

# Woodstock Festival Grounds Historic Site Cultural Landscape Report

CLR Part 1: Site History, Existing Conditions, Analysis & Evaluation

Prepared by Heritage Landscapes, 2015





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CLR Part 1: Site History, Current Conditions, and  
Analysis & Evaluation

The Museum at Bethel Woods  
Bethel Woods Center for the Arts  
Bethel, New York

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# FOREWORD

Bethel Woods Center for the Arts owes its historical existence to the Woodstock Music and Art Fair, and it is located where it is because the site upon which it sits still has meaning for a great many people. Whether the site is, as some fervently believe, a hallowed place or simply a place where a generation came of age is for others to decide, but no one would dispute that it is a place of tranquil beauty, serenity, and a certain “vibe.” Almost half a century ago, upwards of half a million young people came together on this pastoral farm land to take part in a historic event, to hear some music, recognize their solidarity with others of their generation, and, for three short days, create their own society without the rules and restrictions of their parents. For many who were here in 1969, Woodstock was a life-changing or life-defining experience—a culminating event of a turbulent decade of change, exploration, and creativity that merged individual freedom with respect and responsibility for others.

We are the proud stewards of an important legacy. That legacy is reflected in Bethel Woods’ mission to inspire, educate, and empower individuals through the arts and humanities, and our commitment to that legacy is to preserve the unique experience of the site and its place and representation in history. The first step in the stewardship of this irreplaceable historic place was taken in the mid-1990s, when the Gerry Foundation began purchasing the land in the area, including the hillside that was the core of the 1969 festival and much of the surrounding viewshed. While Bethel Woods was conceived primarily as an economic development project for a disadvantaged county, the Gerry Foundation, nonetheless, recognized the importance of preserving the historic field and left the core historic property relatively untouched.

Now, nearly twenty years after the Gerry Foundation purchased the land and nearly a decade after hosting its first concert in its newly constructed music pavilion, Bethel Woods Center for the Arts has taken the second important step in the preservation and interpretation of the Woodstock festival site. This Cultural Landscape Report skillfully and clearly illustrates the significance of the Woodstock festival event and the place where it occurred, concisely analyzes and evaluates the continuity and change of the physical site from 1969 to the present, and offers reasoned recommendations for the long-term care and interpretation of the site. This CLR will be our instruction manual for responsible historic site stewardship and an inspiration to our staff, volunteers, and public for decades to come.

Darlene Fedun, CEO, BETHEL WOODS CENTER FOR THE ARTS  
Wade Lawrence, DIRECTOR, THE MUSEUM AT BETHEL WOODS



# ACKNOWLEDGEMENTS

This Cultural Landscape Report is the product of many, many hours of research, examination, discussion, planning, funding, writing, editing, and countless other tasks, and a great debt is owed to the many people who helped to bring it to fruition.

First of all, thank you to the Gerry Foundation, and its founder, Alan Gerry, for having the vision and determination to build Bethel Woods and the love of the people of Sullivan County to commit their resources to the project. We must also thank Mr. Gerry's daughter, Robyn, for urging her father to take an interest in the festival property when it came up for sale—we are grateful that her dream for the site became her father's dream.

For recognizing how important it is to properly care for this inspiring historic place, we also need to recognize Keith Suehnholz, Darlene Fedun, Kathy Frommer, Jeff Gerson, Ron Greenberg, Paul Guenther, Nick LaHowchic, Steve Marton, D.W. Porto, Stuart Salenger, Ari Strauss, and Michael Watkins, who, with Mr. Gerry, make up the Bethel Woods Board of Trustees, as well as Michael Fisher, Denise Frangipane, Wade Lawrence, and Phil Vallone who serve with Ms. Fedun and Mr. Suehnholz on the Museum Board of Trustees.

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This project has enjoyed an outpouring of support and encouragement from Bethel Woods staff, volunteers, and patrons, as well as our heritage tourism partners, preservation partners, and others who care about the historic site and its legacy. Greg Lotorto, Al D'Auria, Eric Frances, Shannon McSweeney LeMay, Kathleen Christie, John Farkas, Audrey Garro, Robin Green, Whitney Fors, Chris Cormier, and others did proofreading, pulled plans, met with consultants, researched questions, and contributed to the process in countless ways.

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Thank you, all.



# INTRODUCTION

The Woodstock Music and Art Fair was an event of national and international significance, and the festival grounds are the location of a seminal concert and cultural gathering occurring in mid-August 1969. The three-day long celebration of peace and music changed the lives of attendees and performers and influenced that and subsequent generations. This important festival did not take place in a vacuum, as post-World War II America fostered a society in evolution. From a contemporary perspective, the societal trends of the post-war United States parallel, inform, and are evidenced by the August 1969 days of the Woodstock Music and Art Fair. These societal themes include:

- ❖ Youth Counterculture expressed in life-style, music, dress, food, sexual mores, drug use, etc.
- ❖ “The Establishment” and the opposing anti-establishment, Cold War, Vietnam War, and related demonstrations for peace
- ❖ Civil Rights and Voting Rights struggle of African Americans and supporters for freedom
- ❖ Environmental Movement, chemical degradation, ecological sciences, Earth Day

The interaction and foment of these societal trends shaped a national milieu from which the Woodstock Music and Art Fair burst forth to engage a huge audience. In turn, the three days of peace and music influenced societal forces, spreading the effects of the event far beyond the place and time, resonating globally through to the present day.

This Woodstock Festival Grounds Historic Site Cultural Landscape Report (CLR) addresses the place where these events happened. It serves as a research-based, comprehensive planning tool to inform effective preservation, presentation, and management of the landscape of this historically significant property. The Museum at Bethel Woods and Bethel Woods Center for the Arts pursued this CLR project to plan more effectively for the future stewardship of this invaluable cultural asset.

The CLR is organized in a logical, sequential manner. The mythology and relevant landscape terminology is presented in this introductory chapter and throughout. There is a narrative with visual references in each chapter. This narrative introduces the topics, makes a series of relevant points, and frames conclusions. The visual references illuminate and clarify the narrative with photographs, images, and plans. The text and graphics, together, develop

the understanding of the landscape character, features, and meanings. Chapter 1 focuses on the history, providing a broad context through to recent times while communicating and displaying the greatest level of detail on the events of August 1969. The existing landscape is investigated and presented in Chapter 2. Analysis of landscape significance, continuity, and change is the topic of Chapter 3. Chapter 4 (to be published separately) sets forth a preservation treatment, recommending a series of both modest and intensive interventions that will bring this historically significant landscape forward effectively. Working together, the Museum at Bethel Woods and Heritage Landscapes have shaped a realistic and achievable plan to guide the future of the Woodstock Music and Art Fair historic site. Key features are addressed to include the original stage area, the 1984 Woodstock monument, and witness trees that remain from the days of August 1969. Issues resolved also take account of circulation, interpretation, and wayfinding to shape a rich, engaging visitor experience of the landscape. The Woodstock Festival Grounds CLR deepens knowledge and understanding of this important landscape as it was in August 1969 and as it has evolved. Based on this knowledge, recommendations are presented for shaping a more authentic landscape in the future.

## WHAT IS A CULTURAL LANDSCAPE?

This CLR approaches the Woodstock Music and Art Fair grounds as a cultural landscape. A cultural landscape is defined in federal preservation guidance as “a geographic area, including both cultural and natural resources and the wildlife or domestic animals therein, associated with a historic event, activity, or person, or exhibiting other cultural or aesthetic values. There are four general types of cultural landscapes, not mutually exclusive: historic sites, historic designed landscapes, historic vernacular landscapes, and ethnographic landscapes.”<sup>1</sup>

- ❖ **Historic Site** is defined as “a landscape significant for its association with a historic event, activity, or person.” For example, the home of Calvin Coolidge in Plymouth Notch, Vermont, is a historic site associated with a person, while Gettysburg National Battlefield is a site associated with an important event of short duration, a battle in the Civil War, and of subsequent commemoration of that event.
- ❖ **Historic Designed Landscape** is defined as a landscape “consciously designed or laid out...according to design principles.” Central Park, New York, New York, and Mellon Square, Pittsburgh, Pennsylvania, a 1950s Modernist plaza, are historic designed landscapes.

*The cultural landscape of the Woodstock Music and Art Fair site exhibits the characteristics of a historic site, as the location of an event important in United States history, and a historic vernacular landscape, a farm landscape in agricultural use before and after that event.*

*The Museum at Bethel Woods and Bethel Woods Center for the Arts have commissioned this CLR to... plan for a proper continuation of an authentic and sustainable site to educate and entertain the public at the Woodstock Music and Art Fair site.*

❖ **Historic Vernacular Landscape** is defined as “a landscape whose use, construction, or physical layout reflects endemic traditions, customs, beliefs, or values; expresses cultural values, social behavior, and individual actions over time; and is manifested in physical features and materials and their interrelationships, including patterns of spatial organization, land use, circulation, vegetation, structures, and objects.” Klett Farm, at the Sleeping Bear Dunes National Lakeshore in northern Michigan, is an example of a historic vernacular landscape.

❖ **Ethnographic Landscape** contains “a variety of natural and cultural resources that associated people define as heritage resources.” Examples of this type of cultural landscape include the settlements of the Timbisha Shoshone community in Death Valley, California, and the distinct geological formation of Devil’s Tower National Monument in Wyoming.<sup>2</sup>

These examples simply provide a framework understanding of the range of cultural landscape types, pointing out that the interaction of people and place, humanity, and nature shape these landscapes as combined works.

The cultural landscape of the Woodstock Music and Art Fair site exhibits the characteristics of a historic site, as the location of an event important in United States history, and a historic vernacular landscape, a farm landscape in agricultural use before and after that event. It lacks the characteristics of a designed or ethnographic landscape.

The landscape of this important cultural property today exhibits evidence of both preservation and alteration of historic and non-historic landscape patterns to include changes in visual and spatial organization, vegetation, and overall legibility of the landscape. The Museum at Bethel Woods and Bethel Woods Center for the Arts have commissioned this CLR to address these issues and plan for a proper continuation of an authentic and sustainable site to educate and entertain the public at the Woodstock Music and Art Fair site.

## **WOODSTOCK FESTIVAL GROUNDS BOUNDARY AND CONTEXT**

The Woodstock festival grounds are located along Hurd Road and West Shore Road in Bethel, New York, approximately 90 miles northwest of New York City. Near the center of Sullivan County, Bethel had a population of 4,255 people in 2010.<sup>3</sup> The surrounding context still consists of mostly agricultural land, woodlands, and small villages. NY Route 17B led concert-

goers to the over-600-acre site in August 1969 and still offers access to the area. Farm land owned by Max Yasgur was to support the event, but camping spilled onto surrounding farms and hillsides, extending far beyond the originally agreed-upon boundary. The approaches along local roads and highways are also included within the context of the festival. Historically, the main stage for the event existed along West Shore Road, east of the intersection with Hurd Road. Today, the contemporary entrance and access to the museum and arts center lies off Hurd Road, ¼ mile south of that intersection.

## SCOPE OF WORK AND METHODOLOGY

The Scope of Work for the Woodstock Festival Grounds Historic Site CLR identifies the intent of this project to deepen the understanding of the event through historical research, catalog the current landscape, analyze continuity and change, gain an understanding of integrity and historical significance, and develop a logical approach to landscape preservation and treatment that conform to the *U.S. Secretary of the Interior's Standards and Guidelines*. The project seeks an appropriate balance of stewardship, historic integrity, visitor experience, and education of the site. Historical research and site visits document existing conditions and tell of important features of the area. From this multi-level foundation, strategies for landscape preservation treatment and interpretation are presented that respect the historic character and unique identity of the Woodstock Music and Art Fair grounds, address current issues and needs, and envision a dynamic future for the landscape. The historical values of cultural history, commemoration, event uses, maintainability, and sustainability of the site guide the preservation planning process.

*The historical values of cultural history, commemoration, event uses, maintainability, and sustainability of the site guide the preservation planning process.*

A wide variety of documentary materials, including historic photographs, plans, maps, surveys, aerial photographs, media reports, and interviews, were organized chronologically, analyzed, and verified with reference to the survey and field observation of the existing landscape. The resources provided evidence of landscape character, features, property extent, and land uses over time. The research process clarified the historic periods of development and change as the property evolved, serving as the basis for the landscape history. The focus of the landscape history will cover the 1969 Woodstock Music and Art Fair grounds, but periods preceding and post-dating the event are also included, furthering the understanding of the landscape.

Heritage Landscapes performed reconnaissance of the existing physical conditions at the Woodstock Festive historic site, noting dominant species present, remnant historic features, and existing landscape elements. From the fieldwork, a sequence of aerial photographs, and mapping, an annotated existing conditions plan graphically presents the existing character of the landscape used to illustrate preservation planning and treatment.

This CLR follows federal landscape preservation guidance for the development of cultural or historic landscape reports. Relevant professional guidance includes the following: *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes*, *National Park Service Cultural Resource Management Guideline 28*, *National Register Bulletin 30: Guidelines for Evaluating and Documenting Rural Historic Landscapes*, *NPS Preservation Brief 36 Protecting Cultural Landscapes*, *A Guide to Cultural Landscape Reports: Contents, Process, and Techniques*, and *National Park Service Director's Order #28: Cultural Resource Management*.

The Woodstock Festival Grounds CLR encompasses Parts 1 and 2 of a cultural landscape report as outlined in federal guidance.<sup>4</sup> Part 1 of a cultural landscape report focuses on property history, documenting existing character of the property, determining significance, and analyzing the integrity of the landscape today. Part 2 of a cultural landscape report (to be published separately) explores preservation treatments, selects the most appropriate treatment, and provides guidance for treatment implementation.

Future preservation and management actions should be recorded by The Museum at Bethel Woods and Bethel Woods Center for the Arts, creating Part 3 of the CLR. The documentation of each intervention would include the intent of the work undertaken, the approach, and accomplishment to include timing, cost, and details. It is also useful and appropriate to develop maintenance and management guidance for the landscape that directs future stewardship activities for the preserved cultural landscape.

## LANDSCAPE CHARACTER AREAS

Based on current and historic aerials of the area, Heritage Landscapes identified distinct landscape areas, or zones, within the Woodstock Music and Art Fair grounds to communicate the character of the property through time. These are referred to as landscape character areas (LCAs). Boundaries of landscape areas may be loosely delineated by slopes or vegetation, such as field boundaries, or clearly defined by physical features like a wall, path,

*Heritage Landscapes identified distinct landscape areas, or zones, within the Woodstock Music and Art Fair grounds to communicate the character of the property through time. These are referred to as landscape character areas (LCAs).*

or road. Land use and features during the festival determined the landscape character areas of the Woodstock Music and Art Fair historic site. The three landscape character areas are outlined below:

- ❖ **LCA 1: Festival Field**, including the main field, Performers' Pavilion, and the carnival and festival services, with press parking and support.
- ❖ **LCA 2: Bindy Bazaar**, including the Bindy Bazaar woods, Indian Pavilion, playground, health and safety services, Tree and Information Booth, support, and parking.
- ❖ **LCA 3: Hog Farm**, including Hog Farm encampment, central campground, Movement City, and free stage.
- ❖ **Context**: Although not a contained area with clean boundaries, the approaches and camping context surrounding the core festival are also very important to the understanding of the site and will be discussed to further explain the use of the landscape.

## LANDSCAPE CHARACTER-DEFINING FEATURES

In addition to landscape areas, cultural landscapes can be subdivided into character-defining features (CDFs). Federal guidance including *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes* and *A Guide to Cultural Landscape Reports: Contents, Process, and Techniques* refer to and define character-defining features of a landscape.<sup>5</sup> Character-defining features are identified and enumerated in the CLR as a series of interrelated, specific aspects of the cultural landscape. They include:

- ❖ **Land Uses, Land Patterns, and Spatial Organization**—These features address the three-dimensional organization and patterns of spaces in the landscape and land uses shaped by both cultural and natural features. Land uses organize the landscape as defined by topography, vegetation, circulation, built elements, and often a combination of these character-defining features, creating the overall patterns of the landscape. At the Woodstock Music and Art Fair grounds, the organization and land use of the festival event, field layout, pattern of woodlands, tree rows, roads, topography, stone walls, lake and reservoir, and surrounding farmland are dominant features that define the spatial relationships.
- ❖ **Views and Visual Relationships**—Views and visual relationships are formed by combinations of other features in the landscape. Views connect physically separated areas. Photographs capture this aspect of the landscape over time and enable comparisons. Important views include views of the main field from LCA2 and camping areas, view

of Filippini Pond from the main field, and views of outlying camping areas.

- ❖ **Topography and Drainage**—Topography is the shape of the ground plane and its height or depth. Topography occurs in relation to natural systems and as a result of human manipulation. Drainage relates to natural systems, including landforms, watershed systems, climate, and surface and underground flows, and their effects. The topography of the Woodstock Music and Art Fair site landscape is varied. Grade changes create hills and valleys throughout the site, with the majority of camping laying at the top of hills and roads and circulation mostly in lower elevations. The main field slopes toward Filippini Pond to the north, creating a natural amphitheater and adding to the concert experience. Various rock outcroppings throughout the site also create topography variances.
- ❖ **Vegetation**—Vegetation can include groups of plants, individual plants, agricultural fields, planting beds, formal or informal tree groves, woodland, meadow, or turf. Vegetation at the Woodstock Music and Art Fair site is dominated by a farm, field, and forest pattern and designed landscapes at the non-historic Museum at Bethel Woods and Bethel Woods Center for the Arts. Deciduous and evergreen trees, small masses of shrubs, ground covers, and turf form components of site vegetation.
- ❖ **Circulation**—Circulation features include roads, drives, trails, paths, and parking areas individually sited or linked to form a network or system. Alignment, width, surface and edge treatment, and materials contribute to the character of circulation features. Circulation is divided between historic farm roads, highways, county routes, pedestrian paths, and vehicular access and parking areas related to the Museum at Bethel Woods and the Bethel Woods Center for the Arts.
- ❖ **Water Features**—Features of water systems may be aesthetic as well as functional components of the landscape. Water features may include fountains, pools, cascades, irrigation systems, streams, ponds, lakes, and aqueducts. Filippini Pond to the north of the main field is the largest water feature on the site. A smaller reservoir lies to the east of the main field. Temporary water features installed for the festival no longer exist, including wells, filtration and chlorination systems, tanks, and a system of pipes and spigots.
- ❖ **Landscape Structures and Buildings**—Landscape structures are non-habitable constructed features, such as pavilions, or features such as walls, bridges, arbors, terraces, steps, and fences. Structures and buildings have mass and design features that impact the character

of the landscape. Structures at the Woodstock Music and Art Fair site include stone walls, wood fences, the Pavilion, the Museum, the Conservatory, modern maintenance buildings north of West Shore Road, and surrounding agricultural buildings.

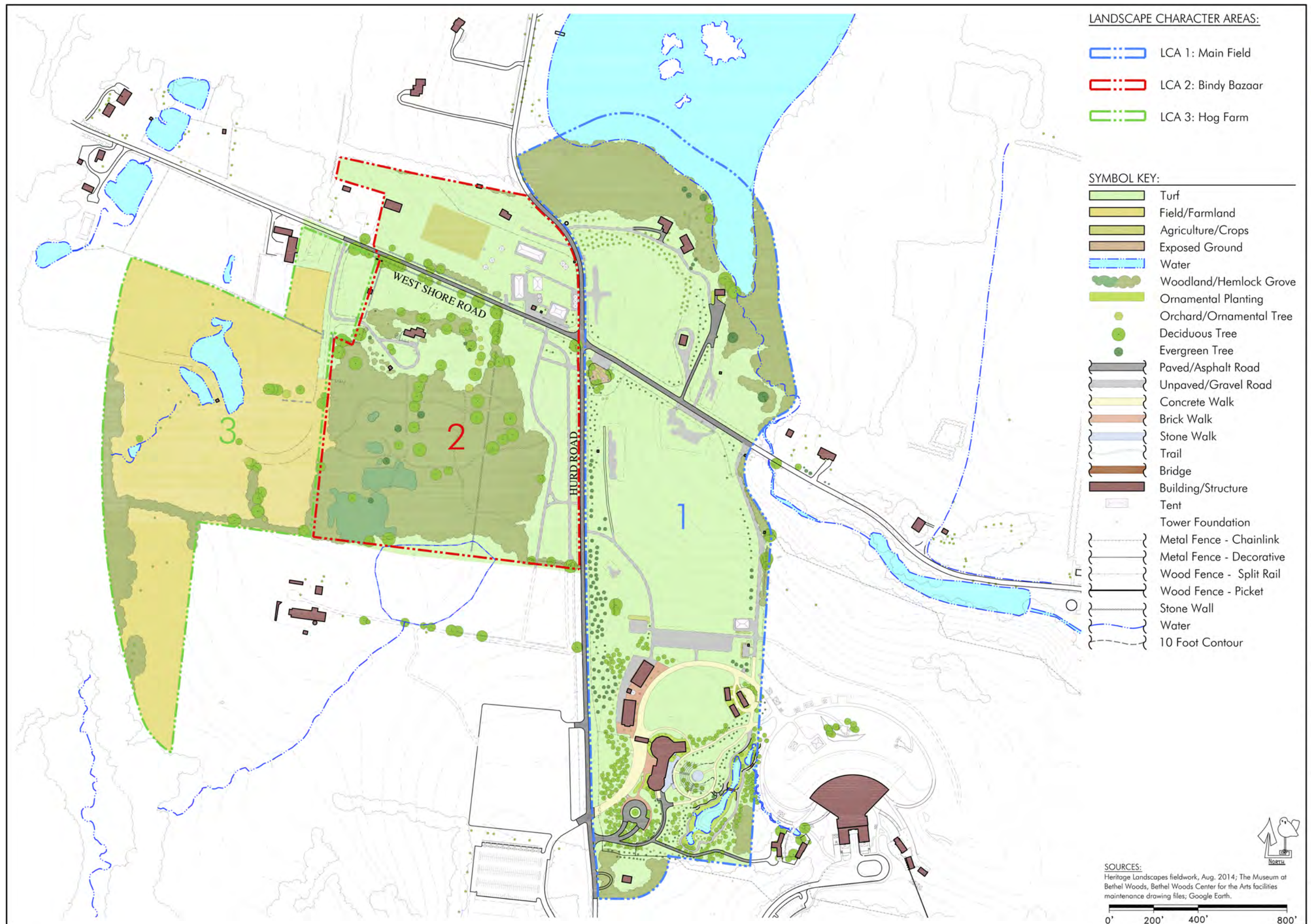
❖ **Furnishings and Objects**—Site furnishings, such as signage, are generally considered small-scale elements in the landscape, while items such as garbage cans and benches are considered landscape objects. The Woodstock Music and Art Fair site landscape incorporates a small number of site furnishings and objects related to visitor amenities. A concrete-and-iron monument to the 1969 festival sits at the crest of the main field's western edge.

These landscape CDFs are used in the report to focus on the evolution of the Woodstock Music and Art Fair grounds landscape. The same vocabulary is used throughout the landscape analysis and preservation treatment approach. Narrative text and chapter endnotes are presented in each chapter of the CLR. Small illustrations and photographs, referred to as figures, appear in close relationship with the text that refers to them. A chapter number and figure number identify these materials, such as Figure 1.1. Larger graphic materials are included as folded 11x17 plans. Each plan is identified with a unique title, keyed to content. The illustrated narrative and plans will be a firm foundation for the Woodstock Music and Art Fair grounds landscape.

**INTRODUCTION ENDNOTES**

1. Charles A. Birnbaum, with Christine Capella Peters, *Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes*, (Washington DC: Department of the Interior, 1996), 5; and Robert R. Page, Cathy A. Gilbert, Susan A. Dolan, *A Guide to Cultural Landscape Reports: Contents, Process, and Techniques*, (Washington DC: Department of the Interior, 1998), 12.
2. Page, Gilbert, and Dolan, *Guide to Cultural Landscape Reports*.
3. U.S. Census Bureau, 2010 Census, cf. "Town of Bethel: Sullivan County, New York," accessed 29 October 2014, [http://www.town.bethel.ny.us/About\\_Bethel.html](http://www.town.bethel.ny.us/About_Bethel.html).
4. Page, Gilbert, and Dolan, *Guide to Cultural Landscape Reports*.
5. Page, Gilbert, and Dolan, *Guide to Cultural Landscape Reports*.





# Woodstock Festival Site

## Cultural Landscape Report

Bethel, New York

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2014 Landscape with LCAs

*Date:*  
November 2014

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1



# 1. SITE HISTORY

America emerged from World War II a changed country, experiencing social restructuring and unbridled prosperity. Amidst the societal turmoil of the 1950s and 1960s, a youth counterculture emerged. To more fully understand the forces that created the Woodstock festival, this document is organized to include societal themes. Notable forces of the times, generating passions and opinions, are highlighted using color codes throughout the presentation of the history, addressing the subjects of:

❖ **Vietnam War and The Establishment** (maroon)

❖ **Civil Rights Struggle** (purple)

❖ **Environmental Movement** (green)

❖ **Music of the Youth Counterculture** (blue)

And an accompanying group of facts and details of local history using an orange tone.

❖ **Local History and Details Sullivan County** (orange)

The youth counterculture responded by developing alternative lifestyles characterized and popularized by contemporary music, drug use, communes, peace demonstrations, and expressions of free love. The San Francisco-based Summer of Love in 1967 spread awareness of countercultural growth, and momentum gathered with the June 1967 Monterey International Pop Music Festival in Monterey, California.<sup>1</sup> This Monterey precursor to the Woodstock Music and Art Fair, considered the first major rock festival, was the first of many such outdoor music events. The following year, 25,000 people attended a May, 18–19, 1968 music festival in Miami, Florida, and, another year later, the August 15–17, 1969 Woodstock festival in Bethel, New York, continued the growing music festival trend.<sup>2</sup> The Monterey and Miami festivals, as well as dozens of other music festivals in 1968 and 1969, set the stage for the events that unfolded on Max Yasgur's farm to deeply influence American culture.

Four young men organized and produced the Woodstock Music and Art Fair in a matter of months. Obstacles caused venue and lineup shifts and stretched the capacities of John Roberts, Joel Rosenman, Michael Lang, and Artie Kornfeld. Beginning on August 14, 1969, a day in advance of performances, and continuing to August 18, 1969, a massive crowd, estimated at 400 to 500 thousand at peak size, gathered on an alfalfa field and in the surrounding fields, woods, stream, and pond for the planned

three-day festival. The promoters and organizers had originally planned a much-reduced number of 50,000 attendees with 20,000 campers. For those three days, Max Yasgur's farm, in Sullivan County, New York, supported the third-largest city in New York.<sup>3</sup> The open space of the farm location provided a rural environment for the crowd, fueling the growing "back to the land" movement. Crowd pressures caused issues for sanitation, food supply, and medical services, while rainstorms challenged equipment, performers, and overall comfort. Peace prevailed as a nonviolent and calm demeanor was sustained for the duration.

The Woodstock Music and Art Fair was then, and after the fact, a phenomenon changing the course of a generation. The communal living and peaceful gathering of young people at a rural, agrarian setting prompted widespread notice of the new force demanding recognition. The farm landscape played a significant role in the event as the setting establishing a tranquil atmosphere. An urban venue would have posed issues for the immense crowd and altered the mood and sentiment of the event. The Yasgur farm, surrounding fields and forests, and generally friendly locals fostered harmony. The musicians performed in the midst of this atmosphere, recording in soundtrack and film an event whose tenor and core messages endure to the present.

This historical description of facts in this CLR before, during, and after the events of August 1969, focuses specifically on the landscape as the setting for those days. Beginning with a brief summary of origins and evolution of the area and site, most of the history is devoted to the core event, the Woodstock Music and Art Fair. Included historical social context focuses on events leading up to the festival, setting the tone for society at the time. Following the event, the narrative concentrates mostly on site history and associated events. The evolution of this historic site for the 45 years from 1969 to 2014 concludes the history exploration.

Period plans and historic aerials provide visual evidence of the landscape before and during Woodstock. Eight 11x17 plans offer details of landscape organization and feature locations. Below lists all plans associated with this chapter:

- ❖ *Plan 2: 1969 Woodstock Festival Landscape Overall*
- ❖ *Plan 3: 1969 Woodstock Festival Landscape with LCA 1*
- ❖ *Plan 4: 1969 Woodstock Festival Landscape with LCA 2 & LCA 3*
- ❖ *Plan 5 :1965 Aerial Photograph with LCA Boundaries*
- ❖ *Plan 6: 1969 Woodstock Music and Art Fair Plan*
- ❖ *Plan 7: 1969 Woodstock Music and Art Fair Stage Plan*

*...Woodstock...was then, and after the fact, a phenomenon changing the course of a generation. The communal living and peaceful gathering of young people at a rural, agrarian setting prompted widespread notice of the new force demanding recognition. The farm landscape played a significant role in the event as the setting establishing a tranquil atmosphere.*

❖ *Plan 8: 1969 Woodstock Music and Art Fair Bindy Bazaar Plan*

❖ *Plan 9: August 1969 Oblique Aerial*

The site is divided into three landscape character areas determined by land use and organization at the time of the festival. Landscape character areas (LCAs) allow for clear and concise discussion of the landscape. Specific land uses, such as the music, other entertainment, and camping areas, determine the LCAs, while natural and man-made boundaries, like slopes, tree lines, and roads, define the areas. The Woodstock Festival Grounds are divided into the following LCAs:

- ❖ **LCA 1: Festival Field**, including the main field, Performers' Pavilion, and the carnival and festival services, with press parking and support
- ❖ **LCA 2: Bindy Bazaar**, including the Bindy Bazaar, Indian Pavilion, playground, health and safety services, Tree and Information Booth, support and parking
- ❖ **LCA 3: Hog Farm**, including Hog Farm encampment, central campground, Movement City, Free Kitchen, and Free Stage

## EARLY HISTORY OF SULLIVAN COUNTY

The history prior to the Woodstock Music and Art Fair in Bethel, New York, offers insight into the area and the residents who provided the local context to August 1969. The events leading to the festival shaped the landscape and culture of the area. Long before the famous festival, the area supported a thriving tourism industry, welcoming visitors to the Catskills Mountains.

- Prehistory** A Native American tribe, the Lenape, often translated to “original people,” arrived in the region over 11,000 years ago and spread throughout upstate New York into Delaware, a land referred to as Lenapehoking, “Land of the Lenape.”<sup>4</sup>
- c. 1730** The Lenape population declined throughout the 17th and early 18th centuries. As the European settlement continued to grow, fewer Lenape populated the region.<sup>5</sup>
- 1764** The timber industry grew lucrative in the area. Daniel Skinner began floating cut logs down the Delaware River to large ports in Philadelphia.
- 1800** People settled the central area of Sullivan County, near what became Bethel, New York.<sup>6</sup>
- 1804** Samuel F. and John P. Jones founded the village of Monticello. Jones constructed the first home in the village.<sup>7</sup>

- 1809** The Town of Bethel is founded.<sup>8</sup>
- March 27.** New York officially chartered Sullivan County, using land of neighboring Ulster County. Named for General John Sullivan, a Revolutionary War officer who drove the Mohawks and Tories from the region, the heavily forested and rocky area remained remote.<sup>9</sup>
- c. 1810** A covered bridge spanning the Mongaup River, just east of Bethel, opened on the Newburgh and Cohecton Turnpike, eventually becoming Route 17B, a main artery leading to the Woodstock festival. The new crossing also diminished travel time between Monticello and Bethel.<sup>10</sup>
- 1828** The Delaware and Hudson Canal opened, creating the first great population boom in the county.<sup>11</sup>
- c. 1830s** The tanning industry grew in the region. At the height of the industry, tanneries employed thousands of men until declining significantly by the 1880s, as local resources were depleted.<sup>12</sup>
- c. 1840s** Residents built summer hotels as tourism and vacationing increased in the area. City dwellers traveled to the area for the pristine landscape and fresh mountain air throughout the 19th and early 20th centuries.<sup>13</sup>
- 1850–1872** Railroads provided access to the center of the county, allowing visitors to more readily reach the vicinity of Bethel, New York.<sup>14</sup>
- 1890–1915** Visited as a rural vacation area by many, Sullivan County contained approximately 200 hotels, with Wawonda and Ye Lancashire Inn in Liberty and the Mansion House and Kenmore in the village of White Lake, located in the Town of Bethel, New York. Railroads advertised the clean environment of Sullivan County as a respite for the ill. Tuberculosis treatment facilities pervaded the area and were blamed for the decline of tourism. Many of the grand hotels closed by 1915.<sup>15</sup>
- 1899** New York City-based Jewish immigrants began traveling to the area seasonally. Some Jewish families purchased struggling hotels and offered Jews a welcoming place to vacation, in turn creating a Jewish tourism boom in conjunction with the decline of other resorts.<sup>16</sup>
- 1910** An iron bridge replaced the old covered bridge of Route 17B spanning the Mongaup River and connecting Monticello and Bethel, New York.<sup>17</sup>

## POST-WORLD WAR II SOCIETY IN THE UNITED STATES

After World War II, the United States entered a time of prosperity with uneasy undertones, foreshadowing the turbulent 1960s. Simmering conflicts in Southeast Asia rippled throughout the world, as the escalating situation pulled the United States and other nations into the region. The Civil Rights Movement fought for equality for all Americans, with citizens diligently planning a large-scale, nonviolent movement to advance American society. Other groups planned and battled for their own equal rights. Harsh chemicals and compounds began deteriorating and harming the natural environment. Youths questioned and blamed the leaders of the country for national problems, pushing them to reject societal norms. These four provocations intensified through the coming years, prompting further unrest and distrust among Americans.

*...conflicts in  
Southeast Asia...  
equal rights...  
environment...  
reject[ion of]  
societal norms...*

- 1940s** A new tourism boom created over 300 hotels in Sullivan County, bringing in “The Golden Age,” prospering for nearly 25 years.<sup>18</sup>
- 1941** Findings on toxicity and health concerns about 2,4-D, a powerful herbicide, were published. The product, on the market in 1945, aids in weed control, easing labor. The compound attacks wide-leaf plants while not harming narrow-leaf plants like corn, rice, wheat, and other cereal crops. An ingredient in Agent Orange during the Vietnam War, the product killed vegetation throughout the country. The herbicide became a major factor in the Environmental War started in the 1960s.<sup>19</sup>
- 1942** The Planned Parenthood Federation of America formed out of Margaret Sanger’s American Birth Control League, founded in 1921.<sup>20</sup>
- 1945** **September.** With the end of World War II, Ho Chi Minh helped form the Indo-Chinese Communist Party and declared Vietnam an independent communist state, the Democratic Republic of Vietnam. France sent troops to solidify its imperial reach and combat the spread of communism.<sup>21</sup>
- 1946** Fighting began between the French and Vietnamese communists, called the Vietminh.<sup>22</sup>
- 1947** **March 22.** President Harry S. Truman signed the “Loyalty Order,” Executive Order 9835, requiring the Department of Justice to draw up a list of organizations and individuals with

“sympathetic association” that would seek to alter the status quo of the U.S. government by unconstitutional means.<sup>23</sup>

- 1947** **April 16.** Bernard Baruch, a multimillionaire financier and adviser to six presidents from Woodrow Wilson to Harry S. Truman, coined the term “Cold War,” referring to the chilly relationship between the United States and Soviet Union.
- September.** Walter Lippmann used “Cold War” in a *New York Herald Tribune* article, solidifying the term in mainstream media.<sup>24</sup>
- 1948** **Paul Hermann Müller** won the Nobel Prize in Physiology or Medicine for his work on DDT, an agricultural insecticide. Used to control malaria and typhus among civilians and troops during World War II, the compound is made available for agricultural uses in post-WWII United States.<sup>25</sup> During the environmental movement, many attacked DDT for its effects on the environment, wildlife, and humans.
- Alfred Kinsey** published *Sexual Behavior in the Human Male*, explaining that homosexuality is far more widespread than commonly believed.<sup>26</sup>
- 1950s** **Early.** Political persecution of perceived domestic threats to the U.S. government and capitalist practices in general expanded through federal institutions. Originally created in 1938 to identify Nazi sympathizers, the U.S. House Committee on Un-American Activities expanded investigations into communist and other anti-Establishment activities in the early 1950s. Beginning in 1953, Senator Joseph McCarthy, of Wisconsin, chaired the Permanent Subcommittee on Investigations and greatly increased the number of investigations, holding 169 hearings by 1954. Coined in 1950, such instances of “McCarthyism” proceeded to assault various liberal elements in U.S. society, as well as communist party members and sympathizers.<sup>27</sup>
- 1951** Harry Hay, considered one of the founders of the gay rights movement, formed the first national gay rights organization, The Mattachine Society.<sup>28</sup>
- 1953** *The New York Times* reported 538 hotels operating in Sullivan county, including some of the world’s most famous resorts.<sup>29</sup>
- 1954** **May 7.** At the Battle of Dien Bien Phu, the Vietminh defeated the French, and a ceasefire agreement divided the county at the 17th Parallel, creating a communist Democratic Republic

of Vietnam (North Vietnam) and nationalist Republic of Vietnam (South Vietnam). With Cold War and communist fears at the forefront in the United States, President Eisenhower pledged \$100 million to South Vietnam.<sup>30</sup>

**May 17.** The U.S. Supreme Court rules on *Brown v. Board of Education of Topeka, Kansas*, unanimously agreeing that segregation in public schools is unconstitutional, paving the way for large-scale desegregation across the country. The ruling empowered the Civil Rights Movement, providing federal legislation in the fight for equality.<sup>31</sup>

**July.** Elvis Presley recorded his first song, “That’s All Right,” and Memphis radio played it. His appearance on the music scene was a precursor and influential to the music played at Woodstock.<sup>32</sup>

**1955**

**The Daughters of Bilitis**, the first lesbian-rights group in the U.S., was established in San Francisco.<sup>33</sup>

**November 21.** Elvis signed his first contract with RCA Records.<sup>34</sup>

**October 26.** Prompted by U.S. support, a fraudulent election installed Ngo Dinh Diem as the first president of the Republic of Vietnam (South Vietnam). The U.S. recognized the new country and agreed to train the South Vietnamese army to fight the communist North Vietnam.<sup>35</sup> The U.S. involvement intensified over the next decade, resulting in the Vietnam war.

**December 1.** Rosa Parks refused to relinquish her front bus seat to a white person for the rear “colored section” of the bus in Montgomery, Alabama. After being arrested for her actions, the African American community began boycotting public transportation in the city, creating a focus for the Civil Rights Movement in Montgomery. The Reverend Martin Luther King, Jr. played an instrumental leadership role throughout the boycott.<sup>36</sup>

**1956**

**August.** Congressional efforts to root out subversion and maintain the social and political status quo dovetailed with the expansion of covert activities of the Federal Bureau of Investigation under director J. Edgar Hoover’s Counter Intelligence Program (COINTELPRO).<sup>37</sup>

**March 23.** Elvis Presley released his first album, *Elvis Presley*.<sup>38</sup>

**April 14.** “Heartbreak Hotel” became Elvis’ first gold record. His career escalated throughout the 1950s, 1960s, and 1970s. He released chart-topping hits and movies, and made several television appearances over the next three decades.<sup>39</sup> His fame drove rock and roll into the mainstream culture of the United States.

**December 21.** The Montgomery, Alabama, Bus Boycott ended with a city ordinance authorizing African Americans to sit anywhere they chose on the bus.<sup>40</sup>

**1957** The Vietminh began using guerrilla warfare tactics in South Vietnam, causing the U.S. to escalate their involvement.<sup>41</sup>

## THE 1960S, AN ERA LEADING TO THE WOODSTOCK MUSIC AND ART FAIR

Significant events and turmoil in the 1960s changed the feelings and trust of the American populace. The civil rights movements for numerous groups, Vietnam war, and the anti-establishment or counterculture created an atmosphere not seen before. Music became a powerful link between the Civil Rights Movement, the war protests, and the rock and roll culture of the anti-establishment. Folk music and blues greatly influenced the Civil Rights Movement and rock and roll, as artists created civil rights anthems, giving rock and roll great foundations for Vietnam War protest songs. Their music allowed whites and African Americans to join together for important causes and mutual appreciation. One of the most famous melding of the white and black cultures was the talented Jimi Hendrix.<sup>42</sup> The accumulation of events built the momentum of the Woodstock Music and Art Fair at the end of the decade.

**1960** **The Food and Drug Administration** approved the sale birth control pills.<sup>43</sup>

**February 1.** Four African American students gathered for the first sit-in at the segregated lunch counter of Woolworth’s in Greensboro, North Carolina. The restaurant refused service but allowed the students to stay. This sparked other nonviolent sit-in protests throughout the South. After six months, the students finally received service at the lunch counter.<sup>44</sup>

**November 8.** Citizens of the United States elected John F. Kennedy as president, a youthful, vigorous, and hopeful individual to lead the nation.<sup>45</sup>

*Music became a powerful link between the Civil Rights Movement, the war protests, and the rock and roll culture of the anti-establishment.*

**1961**

With the expansion of the Viet Cong insurgency in South Vietnam, the U.S. sent more military advisors to Vietnam. Numbers increased from a few hundred to 15,000.<sup>46</sup>

**April 17.** The failed Bay of Pigs invasion in Cuba deteriorated U.S. relations with the Soviet Union, worsening the Cold War.<sup>47</sup>

**August 12.** The Berlin Wall was erected through the night to divide East and West Berlin.<sup>48</sup>

**1962**

**January 1.** Illinois became the first state to repeal sodomy laws and decriminalize homosexual acts between consenting adults in private.<sup>49</sup>

**September.** Rachel Carson's *Silent Spring* was published, beginning the Environmental Movement and the awareness that humans' actions were affecting the environment.<sup>50</sup> This continued to fuel the momentum, leading to the "back to the land" movement and Woodstock.

**October.** The Cold War worsened as the United States and Soviet Union near war over nuclear missiles in Cuba.<sup>51</sup>

**1963**

**Betty Friedan** published *The Feminine Mystique*, bringing attention to middle-class American housewives' frustration with the role imposed on them by society.<sup>52</sup>

**May.** In Birmingham, Alabama, Commissioner of Public Safety Eugene "Bull" Connor viciously ordered the use of fire hoses and police dogs against a peaceful African American youth civil rights demonstration. The images of brutality spread, gaining sympathy for the movement around the world.<sup>53</sup> The Reverend Fred Lee Shuttlesworth, leader in Birmingham, stood strong in his leadership role, reminding African Americans of the non-violence principles of the movement for equal rights.

**June 10.** Congress passed the Equal Pay Act, outlawing the practice of paying a woman less than a man for the same job.<sup>54</sup>

**August 28.** Martin Luther King, Jr. led the Civil Rights March in Washington, D.C., with 200,000 in attendance, and delivered his famous "I Have a Dream" speech.<sup>55</sup>

**September 15.** A bomb exploded in the basement of the Sixteenth Street Baptist Church in Birmingham, Alabama, and killed four young girls. Protests broke out in response.<sup>56</sup>

**November 22.** President John F. Kennedy was assassinated in Dallas, Texas. During a time of great distrust of the American

government, Vice President Lyndon Johnson assumed the role of President of the United States.<sup>57</sup>

## 1964

**January 23.** The 24th Amendment to the Constitution abolished the poll tax, originally put in place after Reconstruction to prohibit poor African Americans from voting.<sup>58</sup>

**May.** In defiance of compulsory conscription for military action in Vietnam, the slogan, “We Won’t Go,” became publicized. In the following years, organized “turn-ins” of draft cards occurred throughout the U.S.<sup>59</sup>

**June 11.** President Johnson signed the Civil Rights Act of 1964, culminating years of hard work for civil rights workers.<sup>60</sup> Also a victory for women, Title VII of the act outlawed discrimination in employment based on race or sex. The Equal Employment Opportunity Commission was also established at this time to investigate complaints and impose penalties.<sup>61</sup> True equality in the minds of all Americans is still fought for today, but the official legislation opened doors for millions of Americans. The non-violent philosophy achieved social change and profoundly influenced human rights movements across the globe.

**August 7.** Congress passed the Gulf of Tonkin Resolution, allowing President Johnson to escalate the war in Vietnam without an official declaration of war. American aerial bombing began in North Vietnam.<sup>62</sup>

**August 7.** The same day as the Gulf of Tonkin Resolution, black and white activists gathered near Philadelphia, Mississippi, at a memorial service for three recently killed civil rights workers, and compared the use of force in Vietnam to violence used against blacks in the American South.<sup>63</sup>

## 1965

**Fall.** The tourism Golden Age for Sullivan County ended with the decline of many resorts due to suburban growth, common air conditioning, inexpensive air travel, and assimilation of the Jewish populace.<sup>64</sup>

**February 21.** Malcolm X, an African American leader and prominent figure in the Nation of Islam, was killed in Harlem, New York. He called for racism to end by any means necessary, including violence.<sup>65</sup>

**March 2.** President Johnson began Operation Rolling Thunder, a sustained aerial bombardment campaign against the Democratic Republic of Vietnam (North Vietnam).<sup>66</sup>

**March 7.** Known as Bloody Sunday, protesters attempted to march from Selma to Montgomery, Alabama, in support of equal voting rights. Police brutally stopped the marchers with tear gas, whips, and clubs. This event, and the reaction, were considered the final catalyst needed to pass the Voting Rights Act.<sup>67</sup>

**July 4.** Picketers staged the first Reminder Day, calling attention to the lack of civil rights for the LGBT community. Annual gatherings continued for five years.<sup>68</sup>

**July 26.** President Johnson doubled draft quotas for the Vietnam war, bringing the number of troops in South Vietnam to 125,000.<sup>69</sup>

**August 6.** President Johnson signed the Voting Rights Act of 1965 further solidifying the work and non-violent philosophy of the Civil Rights Movement.<sup>70</sup>

## 1966

**The National Organization for Women (NOW)** was founded by a group of feminists and grew into the largest women's rights group in the U.S.<sup>71</sup>

**April 21.** Mattachine Society members staged a "sip-in" at the Julius Bar in Greenwich Village. The establishment refused service to members because the New York liquor laws prohibited the sale of alcohol to gay patrons. After the event, the New York Liquor Authority declared homosexuals have the right to be served, although no laws were changed.<sup>72</sup>

**June.** The Vietnam War intensified with nearly 400,000 troops on the ground.<sup>73</sup>

**August.** In a San Francisco cafeteria, transgender customers became loud and overbearing. Police arrived and forcibly handled a transgender customer as she threw coffee in the officer's face, causing a riot. Shortly after this incident, the National Transsexual Counseling Unit was established.<sup>74</sup>

**October.** The Black Panther Party was formed in Oakland, California, by Huey Newton and Bobby Seale. The group patrolled African American neighborhoods and protected residents from police patrol brutality. Later in the 1960s, the

group moved toward a Marxist revolutionary and violent philosophy.<sup>75</sup>

**1967** **Summer.** The Summer of Love festivals occurred in San Francisco and spread the hippie or counterculture lifestyle throughout the country, as a precursor to Woodstock.<sup>76</sup> Thousands of young people traveled to the city to participate in the new culture. As the season came to an end, many fled the city, retreating to rural farms initiating a “back to the land” movement.

**June 16–18.** Monterey International Pop Music Festival occurred in Monterey, California. Billed as one of the first rock festivals, the venue showcased The Jimi Hendrix Experience, The Who, Ravi Shankar, Janis Joplin and Otis Redding, introducing them to a much broader audience.<sup>77</sup> Beginning in June, numerous rock festivals took place throughout the country over the next two years, leading to Woodstock.

**October 13.** President Johnson signed Executive Order 11375, expanding the 1965 affirmative action policy to cover discrimination based on gender.<sup>78</sup>

**November 9.** The first issue of *Rolling Stone* magazine was published.<sup>79</sup>

## PREPARATION FOR THE MAIN EVENT, 1968 AND 1969

In the midst of upheaval across the county, four young men planned a gathering focused on peace, love, and rock and roll. The group worked tirelessly to plan an event in upstate New York for thousands of people. Various complications arose, but the Woodstock Music and Art Fair proceeded as scheduled in an open, agrarian atmosphere.

**1968** **January 30.** The Tet Offensive, an intense surprise campaign by the North Vietnamese and Viet Cong, began. Protests in the U.S. became more widespread, fueling the unrest and distrust sentiment growing throughout the country.<sup>80</sup>

**March.** Young entrepreneurs John Roberts and Joel Rosenman placed an ad in the *Wall Street Journal* and *New York Times* reading, “Young men with unlimited capital looking for interesting, legitimate investment opportunities and business propositions.” Michael Lang and Artie Kornfeld replied to the ad in the hopes of funding their music festival and recording studio plans.<sup>81</sup>

*In the midst of upheaval across the county, four young men planned a gathering focused on peace, love, and rock and roll.*

**April 4.** Martin Luther King, Jr. was assassinated in Memphis, Tennessee.<sup>82</sup>

**December 5.** The American Indian Movement (AIM) was founded in Minneapolis, Minnesota.<sup>83</sup>

**1969**

**Vine Deloria, Jr.** published *Custer Died for Your Sins: An Indian Manifesto*. The widely read and influential book encouraged the struggle for minority rights as AIM emerged and American Indian-led protests occurred in various parts of the U.S.<sup>84</sup>

**February.** John Roberts, Joel Rosenman, Michael Lang, and Artie Kornfeld, who would soon form Woodstock Ventures, met for the first time at Roberts and Rosenman's New York City apartment, discussing possibilities for the festival.<sup>85</sup>

**March.** Woodstock Ventures located a suitable site for the proposed music festival at the Mills Industrial Park in Wallkill, New York, located off Route 17, ninety minutes from New York City. The group leased the 300-acre site from Howard Mills for \$10,000.<sup>86</sup>

**April and May.** Ads ran for the upcoming Woodstock Music and Art Fair in *The Village Voice* and *Rolling Stone*, with more ads in the *New York Times* and *Times Herald-Record* and other publications soon following.<sup>87</sup>

**June 27.** The *Times Herald Record* reported the Town of Wallkill no longer desired to host the music festival.<sup>88</sup>

**June 28.** The Stonewall riots began as police raided a popular gay bar in Greenwich Village, New York City. Patrons became angry and fought back, causing a three-day riot. The events transformed the gay rights movement from a small group into a large protest of equal rights and acceptance.<sup>89</sup>

**July 15.** The Wallkill Zoning Board of Appeals revoked the festival's permit, officially banning the Woodstock Music and Art Fair.<sup>90</sup>

**July 18.** After Wallkill banned the festival, Elliot Tiber, a local Bethel resident, invited Woodstock Ventures to visit Sullivan County in the hopes he could support Woodstock. Michael Lang, of Woodstock Ventures, knew the area from vacationing in the mountains as a child and agreed to visit the county. Lang did not believe Tiber's land to be suitable, but Tiber suggested a portion of his friend Max Yasgur's farmland in Bethel, New

York. Lang and Yasgur met and reached an informal agreement to hold the Woodstock Music and Art Fair on one of Yasgur's many farm properties.<sup>91</sup>

**July 20.** Yasgur, his son, Sam, and Woodstock Ventures wrote and signed the official \$50,000 lease of the land to be used for the Woodstock festival. Max Yasgur had been using the rented farmland for crop cultivation, and crop prices and loss of profits helped determine the lease price. Yasgur's home farm and main dairy operation, located three miles west on Route 17B, were not included in the lease.<sup>92</sup>

**July 21.** The town zoning board of Bethel agreed to a three-day concert on Yasgur's farm for an estimated 50,000 people.<sup>93</sup>

**July 28.** Mr. Gerald Lieber, the senior sanitary engineer of the Monticello Office in Oneonta District, the Sullivan county sheriff, state police, state Department of Agriculture and Markets, state Health Departments, and Woodstock Ventures met at the Bethel Town Hall. Woodstock Ventures submitted a preliminary plan for security, health, sanitation, food, and transportation for an expected 50,000 attendees.<sup>94</sup> The same day, 322 local residents came together against the Woodstock festival by signing a petition calling for a stop order.<sup>95</sup>

**August 4.** The Oneonta District health officer gave approval "to operate a temporary residence on the site, contingent upon receipt of a satisfactory plan of operation," which was received on August 8.<sup>96</sup>

## INITIAL PLANNING AND FESTIVAL SITE SELECTION

In 1969, the initial planning for the Woodstock Music and Art Fair began. Four young men met in New York City, each bringing his own talents to the discussion. John Roberts and Joel Rosenman offered capital for Michael Lang and Artie Kornfeld's dream of producing a music festival. Armed with money and passion, the group began exploring possible venues and locations. Woodstock Ventures, the newly formed company, discovered a 300-acre industrial site at the Mills Industrial Park in Wallkill, New York.<sup>97</sup> According to Michael Lang, the site was not as idyllic as he had hoped. He described the area:

When I checked out the Mills Industrial Park, my first reaction was horror. The flat, bulldozed property looked as if it had been raped. Buzzards were flying around. It was as

far as you could get from the feeling I was looking for. I had pictured walking into an open, pastoral scene of beauty and calm that could make you feel comfortable and at peace. This was ugly, cold, hard, and dirty and felt as if someone had taken what they wanted from the land and left the debris.<sup>98</sup>

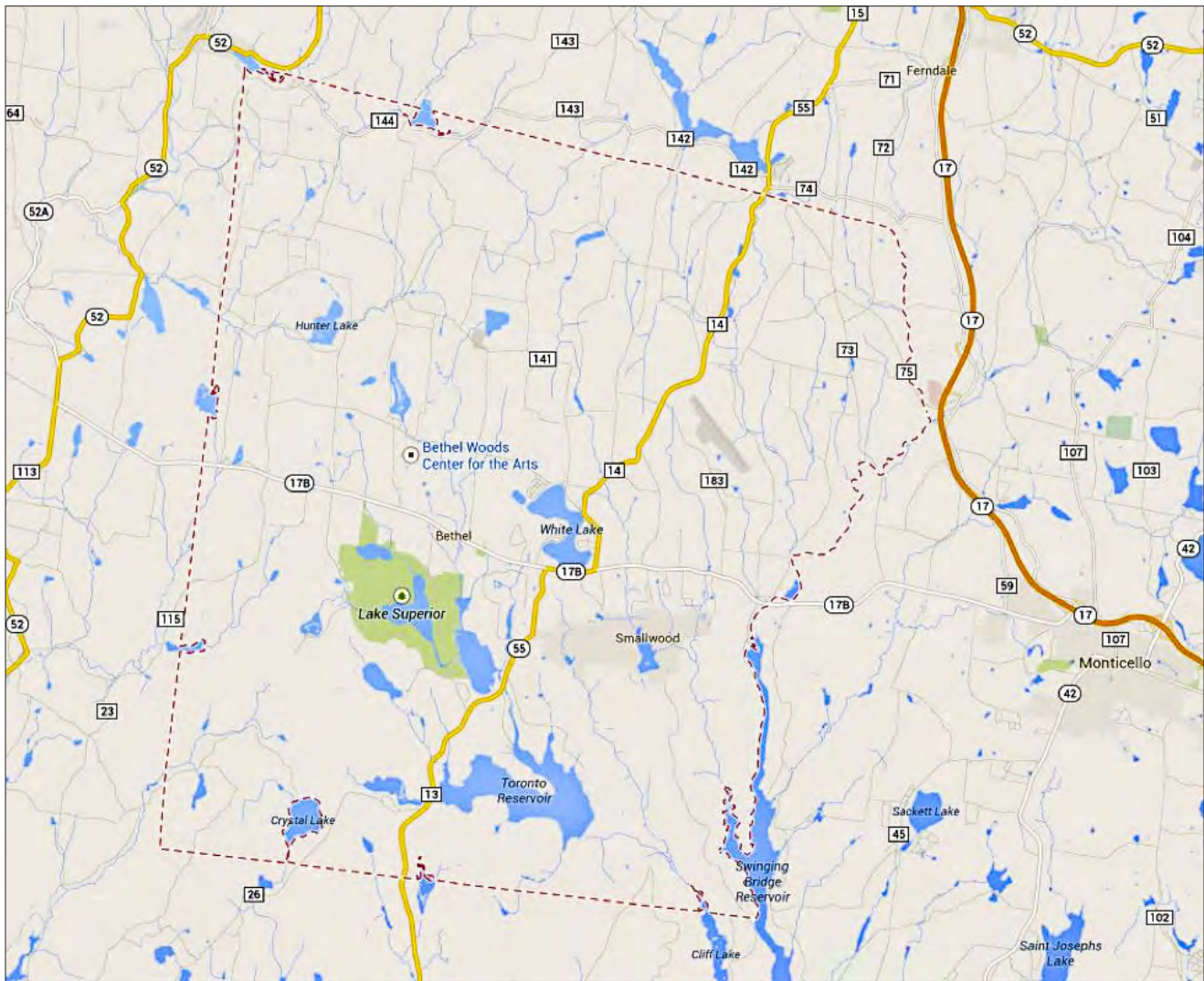
*I had pictured  
walking into an  
open, pastoral  
scene of beauty and  
calm that could  
make you feel  
comfortable and at  
peace.*

—Michael Lang

Although different from Lang's ideal "pastoral scene," the location offered considerable space, utility access, and convenient proximity to New York City. Finding the venue allowed the continual promotion and organization of the event, but disaster struck weeks before the first day of the festival. The Town of Wallkill announced on June 27 that it no longer wanted to host the music festival. Two weeks later, the Wallkill Zoning Board of Appeals officially revoked the event permit, banning the festival only four weeks before the festival's advertised date.<sup>99</sup>

With no venue to host the festival, Woodstock Ventures scrambled to find a new location. A Sullivan County resident, Elliot Tiber, hoped to help and invited the promoters to the area. Tiber possessed a permit for an arts festival and offered a new location on July 18, 1969.<sup>100</sup> Knowing the area from childhood trips, Michael Lang agreed to visit the area. Tiber's land proved unsatisfactory, but he led the group to a second option, a nearby dairy farm owned by Max Yasgur. Woodstock Ventures met Max Yasgur on one of his outlying crop fields in Bethel, New York, just outside the village of White Lake. The group reached an agreement for the relocation of the event to the open alfalfa field about 45 miles west of the original Wallkill site.<sup>101</sup> The open, agrarian setting of Yasgur's farm offered the idyllic pastoral scene Michael Lang originally wanted.

Thrilled with the new location, Woodstock Ventures and Max Yasgur entered official negotiations on July 20, 1969, leasing 600-acres of the farm for \$50,000.<sup>102</sup> The agreed-upon space included the main field for the concert and surrounding fields for support, camping, and parking, as illustrated by *Plan 5: 1965 Aerial Photograph with LCA Boundaries*, showing an orange agreement boundary added by Heritage Landscapes. The town board members of Bethel approved the three-day event a day later allowing site planning, preparations, and construction to begin quickly.<sup>103</sup> Woodstock Ventures developed and presented preliminary outlines for security, health, sanitation, food, and transportation for their estimated "50,000 people... on the plot per day. This is based on advance ticket sales of 30,000 per day, plus the assumption that some 20,000 may camp on the site from one day to another."<sup>104</sup> Various county and state departments met with Woodstock Ventures at the Bethel Town Hall to confirm proper arrangements.<sup>105</sup>



**Figure 1.1.** A contemporary road map illustrates Routes 14, 17B and 17, remaining today in the 1969 configuration. Routes 14 and 17B intersect at the property of the Bethel Woods Center for the Arts. The dashed red line indicates the Town of Bethel boundary. Google Maps.

With Woodstock Ventures' planning moving quickly, many residents in Bethel did not want to host the approaching event and attempted to ban the festival. Locals united on July 28, the same day county and state departments met with Woodstock Ventures to discuss planning efforts. Three hundred twenty-two people signed a petition requesting that the Town of Bethel issue a stop order for the Woodstock Music and Art Fair.<sup>106</sup> After a lack of action from the local government, the citizens voiced their concerns to the Sullivan County Supreme Court on August 9, citing zoning law violations.<sup>107</sup> Despite their efforts, the court ruled in favor of Woodstock Ventures on August 12, 1969, and the festival activities moved forward.<sup>108</sup>

A few weeks dramatically changed Woodstock, as it moved from an industrial area of Wallkill to a dairy farm in Bethel. The shift to the rural venue created a new atmosphere and experience. Open air, various vegetation, topographic changes, and access to bodies of water would allow patrons to spread out and enjoy the mountain air, much as Michael Lang envisioned for the event. Holding the event in an industrial park much



**Figure 1.2.** This 1965 aerial illustrates the open, cultivated, main field bounded by West Shore Road (top or north) and Hurd Road (left or west). Views are northward and downhill to Filippini Pond and its wooded margins. Historic Aerials.

closer to New York City could have caused problems with space and vital resources. The agrarian location would afford enough area to support the crowd, allowing the event to progress smoothly.

### **MAX YASGUR'S FARM PRIOR TO THE WOODSTOCK MUSIC AND ART FAIR**

The Woodstock festival landscape thrived as a working agrarian landscape long before the festival occurred. Max Yasgur's farm, with rolling hills and organized fields, bore the load of nearly half a million people in August 1969, but the fields supported agriculture prior to the event. Transportation networks, farms, and other local resource systems in the larger region also served and sustained numerous festival-goers in 1969.

Access to and from the festival site proved important leading up to the event. Major highways and circulation routes allowed hundreds of thousands of concert-goers to fill Max Yasgur's farm in August of 1969. While attendees filtered into the area by every way possible, much of the traffic arrived on two routes. New York Route 17 acted as the main highway leading to Sullivan County and Bethel from points north and south, including New York City. Approaching Sullivan County, Route 17B turned west from Route 17 just north of Monticello

(figure 1.1). Route 17B became the most traveled road to the festival, guiding patrons to the farm. Closer to the festival site, roads became smaller and unpaved. Hurd Road and West Shore Road provided the direct access to the festival site. These dirt roads became main circulation paths throughout the festival leading to the main stage and outlying areas.

Prior to the festival, agriculture dominated the site and surrounding areas. Max Yasgur's land supported his dairying operation through feed crop cultivation. He owned land parcels throughout Sullivan County, including the out-holdings of the famous site. Yasgur's dairy farm and home were in another location three miles from the festival, which were not directly affected by the music event. Farm roads, stone walls, fences, and tree lines organized the festival area into a typical agrarian landscape (figure 1.2). Large open fields supported agricultural activities, like pasture and crop land. Before the event, alfalfa dominated the landscape of the field soon to hold the stage and concert seating (figure 1.3). The topography played a large role in the selection and organization of the site and main stage area, with the natural bowl shape of the land sloping north toward West Shore Road and Filippini Pond.

The open expanse of the field offered hundreds of thousands of people views of the stage, at the bottom of the hill, from nearly any vantage point (figure 1.4). The overall organization and topography of the fields persisted throughout preparations, the event, and into the present.

#### **EVENT PREPARATIONS AT MAX YASGUR'S FARM**



**Figure 1.3.** This photograph illustrates the pre-festival conditions of the main field and surrounding camping fields. The stage location is at the bottom of the hill, while camping areas cover the top of the facing hill. Paul Gerry, Bethel Woods Collection.

Various fields and woods, shown in the 1965 aerial, allowed Woodstock Ventures the ability to creatively organize the site. Utilizing the leased land, the large festival site included the concert space, an economic market, and campgrounds. For the purpose of the CLR, Max Yasgur's farm and surrounding areas are divided into landscape character areas delineating different spaces and uses of the land. Explained in greater detail later in the report, these areas allow for better clarification of the landscape. The main field, support areas for the performers, and food concessions create Landscape Character Area 1 (LCA 1). A market for selling and trading goods formed in the central woods of the festival site. Bindy Bazaar, Landscape Character Area 2 (LCA 2), lies to the west of LCA 1 and contains the bazaar and other entertainment activities. Hog Farm, Landscape Character Area 3 (LCA 3), provided organized campgrounds for patrons and the communal living organization, the Hog Farm. During the festival, camping areas also grew in surrounding fields, creating a greater context to the festival site.



**Figure 1.4.** Also showing pre-festival conditions, this photograph, taken the intersection of Hurd and West Shore Roads, looks south onto the main field and hillside. The Information Tree stands behind the photographer. The support services for performers were positioned on the opposite side of the road to the left (north). Paul Gerry, Bethel Woods Collection.

LCA boundaries and placement organization can be seen on *Plan 2: 1969 Woodstock Festival Grounds Landscape Overall*.

The *Preliminary Report for Evaluation of Public Health Considerations* offered insight into the immense organizational effort needed to create the infrastructure and community of the Woodstock festival. The initial estimates of Woodstock Ventures quickly became irrelevant as 186,000 tickets sold before the event, but promoters

never expected more than 200,000 people for the planned three-day concert, which would extend into a fourth day.<sup>109</sup> Great thought, time, and planning went into all entities and services of the event, including performing necessities, food, water, sanitation, community, and security. The promoters properly prepared for the estimated number of expected people, but the immense numbers of additional patrons caused systems to break down and problems to arise.

**Figure 1.5.** Construction of the 80-foot-wide stage is underway as festival improvements take their positions on the site. One area of camping will soon cover the open zone above the stage. Jay Traynor, Bethel Woods Collection.



Physical preparations for the event began with numerous detailed plans drawn by Tom Jablonka in August of 1969. The whimsical and comprehensive Jablonka *Woodstock Music and Art Fair Plans* guided organizers and workers throughout the building process. Although actual

construction strayed from the plans in some instances, the drawings visually depict the ideas directing site development. Three of these plans are included in the CLR, including *Plan 6: 1969 Woodstock Music and Art Fair Plan*, *Plan 7: 1969 Woodstock Music and Art Fair Stage Plan* and *Plan 8: 1969 Woodstock Music and Art Fair Bindy Bazaar Plan*.

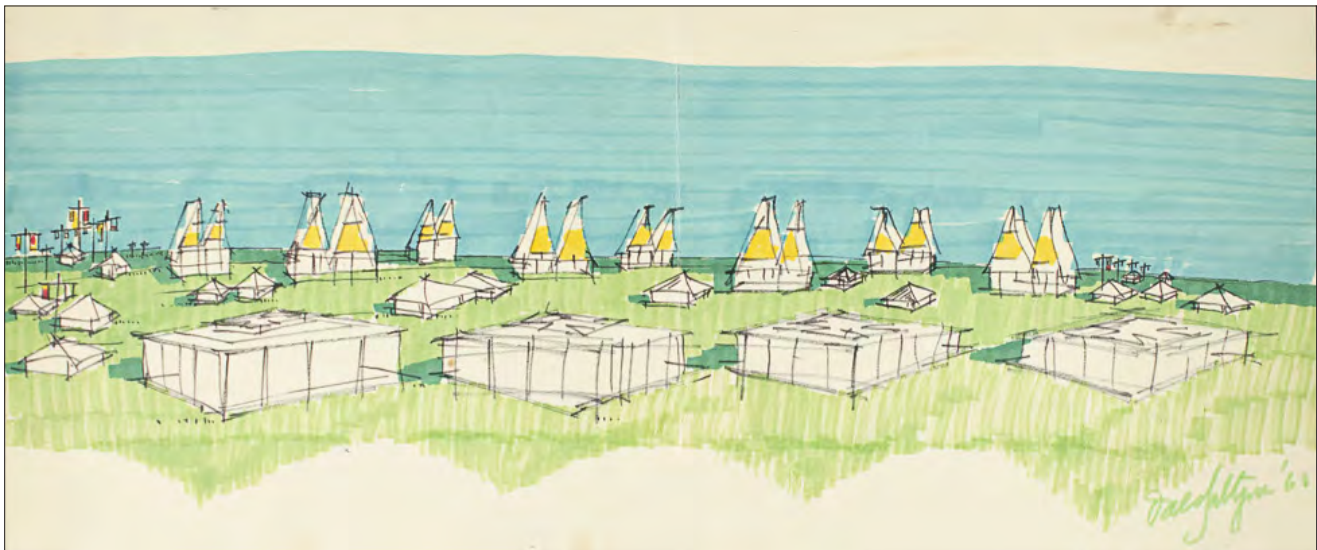
After planning, construction quickly engulfed the farm with

extensive groundwork, transforming the farm into a festival site in a few-week period. Initially, the fields were mown so construction was possible. Preparations and structures such as the stage, fences, trails, concession stands, and water systems, were considered temporary and ephemeral. *Plan 6: 1969 Woodstock Music and Art Fair Plan* illustrates the overall site planning for the festival grounds. Starting with the most important performance element, the 80-foot-wide stage rose from the bottom of the large alfalfa field on Yasgur's farm (figure 1.5).<sup>110</sup> Scaffolding supported the focal point of the concert above ground level, allowing better views. Stand-alone scaffolding towers, with below-grade concrete footings, acted as lighting and sound towers for the stage. They stood to the south of the stage, shown on *Plan 7: 1969 Woodstock Music and Art Fair Stage Plan*. In addition to the stage, Woodstock Ventures organized and constructed important services for the crowd and performers.

To cover food needs, two restaurant-style food prep areas, located in LCA 1 north of West Shore Road, fulfilled the needs of both the performers and festival workers. Food for Love, Inc. acted as the primary concessionaire, selling light fare to patrons. Three different-sized wooden structures with tent coverings, roughly 15' x 15', 25' x 25', and 35' x 35', formed the concession stands at the top of the hill of LCA 1 (figure 1.6). Like other festival preparations, these stands did not last beyond the event. The immense crowd strained the food services, as many concert goers arrived with no food or water.

In addition to food, Woodstock Ventures arranged extensive water supplies. Newly dug wells and Filippini Pond provided water for the event, as chlorinators properly filtered and treated the lake and ground water. Lines pumped treated water to camping areas or large, raised storage tanks, some

**Figure 1.6.** A 1968 drawing by Dale Saltzman illustrates the planning and design of the Food for Love concessions and tents located at main field south end, LCA 1. Temporary structures of three sizes, measuring 15' x 15', 25' x 25', and 35' x 35', provided space for cooking and serving patrons. Flat roofs covered the largest tents, pyramidal roofs punctuated the 25-foot tents, while hipped roofs capped the smallest stands. Dale Saltzman, Bethel Woods Reference Collection.





**Figure 1.7.** Water spigot stations positioned throughout the planned camping areas provide fresh water to patrons. Chlorinators treat water from Filippini Pond, and newly dug wells, while pipe systems distribute water supply. Baron Wolman, Bethel Woods Collection.

(figure 1.7).<sup>112</sup> Although care was taken to keep the official camping area properly supplied with water, campgrounds spread far beyond designated areas and did not receive water.

Relating to water and food preparation, sanitation plans attempted to create a clean and healthy outdoor environment for the event. Trash receptacles



**Figure 1.8.** Patrons sit near a trash receptacle, pictured in the background. The staked garbage sacks located throughout the grounds provide garbage disposal coverage. Doug Lenier, Bethel Woods Collection.

consisted of staked sacks (figure 1.8).<sup>113</sup> Two teams emptied cans and collected trash off the ground, but the high number of attendees, and road conditions, overwhelmed the contractors, causing issues with trash build-up.<sup>114</sup> Planning for 60,000 people when considering human waste, Woodstock Ventures rented 650 portable toilets and 200 urinals (figure 1.9).<sup>115</sup> These widely distributed facilities quickly filled to unsanitary conditions due to the high number of patrons. The weak sanitation conditions caused a much longer post-event clean-up.

Woodstock Ventures also spent time developing a local market and small community within the LCA 2 Bindy Bazaar. The Bindy Bazaar consisted of trails and vendor booths, the art fair, and playgrounds in the central woods area, illustrated on *Plan 8: Woodstock Music and Art Fair Bindy Bazaar Plan*. Constructed before the event, trails offered a route from the LCA 3 Hog Farm to LCA 1. The rocky area of the woods created a whimsical environment, with tall deciduous and evergreen trees. Vendors and patrons used the rocks to support booths, bridges, and other structures. The art fair occupied the northwest corner of the woods and pasture field near LCA 3

Hog Farm. Included within the small community, medical tents served the patrons' and workers' basic health care needs of minor injuries and conditions. Promoters hired William Abruzzi, MD, to organize and set up a 30- to 40-bed tent for temporary care.<sup>116</sup> Two trailers provided space for offices and emergency situations.<sup>117</sup> The small community thrived during the festival allowing patrons a different area to enjoy the event away from the main stage.

Recognizing the need for qualified assistance concerning communal living and large groups, Woodstock Ventures hired a commune from New Mexico known as the Hog Farm. The group attended the festival as organizers and security. Setting up their camp to the west of LCA 1 and LCA 2 in LCA 3 Hog Farm, the group utilized life experience to keep people happy, safe, and fed. In addition to setting up a free kitchen, they also organized a treatment center for people on bad acid trips and helped with crowd control as the "please force," guiding patrons with kind and calm actions.<sup>118</sup> The Hog Farm cared for many out of their medical tepee located near the southern tree line of their camping area. Related to security, perimeter fences and gates were never completely constructed, leaving significant gaps in existing fencing. The crowd and circulation control attempts did not hold, as fences failed shortly after the beginning of the event due to the large numbers of people.

Woodstock Ventures continued preparations until the official first day of the festival. The organizers prepared well but never expect the crowd that converged on Max Yasgur's farm. Anticipating only a fraction of the patrons, the arrangements did not support the festival and soon deteriorated under the pressure from over 400,000 attendees.



**Figure 1.9.** The photograph shows a bank of portable toilets and urinals. With the unexpected crowds and intense use, demand exceeds capacity, and on festival day one the facilities are full of waste and are out of toilet paper. Baron Wolman, Bethel Woods Collection.



**Figure 1.10.** Route 17B, seen here jammed with immobilized cars, caused issues throughout the area as this two-lane county road leading to Max Yasgur's farm became impassible. Thomas Caggiano, Bethel Woods Reference Collection.

**Figure 1.11.** This Highway 17 view shows cars abandoned on the roadside as festival-bound people walk, wait, or camp along the road. For example, a tent is visible on the hill to the right. Baron Wolman, Bethel Woods Collection.



## THE WOODSTOCK MUSIC AND ART FAIR, AUGUST 1969

Hundreds of thousands began the journey to upstate New York as nearly 200,000 tickets were sold, escalating considerably from the expected 50,000 attendees. Thousands of cars clogged the roads for days causing problems for locals and patrons. As more and more people flocked to Max Yasgur's farm, Woodstock Ventures realized they were not prepared for the crowd. The culmination of nearly two decades of unrest and distrust of The Establishment unfolded on the agrarian landscape of Max Yasgur's farm. The serene countryside offered an environment for the crowd to grow in numbers and in spiritual ways. The momentum from an estimated 450,000 attendees soon guided societal and cultural norms to a new vision for the future.

### EARLY ARRIVALS

1969

**August 13.** Early-arriving patrons reached the site Wednesday, forcing organizers to find places for people and cars before they were ready. Traffic increased, causing traffic jams throughout the area.<sup>119</sup> Patrons traveled Route 17B until it became a complete standstill, as Bethel residents attempted to create a human barricade to keep festival-goers out of the area.<sup>120</sup>

**August 14.** More patrons arrived for the concert. By noon, 25,000 campers were on site.<sup>121</sup> At this time, the New York State Health Department felt the preparations for the event were adequate.<sup>122</sup>

Anticipating significant travel to the area, Woodstock Ventures requested New York State Police assistance with traffic control. Initially agreeing, the police commissioner reneged on his agreement, no longer wanting to be associated with the festival.<sup>123</sup> The traffic situation deteriorated before police arrived, making assistance futile (figure 1.10).<sup>124</sup> The blocked roads forced thousands of

patrons to abandon their cars and walk to the festival, turning Route 17B into miles of parking lot.<sup>125</sup> Others never arrived at Yasgur's farm and left or camped along the highway (figure 1.11).

Although a debilitating traffic jam caused problems throughout the area, by 12:00 PM on Thursday, August 14, the land already supported 25,000 people.<sup>126</sup> The growing crowd soon toppled perimeter fences and ticket booths. Ticket collection and sales became impossible and forced Woodstock Ventures to open the festival as a free event.<sup>127</sup> A financial failure, the festival transformed from a business opportunity to an experiment within counterculture society.

### AUGUST 15TH, THE OFFICIAL FIRST DAY

**1969**      **August 15.** Festival-goers continually arrived at the festival site, while 50,000 people already in attendance waited for the concert to begin.<sup>128</sup> As the crowd grew, it became clear there were not enough services, such as sanitation, food, and water.<sup>129</sup> A ten-mile traffic jam stretched to Monticello, New York, causing problems for patrons, artists, and supplies to reach the site.<sup>130</sup>

The Woodstock Music and Art Fair officially began just past 5:00 PM with Richie Havens as the opening act. Originally scheduled for 4:00 PM, performances started an hour late due to the traffic.<sup>131</sup> The first day of the historic music festival continued until 2:00 AM Saturday morning. Rain showers started late August 15 or early morning August 16.<sup>132</sup> Various sources cite different times ranging from before midnight to 1:45 AM.

**Figure 1.12.** Thousands arrive early for the festival to gather and mill around the main field. The Food for Love concession tents stand tall at the top of the hill in this view to the south. Ted Saunders, Bethel Woods Reference Collection.





**Figure 1.13.** A dense crowd gathers on main field, LCA 1, in this view from the Food for Love concessions. The image showcases prominent views of the stage, pond, woods and campgrounds. Elliot Landy.

The first day performers included:<sup>133</sup>

- ❖ Richie Havens
- ❖ Sri Swami Satchidananda (unscheduled)
- ❖ Sweetwater
- ❖ Bert Sommer
- ❖ Tim Hardin
- ❖ Ravi Shankar
- ❖ Melanie (unscheduled)
- ❖ Arlo Guthrie
- ❖ Joan Baez



**Figure 1.14.** A tall wooden fence separates the dense crowd from the stage and performers' support area, north of the fence. Boards of various lengths constitute the fence, although trimmed boards along the stage edge provide open views to the performers. The landmark Information Tree stands prominently in the background of the photo. Irene Berner, Bethel Woods Collection.

The official first day of the concert began on Friday the 15th, with 50,000 people waiting and thousands more arriving at the site (figure 1.12).<sup>134</sup> To ensure a successful festival, LCA 1 contained the main field, support areas for the performers, and food concessions. Supporting the focal point of the festival, the naturally bowl-shaped main field accommodated hundreds of thousands of people offering views of the stage throughout the space and food concessions at the top of the hill (figure 1.13). The 80-foot stage at the bottom

of the sloping hill consisted of numerous components, creating a suitable performance area. A tall, wooden fence separated the stage from the crowd, establishing a buffer zone for performers and festival workers (figures 1.14 and 1.15). At the sides of the stage, metal scaffolding towers, supported by concrete footings, provided more space for lighting and sound equipment. Many famous images depict concert-goers climbing the scaffolding for a better view. Food for Love concessions opened in tall tents at the top of



the hill, creating the southern boundary of the main field (figure 1.16). The concessions location offered open views of Filippini Pond, the stage, and surrounding camping areas (figure 1.17). Beyond the stage, support services for the performers and festival workers thrived.

Support systems for the performers lay across West Shore Road to the north of the stage. The area contained a pavilion, food service, helicopter pad, and foot bridge providing a comfortable space for the performers. The performers' pavilion, a wood-pole structure, furnished a space for the musicians to enjoy the festival, eat, and prepare for their sets (figure 1.18).

**Figure 1.15.** This oblique aerial photograph offers a second view of the wooden fence dividing the stage and performer area from the dense crowd. The foot bridge, visible on the right, offers access to and from the open buffer space created by the fence. Performers and staff use this to avoid the crowd. Paul Gerry, Bethel Woods Collection.

**Figure 1.16.** The Food for Love concession tents stand at the top of the hill of LCA 1. The tall, canvas tents define the southern edge of the main field. Elliott Landy.





**Figure 1.17.** Taken from the south edge of LCA 1, the image illustrates the prominence of the Filippini Pond view from the main field. The character-defining feature shows the larger context of the area. Elliott Landy.

**Figure 1.18.** The performers' pavilion stands to the north of West Shore Road. A canvas or canvas-like tent covers the frame later in the festival. Yellow metal scaffolding supports lighting and sound equipment throughout the festival. James Shelley, Bethel Woods Collection.

**Figure 1.19.** A foot bridge crosses West Shore Road offering performers access to the stage without fighting the crowd. Patrons camp on a distant field visible in the background. Jim Sarles, Bethel Woods Collection.

Near the pavilion, a foot bridge extended across West Shore Road, offering the musicians a way to reach the stage without battling the crowd (figure 1.19). The helicopter pad, a large fenced area at the northeast corner of West Shore Road and Hurd Road in LCA 1, also became important as organizers were forced to fly performers and supplies to the festival site due to the traffic jams. Services and amenities supported performers throughout the event, but the crowd swelled quickly beyond the capacity of the prepared amenities.

Shortly after the official start of the festival, services could not support the crowd. Food was scarce, long lines formed for water, and latrines filled to unsanitary conditions.<sup>135</sup> By the end of the day, 200,000 patrons caused strains on services and the land. The incredible size of

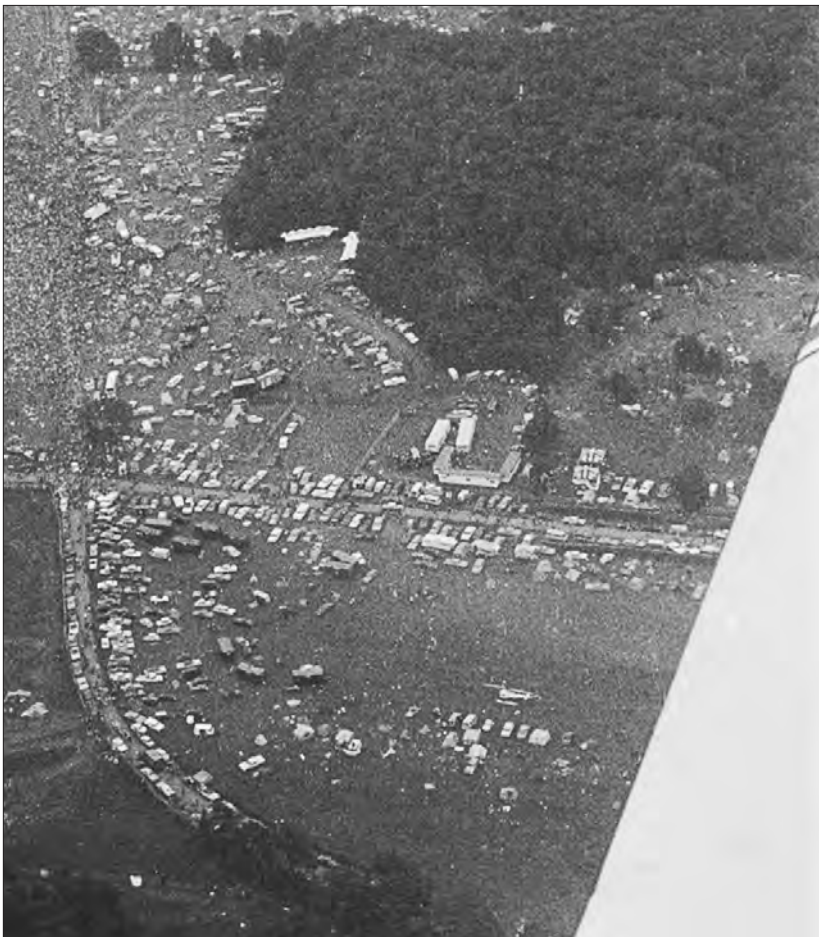
the crowd forced many to camp outside of the official festival boundaries, spreading the physical influence to nearby farms and fields. With so many people in attendance, the site developed into a contained community.

Organized spaces served various purposes and offered many settings within the site boundaries. Woodstock Ventures had planned LCA 2 Bindy Bazaar and LCA 3 Hog Farm as part of the festival experience (figure 1.20).

LCA 2 Bindy Bazaar supported very different activities than the main field of LCA 1. Community, commerce, and other forms of entertainment thrived here, including the Bindy Bazaar, Indian Pavilion, the art fair, playground, the Information Tree and booth, Health and Safety services, and support and parking (figure 1.21). In the woods, Bindy Bazaar offered an area to sell and trade items and serve as a thruway between LCA 1 and LCA 3. The forest contained marked trails, stone walls, and trading booths (figure 1.22 and



**Figure 1.20.** This oblique aerial offers views of nearly the entire festival and illustrates how roads, tree rows, and field boundaries create the spatial organization of the event. Defined by roadways and natural boundaries, LCA 1 and LCA 2 cover the center of the photograph. Camping spreads to outlying fields surrounding the main field and Bindy Bazaar. Paul Gerry, Bethel Woods Collection.



**Figure 1.21.** A cropped oblique aerial focuses on LCA 2 Bindy Bazaar. During the festival, the woods provide an interesting space for the economic endeavors of the Bindy Bazaar, while other activities fill the open field. The Indian Pavilion stands at the left or west edge of the woods. The playground offers entertainment at the bottom or north tree line. Health and Safety Services and parking occupy the majority of the remaining area. Paul Gerry, Bethel Woods Collection.

**Figure 1.22.** The Bindy Bazaar within the woods of LCA 2 contains clearly marked paths, providing a thruway between the official campgrounds of LCA 3 and LCA 1. Varying sizes of deciduous and evergreen trees form the small woods area. Baron Wolman, Bethel Woods Collection.



**Figure 1.23.** Various economic activities occur in the Bindy Bazaar, as attendees sell and trade items. Visible in the photo, patrons use available landscape features, such as rocks and trees, to build booths and seats. Baron Wolman, Bethel Woods Collection.





1.23). Themed wayfinding signs created a fun atmosphere, while large rocks and boulders provided seating. The art fair, also within the woods, displayed works of art, adding more intriguing and whimsical elements to the area. The area between the woods of Bindy Bazaar and West Shore Road supported parking, tents, the Indian Pavilion, playground, and Health and Safety tents (figure 1.24). The Information Tree stood in LCA 2 as a symbol and representation of Woodstock and the landscape. Visible from many vantage points, the tree was prominent throughout LCA 1 and LCA 2 (figures 1.25 and 1.26). Attendees utilized it as a meeting and directional point to find lost friends, locate new friends, or inform the masses. An official information booth sat adjacent to the tree, but many tacked signs and papers directly to

**Figure 1.24.** The open turf area of LCA 2 between Bindy Bazaar (to the left) and West Shore Road (to the right) offer amenities, such as Health and Safety Services. Note the large sign for the bazaar standing in the center of the image. Baron Wolman, Bethel Woods Collection.



**Figure 1.25.** Taken from LCA 1, this composite image shows the prominence of the Information Tree in LCA 2 as the tallest and most visible feature on the landscape. The Bindy Bazaar sign, visible in orange, stands in front of the tree line to the left of the Information Tree. Jim Sarles, Bethel Woods Collection.

**Figure 1.26.** A second view of the Information Tree records this highly visible landscape feature. Visible in the background, helicopters deliver supplies and performers to the site because traffic jams clog roadways. Jim Sarles, Bethel Woods Collection.



**Figure 1.27.** A detail image of the Information Tree at the corner of Hurd and West Shore Road illustrates the use of the landscape feature and shows the Information Booth in working order. Ted Saunders, Bethel Woods Reference Collection.



the tree (figure 1.27). Bindy Bazaar contained varied entertainments creating a hub of activity.

The third official area of the festival site, LCA 3 Hog Farm, lay to the west of LCA 1 and LCA 2. The pastoral fields supported cows, and possibly other animals, prior to and after the festival. It contained the Hog Farm camp, free kitchen, central campground, Free Stage, and Movement City during the event (figure 1.28). Adjacent to LCA 2 and neighboring farms, tree rows and the woods of Bindy Bazaar defined the open space of LCA 3. Cows and festival patrons coexisted in the LCA and western camping areas beyond the area for the beginning of the festival, as animals continued to utilize the pasture. More than likely, the cows quickly retreated into a nearby barn



**Figure 1.28.** LCA 3 Hog Farm supports the official campground, Movement City, and the free stage. Tree lines, a stone wall, and farm roads organize the area. The Hog Farm commune takes advantage of the natural boundaries and erects their camp along the tree line in the top center of the image. The official campgrounds spread throughout the open field and beyond the far tree line. Lisa Law, Bethel Woods Collection.

**Figure 1.29.** A closer view of LCA 3 reveals the Hog Farm's large tents and tepees near the top tree line. Also, long lines forming at the free kitchen are visible in the center of the photograph. Lisa Law, Bethel Woods Collection.

**Figure 1.30.** This aerial focuses on the free stage in LCA 3. Found near the southwestern corner of the area, this provides a venue for smaller, lesser known performers. This attraction draws patrons to LCA 3 and offers another activity. Lisa Law, Bethel Woods Collection.

to escape the festival atmosphere. The Hog Farm erected large tepees and geodesic dome tents, creating a home base for the event. They also assisted food services by operating a free kitchen out of a square tent and serving festival-goers from small, wooden structures with canvas roofs (figure 1.29).



**Figure 1.31.** Details of the free stage become clear in this ground view photograph. Various percussion instruments dominate the area, as ropes keep patrons from gathering too close. Travel buses and a tree line form the backdrop for the stage. Elliott Landy.

The Free Stage attracted patrons into the LCA, as well. The low, wooden platform provided a smaller performance area for lesser-known acts. Buses formed the backdrop for the stage, located near the western tree line of the area (figures 1.30 and 1.31). This area supported the only official campground in the festival.

Expecting 20,000 people to be camping, the prepared campground with toilets and

water supply served only a fraction of the actual campers. The small campground forced most patrons to camp in surrounding, unprepared fields. These unorganized areas lacked solid boundaries or basic water and toilet amenities (figure 1.32). Two prominent camping areas existed along Filippini Pond and to the northeast of LCA 1. The popularity of the pond site allowed many to cool off, bathe, and enjoy the water (figure 1.33)



**Figure 1.32.** Unofficial overflow camping areas spill onto surrounding farms and open fields. These unprepared areas lack basic water and toilet amenities. Similar spatial organization applies, as tree lines and stone walls define the fields. Baron Wolman, Bethel Woods Collection.

The surrounding areas also contained interesting features and attractions for patrons to enjoy. East, along West Shore Road, a reservoir lay near the road. Many swam and bathed in the water. Accessible by a slopping dirt road, rocks and trees lined the water edge, and a stone wall with concrete weir released water, creating a waterfall (figure 1.34). Dry-laid stone walls also ran throughout the festival site and surrounding camping areas (figure 1.35).

Put in place for agricultural purposes, the walls created division and organization of fields. Patrons used these as seats and places to relax, rest, and regroup.



**Figure 1.33.** More unofficial campgrounds extend beside Filippini Pond. The water and deciduous trees of the area keep the area shaded. Elizabeth Alexander, Bethel Woods Collection.



**Figure 1.34.** A stone wall with concrete weir dams a reservoir just east of the official festival site. The weir drains overflow water, creating a waterfall that patrons enjoy. Gary Geyer, Bethel Woods Collection.



**Figure 1.35.** Dry-laid stone walls run throughout the festival site, creating division and organization of fields and LCAs. They also offer places for patrons to sit and relax. Baron Wolman.

## AUGUST 16TH, THE SECOND DAY

1969

**August 16.** The second day of the festival began with 250,000 patrons and more arriving.<sup>136</sup> The *Rolling Stone Special Report* of the event claimed 300,000 people at the site with another 100,000 coming.<sup>137</sup> Area groups and citizens donated food and supplies, as needed materials reached the site via helicopter, the National Guard, and navigating back roads.<sup>138</sup> A tractor ran over Raymond Mizak as he slept in a field, the first of two deaths at the event.<sup>139</sup> Performers took the stage at 12:15 PM. Various equipment issues arose, causing performers to play through the night until 9:45 AM Sunday morning.<sup>140</sup>

The second day performers included:

- ❖ Quill
- ❖ Country Joe McDonald (unscheduled)
- ❖ John Sebastian (unscheduled)
- ❖ Keef Hartley Band
- ❖ Santana
- ❖ The Incredible String Band
- ❖ Canned Heat
- ❖ Mountain
- ❖ Grateful Dead
- ❖ Creedence Clearwater Revival

**Figure 1.36.** After the festival day one, rain falls on the site, creating muddy conditions. Constant foot traffic destroys ground vegetation throughout LCA 1 and much of LCA 2. Lisa Law, Bethel Woods Collection.





**Figure 1.37.** After rain falls, patrons stand on the main field around a small campfire, surrounded by muddy conditions. The Information Tree stands tall in the background. Elliott Landy.

- ❖ Janis Joplin
- ❖ Sly & The Family Stone
- ❖ The Who
- ❖ Jefferson Airplane

As day two pressed on, Woodstock Ventures realized they could no longer consider the financial and business aspects of the concert but needed to focus solely on supporting the crowd and keeping control. The festival promoters, workers, and local authorities pleaded with people trying to travel to the festival. The overwhelmed area and supplies could not support more people, so to avoid a disaster, would-be patrons were asked to turn back. A festival doctor remembered:

It was at this point that rather frantic appeals, some of them from me, and some from the festival officials, some from State officials, went out to the news media to people who had not yet arrived to turn back before they helped to compound the tremendous problem of too many people in one spot.<sup>141</sup>

In addition to strained services, the physical conditions of the festival became burdened, as well. *Plan 9: August 1969 Oblique Aerial* illustrates the heavily-used landscape and hundreds of thousands of people spread across the area. The first rainstorm early Saturday morning

**Figure 1.38.** Sanitation conditions worsen as the event progresses. Overwhelmed service crews cannot keep up with trash collection, causing it to pile on the ground. Patrons sit in trash along Hurd Road in this photo. Jim Sarles, Bethel Woods Collection.





**Figure 1.39.** Travel throughout the site becomes more difficult for vehicles and pedestrians after various rain storms. A large mud hole forms in this campground entrance. Baron Wolman, Bethel Woods Collection.

quickly turned the festival site to mud, changing the landscape and atmosphere of the event. The damp weather, rain, and hundreds of thousands of people destroyed ground vegetation. Photographs from the event show mud holes, wet patrons, and a muddy main field (figure 1.36). To battle the cold and wet conditions, patrons built fires, not only at their campsites, but also on the main field (figure 1.37). The diminished conditions of the fields and roads also made travel for service and medical vehicles

difficult. Without sanitation vehicles, the cleanliness of the area declined. Trash piles grew, forcing patrons to sit and lie in garbage (figure 1.38). Camping conditions also worsened as large mud holes and ruts grew on roads and thruways (figure 1.39).

## AUGUST 17TH, THE THIRD DAY

**1969**

**August 17.** The music of the third day began a few hours after the second day ended. A drug overdose caused the second death on the last day of the festival.<sup>142</sup> A heavy storm disrupted the last day with strong winds, rain, and lightening, causing the promoters to halt performances until after the storm passed.<sup>143</sup> Performances continued into the night, finishing the following day. Jimi Hendrix's set began at 8:30 AM Monday morning, and many considered it the most memorable performance of the festival.<sup>144</sup> Only 30,000 attendees stayed through the set.<sup>145</sup>

The third day performers included:<sup>146</sup>

- ❖ Joe Cocker
- ❖ Country Joe and The Fish
- ❖ Ten Years After
- ❖ The Band
- ❖ Johnny Winter
- ❖ Blood Sweat & Tears
- ❖ Crosby Stills Nash & Young
- ❖ Paul Butterfield Blues Band
- ❖ Sha Na Na
- ❖ Jimi Hendrix (Gypsy Sun & Rainbows)

Rainstorms disrupted the event, pushing performances into Monday morning. Before the rain delay, Max Yasgur took the stage around 2:00 PM. He addressed the crowd with gratitude and appreciation for the attendees' behavior and attitude:

I'm a farmer. I don't know how to speak to twenty people at one time, let alone a crowd like this. But I think you people have proven something to the world—not only to the Town of Bethel, or Sullivan County, or New York State—you've proven something to the world. This is the largest group of people ever assembled in one place. We have had no idea that there would be this size group, and because of that you've had quite a few inconveniences as far as water, food, and so forth. Your producers have done a mammoth job to see that you're taken care of...they'd enjoy a vote of thanks. But above that, the important thing that you've proven to the world is that a half a million kids—and I call you kids because I have children that are older than you are—a half million young people can get together and have three days of fun and music and have nothing but fun and music, and may God Bless You for it!<sup>147</sup>

As the crowd cheered, everyone was humbled by the historic gathering taking place before them and filled with mutual appreciation and gratitude toward all parties—the crowd, promoters, performers, and Max Yasgur.<sup>148</sup> As performances ended on Monday, August 18, the mass exodus continued from the day before. The crowd left its mark on the land through trash, trampled vegetation, and downed fences (figure 1.40). Remnants of Food for Love concessions and the performers' pavilion stood as wood structures with no coverings (figure 1.41). The stage was disassembled and removed, as well. The clean-up of Max Yasgur's farm began August 18, but the daunting job took weeks to complete.<sup>149</sup>



**Figure 1.40.** This photograph shows the conditions of the main field after the festival. Trash covers trampled vegetation, and fences fall along the east perimeter of the field. At the bottom of the hill, cranes dismantle the stage. Paul Gerry, Bethel Woods Collection.



**Figure 1.41.** At the south boundary of the main field, Food for Love concessions structures stand after the festival, surrounded by garbage piles. Here, nearly all the ground vegetation is gone. Paul Gerry, Bethel Woods Collection.

The success of the festival was owed to the peaceful and calm nature prevalent throughout the weekend. Staggering numbers of patrons quickly overran the facilities and preparations, but the passive and serene state of the landscape and crowd kept the Woodstock Music and Art Fair running as smoothly as could be expected. Other music festivals across the country

experienced police brutality and violence among patrons. A battle broke out between patrons and police officers at an event in Denver, as officers hit and sprayed attendees with mace and tear gas.<sup>150</sup> A bonfire set by unhappy fans caused the promoters of a Newport, Rhode Island, festival to cancel the Led Zeppelin set; and in California, attendees rushed the stage when an inadequate sound system cut out during popular acts.<sup>151</sup> The nature of Woodstock did not allow violence to thrive. The lack of police presence, the Hog Farm pacifist security presence, and the tranquil landscape maintained a peaceful sentiment during Woodstock that other festivals could not achieve.

The Woodstock Music and Art Fair immediately became a legendary experience, changing individual lives and the greater collective of young people. Influence spread throughout the country and world. The location, setting, and physical landscape of the area gave the cultural event an identity and sense of place. It also allowed the festival to complete all three days, even spilling into a fourth day, while other sites might not have supported the sheer number of people. The agrarian setting, topography, and numerous special places created within the larger landscape of the site produced an experience and atmosphere that would not have occurred in any other space.

## AFTER WOODSTOCK, 1970 TO 1995

The rising popularity of the Woodstock Music and Art Fair after the event drew attention to the physical place where it was held. Successful movies

and reunion concerts continued to spread the message of the festival. Woodstock attendees and others journeyed back to the site over the years. Some experienced the trip as a pilgrimage, while others were curious to see the attraction of the authentic farm where the stories were born. A few relatively large gatherings occurred on anniversaries, but land owners and town officials thwarted many attempts. In the spirit of honoring the event, a permanent monument was erected on the site.

- 1970**      **March 26.** Director Michael Wadleigh and editors Thelma Schoonmaker and Martin Scorsese released the documentary *Woodstock*.<sup>152</sup>
- April 22.** Denis Hayes organized the first Earth Day. Twenty million Americans demonstrated for a healthy and sustainable environment. Thousands of colleges and universities organized protests against the deterioration of the environment.<sup>153</sup>
- August 17.** Four hundred people made the journey to the festival site for the first anniversary of the Woodstock festival. They camped near Yasgur's farm as a peaceful group with no disturbances.<sup>154</sup>
- 1971**      **February 8.** *Woodstock* was nominated for Academy Awards in Best Film Editing, Best Sound, and Best Documentary, Feature. The film won Best Documentary, Feature.<sup>155</sup>
- May 18.** The Performers' Pavilion, the last built evidence of the Woodstock Music and Art Fair was razed.<sup>156</sup>
- October.** Max Yasgur listed his farm for sale; it did not sell at this time.<sup>157</sup>
- 1973**      **January 27.** All warring parties involved with the Vietnam war signed a cease fire.<sup>158</sup>
- February 8.** Max Yasgur died unexpectedly of a heart attack in Marathon Key, Florida. He was buried in the Town of Liberty, Sullivan County, New York.<sup>159</sup> Max's wife, Miriam, inherited the property.
- March.** The last American combat soldiers left Vietnam, although advisors and Marines stayed in the country to protect U.S. installations.<sup>160</sup>
- 1977**      **August 16.** Elvis Presley died at Graceland, his home in Memphis, Tennessee.<sup>161</sup>
- 1978**      **August 2.** Love Canal, Niagara Falls, New York, was declared a state of emergency as a toxic waste environmental disaster that was causing diseases and deaths in the adjacent

*The rising popularity of... Woodstock...after the event drew attention to the physical place where it was held. ... Woodstock attendees and others journeyed back to the site over the years. Some experienced the trip as a pilgrimage, while others were curious to see the attraction of the authentic farm where the stories were born.*

neighborhood. In the 1940s, Hooker Electrochemical Company had begun dumping chemical waste and refuse into a canal dug in the late 1800s. The company covered the canal and sold the land to the City of Niagara Falls in April of 1953, who proceeded to construct homes and schools on the site. Years later, heavy rains uncovered chemical barrels below grade. The contaminated site caused reproductive problems, birth defects, and cancers.<sup>162</sup>

- 1979** **September 7.** The 10-year reunion of the Woodstock Music and Art Fair occurred at Madison Square Garden in New York City. The reunion included Richie Havens, Country Joe and The Fish, Canned Heat, Rick Danko, and Paul Butterfield.<sup>163</sup>
- 1981** Louis Nicky, a business owner from Brooklyn, purchased 37.5 acres of Max Yasgur's farm, including the festival field.<sup>164</sup>
- 1984** Wayne Saward installed a five and a half ton cast iron and concrete monument celebrating the event. Numerous signs and smaller memorials commemorating the site had been stolen over the years.<sup>165</sup>
- 1989** **August 10.** Louis Nicky died just before the 20th anniversary of the Woodstock festival. He left his land to his partner June Gelish.<sup>166</sup>
- August 14–16.** A spontaneous gathering for the 20th anniversary of the Woodstock Music and Art Fair occurred at the festival site. More than 20,000 people attended the event, making it the largest informal gathering on the site. Many lesser-known bands played the event including Wavy Gravy of the Hog Farm, the Woodstock All-Stars, and Al Hendrix, Jimi Hendrix's father.<sup>167</sup>
- 1992** **August.** The Town of Bethel and June Gelish blocked roads leading to the festival site, preventing another informal gathering from happening.<sup>168</sup>
- 1993** **August.** Planning for a 25th anniversary concert on the festival site began a year in advance, but Sullivan County voted down the proposal. After the town voted to block the anniversary concert, June Gelish spread chicken manure on the site to keep an informal gathering from occurring that summer.<sup>169</sup>
- 1994** **August 12–14.** Unofficial reunion festival, Bethel '94, took place at the Woodstock site, with 30,000 fans, on the 25th anniversary of the event. Some of the musical acts that played the original festival returned for the concert.<sup>170</sup>

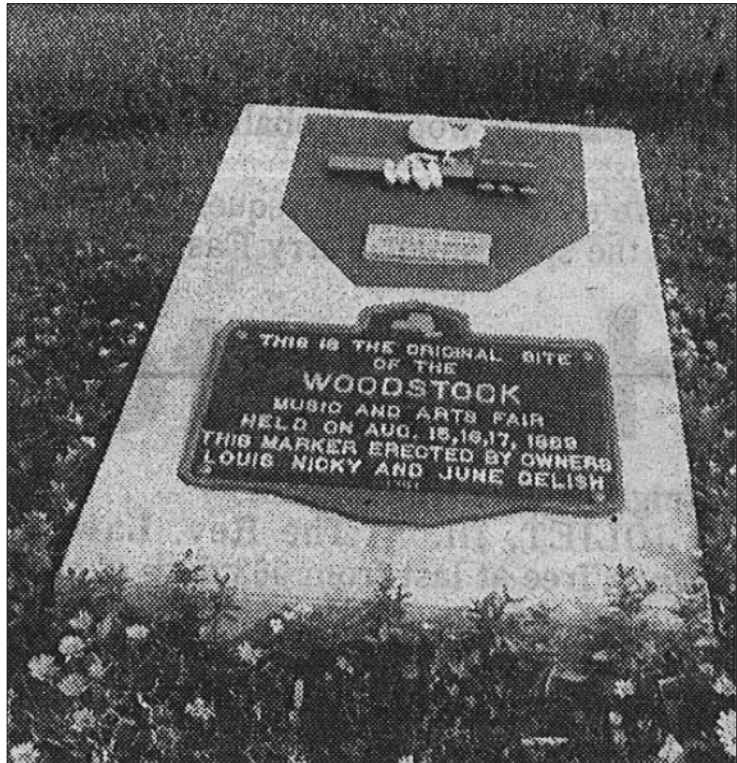
**August 13–14.** Woodstock 2 (a.k.a. Woodstock '94) takes place in Saugerties, New York, promoted by Woodstock Ventures, with substantial corporate sponsorship. Many bands and nearly 350,000 people attended.<sup>171</sup>

## THE WOODSTOCK LANDSCAPE REMEMBERED

As Max Yasgur worked to return his land to agricultural use, people traveled to the site of the famous event, creating small events for anniversaries.

Visitors wanted to experience the catalyst that changed the course of societal sentiment and norms. Much of the time period remained quiet, with small gatherings of only a few thousand; however, the 20th anniversary loomed in the future. June Gelish, who was not as patient with visitors, inherited the festival property from her long-time partner.<sup>172</sup> She overlooked the unofficial 20th anniversary gathering on the field but used various resources to keep other spontaneous events from occurring. Gelish and the Town of Bethel employed snow plows to block roads leading to the festival site and spread chicken manure on the main field to assure no congregating crowds in 1992,<sup>173</sup> although two years later, Gelish had a change of heart and allowed Bethel '94 to take place on the festival site, with 30,000 fans in attendance.<sup>174</sup>

Throughout the time period, promoters of peace and love worked to commemorate the event with signage or memorials at the site. As debates concerning the proper remembrance of the event lingered, newly erected monuments were stolen or destroyed. Some saw the festival as an important event worthy of commemoration, while others did not want to glorify sex, drugs, and rock and roll. After fifteen years, the property owners, Louis Nicky and June Gelish, allowed a permanent monument commemorating the festival to be erected at the intersection of Hurd and West Shore Roads.<sup>175</sup> The tribute consisted of a five-and-a-half-ton block of concrete with a cast-iron historical marker plaque and the famous Woodstock bird perched on the head of a guitar (figure 1.42).<sup>176</sup>



**Figure 1.42.** This image from a period newspaper shows the first version of the Woodstock Festival monument erected at the intersection of Hurd and West Shore Roads. A cast iron historical marker plaque is laid in the five-and-a-half-ton concrete base. *Times Herald-Record*, Bethel Woods Collection.



**Figure 1.43.** The Google Earth aerial shows the state of the Woodstock festival site in 1997. Spatial organization and overall setting of the area continues throughout the 20th century. The main field, Bindy Bazaar, and Hog Farm remain distinct from one another, as roads, tree lines, and stone walls provide definition. Google Earth.

With the exception of a few isolated events, the years after Woodstock remained quiet for the Town of Bethel and the festival site. Ownership of the land changed hands a few times, but the overall layout of the landscape stayed intact as all ephemeral objects were removed. Visitors utilized the main field but never to the degree of use during the original festival.

## **ALAN GERRY AND BETHEL WOODS CENTER FOR THE ARTS, 1996 TO 2014**

The most recent time period reflects modest changes in the landscape during the early- to mid-2000s. At the start of the period, an aerial photograph shows landscape continuity throughout the second half of the 20th century. Spatial organization, visual spaces, and overall feeling remained intact. Changes in LCA 2 and 3 occurred with the addition of a private home near the original playground area and driveway circulation on the eastern edge of LCA 3 (figure 2.43). Ownership changed hands once again, as a new steward took responsibility of the important cultural event site. He and his foundation envisioned a new course for the property by developing a museum and performance space to continue the Woodstock legacy.

**1996 July 30.** The Gerry Foundation purchased about 1,400 acres, including the original 37-acre Woodstock festival field from June Gelish and surrounding land from other owners. The real estate transactions were kept quiet for nearly a year.<sup>177</sup>

**1997 April 15.** June Gelish died.<sup>178</sup>

**April 23.** The Gerry Foundation announced its purchase of the festival site.<sup>179</sup>

**1998**      **August 14–16.** The Gerry Foundation hosted the first organized event on the Woodstock Music and Art Fair field since the 1969 festival. “A Day in the Garden” was a three-day festival featuring performers Lou Reed, Joni Mitchell, Pete Townshend, Don Henley, Stevie Nicks, the Goo Goo Dolls, and others.<sup>180</sup>

**1999**      **July 23–25.** Woodstock 3 (a.k.a. Woodstock ’99) was an attempt to recreate the Woodstock experience at Griffiss Air Force Base in Rome, New York. Promoted by Woodstock Ventures, it was marred by violence and reports of rape, the festival ended in a riot, with looting and fires.<sup>181</sup>

**August 15.** The second “A Day in the Garden,” organized by the Gerry Foundation, commemorated the 30th anniversary of the 1969 festival with several of the same performers from the original Woodstock Music and Art Fair, including David Crosby, Richie Havens, Leslie West, Melanie, Arlo Guthrie, Johnny Winter, Rick Danko and Garth Hudson, and Country Joe McDonald.<sup>182</sup>

**2000**      **May.** The Gerry Foundation officially announced its plans to build a performing arts center at the Bethel site. An outdoor pavilion with lawn seating would be located adjacent to the field of the original event.<sup>183</sup>

**August 29.** New York Governor Pataki announced \$15 million in state aid to help fund the museum and performing arts center project.<sup>184</sup>

**2001**      **May 8.** The Gerry Foundation sought zoning and environmental approval for its project before the Bethel Town Board and Bethel Planning Board.<sup>185</sup> Necessary approvals were obtained, with the pavilion purposefully situated away from the historic Woodstock performance field.

**2004–2008**      Bethel Woods Center for the Arts was designed and constructed under plans by Westlake, Reed and Leskosky architects, Cleveland, Ohio; Clough Harbor engineers, Albany, New York; OLIN Partnership, landscape architecture, Philadelphia, Pennsylvania; and Suffolk Construction, general contractors, Boston, Massachusetts.

**2006**      **July 1.** The New York Philharmonic performed the inaugural show at Bethel Woods Center for the Arts.<sup>186</sup>

- 2008**      **June 2.** The Museum at Bethel Woods opened to the public.<sup>187</sup>
- 2009**      The Museum at Bethel Woods inquired about landscape preservation studies for the historic festival site.
- 2011**      Bethel Woods Center for the Arts established itself as a 501(c)(3) educational charity, independent of the Gerry Foundation.
- 2013**      The Museum at Bethel Woods carried out a selection process, and commissioned Heritage Landscapes LLC to create the Woodstock Historic Festival Site Cultural Landscape Report.
- 2014**      **August 15.** The Museum at Bethel Woods celebrated the 45th anniversary with “Back to the Field,” a showing of the 1970 documentary, *Woodstock: The Director’s Cut*, on the historic field.

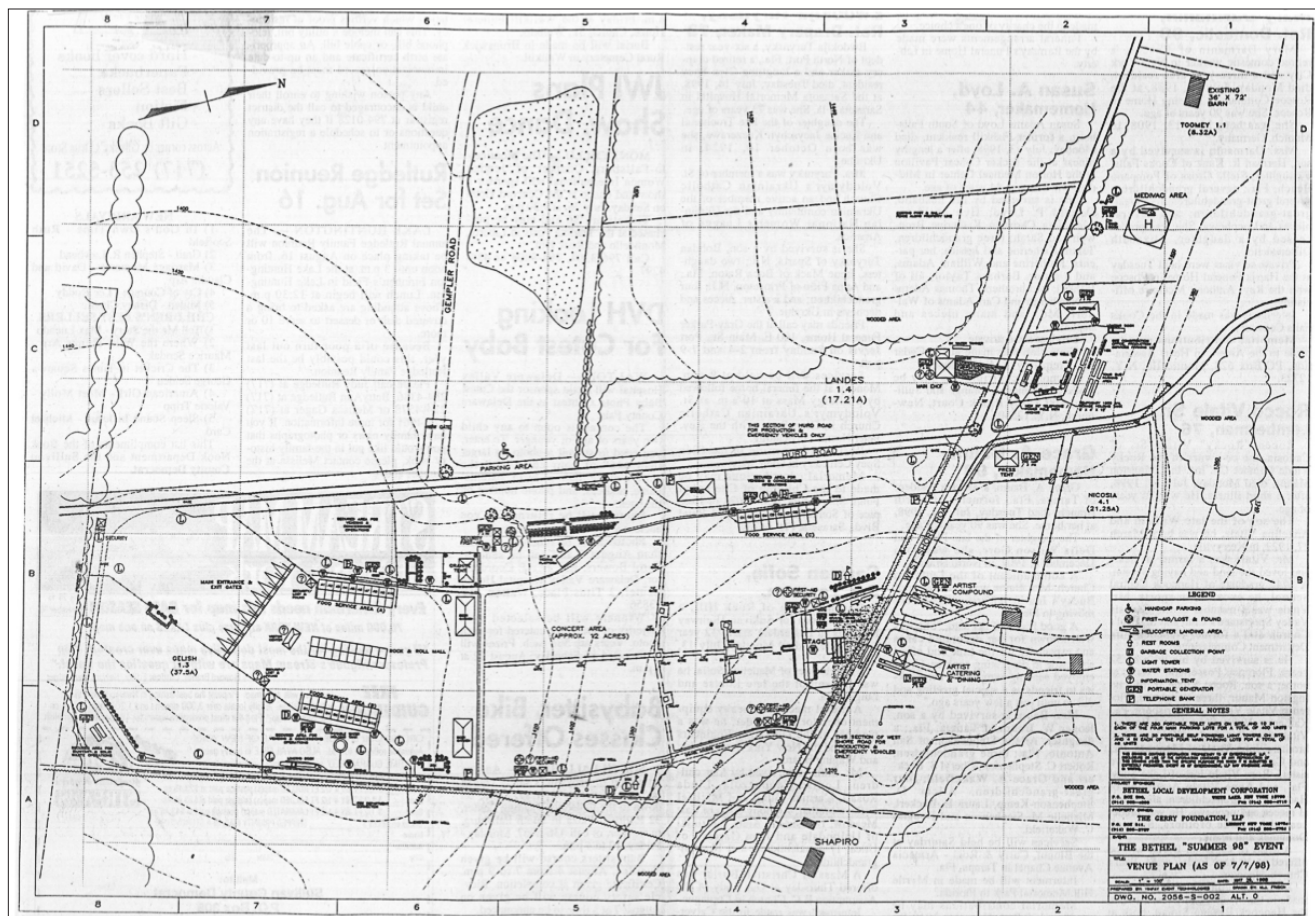


**Figure 1.44.** A period newspaper pictures the crowd at the 30th anniversary “Day in the Garden” event on the main field of the Woodstock festival site in 1999. The field supports a large crowd in a pleasant and efficient way. Similar to 1969, the sloping topography allows all to see the stage. *Times Herald-Record*, Bethel Woods Collection.

### NEW OWNERSHIP AND PLANS FOR THE FUTURE WOODSTOCK FESTIVAL GROUNDS

At the turn of the 20th century, new ownership produced the first organized events on the site since the 1969 festival. The Gerry Foundation planned and executed “A Day in the Garden” for August 14–16, 1998.<sup>188</sup> One year later, a concert at the site celebrated the 30th anniversary of the festival with several performers from 1969.<sup>189</sup> The event brought 12,000 to the field to enjoy music in the historic environment<sup>190</sup> (figure 1.44). During these events, the layout of LCA 1 remained remarkably similar to the 1969 festival, with the same locations for the stage and support facilities for artists (figure 1.45). Minimal grading occurred along the west and southern boundaries of the main field slightly changing the topography of LCA 1.

New ideas and plans for the festival site surfaced in the 21st century. The Gerry Foundation announced its plans to build a performing arts center at the Woodstock Music and Art Fair site in Bethel, New York.<sup>191</sup> An outdoor pavilion continued the legacy of music performances on the property, but the careful positioning of it adjacent to the main field did not disturb the historic landscape. In 2006, the New York Philharmonic performed the opening show at Bethel Woods Center for the Arts.<sup>192</sup> With interior fit-out and exhibitions completed, The Museum at Bethel Woods opened nearly two years later on June 2, 2008.<sup>193</sup> This construction of the arts center altered the landscape at the top of the hill of LCA 1, but the main field remained intact. Pedestrian walks and circulation surrounded the museum and outdoor pavilion. Parking for the



venue lay to the west of Hurd Road, not located within the historic festival grounds. Grading for construction of a new stage and structures changed the topography, and new tree and shrub plantings surrounded the buildings. New drives around the main field along the east and west edges provided circulation and access (figure 1.46).

**Figure 1.45.** The Woodstock Festival 30th anniversary celebration illustrated map shows the planned layout for the event. Grading for food and stage areas slightly changes the topography of the main field. The stage and performers' support area remain in the 1969 locations. Bethel Woods Center for the Arts.



**Figure 1.46.** This 2012 Google Earth aerial shows the new construction of Bethel Woods Center for the Arts. The Pavilion and Museum sit at the top of LCA 1, while parking for the venue lies to the west of Hurd Road, not included within the festival site boundaries. Circulation has been added around the buildings, the main field, and to the north of West Shore Road. The new buildings do not impact the main field. Google Earth.

The most significant changes to the site occurred in the recent time period. The addition of Bethel Woods Center for the Arts altered the landscape around the festival site but continued to promote the message of the event. Large alterations remained outside the festival boundaries and allowed the main field to remain intact.

## 1969 PERIOD PLAN CHARACTER-DEFINING FEATURES

The 1969 period plans of the Woodstock festival grounds visually depict and interpret the physical landscape of the site during the event. Three plans cover the site: *Plan 2: 1969 Woodstock Festival Landscape Overall*, *Plan 3: 1969 Woodstock Festival Landscape with LCA 1*, and *Plan 4: 1969 Woodstock Festival Landscape with LCA 2 & LCA 3*. Road names coined by Tom Jablonka are used on the period plans and in the discussion. Items shown on the plans in parentheses are found on the Tom Jablonka plans, but to date, no photographic evidence has been found. The following explication focuses on each LCA individually, allowing for a full understanding of the landscape during the festival. Landscape character-defining features (CDFs) organize the framework of the 1969 plan narrative.

Landscape character areas (LCAs) allow for clear and succinct discussions of the festival site. Land uses during the festival establish distinct spaces, as natural, and man-made boundaries define the edges. Character-defining features (CDFs) further organize the discussion regarding specific elements of the land by dividing them into groups listed below:

- ❖ Land Uses, Land Patterns, and Spatial Organization
- ❖ Views and Visual Relationships
- ❖ Topography and Drainage
- ❖ Vegetation
- ❖ Circulation
- ❖ Water Features
- ❖ Landscape Structures and Buildings
- ❖ Furnishings and Objects

## WOODSTOCK FESTIVAL GROUNDS SETTING 1969

The Woodstock Festival Grounds lie within a rural, agrarian setting in Sullivan County, New York. Several small hamlets and villages dot the area near the festival site. Located among large cities and population centers, several circulation routes lead into the rural area. Many festival patrons travel along New York State Road 17B, which extends through the Town of Bethel, connecting Monticello, New York, and Pennsylvania. Closer to the

site, smaller unpaved roads, Hurd Road and West Shore Road, provide direct access and act as main circulation routes during the festival. Working farms, pasture fields, and meadows abut the grounds and allow for expansion of camping and other festival activities during the four-day event. These peripheral camping areas are shown as purple-shaded areas on *Plan 2: 1969 Woodstock Festival Landscape Overall*. This visual provides context of the extensive expansion of the festival beyond agreed-upon lands. Generations of agricultural practices shape the setting landscape, with stone walls, tree lines, and farm roads distinguishing spatial organization.

## **LCA 1 MAIN FIELD, 1969**

### ***LCA 1 Land Use, Land Pattern and Spatial Organization***

The agricultural land use prevalent in the region determines much of the spatial organization of LCA 1, as well as preparations for the festival. Hurd Road serves as the west boundary of LCA 1, dividing it from LCA 2. While distinguishing the most western edge, the dirt road allows pedestrian traffic to easily flow between the two areas. West Shore Road, extending east-west, splits the LCA into north, performers' pavilion area, and south, patrons' space. To the north, Filippini Pond and woodlands create the most northern edge of LCA 1 activity. The east boundary is less prominent, only divided by a chain link fence during the event. Similar to the north boundary, woodlands line the southern edge of the LCA. The sloping hill of the main field differentiates it from the other areas of LCA 1. Visually represented on *Plan 3: 1969 Woodstock Festival Landscape with LCA 1*, the stage at the north edge of the field along West Shore Road and Food for Love concessions tents at the top of the hill create softer boundaries within the field. The natural amphitheater offers an ideal setting for a large number of concert-goers. The crowd engaged in many activities on the main field, in addition to listening to music, dancing, resting, and consuming food and intoxicants. For example, Ken Westerfield helped popularize the alternative sport of Frisbee by throwing discs with his friends over the crowds.<sup>194</sup> Located near Food for Love Concessions, post-rain mud slides entertained visitors at the southern edge of the main field. Chain link fences also enclose much of the main field running along the southern boundary, West Shore Road, and around the performers' area. Fencing delineates and encloses a large helicopter pad at the northeast corner of West Shore Road and Hurd Road.

### ***LCA 1 Views and Visual Relationships***

Visual relationships and views extend far beyond the limits of LCA 1, illustrating the open character of the landscape and the free movement

throughout the area. LCA 1 experiences a strong cohesive visual space within the unit area. Open landscape allows views and sightlines to extend to nearly every corner of the LCA, as well as sightlines directly to the stage from virtually any location on the main field. Looking north from the main field, Filippini Pond is the most prominent view within the LCA. Other views and sightlines reach to LCA 2 and unofficial campgrounds located on facing hillsides. The same open connectivity of LCA 1 and LCA 2 that allows unobstructed movement of people and festival traffic also creates open and clear views. The Information Tree at the corner of Hurd and West Shore Roads stands as the tallest element on the landscape, producing views of it from nearly anywhere in LCA 1. Views of the campground to the northeast of LCA 1 extend the reach of the area and provide context of the festival site surroundings.

### ***LCA 1 Topography and Drainage***

Overall, LCA 1 slopes north toward Filippini Pond. The slope, visible through topography lines on *Plan 3: 1969 Woodstock Festival Landscape with LCA 1*, creates a natural bowl shape to the field, perfect for viewing the stage and performances. Food for Love concession stands sit at the top of the hill as the ground begins to flatten. Beyond the food tents, a relatively level area lies near the southern boundary of the LCA. The performers' pavilion area continues a similar northward slope in the direction of the pond but is not as steep as the main field. Rock outcroppings break the surface of the ground near the top of the hill. Thin soil and grade changes expose bedrock and large boulders. Grading occurs around the stage, offering level ground for construction and performances.

### ***LCA 1 Vegetation***

Alfalfa covers the majority of LCA 1, including all three areas of the main field, performers' pavilion, and top of the hill. A few individual trees stand scattered throughout the area. Three black cherry (*Prunus serotina*) trees grow from a rock outcropping at the top of the hill, near the west boundaries. Others stand along the east boundary near the top of the hill and to the north of West Shore Road. Two areas of woodlands fill both the northern and southern edge of the LCA.

Of the trees known to be on the site in LCA 1 at the time of the festival, 18 continue to stand in 2014. Eight evergreens and 10 deciduous trees constitute the sizable trees of the landscape in 1969. The following lists the species and amounts of each type of tree, organized by type, amount of each species, and alphabetical order:

### Deciduous Trees

- ❖ 5 red maple (*Acer rubrum*)
- ❖ 4 black cherry (*Prunus serotina*)
- ❖ 1 green ash (*Fraxinus pennsylvanica*)

### Evergreen Trees

- ❖ 8 eastern white pine (*Pinus strobus*)

### *LCA 1 Circulation*

Much of the festival and pedestrian traffic travel throughout the site, regardless of designated circulation paths, but two defined roads extend through LCA 1. Hurd Road, running north-south, and West Shore Road, stretching east-west, provide the main points of access to the festival site and allow vehicles to maneuver the grounds during the event. The larger dirt roads also play a role in site and landscape organization. To the north of West Shore Road, within the performers' pavilion area, a small gravel drive turns east from Hurd Road offering vehicle access to the support area. At the far southern edge of the area, DeeDee Street and Campbell Road connect the main field with Hurd Road.

### *LCA 1 Water Features*

Filippini Pond is the only natural, and largest, water feature within LCA 1 and the official festival grounds. Vegetation and woodlands line the shores of the body of water. A small creek flows from the southeast, draining into Filippini Pond at the most southern tip. Tall water storage tanks stand at the top of the main field hill near Food for Love concessions. They supply water to the concessions and water spigots located throughout the LCA.

### *LCA 1 Landscape Structures and Buildings*

Numerous landscape structures stand throughout LCA 1, supporting the festival and crowd during the event. Built solely for the festival, these elements were not meant to be lasting landscape features, and none survive long after the event. *Plan 3: 1969 Woodstock Festival Landscape with LCA 1* illustrates the structures throughout the LCA. The elevated, 80-foot-wide stage occupies the northern edge of the main

**Figure 1.47.** Food for Love concession tents stand at the top of the main field in LCA 1. This photograph illustrates the three different sizes and roof types of the tents. Typical portable toilets stand in the foreground of the image. Dale Saltzman, Bethel Woods Reference Collection.



field, along West Shore Road. Spanning the road, a foot bridge connects the stage area and the performers' pavilion, allowing musicians and festival workers to travel between the two areas without fighting the dense crowd. An area for the musicians and festival workers, including the performers' pavilion and other support tents, is located to the north of West Shore Road. At the opposite end of the LCA, Food for Love concession tents stand at the top of the hill of the main field. Wood pole structures, enclosed by canvas or canvas-like coverings and colorful Indian mirror-cloth panels, create the structures for concessions and the performers pavilion. These structures vary in size, with rough dimensions of 15' x 15', 25' x 25', and 35' x 35'. Flat, pyramidal, and tall tent structures provide cover for the concession stands (figure 1.47). Other tents and trailers provide support along the southern fence boundary, south of Food for Love concessions.



**Figure 1.48.** Tall poles, appearing to be cut trees, hold decorative banners throughout the festival site. Here they delineate the northern edge of the main field and West Shore Road. Dale Saltzman, Bethel Woods Reference Collection.

### *LCA 1 Furnishings and Objects*

Festival and crowd control preparations constitute the majority of landscape objects in LCA 1. Tall, wooden fencing lines the south side of the stage, creating a buffer zone between the stage, performers, festival workers, and the very dense crowd. Chain link fencing installed throughout LCA 1 attempts at further crowd control. The fence lines the east,



**Figure 1.49.** These images from a sketchbook of designs for festival art installations reveal the psychedelic designs for banners found throughout the festival site. Dale Saltzman, Bethel Woods Reference Collection.

south, north, and a portion of the west edges of the main field. Fencing also encloses the stage and performers' pavilion area. Located outside the stage fencing on the main field, metal scaffolding towers provide additional space for sound and other equipment. A stacked-stone wall, present before the festival, runs along the eastern boundary for approximately 250 feet. In addition to the fences, decorative flags and banners hung from tall poles, delineating boundaries and organized festival grounds, such as along the northern edge of the main field and West Shore Road (figure 1.48). Standing above the crowd throughout the festival site, psychedelic images created interest and art throughout the area (figure 1.49). Portable toilets and trash receptacles are scattered throughout the LCA to help with sanitation needs. Most portable toilets for LCA 1 stand at the southeast corner of Hurd Road and West Shore Road. Tall poles supporting lights and electrical lines also exist throughout LCA 1.

## **LCA 2 BINDY BAZAAR, 1969**

### ***LCA 2 Land Use, Land Pattern and Spatial Organization***

Land patterns and spatial organization differ from other festival site areas, with much of the area under woodland cover as opposed to open agricultural fields. LCA 2 lies to the west of LCA 1. Hurd Road acts as the east boundary, while West Shore Road bisects the area, similar to LCA 1. A pre-existing stone wall creates the south boundary, and the north is less defined. Vegetation organizes the LCA into distinct areas, including open turf areas and woodland interior. Stone walls and chain link fence erected for the festival also create definition. These various areas offer entertainment and an economic center for the festival. Many activities provide patrons with more possibilities, and the bazaar allows trading, bartering, and selling. The Bindy Bazaar occupies the woodland area containing paths and routes between LCA 1 and LCA 3. The Art Fair, which displays arts and crafts, fills the northwest corner of the Bindy Bazaar woods and spills out into the open pasture area abutting LCA 3. Support and entertainment services, such as Health and Safety Services, the Indian Pavilion, and the Playground, utilize the open turf area to the east and north of the Bindy Bazaar woods, shown on *Plan 4: 1969 Woodstock Festival Landscape with LCA 2 & LCA 3*. Support offices, press, parking, and a second helicopter pad landing zone occupy the area north of West Shore Road.

### ***LCA 2 Views and Visual Relationships***

Similar to LCA 1, LCA 2 Bindy Bazaar experiences both cohesive visual spaces within the area and views that extend beyond its boundaries. The Bindy Bazaar woods offer a visual space among the vegetation as sightlines

stretch along trails and between trees. The open turf areas to the east and north of the woods also exhibit a cohesive visual space. Along Hurd Road and the immediate surroundings, LCA 1 and LCA 2 views and visual spaces meld together. The open area does not create distinct visual barriers between the two, allowing views of the stage, surrounding campgrounds, and beyond.

### ***LCA 2 Topography and Drainage***

The topography of LCA 2 is much more level than LCA 1. A high point exists near the center of the area, north of the Bindy Bazaar woods. Similar to LCA 1, thin soil causes rock outcroppings in the woods and the playground area north of the woods. Large boulders exist throughout the woods, providing places for patrons to sit and relax. The Bindy Bazaar woods drain into a wetlands low point to the south.

### ***LCA 2 Vegetation***

LCA 2 exhibits diverse vegetation between the open areas, individual trees, and woodlands. Agricultural fields cover the open areas to the east and north of the woods. Deciduous trees comprise the majority of trees within the Bindy Bazaar woods and stand-alone trees, with a few scattered evergreens.

The Information Tree, a red maple (*Acer rubrum*), stands at the corner of Hurd and West Shore Roads. Visible from most areas of the festival site, the tall feature becomes a well-known landmark for patrons and a symbol of the event. Patrons use the area to find friends and distribute information to the masses.

Sixty-three deciduous trees, six evergreens, and five flowering trees survive from the 1969 festival to the present. Below describes the species and quantity of each tree type found within LCA 2:

#### **Deciduous Trees**

- ❖ 21 black cherry (*Prunus serotina*)
- ❖ 16 sugar maple (*Acer saccharum*)
- ❖ 11 green ash (*Fraxinus pennsylvanica*)
- ❖ 6 red maple (*Acer rubrum*)
- ❖ 3 black locust (*Robinia pseudoacacia*)
- ❖ 3 yellow birch (*Betula lenta*)
- ❖ 2 red oak (*Quercus rubra*)
- ❖ 1 paper birch (*Betula papyrifera*)

#### **Evergreen Trees**

- ❖ 4 Canadian hemlock (*Tsuga canadensis*)

- ❖ 1 eastern white pine (*Pinus strobus*)
- ❖ 1 scotts pine (*Pinus sylvestris*)

### Flowering Trees

- ❖ 5 apple (*Malus species*)

### LCA 2 Circulation

Various forms of circulation paths and roads exist throughout LCA 2. Like in LCA 1, Hurd Road and West Shore Road provide access to the festival site and offer defined roads for patrons and vehicles to utilize during the festival. Tischa's Trace, a small dirt drive, leads south from West Shore Road into LCA 2 near the western boundary. The main gate leads from LCA 3 the camping area into LCA 2 and 1 at the west edge of the Bindy Bazaar woods. Constructed trails through the woods connect LCA 1 and LCA 2 and offer vendors space to construct booths. *Plan 4: 1969 Woodstock Festival Landscape with LCA 2 and LCA 3* shows four openings in the stone wall running north-south through the woods, which provide safe and easy travel through the woods. These openings correspond to entrances leading into the woods.

### LCA 2 Water Features

LCA 2 contains no water features.

### LCA 2 Landscape Structures and Buildings

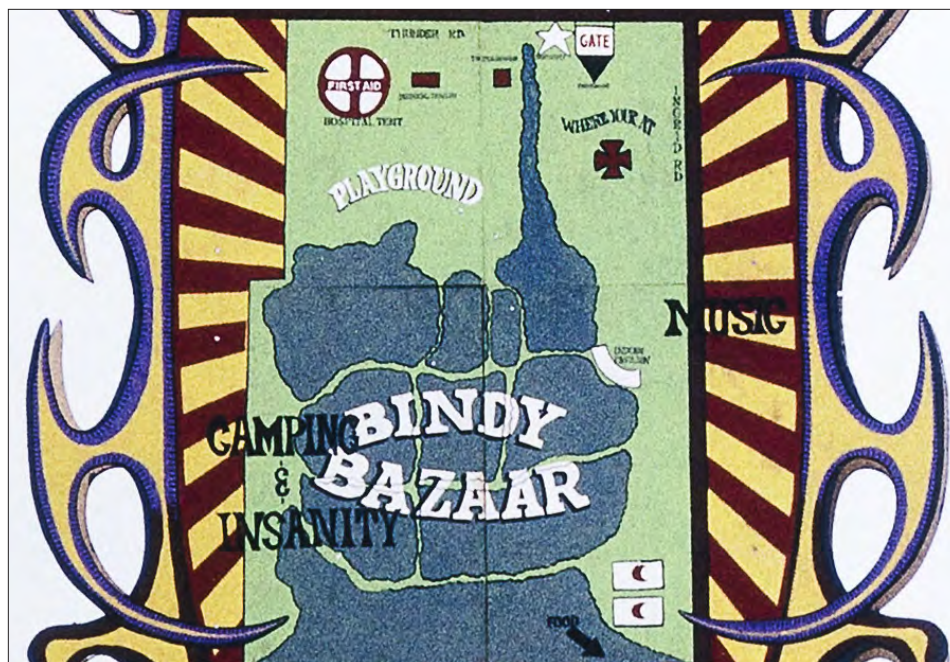
Few structures, including support tents and vendor booths, stand in LCA 2. Support and Health and Safety Services tents occupy the open turf area north of Bindy Bazaar woods. The Indian Pavilion stands in a corner of the open turf area east of the woods. Located throughout the Bindy Bazaar woods, vendors erect booths using their own items and materials from the woodland surrounding. Trees act as posts, and arranged rocks help support the bottom of the structures. Security trailers stand along the southern and northern edges of West Shore Road. Patrons also camp in the open areas of the LCA, scattering vehicles and tents around the fields.

### LCA 2 Furnishings and Objects

Stone walls, fencing, and signs constitute the majority of objects found in LCA 2. Dry-stacked stone walls run throughout the area along both sides of West Shore Road, the southern boundary of the area, and through the east half and northwest corner of the Bindy Bazaar woods. Openings in the stone wall extending through the eastern half of the woods allow Bindy Bazaar trails to pass.



**Figure 1.50.** The Bindy Bazaar sign stands tall over the LCA 2 landscape. As with the Information Tree, the sign is a prominent feature widely visible throughout the festival grounds. Lisa Law, Bethel Woods Collection.



**Figure 1.51.** A detail of the Bindy Bazaar sign illustrates the organization of the woodland, as the graphic guides patrons through the bazaar and beyond by showing the layout of trails through the woods connecting LCA 1 and LCA 3. Lisa Law, Bethel Woods Collection.

South of West Shore Road and north of the Bindy Bazaar woods, a remnant stone foundation stands against a hill near the boundary between LCA 2 and LCA 3. Chain link fence also runs along the southern boundary of the area, the west edge of the woods, and the south side of West Shore Road. The west edge of the Bindy Bazaar woods acts as an art fair, displaying arts and crafts work. Wayfinding signs help guide patrons through the area, as tall light

poles provide light and support for electrical lines in LCA 2. The large Bindy Bazaar sign stands to the southwest of the Information Tree, with a trail map offering guidance for the interior of the woods (figures 1.50 and 1.51). Wood trail signs are tacked to woodland trees. Designed banners and flags hung from tall poles add interest to the planned areas of the festival, including LCA 2. Sanitation objects, like portable toilets and trash receptacles, also stand throughout the area.

### LCA 3 HOG FARM, 1969

#### *LCA 3 Land Use, Land Pattern and Spatial Organization*

Similar to LCA 1, agricultural fields and practices define LCA 3 once again. Prior to and after the festival, the area provides pasture for dairy cows and possibly other agricultural animals. The wide field provides open space for the Hog Farm and patron campgrounds. LCA 3 Hog Farm lies at the western end of the official Woodstock site, shown on *Plan 2: 1969 Woodstock Festival Landscape Overall*. LCA 2 forms the east border, and farm fields stretch farther to the west. A tree line and stone wall extending from Bindy Bazaar forms the majority of the southern boundary, while the north is less defined. Farm activities and vegetation define the area, while pre-existing dry-laid stone walls, fences, and trees organize the space. Open agricultural fields cover the LCA, with only a few trees scattered throughout the area. A prominent tree line stretching from the southern boundary creates a slightly removed and secluded area for the Hog Farm to establish their camp with medical services, kitchens, and free-food tents.

The Free Stage is located to the west of the Hog Farm camp. Evident on Tom Jablonka plans, but not yet verified in photographs, a puppet theater stands next to the western tree line of LCA 3, north of the Free Stage. Stone walls also create definition near West Shore Road, separating LCA 2 and LCA 3. Unpaved circulation routes direct vehicular traffic into the center and edges of the LCA.

### ***LCA 3 Views and Visual Relationships***

LCA 3 experiences a large cohesive visual space within the boundaries of LCA 3 but has fewer views of other LCAs and surrounding campgrounds. These factors create a feeling of a more self-contained area. The cohesive visual area allows sightlines to extend across the field. A limited view of LCA 2 exists south of West Shore Road in the northeast corner of LCA 3. Due to tree lines and woodlands, most views to surrounding fields are marginal.

### ***LCA 3 Topography and Drainage***

The topography of LCA 3 is the most level of the festival site. From a high point in the center of the area, the ground slopes very slightly to the northeast and southwest. A small stream, originating near the center, flows toward the west woodlands and drains the western half of the LCA.

### ***LCA 3 Vegetation***

Open pastoral fields cover the majority of LCA 3. Prior to the festival, ground vegetation is mown, making it difficult to identify. A tree line extends north from the southern border of the area and contains a venerable apple (*Malus* species) tree at the northern tip of the line. Few individual trees stand throughout LCA 3. Most are deciduous, offering shade in the expansive field.

A total of twenty trees stand in LCA 3, with sixteen deciduous trees, four flowering trees, and no evergreens. The list below includes trees from 1969 remaining in 2014:

#### **Deciduous Trees**

- ❖ 7 green ash (*Fraxinus pennsylvanica*)
- ❖ 4 black cherry (*Prunus serotina*)
- ❖ 3 red maple (*Acer rubrum*)
- ❖ 1 black locust (*Robinia pseudoacacia*)
- ❖ 1 sugar maple (*Acer saccharum*)

#### **Flowering Trees**

- ❖ 4 apple (*Malus pumila* cultovars)



**Figure 1.52.** This image shows a typical lamp post and light standing in LCA 3 near the Hog Farm Free Kitchen. These posts provide light and support for electrical lines throughout the Woodstock Music and Art Fair grounds. Lisa Law, Bethel Woods Collection.

in LCA 1 and LCA 2. Pedestrian traffic flows everywhere in the area. A path extends through the north-reaching tree line to the east of the Hog Farm.

### ***LCA 3 Water Features***

Few water features exist within LCA 3. A small stream originating near the center flows to the southwest, into the west woodlands. Festival organizers install water lines and spigots throughout the area, supplying patrons with water.

### ***LCA 3 Landscape Structures and Buildings***

Structures found in LCA 3 relate to secondary festival events, camping, and the support of festival patrons. Near the treeline at the west edge of the LCA, the Free Stage provided a secondary concert venue for smaller acts. A corral of buses and other tents formed the backdrop to this smaller wooden platform within a shallow topographic hollow. Tents constitute nearly all structures, yet serve a variety of purposes. Illustrated on *Plan 4: 1969 Woodstock Festival Landscape with LCA 2 & LCA 3*, the Hog Farm erects tents, wooden

structures, and geodesic domes near the southern border, along the tree line in the center of the LCA. A relatively large square tent and wooden booths with canvas or canvas-like coverings form the Hog Farm's Free Kitchen and stand in the center of the area. The commune also erects a tent for their own kitchen, serving their personal cooking needs. The Hog Farm's Medical Tent occupies a tepee near the southern tree line. Other tents house activities such as Movement City. Most tents are scattered throughout the space, with organization apparently determined on



**Figure 1.53.** Colorful, artistic banners hang from tall poles marking the organized festival site, including official campgrounds, as shown in this image. Dale Saltzman, Bethel Woods Reference Collection.

an individual basis. The tents of patrons dot the landscape, as LCA 3 is one of the official festival campgrounds.

### ***LCA 3 Furnishings and Objects***

LCA 3 contains stone walls and various festival sanitation objects. Dry-stacked stone walls line portions of the southern and eastern boundaries, while a secondary wall extends perpendicularly from the east boundary across the northern and southern portion of the LCA. Tall poles support lights that illuminate the area and hold electrical lines above the crowd (figure 1.52). A welcome sign stands within the tree line near the Hog Farm, and toilets and trash receptacles offer sanitation assistance throughout the area. Designed flags and banners hang from poles and cut trees throughout the LCA and the officially organized festival grounds (figure 1.53).

## **FURTHER RESEARCH TOPICS**

Topics for future research related to the cultural landscape of the 1969 Woodstock festival include activities beyond the concert area, locational details of site infrastructure, and field investigations to locate the main stage and features in the Bindy Bazaar woodland. Areas outside of the LCA 1 Main Field are less documented overall. Information about camping areas and related festival activities in the woods west of the fields of LCA 3 Hog Farm remains less well understood than other areas. Other enigmatic festival activities include a possible carnival zone with a Ferris wheel, the Indian Pavilion, the main gate leading from the Hog Farm to the Bindy Bazaar, the children's playground, the puppet theater, the arts and crafts fair, the area of wooden play structures, and Movement City.

Comprehensive understanding of the precise locations, materials, and details of all festival infrastructure is also a topic of future research. The shifting points of breakage in the security perimeter are difficult to identify. Additional knowledge may be gleaned from a review of all photographs and videos covering all parts of the festival grounds and divided into AM and PM sequences for each day of the festival. The lack of comprehensive photographic coverage for the duration of the event hinders this effort. Similarly, the precise location and nature of water-related infrastructure, such as water lines, spigots, cleaning systems, pumps, etc., is a topic of future research. Lack of documentation and the improvised provision of water and sanitary infrastructure make this knowledge unresolved to date.

Additional field research would likely reveal information about the main stage and the trails of the Bindy Bazaar. Archaeological investigations could

include a Phase IB—Field Survey and a Phase II—Site Evaluation in the vicinity of the historic stage to determine the location of footings for the main stage and the towers of sound and light. Also, in-depth site study of the Bindy Bazaar woodlands would target the identification of extant historic elements, from rusty wires to stone alignments, and aid in demarcating the location of historic trails.

Greater knowledge about specific events, places, and the stories that accompany memories associated with the festival landscape will continue to arise and elicit questions and answers. Interviews with festival attendees and the spontaneous discovery of historic photographs and live video footage will shed light on the cultural landscape of the 1969 event.

*They displayed a  
certain oneness, a  
unity of purpose, a  
sense of belonging.*

—Mr. Lieber,  
NY Department  
of Health

## CONCLUSION

The 1969 Woodstock Music and Art Fair in Bethel, Sullivan County, New York, is a significant cultural event that continues to influence generations around the world. The peaceful gathering of 400,000 people proved that many could come together as a collective “one,” with patrons supporting each other to weather the event successfully. Reflecting on the event, Mr. Lieber of the State of New York Department of Health reported

For a period of three days this group of young boys and girls had the power and forces to do as they pleased. Fortunately for all concerned they behaved much as we would have wished and not at all as most of us would have predicted. They displayed a certain oneness, a unity of purpose, a sense of belonging.<sup>195</sup>

Many arrived at this rural site completely unprepared, but the festival organizers and local residents pooled resources to address short-term needs. The event became much more than a music festival, shaping a counterculture success story, and promoting peace, love, and brotherhood. Two dramatic decades culminated in this huge, peaceful gathering. Rage and violence were temporarily quelled. The Civil Rights Movement succeeded with powerful legislation for American minorities. The Vietnam war de-escalated shortly after the festival. The Establishment held, while the forces of the youth counterculture demanded recognition, proving at Woodstock that peace could triumph over violence. Woodstock changed the future of the United States, pointing the country in a new direction.

The landscape of the farm and surrounding rural area set a pervasive “back to the land” theme for the Woodstock Music and Art Fair. Although other groups began the movement, Woodstock continued the spread of the notion and bolstered the lifestyle. When combined with the presence of the Hog Farm commune and compassionate helpful neighbors, the agrarian environment provided the relaxed, natural, and peaceful setting Woodstock Ventures sought to promote from the outset. A chance series of occurrences led to this Yasgur Farm venue, while the open countryside afforded thousands of festival patrons, who lived predominantly in urban areas, space within beautiful, productive landscape scenery. An urban setting, like that of Wallkill, New York, could have created a very different event, possibly forcing a premature end to the event due to the large numbers of people. Other urban festivals experienced outbursts of violence. Unlike its contemporary counterparts, the serene, rural setting of Bethel, New York, kept the crowd calm and tranquil allowing the peaceful completion of the festival. The natural bowl-shape of the main field supported the dense crowd comfortably, and the Bindy Bazaar and Hog Farm encampment added to the experience by creating a true community feel. Far-flung campgrounds afforded enough space for all patrons and caused the physical reach of the festival to extend beyond Max Yasgur’s farm.

*...the serene, rural setting of Bethel, New York, kept the crowd calm and tranquil allowing the peaceful completion of the festival.*

Careful study of the historic documents and the landscape today reveals that many aspects of landscape character and features are intact. The remaining features are not interpretable to the untrained eye but offer an opportunity for proper interpretation and explanation of the landscape. Additions of the Bethel Woods Center for the Arts campus promote the Woodstock legacy and keep the memories alive. They add to the experience of the area by allowing visitors to learn the history and participate in a concert on the grounds of one of the most important musical events in history.

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173. "Woodstock Timeline."

174. "Woodstock Timeline."

175. "Woodstock Timeline."

176. The monument shown in figure 1.39 is the original version that was altered after installation. Today, two additional cast iron plaques list the festival performers to the right and left of the Woodstock bird.

177. "Woodstock Timeline."

178. "Woodstock Timeline."

179. "Woodstock Timeline."

180. "Woodstock Timeline."

181. "Woodstock Timeline."

182. "Woodstock Timeline."

183. "Woodstock Timeline."

184. "Woodstock Timeline."

185. "Woodstock Timeline."

186. "Woodstock Timeline."

187. "Woodstock Timeline."

188. Jay Lusitg, "Wild Woodstock's 29th anniversary: Never trust a music festival under 30," *The Sunday Star-Ledger*, 16 August, 1998, 10.

189. "Woodstock Timeline."

190. Tacuma Roebach, "Locals smiling after 'Garden'," *Times Herald-Record*, 17 August 1999.

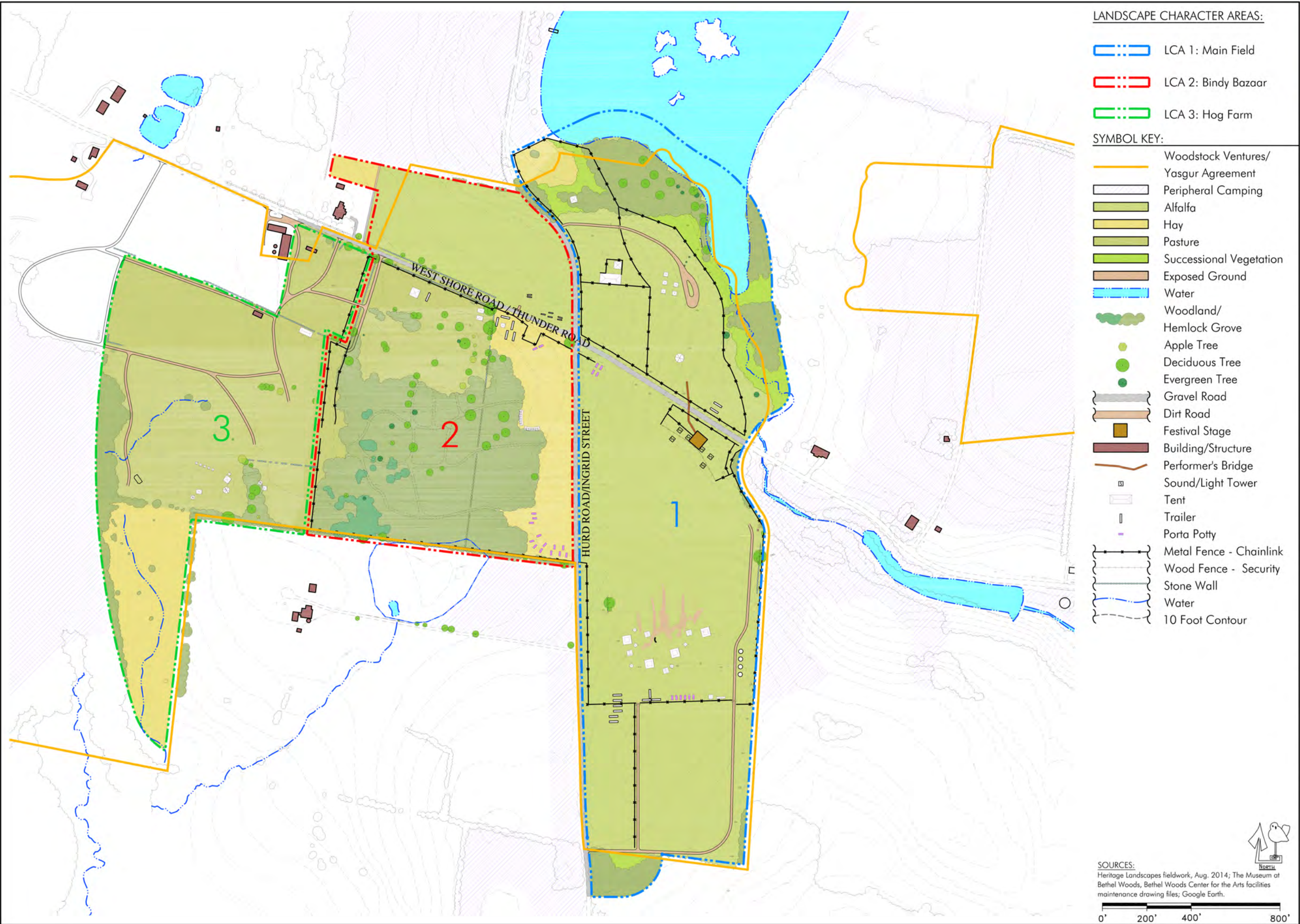
191. "Woodstock Timeline."

192. "Woodstock Timeline."

193. "Woodstock Timeline."

194. Audra Gonsalves, "Part 1—Ken Westerfield's Pioneering Contributions To Frisbee Sports," Ira's Abs, accessed 7 November 2014, <http://www.irasabs.com/?p=14025>.

195. Mr. Lieber, "State of New York Department of Health Memorandum," 8 September 1969, in Bethel Woods Collection.



# Woodstock Festival Site Cultural Landscape Report Bethel, New York

*Client:*  
The Museum at Bethel Woods, Bethel Woods Center for the Arts

*Landscape Architect:*  
HERITAGE LANDSCAPES LLC  
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Charlotte VT 802.425.4330  
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*Drawing Title:*  
1969 Woodstock Festival Landscape Overall  
*Date:*  
November 2014

*Drawing Number:*  
2



# LANDSCAPE CHARACTER AREAS:

- LCA 1: Main Field
- LCA 2: Bindy Bazaar
- LCA 3: Hog Farm

## SYMBOL KEY:

- Woodstock Ventures/ Yasgur Agreement
- Peripheral Camping
- Alfalfa
- Hay
- Pasture
- Successional Vegetation
- Exposed Ground
- Water
- Woodland/ Hemlock Grove
- Apple Tree
- Deciduous Tree
- Evergreen Tree
- Gravel Road
- Dirt Road
- Festival Stage
- Building/Structure
- Performer's Bridge
- Sound/Light Tower
- Tent
- Trailer
- Porta Potty
- Metal Fence - Chainlink
- Wood Fence - Security
- Stone Wall
- Water
- 10 Foot Contour



**SOURCES:**  
Heritage Landscapes fieldwork, Aug. 2014; The Museum at Bethel Woods, Bethel Woods Center for the Arts facilities maintenance drawing files; historicoerials.com.



# Woodstock Festival Site Cultural Landscape Report Bethel, New York

Client:

The Museum at Bethel Woods, Bethel Woods Center for the Arts

Landscape Architect:

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Drawing Title:

1969 Woodstock Festival Landscape with LCA 1

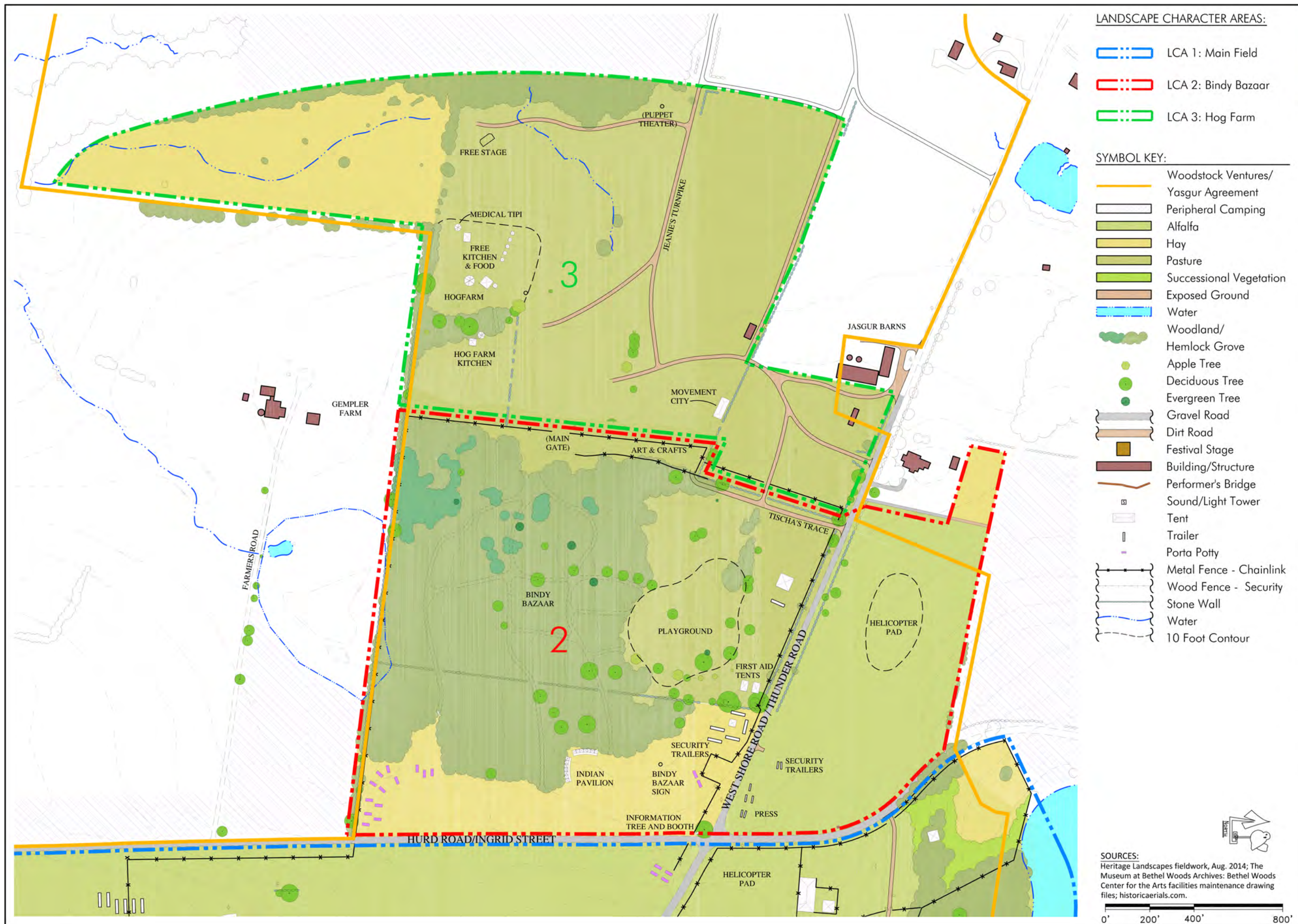
Date:

November 2014

Drawing Number:

3





# Woodstock Festival Site Cultural Landscape Report Bethel, New York

Client:

The Museum at Bethel Woods, Bethel Woods Center for the Arts

Landscape Architect:

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Drawing Title:

1969 Woodstock Festival Landscape with LCA 2 & LCA 3

Date:

November 2014

Drawing Number:

4





# Woodstock Festival Site Cultural Landscape Report Bethel, New York

Client:

The Museum at Bethel  
Woods, Bethel Woods  
Center for the Arts

Landscape Architect:

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Preservation Landscape Architects & Planners  
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Drawing Title:

1965 Aerial  
Photograph with  
LCA Boundaries

Date:

November 2014

Drawing Number:

5



## LANDSCAPE CHARACTER AREAS:

-  LCA 1: Main Field
-  LCA 2: Bindy Bazaar
-  LCA 3: Hog Farm
-  Original Festival Boundary

SOURCES:  
historicaerials.com.







SOURCES:  
Bethel Woods Museum Archive, Woodstock Music  
and Art Fair Plans by Tom Jablonka,  
BW20140602\_0004.jpg.



# Woodstock Festival Site Cultural Landscape Report Bethel, New York

Client:

The Museum at Bethel  
Woods, Bethel Woods  
Center for the Arts

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Drawing Title:

1969 Woodstock  
Music and Art  
Fair Plan

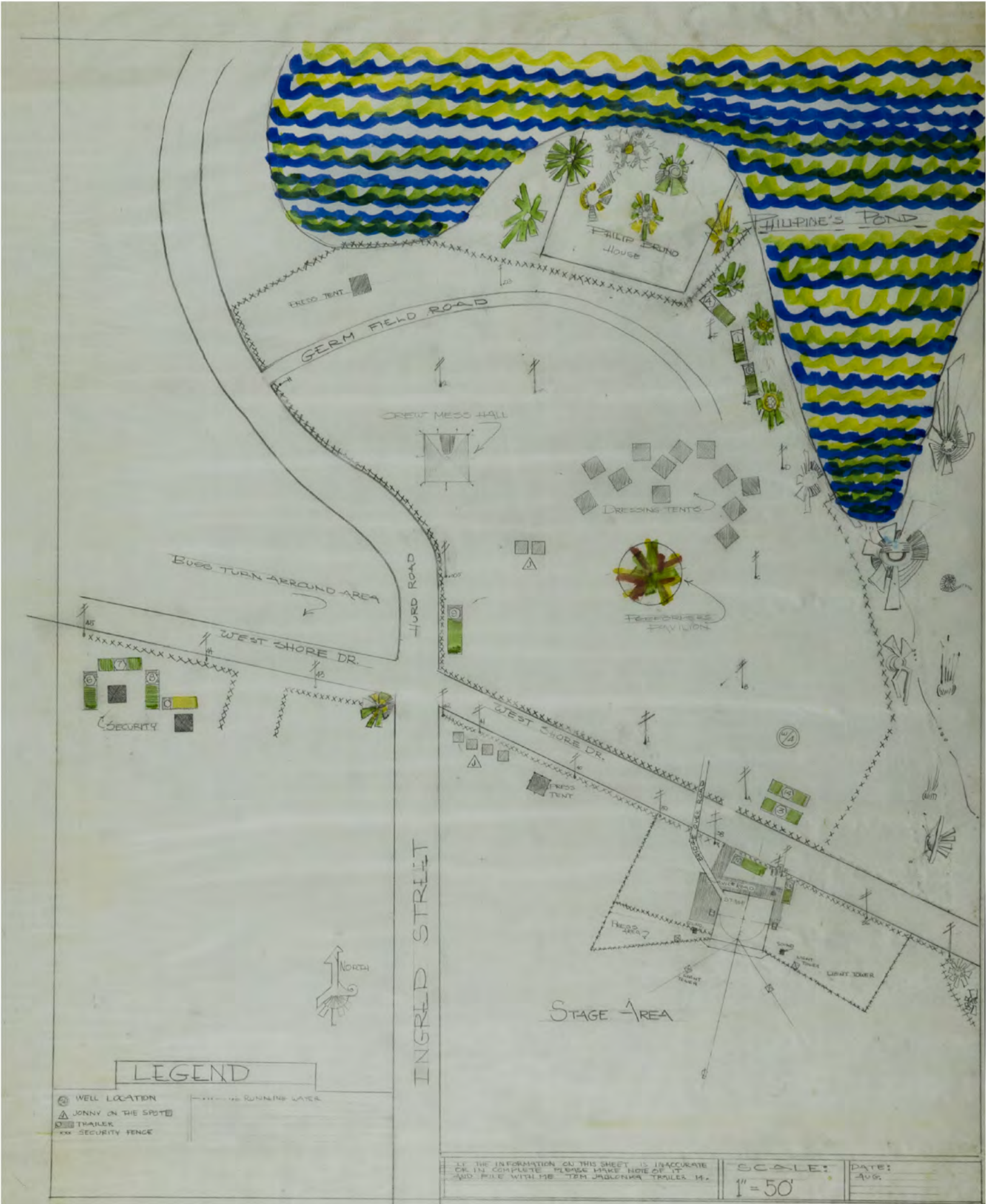
Date:

November 2014

Drawing Number:

6





SOURCES:  
Bethel Woods Museum Archive, Woodstock Music  
and Art Fair Plans by Tom Jablonka,  
BW20140519\_0010.jpg



# Woodstock Festival Site Cultural Landscape Report Bethel, New York

Client:  
The Museum at Bethel  
Woods, Bethel Woods  
Center for the Arts

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Drawing Title:  
1969 Woodstock  
Music and Art  
Fair Stage Plan  
Date:  
November 2014

Drawing Number:  
7





*Client:*  
The Museum at Bethel Woods, Bethel Woods Center for the Arts

*Landscape Architect:*  
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*Drawing Title:*  
1969 Woodstock  
Music and Art  
Bindy Bazaar Plan

Date:  
November 2014

Drawing Number:

8

**SOURCES:**  
Bethel Woods Museum Archive, Woodstock Music  
and Art Fair Plans by Tom Jablonka,  
BW20140519\_0002.jpg.





SOURCES:  
Bethel Woods Museum Archives, Aerial photos by  
Gerry, WF-PP-oblique aerial  
-A-C-Gerry-1969-08\_2009.1.



# Woodstock Festival Site Cultural Landscape Report Bethel, New York

*Client:*

The Museum at Bethel  
Woods, Bethel Woods  
Center for the Arts

*Landscape Architect:*

HERITAGE LANDSCAPES LLC  
Preservation Landscape Architects & Planners  
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*Drawing Title:*

August 1969  
Oblique Aerial

*Date:*

November 2014

*Drawing Number:*

9



## 2. EXISTING CONDITIONS

*This illustrated narrative addresses the current Woodstock festival grounds, focusing on the existing landscape features in 2014.*

This illustrated narrative addresses the current Woodstock festival grounds, focusing on the existing landscape features in 2014. To capture the landscape in detail, the text, plans, and images of this chapter present the character-defining features (CDFs) of the 2014 cultural landscape. Three landscape character areas (LCAs) organize the discussion into manageable and appropriate sections. Historic and current land uses and spatial organization determine LCA boundaries, including LCA 1 Main Field, LCA 2 Bindy Bazaar, and LCA 3 Hog Farm. The illustrative plans referenced in this chapter display the landscape and features associated with the contemporary site of the 1969 Woodstock Music and Art Fair. Those plans include:

- ❖ *Plan 10: 2014 Landscape with LCA<sup>1</sup>*
- ❖ *Plan 11: 2014 Landscape with LCA<sup>2</sup> & LCA<sup>3</sup>*
- ❖ *Plan 12: 2012 Aerial Photograph with festival boundary*

The plans present the festival site cultural landscape, portraying all remaining CDFs as they have evolved through 2014. *Plan 10: 2014 Landscape with LCA 1* illustrates the historic main field and portions of the recently constructed Bethel Woods Center for the Arts. *Plan 11: 2014 Landscape with LCA 2 & LCA 3* shows the Bindy Bazaar and Hog Farm areas, located to the west of LCA 1. *Plan 12: Aerial Photograph* offers a current aerial view of the site.

Existing landscape documentation began with base mapping from survey data provided by the Bethel Woods Center for the Arts maintenance unit, recent aerial photographs, and contemporary photographs. Careful field review and investigation by the project team during the summer of 2014 verified information and recorded additional details which augmented prior mapping. During the fieldwork of summer 2014, team members documented landscape features, focusing on vegetation and circulation elements. The investigation of vegetation assessed the composition of woodlands and individual free-standing trees. Special attention was directed toward trees that were likely sizable trees in 1969. Analysis of tree sizing and growth rates allows for the development of current and period plans, using the existing trunk diameter-at-breast height (dbh), standardized to 1.4 meters above the ground. The specific growth rate for various trees was determined by comparing period photographs to current tree size and Heritage Landscapes' previous experience with other sites in the region, as well as by accounting for site-specific factors like

microclimate, location, and soils. This CLR uses the following growth rates per decade for tree types at the Woodstock site:

- ❖ Deciduous tree growth rate at 3.5 inches per decade
- ❖ Evergreen and broadleaf-evergreen tree growth rate at 3 inches per decade

Based on the above growth rates, deciduous trees 24" or larger and evergreen trees at least 22.5" are considered approximately 8" to 9" trees at the time of the Woodstock festival. These larger and older trees can be considered historic today and appear on the 2014 landscape plans as individual trees with appropriately sized canopies.<sup>1</sup>

Figures with descriptive captions illustrate the narrative, using contemporary photographs and images. Photographs taken during field reconnaissance in August 2014 document the landscape character as it exists today. Discussion of landscape character covers the CDFs for each LCA of the Woodstock festival grounds in regards to their existing material, character, and extent, following the outline below:

- ❖ Land Uses, Landscape Patterns, and Spatial Organization
- ❖ Views and Visual Relationships
- ❖ Topography and Drainage
- ❖ Vegetation
- ❖ Circulation
- ❖ Water Features
- ❖ Landscape Structures and Buildings
- ❖ Furnishings and Objects

**Figure 2.1.** Farmland and open fields surround the official Woodstock festival site. This open meadow with grasses, sedges, and forbs lies off Perry Road and was the western camping area within the official festival boundary. Corn grows in the background. Heritage Landscapes.

## WOODSTOCK FESTIVAL GROUNDS 2014: SETTING

The Woodstock festival grounds contribute to an agricultural and recreational setting within Sullivan County, part of the Catskills Region of New York. The historic site of the August 1969 Woodstock Music and Art Fair is stewarded by the executive, curatorial, maintenance, and security staff and volunteers of The





**Figure 2.2.** East of the festival site, a stacked stone impoundment wall with a concrete weir dam reservoir along West Shore Road. Heritage Landscapes.

Museum at Bethel Woods and Bethel Woods Center for the Arts. The historic site and these artistic and educational venues are typically accessed from New York State Road 17B, which served as an informal, linear parking zone during the original Woodstock festival. NY 17B connects the Pennsylvania state line with Monticello, New York, through several hamlets and villages within the Town of Bethel, the village of White

Lake being located closest to the festival grounds. Centrally located between large population centers, the diverse offerings afforded by the historic site, museum, and performance venues draw crowds from nearby cities like New York, Danbury, Albany, Binghamton, Scranton, and beyond.

**Figure 2.3.** North of the main campground for the festival, Crestwood Mountain Farm (formerly Yasgur Barns) abuts the festival site to the west and borders LCA 3 Hog Farm. The modern stone wall visible in the foreground of the photo connects to historic stone walls along West Shore Road. Heritage Landscapes.



Several small villages and settlements mark the rolling hills that enfold the landscape of the Woodstock site. The rural area supports numerous farms of varying sizes, many of which were active during the 1969 festival. Centuries-old agricultural practices relate to the stone walls and farm roads that shape the territory into distinct fields and woodland areas. Tree lines, woodlands, walls, fences, and roads create a distinct agrarian spatial organization. Open meadows and farm fields dominate the majority of the former festival site, supporting fallow fields, cropland, and dense mixed woodlands that cover large swaths of land (figure 2.1). Historic circulation routes remain in place and provide access to the site. Most roads are

now paved, although numerous gravel and dirt drives exist throughout the region. Detached houses and agricultural structures often exist in the vicinity of water features, including creeks, reservoirs, and ponds, that are present in the area (figures 2.2 and 2.3). This rural setting is important, due to the impact

it had on the 1969 festival and the continuity in landscape character that has prevailed since. A relatively similar and pervasive atmosphere allows visitors to experience the area much as festival patrons did 45 years ago.

## WOODSTOCK FESTIVAL GROUNDS 2014: LANDSCAPE CHARACTER AREA 1 MAIN FIELD

LCA 1 Main Field incorporates the main field, portions of Bethel Woods Center for the Arts, and the area north of West Shore Road. During the festival, this LCA supports the greatest amount of activity, drawing hundreds of thousands to the main field, shown on *Plan 10: 2014 Landscape with LCA 1*.

### *LCA 1 Land Uses, Landscape Patterns, and Spatial Organization*

The spatial organization of the Woodstock festival grounds LCA 1 Main Field reflects land use patterns from past agricultural practices, as well as from late 20th-century festival activities and construction on the site. Hurd Road acts as the western boundary of the LCA, and Filippini Pond creates a northern edge. The Museum at Bethel Woods creates the southern edge, while the east edge of the main field and a drainage course leading to the pond make up the east boundary. Vegetation, circulation routes, and new construction organize the rectangular-shaped LCA into three distinct component landscapes. The main field, portions of the Bethel Woods campus, and the area north of West Shore Road together comprise LCA 1. The historic boundaries of the area persist, but more recent additions

**Figure 2.4.** This photo illustrates the overall character of the landscape in LCA 1. Spatial organization remains intact, but additional features shape views. A residential house marks a spot where Filippini Pond would be visible. Recently added blue spruce trees and gravel circulation drives form the edge of this view north down the main field. Heritage Landscapes.





**Figure 2.5.** The view from a 1994 stage position reveals a view of the main field from the south. More recent grading remains from event preparations in the 1990s. Screen plantings and a group of large cherry trees are visible at the horizon line in the distance. Heritage Landscapes.

occupy the interior of the LCA, including recently constructed gravel roads and terrace grading for past concerts. Originally used for crop cultivation, the main field reveals patterns in place before and during the festival, but perimeter tree plantings create distinct edges to the LCA (figure 2.4). The 1969 stage location and the 1984 Woodstock Monument area

form the east and west corners of the main field south of West Shore Road. The Woodstock Monument creates a locus for commemorative land uses, as guests visit the small area to honor the event and view the main field. In addition to the use of the monument site as a commemorative space, visitors frequently leave ephemeral tokens on the main field, such as flowers and jewelry. Circulation routes, vegetation, and topography also shape the organization of the area north of West Shore Road. Maintenance offices and staff housing is partially screened by vegetation north of West Shore Road. The designed landscape surrounding the Museum at Bethel Woods fills the crest of the hill at the southern edge of the LCA. Visually distanced from the main field, due to the topography, this component landscape derives its character from the modern museum and concert venue. Numerous circulation paths, planting beds, and structures give form to the area. The mixture of modern and historic land patterns define the spatial organization of LCA 1.

### *LCA 1 Views and Visual Relationships*

Topography and vegetation control views and visual relationship in

**Figure 2.6.** The vantage from a gravel pad near the Market Sheds offers a panoramic view of LCA 1, Filippini Pond, and the surrounding hillsides. Residential and maintenance structures, spruce rows, and drives dominate the view to the north of the main field. Heritage Landscapes.





LCA 1. The recessed but elevated position of the landscape of the Bethel Woods campus offers a wide vista to the north but limits substantial visual connection between the modern facilities and the historic main field. The museum building and Market Sheds are partially visible at the top of the hill from the vantage of the historic stage location and elsewhere in main field (figure 2.5). Buffer vegetation at the edge of the museum grounds and along the east and west sides of the LCA direct views north over Filippini Pond and to the surrounding hills. The tree rows, primarily consisting of Colorado blue spruce, partially screen views toward the maintenance office and garage and staff houses north of West Shore Road and LCA 2 (figure 2.6). The main field presents largely uninterrupted views of surrounding fields and facing hillsides. In the northwest corner of the main field, trees and shrubs at the Woodstock Monument area partially impede views to the Information Tree and other sections of LCA 2 from the main field. Nevertheless, the venerable tree remains visibly prominent throughout much of LCA 1. The monument area exists as a deliberate and special vantage point overlooking the original festival stage and natural amphitheatre of the field. Other views within the extreme north and south component landscapes are controlled by

**Figure 2.7.** Taken from the southwest corner of the main field, this photograph shows the rolling topography and natural amphitheater of the main field. A peace sign mown on the hillside of the main field commemorates the 45th anniversary of the Woodstock festival. Brown turf and exposed gravel indicate where a stage and vendor booths were built for 1990s concerts. Heritage Landscapes.



**Figure 2.8.** This view shows the cluster of historic black cherry trees at the top of the main field. The trees grow from a steep rock ledge found along the western side of LCA 1 and throughout LCA 2. Heritage Landscapes.

the buildings, buffer vegetation, and the functional and wayfinding needs of contemporary maintenance, museum, and concert facilities.

### ***LCA 1 Topography and Drainage***

LCA 1 slopes north and northeast toward Filippini Pond. The high ridge of the area rises to a height above sea level of 1,460 feet, while low points near the pond drop to 1,330 feet.<sup>2</sup> Greatly affected by the Wisconsin

glaciations, the area exhibits geomorphic evidence through the characteristic slopes of the main field (figure 2.7).<sup>3</sup> This hillside forms a natural amphitheatre that teamed with concert-goers in 1969. Native soils are very thin, exposing rock ledges throughout LCA 1. The most prominent outcrops emerge from the main field hillside near the west boundary (figure 2.8). These features create steep, one-to-four-foot drops, as well as large, smooth, exposed surfaces. The exposed



**Figure 2.9.** Another view of the black cherry trees at the upper west side of the main field shows the rock outcropping and changes in topography. Heritage Landscapes.

rocks allude to the presence of a historic quarry that existed offsite, east of the festival site.<sup>4</sup>

Modified topography is also common throughout LCA 1. Newly graded areas exist around the greater perimeter, including gravel pads at the top of the hill, south of the monument area at the west edge of the main field, and west of the original stage location. These areas of altered grades, including the 1994 stage grading, are remnants from concert activity during the 1990s and do not date to the original festival. The monument area contains a small graded parking lot and park-like space for easy viewing and visitation. North of West Shore Road, terrain is naturally more level than the main field but manipulated by the addition of residential homes and maintenance structures. A steep slope drops from these structures to the shoreline of the pond. On top of the LCA 1 hillside to the south, the designed landscape of the campus is largely sculpted for beauty, access, and effective drainage.

### ***LCA 1 Vegetation***

Fields of mown turf, individual trees, tree rows, ornamental beds, and shoreline woodlands make up the vegetation throughout LCA 1. Turf covers the majority of LCA 1. Colorado blue spruce (*Picea pungens*) trees line the

east, west, and north edges of the main field. The blue spruce rows extend to the west edge of the campus area and line the gravel drive leading from Hurd Road to West Shore Road in the northern area of LCA 1, as well. Three mature black cherry (*Prunus serotina*) trees grow from a rock ledge at the top of the hill (figure 2.9). Black cherries are also present along the stone wall that forms the east edge of the main field.

Dense woodlands fill the shoreline of Filippini Pond to the north and smaller patches south of the museum. In the northeastern corner of the LCA, forested wetlands follow a creek that drains to Filippini Pond. The exotic, invasive, herbaceous plant, Japanese knotweed (*Fallopia japonica*), is established in these woods amidst native species. Common native plants include these trees and shrubs:

- ❖ red maple (*Acer rubrum*)
- ❖ American beech (*Fagus grandifolia*)
- ❖ eastern white pine (*Pinus strobus*)
- ❖ black cherry (*Prunus serotina*)
- ❖ staghorn sumac (*Rhus typhina*)
- ❖ bramble (*Rubus species*)
- ❖ rosebay rhododendron  
(*Rhododendron maximum*)
- ❖ poison sumac (*Toxicodendron  
radicans*)
- ❖ highbush blueberry (*Vaccinium  
corymbosum*)

The more recently constructed landscapes at the Bethel Woods campus and the 1984 Woodstock Monument areas add an ornamental layer to the predominantly agricultural and forested setting of the festival site. A wide variety of plant massings, ornamental herbaceous plants, and individual specimen plantings fill beds throughout the campus (figure 2.10). The beds of the Woodstock Monument area contain deciduous trees and evergreen shrubs (figure 2.11). In addition to the ubiquitous Colorado blue

**Figure 2.10.** This photo showcases a typical view of the gardens, paths, and utilities of the designed landscape at the Bethel Woods Center for the Arts. Heritage Landscapes.

**Figure 2.11.** The northwest corner of the main field contains the monument to the 1969 festival. Deciduous and evergreen tree and shrub plantings and wood fencing partially screen the area from the main field but allow views out from the monument area. The concrete and iron plaque monument, installed in 1984, sits in the center of the photograph. Heritage Landscapes.



spruce (*Picea pungens*), there are Douglas fir (*Pseudotsuga menziesii*) and nine pin oak (*Quercus palustris*) at the monument site. Dense shrub beds contain Japanese barberry (*Berberis thunbergii*), redbud dogwood (*Cornus sericea*), juniper (*Juniperus species*), tree hydrangea (*Hydrangea paniculata*), and azalea (*Rhododendron species*).

LCA 1 contains the greatest number of trees at the festival site that are inventoried and actively managed by the maintenance staff at Bethel Woods. This CLR augments existing tree records with other trees outside of management zones. Recorded trees include stand-alone trees of two-inch dbh or larger, including trees of substantial size during the 1969 festival that would have a 24-inch or larger dbh today. Two hundred sixty-seven deciduous and 237 evergreen trees define the tree canopy of the area. An additional 90 flowering trees add variety and interest. Tree diversity consists of 29 species in seventeen genera, with four species constituting nearly half of all trees in LCA 1. Douglas fir (*Pseudotsuga menziesii*), 96 trees, and Colorado blue spruce (*Picea pungens*), 89 trees, stand as the most prevalent in the area, while 55 black cherry (*Prunus serotina*) trees and 54 apples (*Malus species*) are the third- and fourth-most common. The list below outlines all recorded trees in LCA 1 organized by common name, scientific name, and amount:

#### **Deciduous Trees**

- ❖ 55 black cherry (*Prunus serotina*)
- ❖ 38 sugar maple (*Acer saccharum*)
- ❖ 36 pin oak (*Quercus palustris*)
- ❖ 34 red maple (*Acer rubrum*)
- ❖ 21 red oak (*Quercus rubra*)
- ❖ 15 green ash (*Fraxinus pennsylvanica*)
- ❖ 14 bur oak (*Quercus macrocarpa*)
- ❖ 14 swamp white oak (*Quercus alba*)
- ❖ 7 white ash (*Fraxinus americana*)
- ❖ 6 Japanese maple (*Acer palmatum*)
- ❖ 6 white oak (*Quercus bicolor*)
- ❖ 5 American linden (*Tilia americana*)
- ❖ 4 river birch (*Betula nigra*)
- ❖ 3 American beech (*Fagus grandifolia*)
- ❖ 3 magnolia (*Magnolia species*)
- ❖ 2 scarlet oak (*Quercus coccinea*)
- ❖ 2 thornless honeylocust (*Gleditsia triacanthos inermis*)
- ❖ 1 European beech (*Fagus sylvatica*)
- ❖ 1 Himalayan birch (*Betula utilis*)

### Evergreen Trees

- ❖ 96 Douglas fir (*Pseudotsuga menziesii*)
- ❖ 89 Colorado blue spruce (*Picea pungens*)
- ❖ 24 Canadian Hemlock (*Tsuga Canadensis*)
- ❖ 14 balsam fir (*Abies balsamea*)
- ❖ 8 eastern white pine (*Pinus strobus*)
- ❖ 4 black spruce (*Picea glauca*)
- ❖ 1 concolor fir (*Abies concolor*)
- ❖ 3 unknown

### Flowering Trees

- ❖ 54 apple (*Malus species*)
- ❖ 23 Kousa dogwood (*Cornus kousa*)
- ❖ 13 Allegheny serviceberry (*Amelanchier laevis*)

A thornless honeylocust (*Gleditsia triacanthos var. inermis*) with a 55 dbh and a 54-dbh black cherry (*Prunus serotina*) stand as the largest trees in LCA 1. Eleven other trees have dbhs of 24 inches or larger, designating them as older and possibility historic trees.

### LCA 1 Circulation

Circulation features for contemporary museum, concert, and maintenance functions provide vehicular and pedestrian movement within LCA 1. On the main field, recently constructed gravel drives lead from Hurd Road to the campus and from West Shore Road to the hill-top along the eastern edge. A small lot at the northwest corner of the main field provides parking for monument visitors. Paved and gravel drives lead into the area north of West Shore Road from the circulation route, including a paved drive extending to a residential house, a gravel lane encircling the maintenance building, and a second gravel driveway connecting to Hurd Road. Numerous paved walks and drives extend through the campus area, as well. A

**Figure 2.12.** This overview of Filippini Pond shows bank and aquatic vegetation. The naturalistic setting in 2014 is difficult to access near LCA 1. Heritage Landscapes.

**Figure 2.13.** Water features incorporated into the campus landscape of Bethel Woods Center for the Arts include a wide range of plant material. The landscape rises from behind the trees at the top of the hill. Heritage Landscapes.





**Figure 2.14.** Today, the landscape of the Bethel Woods campus marks the south edge of LCA 1. Paved walks provide access to areas of the campus and the historic Woodstock festival grounds. Heritage Landscapes.

**Figure 2.15.** Ornamental plantings, in beds surrounded by decorative unit pavers, provide an example of the detailed landscape created at the top of the main field around the Bethel Woods campus. Heritage Landscapes.

the landscape of the Bethel Woods campus (figure 2.13). A below-grade irrigation system supports the recently constructed campus landscape.

### ***LCA 1 Landscape Structures and Buildings***

LCA 1 contains numerous landscape structures and buildings due to the presence of the Bethel Woods campus, maintenance buildings, and residential homes. The largest structures are located at the south edge of LCA 1 associated with the Bethel Woods campus. The museum building, outdoor amphitheater, covered pavilion, and support structures occupy the hilltop area (figures 2.14 and 2.15). Maintenance offices, garages, and support structures exist throughout LCA 1 with several small structures at the west and east edges of the main field and north of West Shore Road. Also located north of West Shore Road, three residential homes overlook the

vehicular circular entranceway lies to the southwest of the museum. Pavers and concrete walks lead to Market Sheds, important viewing areas, and points of interest within the arts center complex. The pedestrian zone around the Woodstock Monument is composed of bark and woodchip mulch.

### ***LCA 1 Water Features***

The Woodstock festival grounds lie within the Mongaup River Subwatershed of the Middle Delaware River Watershed. Located at the northern edge of LCA 1, Filippini Pond is the largest water feature within the festival boundaries. Shrubs, trees, and ground vegetation grow to the edge of the water (figure 2.12). Woodlands surround the area containing a small creek, drained by the pond, in the northeast corner of LCA 1. A carefully constructed system of ponds with fountains exists within

southern shore of Filippini Pond. A temporary tent provides cover at the top of the main field.

### ***LCA 1 Furnishings and Objects***

Furnishings and objects include small-scale elements used for site commemoration and visitor education, comfort, and safety. A concrete and bronze plaque monument located in the northwest corner of the main field honors the festival and offers views of the main field (figure 2.16). Enclosed by a split-rail wood fence, the designed area surrounding the 1984 Woodstock Monument also contains stone benches and wooden picnic tables. Typical split-rail fences, consisting of four rails and 5-foot posts, also extend on both sides of West Shore Road, along Hurd Road, around Filippini Pond, and around the maintenance building circulation. While picket fences predominate at the Woodstock landscape, ornate and secure gates and fences are found on the Bethel Woods campus. These include brick piers with bluestone caps and steel picket fence panels. Metal posts support light fixtures throughout LCA 1 within the campus and monument areas. A small guard booth, controlling a traffic barrier, is located along the gravel service drive that forms the east border of the main field. A small number of wayfinding signs express needed information to site visitors within LCA 1.



**Figure 2.16.** The 1984 concrete and iron plaque monument to the 1969 Woodstock festival sits at the crest of a small hill overlooking the main field. The relatively enclosed area contains stone benches and wooden picnic tables that provide views onto the main field. Heritage Landscapes.

**Figure 2.17.** This photograph shows mown turf in the east area of LCA 2. The tree line at the left marks the beginning of the Bindy Bazaar located within the woods. Heritage Landscapes.





**Figure 2.18.** Fences enclose the turf area to the north of Bindy Bazaar. Gravel drives provide access for event uses. The tree line in the distance rises toward the knoll containing the Bethel Woods Conservatory. Heritage Landscapes.

## **WOODSTOCK FESTIVAL GROUNDS 2014: LANDSCAPE CHARACTER AREA 2 BINDY BAZAAR**

Now, as during the 1969 festival, LCA 2 Bindy Bazaar offers a change of environment from the open expanse of the main field in LCA 1. This LCA is bisected by West Shore Road and contains many landscape features that relate to the Woodstock festival.

### ***LCA 2 Land Uses, Landscape Patterns, and Spatial Organization***

LCA 2 Bindy Bazaar lies within the center of the festival site bounded by LCA 1 Main Field to the east and LCA 3 Hog Farm to the west. Hurd Road extends along the east edge, and West Shore Road divides LCA 2 similar to LCA 1. Mostly under woodland cover, the wood lot of the Bindy Bazaar plays an important role in spatial organization and landscape patterns. Other organizational features include paths, stone walls, and fences. As of 2014, the woods have expanded beyond the 1969 pattern, growing farther into the open areas of the LCA. An open field, used as concert and event parking, separates the woodland from Hurd Road on the east edge of the LCA (figures 2.17 and 2.18). The Bethel Woods Conservatory occupies an open knoll with rock ledges between the woodland and West Shore Road. North of the road, the open fields and gravel lots are used for a variety of temporary events and service functions. *Plan 10: 2014 Landscape with LCA 2 & LCA 3* illustrates a late summer scene with numerous tents and a corn maze, expanding visitor activities off of the primary visitor facilities in the south of LCA 1.

### ***LCA 2 Views and Visual Relationships***

Vegetation exerts primary control over the views and visual relationships of LCA 2 in 2014. Evergreen screen plantings impede nearly all views to the main field, stage area, and area north of West Shore Road of LCA 1. Sightlines within the unit tend to follow main roadways. Within the woods of the Bindy Bazaar, tighter visual zones are dictated by the presence and density of understory vegetation, fallen trees, and sloping topography. Along the east and north edges of the woods, the connected areas offer views within themselves. At the intersection of Hurd Road and West Shore Road, the historic Information Tree creates a visual focal point from many parts of LCAs 1 and 2. The Museum at Bethel Woods and surrounding structures are also visible from the eastern edge of the LCA.

### ***LCA 2 Topography and Drainage***

Moderately sloping topography pervades in LCA 2, with a high point near the Conservatory and slopes descending north toward Filippini Pond and south toward the former Gempler Farm. The high point near the center of the LCA reaches about 1,447 feet above sea level. Numerous and large rock ledges characterize the wooded slopes descending some 50 feet from the high point in LCA

2. Exposed rocks and boulders are more prevalent throughout LCA 2 than others at the Woodstock festival grounds (figures 2.19 and 2.20). Alignments of smaller, easily-moved rocks lie in formation where 1969 Woodstock patrons arranged them to support booths within the Bindy Bazaar.

Relatively minor topographic changes due to modern construction and temporary structures affect two areas in LCA 2. Grading for a circular drive to the Bethel Woods Conservatory, once a private residence, extends into

**Figure 2.19.** The Bindy Bazaar woods contain many large rock outcroppings. This glacial erratic boulder sits at the edge of the hemlock grove at the southwest of the woods. The range of forest types and understory conditions creates a variety of settings. Heritage Landscapes.



**Figure 2.20.** This photo shows the rock ledges and scattered trees between the Bindy Bazaar woods and West Shore Road in LCA 2. Heritage Landscapes.



**Figure 2.21.** Similar to LCA 1, the north portion of LCA 2 contains mown fields with contemporary structures. Uniform tree rows, fences, surface parking, and a shed are visible from West Shore Road. Heritage Landscapes.

open turf extend beyond the woods and to the north of West Shore Road (figure 2.21). The Information Tree, a red maple (*Acer rubrum*), stands at the southwest corner of the Hurd Road and West Shore Road intersection (figure 2.22). As the most prominent feature on the land, the tree is a witness and symbol of the 1969 festival. Staples and wire embedded in the bark indicate

its festival usage as a place to post messages. Today, the failing tree exhibits a relatively small canopy. North of the Information Tree, the occasional planting and sculpting of a corn maze attest to the viability of the agricultural soils in this location near West Shore Road.

Expanded woodlands consist of 17 acres of beech-maple forest cover today. A variety of deciduous trees predominate, although patches of eastern hemlock grow in the southwest corner of the wood lot. The south boundary of the woods is formed by a designated wetland that largely lies within a cleared field of the former Gempler Farm. The rocky northern boundary of the wood lot near the Conservatory contains a variety of apple trees. In general, the woods of the Bindy Bazaar are in good condition and absent of large amounts of invasive species. Although Norway maple (*Acer platanoides*) is present, more prevalent tree and shrub species include:

- ❖ red maple (*Acer rubrum*)
- ❖ sugar maple (*Acer saccharum*)
- ❖ yellow birch (*Betula lenta*)
- ❖ American beech (*Fagus grandifolia*)



**Figure 2.22.** This photograph illustrates the solitary placement of the Information Tree at the southwest corner of the Hurd Road and West Shore Road intersection. The addition of fences, evergreen tree plantings, and temporary tents fill the contemporary setting of the red maple. Heritage Landscapes.

- ❖ green ash (*Fraxinus pennsylvanica*)
- ❖ American hophornbeam (*Ostrya virginiana*)
- ❖ black cherry (*Prunus serotina*)
- ❖ black locust (*Robinia pseudoacacia*)
- ❖ bramble (*Rubus species*)
- ❖ eastern hemlock (*Tsuga canadensis*)

Hundreds of trees grow in the wood lot of the Bindy Bazaar in LCA 2. This CLR tree inventory focuses on specific historic trees, as explained in the introduction to this chapter. The trees recorded within the Bindy Bazaar woods are a sampling of older specimens in the area. Deciduous species dominate the majority of LCA 2, with only a few evergreen and flowering tree species. The 87 recorded individuals include 14 species in 11 genera and range in size from 50 to six inches in diameter at breast height (dbh). The most common species is the black cherry (*Prunus serotina*), with 21 trees in the LCA. The second- and third-most common are the sugar maple (*Acer saccharum*), with 16 trees and 11 green ash (*Fraxinus pennsylvanica*) trees. The list below outlines each type of recorded tree found in LCA 2. The trees are organized by type, amount of each species, and alphabetical order:

#### **Deciduous Trees**

- ❖ 21 black cherry (*Prunus serotina*)
- ❖ 15 sugar maple (*Acer saccharum*)
- ❖ 11 green ash (*Fraxinus pennsylvanica*)
- ❖ 8 red maple (*Acer rubrum*)
- ❖ 3 black Locust (*Robinia pseudoacacia*)
- ❖ 3 yellow Birch (*Betula lenta*)
- ❖ 2 red oak (*Quercus rubra*)
- ❖ 1 paper birch (*Betula papyrifera*)

#### **Evergreen Trees**

- ❖ 9 Douglas fir (*Pseudotsuga menziesii*)
- ❖ 3 Canadian hemlock (*Tsuga canadensis*)
- ❖ 2 Colorado spruce (*Picea pungens*)
- ❖ 2 eastern white pine (*Pinus strobus*)
- ❖ 1 Scotts pine (*Pinus sylvestris*)

#### **Flowering Trees**

- ❖ 6 apple (*Malus species*)

Many species comprise the largest and oldest trees found throughout the area. Of the recorded trees, 44 exhibit a dbh of 24 inches or higher. The largest, a sugar maple (*Acer saccharum*) stands at 50 inch dbh.



**Figure 2.23.** The view of Bindy Bazaar shows the character of the woods at a historic break in the north-south stone wall. Ferns cover the ground plane below a multi-aged stand of trees. Heritage Landscapes.

### *LCA 2 Circulation*

Historic and recently added circulation routes cross the woodland and turf areas of the LCA. West Shore Road bisects the LCA and provides access to the area. A small number of original festival paths exist within the Bindy Bazaar woods as modified by logging practices since 1969. By studying festival maps and photographs, traces of original trails and trail intersections become more apparent to the trained eye. Overgrown vegetation obscures some areas, but other trails can be identified where they align to more easily traversed surface topography. Three intentional openings in a dry-laid, stacked-stone wall in the woods also provide clues to trail location (figure 2.23). The breaks in the wall allow historic and contemporary trails to pass through the area connecting LCA 1 and LCA 3. Recently, a desire line through the northwest edge of the Bindy Bazaar woods creates an alternative route to the Bethel Woods Conservatory. Animal trails also intermingle with what remain from the historic festival paths.

New circulation routes consist of gravel drives offering vehicular access to various areas of the LCA. Drives extend through the eastern turf area connecting West Shore Road and areas to the south. The area north of West Shore Road contains drives and small lots that lead to event tents. Also, a circular gravel drive offers access to the Conservatory near the center of the LCA, and a gravel drive turns south from West Shore Road, leading into the eastern portion of LCA 3 Hog Farm.

### ***LCA 2 Water Features***

No water features exist within LCA 2.

### ***LCA 2 Landscape Structures and Buildings***

A small number of permanent and temporary structures stand within LCA 2. The Bethel Woods Conservatory is the largest and most complex building located on the high point of the LCA. Once a private home, the facility is now used by Bethel Woods Center for the Arts for music and art classes. Other structures in the LCA include three small sheds: one near the Conservatory and two north of West Shore Road. Various sized event tents temporarily occupy the southeast corner of the LCA north of West Shore Road.

### ***LCA 2 Furnishings and Objects***

The small furnishings and objects that are scattered throughout the LCA create spatial definition and support modern utilities needed for site operation. Dry-stacked stone walls run orthogonally through the woods and along West Shore Road. The main north-south wall within the Bindy Bazaar, shown on *Plan 11*, exhibits evidence of circulation paths created for the festival. These deliberate openings provide trail access today as in the past. Remnant foundations of vendor booths lie along remaining trails and in between trees near the southeastern intersection of trails within the Bindy Bazaar woods. LCA 2 also contains a few salvaged remnants of the concrete footings from the original 1969 stage. These sculptural forms lie along the north edge of West Shore Road. A third is in a wooded ravine. A remnant foundation wall is tucked into a hillside to the east of the gravel entrance drive located near LCA 3. Recently added split-rail wood fences line the edges of Hurd and West Shore Road. Electric poles and light poles support fixtures throughout the open turf areas of the LCA.

## **WOODSTOCK FESTIVAL GROUNDS 2014: LANDSCAPE CHARACTER AREA 3 HOG FARM**

The meadows of LCA 3 Hog Farm remain as a testament to the officially designated camping area during the 1969 Woodstock Festival. Today, the largely fallow area reveals little about its historic uses for camping, kitchens, and therapeutic services offered by the Hog Farm commune.

### ***LCA 3 Land Uses, Landscape Patterns, and Spatial Organization***

Located at the west end of the festival site, the farm patterns and land uses of LCA 3 Hog Farm align with the rural, agricultural setting of the overall Woodstock site. Fences and the wood line of LCA 2 Bindy Bazaar border the area to the east. Other forests and fields extend west from the LCA. Now,



**Figure 2.24.** Open meadows, distant woods, and scattered trees create the pastoral character of LCA 3. Heritage Landscapes.

as before the festival, the open fields support crop cultivation and livestock grazing. A series of ponds, likely created as watering holes, occupy the interior of the LCA. Tree lines, forest edges, and historic dry-laid, stacked-

stone walls organize the space and define boundaries. Split-rail wood fences also delineate overgrown circulation routes.

### ***LCA 3 Views and Visual Relationships***

The visual relationships of LCA 3 are largely internal to the open field and bounded by woodlands. Near West Shore Road, sightlines also extend to the south edge of LCA 2 and the surrounding farms. Crestwood



**Figure 2.25.** This image shows the location of the Hog Farm camp area, the commune's camp site during the festival. At the end of the tree line, a mature apple tree with a split trunk appears close to the ground. Farm buildings of the former Yasgur Farm, currently Crestwood Mountain Farms, appears in the distance. Heritage Landscape.

Mountain Farm to the north, Gabriel Farm to the west, and Gempler Farm, south of the LCA offer context for the agricultural setting.

### ***LCA 3 Topography and Drainage***

Different than the sloping terrain and rock outcroppings of the other LCAs, nearly level ground characterizes the Hog Farm. Small rises undulate throughout the area, adding microtopography. Excavated reservoirs in the center of the field indicate recent manipulations in surface topography.

### ***LCA 3 Vegetation***

Grasses, sedges, and forbs dominate the open meadows of LCA 3 Hog

Farm (figure 2.24). A tree line creates the southern boundary of the open field. Scattered individual trees add vertical interest to the area. There is one venerable apple tree with split trunk growing near the end of a tree row that extends from the southern boundary near the original Hog Farm site (figure 2.25).

The few trees of LCA 3 include 19 individuals spread across five species in five genera. There are no evergreen trees recorded in the LCA. Numbers are nearly evenly distributed among species, although green ash (*Fraxinus pennsylvanica*) trees are the most frequent with six trees. The list below identifies the free-standing trees of LCA 3:

#### Deciduous Trees

- ❖ 6 green ash (*Fraxinus pennsylvanica*)
- ❖ 4 black cherry (*Prunus serotina*)
- ❖ 3 red maple (*Acer rubrum*)
- ❖ 2 black locust (*Rovinia pseudoacacia*)

#### Flowering Trees

- ❖ 4 apple (*Malus species*)

The recorded trees of LCA 3 range in size from 45 to 10 dbh. Over half, 12 out of the 19, can be considered historic with 24-inch dbh or higher. Two historic apples (*Malus species*) make up the largest and oldest trees in the LCA, with dbhs of 45 and 36 inches.

#### LCA 3 Circulation

LCA 3 contains fewer circulation routes than the other LCAs. West Shore Road runs through a small portion of the northeastern corner. Split-rail fences and stretches of barbed wire distinguish overgrown

**Figure 2.26.** Split-rail fences create patterns in the current landscape of LCA 3. Occasional trees provide a sense of distance and procession across the fields. Heritage Landscapes.

**Figure 2.27.** This view of a dry-stacked stone wall illustrates the typical height and form of maintained walls in the vicinity of the Woodstock festival site. Stone walls in woodlands are often more deteriorated. These walls are characteristic of the region and provide spatial organization at the site. Heritage Landscape.



farm roads that extend from the eastern boundary into the open field and around the reservoir (figure 3.26).

### ***LCA 3 Water Features***

Three watering holes dug since the 1969 festival occupy the center of the open field.

### ***LCA 3 Landscape Structures and Buildings***

A small wooden shed stands between two ponds near the center of the LCA.

### ***LCA 3 Furnishings and Objects***

Most objects in LCA 3 pertain to field definition. Dry-laid, stacked-stone walls extend into LCA 3 along West Shore Road and near the gravel entrance drive in the northeast corner (figure 2.27). Split-rail fences line the east edge of the gravel entrance drive and either side of an overgrown circulation route near the eastern boundary of the LCA. More split-rail also extends west from the central impoundment pond.

## **WOODSTOCK FESTIVAL GROUNDS EXISTING LANDSCAPE SUMMARY**

The Woodstock festival grounds 2014 existing landscape exhibits contributing features from the 1969 Woodstock Music and Art Fair. Overall setting and landscape patterns remain intact, although recent alterations and modern additions impact the landscape and weaken the integrity of the overall character and individual CDFs of the festival grounds. Generally, open fields and wooded areas remain similar to the festival landscape. The recent additions of gravel drives, vegetation, Bethel Woods Center for the Arts, designed landscapes, and modern utilities are significant modifications to the existing character of the landscape and alter the historic character. Understanding the history and existing character of the landscape features informs the analysis and treatment options to address the target period of the Woodstock festival grounds.

*Understanding the history and existing character of the landscape features informs the analysis and treatment options to address the target period of the Woodstock festival grounds.*

## CHAPTER 2 ENDNOTES

1. Identification, measurement, and mapping of the trees in the Bindy Bazaar woods sought to identify most of the older and larger trees rather than all trees larger than 24". Also, there are many stumps in the woods that indicate extensive logging activity since 1969.

2. "Geology, Soils, and Topography," in *Bethel Performing Arts Center Preliminary Draft Generic Environmental Impact Statement*, 2002, 9-1.

3. "Geology, Soils, and Topography," 9-1.

4. "Geology, Soils, and Topography," 9-2.

LANDSCAPE CHARACTER AREAS:

- LCA 1: Main Field  
LCA 2: Bindy Bazaar  
LCA 3: Hog Farm

SYMBOL KEY:

- |  |                         |  |                          |
|--|-------------------------|--|--------------------------|
|  | Turf                    |  | Bridge                   |
|  | Field/Farmland          |  | Building/Structure       |
|  | Agriculture/Crops       |  | Tent                     |
|  | Exposed Ground          |  | Tower Foundation         |
|  | Water                   |  | Metal Fence - Chainlink  |
|  | Woodland/Hemlock Grove  |  | Metal Fence - Decorative |
|  | Ornamental Planting     |  | Wood Fence - Split Rail  |
|  | Orchard/Ornamental Tree |  | Wood Fence - Picket      |
|  | Deciduous Tree          |  | Stone Wall               |
|  | Evergreen Tree          |  | Water                    |
|  | Paved/Asphalt Road      |  | 10 Foot Contour          |
|  | Unpaved/Gravel Road     |  |                          |
|  | Concrete Walk           |  |                          |
|  | Brick Walk              |  |                          |
|  | Stone Walk              |  |                          |
|  | Trail                   |  |                          |



SOURCES:  
Heritage Landscapes fieldwork, Aug. 2014; The Museum at Bethel Woods, Bethel Woods Center for the Arts facilities maintenance drawing files; Google Earth.



# Woodstock Festival Site Cultural Landscape Report Bethel, New York

Client:

The Museum at Bethel Woods, Bethel Woods Center for the Arts

Landscape Architect:

HERITAGE LANDSCAPES LLC  
Preservation Landscape Architects & Planners  
Charlotte VT 802.425.4330  
Norwalk CT 203.852.9966

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Drawing Title:

2014 Landscape with LCA 1

Date:

November 2014

Drawing Number:

10





# Woodstock Festival Site Cultural Landscape Report Bethel, New York

Client:

The Museum at Bethel Woods, Bethel Woods Center for the Arts

Landscape Architect:

HERITAGE LANDSCAPES LLC  
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Drawing Title:

2014 Landscape with LCA 2 & LCA 3

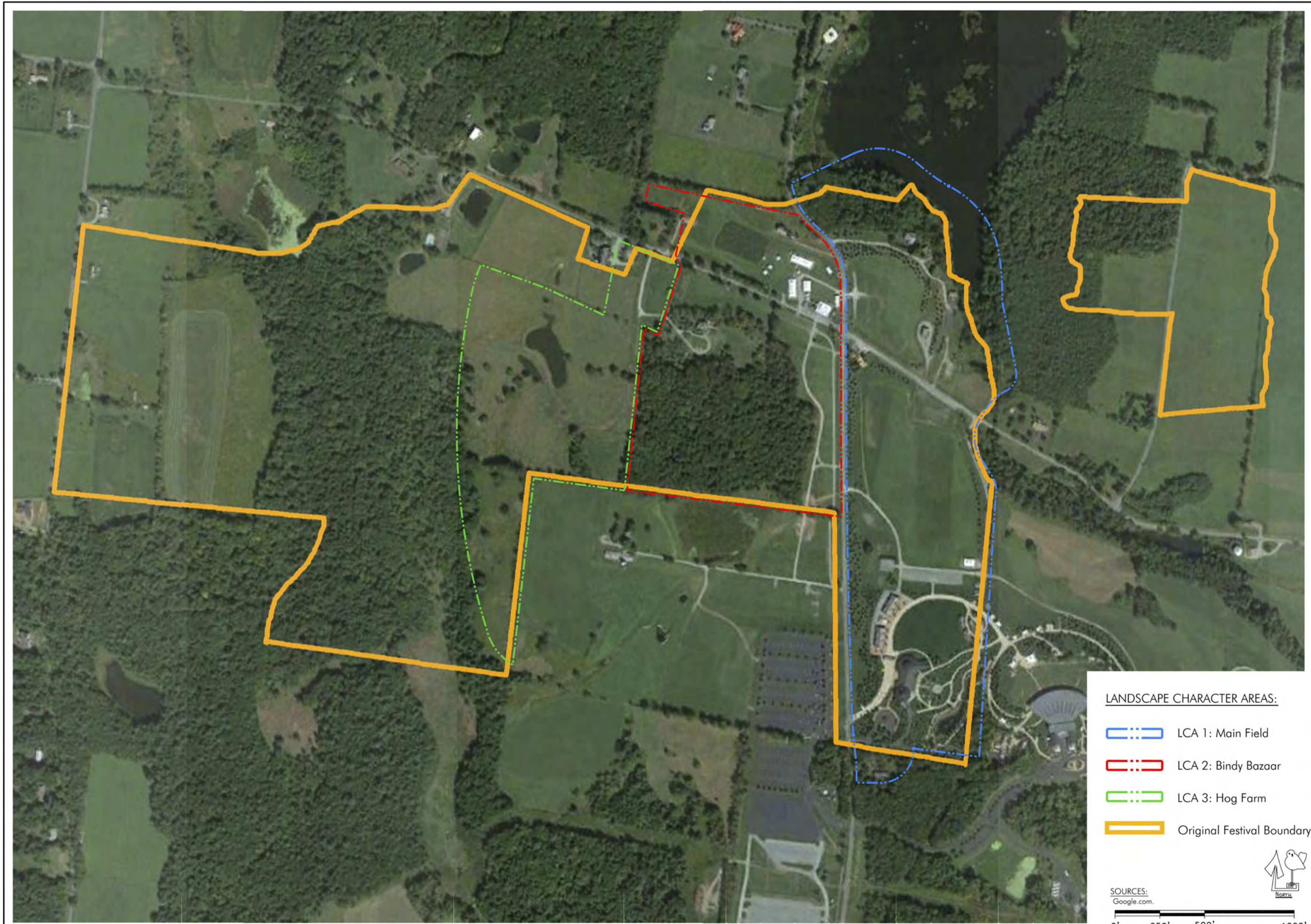
Date:

November 2014

Drawing Number:

11





LANDSCAPE CHARACTER AREAS:

-  LCA 1: Main Field
-  LCA 2: Bindy Bazaar
-  LCA 3: Hog Farm
-  Original Festival Boundary

SOURCES:  
Google.com.



0' 250' 500' 1000'



# Woodstock Festival Site Cultural Landscape Report Bethel, New York

Client:

The Museum at Bethel  
Woods, Bethel Woods  
Center for the Arts

Landscape Architect:

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Drawing Title:

2012 Aerial  
Photograph

Date:

November 2014

Drawing Number:

12



### 3. ANALYSIS AND EVALUATION

*The analysis chapter examines the continuity and change of the landscape over time, the historical significance, and the integrity at the Woodstock festival grounds.*

*The overall character of the Woodstock... grounds remains intact from 1969 to the present... although loss of ephemeral objects and additions of landscape features cause the historic landscape to be difficult to read for untrained visitors.*

The analysis chapter examines the continuity and change of the landscape over time, the historical significance, and the integrity at the Woodstock festival grounds. Comparisons of period and existing plans and plan overlays assess the similarities and differences of the 1969 and 2014 landscapes. As the location of the Woodstock Music and Art Fair, the festival grounds occupy an important place in American history, forming the basis of its historic significance and addressing the reasons why the property is valued as a place of heritage. Integrity determines the degree to which historic identity of the property remains legible today. The CLR uses the National Register of Historic Places (NRHP) seven aspects of integrity to assess the integrity of the festival grounds. The relationship between the existing and historical character of the 1969 site will be of focus throughout this chapter.

Character-defining features (CDFs) define and guide the comparison of the cultural landscape for 1969 and 2014. A period plan, existing landscape plan, overlays, aerials, and images visually explain the continuity and change of the landscape. The overall character of the Woodstock Music and Art Fair grounds remains intact from 1969 to the present. Similar spatial organization and layout express historic patterns throughout the area, although loss of ephemeral objects and additions of landscape features cause the historic landscape to be difficult to read for untrained visitors. The analysis develops an informed understanding of the relationship between the historic and current periods, with recognition focusing on the 1969 period of significance.

The thorough understanding of landscape continuity and change forms a basis for identifying the landscape historic significance and integrity, leading to the development of preservation treatment options and recommendations for landscape preservation. *Chapter 1: Site History* and *Chapter 2: Existing Conditions* serve as resources for the overall landscape evolution and describe CDFs of the landscape in detail. Publications from the NRHP guide the discussion for significance and integrity of the cultural landscape and are discussed in detail later in the chapter. The analysis draws on these references to provide the extant historic features contributing to the historical significance of the Woodstock grounds.

Current and historic images and plans visually depict the consistency and change found throughout the festival grounds. Repeat photography, commonly called before-and-after photography, offers a unique comparison of the historic and existing landscape. This practice pairs historic and

contemporary photographs taken in the same locations with similar angles and viewpoints. Repeat photography is used to easily communicate examples of continuity and change at Woodstock.

The analysis plans show the continuity and change of the Woodstock festival grounds landscape through side-by-side comparisons, overlays, and aerials.

The narrative refers to the following series of plans:

- ❖ *Plan 13: 1965 & 2014 Aerial Comparison*
- ❖ *Plan 14: 1969 & 2014 Landscape Comparison with LCA 1*
- ❖ *Plan 15: 1969 & 2014 Landscape Comparison with LCA 2 & 3*
- ❖ *Plan 16: 1969 & 2014 Landscape Overlay with LCA 1*
- ❖ *Plan 17: 1969 & 2014 Landscape Overlay with LCA 2 & 3*

A documented and informed analysis forms the foundation for landscape preservation. The plans illustrate aspects of landscape stability and evolution throughout the 20th and 21st centuries. An analytical discussion of the historic landscape significance honors the legacy of this valued cultural landscape and encourages the enjoyment and knowledge derived from its unique cultural and natural heritage. Analyzing the relationship between 1969 and existing character-defining features of the landscape builds on preceding documentation and forms a basis for planning appropriate preservation treatment.

## **WOODSTOCK FESTIVAL GROUNDS STATEMENT OF LANDSCAPE SIGNIFICANCE**

The statement of landscape significance focuses on the importance of the Woodstock festival grounds and the wide impact the event had on American culture. Prior expressions of Woodstock's importance focus more narrowly on society and culture. For example, The "Statement of Significance for the 1969 Woodstock Festival Site," by Michael Doyle, Ph.D., Ball State University, prepared for the *Bethel Performing Arts Center Preliminary Draft Generic Environmental Impact Statement*, offers a foundation for the landscape historic significance but stops short of addressing the Woodstock landscape, describing historic features, or presenting an analysis of the landscape changes. This discussion appropriately repositions the discussion of significance on the physical place, due to the significant role that the rural, agrarian landscape played in the event and subsequent influences on American culture.

The NRHP evaluation criteria provide a framework for understanding the significance of the Woodstock festival grounds as a cultural landscape.

*This discussion appropriately repositions the discussion of significance on the physical place, due to the significant role that the rural, agrarian landscape played in the event and subsequent influences on American culture.*

*The Woodstock grounds stand as an important historic site associated with the Woodstock Music and Art Fair, vital to expressions American culture after 1969. This historic site also exists within the larger context of a historic vernacular landscape comprised of agricultural fields, wood lots, farm lanes, and stone walls.*

According to the National Park Service, there are four general types of cultural landscapes: Historic Designed Landscape, Historic Vernacular Landscape, Historic Site, and Ethnographic Landscape. The Woodstock festival grounds exhibits characteristics of two types.<sup>1</sup>

- ❖ **Historic site** is defined as “a landscape significant for its association with a historic event, activity, or person.”
- ❖ **Historic vernacular landscape** is defined as “a landscape whose use, construction, or physical layout reflects endemic traditions, customs, beliefs, or values; expresses cultural values, social behavior and individual actions over time; and is manifested in physical features and materials and their interrelationships, including patterns of spatial organization, land use, circulation, vegetation, structures, and objects.”

The Woodstock grounds stand as an important historic site associated with the Woodstock Music and Art Fair, vital to expressions American culture after 1969. This historic site also exists within the larger context of a historic vernacular landscape comprised of agricultural fields, wood lots, farm lanes, and stone walls. These two aspects of cultural landscapes are entwined in the significance of Woodstock.

Historic significance is defined in the *Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes* (Guidelines) as “the meaning or values ascribed to a cultural landscape based on [...] a combination of association and integrity.”<sup>2</sup> Similarly, the *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation* explains that a property must be associated with an important historic context and must retain the “historic integrity of those features necessary to convey its significance.”<sup>3</sup> The cultural landscape and associated features communicating significance must fall within one of four criteria to determine eligibility for listing on the National Register:<sup>4</sup>

- ❖ **Criterion A:** Associated with events that have made a significant contribution to the broad patterns of United States history
- ❖ **Criterion B:** Associated with the lives of persons significant in the past
- ❖ **Criterion C:** Embodying the distinctive characteristics of a type, period, or method of construction or that represent the work of a master, possess high artistic values, or that represent a distinguishable entity whose components may lack individual distinction
- ❖ **Criterion D:** Yielding or may be likely to yield, information important in prehistory or history

The Woodstock festival grounds express historic significance through Criterion A, an association with events that made a significant contribution to the broad patterns of United State history.

The Woodstock Music and Art Fair stands as one of the most important musical and counterculture events in United States history, with nearly half a million young people peacefully gathering to enjoy some of the greatest musical acts of the time. While building momentum during the 1960s, Woodstock became the defining moment for the youth counterculture as sex, drugs, and rock and roll controlled the festival atmosphere. Violence and social unrest dominated society leading to the event, but peace and a spirit of cooperation triumphed at the festival. Although woefully unprepared, leading to water, food, and toilet shortages, the event became a booming success. Several factors led to the counterculture victory, with the landscape acting as one of the most influential elements.

The rural, agrarian landscape offered a large outdoor environment able to support the largest musical event of its kind to that date.<sup>5</sup> The rural area allowed the festival to complete all scheduled acts, while other, more urban, defined sites would not have supported the number of people, possibly causing a premature shutdown. Max Yasgur's farm acted as the core of the festival, as the crowd and camping expanded onto surrounding land. The slope of the main field created a large enough "natural amphitheater that afforded decent acoustics and unobstructed sight views" for hundreds of thousands of people to enjoy the performances.<sup>6</sup> Open agricultural fields allowed various activities to spread across the landscape. In addition to the musical acts, the land sustained a playground, camping, swimming, art creation and displays, and other forms of entertainment. The expansive area afforded enough space and resources to establish a solid foundation for the festival.

A second vital aspect of the festival grounds were the pastoral, rolling hills of the Catskill Mountains. The surroundings created a calm environment, allowing the event to continue as a harmonious gathering. The serene atmosphere kept violence at bay and stimulated the back-to-the-land movement. Although the number of attendees caused locals and promoters to worry about crowd control and safety, a communal and cooperative mood prevailed. A more urban and restrictive venue could have garnered a much more stressful and tense environment. Dr. Doyle states it well, stating, "the myth of Woodstock is that in a time of military conflict abroad, racial and ethnic strife at home, when a deep social division known as the generation gap separated parents from children, a half a million mostly young people removed themselves from the proximity to these conflicts and went 'back

*The Woodstock festival grounds express historic significance through Criterion A, an association with events that made a significant contribution to the broad patterns of United State history.*

*The rural, agrarian landscape offered a large outdoor environment able to support the largest musical event of its kind to that date.*

to the garden' to 'try and set [their] soul[s] free.'"<sup>7</sup> The rural landscape generated natural and freeing feelings among the patrons, keeping the atmosphere relaxed and united.

*[The] site became invested within the people that were there, members of the counterculture, admirers, and detractors over time.*

—Michael William Doyle, Ph.D.

The 1969 Woodstock Music and Art Fair occupies a significant place in United States history, with the growth of the counterculture, rock and roll, and the power of the nation's youth. The landscape played an important role in the success of the festival by supporting the largest live audience to that date, creating a peaceful event, and allowing a spirit of cooperation to triumph throughout the crowd. As a significant element of the festival experience, the "site became invested within the people that were there, members of the counterculture, admirers, and detractors over time."<sup>8</sup> The rolling hills, open agricultural fields, and woodlands of the landscape created the Woodstock experience and sentiment that has permeated throughout our society since 1969. These findings substantiate the significance of the Woodstock festival grounds historic site within a historic vernacular landscape under Criterion A.

## **WOODSTOCK FESTIVAL GROUNDS PERIOD OF SIGNIFICANCE**

The period of significance is the duration of time during which a property gains its historic significance and possess its historical value and intact CDFs. Based on the above statement of significance and justifications, Woodstock festival grounds exhibit a period of significance for the cultural landscape in 1969 during the Woodstock Music and Art Fair. Although the landscape has been a pilgrimage for many, and other events have taken place on the main field, the significant landscape obtains its historic importance, and CDFs are in place, during the August 1969 event.

Historic images, planning maps, and a full set of period plans reveal the historic character of the landscape in 1969. These materials and plans of the existing 2014 landscape allow for comparison of CDFs between the period of significance and today's landscape. This comparison forms the basis for determining landscape integrity and future preservation recommendations.

## **LANDSCAPE ANALYSIS AND EVALUATION OF WOODSTOCK FESTIVAL GROUNDS**

The landscape analysis process develops an understanding of levels of continuity and change within the Woodstock festival grounds landscape. The analysis compares landscape character and features at target dates

and yields information about the historic integrity of the project area. For this report, period of significance and historic integrity refers to the 1969 Woodstock Music and Art Fair landscape.

The comparison of aerials, plans, and photographic documentation clustered around the key dates of 1969 and 2014 provide sequenced graphics that are addressed in this narrative. The images for plan comparisons were presented in early chapters as *Plans 2, 3, 4, 10, and 11*. When compared side by side and overlaid, *Plans 13, 14, 15, 16, and 17* illustrate the evolution of the landscape since the 1969 festival. The analysis plan set reveals important aspects of continuity and change in landscape features. Period and existing landscape plans focus on the overall festival site and individual LCAs. Historic aerials measure the continuity and change of the festival grounds setting and overall layout and organization of fields. Current photographs of CDFs and defining landscape areas will be compared with historic images of the same subject matter.

The analytical plan series depicts all areas and aspects of the Woodstock festival landscape, comparing the 1969 and 2014 landscapes. *Plan 13: 1965 & 2014 Aerial Comparison* uses a historic and current aerial photograph of the area to illustrate the continuity and change seen throughout the area. Period and existing landscape plans, first seen in Chapters 1 and 2, are set side by side to create *Plan 14: 1969 & 2014 Landscape Comparison with LCA 1* and *Plan 15: 1969 & 2014 Landscape Comparison with LCA 2 & 3*, effectively showing the relationship between the festival and current landscapes. *Plan 16: 1969 & 2014 Landscape Overlay with LCA 1* and *Plan 17: 1969 & 2014 Landscape Overlay with LCA 2 & 3* highlight the level of change of particular landscape features between 1969 and 2014, using two colors for historic and current landscape features. Orange lines represent historic features from 1969, while black lines delineate 2014 elements. Because historic features are placed atop existing features on the plan, features that have been added to the landscape since 1969 become evident.

The visual comparison considers the evolution of landscape character. The Woodstock landscape is unique in the fact that land uses, temporary structures, signs, and utilities constructed for the festival were ephemeral objects and never intended to survive beyond the concert. While these features will be discussed, the overall historical integrity of the site is not dependent on them. The extent to which the existing landscape character corresponds with the historic landscape involves several factors stemming from pressures and change over time:

*The Woodstock landscape is unique in the fact that land uses, temporary structures, signs, and utilities constructed for the festival were ephemeral objects and never intended to survive beyond the concert. While these features will be discussed, the overall historical integrity of the site is not dependent on them.*

- ❖ Change of Land Use
- ❖ Loss and Addition of Vegetation and Designed Landscapes
- ❖ Loss and Addition of Circulation Paths
- ❖ Addition of Water Features
- ❖ Loss and Addition of Structures and Objects

The Woodstock festival landscape experiences a period of continuity between 1969 and the early 1990s. At this point, use of the area for anniversary events begins to alter certain features of the site. Continued into the early 21st century, changes occur throughout the site, focused within LCA 1 Main Field with the construction of Bethel Woods Center for the Arts.

*The overall setting and context of the Woodstock festival grounds remains remarkably similar between 1969 and 2014. The land surrounding the Woodstock festival grounds continues to exhibit open views and organized fields and wood lots supporting agricultural endeavors.*

The detailed landscape analysis begins with the overall setting. This is followed by a discussion of CDFs, including spatial organization, land patterns, and land uses; views and visual relationships; topography; vegetation; circulation; water features and drainage; landscape structures and buildings; and furnishings and objects. The discussion and presentation of the plans seek to understand landscape alteration and expose the relationship between the existing cultural landscape and that of the historic period. Fully understanding the degree of landscape change forms a foundation for the development of preservation treatment approaches and recommendations in the subsequent chapter.

## **ANALYSIS OF CONTINUITY AND CHANGE BETWEEN 1969 AND 2014 LANDSCAPE**

The overall setting and context of the Woodstock festival grounds remains remarkably similar between 1969 and 2014. The land surrounding the Woodstock festival grounds continues to exhibit open views and organized fields and wood lots supporting agricultural endeavors. The campus of Bethel Woods Center for the Arts creates the greatest change to the area, as evident on *Plan 13: 1965 & 2014 Aerial Comparison*. Vegetation lines, woodland areas, stone walls, and roads provide a framework for the area. Meadows, fields, and dense woodland areas continue to typify vegetation, although increased zones of mown turf are also common. The same circulation routes of West Shore Road and Hurd Road, for example, continue to provide access to the site. The main roads are now paved, but overall patterns still persist. Important areas outside the official festival boundaries were heavily utilized during the festival and remain important areas to the historic significance of the landscape. Patrons created unofficial camping areas along Filippini Pond and elsewhere. The shoreline of the pond remains remarkably similar to that of 1969, although vegetation has become



**Figure 3.1a.** A popular unofficial parking lot and campground forms along the western edge of Filippini Pond as Hurd Road extends north beyond the festival grounds. Vegetation grows to the edge of the pond but still allows access to the area. Jim Sarles, Bethel Woods Collection.

**Figure 3.1b.** Today, the area presents a similar bucolic appearance with Hurd Road extending along the west edge of Filippini Pond. Dense vegetation grows to the edge of the water, limiting access more today than in the past. Heritage Landscapes.



**Figure 3.2a.** The dry-stacked stone wall dams a creek, creating a small reservoir located east of the festival grounds to the south of West Shore Road. A concrete weir drains excess water, creating a waterfall enjoyed by patrons. Gary Geyer, Bethel Woods Collection.

**Figure 3.2b.** Today, the dry-stacked stone wall functions as a dam, but water drains through unconsolidated areas of the wall. Surrounding vegetation suggests a reduced use of the impoundment in 2014. Heritage Landscapes.

thicker in subsequent years (figures 3.1a and b). To the east of LCA 1 and the main field, a dry-stacked stone wall with concrete cap and weir dams a reservoir festival attendees used for swimming and bathing. Today, the reservoir remains, but, similar to Filippini Pond, vegetation makes access difficult (figures 3.2a and b and 3.3a and b). Non-historic ponds, houses, and agricultural buildings also appear in the contemporary landscape of the site. Regardless of the individual changes, the agrarian and pastoral setting endures between 1969 and 2014.

## **ANALYSIS OF LCA 1 MAIN FIELD CONTINUITY AND CHANGE BETWEEN 1969 AND 2014 LANDSCAPE**

### *LCA 1 Land Uses, Land Patterns, and Spatial Organization*

Land patterns and spatial organization demonstrate an overall continuity, with alterations occurring due to added landscape features. Due to the planned and improvised aspects of the historic festival, the land uses vary considerably between 1969 and 2014. Hurd Road and West Shore Road play key roles in spatial organization over the decades. Hurd Road creates the western boundary, as West Shore Road separates the main field from the performers area to the north of West Shore Road. In 1969 and today, three distinct areas compose the whole of LCA 1 and begin to explain the extensive land use changes: the main field, the performers pavilion or area north of West Shore Road and Food for Love concessions and press parking or the Bethel Woods campus.

Although the main field remains mostly intact, the shift from a farm field supporting a massive concert to an open turf field honoring the event alters the land use significantly (figures 3.4a and b). The Woodstock Monument now occupies the northwest corner of the main field, altering the once-open organization of the corner and its land use (figures 3.5a and b). Split-rail fencing and recently planted Colorado blue spruce (*Picea pungens*) trees replace many areas of chain link fencing from 1969 and act as organizational tools around the perimeter of the main field. These configuration tools also tighten the perimeter, making the main field smaller than it was historically. Contemporary circulation drives have the same effect along the west and east edges of the field. Private houses, a maintenance building, circulation drives, and spruce plantings alter the organization and land use of the area north of West Shore Road, as well. Once used for performers' support and a helicopter pad, the open area provides space for non-historic buildings and event parking. *Plan 16: 1969 & 2014 Landscape Overlay with LCA 1* illustrates the portions of the Bethel Woods campus and designed landscape replacement of the formerly open area and Food for Love concessions space



**3.3a.** A second view of the dammed reservoir shows water overflowing the concrete weir and concrete cap of the wall. Vegetation creeps into the area from the surrounding woodlands. Baron Wolman, Bethel Woods Collection.

**3.3b.** Lower water levels and a reduced use of the dry-stacked stone dam permits vegetation to obscure much of the structure from the road. Heritage Landscapes.



**Figure 3.4a.** A sea of concert attendees in the main field stretches beyond the stage, up the hill of LCA 1. A small number of scattered trees mark the horizon. Baron Wolman, Bethel Woods Collection.



**Figure 3.4b.** The open expanse of the main field is marked by several mature trees at the top of the hill. Recently planted trees and facilities of the museum and concert venue create minor additions to the view. Stage grading from a 1994 concert forms the foreground of this view, just west of the historic stage. Heritage Landscapes.



**Figure 3.5a.** The undated southwest view at the corner of Hurd and West Shore Roads shows the northern edge of the alfalfa field, evoking the pre-festival landscape. Roads remained unpaved circulation routes for several years after the festival. Paul Gerry, Bethel Woods Collection.

**Figure 3.5b.** A similar view in 2014 illustrates considerable alteration to the intersection. Additions of tree and shrub plantings, utilities, wayfinding signs, and a small parking lot block views of the main field. Asphalt pavement now covers Hurd Road and West Shore Road. Heritage Landscapes.



**Figure 3.6a.** The view to Filippini Pond provides context for the concert stage and main field, as shown in this August 1969 photograph taken from an elevated position at the top of the hill. Elliott Landy.

**Figure 3.6b.** Tree rows, encroaching woodland, and maintenance facilities impede views of Filippini Pond today. The view corridor from the main field to a larger setting has shifted; however, the pattern of fields and woodland remains intact. Heritage Landscapes.



**Figure 3.7a.** The aftermath of the 1969 festival leaves the main field littered with trash, collapsed fences, abandoned tents, and trampled vegetation. This view extends to LCA 2, showing the open character of the fields. Paul Gerry, Bethel Woods Collection.

**Figure 3.7b.** Recent additions of Colorado blue spruce (*Picea pungens*) rows and gravel drives place new features in the previously open field. This alters the character of views to the main field and LCA 2. Heritage Landscapes.

in the southern portion of the LCA, causing the greatest modification to the organization and land use in this area.

### ***LCA 1 Views and Visual relationships***

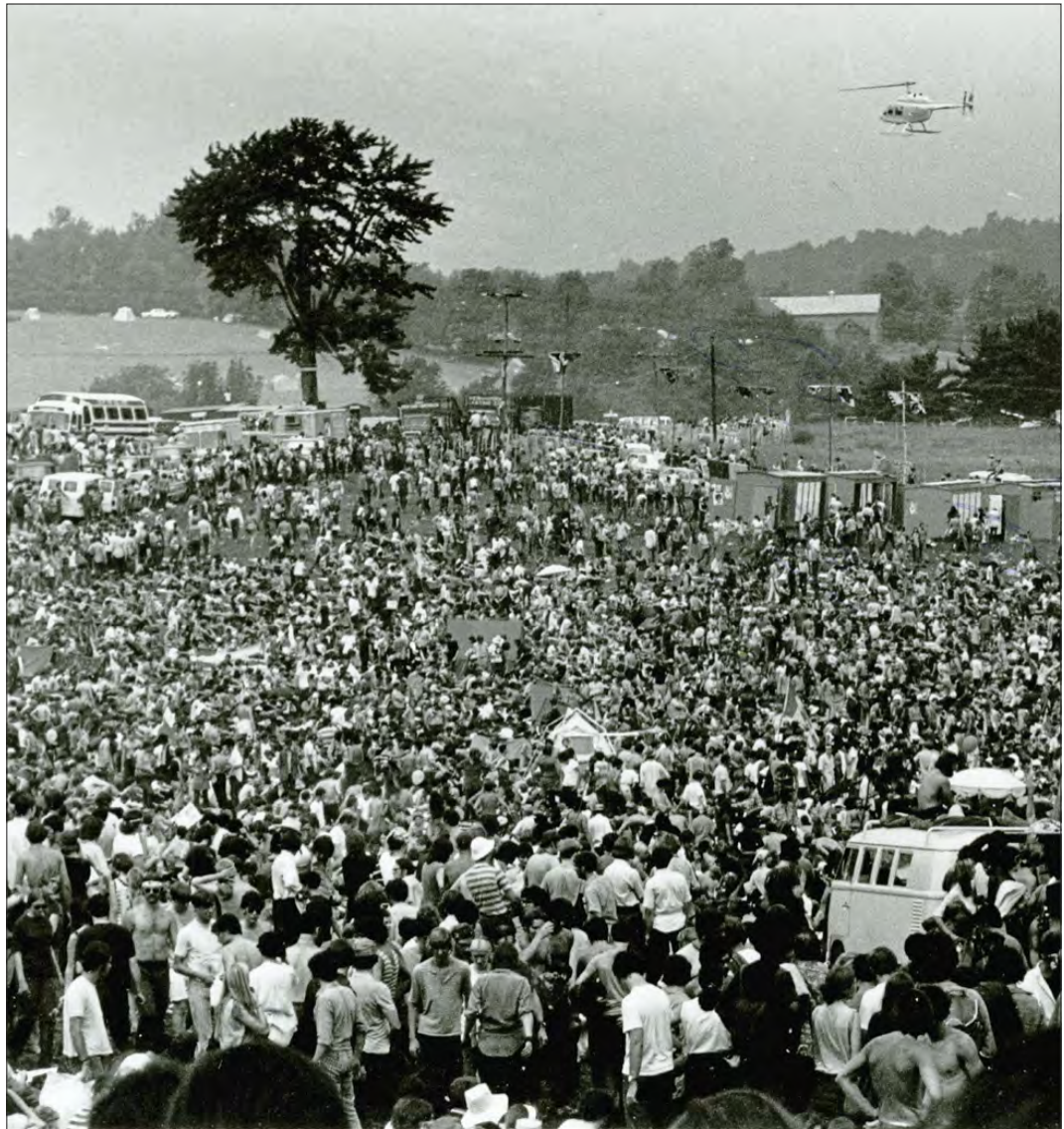
Views and visual relationships within LCA 1 illustrate widely varying degrees of continuity between the 1969 festival landscape and the present. Although many wide vistas remain, the placement of screening vegetation alters many perspectives. The prominent historical view north from the main field toward Filippini Pond is impeded by buildings and growth of woodlands (figures 3.6a and b). Sightlines within the main field remain open, creating a cohesive visual space, but recently planted rows of spruce block the once open views to LCA 2 (figures 3.7 a and b). These trees and the 1984 Woodstock Monument area in the northwest corner also infringe on sightlines from the main field to the Information Tree (figures 3.8a and b). Land use changes and additions of Bethel Woods Center for the Arts buildings alter views looking south where Food for Love Concessions once stood (figures 3.9a and b) Encroaching vegetation and added features alter views farther afield, as well. Campgrounds and open fields on facing hillsides appear much smaller as woodlands expand from their 1969 coverage (figures 3.10a and b).

### ***LCA 1 Topography and Drainage***

The majority of topography and ground plane remains the same between the period of significance and the 2014 landscape. The prominent bowl-shaped, natural amphitheater continues to slope northward and drains toward Filippini Pond (figures 3.11a and b). Rock outcroppings, ledges, and exposed bedrock emerge from the top of the main field. Recent grading alters several aspects of the 1969 topography in the LCA. These include areas along the western edge of the main field, the stage area, the top of the main field, the monument area, and the maintenance building and single-family houses to the north of West Shore Road. Although the event in 1969 required grading for the stage, the current stage area, constructed in 1994, is shifted to the west of the original stage location (figures 3.12a and b). The museum and designed landscape at the southern end of the LCA also altered pre-concert topography, with grading for construction, pedestrian paths, the amphitheater, pavilions, and ponds. With the exception of the highly developed areas in the south of the LCA, drainage patterns persist across the area. The stream emptying into Filippini Pond continues to flow northwest originating near the east edge of the LCA.

### ***LCA 1 Vegetation***

*Plan 14: 1969 & 2014 Landscape Comparison with LCA 1* illustrates degrees of change in vegetation between 1969 and 2014. Interior patterns remain



**Figure 3.8a.** The Information Tree stands prominently at the intersection of Hurd and West Shore Roads. Clearly visible in the photograph, the tree provides a tall wayfinding element in the crowd. Jim Sarles, Bethel Woods Collection.

**Figure 3.8b.** The planted setting of the 1984 Woodstock Monument and rows of recently planted Colorado blue spruce trees impede views to the Information Tree. The diminished top of the ailing tree can be seen through the evergreen tree line. Heritage Landscapes.





**Figure 3.9a.** A south-facing view of the main field illustrates the bowl of the natural amphitheater rising toward the Food for Love Concessions at the crest of the hill. Ted Saunders, Bethel Wood Collection.

**Figure 3.9b.** The characteristic slope of the main field remains similar to its 1969 shape; however, the edges have been modified by leveling for 1990s concert events. Recently added trees line the west edge, and extant trees show expected growth over the last 40 years. Heritage Landscapes.



**Figure 4.10a.** The Performers' Bridge extends above West Shore Road, connecting concert support and stage areas. A densely populated campground covers the facing hill. Jim Sarles, Bethel Woods Collection.

**Figure 4.10b.** This comparison shows the general persistence of the West Shore Road corridor over time. The continuation of evergreen screen plantings partially encloses views of West Shore Road today. Expansion of woodlands on the facing hill has encroached on the former campground since 1969. Heritage Landscapes.



similar, while edges of the LCA exhibit considerable differences over time. Mown before the festival, cut alfalfa covered LCA 1 in 1969 and supported agricultural activities for Max Yasgur. No longer a farm field, turf covers the area in 2014 (figures 3.13a and b). Several contemporary vegetation elements distance the 2014 landscape from the 1969 easily seen on *Plan 14*, including recently planted Colorado blue spruce (*Picea pungens*) trees around the perimeter of the main field and in the area north of West Shore Road, shrub and trees plantings around the 1984 monument, and the designed landscape surrounding the museum. The Colorado blue spruce (*Picea pungens*) trees create the greatest change to vegetation, organization and views throughout LCA 1, diluting the historical landscape of the 1969 festival (figures 3.14a and b). Planting beds, trees, shrubs, and a variety of massed assemblages constitute the plantings within the designed landscape. Venerable black

**Figure 3.11a.** This view expresses the open expanse of the landscape showing the main field, stage, and performers' support areas of LCA 1. Food for Love concessions stand behind the photograph. Elliott Landy.

**Figure 3.11b.** The main field resembles its historic character with few added landscape features. Evergreen tree plantings, contemporary structures, and related circulation drives alter the formerly open character of LCA 1 north of West Shore Road. Spruce rows enclose the space separating it from LCA 2. Heritage Landscapes.



**Figure 3.12a.** This period photograph illustrates the open quality of the area north of West Shore Road. The Performers' Pavilion is under construction and stands in front of the open view to Filippini Pond. James Shelley, Bethel Woods Collection.

**Figure 3.12b.** The area north of West Shore Road now exhibits a much more enclosed character than the 1969 landscape. Added trees and structures diminish the appearance of the space and view of Filippini Pond. This view also illustrates the shifted stage location. Currently, stage grading lies to the west of the original location. Heritage Landscapes.



**Figure 3.14a.** This view from LCA 1 to LCA 2 shows an open field extending toward the support area north of West Shore Road. Tall evergreens define the north edge of the space. James Shelley, Bethel Woods Collection.

**Figure 3.14b.** Today, rows of spruce trees divide the main field from the fields north of West Shore Road. The evergreen woodlot in the distance appears to be diminished from its historic extent. Heritage Landscapes.



**Figure 3.15a.** A view south, down Hurd Road, shows festival-goers across the fields and roadway. The open view highlights the western edge of LCA 1, Food for Love Concessions, and other trees on the west side of the road. Lisa Law, Bethel Woods Collection.

**Figure 3.15b.** Spruce tree rows and split-rail wooden fence enclose the view today, changing the formerly open character of the Hurd Road corridor. Near the road to the Gempler Farm to the west, mature trees contemporaneous with the Information Tree remain. Heritage Landscapes.

cherry (*Prunus serotina*) trees, growing from a rock outcropping and woodland areas near Filippini Pond, remain from the festival and offer a small connection between the current and 1969 landscape.

### ***LCA 1 Circulation***

Circulation throughout LCA 1 expresses continuity and change from the period of significance into the present. In 2014, Hurd Road and West Shore Road continue to provide access to the site and create boundaries within the LCA. As gravel roads in 1969, the paved roads create more definition between LCA 1 and LCA 2 altering the free flowing foot traffic characteristic of the 1969 landscape (figures 3.15a and b). Additional gravel drives now extend along the east and west edges of the main field, as well.

Recently added drives and designed landscapes replace the dirt circulation paths constructed for the festival in 1969. The location of a 1969 drive leading from Hurd Road to the performers' pavilion, north of West Shore Road, now lies closer to the south shore of Filippini Pond and leads to single family homes. 1969 festival streets, Dee Dee Street and Campbell Road, provided circulation within the more level area of LCA 1's southern edge. Today, the museum and designed landscape fill this area with numerous pedestrian walks, paths, and vehicular drives.

### ***LCA 1 Water Features***

Major water features within LCA 1 exhibit continuity, while minor features are substantially changed. Filippini Pond continues as the largest and most prominent water feature within the festival grounds. Minimal changes have occurred, aside from the density of vegetation and trees along the pond shores. A small creek flows from the eastern edge of the LCA into Filippini Pond, consistent with the 1969 landscape. Alterations occur at the southern end of the LCA with the removal of festival water tanks and the additions within the recently designed landscape surrounding the Museum at Bethel Woods. A small pond with fountains lies near the east boundary and a below-grade irrigation system supports the constructed landscape.

### ***LCA 1 Landscape Structures and Buildings***

Landscape structures and buildings experience considerable change between the period of significance and today. 1969 festival structures were constructed as temporary features, lasting only the duration of the festival, no longer exist within the 2014 landscape. LCA 1 contained crucial elements needed for a successful concert and festival, including the 80-foot stage, performers' foot bridge, performers' pavilion, Food for Love concessions, and support tents and trailers (figures 3.16a and b and 3.17a and b).



**Figure 3.16a.** This view to the northeast beyond the stage reveals campgrounds covering the hill north of West Shore Road. The agricultural fields provide open space for thousands of festival patrons. Jim Sarles, Bethel Woods Collection.

**Figure 3.16b.** The setting of the original stage (slightly east of the gravel mound in the photograph) appears relatively similar to its historic character. Encroachment of woods in the creek flood plain and on the field in the distance partially obscures the view to the former campground. Heritage Landscapes.



**Figure 3.17a.** The Performers' Bridge creates a promenade over West Shore Road and links the performers' support area with the main stage. People mingle among the trees, vehicles, trucks, and mobile offices below the wooden structure. Jim Sarles, Bethel Woods Collection.

**Figure 3.17b.** Today, West Shore Road is paved in asphalt and contains a wide gravel shoulder along the former stage location. The setting remains the same, although the wooden bridge and other concert ephemera no longer fill the scene. Heritage Landscapes.



**Figure 3.18a.** Banks of portable toilets sit near the northwest corner of the main field along West Shore Road. The Performers' Pavilion rises above the toilets in the background. Jim Sarles, Bethel Woods Collection.

**Figure 3.18b.** Today, rows of spruce line the portable toilet area on the main field. These trees also screen views to the main field to the north. Heritage Landscapes.



**Figure 3.19a.** Two years after placement, meadow grasses in the main field rise up to the 1984 Woodstock Monument. The original monument held two commemorative plaques embedded in a slab of concrete. *Times Herald-Record*, Bethel Woods Collection.



**Figure 3.19b.** Today, the monument includes two additional plaques listing the performers. The monument sits within a wood-chip mulch plaza surrounded by mown grass. Tree and shrub hedges frame this designated viewing area at the monument. Heritage Landscapes.

The landscape of 2014 expresses considerable change, as numerous structures and buildings have been added in recent years, shown on *Plan 14*. Most of these stand at the southern edge of the LCA, associated with the Bethel Woods Center for the Arts, like the Museum at Bethel Woods, Pavilion, Market Sheds, and temporary tents. Maintenance buildings and residential homes stand to the north of West Shore Road.

### ***LCA 1 Furnishings and Objects***

The furnishings and objects in LCA 1 experienced considerable change between the period of significance and 2014. The ephemeral 1969 landscape elements included tall wooden fencing lining the south side of stage, chain link fence along the east, south, north, portions of the west edge of the main field, and around the stage and performers' pavilion, metal scaffolding near the stage, and portable toilets in the northwest corner (figures 3.18a and b). None of these features remain in 2014. Recent additions now stand throughout the LCA to commemorate the event and accommodate visitors, such as the 1984 monument and seating options within the monument space, spilt rail fencing around the monument space and along West Shore Road and Hurd Road, light posts, and wayfinding signs to direct visitors (figures 3.19a and b).

## **ANALYSIS OF LCA 2 BINDY BAZAAR CONTINUITY AND CHANGE BETWEEN 1969 AND 2014 LANDSCAPE**

### ***LCA 2 Land Uses, Land Patterns, and Spatial Organization***

Patterns, organization, and land use in LCA 2 Bindy Bazaar experienced both continuity and change from 1969 to 2014. In general, spatial organization and land patterns remain intact, although, land use changes considerably from the days of the 1969 Woodstock Music and Art Fair. The overall land patterns of open areas and dense woodlands reflect a similar matrix in 2014. The Bindy Bazaar woods have expanded since the festival, slightly decreasing the extent of open fields, but the general arrangement of space persists. Hurd Road and West Shore Road continue to organize the space, while stone walls create division within the woods. Split-rail fencing replaces 1969 chain link fencing in some areas, creating altered organization. Trails and paths in the Bindy Bazaar woods provide routes between LCA 1 and LCA 3 and establish division and organization that, to a degree, endure today.

The set of analysis plans reveals changes in landscape patterns and land use in LCA 2. Prior to and after the event, agriculture uses extended through the area. Today, *Plan 15: 1969 & 2014 Landscape Comparison LCA & 3* illustrates the area is consistently used as a designated event space. During

the festival, the open area of LCA 2 held support tents, Health and Safety Services, the Indian Pavilion, the playground, and camping. Today, gravel circulation drives extend through this area (figures 3.20a and b). The Bethel Woods Conservatory, a once-private home now providing space for music and art lessons, occupies the 1969 playground area; in 1969, festival patrons set up booths to sell, trade, and barter goods within the Bindy Bazaar woods. While healthy deciduous canopy, sporadic trails, and remnants of vendor booth foundations remain, the woods no longer evoke whimsical socio-economic aspects of the festival. The area north of West Shore Road appears similar to that of 1969. Land uses, such as parking and event tents, supplant the former support tents and a helicopter pad of 1969.

### ***LCA 2 Views and Visual relationships***

The visual relationship within LCA 2 remains similar to that of the 1969 festival, but views extending to LCA 1 and surrounding fields exhibit considerable change. Sightlines extend through the open areas to the east and north of the Bindy Bazaar woods in 1969. The woods create a separate visual space contained within the vegetation, with views following along existing trails and paths. Views to the information Tree and area north of West Shore Road remain open, as well.

The greatest change occurs to views and sightlines extending beyond LCA 2 into LCA 1 and surrounding fields. As elsewhere, rows of spruce block the once-open view from the east edge of LCA 2 into the main field. The main field, stage, and area north of West Shore Road in LCA 1 are no longer visible. The spruce trees and encroaching woodlands in surrounding fields also alter views to former campground on facing hillsides (figures 3.21a and b). The Museum at Bethel Woods now appears in the view to the south where the Food for Love concession tents stood during the Woodstock Music and Art Fair.

### ***LCA 2 Topography and Drainage***

LCA 2 topography expresses continuity throughout the historic and current time period. The undulating area contains rock outcropping in the Bindy Bazaar woods and near the knoll near the Bethel Woods Conservatory. Minor changes in grades include the construction of the Conservatory and leveling for placement of temporary tents at the northeast corner of Hurd and West Shore Road intersection. The drainage patterns to the north and south of the high point near the Conservatory remain unchanged.

### ***LCA 2 Vegetation***

Patterns of vegetation persist between 1969 and 2014. The dense deciduous and evergreen woodland of the Bindy Bazaar remains intact and expands



**Figure 3.20a.** The open field west of Hurd Road facilitates a variety of activities. A large sign announcing the entrance to the Bindy Bazaar appears in the distance. Tree lines and the wooded edge define the boundaries of the space. Baron Wolman, Bethel Woods Collection.

**Figure 3.20b.** This photograph from within the open area west of the Bindy Bazaar shows continued open fields intersected with gravel service roads. This area west of Hurd Road is entirely screened from the main field today by spruce rows. Expansion of the wooded edge has somewhat reduced the extent of this area. Heritage Landscapes.



**Figure 3.21a.** A view looking from LCA 2 into the main field reveals the integration between the two areas. The stage and eastern edge of LCA 1 are clearly visible. Doug Lenier, Bethel Woods Collection.

**Figure 3.21b.** Spruce rows planted along Hurd Road entirely block the above view toward LCA 1. Fences and grade changes associated with the paving of the road also interrupt the former connection between these two areas. Heritage Landscapes.



**Figure 3.22a.** This panoramic view depicts the eastern edge of LCA 2 and its connectivity of to LCA 1. Hurd Road provides access to various spaces but does not create a hard division between the two LCAs. The stage and campgrounds to the north of West Shore Road are visible in the background. Elliott Landy.

**Figure 3.22b.** The eastern edge of LCA 2 remains open, but recently planted spruce rows block the view to the main field. The split-rail wood fences also divide each zone, as opposed to the open flow of people and views in 1969. Despite the changes, the larger setting remains relatively similar to the historic landscape. Heritage Landscapes.

slightly at the edges. Many trees from 1969 continue to comprise the woodland canopy. The slight expansion of the woodland margin is expected, as the open fields are no longer used for agricultural purposes. Turf now covers the open areas to the east and north of Bindy Bazaar woods. North of West Shore Road, mown turf replaces former farm fields.

The Information Tree at the southwest corner of Hurd Road and West Shore Road continues to stand as a symbol of the festival. The venerable red maple (*Acer rubrum*) anchors the northeast corner of the LCA and connects the 2014 to the historic 1969 landscape. Similarly aged trees on the west side of Hurd Road near the Gempler Farm Road remain today.

### ***LCA 2 Circulation***

From the historic 1969 Woodstock Music and Art Fair to the present, circulation in LCA 2 experiences both continuity and change. Hurd Road and West Shore Road continue to provide access to the area, split the LCA into north and south areas, and create a boundary with LCA 1. Although the unpaved Hurd Road divided the LCAs, pedestrian traffic flowed freely between the spaces during the 1969 festival. Today, the paved road, split

rail fencing, and recently planted evergreen trees in LCA 1 hinder the open exchange dividing the area and creating isolated spaces (figures 3.22a and b).

Bindy Bazaar woodland trails continue to exist in 2014 (figures 3.23a and b). Leading from the east and west edges, paths extend through the woods in a slightly different configuration today. *Plan 15* shows some existing trails have shifted to the present-day locations, while vegetation and time have consumed others. Festival preparations included creating openings in the historic stone wall running north-south through the woods to allow the trails to easily pass through. In 2014, additional openings permeate the wall due to a lack of maintenance and past logging activities. During the festival, small dirt drives provided access near the western boundary. Tishcha's Race and a drive extending south from West Shore Road stretched into the LCA. Gravel drives now add circulation routes to the open turf lawns north and east of the Bindy Bazaar woods, north of West Shore Road, and Conservatory area.

#### ***LCA 2 Water Features***

No water features exist within LCA 2 during the period of significance or today in 2014.

#### ***LCA 2 Landscape Structures and Buildings***

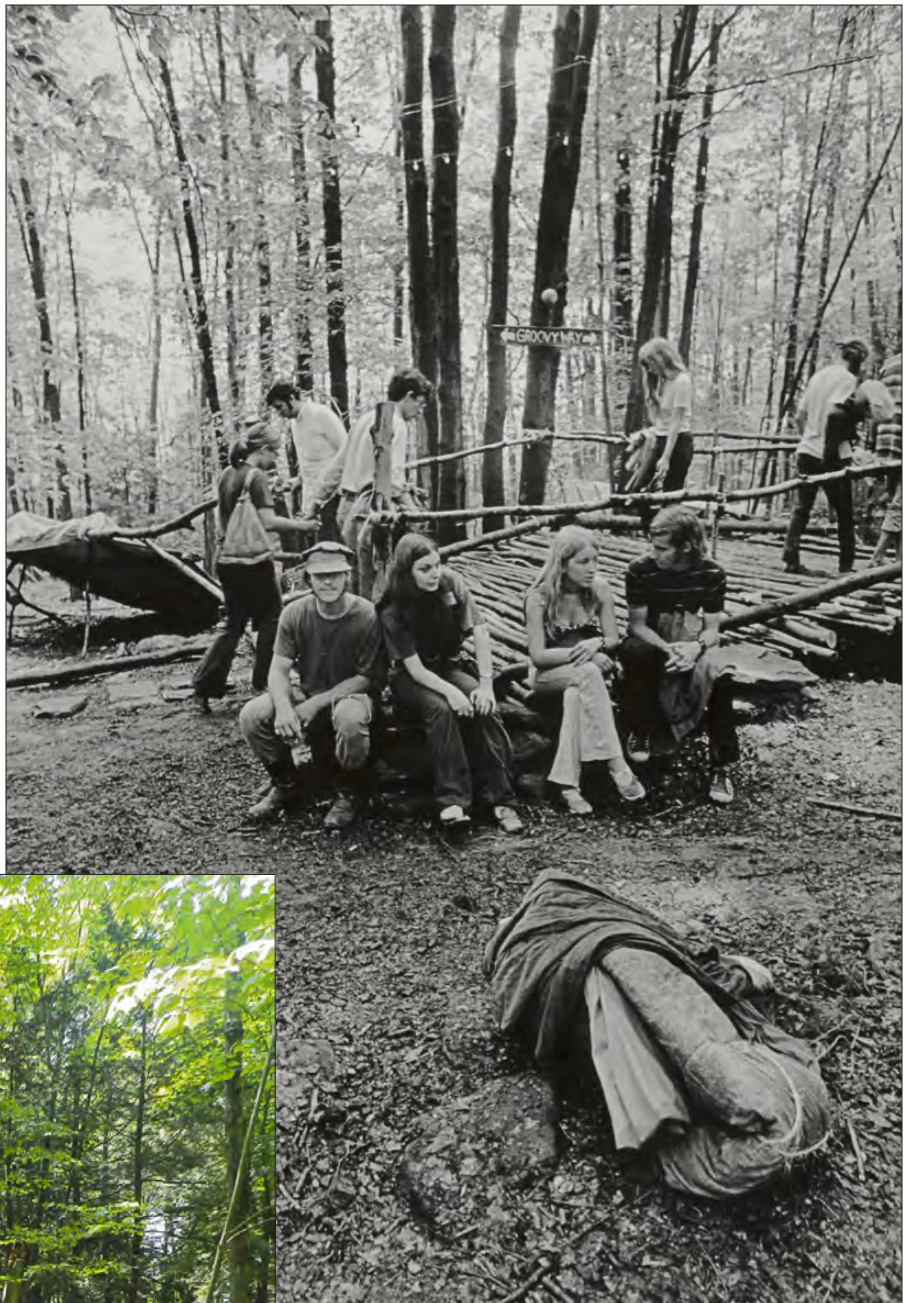
Landscape structures and buildings undergo the greatest changes between 1969 and the 2014 landscapes. During the festival, numerous ephemeral structures stood throughout the LCA in the open fields and in the woods. Today, only a few, non-historic structures stand in the landscape. LCA 2 bolstered support tents, vendor booths, Health and Safety Services, the Information Booth, and the Indian Pavilion during the Woodstock Music and Art Fair. Historically, patrons utilized their own materials and items found within the woods to construct vendor booths to sell, trade, and barter goods (figures 3.24a and b). None of these structures survive today. The addition of the Bethel Woods Conservatory, three small sheds, and temporary event tents to the north of West Shore Road constitute the current structures and buildings.

#### ***LCA 2 Furnishings and Objects***

The 2014 landscape displays different furnishings and objects found in the 1969 landscape. Dry-stacked stone walls throughout the site remain as the only similarity between the two periods. Split-rail fencing now replaces some areas of the chain link festival fence. The large Bindy Bazaar sign and wayfinding signs in the Bindy Bazaar woods no longer exist.

**Figure 3.23a.** 1969 festival patrons sit on and walk over and around a wooden bridge in the Bindy Bazaar woods. Wayfinding signs identifying “Groovy Way” mark the intersection of multiple paths. An open understory of dried leaves covers the rocky ground in this high traffic zone. Baron Wolman, Bethel Woods Collection.

**Figure 3.23b.** Today, the a similar group of trees stands near trail intersections in LCA 2. Remnant paths extend over the leaf-strewn rocks and stumps in the Bindy Bazaar. Heritage Landscapes.





**Figure 3.24a.** Bindy Bazaar vendors sit at a booth adjacent to a path. As shown in the photograph, festival-goers employ vegetation and landscape features for their purposes. Trees act as posts, with cut stems as beams, and rocks form a supportive base for the booth. Baron Wolman, Bethel Woods Collection.

**Figure 3.24b.** Today, rocks sit in aligned formations between and on either side of the trees in the Bindy Bazaar woods. Remnant wires embedded in trunks indicate the locations of former booths or other structures in the woodland. A remnant path passes in front of the trees, extending toward other intersections. Heritage Landscapes.

Original concrete footings from the 1969 stage scaffolding have been removed from the ground and now add interest to the north edge of West Shore Road. Modern electric poles and metal light posts stand scattered across the 2014 landscape. A remnant foundation continues to stand near the west boundary of the LCA.

## **ANALYSIS OF LCA 3 HOG FARM CONTINUITY AND CHANGE BETWEEN 1969 AND 2014 LANDSCAPE**

### ***LCA 3 Land Uses, Land Patterns, and Spatial Organization***

The overall land patterns and spatial organization of LCA 3 Hog Farm remain remarkably similar in 2014 compared to the landscape of 1969. Farm activities, vegetation, and stone walls continue to organize the area. 1969 tree lines exhibit expected incremental growth and define the south and west boundaries. A tree line extending north from the southern boundary originally delineated Hog Farm and created a more secluded space for the commune camp. The tree line and historic Hog Farm area continue to exist. Land use has undergone the most significant change between 1969 and 2014. During the festival, the Hog Farm and patrons utilized the area as a base for camping. Today, the area reverts back to pre-festival activities, as farm activities influence the landscape.

### ***LCA 3 Views and Visual relationships***

Visual relationships within LCA 3 exhibit continuity throughout the two time periods. A cohesive visual space stretches throughout the area, as tree lines block many far-reaching views. The south edge of LCA 2 and surrounding farms, including Crestwood Mountain Farm to the north and farm fields north of West Shore road offer contextual views.

### ***LCA 3 Topography and Drainage***

1969 topography remains mostly intact, as the nearly level field dominates the space. Three, constructed reservoirs alter the historic topography near the center and west edge of LCA 3.

### ***LCA 3 Vegetation***

LCA 3 Hog Farm vegetation has experienced continuity and change between the historic and current time period. Many of the same trees stand in the area, but a meadow of grasses, sedges, and forbs now covers the agricultural field of 1969. A mature apple (*Malus species*) tree with split trunk is located at the northern tip of a tree line extending from the south boundary. Present at the 1969 festival and today, the line of trees connects the 2014 landscape

to the historic landscape (figures 3.25a and b). As in the past, other trees are dispersed throughout the open field.

### ***LCA 3 Circulation***

Circulation in 2014 shares the historic entry with the 1969 period of significance but otherwise displays changed patterns. Two dirt roads, Jeanie's Turnpike extending from the west boundary and a second drive stretching south from West Shore Road, provided access into the center of the LCA during the Woodstock Music and Art Fair. Today, neither route exists. Today, a path extending from the east boundary into the LCA is obscured by vegetation and only distinguished by split-rail fencing. Pedestrian traffic that once flowed throughout the space in 1969 can be envisioned today, since the open field continues to allow free movement within the area. West Shore Road still passes by the northeastern corner of the LCA.

### ***LCA 3 Water Features***

In 1969, the Hog Farm area drained west toward the tree line at the edge of the LCA. This pattern persists with the addition of three constructed reservoirs that now mark the center of the field and add non-historic water features to the LCA.

### ***LCA 3 Landscape Structures and Buildings***

Structures and buildings illustrate great change between the 1969 festival and the 2014 landscape. Tents and other temporary structures constituted nearly all structures in 1969. During the festival, the Hog Farm constructed large tents, teepees, wooden pole structures, and geodesic domes. Wooden booths with canvas or canvas-like coverings created the Hog Farm Free Kitchen, while large tents housed the Puppet Theater, Movement City, and movie theater. Festival attendees also filled the official camping area with personal tents. In 2014, none of these ephemeral structures survive. A small structure, or shed, now stands near the centrally located ponds.

### ***LCA 3 Furnishings and Objects***

Similar to landscape structures, most furnishings and objects differ from 1969 to 2014. Dry-stacked stone walls remain throughout the area but lie in slightly different configurations today, shown on *Plan 17: 1969 & 2014 Landscape Overlay with LCA 2 & LCA 3*. Ephemeral festival objects, including portable toilets, trash receptacles, and a welcome sign located near the venerable apple tree, are no longer present in the 2014 landscape. Non-historic split-rail fencing extends into the LCA from the east boundary and from the central ponds to the west boundary.



**Figure 3.25a.** This photograph shows a tree line that creates a more secluded area for the Hog Farm's base camp. An apple tree stands at the end of the tree line. The recently mown field provides ample space for the commune. Lisa Law, Bethel Woods Collection.

**Figure 3.25b.** The 2014 landscape is similar to the historic character. The tree line continues to organize the meadow. Albeit with a split trunk, the same apple tree marks the end of the tree line. Meadow vegetation now dominates the area. Heritage Landscapes.

## CONTRIBUTING, MISSING, AND CONTEMPORARY LANDSCAPE FEATURES

Below lists the contributing, missing ephemeral, and contemporary landscape features of the current 2014 Woodstock festival grounds landscape. Landscape character areas (LCAs) divide the list into three areas, LCA 1 Main Field, LCA 2 Bindy Bazaar, and LCA 3 Hog Farm. All LCAs contain landscape features in each category, including contributing features remaining from the 1969 landscape and adding to the historic integrity of the landscape; ephemeral elements and details that no longer exist, but were not intended to survive beyond the festival; and non-historic contemporary features that do not directly relate to the historic significance but have recently accumulated in the landscape. Treatment recommendations will suggest reconciliation among these elements and future projects. This list and above analysis will guide preservation landscape treatment:

### WOODSTOCK FESTIVAL GROUNDS LCA 1

#### *LCA 1 Contributing Features*

- ❖ Main field
- ❖ Open turf area north of West Shore Road (performers' pavilion)
- ❖ Cohesive visual space within LCA 1
- ❖ View from main field to Filipinni Pond
- ❖ View from main field to field (camping area) across West Shore Road to northeast
- ❖ View form main field to Information tree
- ❖ Topography of north-sloping main field
- ❖ Rock outcropping at top of hill
- ❖ Old cherry tree at top of hill
- ❖ West Shore Road and Hurd Road circulation routes
- ❖ 1984 Concrete and bronze monument for the 1969 Woodstock Festival

#### *LCA 1 Missing Ephemeral Features from the 1969 Festival*

- ❖ Helicopter pad
- ❖ Disrupted visual connectivity between LCA 1, Filippini Pond, and LCA 2
- ❖ Dee Dee Street and Campbell Road circulation routes
- ❖ Original Stage
- ❖ Stage fence
- ❖ Stage scaffolding
- ❖ Foot bridge between performers' pavilion and stage
- ❖ Performers' pavilion

- ❖ Performers' support trailers
- ❖ Food for Love concession structures
- ❖ Utilities
  - ◆ Water tanks and fountains
  - ◆ Waste management—toilets and trash receptacles
  - ◆ Wayfinding signage

### ***LCA 1 Contemporary Features***

- ❖ View from main field to Museum at Bethel Woods
- ❖ View from area north of West Shore Road (performers' pavilion) to Museum at Bethel Woods
- ❖ View from main field of private residence on south shore of Filippini Pond
- ❖ Changes to grading and topography of main field near top of hill and along western edge
- ❖ Grading for 1994 stage area
- ❖ Colorado blue spruce (*Picea pungens*) tree plantings throughout LCA 1
  - ◆ To the east of Hurd Road
  - ◆ To the south of West Shore Road
  - ◆ Along east boundary of main field
  - ◆ Around Maintenance building and lawn to the north of West Shore Road
  - ◆ Near south shore of Filippini Pond
- ❖ Vegetation of trees and shrubs around 1969 monument
- ❖ Designed landscape around Museum at Bethel Woods
  - ◆ Deciduous and evergreen tree plantings
  - ◆ Varied planting beds
  - ◆ Paved walkways
  - ◆ Walls
- ❖ Paved circulation and parking for Museum at Bethel Woods
- ❖ Gravel road and pad at top of main field hill
- ❖ Gravel drives along east and west edges of the main field
- ❖ Gravel circulation around maintenance building
- ❖ Museum at Bethel Woods
- ❖ Glass-wall Market Sheds at top of hill
- ❖ Maintenance building to the north of West Shore Road
- ❖ Private residences at south shore of Filippini Pond
- ❖ Small shed near west boundary of main field
- ❖ Split-rail wood fence on either side of West Shore Road, Hurd Road, near Filippini Pond, and around maintenance building circulation
- ❖ Wayfinding signage
- ❖ Light poles and fixtures

## WOODSTOCK FESTIVAL GROUNDS LCA 2

### *LCA 2 Contributing Features*

- ❖ Open turf area along east edge of Bindy Bazaar and woods
- ❖ Open turf area to the north of woods (Health and Safety Services/ playground)
- ❖ Open turf area to the north of West Shore Road (support/parking/ helicopter pad)
- ❖ Bindy Bazaar woodlands
- ❖ Visual cohesive space within Bindy Bazaar
- ❖ Views along Bindy Bazaar paths and trails
- ❖ View of surrounding camping areas
- ❖ Topography of hills and stone outcroppings
- ❖ Stone outcroppings in the woods and north of woods (playground)
- ❖ Information Tree
- ❖ Vegetation planting
  - ◆ Trees along stone walls
  - ◆ Individual trees
  - ◆ Tree massings
  - ◆ Ground coverings in wooded area
  - ◆ Turf
- ❖ Circulation along West Shore Road
- ❖ Trails and circulation paths within Bindy Bazaar woods
- ❖ Dry-laid stone walls
- ❖ Remnant foundation wall
- ❖ Concrete footings for the 1969 stage

### *LCA 2 Missing Ephemeral Features from the 1969 Festival*

- ❖ Helicopter pad
- ❖ Trails in woods of Bindy Bazaar
- ❖ Wayfinding signs on trails of Bindy Bazaar
- ❖ Large Bindy Bazaar wooden sign
- ❖ Information Booth
- ❖ Utilities
  - ◆ Water
  - ◆ Waste management—toilets and trash receptacles
- ❖ Open playground area
- ❖ Indian Pavilion
- ❖ Health and Safety trailers and tents

### *LCA 2 Contemporary Features*

- ❖ Views from east edge to Museum at Bethel Woods

- ❖ Colorado blue spruce (*Picea pungens*) plantings in area north of West Shore Road (health and safety services) and along West Shore Road
- ❖ Expanded wooded area with different tree lines
- ❖ Gravel circulation in east edge of LCA
- ❖ Gravel circulation on north side of West Shore Road
- ❖ Gravel circulation around Conservatory at Bethel Woods (playground area)
- ❖ Conservatory at Bethel Woods (playground area)
- ❖ Maintenance sheds north of West Shore Road
- ❖ Wood fence on either side of West Shore Road and Hurd Road
- ❖ Electric poles
- ❖ Light poles and fixtures

### WOODSTOCK FESTIVAL GROUNDS LCA 3

#### *LCA 3 Contributing Features*

- ❖ Open field with scattered tree plantings south of West Shore Road (Hog Farm)
- ❖ Tree line to the west of Hog Farm
- ❖ Visual cohesive space within LCA
- ❖ Views to western edge of LCA 2 and surrounding farms and fields
- ❖ Venerable apple tree at the end of the tree line to the east of Hog Farm
- ❖ Vegetation
  - ◆ Trees along stone walls
  - ◆ Individual trees
  - ◆ Tree massings
  - ◆ Meadow
- ❖ Circulation route along West Shore Road
- ❖ Farm roads
- ❖ Dry-laid stone walls

#### *LCA 3 Missing Ephemeral Features from the 1969 Festival*

- ❖ Jeanie's Turnpike drive
- ❖ Circulation paths
- ❖ Utilities
  - ◆ Water spigots
  - ◆ Waste management -toilets and trash receptacles

#### *LCA 3 Contemporary Features*

- ❖ Man-made reservoir
- ❖ Split-rail wood fences
- ❖ Wood and wire fences

## WOODSTOCK FESTIVAL GROUNDS LANDSCAPE INTEGRITY

The analysis narrative in this chapter creates a basis for the discussion of historic integrity of the Woodstock festival grounds landscape. The NRHP Guidelines define integrity as “the authenticity of a property’s historic identity, evinced by the survival of physical characteristics that existed during the property’s historic or prehistoric period.”<sup>9</sup> Using this framework, an evaluation of landscape integrity considers the degree to which the existing landscape evokes the character and qualities of the landscape during its period of significance. The NRHP identifies and defines the seven aspects of integrity as:

- ❖ **Location** is the place where the historic property was constructed or the place where the historic event occurred.<sup>10</sup>
- ❖ **Design** is the combination of elements that create the form, plan, space, structure, and style of a property. It results from conscious decisions made during the original conception and planning of a property (or its significant alteration) and applies to activities as diverse as community planning, engineering, architecture, and landscape architecture. Design includes such elements as organization of space, proportion, scale, technology, ornamentation, and materials.<sup>11</sup>
- ❖ **Setting** is the physical environment of a historic property. Whereas location refers to the specific place where a property was built or an event occurred, setting refers to the character of the place in which the property played its historical role. It involves how, not just where, the property is situated and its relationship to surrounding features and open space.<sup>12</sup>
- ❖ **Materials** are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property. The choice and combination of materials reveal the preferences of those who created the property and indicate the availability of particular types of materials and technologies.<sup>13</sup>
- ❖ **Workmanship** is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory. It is the evidence of artisans’ labor and skill in constructing or altering a building, structure, object, or site. Workmanship can apply to the property as a whole or to its individual components.<sup>14</sup>

*...an evaluation of landscape integrity considers the degree to which the existing landscape evokes the character and qualities of the landscape during its period of significance.*

- ❖ **Feeling** is a property's expression of the aesthetic or historic sense of a particular period of time. It results from the presence of physical features that, taken together, convey the property's historic character.<sup>15</sup>
- ❖ **Association** is the direct link between an important historic event or person and a historic property. A property retains association if it is the place where the event or activity occurred and is sufficiently intact to convey that relationship to an observer.<sup>16</sup>

This CLR reaches the conclusions based on *Chapters 2* and *3* and the landscape analysis, including repeat photographs, overlay plans, and period and existing plan comparisons. Understanding the Woodstock site integrity helps direct preservation treatments. In summary, the Woodstock festival grounds landscape exhibits an overall moderate level of historic integrity with individual ratings from low to high. The following list summarizes the evaluation of historic integrity for the festival landscape:

- ❖ Location: High
- ❖ Design: Low
- ❖ Setting: Moderate
- ❖ Materials: Low
- ❖ Workmanship: Low
- ❖ Feeling: Moderate
- ❖ Association: High

*In summary, the Woodstock festival grounds landscape exhibits an overall moderate level of historic integrity with individual ratings from low to high.*

*Moderate integrity creates an environment primed for preservation techniques to fully interpret the Woodstock festival grounds for visitors.*

The variable low to high levels of historic integrity and the plethora of documentary materials from the Woodstock Music and Art Festival illustrates the changes between the period of significance and the present. These factors also allow the opportunity to retell stories of the historic event by means of a future landscape condition. Many festival landscape features were constructed as ephemeral elements without the intention of prolonged longevity. These features no longer exist, but overall landscape patterns, organization, vegetation, and large-scale water features remain in various states and could allow for the proper portrayal and revitalization of the site. Moderate integrity creates an environment primed for preservation techniques to fully interpret the Woodstock festival grounds for visitors.

## **WOODSTOCK FESTIVAL GROUNDS LANDSCAPE ANALYSIS SUMMARY**

The analysis of the Woodstock festival grounds presents the statement of historical significance for the cultural landscape, identifies the period of significance, and compares 2014 landscape CDFs with historic 1969 period features. Continuity and change are apparent throughout the festival site

landscape between the period of significance, August 1969, and today. Overall layout, spatial organization, and land patterns persist into the present. Alterations occur with regards to land uses, views, structures, and objects exhibiting the greatest change, as nearly all ephemeral features from the festival no longer exist. Several well-planned and executed additions to the Woodstock landscape provide education and entertainment for the public through Bethel Woods Center for the Arts. The landscape features related to this institution alter the 1969 landscape but in few cases diminish the historic character. Many contributing landscape features remain in place and prime the site for preservation and interpretation recommendations. Bethel Woods' stewardship has been considerate of the cultural landscape, and further interpretation and renewal of select landscape features will broaden the understanding of the landscape and improve visitors' experience at the Woodstock festival grounds.

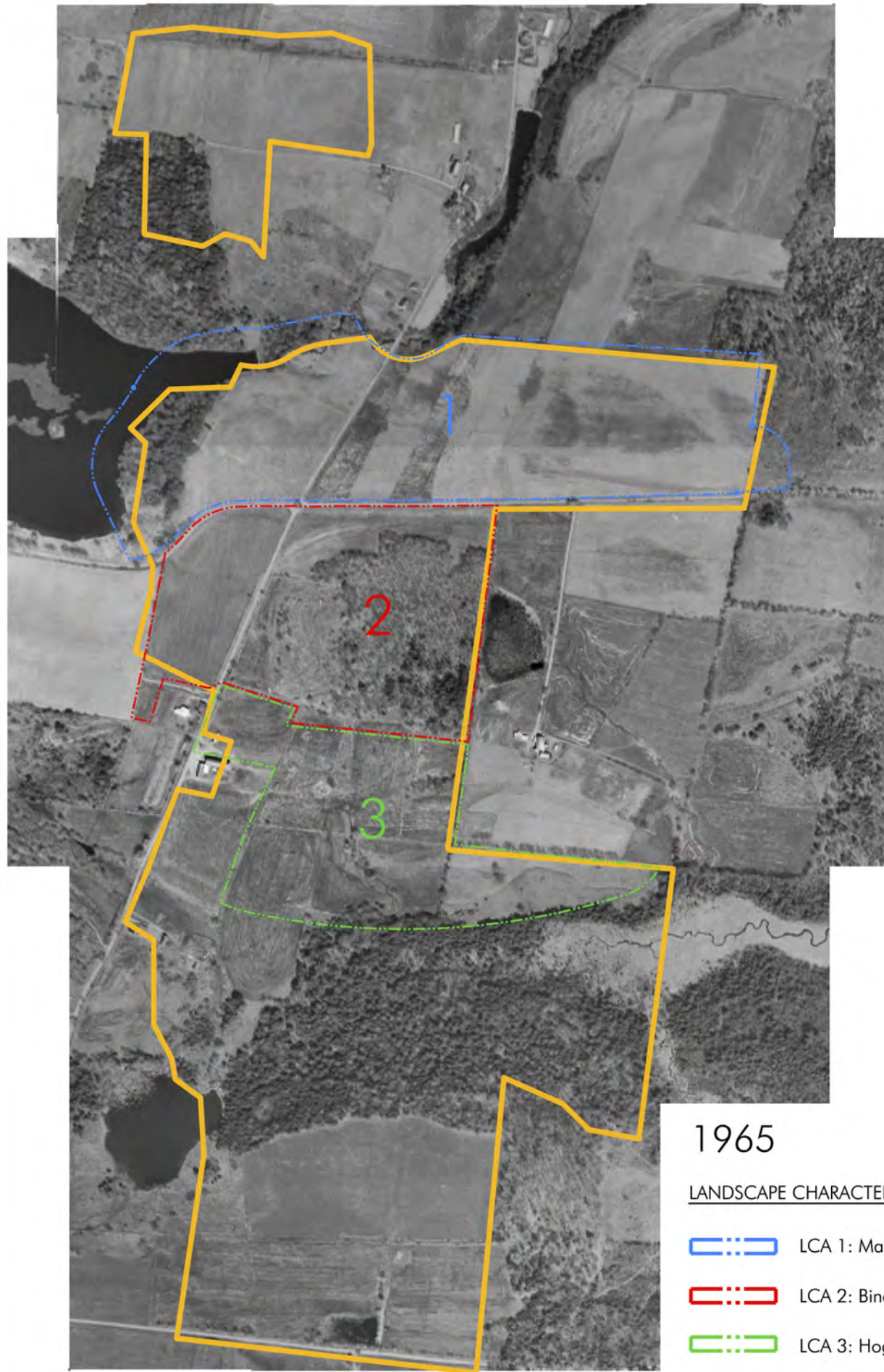
*Bethel Woods' stewardship has been considerate of the cultural landscape, and further interpretation and renewal of select landscape features will broaden the understanding of the landscape and improve visitors' experience at the Woodstock festival grounds.*

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### CHAPTER 3 ENDNOTES

1. Charles A. Birnbaum, with Christine Capella Peters, *Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes*, (Washington DC: Department of the Interior, 1996), 5.
2. Birnbaum and Peters, *Secretary of the Interior's Standards*, p 5.
3. NRHP, *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*, (Washington, DC: Department of the Interior, 1990 (1998 ed.)), p 3.
4. NRHP, *National Register Bulletin 15*, p 2.
5. Michael William Doyle, Ph.D., "Appendix B: Statement of Significance of the 1969 Woodstock Festival Site," in *Bethel Performing Arts Center Preliminary Draft Generic Environmental Impact Statement*, 2002, 1.
6. Doyle, "Statement of Significance, 1.
7. Doyle, "Statement of Significance, 8.
8. Doyle, "Statement of Significance, 8.
9. Birnbaum, with Capella Peters, *Guidelines*, and Page, Gilbert, Dolan, *A Guide to Cultural Landscape Reports*: 5.
10. NRHP, *National Register Bulletin 15*: 44.
11. NRHP, *National Register Bulletin 15*: 44.
12. NRHP, *National Register Bulletin 15*: 45.
13. NRHP, *National Register Bulletin 15*: 45.
14. NRHP, *National Register Bulletin 15*: 45.
15. NRHP, *National Register Bulletin 15*: 45.
16. NRHP, *National Register Bulletin 15*: 45.

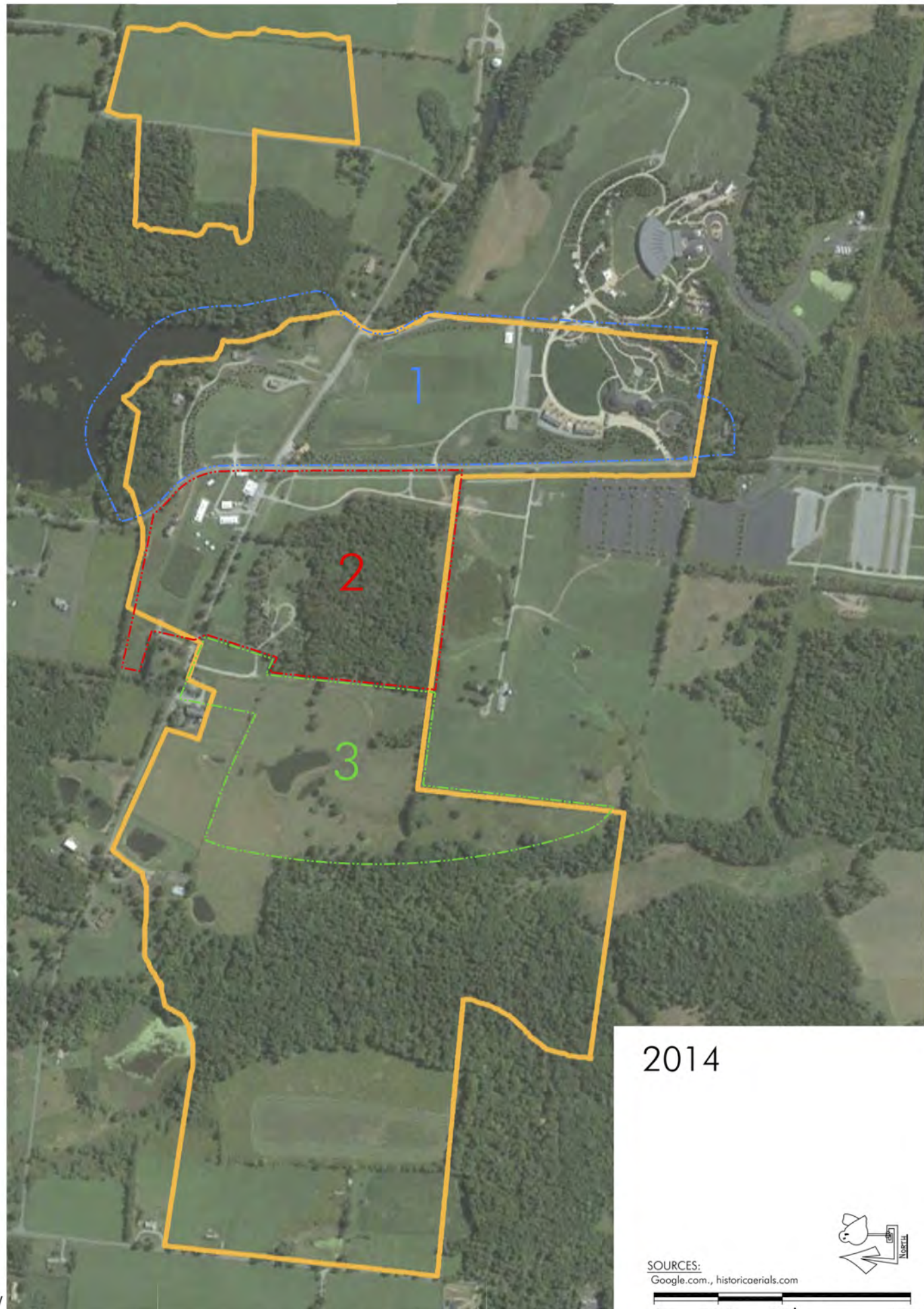




1965

LANDSCAPE CHARACTER AREAS:

- LCA 1: Main Field
- LCA 2: Bindy Bazaar
- LCA 3: Hog Farm
- Original Festival Boundary



2014

SOURCES:  
Google.com., historicaerials.com

0' 350' 700' 1400'



# Woodstock Festival Site Cultural Landscape Report Bethel, New York

Client:

The Museum at Bethel  
Woods, Bethel Woods  
Center for the Arts

Landscape Architect:

HERITAGE LANDSCAPES LLC  
Preservation Landscape Architects & Planners  
Charlotte VT 802.425.4330  
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Drawing Title:

1965 & 2014  
Aerial  
Comparison

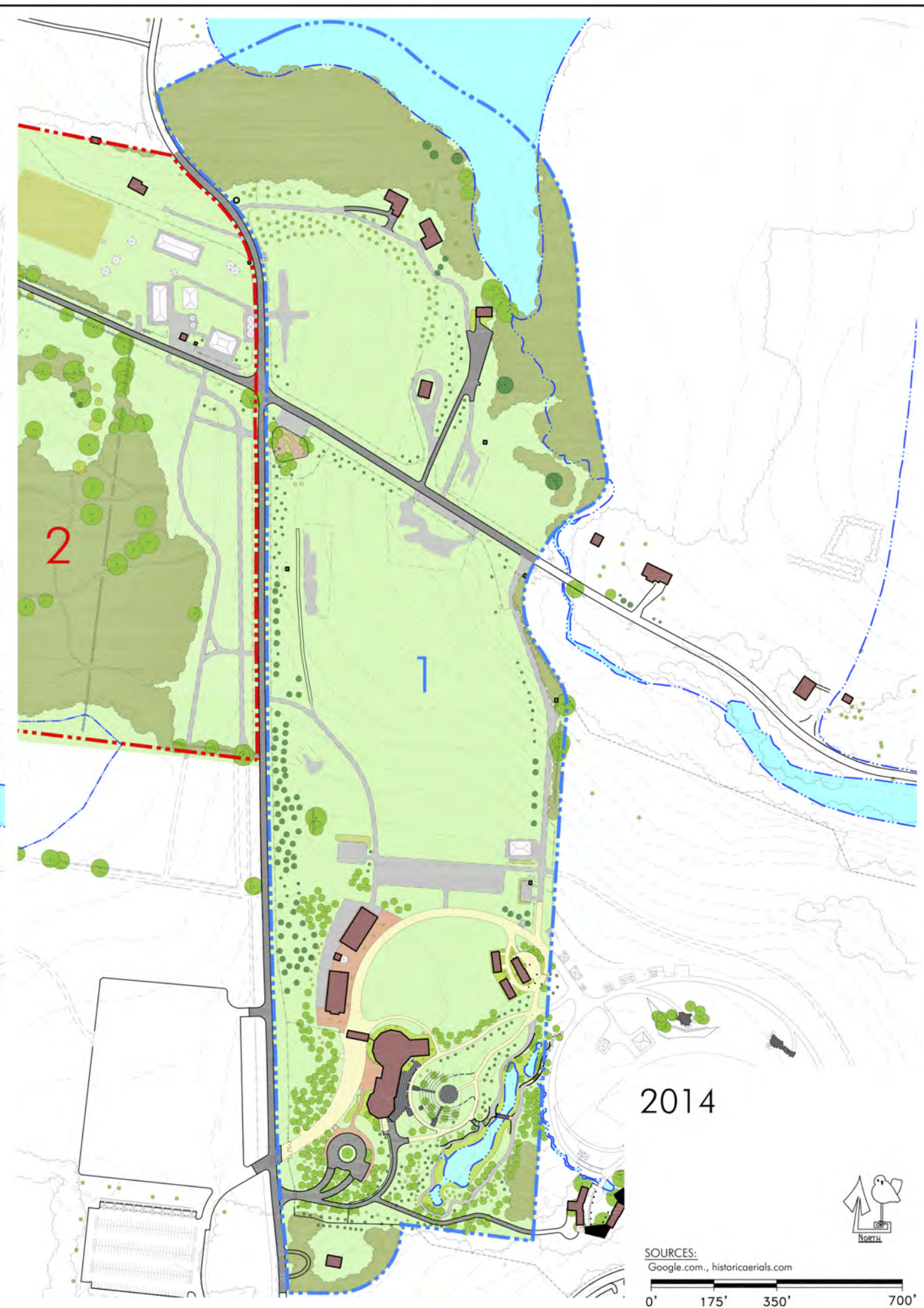
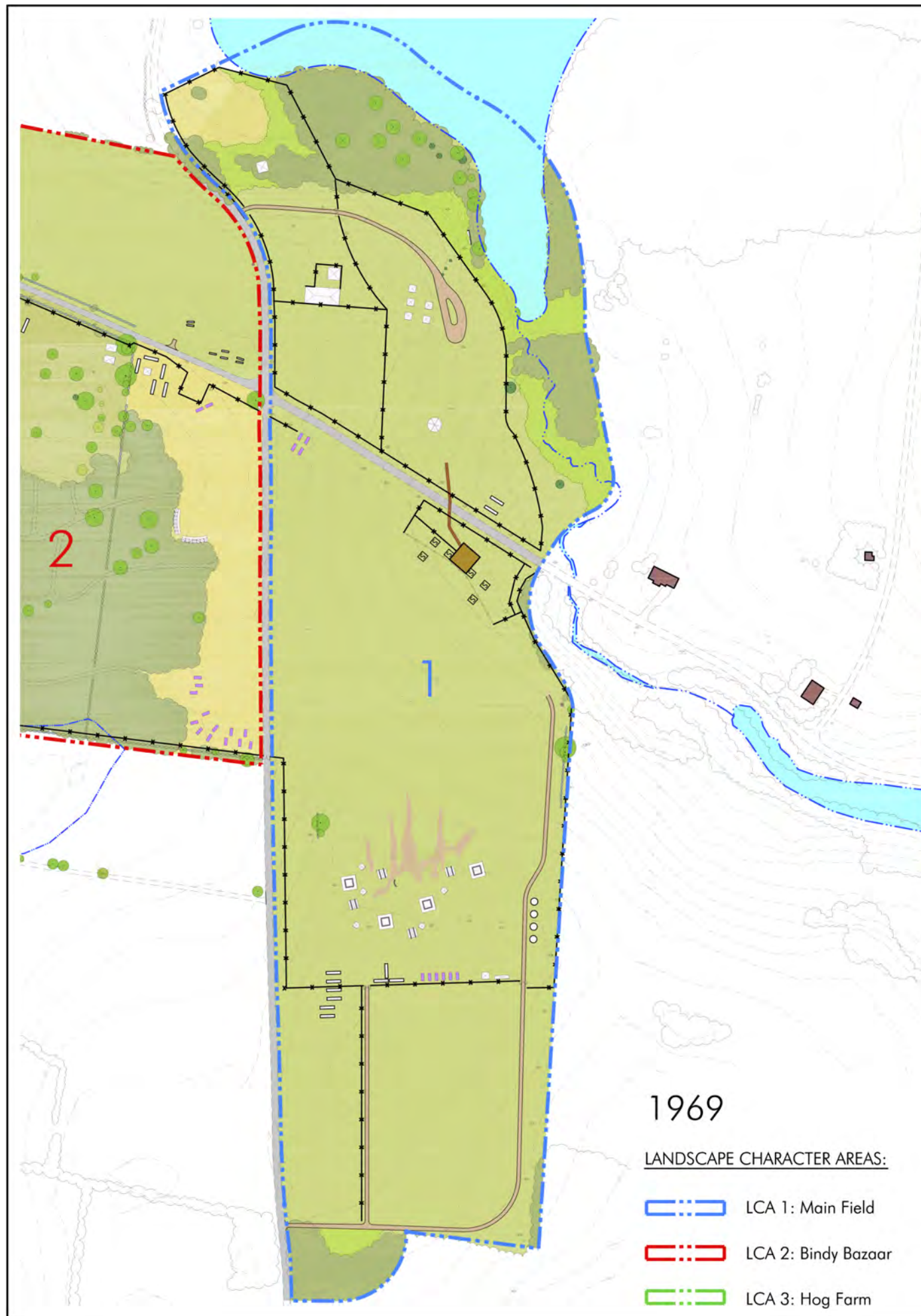
Date:

November 2014

Drawing Number:

13





# Woodstock Festival Site Cultural Landscape Report Bethel, New York

Client:  
The Museum at Bethel  
Woods, Bethel Woods  
Center for the Arts

Landscape Architect:  
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Preservation Landscape Architects & Planners  
Charlotte VT 802.425.4330  
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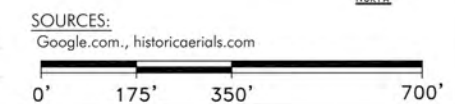
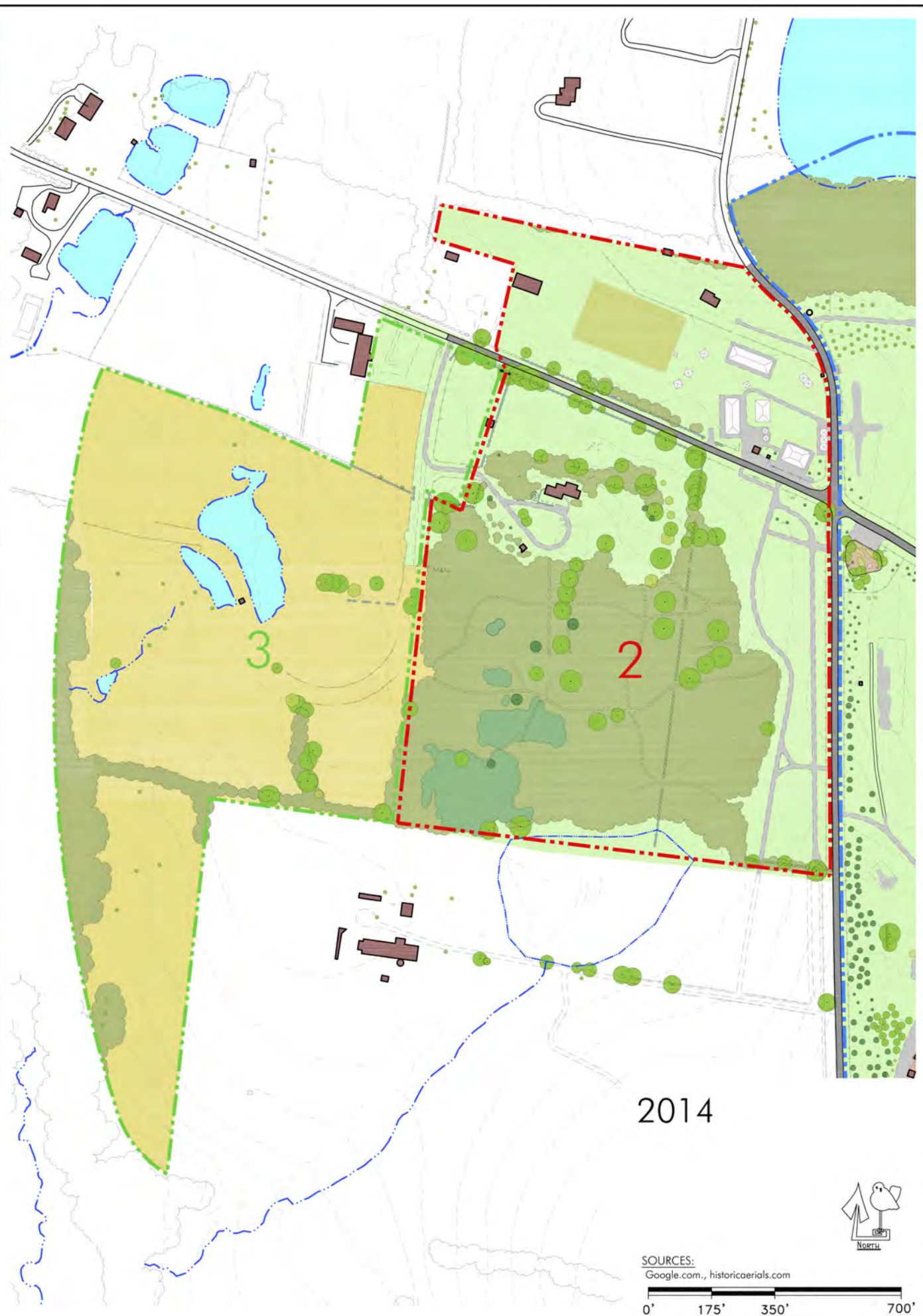
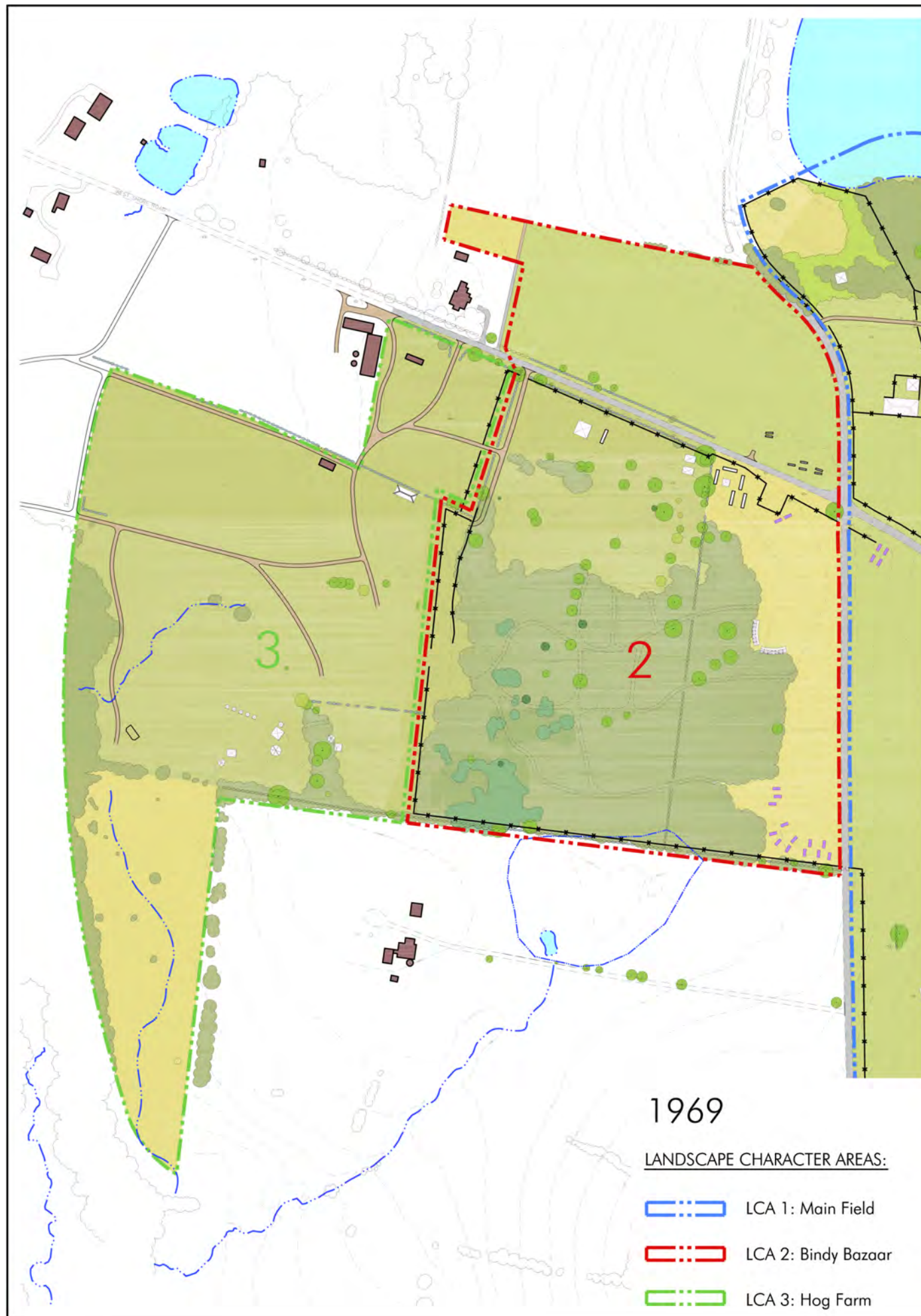
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1969 & 2014  
Landscape  
Comparison with  
LCA 1  
Date:  
November 2014

Drawing Number:  
14





# Woodstock Festival Site Cultural Landscape Report Bethel, New York

Client:  
The Museum at Bethel  
Woods, Bethel Woods  
Center for the Arts

Landscape Architect:  
HERITAGE LANDSCAPES LLC  
Preservation Landscape Architects & Planners  
Charlotte VT 802.425.4330  
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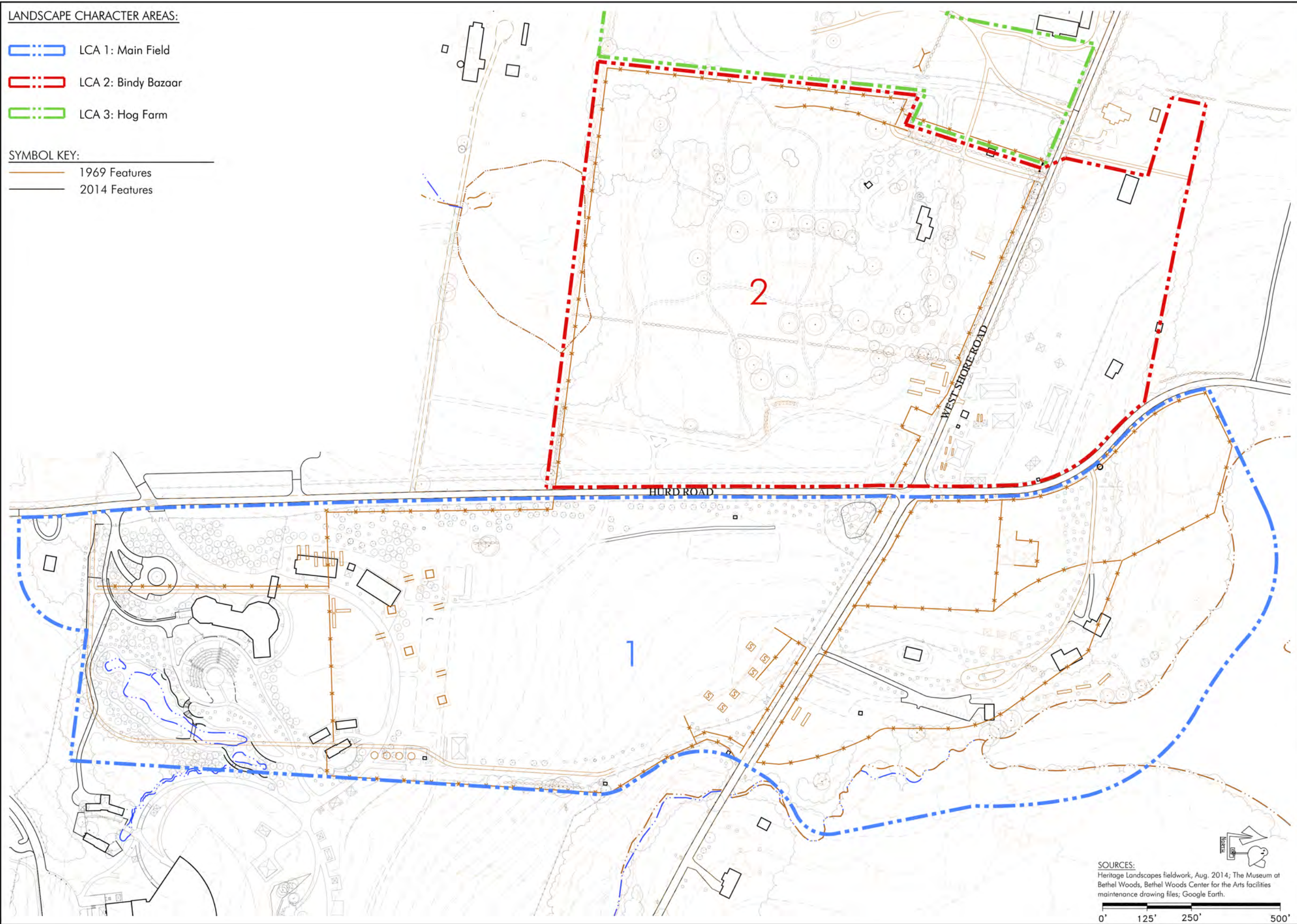
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1969 & 2014  
Landscape  
Comparison with  
LCA 2 & 3  
Date:  
November 2014

Drawing Number:  
15





LANDSCAPE CHARACTER AREAS:

- LCA 1: Main Field
- LCA 2: Bindy Bazaar
- LCA 3: Hog Farm

SYMBOL KEY:

- 1969 Features
- 2014 Features



# Woodstock Festival Site Cultural Landscape Report Bethel, New York

Client:

The Museum at Bethel  
Woods, Bethel Woods  
Center for the Arts

Landscape Architect:

HERITAGE LANDSCAPES LLC  
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1969 & 2014  
Landscape Overlay  
with LCA 1

Date:

November 2014

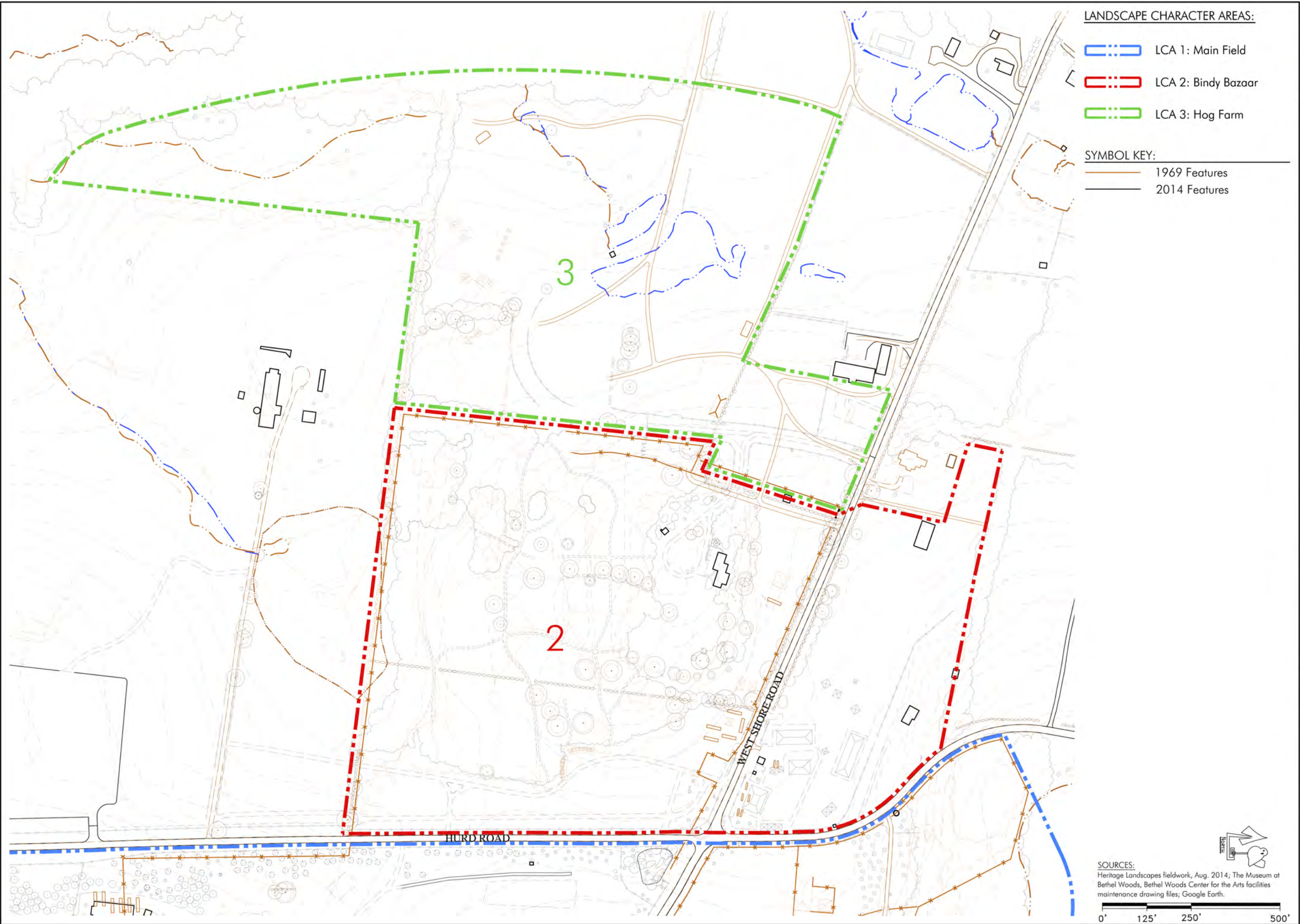
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16

SOURCES:  
Heritage Landscapes fieldwork, Aug. 2014; The Museum at  
Bethel Woods, Bethel Woods Center for the Arts facilities  
maintenance drawing files; Google Earth.

0' 125' 250' 500'





# Woodstock Festival Site Cultural Landscape Report Bethel, New York

*Client:*  
The Museum at Bethel Woods, Bethel Woods Center for the Arts

*Landscape Architect:*  
HERITAGE LANDSCAPES LLC  
Preservation Landscape Architects & Planners  
Charlotte VT 802.425.4330  
Norwalk CT 203.852.9966

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1969 & 2014  
Landscape Overlay  
with LCA 2 & 3  
*Date:*  
November 2014

*Drawing Number:*  
17



# APPENDIX A. CLR PART 3: RECORD OF TREATMENT

*A Cultural Landscape Report (CLR) Part 3: Record of Treatment* documents implementation actions and projects carried out in a historic landscape under the guidance of *CLR Part 1: Site History, Existing Conditions, Analysis & Evaluation* and *CLR Part 2: Landscape Treatment*. This appendix is an introduction and outline for the creation of a *CLR Part 3* for the Woodstock Festival Grounds Historic Site. The record includes documentation from all projects completed within the historic grounds. Any treatment action would be documented and added to this CLR as part of this appendix or a separate volume. Both digital and physical copies should be created for convenient access. In hard copy format, a three-ring binder is useful to bind additional notes and drawings of relevance to an entry.

An excerpt from *A Guide to Cultural Landscape Report: Contents, Process, and Techniques*, by Robert R. Page, Cathy A. Gilbert, and Susan A. Dolan, describes the documentation to be included in project records.<sup>1</sup>

*Part 3* of a Cultural Landscape Report (CLR) provides an accurate account of the implemented treatment to be used for the historical record. The record of treatment describes the as-built physical work, including any changes between the proposed and actual treatments. The intent of *Part 3* is to document treatment actions, not preservation maintenance. Treatment may be implemented over an extended time or in discrete phases. In the latter case, each action or phase should be documented subsequent to treatment.

*Part 3* is prepared by a historical landscape architect, project manager, contractor, or [site] staff. It summarizes the following:

- ❖ intent of the work
- ❖ way in which the work was approached and accomplished
- ❖ time required to do the work
- ❖ cost of the work

The record of treatment contains copies of field reports, condition assessments, and contract summaries. The record

of treatment may be documented in a variety of formats, including plans, details, narrative descriptions, photographs, and video. As-built drawings may be included in the scope of work for developing the construction documents needed to implement a treatment. The documentation developed to review and approve actions related to treatment for compliance with Section 106 of the National Historic Preservation Act may be sufficient to record the treatment, especially if treatment is implemented over an extended time.

In most cases, treatment is not implemented immediately following the preparation of *Part 2*. If a long time passes between the proposal and implementation, *Part 3* also documents any changes that have occurred in the landscape prior to treatment. Based on a record of treatment's content and date of preparation, *Part 3* is usually included as an appendix or addendum to a CLR. However, it has been identified as one of the three primary parts of a CLR to emphasize the importance of a factual account of all physical changes to a cultural landscape resulting from treatment. When completed, the documentation provided in *Part 3* becomes valuable for future historic research on the property.

As explained above, documentation and records for projects will vary in content and format. The chart, included below, can be adapted to summarize individual projects creating a reference of landscape modifications and maintenance initiatives. The start and completion date form a timeline for the project. The Landscape Character Area(s) (LCAs) designation identifies the location within the grounds which may include one or all three LCAs. The project title and notes provide a brief summary of the implementation and any standout concerns or comments. In addition to this summary, all supporting documents, like field reports, condition assessments, drawings, and contracts, should be included to develop a full and complete record of landscape treatment.

### CLR Part 3: Summary of Implementation Actions

[illegible]

## APPENDIX A ENDNOTES

1. Robert R. Page, Cathy A. Gilbert, and Susan A. Dolan, *A Guide to Cultural Landscape Reports: Contents, Process, and Techniques*, (Washington, DC: Department of the Interior, 1998), 121-122.

# APPENDIX B. TREE INVENTORY

## TREE AND SHRUB CODES ON PLANS

Code	Botanical Name	Common Name	Type on Plan	Lg. Tree Counts
Ab	<i>Abies balsamea</i>	balsam fir	evergreen tree	
Ac	<i>Amelanchier canadensis</i>	shadblow serviceberry	orchard/ornamental tree	
Al	<i>Amelanchier laevis</i>	allegheeny serviceberry	orchard/ornamental tree	
Ap	<i>Acer platanoides</i>	Norway maple	deciduous tree	
Ar	<i>Acer rubrum</i>	red maple	deciduous tree	22
As	<i>Acer saccharum</i>	sugar maple	deciduous tree	14
Asi	<i>Acer saccharinum</i>	silver maple	deciduous tree	1
Bj	<i>Betula jacquemontii</i>	Himalayan birch	deciduous tree	
Bl	<i>Betula lenta</i>	yellow birch	deciduous tree	3
Bn	<i>Betula nigra</i>	river birch	deciduous tree	
Bp	<i>Betula papyrifera</i>	paper birch	deciduous tree	1
Cc	<i>Cercis canadensis</i>	eastern redbud	orchard/ornamental tree	
Ck	<i>Cornus kousa</i>	kousa dogwood	orchard/ornamental tree	
Fg	<i>Fagus grandifolia</i>	American beech	deciduous tree	
Fp	<i>Fraxinus pennsylvanica</i>	green ash	deciduous tree	17
Fsy	<i>Fagus sylvatica</i>	European beech	deciduous tree	
Gt	<i>Gleditsia triacanthos</i>	Honeylocust	deciduous tree	
Ma	<i>Malus species</i>	apple	orchard/ornamental tree	9
Ov	<i>Ostrya virginiana</i>	American hophornbeam	deciduous tree	
Pm	<i>Pseudotsuga menziesii</i>	douglasfir	evergreen tree	
Pp	<i>Picea pungens</i>	Colorado spruce	evergreen tree	
Pr	<i>Pinus resinosa</i>	red pine	evergreen tree	
Pse	<i>Prunus serotina</i>	black cherry	deciduous tree	30
Pst	<i>Pinus strobus</i>	eastern white pine	evergreen tree	5
Psy	<i>Pinus sylvestris</i>	scotch pine	evergreen tree	1
Qa	<i>Quercus alba</i>	white oak	deciduous tree	
Qb	<i>Quercus bicolor</i>	swamp white oak	deciduous tree	
Qc	<i>Quercus coccinea</i>	scarlet oak	deciduous tree	
Qm	<i>Quercus macrocarpa</i>	bur oak	deciduous tree	
Qp	<i>Quercus palustris</i>	pin oak	deciduous tree	
Qr	<i>Quercus rubra</i>	red oak	deciduous tree	2
Rp	<i>Robinia pseudoacacia</i>	black locust	deciduous tree	4
Ru	<i>Rubus species</i>	bramble	deciduous shrub	
Tc	<i>Tsuga canadensis</i>	eastern hemlock	evergreen tree	4

## LARGE TREE CONDITIONS

Trees larger than 24" in diameter-at-breast-height (dbh) in the 2014 tree inventory were determined to be present in 1969 as significantly large (approximately 8" to 9" dbh) trees. These trees would have been sizable enough to support tents and hammocks or provide shade at the festival. Such trees were assessed for health conditions which are recorded on the associated plans:

❖ *Plan 21: 2014 Trees—LCA 1*

❖ *Plan 22: 2014 Trees—LCA 2 & 3*

The conditions information provided here supplements the lists of trees and analysis by landscape character area (LCA) provided in *Chapter 2: Existing Conditions*.

Trees were rated on a scale of A to E for general health, with an evaluation protocol that prioritized canopy condition but also took into account visible damage to trunk and root flare and restriction of root space. Identifications and conditions were assessed by one Heritage Landscapes staff member to further ensure comparative relativity. An A (excellent) rating indicates trees in good condition with full crowns, vigorous growth, and no maintenance required. B (good) signifies canopies with minor problems, such as minimal deadwood up to two inches in diameter. Routine maintenance pruning will aid tree health and appearance. The C (poor) rating is applied when major deadwood is present on up to six branches with diameters of 3 inches or more. Pruning should be done for the health and longevity of the tree and for potential hazard control. A rating of D (failing) signifies major dieback in the crown indicating that the tree is in serious decline and should be assessed for potential removal or significant repair. An E (dead) rating is used for standing dead trees, stumps, or depressions where a tree has been removed, with stumps identified where possible.

<b>Health of Large Trees for Overall Site</b>						
	<b>A excellent</b>	<b>B good</b>	<b>C moderate</b>	<b>D poor</b>	<b>E dead</b>	<b>Total</b>
<b>Number</b>	5	30	74	8	2	119
<b>% of Trees</b>	4%	25%	62%	7%	2%	100%

<b>Health of Large Trees for LCA 1: Main Field</b>						
	<b>A excellent</b>	<b>B good</b>	<b>C moderate</b>	<b>D poor</b>	<b>E dead</b>	<b>Total</b>
<b>Number</b>	2	7	5	1	1	16
<b>% of Trees</b>	13%	44%	31%	6%	6%	100%

<b>Health of Large Trees for LCA 2: Bindy Bazaar</b>						
	<b>A excellent</b>	<b>B good</b>	<b>C moderate</b>	<b>D poor</b>	<b>E dead</b>	<b>Total</b>
<b>Number</b>	1	21	50	2	0	74
<b>% of Trees</b>	1%	28%	68%	3%	0%	100%

<b>Health of Large Trees for LCA 3: Hog Farm</b>						
	<b>A excellent</b>	<b>B good</b>	<b>C moderate</b>	<b>D poor</b>	<b>E dead</b>	<b>Total</b>
<b>Number</b>	1	1	13	3	1	19
<b>% of Trees</b>	5%	5%	68%	17%	5%	100%