today and I look at one made during the 1900s.
In one I see machine. In the other I see people. You can see the
love and everything they put into it...making that brick. That's the
way I look at it. I see one today...it's a perfect rectangle. Those
made years ago...yeah just might have been a little rounded and
everything. But my love is in the bricks of the past because you
know these new ones are mass produced. And the names...the
names give me the chills.” — Mike Brophy

Fred Rieck & Andy van der Poel
Elizaville, NY
Kingston, NY
June 3, 2018

Interview Excerpts

“I grew up on the river. Always been a fan of the Hudson. Then I read Van
Hutton's book about the Hutton brickyard here in Kingston. Upon reading
that, I said to my daughter 'you want to go look for bricks? ’ She was
probably 10 or 11 at the time. So, off we went. We went to the Schleede
yard and found some bricks. We went up to the Port Ewen beach and
found some Turner bricks. Went over to Hutton yard and found some
more bricks. Took them all home and then. I guess from there on it was
get more bricks. Then I found bricks that I couldn't identify, so I turned
to the internet. That’s when Fred and I started to correspond. He came
over one day and obviously, we struck up a friendship. It was just game
on from there. I had a canoe and a small motor boat. We were perfectly
equipped to do whatever we needed to do and go, up and down the river,
Everywhere. Both sides. From Mechanicville all the way down to Nyack.
There aren't too many places we haven’t visited and found all kinds of
things along the way.” — Andy Van Der Poel

“Bricks were something that were just ignored for the most part. Who
paid any attention to the brick? One is like the other. Until a few people
realized, yeah they are all different. There is a history. There are people
behind it. There are immigrants behind it. The Lithuanians, the Italians.
The Irish. You name them. You go to these old brick manufacturing cities
like Mechanicville, Haverstraw, Cohoes and you see all these different
churches. All these ethnic groups had their own church, which was their
support structure here in America. And they all worked in the brickyards
and paper mills. So many cultures coming together. They had their own
bakeries! Then Urban renewal came along and tore everything down. 'Ah,
these are just old buildings. We can put modern in here.' Well, they tore
down a lot of these places. It upset these little enclaves of people. Yeah,
the places weren’t fancy, but people were comfortable. They were happy.
No matter what happened to them in life they had people around them for
support.” — Fred Rieck
Peter Dispensa
Hartsdale, NY
August 9, 2013

Interview Excerpt

“Bricks contributed to the development of today’s modern cities. Without the brick we wouldn’t have the infrastructure that our cities needed to flourish. But a lot of the older brick architecture has been demolished in the name of urban renewal, and the history of brick is rapidly being forgotten. Also, there aren’t enough young people getting involved in the brick laying trades. I like to tell my students, ‘take a look at this. The elements of the brick, as simple they seem, become incredibly complex when you put them together. Think about what they can create.’ We need to take a step back and look at where it all came from to understand what we are building upon.”

“One great example of the use of brick and the aesthetics of it is the Tarrytown music hall. The brick workmanship on that building is incredible. The tight joints that they used, the turn of the brick, the patterns...it is a really nice example that you don’t find too much in Westchester. I also love Garth road in Scarsdale. Some of the older prewar buildings contain a lot of the structural brick bonds. You can see English, Flemish, Scottish, and Sussex bonds as well as most aesthetic designs where brick is inset into the wall and turned onto its side to show the bed face of it.”

Julia Whitney Barnes
Poughkeepsie, NY

“New York City is one of the most iconic cities in the world, and 90% of the city’s plentiful brick structures (and infrastructure) were essentially created out of Hudson River mud. A Hudson River of Bricks is a scale version of the Hudson River, created from bricks that were made in the more than 200 historic Hudson River brickyards. The installation brings attention to the rich history of bricks from the Hudson River area, and also shows the beauty of these utilitarian objects that ceased to be produced here. Viewers can appreciate the work from a historical, artistic and/or local resident’s background.

Dozens of people contributed bricks and information to this project. Meeting with them, and hearing stories about their bricks and their lives, has been an important aspect of the project. I am always seeking new donations in order to expand the work. As we are living in such a politically divided time, it feels especially significant to interact with people of diverse backgrounds and political views to speak about a neutral topic. I often think about the project as the ‘United Hudson River of Bricks’ in that it brings both people and bricks together.”
Liene Bosquê

New York, NY

Stockade (detail)

"I am interested in the relationship between place and people. My work deals with the exploration of sensorial experience within architectural, urban and personal spaces. By the process of creating traces, shadows, impressions, imprints and reflections, I emphasize context, memory and history. My multidisciplinary practice, which includes both sculptures and site-specific installations, finds different ways to fragment habitual spaces, thereby transforming rigid, stable architectures into more fragile and pliable materials. I'm interested in materials that hold a memory and are also already saturated with meaning. I investigate the passage of time, which changes place and how we look at place, through the presence and absence of who inhabit it."

Bosquê’s sculpture Stockade is a ghostly structure that traces the overlapping economic and social histories of the Erie Canal, the Hudson Valley brick industry and New York’s Native American population. Composed of white hydraulic bricks, the hexagonal sculpture takes its form from fortifications that were constructed around the villages of the Onondaga, one of the five constituent nations of the Iroquois Confederacy. The heavily ornamented interior face of each brick is a cast from the walls of the Erie Canal Museum in Syracuse, NY, itself a brick building that was constructed in 1850 as a weigh station and toll plaza for barges that were traveling along the Canal.

Ori Carino & Ben Armars

New York, NY

Ori Carino & Ben Armars are an artist duo who rescue discarded bricks from demolished buildings and repurpose them in new structures. Growing up among the Lower East Side artist community in the 1980s, they witnessed both the creative energy of their environs and the changing urban landscape as old buildings were razed to make room for new. For Carino/Armars, the bricks from these demolished sites inherit the energy and history of the particular place from which they’re found. The bricks become symbolic of the impermanence of our existence. At the same time, repurposed as new artworks, they become a testament to our ability to rebuild and survive.

Memories to Come
Susan Cox
Pound Ridge, NY

“...the correlation between light and an understanding of space is a key element in my process. Taking the iconic house form, I am appropriating it and instilling my own levels of understanding and meaning into it. In these works, I consider the different pathways we use to connect to the concept of ‘home’: the evanescent qualities of childhood memories, the lifelong moments of looking back and looking forward, the landscape where we feel most at peace or at home, and the act of individualizing a home to identify and make it ours. Finally, I consider the home within each of us.”

Tom Fruin
Brooklyn, NY

Tom Fruin’s four mini-houses are conceived as an homage to the once powerful brick industry of the Hudson Valley. The workers, factories and villages that comprised it are now gone, but the vestiges of this once ubiquitous industry remain in the buildings left behind. Fruin has interpreted the bricks and mortar traditionally used in building houses and translates them into acrylic glass and steel... Fruin’s houses are internally lit, appearing as ghostlike replicas. His artwork typically repurposes salvaged or discarded materials. Fruin is conscious of this irony, that the widespread adoption by the building industry of the very same materials he uses was partly responsible for the demise of the brick industry. With this, his works celebrate an investigation of traditional building techniques.

Tom Fruin lives and works in Brooklyn. His studio is located right on the Gowanus Canal, a once vital transportation hub for commercial industry in Brooklyn that is now the home of an extensive clean-up effort, and commercial and residential development. The mini-house sculptures are based on Fruin’s larger-scale public-house-shaped art installations that can be seen worldwide, from Brooklyn, New York to Jeju, South Korea.
Jacqueline Meier

Mamaroneck, NY

“I am intrigued with the regularity of geometric patterns found in the world. There is a beauty in the rhythm, predictability and definitiveness. I make paintings that combine this geometry with my delight of color.

My paintings are assembled colored shapes. They begin with a simple line drawing built by a systematic division of space. Each line is hand-drawn and connected to a previous line, edge or corner. Color is intuitively introduced, and the shapes fall into their positions.

I am fascinated with the ways in which contradicting ideas can highlight each other and become more significant. Soft seduction curves can encourage a straight line to seem even straighter. When deep dark indigo blues and purples are contrasted with creamy yellowy whites, our concept of space and time is shifted. In combining and contrasting opposing ideas, a new image is created.”

Christopher Payne

New York, NY

Christopher Payne specializes in architectural photography and the large format documentation of America’s industrial heritage. Trained as an architect, he is fascinated by design, assembly and the built form. His first book, New York’s Forgotten Substations: The Power Behind the Subway (Princeton Architectural Press, 2002), offered dramatic, rare views of the behemoth machines that are hidden behind modest facades in New York City. His second book, Asylum: Inside the Closed World of State Mental Hospitals (MIT Press, 2009), which includes an essay by renowned neurologist Oliver Sacks, was the result of a seven-year survey of America’s vast and largely-shuttered state mental institutions. Payne’s most recent book, North Brother Island: The Last Unknown Place in New York City (Fordham University Press, 2014), explores an uninhabited island of ruins in the East River. Payne’s photographs invoke the former grandeur of the site throughout different seasons. In these photographs, he captures hints of buried streets and infrastructure that have now been reclaimed by nature, and also provides a unique glimpse into a city’s future without people.

For Brick by Brick, Payne created a new body of work that captures the scale, breadth and impact of the once-mighty Hudson Valley brick industry. The sites featured in this series are the Croton Aqueduct, Bannerman Island, Hutton Brick Yard, Emmeline Park and Montrose Park.
Lynda Shenkman
Pleasantville, NY

"It’s strange. I suddenly see bricks everywhere. Of course, they are everywhere, at least here in the lower Hudson Valley. This ArtsWestchester project has made me actually notice bricks, in detail, and now I can’t ‘unsee’ them.

I am especially interested in the connection between the many architectural marvels in the Metropolitan region and historical life along the Hudson River. My kayak suited me well in slowly tracing the same path that the bricks themselves followed from their points of origin in small towns like Coeymans, Malden and Ulster Landing, down the river to their destination in New York City. Yet today, as New York prospers, all that remains of the industry are the brick beaches, the clay pits and the ruined brickyards, now long-abandoned and almost entirely overgrown.

Indeed, the bricks themselves have outlived the industry that produced them. These humble objects were used to create some of the most inspiring buildings in New York and its surroundings. From the smallest, most utilitarian storage structures to the grandest monuments to New York’s signature accomplishments and personalities, brick was the “tool of imagination,” endlessly interesting in its particular detail and scale.”

Jean-Marc Superville Sovak
Beacon, NY

“Every building, at some point, will end up a ruin. This occurred to me while walking along an entire shoreline of deformed bricks, the waste and by-product, I later found out, of one of the 140 brick plants that once lined the Hudson River. Molded onto many of these rejected bricks was the word ‘Empire.’ I began to collect these cracked and molten fragments of ‘Empire’ bricks with the idea of starting at the end point; of trying to build with material already ruined in anticipation of the inevitable, which seemed ironic in a very relevant way. Perhaps we stand on the debris of giants as much as on their shoulders.”

Empire: Tango
James Tyler
Haverstraw, NY

James Tyler’s Brickheads are profound and contemplative large-scale sculptures that engage with the world’s ceramic heritages. The processes of brickmaking and bricklaying are among humankind’s oldest and most prolific building techniques, shared by communities across time and geography. The figures themselves are androgynous and an amalgamation of ethnicities, including pre-Columbian, South American, Native American, Asian, African and Western. They stand as tributes to what is universal to mankind while considering that “culture” and our differences are actually a construct of our own making.

Adam Welch
Hightstown, NJ

“My work incorporates design, documentation and intervention as a means of investigating history and material culture. I find limitless and liberating potential in the fixed structure of the brick. My interest stems from it being a thing in itself: existing as universal, ironical and ever-present. The brick functions as performative labor. The making of bricks, and the subsequent constructions, explore the aesthetic and cultural value attached to labor and doing something for the sake of doing it. Several distinct bodies of work emerge – replace, repair and bricked-up. I replace industrial brick with handmade brick, repair brick with prosthetic components, create theoretical constructions inspired by the Window Tax of 1696, and paint the brick – the image as object.

I use paint from the collection of Martha Stewart Living. Her six-symbal key allows anyone, regardless of age, education, ethnicity or gender, to create ‘a harmonious scheme and beautiful transitions.’”
BRICK BY BRICK PROGRAMS

Saturday
Oct. 13
3-5:30pm

BRICK BONDS
Families of bricklayers have shaped the landscape of Westchester and the Lower Hudson Valley for more than 200 years. Their mark is all around us – in our homes, music halls, aqueducts and places of worship. In this workshop, participants will learn about the rich history of bricklaying in the region, will explore the structural significance and aesthetic beauty of various brick bond patterns and joints and, with professional guidance from Westchester bricklayers, build a wall by using introductory masonry techniques. The program will be led by men who represent three generations of the Cantamessa family, as well as brothers Mike and Pete Clifford, who represent BAC Local 1 Union. Wear casual clothing and appropriate footwear (no open-toed shoes).

ArtsWestchester Gallery
31 Mamaroneck Ave.
White Plains, NY 10601
FREE ADMISSION

Saturday
Nov. 3
3-5:30pm

BRICK HUNTERS OF THE HUDSON RIVER VALLEY AND WESTCHESTER BRICK SWAP
Have you ever heard of brick hunting? Brick flipping? Brick frogs? Come hear the region’s leading brick collectors tell stories of discovery and adventure along the Hudson River. Audience members are encouraged to bring their own “brick stories” and marked bricks (up to 7 per person) to share and swap. An event for those who love New York State history, genealogy, archaeology, collecting, folklore and, of course, bricks.

ArtsWestchester Gallery
31 Mamaroneck Ave.
White Plains, NY 10601
FREE ADMISSION

Saturday
Nov. 10
3-5pm

SONGS OF THE BRICKYARDS: THE UNTOLD STORY OF HAVERSTRAW’S AFRICAN AMERICAN COMMUNITY
In 2005, Ginny Norfleet discovered an unusual brick while tearing down her house on Clinton Street in Haverstraw, NY. The brick would change her life, and the life of her community, forever. Join storytellers, singers of spirituals and gospel legends as they narrate the tale of the brick. This unforgettable musical journey will take you through the history of slavery, the brickyards and the African American church in Haverstraw. The event features the Haverstraw African American Connection and gospel greats, including Minister Angel Brooks Hill, Geneva Liz Welch, Kelly Waller Lawson and more.

ArtsWestchester Gallery
31 Mamaroneck Ave.
White Plains, NY 10601
FREE ADMISSION

These programs are part of ArtsWestchester’s Folk Arts Program, made possible by the New York State Council on the Arts.