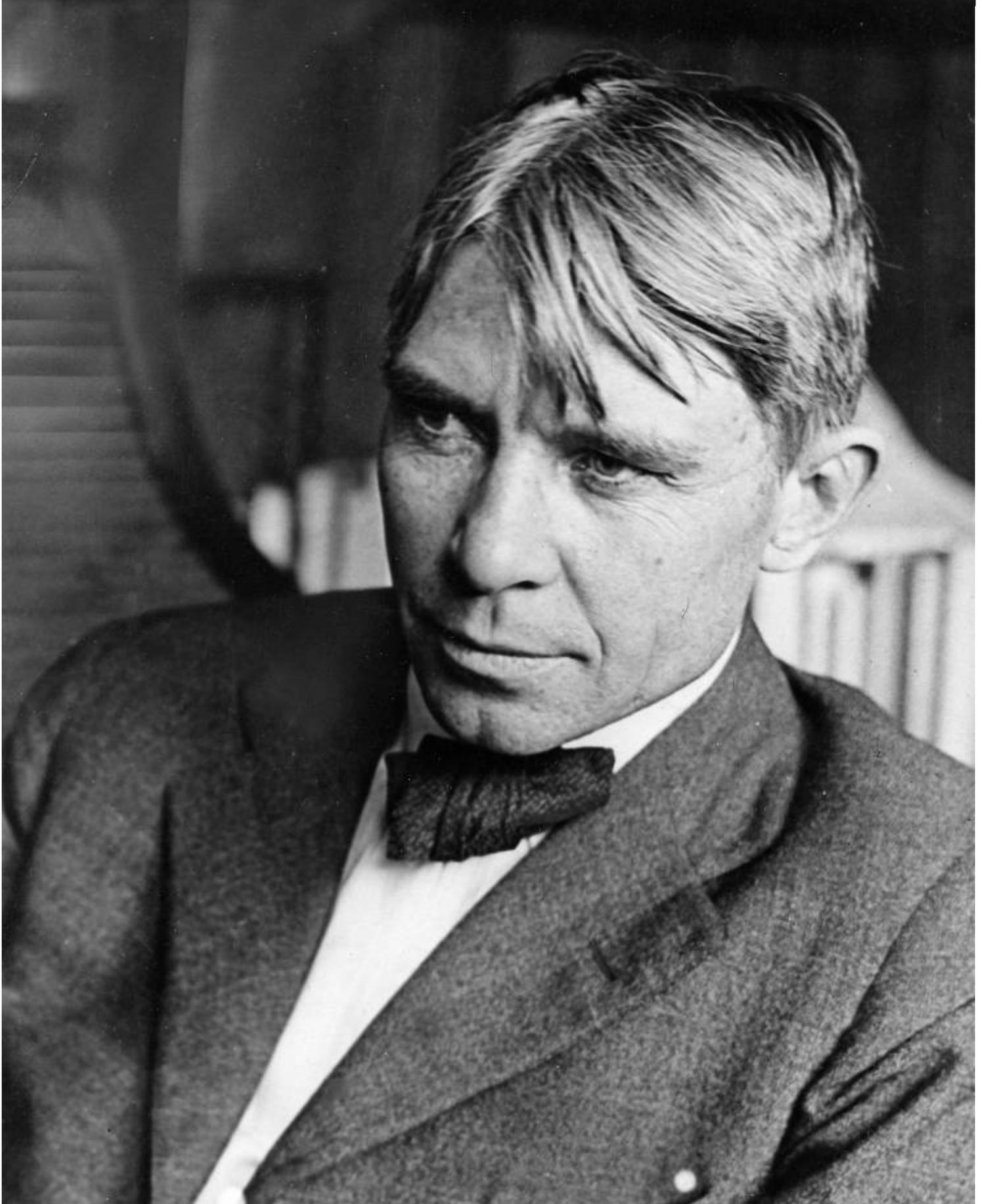


Something About Sandburg

National Park Service
U.S. Department of the Interior

Carl Sandburg Home
National Historic Site





United States Department of the Interior



National Park Service
Carl Sandburg Home
National Historic Site
81 Carl Sandburg Lane

Flat Rock, North Carolina 28731-8635

Dear Educator,

Thank you for making reservations for the *Something About Sandburg* middle school program at the Carl Sandburg Home National Historic Site, the first such site to honor an American poet. This 240-acre estate epitomizes the simplicity of life enjoyed by the Sandburgs for 22 years in Flat Rock, North Carolina. Below you will find a list of ways to make your time here as enjoyable as the Sandburg's:

Confirmation: This confirmation must be sent back two weeks prior to the reserved date or the date will be forfeited.

Time: Please arrive at least 30 minutes before the first scheduled tour time on your agenda. In order to avoid program delays or cancellations, your group must be at the designated starting point on time.

Arrival: Upon arriving at the park there will be a ranger or volunteer to meet your group and escort the group to the amphitheater for an introduction.

***ATTENTION:** The walk up the hill to the house is 0.3 miles; ascending 100 feet of moderately steep terrain.

Late Arrival: Arrival at the main parking lot 20 minutes or less before your first scheduled event will result in a forfeiture of that component of the program.

Cancellations: If you must cancel your program, please notify the park at (828) 693-4178 as soon as possible, giving another group the chance to reserve the date.

Accessibility: An effective program requires advance knowledge of any special needs your group may have. Prior to your visit please notify the park at (828) 693-4178 of any special concerns for your group.

Dress: "Connemara" is a country estate of rolling hills and graveled walkways. Comfortable shoes and dress are recommended. Please take into account variable weather patterns, as the park is located in a mountainous region.

Food: There are no food or drink concessions at the park. The only drink available is water from various fountains in the park. Groups are welcome to bring a picnic lunch to eat at the picnic area located near the parking lot. There are no facilities to store group lunches so please plan accordingly. Food and drink are not allowed inside the Visitor Center or during the course of the program.

Safety Concerns: This is a National Park that exists to preserve the cultural and natural resources of a place of national significance, it is imperative that safe travel and safe behavior be maintained at all times. Please be sure to bring emergency phone numbers for each student and adult in your group.

Group Management: Your cooperation and active involvement in group management and discipline issues will help us to do our job; we look to you to help see that the day runs smoothly. *Please remember we require a 1:12 adult-student ratio.*

Name Tags: Please have your students wear name tags so that the program leader can actively engage students by calling them by name.

Rest rooms: There are limited facilities on site. We suggest using the contact station at the bottom of the hill before walking to the Visitor Center for the start of your tour.

Directions: Please refer to the back of your confirmation sheet for directions.

Pre-Trip Activities: Enclosed you will find the pre-trip activities, which will provide students and teachers with background information about Carl Sandburg and his wife Lilian “Paula” Sandburg. These are meant as a tool to enhance learning during the on-site visit.

On-site Activities: These activities are interdisciplinary in nature and embody the essence of the program. Schools are asked to divide into three groups of twenty and are lead through each activity by a National Park Service Ranger or Volunteer. The three-program rotation takes approximately three hours to complete.

Post-Trip Activities: The enclosed post-trip activities reinforce concepts and information learned at the park.

Program Evaluations: In order to ensure our programs are serving the needs of participating groups, we urge your group to complete and return the enclosed evaluation of post-visit activities to the park by mail or via fax. Before leaving the park on the day of your visit, you will be given a program evaluation to fill out. Please do so and return to a park ranger. Thank you, your feedback is much appreciated.

Please call the park at (828) 693-4178, if you have any questions about your reservation. We look forward to seeing you and your students at the park.

Sincerely,

Park Reservations Staff

**YOUR DAY AT THE CARL SANDBURG HOME
NATIONAL HISTORIC SITE**

- I. **Arrival**
 - A. 9:15am in main parking lot
 - B. greeting by volunteer and/or park ranger
 - C. bathroom stop
 - D. trek up hill

- II. **Introduction**
 - A. 9:30am welcome in amphitheater (house garage, if raining)
 - B. What is the NPS?
 - C. Why does this place exist?
 - D. program leaders assigned groups

- III. **Rotations begin**
 - A. 1st rotation starts 9:45am; ends 10:35
 - B. 2nd rotation starts 10:45am; ends 11:35
 - C. 3rd rotation starts 11:45am; ends 12:35

- IV. **Conclusion**
 - A. 12:45pm, goodbye in amphitheater (house garage, if raining)
 - B. informal assessment by questioning
 - C. reminder of post-trip activities
 - D. reminder of program evaluation

- V. **Lunch**
 - A. carry in, carry out encouraged; limited trash services
 - B. no concessions at park
 - C. no place to store food; busses and coolers suggested
 - D. anywhere in park, please stay on trails and be careful of litter



The Carl Sandburg Home Tour

Program Description

“The Carl Sandburg Home Tour” program includes an interpretive tour and a writing activity. Students experience the Sandburg home as the Sandburgs had between 1945 and 1967. The simplicity of how the Sandburgs lived as opposed to the complexity of who the Sandburgs were will be the focus. The writing activity to follow will help students bring aspects of the Sandburg’s life into perspective.

During the interpretive tour, students will be exposed to a “living museum,” as the house is as it existed 30 years ago. For many students, they will be struck by the presence of electronic gadgetry and entertainment, while for others they may be overwhelmed by the number of books or the abundance of magazines and closets!

One highlight of the tour is Mr. Sandburg’s office where he accomplished the majority of his works while living in the house. Students can relate to Mr. Sandburg’s desire to have everything conveniently and centrally located so when he got an idea he had what he needed to get it on paper before it escaped.

The writing activity is a way for students to take information learned on the tour and apply it to their daily lives. They will investigate issues of today which may be similar or much different from when the Sandburgs were active participants of life. The writing activity may take the form of poetry, journal entries, editorials, or song writing depending upon the interpreter.

Theme & Objectives

Theme

The Carl Sandburg Home is the quintessential resource in defining what Mr. Sandburg valued in his life. Through this unique experience one is able to feel as if Mr. Sandburg is still very much alive.

Objectives

After participating in the Carl Sandburg Home Tour and completing the activities in this packet, students will be able to:

- Name two different career accomplishments of Mr. Sandburg.
- Name two reasons why Mrs. Sandburg was considered extraordinary.
- Explain why the Carl Sandburg Home NHS exists as part of our National Park Service.
- Name two things Mr. Sandburg valued.



Pre-Trip Activity for the Carl Sandburg House Tour

Pre-Trip Activity: “A Place to Write”

This activity will provide students with some biographical information on the Sandburg family and the Carl Sandburg Home NHS. It is a brief introduction to the information they will be presented during the house tour.

Students may work in pairs or independently.

Also, please visit us on-line for additional pre-visit information at www.nps.gov/carl.

A Place to Write

Carl Sandburg was already famous when he moved with his family to the Blue Ridge mountains of western North Carolina in 1945. Poet, minstrel, lecturer, biographer, and Pulitzer Prize-winning author, he had spent his lifetime championing social justice and the American people through his writings and his singing. At 67, an age when many people retire, Sandburg was still actively working.

Sandburg's wife Lilian had discovered the mountain farm named Connemara with their youngest daughter Helga. The farm had everything the family wanted, including a gentle climate and ample pasture for Mrs. Sandburg's goat herd and seclusion for her husband's writing. Carl Sandburg would call it home for 22 years.

The estate had a long history—an ironic history for the biographer of Abraham Lincoln—for Christopher Memminger, who built the main residence around 1838, had served from 1861 to 1864 as Secretary of

the Confederate Treasury. The second occupant, textile tycoon Ellison Smyth, named it Connemara to honor his Irish ancestry. Smyth's heirs sold it to the Sandburgs, who moved from Michigan with their three daughters, two grandchildren, a library of over 14,000 volumes, and the Chikaming goat herd.

The years at Connemara were productive for Carl Sandburg. He published poems, children's literature, fiction, and nonfiction. He continued to travel, lecture, sing, and earn accolades, including another Pulitzer Prize. The family was busy too. Mrs. Sandburg bred her prize-winning goats and ran the farm business. Margaret helped her father, attended to the library, and worked in her flower garden. Janet helped on the farm, which was especially active when Helga and her children, John Carl and Paula, lived here. Until her second marriage and move from Connemara, Helga managed the dairy operation with her mother. The



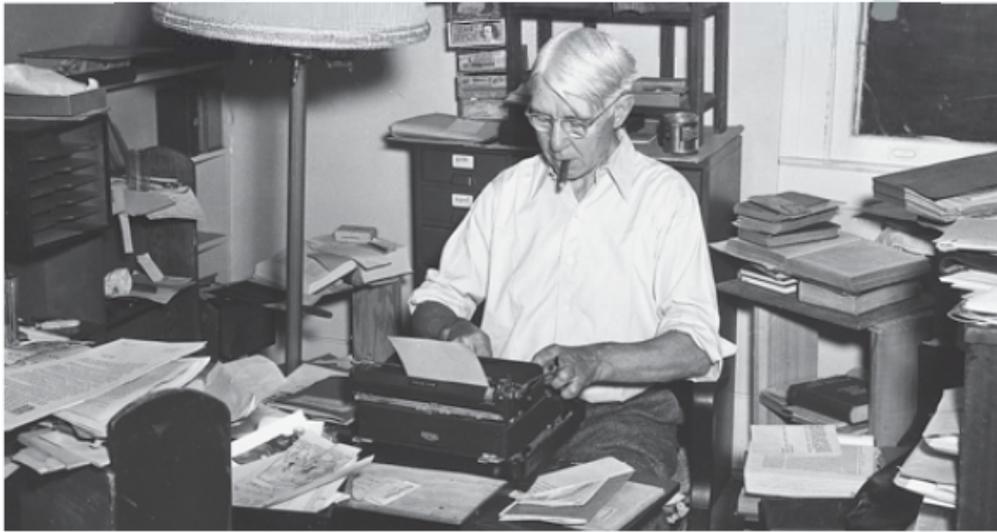
This rock behind the house was Carl Sandburg's favorite place to work outdoors.

grandchildren rode horses and played in the woods and pastures.

Carl Sandburg kept late hours. He often worked most of the night, while it was quiet and still, and slept until late in the morning. After a midday meal he read, answered letters, and wrote wherever his imagination took him—his upstairs office or study, the living room, the front porch, or on the large, sloping rock behind the house.

There were frequent visitors at Connemara. A favorite guest was the well-known photographer Edward Steichen, Mrs. Sandburg's brother and Carl Sandburg's closest friend. Guests or not, dinner was a social gathering for the family. Afterward Sandburg would read aloud or sing with them. In the afternoon or evening, he walked with his wife, children or grandchildren, or his friends along one of the winding paths or through the woods.

Carl Sandburg died at home on July 22, 1967. In 1968 the Sandburg family sold the property, donating the contents of the home to the National Park Service to be preserved as the Carl Sandburg Home National Historic Site. Always a voice for the American people, Carl Sandburg speaks to us still through his words, songs, and the beauty and serenity of Connemara.



Carl Sandburg in his third floor study.

DAVE GUBNER

A Short Bio of Carl Sandburg

Early Years

Carl August Sandburg was born the son of Swedish immigrants August and Clara Anderson Sandburg in Galesburg, IL, USA, on January 6, 1878. The elder Sandburg, a blacksmith's helper for the nearby Chicago Burlington and Quincy Railroad, purchased a three-room cottage at in 1873.

Carl, called "Charlie" by the family, was born the second of seven children. A year later the Sandburgs sold the small cottage in favor of a larger house in Galesburg.

Carl Sandburg worked from the time he was a young boy. He quit school following his graduation from eighth grade in 1891 and spent a decade working a variety of jobs. He delivered milk, harvested ice, laid bricks, threshed wheat in Kansas, and shined shoes in Galesburg's Union Hotel before traveling as a hobo in 1897.

His experiences working and traveling greatly influenced his writing and political views. As a hobo he learned a number of folk songs, which he later performed at speaking engagements. He saw first-hand the sharp contrast between rich and poor, a dichotomy that instilled in him a distrust of capitalism.

When the Spanish-American War broke out in 1898 Sandburg volunteered for service, and at the age of twenty was ordered to Puerto Rico, where he spent days battling only heat and mosquitoes. Upon his return to his hometown later that year, he entered Lombard College, supporting himself as a call fireman.

Sandburg's college years shaped his literary talents and political views. While at Lombard, Sandburg joined the Poor Writers' Club, an informal literary organization whose members met to read and criticized poetry. Poor Writers' founder, Lombard professor Phillip Green Wright, a talented scholar and political liberal, encouraged the talented young poet.

Writer, Political Organizer, Reporter

Sandburg honed his writing skills and adopted the socialist views of his mentor before leaving school in his senior year. Sandburg sold stereoscope views and wrote poetry for two years before his first book of verse, *In Reckless Ecstasy*, was printed on Wright's basement press in 1904. Wright printed two more small volumes of Sandburg's - *Incidentals* (1907) and *The Plaint of a Rose* (1908).

As the first decade of the young century wore on, Sandburg grew increasingly concerned with the plight of the American worker. In 1907 he worked as an organizer

for the Wisconsin Social Democratic party, writing and distributing political pamphlets and literature. At party headquarters in Milwaukee, Sandburg met Lilian Steichen, whom he married in 1908.

The responsibilities of marriage and family prompted a career change. Sandburg returned to Illinois and took up journalism. For several years he worked as a reporter for the *Chicago Daily News*, covering mostly labor issues and later writing his own feature.

Internationally Recognized Author

Sandburg was virtually unknown to the literary world when, in 1914, a group of his poems appeared in nationally circulated *Poetry* magazine. Two years later his book *Chicago Poems* was published and the thirty-eight-year-old author found himself on the brink of a career that would bring him international acclaim. Sandburg published another volume of poems, *Cornhuskers*, in 1918, and wrote a searching analysis of the 1919 Chicago race riots.

More poetry followed, along with *Rootabaga Stories* (1922), a book of fanciful children's tales. That book prompted Sandburg's publisher, Alfred Harcourt, to suggest a biography of Abraham Lincoln for children. He researched and wrote for three years, producing not a children's book, but a two-volume biography for adults. His *Abraham Lincoln: The Prairie Years*, published in 1926, was Sandburg's first financial success. He moved to a new home on the Michigan dunes and devoted the next several years to completing four additional volumes, *Abraham Lincoln: The War Years*, for which he won the Pulitzer Prize in 1940.

Sandburg continued his prolific writing, publishing more poems, a novel, *Remembrance Rock*, a second volume of folk songs, and an autobiography (*Always the Young Stranger*). In 1945 the Sandburgs moved with their herd of prize-winning goats and thousands of books to Flat Rock, North Carolina. Sandburg's *Complete Poems* won him a second Pulitzer Prize in 1951.

Sandburg died at his North Carolina home July 22, 1967. His ashes were returned, as he had requested, to his Galesburg birthplace. In the small Carl Sandburg Park behind the house, his ashes were placed beneath Remembrance Rock, a red granite boulder. Ten years later the ashes of his wife were placed beside those of her husband.

Text: courtesy Carl Sandburg State Historic Site Association.

A Place to Write: A Pre-visit Questionnaire

1. What year did the Sandburgs move to North Carolina?
2. What age was Mr. Sandburg when he arrived in North Carolina?
3. What is the name of the farm to which the Sandburgs moved?
4. When was the house built and who was the original owner?
5. Who was Ellison Smyth?
6. When the Sandburgs arrived in North Carolina, what did they have with them?
7. What are the names of the Sandburg's daughters?
8. What was Mr. Sandburg's occupation?
9. How did Mr. Sandburg spend his time at Connemara?
10. Did Mrs. Sandburg work? If so, what did she do?
11. What were dinners like at the Sandburg home?
12. When and where did Mr. Sandburg die?
13. How did the National Park Service acquire the Sandburg property?
14. Why do you think this place should be protected for future generations?

A Place to Write: Answers to the Pre-visit Questionnaire

1. What year did the Sandburgs move to North Carolina?
In 1945, the Sandburgs moved here from Harbert, Michigan.
2. What age was Mr. Sandburg when he arrived in North Carolina?
Mr. Sandburg was 67 when he arrived in North Carolina in 1945.
3. What is the name of the farm to which the Sandburgs moved?
The name of the farm is Connemara.
4. When was the house built and who was the original owner?
The original owner was Christopher Memminger, Secretary of the Confederacy from 1861-1864. He built the house in 1838.
5. Who was Ellison Smyth?
Ellison Smyth was a textile tycoon and the second owner of the estate.
6. When the Sandburgs arrived in North Carolina, what did they have with them?
The Sandburgs had three daughters, two grandchildren, lots and lots of books and goats.
7. What are the Sandburgs' daughters names?
The Sandburgs' daughters names were: Margaret, Janet, and Helga.
8. What was Mr. Sandburg's occupation?
Mr. Sandburg was an advocate for social justice through his writing, singing, and lecturing. He was a biographer of Abraham Lincoln and a children's storyteller.
9. How did Mr. Sandburg spend his time at Connemara?
He spent his time working on his writing, walking on the many trails, reading and singing, entertaining. He often worked late into the night and would not rise until after midday.
10. Did Mrs. Sandburg work? If so, what did she do?
Mrs. Sandburg did work; she operated an award winning dairy goat operation at Connemara.
11. What were dinners like at the Sandburgs?
Dinners were family bonding times where stories and songs were shared.
12. When and where did Mr. Sandburg die?
Mr. Sandburg died in 1967, here at Connemara, at the age of 89.
13. How did the National Park Service acquire the Sandburg property?
The NPS acquired the property in 1968. Mrs. Sandburg donated the house and its contents. (The NPS bought the land from Mrs. Sandburg so she and her two daughters could live in Asheville, NC.)
14. Why do you think Carl Sandburg's life and works should be commemorated and protected for future generations? Answers will vary.



Post Trip Activities for Carl Sandburg Home Tour

All of the following activities are designed as a review of information learned at the park or as an enhancement of that information.

One activity could be assigned per day for three days or the students could be given a choice between the three activities.

These activities could be assigned as a group project or be completed individually.

Post-Trip Activity # 1: Getting Along

What made Mr. and Mrs. Sandburg a unique couple? What made their relationship work? What can we learn from them? Have students discuss questions then write a journal entry as to what characteristics help two people get along so well together.

Post-Trip Activity # 2: Pulitzer?

Mr. Sandburg received two Pulitzer Prizes in his life. Using the "Sandburg Chronology" provided, name the dates he received each of these and the area of expertise each was awarded.

Research, using current technology or the traditional library, the significance of the Pulitzer Prize. Find out what it is, when it is awarded, what areas of expertise it is awarded for, how much money is awarded, when the first prize was awarded and who was it awarded to, who is eligible, etc.

Post-Trip Activity # 3: "Poet of the People"

Using information learned on the house tour as well as information from additional research; write a newspaper editorial about Mr. Sandburg. Give support for calling Mr. Sandburg the "Poet of the People."

A Sandburg Chronology

1878

Born on January 6 in Galesburg, Ill.; second child and eldest son of Swedish immigrants August and Clara Sandburg; baptized Carl August, called Charles.

1883

Lilian Steichen, Sandburg's future wife, born May 1 in Hancock, Mich.

1891-97

Leaves school after eighth grade to help support his family; works long hours delivering milk and at other jobs; leaves home at 19, travels country as hobo and works as laborer on farms and railroads; sharpens his interest in labor laws and the plight of working people.

1898

Serves as a private in the Spanish-American War; returns to Galesburg, enrolls as special student at Lombard College.

1899

Receives appointment to West Point but fails entrance exams in math and grammar; returns to Lombard College; becomes editor of college journal and yearbook

and captain of basketball team; encouraged by a professor, begins writing in earnest.

1902-07

Leaves college without a degree; sells 3-D stereographs; writes for Galesburg *Evening Mail* using pseudonym Crimson; first poetry and prose *In Reckless Ecstasy* published in 1904 as booklet by his college professor; active in Social Democratic party; lectures and writes against exploitation of workers; calls for end of child labor practices.

1908

Marries Lilian Steichen, who shares his interest in social reform and human rights; he calls her by nickname Paula; she calls him by birth name Carl.

1909-13

Writes and edits for several newspapers and magazines; daughter Margaret born.

1914

Poems published in *Poetry: A Magazine of Verse*; wins a cash award for best poems of the year and is discovered by publisher Alfred Harcourt.



1916-18

Daughter Janet born; joins *Chicago Daily News* as a reporter; daughter Helga born.

1919-23

Harcourt, Brace and Howe publishes *The Chicago Race Riots*; publishes *Rootabaga Stories*.

1926

Publishes two-volume biography *Abraham Lincoln: the Prairie Years*; establishes reputation as a biographer.

1927-32

Publishes *The American Songbag*; buys property on Lake Michigan; Lilian Sandburg designs house; leaves newspaper to focus on his writing: poetry, children's stories, and the Lincoln biography.

1935-37

Lilian Sandburg buys first goats, registers the herd's name as Chikaming after the township where they live; begins breeding program to improve goats' blood lines and milk production.

1939

Publishes four-volume set *Abraham Lincoln: The War Years*.

1940-41

Wins the Pulitzer Prize for history; elected to the American Academy of Arts and Letters; receives honorary degrees from Harvard, Yale, and other colleges and universities.

1945

Sandburg family moves to Connemara Farm, Flat Rock, N.C.

1950-58

Publishes *Complete Poems*; wins Pulitzer Prize for poetry in 1951; receives many medals and honors, including National Institute of Arts and Letters gold medal for history and biography in 1952; writes prolifically; travels the country lecturing, reading poetry, and singing.

1959

Delivers Lincoln Day address before joint session of Congress; travels to Moscow with Edward Steichen as cultural envoy for State Department and represents the United States at Family of Man exhibit; wins a

Grammy Award, Best Spoken Word Performance, for his recording of Aaron Copland's *A Lincoln Portrait* with the New York Philharmonic.

1960-64

Works as Hollywood film consultant; receives International United Poets Laureate award in 1963; receives Presidential Medal of Freedom from Lyndon B. Johnson in 1964.

1965

Receives honors from NAACP for his coverage of 1919 Chicago race riots and for his "life-long struggle to extend the frontiers of social justice."

1967

Dies July 22 at home in Flat Rock, N.C., age 89; the nation mourns and acclaims him as writer, biographer, folksinger, lecturer, and Poet of the People.

1968

Congress authorizes the Carl Sandburg Home National Historic Site, the first park to honor a poet.

1977

Lilian Steichen Sandburg dies February 18, age 93.



“Sandburg Alive!”

Program Description

“Sandburg Alive!” is DRAMA. It begins with a brief introduction of how Mr. Sandburg viewed children and poetry. This introduction will also mention Mr. Sandburg’s fascinating “career” as an entertainer of sorts. The focus of this program will be on poetic expression as Mr. Sandburg was in true form when presenting his own literary works.

In this program students will participate in small groups to interpret, choreograph and act out a pre-selected Sandburg poem. Each group will have 20 minutes to formulate their presentation and 3 minutes to be on stage. It will be a race against the clock, so students will benefit from a cooperative effort.

Theme & Objectives

Theme

Mr. Sandburg’s style of writing poetry was very controversial at times. He dared go where no other poet had gone. The methods Mr. Sandburg used to express his ideas, the words he chose, the tone, the images he created, opened up new avenues for future poets.

Objectives

After participating in this program and completing the activities in this packet, students will be able to:

- Interpret a Sandburg poem.
- Act as choreographers, directors, and performers in interpreting “scripted” Sandburg poetry.
- Work within a given time frame.
- Give two reasons why poetry is not limited to rhymes or paper.
- State one contribution Mr. Sandburg made to the world of poetry.



Pre-Trip Activity for “Sandburg Alive”

Pre-Trip Activity: Perfectly Pertinent Persuasion Poems

This activity introduces students to Carl Sandburg’s ability to be a persuasive poet. Students will understand how opinions can influence poetry. They will discover that many of the issues Carl Sandburg wrote about still exist in the 21st century.

Expansion: Have students think of an issue that is important to them and express an opinion about the issue in a poem or a song.

PERFECTLY PERTINENT PERSUASION POEMS

Carl Sandburg was a very passionate man. He had his opinions about what he believed was right and what he believed was wrong about society. He often used poetry to voice his opinion about such things. In fact, his very first book of published poetry called, *Chicago Poems*, was page after page of what he thought about the city he loved.

Look carefully at the following poems from his book *Chicago Poems*. Can you figure out what issue in society Carl Sandburg is concerned with? On the following page, draw a line from the title of the poem to the issue. . . Do any of these issues exist today? Put a star by that issue. Finish by briefly explaining how Carl Sandburg felt about one of the issues portrayed in one of the poems.

They Will Say

Of my city the worst that men will ever say is this:
You took little children away from the sun and the dew,
And the glimmers that played in the grass under the great sky,
And the reckless rain; you put them between walls
To work, broken and smothered, for bread and wages,
To eat dust in their throats and die empty-hearted
For a little handful of pay on a few Saturday nights

Halsted Street Car

On a Halsted street car.
Come you, cartoonists,
Hang on a strap with me here
At seven o'clock in the morning

Take your pencils
And draw these faces.

Try with your pencils for these crooked faces,
That pig-sticker in one corner-his mouth-
That overall factory girl-her loose cheeks.

Find for your pencils
A way to mark your memory
Of tired empty faces.

After their night's sleep,
In the moist dawn
And cool daybreak,

Tired of wishes,
Empty of dreams.

Anna Imroth

Cross the hands over the breast here—so.
Straighten the legs a little more—so.
And call for the wagon to come and take her home.
Her mother will cry some and so will her sisters and
brothers, but all of the others got down and they are
safe and this is the only one of the factory girls who
wasn't lucky in making the jump when the fire broke.
It is the hand of God and the lack of fire escapes.

Child of the Romans

The dago shovelman sits by the railroad track
Eating a noon meal of bread and bologna.
A train whirls by, and men and women at tables
Alive with red roses and yellow jonquils,
Eat steaks running with brown gravy,
Strawberries and cream, eclaires, and coffee.
The dago shovelman finishes the dry bread and bologna
Washes it down with a dipper from the water-boy,
And goes back to the second half of ten-hour day's work
Keeping the road-bed so the roses and jonquils
Shake hardly at all in the cut glass vases
Standing slender on the tables in the dining cars

Ashes and Dreams

Silence
Dry sobs of darkness
Faces
In the house and fields
O mothers of the world
Watching.
Hour on hour
The trenches call

And the ditches want
And the shovels wait.

White faces up,
Eyes wide and blind,
Legs stiff and arms limp,
Pass them along

And pile them in
And tumble them over,
Ashes and dreams together
(Mothers of the world, your waste of work.)

Draw a line between Carl Sandburg's poem and the issue it concerns:

They Will Say

War

Halsted Street Car

Child Labor

Child of the Romans

Work Safety

Anna Imroth

Struggle

Ashes and Dreams

Class

Choose one of the poems in the left column and explain in a few sentences how Carl Sandburg felt about the issue associated with it:

Poem:

Issue:

Explanation:



Post-Trip Activity for “Sandburg Alive”

The following activities are for the review and enhancement of the Sandburg poetry you came to know while participating in the "Sandburg Alive!" workshop at the Carl Sandburg Home NHS

Post-Trip Activity # 1: "Sandburg Alive!" Take Two

Continue your dramatic presentations! Choose from the poems included and go NUTS! Shoot for the stars! How about organizing an *Evening with Sandburg* and present your dramas to your school?

Post-Trip Activity # 2: "Still Life" of Sandburg!

This activity is designed to accommodate a 50-minute class period. Its purpose is to build on the idea that poetry can be expressed or interpreted using a variety of mediums. During “Sandburg Alive!” students discovered that dramatization was one of these mediums.

Students can further their study of Sandburg by drawing out Sandburg’s use of figurative language for one of his poems (imagery, metaphors, similes, personification). Under each drawing, students can identify the appropriate line from the poem that inspired the drawing and identify the type of figurative language Sandburg used. Additionally, students could explain why the particular line chosen is considered figurative language.

Post Trip Activity # 1 & 2:

PEOPLE WHO MUST

of performers: 5

person 1: I painted on the roof of a skyscraper.

All: I painted a long while and called it a day's work.

person 2: The people on a corner swarmed and the traffic cop's whistle never let up all afternoon.

person 3: They were the same as bugs, many bugs on their way-

person 4: Those people on the go or at a standstill;

person 2: And the traffic cop a spot of blue, a splinter of brass,

person 5: Where the black tides ran around him and he kept the street.

All: I painted a long while and called it a day's work.

PHIZZOG

of performers: 3 or 4

All or # 4: This face you got,

person 1: This here phizzog you carry around,

person 2: You never picked it out for yourself, at all, at all—did you?

person 1: This here phizzog—somebody handed it to you—am I right?

person 2: Somebody said, "Here's yours, now go see what you can do with it."

person 1: Somebody slipped it to you and it was like a package marked:

person 3: "No goods exchanged after being taken away"—

All or # 4: This face you got.

These poems hold copyright protection. DO NOT USE outside of the classroom without first obtaining permission.

SOUP

of performers: 5

person 1: I saw a famous man eating soup.

person 2: I say he was lifting a fat broth into his mouth with a spoon.

person 3: His name was in the newspapers that day spelled out in tall
black headlines

person 4: And thousands of people were talking about him.

person 5: When I saw him, he sat bending his head
over a plate putting soup in his mouth
with a spoon.

JAZZ FANTASIA

of performers: min 5

***this one may want one or two narrators and the remainder dramatizing**

Drum on your drums, batter on your banjos,
sob on the long cool winding saxophones.
Go to it, O jazzmen.

Sling your knuckles on the bottoms of the happy
tin pans, let your trombones ooze, and go hush-
hush-hush with the slippery sand-paper.

Moan like an autumn wind high in the lonesome treetops, moan soft
like you wanted somebody terrible, cry like a racing car slipping away
from a motorcycle cop, bang-bang! you jazzmen, bang altogether
drums, traps, banjos, horns, tin cans—make two people fight on the
top of a stairway and scratch each other's eyes in a clinch tumbling
down the stairs.

Can the rough stuff. . . now a Mississippi steamboat pushes up the
night river with a hoo-hoo-hoo. . . and the green lanterns calling
to the high soft stars. . . a red moon rides on the humps of the low
river hills. . . go to it, O jazzmen.

These poems hold copyright protection. DO NOT USE outside of the classroom without first obtaining permission.

STREET WINDOW

of performers: 4

person 1: **The pawn-shop man knows hunger,**
person 2: **And how far hunger has eaten the heart of one who comes with an old
keepsake.**
person 3: **Here are wedding rings and baby bracelets,**
person 4: **Scarf pins and shoe buckles, jeweled garters,**
person 3: **Old-fashioned knives with inlaid handles,**
person 4: **Watches of old gold and silver,**
person 2: **Old coins worn with finger-marks.**
person 1: **They tell stories.**

SUMMER GRASS

of performers: 5

person 1: **Summer grass aches and whispers.**
person 2: **It wants something;**
person 3: **it calls and sings;**
person 4: **it pours out wishes to the overhead stars.**
person 5: **The rain hears;**
person 2: **the rain answers;**
person 3: **the rain is slow coming;**
persons 1+ 4 + 5: **the rain wets the face of the grass.**

These poems hold copyright protection. DO NOT USE outside of the classroom without first obtaining permission.

NOBODY

#of performers: 5

person 1: Nobody is whoever comes into a room and it is still empty

person 2: Nobody is who is in a room when everybody goes away

person 3: Nobody is anybody so hard to see that you can't see him

person 4: Nobody went upstairs and who came down?

All: NOBODY

Person 5: Nobody is yourself when you feel like nothing, like a naught, like a cipher, like a zero, like the letter "O"

All: NOBODIES BOTHER NOBODIES

MANNERS

#of performers: 4

person 1: Manners is how to behave

person 2: Manners is when you know how to eat without being bashful

person 3: Manners is not afraid of what you are wearing

person 4: Manners is like a man tips his hat when he meets a lady

person 1: Manners is "EXUSE ME" OR "I BEG YOUR PARDON" instead of...

person 2: "HOW DO YOU GET THERE?" OR "I'LL KNOCK YOUR BLOCK OFF."

These poems hold copyright protection. DO NOT USE outside of the classroom without first obtaining permission.

STUMBLING

#of performers: 5

person 1: **Stumbling is where you walk and find you are not walking**

person 2: **Stumbling is where you find yourself spread on the ground,
instead of standing on your feet**

person 3: **Stumbling is where your feet try to make a fool of you**

person 4: **Stumbling is to go where you are not looking when you mean
to go where you are looking**

person 5: **Stumbling is to get your feet mixed so you go down**

person 1: **Stumblers are two kinds, those who come up quick and those
who say, "Where am I?"**

person 4: **If you never want to stumble, be a fish or a bird.**

JOY

of performers: 4

person 1: **Let a joy keep you**

person 2: **Reach out your hands and take it when it runs by**

person 3: **As the Apache dancer clutches his woman**

person 4: **I have seen them live long and laugh loud**

person 1: **Sent on singing, singing**

person 2: **Smashed to the heart under the ribs with a terrible love**

person 3: **Joy always**

person 4: **Joy everywhere-**

ALL: **Let joy kill you!**

person 1: **Keep away from the little deaths**

These poems hold copyright protection. DO NOT USE outside of the classroom without first obtaining permission.



All in the Family

Program Description

“All in the Family” is an introduction to Mrs. Sandburg’s dairy goat operation and an introduction to the three dairy goat breeds at Connemara Farms: Nubians, Toggenburgs, and Saanens. The focus of this program will be on dairy goat breeding for increased milk production and Chikaming bloodline preservation.

In this program students will participate in pairs and will investigate the basic hereditary information of a particular goat. After the initial investigation, students will then discover genetic links between their goat and other student’s goats. Students will then go into the pasture and meet their goats’ families.

Themes & Objectives

Theme

Mrs. Sandburg’s scientific breeding methods were a monumental contribution to the American dairy goat industry. Her expertise in this area was well known as she was asked to write and speak on the subject numerous times around this country.

Objectives

After participating in this program and completing the activities in this packet, students will be able to:

- State Mrs. Sandburg’s philosophy and objectives for her dairy goat operation.
- Name at least two contributions Mrs. Sandburg made to the American dairy goat industry.
- Identify and name the three breeds of dairy goats at Connemara Farms.
- Identify breeding “points” desired to pass on to a future generation of dairy goats.
- Name and define three ways of breeding dairy goats.
- Illustrate a family tree of a dairy goat or other family.



Pre-Trip Activity for “All in the Family”

Pre-Trip Activity: The Other Sandburg

This activity introduces students to Mrs. Sandburg and her Chikaming dairy goatherd with a brief, but thorough, history and philosophy of Mrs. Sandburg’s dairy operation. After completing this activity, students should get a sense of who Mrs. Sandburg was and how important her story is to the Carl Sandburg Home NHS.

The Other Sandburg

Kathleen Triggs
Curatorial Services Branch
WASO

"To my wife Paula, who so often threw in with a rare mind and great heart," wrote Carl Sandburg in his dedication to *Abraham Lincoln: The War Years*. For the 59 years of their marriage, Mrs. Carl Sandburg was the woman of crucial importance to the emotional and physical support of the famous writer. In the dairy industry of America, however, the Sandburg name was famous, not for poetry and biography, but for Paula Sandburg's herd of dairy goats. Paula Sandburg was both the woman behind the famous man, and the woman in the forefront of a growing agricultural industry. Her life and achievements are a distinctive part of the Carl Sandburg Home National Historic Site.

Paula Sandburg's farm office is appropriately located in the center of the large, comfortable house in Flat Rock, North Carolina, where the Sandburgs lived for more than twenty years. Like all the rooms of the Carl Sandburg Home, it looks as though the inhabitants have just left. The desks are cluttered with correspondence. The office walls are covered with pictures of family and goats. One wall holds rows of prize ribbons her goats won at the big Midwest fairs that Paula Sandburg attended when the family lived in Michigan. Large file cabinets contain the papers and records needed for managing the goat herd, a 240-acre farm, and the family finances. From this office, Paula Sandburg conducted all the family affairs, giving Carl Sandburg the freedom to write and travel. It is also where she studied the pedigrees of her goats, calculating the percentages of bloodlines in order to make the breeding decisions that resulted in a herd of dairy goats with an international reputation for high milk production.

Chikaming was the herd name for these goats. The herd was started in Harbert, Michigan, in the early 1930s with four goats bought for family milk and butter. In just a few years, Paula Sandburg was a serious breeder of purebred Toggenburg and Nubian dairy goats. In 1937 she put the herd on official test, the dairy industry's method of determining milk production, and she continued testing until 1967, when the herd was dispersed. Herd size varied over the years, but at times there were close to two hundred goats, including kids



Mrs. Sandburg and her goats

One of the reasons for the Sandburg move to North Carolina in 1945 was to have more pasture for the goats. After moving to North Carolina, Paula Sandburg and her daughter Helga ran a grade A dairy for several years, selling goat's milk through local distributors.

These goat activities are part of the interpretation at the park site. The barns and milk house are maintained by the Park Service, and there is a small herd of goats at the site for visitors to see. Besides the farm office, the house tour includes the basement "kid kitchen" where the new-born goats were fed.

Paula Sandburg's main work with dairy goats involved breeding and promotion. She was a very intelligent woman, graduating Phi Beta Kappa from the University of Chicago in 1904, when most women didn't even go to

high school. She studied the genetics behind breeding better animals and practiced line breeding to produce uniform and consistent families of goats that improved many of the herds in America. Chikaming goats were sold and shipped all over the United States and to numerous foreign countries. In 1960, Jennifer II, a Toggenburg goat of Chikaming breeding, established an all-time high milk production record that was not broken until 1982.

During the 1940s and 1950s, Paula Sandburg was probably the most influential promoter of dairy goats in the industry. For more than ten years she was a director of the American Milk Goat Record Association, and she wrote many articles for the national goat magazines. She was always willing to give time and advice to anyone in-

terested in goats. In addition, the publicity generated by the Sandburg name created prime opportunities for dairy goat promotion.

Why goats? Many Americans might question the importance of these animals, but for two-thirds of the world, goats and their products are a main source of protein. Paula Sandburg firmly believed in the practicality and usefulness of dairy goats and worked to improve and promote them in America.

Breeding better animals was also challenging to her. "I find my own herd very engrossing and the thousand problems that come up with milk goat improvement are real problems and interesting ones to tackle," she wrote in a 1940 letter.¹

And how did the Sandburg family react to her activities? Paula Sandburg was a serious breeder of dairy goats, but that did not prevent the whole family from enjoying the animals. Daily life revolved around feeding, milking, evening walks to the barn. From winter to summer there were new-born kids jumping around in the basement. Two of the three Sandburg daughters were involved with caring for the herd, and the grandchildren grew up with goats for playmates. One daughter recalls the Christmas Eve they spent drying off two new-born kids in front of the Christmas tree. The goats were definitely an integral part of the family, and no description of Sandburg family life would be complete without them.

As for Carl Sandburg, he has often been called a goat farmer, although he had nothing at all to do with the management or care of the herd. He took great interest and pride in his wife's work and derived much pleasure from being around the animals, but the fame surrounding the Chikaming herd belonged totally to Paula Sandburg.

Carl Sandburg would be the first to agree. While in Hollywood in 1961, he wrote to his 78-year-old wife, "Today came those two photographs of Jennifer II. [P. Sandburg's record breaking goat] . . . I tell people you are a champion breeder of a champion, that you are a geneticist, a naturalist, an ornithologist, Phi Beta Kappa and a sweet gal. This is so near a real love letter that I'm going to quit here and sign, Carlo"²

¹Letter from Paula Sandburg to Mr. Gott, March 29, 1940. CARI collection.

²Herbert Mitgang, ed., *The Letters of Carl Sandburg* (New York: Harcourt, Brace, and World, Inc., 1968) 543.

THE OTHER SANDBURG: Pre-Visit Questionnaire

1. When and where did Mrs. Sandburg begin her dairy goatherd?
2. Why did Mrs. Sandburg initially want to raise dairy goats?
3. What herd name was given to Mrs. Sandburg's dairy goats?
4. How many goats did Mrs. Sandburg have in the herd?
5. Why did the Sandburg's move to North Carolina?
6. What background did Mrs. Sandburg have which helped in raising dairy goats?
7. What did Mrs. Sandburg want to accomplish in raising dairy goats?
8. Why was Mrs. Sandburg considered influential in the dairy goat industry?
9. What was Mrs. Sandburg's biggest accomplishment as a dairy goat breeder?
10. Why is Mrs. Sandburg considered a distinctive part of the Carl Sandburg Home NHS?
11. What was Mr. Sandburg's role in the dairy goat operation?

THE OTHER SANDBURG: Answers to Pre-Visit Questionnaire

1. When and where did Mrs. Sandburg begin her dairy goatherd?
Harbert, Michigan; early 1930s
2. Why did Mrs. Sandburg initially want to raise dairy goats?
Initially for family milk and butter
3. What herd name was given to Mrs. Sandburg's dairy goats?
Chikaming
4. How many goats did Mrs. Sandburg have in the herd?
Initially four, later numbers approached two hundred, including kids
5. Why did the Sandburg's move to North Carolina?
One of the main reasons was to have more pasture land for the dairy goats
6. What background did Mrs. Sandburg have which helped in raising dairy goats?
She was intelligent, a Phi Beta Kappa graduate of the University of Chicago, she studied the genetics of breeding
7. What did Mrs. Sandburg want to accomplish in raising dairy goats?
She wanted to promote dairy goats as a viable source of milk and butterfat production and she wanted to improve dairy goat breeds so those breeds were more consistent and reliable in milk and butterfat production
8. Why is Mrs. Sandburg considered to have been influential in the dairy goat industry?
She was an avid promoter and breeder of dairy goats, she was the director of the American Milk Goat Record Association for over ten years; she wrote numerous articles in several dairy goat journals about breeding for higher milk production and traveled around the country giving speeches about the same; her goats were "on test" for thirty years which created consistent and accurate data for scientific research; she was willing to render advice to whomever was interested in dairy goat breeding.
9. What was Mrs. Sandburg's biggest accomplishment as a dairy goat breeder?
The record for highest milk production by a dairy goat anywhere held by Jennifer II, a Toggenburg goat of Mrs. Sandburg's Chikaming herd, in 1960 until 1982
10. Why is Mrs. Sandburg considered a distinctive part of the Carl Sandburg Home NHS?
She was Mr. Sandburg's biggest fan and supporter; she managed the home front, financially and otherwise, as well as having a very successful career herself. She had made her own mark on the world while giving her husband all the freedom to write and travel.
11. What was Mr. Sandburg's role in the dairy goat operation?
He got pleasure out of visiting and playing with the goats, but was not a part of any breeding or business decisions; he amassed tremendous pride from his wife's work.



Post-Trip Activities for “All in the Family”

The following activities are for review and enhancement of concepts learned from your visit to the Carl Sandburg Home NHS, as well as to introduce students to new information about the dairy goat industry. Take as much time as is necessary to complete activities.

Post-Trip Activity #1: Family Trees

This activity will build on the “finding genetic links” activity introduced at the park. Using copies of selected “Certificates of Registry” from the American Dairy Goat Association; students will dig further to find more relationships between goats of the same breed.

Post-Trip Activity #2: Breeding Points

This is a fun activity for the artiste among us! Given the paragraph on breeding points, draw the perfect dairy goat! Think about how Mrs. Sandburg would want her dairy goat to look!

Post-Trip Activity # 3: Mrs. Sandburg

Write down typical characteristics of a 60-year-old woman in the 1940’s and a 60-year-old woman in the 21st century...clothing worn, issues discussed, transportation used, events attended, occupation held, family life, etc. Why was a woman like Mrs. Sandburg considered ahead of her time?

Post-Trip Activity: Family Trees

Time: The estimated time for this activity is three class periods or two block periods.

Objective: Students will be able to illustrate, using a family tree, relationships between people in their family. This knowledge will then be used to create a family tree for the goats of the Connemara Farms' Nubian Herd. Students will also be able to calculate the percentage of blood passed on from one generation to the next.

What is a family tree?

- A. discuss this concept with students

II. Create a family tree

- A. immediate family
- B. make a lateral extension for cousins**
- C. extend to grandparents' generation

Calculate percentage of blood *

- A. % of parents' blood in you; mom and dad
- B. % of grandparents' blood in you; grand mom and grand dad
- C. % of blood shared by a cousin**

Create a family tree of Nubian goats

(separate students into equal groups and give each group a copy of the "Certificates of Registry" for the Nubians)

- A. immediate family; will need to look for sisters and brothers
- B. extend to grandparents' generation
- C. make a lateral extension for cousins**

Calculate percentage of blood

- A. % of sire and dam blood in goat
- B. % of grand sire and grand dam in goat
- C. if half sister or brother, % of blood shared; from which side, sire or dam? **
- D. % of blood shared by cousin**
- E. % of blood in offspring when a goat is line bred; half sister to half brother or grand sire to grand daughter**

Conclusion

- A. Why is it important to trace family lineage?
- B. Why is it important to calculate bloodlines within a family?
- C. Why is calculating bloodlines when breeding dairy goats or any other livestock essential to breeding decisions?

*bloodline calculation formula is $(1/2)^n$ to the nth power, with n = generation steps

** On these steps, students may need teacher assistance; Can be worked out as a whole group activity



AMERICAN DAIRY GOAT ASSOCIATION
 Formerly THE AMERICAN MILK GOAT RECORD ASSOCIATION - Since 1904
 P.O. BOX 865, SPINDALE, NORTH CAROLINA 28160
 Phone 704-286-3801 Fax 704-287-0476



Certificate of Registry

PUREBRED NUBIAN

GOAT NAMED **SHADOWBROOK NEW YR. RESOLUTION** NO. **N1034368**

SIRE **N0899285**
SHADOWBROOK TRIBUTE TO U.S.A.
CL43

SIRE'S SIRE **N0869690**
LONGMAN'S TINKER'S DESTINY
***B**

SIRE'S DAM **N0858937**
SHADOWBROOK U.S.A. LEGACY

DAM **N0899276**
SHADOWBROOK DARLING DAPPLES
CL43

DAM'S SIRE **N0794613**
MINI ROSA QT'S QBERT
***B**

DAM'S DAM **N0766694**
SHADOWBROOK FROSTY SPRING MORN

DESCRIPTION

BROWN & WHITE SPOTTED; SILVER EARS & NOSE; WHITE CROWN

SEX **BUCK**

DATE OF BIRTH **12/31/1996**

HORN INFORMATION **DISBUDDED**

TATTOO **RE: SBJ LE: J28**

BRED BY
HUDSON, JACKIE LEBRE & LARRY A
0992644

MARIETTA SC

OWNED BY
CARL SANDBURG HOME NHS
0099382 05/27/1997

FLAT ROCK NC

ISSUE DATE
10/01/1997 TR

DHIA NOS: *DOB 123196 *ANIMAL 001034368 N *SIRE 000899285 N *DAM 000899276 N
 Under the rules of the American Dairy Goat Association

The herein described animal has been accepted for registry in the American Dairy Goat Association under the By-Laws and policies of the Association. This certificate is issued in reliance on the truth of the statements submitted on the application for registry or transfer, but is in no event deemed a guarantee by the Association of the breeding or ownership of the animal. If an animal has been admitted to entry or transferred through error, misrepresentation, or fraud, such entries or transfers are void, together with any entries and transfers that may have been made of progeny of any such animals, and the American Dairy Goat Association assumes no liability for damages arising from such entry or transfer. Alterations to this certificate except as made by the ADGA office, render it NULL AND VOID.

Ronald E. Gehring
 [Redacted Signature Area]

Secretary-Treasurer

CERTIFICATE OF TRANSFER

I HAVE THIS _____ DAY OF _____ 19 _____

SOLD THIS ANIMAL TO _____
 ADDRESS _____

BUYER'S IDENTIFICATION
 NUMBER _____

CITY _____ STATE _____ ZIP _____

0099382 CARL SANDBURG HOME NHS
 OWNER ID. NAME



When this animal is sold, CERTIFICATE OF TRANSFER block must be completed and signed by seller. CERTIFICATE OF REGISTRY should then be returned promptly to ADGA with appropriate transfer fee.

OWNER (SELLER) SIGNATURE _____



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 P.O. BOX 865, SPINDALE, NORTH CAROLINA 28160
 Phone 704-286-3801 Fax 704-287-0476



Certificate of Registry
PUREBRED NUBIAN

GOAT NAMED	CONNEMARA FARMS TAPESTRY	NO.	N1063363
SIRE	LONGMAN'S KING TUT *B	N1013640	
DAM	THE CONNEMARA FARMS TRUFFLES	N0988185	
SIRE'S SIRE	LONGMAN'S OREGON KING *B	N0879840	
SIRE'S DAM	LONGMAN'S PLAYBOY'S ONE-SPOT 7*M ST43	N0924679	
DAM'S SIRE	SHADOWBROOK TRIBUTE TO U.S.A. CL43	N0899285	
DAM'S DAM	THE CONNEMARA FARMS TOOTSIE	N0884674	

DESCRIPTION
MEDIUM BROWN; TAN SPOTS; WHITE EARS & NOSE; BLACK STOCKINGS

SEX **DOE** DATE OF BIRTH **05/07/1997**

HORN INFORMATION **DISBUDED** TATTOO **RE: CN1 LE: K8**

BRED BY
CARL SANDBURG HOME NHS **FLAT ROCK** **NC**
0099382

OWNED BY
CARL SANDBURG HOME NHS **FLAT ROCK** **NC**
0099382 05/07/1997

ISSUE DATE
09/30/1997

DHIA NOS: *DOB 050797 *ANIMAL 001063363 N *SIRE 001013640 N *DAM 000988185 N
 Under the rules of the American Dairy Goat Association

The herein described animal has been accepted for registry in the American Dairy Goat Association under the By-Laws and policies of the Association. This certificate is issued in reliance on the truth of the statements submitted on the application for registry or transfer, but is in no event deemed a guarantee by the Association of the breeding or ownership of the animal. If an animal has been admitted to entry or transferred through error, misrepresentation, or fraud, such entries or transfers are void, together with any entries and transfers that may have been made of progeny of any such animals, and the American Dairy Goat Association assumes no liability for damages arising from such entry or transfer. Alterations to this certificate except as made by the ADGA office, render it NULL AND VOID.

Ronald E. Gehlin

Secretary-Treasurer

CERTIFICATE OF TRANSFER

I HAVE THIS _____ DAY OF _____ 19 _____
 SOLD THIS ANIMAL TO _____
 ADDRESS _____
 CITY _____ STATE _____ ZIP _____
0099382 CARL SANDBURG HOME NHS
 OWNER ID. NAME

BUYER'S IDENTIFICATION
 NUMBER



When this animal is sold, CERTIFICATE OF TRANSFER block must be completed and signed by seller. CERTIFICATE OF REGISTRY should then be returned promptly to ADGA with appropriate transfer fee.

OWNER (SELLER) SIGNATURE _____



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(828)286-3801 ■ Fax (828)287-0476 ■ adgajdw2@aol.com ■ www.adga.org



Certificate of Registry PUREBRED NUBIAN

NAME CONNEMARA FARMS THEA

NO. N1171506

SIRE N1049046
LONGMAN'S TREASURE ISLAND
*B CL45

SIRE'S SIRE N0991585
KASTDEMUR'S ROMEO
+*B ST47

SIRE'S DAM N0960526
LONGMAN'S TMT TREASURE
6*M ST43

DAM N1132491
CONNEMARA FARMS TWINKLE

DAM'S SIRE N1034368
SHADOWBROOK NEW YR. RESOLUTION
CL45

DAM'S DAM N1063363
CONNEMARA FARMS TAPESTRY

DESCRIPTION

LIGHT BROWN; BLACK POINTS; WHITE EARS, MUZZLE & CROWN

SEX DOE

DATE OF BIRTH 04/25/2000

HORN INFORMATION DISBUDED

TATTOO RE: CN1 LE: N4

BRED BY
CARL SANDBURG HOME NHS
0099382

FLAT ROCK NC

OWNED BY
CARL SANDBURG HOME NHS
0099382 04/25/2000

FLAT ROCK NC

ISSUE DATE
08/29/2000 RV

HIA NOS: *DOB 042500 *ANIMAL 001171506 N *SIRE 001049046 N *DAM 001132491 N
Under the rules of the American Dairy Goat Association

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Harold J. Vaughan, Jr.

Harold J. Vaughan, Jr.
Secretary-Treasurer

CERTIFICATE OF TRANSFER

I HAVE ON (M) _____ (D) _____ (Y) _____

SOLD THIS ANIMAL TO _____ BUYER ID _____

ADDRESS _____

CITY STATE ZIP

0099382 CARL SANDBURG HOME NHS

OWNER ID. NAME

When this animal is sold, CERTIFICATE OF TRANSFER block must be completed and signed by seller. CERTIFICATE OF REGISTRY should then be returned promptly to ADGA with appropriate transfer fee.

OWNER (SELLER) SIGNATURE





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Certificate of Registry PUREBRED NUBIAN

NAME **SHADOWBROOK TABU U.S.A.** NO. **N1171497**

SIRE **LONGMAN'S TREASURE ISLAND *B** N1049046
 SIRE'S SIRE **KASTDEMUR'S ROMEO +*B** N0991585 ST47
 SIRE'S DAM **LONGMAN'S TMT TREASURE 6*M** N0960526 ST43

DAM **CH SHADOWBROOK MONTANA U.S.A. CL45** N0963684
 DAM'S SIRE **WINTERBERRY NATIVE FROLIC** N0798685
 DAM'S DAM **SHADOWBROOK LEGACY'S BROOK 1*M AR43** N0929133 CL45, 43

DESCRIPTION
BROWN; WHITE ON FACE, HEAD & SIDES; BLACK, WHITE & BROWN/FRONT LEGS
 DATE OF BIRTH **02/11/2000**

SEX **BUCK** TATTOO **RE: SBJ LE: N8**

HORN INFORMATION **DISBUDED**

BRED BY **HUDSON, JACKIE LEBRE & LARRY A 0992644** MARIETTA SC

OWNED BY **CARL SANDBURG HOME NHS 0099382 07/13/2000** FLAT ROCK NC

ISSUE DATE **08/25/2000**

DHIA NOS: *DOB 021100 *ANIMAL 001171497 N *SIRE 001049046 N *DAM 000963684 N
Under the rules of the American Dairy Goat Association

Harold J. Vaughan, Jr.

Harold J. Vaughan, Jr.
Secretary-Treasurer

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CERTIFICATE OF TRANSFER

I HAVE ON (M) _____ (D) _____ (Y) _____
 SOLD THIS ANIMAL TO _____ BUYER ID _____
 ADDRESS _____
 CITY STATE ZIP _____
 0099382 CARL SANDBURG HOME NHS
 OWNER ID. NAME



When this animal is sold, CERTIFICATE OF TRANSFER block must be completed and signed by seller. CERTIFICATE OF REGISTRY should then be returned promptly to ADGA with appropriate transfer fee.

OWNER (SELLER) SIGNATURE _____



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Certificate of Registry

PUREBRED NUBIAN

NAME **CONNEMARA FARMS TILLIE** NO. **N1242730**

SIRE **CONNEMARA FARMS TOUPE** N1207353
CL49
SIRE'S SIRE **SHADOWBROOK TABU U.S.A.** N1171497

SIRE'S DAM **CONNEMARA FARMS TAPESTRY** N1063363
CL49

DAM **CONNEMARA FARMS THEA** N1171506
CL49
DAM'S SIRE **LONGMAN'S TREASURE ISLAND** N1049046
*B CL45

DAM'S DAM **CONNEMARA FARMS TWINKLE** N1132491
CL49

DESCRIPTION

MEDIUM BROWN WITH BLACK POINTS; BROWN EARS

SEX **DOE** DATE OF BIRTH **05/04/2002**

HORN INFORMATION **DISBUDDED** TATTOO **RE: CN1 LE: R1**

BRED BY **CARL SANDBURG HOME NHS** **FLAT ROCK** **NC**
0099382

OWNED BY **CARL SANDBURG HOME NHS** **FLAT ROCK** **NC**
0099382 05/04/2002

ISSUE DATE
10/07/2002

DHIA NOS: *DOB 050402 *ANIMAL 001242730 N *SIRE 001207353 N *DAM 001171506 N
Under the rules of the American Dairy Goat Association

The herein described animal has been accepted for registry in the American Dairy Goat Association under the By-Laws and policies of the Association. This certificate is issued in reliance on the truth of the statements submitted on the application for registry or transfer, but is in no event deemed a guarantee by the Association of the breeding or ownership of the animal. If an animal has been admitted to entry or transferred through error, misrepresentation, or fraud, such entries or transfers are void, together with any entries and transfers that may have been made of progeny of any such animals, and the American Dairy Goat Association assumes no liability for damages arising from such entry or transfer. Alterations to this certificate except as made by the ADGA office, render it NULL AND VOID.

CERTIFICATE OF TRANSFER

I HAVE ON (M) _____ (D) _____ (Y) _____

SOLD THIS ANIMAL TO _____ BUYER ID _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

0099382 **CARL SANDBURG HOME NHS**
OWNER ID. NAME

When this animal is sold, CERTIFICATE OF TRANSFER block must be completed and signed by seller. CERTIFICATE OF REGISTRY should then be returned promptly to ADGA with appropriate transfer fee.

OWNER (SELLER) SIGNATURE

Charlotte Sankey

Charlotte Sankey
ADGA President





American Dairy Goat Association

ADGA Registry, based on original import records, is your warranty of good breeding and worldwide acceptance. Since 1904
P.O. Box 865, 209 W. Main Street, Spindale, NC 28160 (828)286-3801 Fax (828)287-0476 www.ADGA.org

Certificate of Registry

PUREBRED NUBIAN

NAME: **CONNEMARA FARMS CHARLOTTE**

REGISTRATION ID: **N1346542**

SIRE: **CONNEMARA FARMS CHARLIE**
N1287985

SIRE'S SIRE: **MOJO'S TREASURE** N1246782

LA2004, 2003

SIRE'S DAM: **CONNEMARA FARMS TAPESTRY** N1063363

LA2004, 2003, 2002

DAM: **CONNEMARA FARMS TIFFANIE**
N1242734
LA2004

DAM'S SIRE: **CONNEMARA FARMS TOUPE** N1207353

LA2002

DAM'S DAM: **CONNEMARA FARMS THEA** N1171506

LA2004, 2003, 2002

DESCRIPTION: **BROWN; WHITE SPOTS, EARS & CROWN; BLACK POINTS**

SEX: **DOE**

DATE OF BIRTH: **05/06/2005**

HORN INFORMATION: **DISBUDDED**

TATTOO RE: **CN1 LE: V8**

EAR INFORMATION: **PENDULOUS**

BRED BY:

CARL SANDBURG HOME NHS
0099382

FLAT ROCK, NC

OWNED BY:

CARL SANDBURG HOME NHS
0099382 05/06/2005

FLAT ROCK, NC

ISSUE DATE: **07/29/2005**

TO VERIFY AUTHENTICITY OF THIS CERTIFICATE, RUB OR BREATHE ON THE OVAL; COLOR WILL DISAPPEAR, THEN REAPPEAR.

Under the Rules of the American Dairy Goat Association

The herein described animal has been accepted for registry in the American Dairy Goat Association under the bylaws and policies of the Association. This certificate is issued in reliance on the truth of the statements submitted on the application for registry or transfer, but is in no event deemed a guarantee by the Association of the breeding or ownership of the animal. If an animal has been admitted to entry or transferred through error, misrepresentation, or fraud, such entries or transfers are void, together with any entries and transfers that may have been made of progeny of any such animals, and the American Dairy Goat Association assumes no liability for damages arising from such entry or transfer. Alterations to this certificate except as made by the ADGA office, render it NULL AND VOID.

Shirley McKenzie
Shirley McKenzie
ADGA Association Manager

CERTIFICATE OF TRANSFER

I have on _____

sold this animal to _____

address _____

BUYER ID _____

(CITY)

(STATE)

(ZIP CODE)

0099382 **CARL SANDBURG HOME NHS**

OWNER ID NAME

When this animal is sold, CERTIFICATE OF TRANSFER block must be completed and signed by seller. CERTIFICATE OF REGISTRY should then be returned promptly to ADGA with appropriate transfer fee.

OWNER (SELLER) SIGNATURE _____



20050036477

BREEDING POINTS

- **BREEDING POINTS ARE TRAITS LOOKED FOR IN A DAIRY GOAT, WHICH WILL INDICATE TO THE DAIRY BREEDER THAT THE GOAT WILL BE A QUALITY MILK PRODUCER AND BUTTERFAT PRODUCER.**

Given the following information, draw the perfect dairy goat, one that Mrs. Sandburg would award a blue ribbon!

- One hand, fingers spread, should fit easily between the front legs
- Forelegs should be straight with no swelling at the joints, indicates no CEV, an arthritic disease affecting goats
- The heart girth, or area around the rib cage, should be large to show a good heart and lung capacity
- One finger or two should fit between the ribs
- The neck should be long and lean (no fat)
- The goat should walk squarely and gracefully
- The withers, vertebrae between the shoulders, should be sharp
- The backbone should be level and strong to support kidding and pounds of milk
- The loin, the area between the shoulders and the back legs, should be wide
- The rump should be long to support the ligaments of the udder, it should be level from thurl to thurl (hip bone to hip bone), also from hips to the pins(tailbone)
- The escutcheon, the horseshoe shaped area where the udder fits, needs to be wide to provide udder space
- The fore udder should have no pocket; the transition from the tummy to the fore udder should be smooth
- The hocks, the first joint in the back legs, should point straight out
- The pasterns, the overhang just above the foot, should be short and strong
- The feet should be flat and toes not splayed

EVALUATION OF POST-TRIP ACTIVITIES

Thank you for participating in the Carl Sandburg Home Middle School Program!

Please indicate below which post-visit activities your class engaged in after your trip to the park. Beside the activity, please rate the activity's overall worth as one that reviewed and/or enhanced the information learned during the on-site program. A rating of "1" being the least worthy, a rating of "4" being the most worthy.

Carl Sandburg Home Tour:		1	2	3	4
# 1: Getting Along	<input type="checkbox"/>				
# 2: Pulitzer?	<input type="checkbox"/>				
# 3: "Poet of the People"	<input type="checkbox"/>				
Sandburg Alive!:		1	2	3	4
# 1: Sandburg Alive! Take Two	<input type="checkbox"/>				
# 2: "Still Life" of Sandburg	<input type="checkbox"/>				
All In The Family:		1	2	3	4
# 1: Family Trees	<input type="checkbox"/>				
# 2: Breeding Points	<input type="checkbox"/>				
# 3: Mrs. Sandburg	<input type="checkbox"/>				

School Name: _____

School Address: _____

Contact Person Name and Number: _____

Thank you for providing us with this feedback, please fax this to (828) 693-4179 OR mail it to:

Carl Sandburg Home NHS, Education Specialist, 1928 Little River Rd. Flat Rock, N.C. 28731

Adjacent Picnic Areas

East Flat Rock Park

2.2 miles

Turn right out of the visitor parking lot onto Little River Road. Turn right at traffic light and go south on Rt. 225, also called the Greenville Highway. At 0.1 mile, turn left at the traffic light onto West Blue Ridge Road and continue 1.9 miles to Highway 176. At the light continue straight. The picnic area is on the right. There is a covered pavilion with picnic tables, a playground, basketball court and walking paths. This park is administered by Henderson County Park and Recreation. For more information call, 1-828-697-4884.

Jackson Park

3.5 miles

Turn right out of the visitor parking lot onto Little River Road. Turn left at traffic light going north on Rt. 225, also called the Greenville Highway. Continue north into Hendersonville. After crossing over the railroad tracks get into the far right travel lane. Take a right onto Fourth Avenue. Continue straight on Fourth Avenue as it leads directly to the entrance of Jackson Park. There are numerous picnic tables and covered areas, restrooms, a playground, playing fields, a basketball court, tennis courts, and walking paths. This park is administered by Henderson County Park and Recreation. For more information call, 1-828-697-4884.

Patton Park

4.5 miles

Turn right out of the visitor parking lot onto Little River Road. Turn left at traffic light and go north on Rt. 225, also called the Greenville Highway. Continue north to Hendersonville. Crossing over the railroad tracks stay in the left travel lane and bear right at the fork, this is now King Street. Continue straight on King Street, cross over Rt. 64. This is now Rt. 25 north, also known as the Asheville Highway. Continue straight on Rt. 25 north staying in the right travel lane. After the intersection with Rt. 191, proceed one block and take a right at the next traffic light into Patton Park. There is a covered picnic area, a YMCA swimming facility, a playground, basketball courts, and walking paths. This park is administered by Henderson County Park and Recreation. For more information call, 1-828-697-4884.

Adjacent Picnic Areas (cont.)

Holmes State Educational Forest

10.5 miles

Turn left out of the visitor parking lot onto Little River Road. Follow Little River Road to the end. Take a left onto Crab Creek Road. Continue for approximately 7 miles on Crab Creek Road. Holmes State Forest is on the left. There is a covered picnic area, open green space, hiking trails, education programs and restrooms. Holmes State Forest is administered by the North Carolina Forest Service. For more information call, 1-828-692-0100 or visit their website at http://www.dfr.state.nc.us/esf/hesf/hesf_home.htm.

Turn right out of the visitor parking lot onto Little River Road. Turn left at traffic light going north on Rt. 225, also called the Greenville Highway. Continue north into Hendersonville. After crossing over the railroad tracks get into the far right travel lane. Take a right onto Fourth Avenue. Continue straight on Fourth Avenue as it leads directly to the entrance of Jackson Park. There are numerous picnic tables and covered areas, restrooms, a playground, playing fields, a basketball court, tennis courts, and walking paths. This park is administered by Henderson County Park and Recreation. For more information call, 1-828-697-4884.

EXPERIENCE YOUR AMERICA™



Hiking

Activity Description

“It is necessary now and then for a man to go away by himself and experience loneliness; to sit on a rock in the forest and to ask of himself, Who am I, and where have I been, and where am I going?”

Mr. Sandburg used to take his chair out to some of the rock outcroppings along the trails to sit and write or just to sit. He enjoyed observing his natural surroundings. There are numerous trails here at “Connemara,” which vary in length and difficulty. Please allow time for your group to explore this beautiful setting.

We ask that you please consider the following when planning your hike: consult the trail map, dress accordingly, bring plenty of water, and tell someone not going on the hike what your planned route will be and approximately how long it will take you to return.

Happy Trails!

Carl Sandburg Home National Historic Site

National Park Service
U.S. Department of the Interior

