



the Bidwell House museum



Spring/Summer 2015 Newsletter

The Bidwell House Museum is a New England heritage site providing a personal encounter with history, early American home life, and the Berkshire landscape, through its land, house and collection. The Museum is a non-profit educational institution for the benefit of the community and today's audiences of all ages, dedicated to preservation, scholarship and enjoyment of the landmark site.

Welcome to the 25th Anniversary Season!

The Bidwell House Museum is marking 25 years of welcoming visitors to the historic homestead and grounds this year. The museum first opened in spring 1990, thanks to the vision and passion of the founding board, led by Bill Brockman and Jack Jefferson.

Special celebratory events this year include the Opening Concert and Reception on Sunday, May 24th at 3 p.m., where the museum will honor friends, members, volunteers, board and staff from 1990 to today.

Beloved vocal artist Diane Taraz has designed a program specially for the Bidwell House: "Tickle Me Fancy!" Diane's theme explores what made people giggle in 1642, what tickled their funny bone in 1776, and what left them rolling in the aisles in 1847. Join Diane as she roams through the centuries looking at how our sense of humor has evolved, with songs and stories that lifted spirits. Diane will sing and play guitar and lap dulcimer. Refreshments and good cheer guaranteed.

Township No. 1 Day, the museum's free community celebration of local his-

tory, will take place on Friday, July 3, from 1 to 4:00 p.m. Begin your Independence Day holiday exploring historic crafts, meeting re-enactors, enjoying live music, the baking contest, games and treats.

The lecture, workshop and walk series will include famed naturalist and author Tom Wessels on June 27th and Yale History Professor John Demos on June 20th. Program details will be announced in April and posted on the museum's website: bidwellhousemuseum.org.



Diane Taraz will perform May 24th



Tom Wessels' talk and walk planned for June 27th

Save Saturday, August 15th from 4 to 7 p.m. for the 25th Anniversary Gala Garden Party. Live music, delectable hors d'oeuvres, good company and festive spirits will abound, all to benefit the historic house and grounds.

Please join the museum this year for a celebration of local history!

Walks and workshops explore the Berkshire landscape in summer and fall

Thanking Those Who Make It Happen

The Bidwell House Museum is thriving at age 25 because YOU, the museum's dedicated members and donors, care about preserving this special place. You love history, and you want this authentic witness – the homestead, 192 acres of land and the precious collection – to be here for future generations. Hundreds of individuals, families and businesses have given to the museum over the years – of their resources, time and talent. The 276 donors of 2014 include 142 current members, and 36 members who have supported the museum for 20 years or longer. Wow!

Some of you support the museum by including the Bidwell House in your estate planning. Please contact the museum if you would like information about this.

The 2014 honor roll of donors and members is on page 2. Thank you for keeping the museum thriving!



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denotes 2014 members of the museum; * denotes those who have been members for 20+ years!

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An Anniversary Present



Ca. 1900, the Carrington family owned the house and farmed the land. Note the two-toned clapboards, gable overhangs and enclosed porch



By 2014, the gable overhang is gone, the exterior is white, the porch open. The cedar shingle roof is curling and cracking and needs to be replaced.

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Steve McAlister and Bill Finch at work



Probing the beams for soundness



5-foot snow piles below the salt box roof

The Bidwell House has been undergoing a thorough physical examination by experts in historic structures this winter. The property, which is listed in the State Register of Historic Places, has received a \$30,000 matching grant from the Massachusetts Preservation Projects Fund through the Massachusetts Historical Commission, Secretary of the Commonwealth, William Francis Galvin, Chairman. Goal of the grant is a historic structure report and construction plans for a roof replacement and for visitor accessibility improvements.

The consultant team is led by architect Steve McAlister of Clark & Green, Great Barrington, who began work on the study in October. Historic preservation specialist William Finch of Finch & Rose in Beverly, MA, has surveyed all aspects of the structure, the roof, framing, windows, and walls, taking hundreds of photographs in the process. Finch examined archival photographs for evidence of the building's past. He has found areas of original siding that allowed him to analyze paint samples with a high-power microscope. At the rear of the building he uncovered an area of the roof enclosed by the ell addition that still has roof shingles from the early 1800s. This discovery allowed him to analyze the nails and the wood used, which turned out to be chestnut.

The historic structure study and report is scheduled to be finished this June. Details of its findings will be reported in the next newsletter, answering a number of questions about this historic place.

As a 25th anniversary present, the museum is planning to replace the aged and failing wood shingle roof. As part of the study, the consulting team has uncovered a number of other building needs to be addressed. The museum board and friends have generously matched the initial grants for the study and some construction work. A campaign to raise the funds needed to replace the roof and preserve the structure is planned for this year. Stay tuned!

YOUNG HISTORY SCHOLAR SECTION

Fell Free or Die: White Pine Trees and the Revolutionary War by *Eliza Fawcett '15*

The entrance hall of the Bidwell House has three striking features: brilliant green paint, high ceilings, and wide pine boards lining the staircase. The largest board measures twenty-one inches across, much wider than anything seen in modern homes. In fact, that piece of wood evokes not only the impressive forests of early New England, but also the local conflicts that contributed to the beginning of the Revolutionary War.

When the first colonists arrived on the Atlantic Coast of America in the seventeenth century, they were greeted by vast forests of mammoth white pine trees. Many white pines towered two hundred feet above the ground. These trees were so tall that their lower branches received little sunlight and fell off after sprouting. As a result, some white pines stood one-hundred-foot tall before their branches began. Five hundred years ago, the forests of New England would have been as spectacular as California's Redwood Forests.

Of course, it did not take long for the newly-arrived colonists to recognize the great commercial value of New England's white pines. Flexible yet sturdy, pine is a softwood with a dense inner core, and carpenters and lumbermen saw that it was perfect for furniture-making and domestic lumber. Shipwrights who arrived in New England also recognized its value: white pine was an ideal material for the masts of tall ships. By 1609, two years after establishing Jamestown Colony, colonists were sending white pine mast shipments back to the motherland.

Cutting down white pines and preparing them for shipment was no easy task. After clearing the area around the pine of obstructions, the woodsmen would have to cut a path to the nearest navigable waterway. Felling a white pine required an experienced woodsman, one who understood how to cut such a mammoth tree without cracking it. Still, logging was a dangerous occupation: a sudden change in wind direction could cause the tree to fall in an unexpected way, potentially killing those nearby. Even if the tree was safely felled, the woodsman might discover it to be rotten or unfit for use as a mast. Historian Eric Rutkow writes that 90% of felled pines were judged unsuitable for masts, and were sent to the lumber mill. A suitable white pine would be connected to fifteen-foot high wooden wheels and pulled by teams of oxen to the waterway. From there, the masts were sent to a mast depot on the coast. There, they were filed

down to the necessary sixteen sides and loaded into ships that carried burdens of 400 to 600 tons.

Despite the labor required to fell white pines, by the mid-1600s, New England colonists had created a prosperous mast trade with Europe and the Caribbean.

In the 1600s, Britain was experiencing a major timber shortage. Many of its forests had long since been cleared for lumber and fuel. Indeed, the British travelled to Baltic Sea ports to acquire shipbuilding lumber. In Eastern Europe, the British competed with other European powers for wood. But in the New England colonies, Britain had direct access to an abundance of white pine trees, which were taller, stronger, and more resilient than the Baltic Riga pines.

At first, the British Crown established a commercial relationship with the New Englanders, buying the white pines that colonists felled and sold. But soon, eager to strengthen its Navy, the Crown took legal action to ensure its monopoly on white pine. In 1691, a clause in a new Massachusetts Bay Colony charter stipulated that "for the better provideing and furnishing of Masts for Our Royall Navy Wee doe hereby reserve to Us Our Heires and Successors all Trees of the Diameter of Twenty Four Inches and upwards of Twelve Inches from the ground growing upon any soyle or Tract of Land within Our said Province or Territory not heretofore granted to any private persons." Essentially, any white pine wider than two feet on public property was now the property of the King. The charter also decreed that if anyone felled one of the King's pines, the fine was one hundred pounds sterling.

The King soon sent surveyors to New England forests to reserve the best pines for the Crown, blazing them with three short hatchet marks in a symbol called the "King's Broad Arrow." However, at first, the colonial woodland was simply too expansive for the King's pine policy to be effectively enforced. Colonists would cut pine boards to twenty-three inches and display them over their fireplaces, in subtle defiance to British authorities.

As the King's policies became harsher, and surveyors began raiding lumber mills and physically punishing transgressors, colonists went from circumventing the pines laws to actively challenging them. Some of the King's pine trees were burned, making them unfit for Royal Navy masts but fine for regular lumber. In the early 1700s, Parliament passed a new law stating that

all pines in New England, of any size and even on private property, belonged to the King. The Royal Navy's appetite for white pine had not diminished; indeed, the success of the British Navy in the Seven Years' War was partially due to their ships' superior white pine masts. For many colonists, this was the last straw, a blatant encroachment on private rights. Over the next few decades, tensions between British administrators and colonists increased over the issue of white pines.

In 1772, hostilities culminated in New Hampshire when a local surveyor commanded his men to search the regional sawmills for illegal white pine. Pine boards marked with the King's Broad Arrow were found in a number of sawmills. The mill owners were arrested by the county sheriff, but incensed townsmen demanded revenge. About thirty men with blackened faces stormed the inn where the sheriff was staying. Mercilessly, they whipped him with switches, striking him as many times as the number of trees the mill owners were being fined for. The sheriff fled the town in disgrace. Although some of the rioters were fined, news of the riot spread and irate colonists considered the riot a triumphant affront to British authorities. A year later, the Boston Tea Party occurred; two years after that, the first shots were fired at Lexington and Concord.

During the American Revolution, the termination of New England mast shipments to England served as a major blow to the British Royal Navy. No longer were the masts of British ships made of tall, sturdy white pine. The effect was immediate: as Rutkow writes, "Without New England masts, the Royal Navy was weakened, if not crippled."

Throughout the Revolutionary War and the first decades of the new nation, the white pine remained an important symbol of colonial resistance and independence. The Pine Tree Flag, carried by George Washington's Continental Army, displayed a pine tree and the phrase "An Appeal to Heaven," taken from John Locke's Second Treatise on Civil Government. The naval flag of Massachusetts still features a pine tree, as does the state flag of Vermont.

White pines still soar in New England forests, though they are not as tall or numerous as their colonial counterparts were. However, the white pine remains an enduring symbol of the colonial struggle and of early American independence. —>

Courting Candles by Emily Halford '14

In the array of candlesticks on display in the Keeping Room of the Bidwell House, one wrought iron spiral piece stands out. It is a courting candlestick, and it is said to have been used by fathers of young women from all economic backgrounds during the seventeenth, eighteenth, and nineteenth centuries. A father would light the candle in a sitting room where his daughter was entertaining a suitor. It was common knowledge that when the candle had burned down to the point where its flame reached the top of the metal coil, the date was over and the suitor must immediately leave. The unique shape of the courting candlestick allowed the



father to determine exactly when this would be. He could raise or lower the candle based on his opinion of the suitor, and could also either promptly extinguish the flame or choose to add a second candle.

This practice worked to reaffirm social norms. It reminded daughters to obey their fathers and to respect their sense of judgment. The candles also served as a statement to the suitors that they must obey the wishes of a girl's father and not question his ability to judge a man.

Although these pieces are commonly known as "courting candlesticks" today, this was actually not their original purpose. The spiral shape

of the candlestick was developed in Germany. The design was popular there both because a candle could easily be twisted into the holder and because the shape allowed the candle to be burned as low as possible in a time when candles were precious.

There is some question among cultural historians as to how frequently these candlesticks were used. According to Henry Prebys of the Henry Ford Museum, candles would not have been used as a light source as frequently as fat lamps, which were dishes containing oil or fat and a wick. Fat lamps were easier to make and cheaper. The market for reproduction courting candles may have encouraged the popularity of this story. However, there are enough of these spiral candle holders from the time period and considerable documentation to indicate that these candlesticks would have been prominent when the Bidwell family occupied the Bidwell House. Look for the museum's "Courting Candle" on your next visit!



Marya Makuc and Ella Carlson at Township Day

Making Treatments from Garden Herbs by Ella Carlson '17

In the Bidwell House library, there are lists of herbs grown in a typical colonial dooryard garden and their medicinal uses. However, I was interested in methods the housewife would have used to make tinctures, infusions, and ointments out of these herbs. I have found recipes to make infusions, tinctures and salves which have been passed down through the generations and are used by herbalists today. Three herbs have been my focus of research: calendula, rosemary and yarrow. All three of these herbs grow in the dooryard garden on the Bidwell House grounds in summer.

The calendula plant may have been used in colonial times to treat stomach upset and ulcers. It would have also been used to stop bleeding and promote healing. Dried petals would be used for tinctures and ointments to treat burns, bruises, cuts, and minor infections. Infusions (teas) made out of the petals would have been used for the stomach.

Rosemary may have been used to relieve muscle pain and spasm, support the circulatory and nervous systems, treat indigestion, prevent food poisoning, prevent

infection, and as a decongestant. A salve would have been used for muscle pain and spasm, and to aid circulation. For minor cuts, fresh crushed leaves would have been pressed on the wound to prevent infection. An infusion made out of the leaves would have been used to treat indigestion or congestion.

Yarrow may have been used for wounds and minor bleeding, to reduce inflammation especially in the digestive system, and to treat anxiety or insomnia. Fresh leaves and flower tops would be pressed into wounds, and infusions made out of the same would be taken to reduce inflammation or to sedate.

Tinctures can be made by soaking fresh or dried herbs in alcohol, and are taken by mouth. Infusions are made by steeping dried herbs in boiling water. Healing salves can be made using either base oil (such as olive oil) or fat, beeswax, and dried herbs. It is likely that in colonial times fat such as that used to make candles would be used to make healing salves. There is more information on how to make infusions, tinctures, and salves, and some pictures of the process on the website if you would like to know more.



Making a salve



Making an infusion



Making a tincture

Fell Free or Die – Bibliography

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Trial by Fire *by Joseph Makuc '15*

Adonijah Bidwell was born on October 18, 1716 to a family torn. Father Thomas Bidwell, a wealthy merchant, was lost at sea that same year; his mother, Prudence Bidwell, was left to care for her son alone. Growing up in Hartford, a capital of Connecticut Colony, a small (of a population then less than 3,000) and urban settlement with but one parent, Bidwell was steeped in American culture. The democratic Fundamental Orders of Connecticut probably gave Bidwell his sympathy for the revolutionary cause. On the other end of the social contract, Bidwell experienced Father Rale's War from the age of six to nine; the series of bloody raids on New Englanders, only fended off by counterattacks from the colonies, might have convinced him of the importance of self-sufficiency and the impotence of Britain. Jonathan Edwards, the popular Congregational minister at the forefront of the Great Awakening, might have given Bidwell the inspiration for his future occupation and something to aspire to be.

All these ideas coalesced in Adonijah's early adult life. At twenty, he entered Yale to learn theology. Having graduated, he taught colonial children in and around Hartford. His ordination on October 5, 1744 allowed him to take the role of chaplain aboard the sloop of war "Connecticut Colony" for 77 weeks of King George's War.

This war is the most emblematic part of Bidwell's prologue to his house. The American theater opened when New French troops and privateers based in Louisburg, Cape Breton Island, wreaked havoc on New England fishermen and their port at Canso, Nova Scotia. Responding to advice and popular support for an assault on Louisburg, Massachusetts Governor William Shirley, other colonial governors, and the Massachusetts General Court all asked for at least a partly-English expedition; these requests, though, were largely ignored. Pressured once more by merchants and fishermen, the General Court threw its weight behind the plan and Shirley followed. Again, his requests for aid from the Royal Navy were denied. Nevertheless, the colonists would have their way: on March 24, 1745, the Massachusetts fleet of over 4,000 troops and approximately 90 ships set sail for Canso. The assault was thoroughly colonial. The force was mainly Massachusetts-bred and -led, but Connecticut and

New Hampshire provided soldiers, Rhode Island gave a ship, New York provided most of the artillery, and Pennsylvania and New Jersey both gave financial support. The Royal Navy only joined the fleet the day before Adonijah Bidwell's Connecticut men arrived and in a flotilla of but four, hardly considerable in the colonists' minds. Meanwhile, Louisburg loomed large in colonial eyes. It took over five and a half million dollars and twenty years to build and was renowned as the "American Gibraltar." Bidwell's diary implies that the colonists thought the fight to be akin to David and Goliath with themselves as David, noting specifically that "'tis very unbecoming any when preparing for a battle to behave themselves as tho they had got victory." The venture had the air of a liberating crusade about it. Bit by bit, though, the colonists fought their way into a position that dominated the fort, the Royal Navy locking out French reinforcements.

In the meantime, young Adonijah Bidwell recorded all he could of the casualty count and combatants, a practice that prepared him for work as a minister with a parish full of births and deaths to note. Bidwell also heard the eloquent services of other ministers, reaffirming his devotion to the faith: "there is an infinite sufficiency in ye pardoning grace of God."

The colonists had other things than God to celebrate; on June 17, 1745, Louisburg surrendered, to great rejoicing. Bidwell's diary makes no note of his feelings regarding the victory, but he couldn't have been elated for long. Before he returned to Hartford, he was seized with illness and confined to bed for over three months. The bittersweet ending foreshadowed that the Aix-la-Chapelle Treaty ending the war would take the colonial prize of Louisburg back to New France. As someone who saw the loss of war firsthand, Adonijah Bidwell doubtless thought the British monetary compensation offered to the colonies paltry and his loot tainted. Before he came to the Berkshires, he also preached in Simsbury, Connecticut and Kinderhook, New York. Reverend Adonijah Bidwell may have come to Township Number One as a thirty-four-year-old newlywed and died there as a sixty-eight-year-old minister and revolutionary, but both his religious devotion and independent ardor had roots in a life far from a little village linking Sheffield and Westfield.

Light through the Years

by Jacob Makuc '17

Light, today it's something that's taken for granted, but it wasn't always that way. Today the night is no longer something that we're afraid of. The long shadows and the eerie sounds have become things of the past since the discovery of electricity. But back when Adonijah Bidwell lived here in the 1700s, light would have been far more significant than it is today. Living on the edge of an expansive wilderness filled with strange things would have made the night something to be afraid of with all its mystery.

Candles would have been the main source of light during Adonijah Bidwell's time along with the fire in the fireplaces. Throughout the Bidwell House there are many candlesticks on display, including the courtship candle that sits in the keeping room, and many of them would have been in use at the time.

The Bidwells would have made their candles themselves with a tin candle mold, similar to the one that sits next to the chair in the keeping room. To make candles they would have used fat drippings from cooking meat or beeswax from the beehive baskets that are in the garret. This was a commonplace thing to be doing, as it had been for many years in the colonial world, and rural Europe. In fact the first candles that have been discovered date from around 200 BC, 1950 years before the construction of the Bidwell House. Candles today have little more than decorative value, but back then they were the most efficient source of light.

Oil lamps were another light source that would have been in use during the time of Adonijah, but would not have been very commonplace, the few that were of the time period in the museum's collection are sitting on a cupboard in the keeping room. They became far more popular during the time of Adonijah's son and grandson. During the late 1700's there were a few major improvements made to the design of oil lamps that gave them an edge over candles. A central burner was added that allowed for the size of the flame to be controlled, and a glass chimney was added by Ami Argand that surrounded



A Kazak rug in the best chamber

Rugs of the Colonial Times *by Marya Makuc '18*

Throughout the Bidwell House Museum rugs embellish the house. Though it must be noted that these embellishments would not have been so plentiful around here compared to Boston, as Township #1 was the frontier, we do know that the museum's rugs are from around the period of the Bidwell family.

Since the third millennium BC, rugs have served both functionally and decoratively. The first carpets are believed to have been made in the Caspian Sea area. There, evidence has been found that the people sheared sheep and goats to provide wool for knotted pile carpets. Other rug types that evolved around the same time include the Afghan Carpet and the Armenian Carpet.

It was not until the 16th century that the knotted carpet started becoming popular in England, introduced there by the Flemish Calvinists. They had fled from religious persecution and had settled in southeastern England, which is why carpets in the 18th century were mainly from the city of Norwich.

Though in modern times rugs are used as floor furnishings, before the 19th century rugs were mainly used as bed coverlets or tapestries. When the first settlers came from England to colonize America, a few of the wealthiest did indeed bring rugs overseas. Proof of the first rugs in America dates back to 1634 when John Winthrop recorded that he had obtained "mingle couldr checkered rugs, partly tawny, but the most are wholly red."

In an earlier letter to his wife in 1630, when Winthrop was awaiting his journey to the New World, Winthrop mentions rugs being used as coverlets. He assures his wife that their sons, with their father about to set off to America, would sleep "as soundly in a rugge as they ever did in Groton." Winthrop several years later also brought over some of the first rugs for trade. In 1638, it is known that the first rugs were being made in America by Yorkshire clothmakers in Rowley.

Before rugs were used as floor furnishings it was common to find dirt floors that were covered with dried leaves, ferns, and even herbs to rid the house of "evil odours." If say the inhabitant was a wealthier man, pine floors with sand scattered on top or eventually deer and calf skins may have been found in his house. It was not until a later date that these hides were switched with rugs.

At the Bidwell House there are six floor rugs as well as one rug pattern. The types of rugs on display include Kazak, Belouch and two Afghan rugs. The dining room floor is covered with an Afghan Rug that is 7 by 12 feet. The 1836 room also has an Afghan rug of a more irregular shape, which is 11 by 12 feet. Afghan rugs are hand-woven and surprisingly many of them are made by Afghan refugees living in Iran and Pakistan. The Kazak rug can be found in the best chamber and is 4 by 6 feet. Kazak rugs are actually a type of caucasian rug that are mostly made with the help of a whole village. The last and final type found in the museum, the Belouch rug, is 7 by 3 feet and can be found in the best chamber as well. Belouch rugs are made by nomadic tribes of Central Asia and the Middle East. Though the technique for making Belouch rugs was originally used for the front panel of bags they would make. The rug pattern, framed and hanging in the garret, is for a simple hooked rug, similar to the rug that is seen on the floor nearby.

Jack Hargis and David Brush, the two gentlemen who restored the Bidwell House and built the collection, brought the culture of other continents into this colonial house, just as colonial trade would have in the 18th century. We don't know if the Reverend Adonijah Bidwell owned rugs. In his 1784 death inventory, all home textiles are listed together as "8 bed steads, and bedding linen cloth," with a value of 74 pounds, 18 shilling, 1 pence, close to the value of all his other household furniture, listed at 95 pounds. As a wealthy man, he may well have owned exotic rugs such as those seen in the house today.

the wick that controlled the airflow to it. Later, the fuel source was changed to kerosene, a form of distilled oil, which was cheaper than the whale oil that was the most common alternative. It was this product actually that made John Rockefeller rich. These were not the first improvements made to the lamp though, but they were some of the most important.

Lamps had been around for many, many years at the time of these innovations. The first lamps were shells and bowl-like rocks that had been filled with animal fats or oils and then lit with a flame, all the way back in 70,000 BC. They have changed many times throughout history, with each culture adding on its own contributions to the device.

Light bulbs were not seen by any of the Bidwells that lived in the house. They were made commercially practical by Thomas Edison in 1879. Light bulbs work by running an electric current through a small amount of filament. This causes the filament to glow brightly. For a long time the light would only last a few minutes though. Edison changed that when he put the filament inside of a vacuum. This led to the first light bulb that could be used for more than a few days. Today they have greatly improved to the point where they can be used for years on end without burning out.

Electric lights were installed in nearby Great Barrington in 1886. They would soon spread to the nearby areas, and eventually to the Bidwell House. The town of Monterey, where the Bidwell House is located, received widespread electricity some time in the 1890s. At the time, a house would have had only enough power to light up a few light bulbs and one or two power outlets. The electricity that the house has today was upgraded over time to suit the owners needs. Today electricity is one of the most common place things in our world, and one of the most revolutionary.

Light has greatly aided man throughout history. It has allowed us to conquer the night. Today it's everywhere, and we can thank those who helped to make lights more effective and powerful for that.

Museum Offers High School Internships

The essays on these pages were written by high school interns. Eleven students—Ella Carlson, Eliza Fawcett, Emily Halford, Ben Ketcham, Jacob Makuc, Joe Makuc, Justin Makuc, Marya Makuc, Madelinne Pope, Alexis Shumsky and Samantha Twing—interned at the museum last summer. They contributed their talents and enthusiasm to visitors, events and scholarship. Thank you!

Thanks to the Great Barrington, Lenox and Monterey Cultural Councils and generous private donors, the museum will offer internships in Summer 2015. To learn more and to apply, please go to the museum's website.

Deadline: April 30th.



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*Butler's Rangers return for Township No.1 Day, Friday, July 3rd.
 Perhaps there will be a 25th anniversary musket salute!*

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Save the Date!

*Friday, July 3, 1 - 4 pm: Township No. 1 Day
 Celebration of Local History*

*Saturday, August 15, 4 - 7 pm: Summer Garden Party
 Benefit for the Museum*

MUSEUM STAFF

Barbara Palmer, Executive Director
Eileen Mahoney, Development and Outreach Manager
Rosalia Padilla, Caretaker