





## VERMONT HISTORY

VOLUME 15 - Number 3

**History Connections** is published  
by the Vermont Historical Society.

The Vermont Historical Society engages both Vermonters and “Vermonters at Heart” in the exploration of our state’s rich heritage. Our purpose is to reach a broad audience through our outstanding collections, statewide outreach, and dynamic programming. We believe that an understanding of the past changes lives and builds better communities.

Executive Director: Steve Perkins

### Vermont History Museum & Store

The Pavilion Building,  
next to the State House  
109 State Street, Montpelier, VT  
Tuesday–Saturday 10 am – 4 pm  
(802) 828-2291

Families: \$20; Adults: \$7  
Students, children, seniors: \$5  
Members & children under 6: Free  
Student school groups: Free

### Vermont History Center

60 Washington St. Suite 1, Barre, VT  
(802) 479-8500

Library hours :

Tuesday, Thursday, & Friday 9 am - 4 pm

Wednesday 9 am - 8 pm

Second Saturdays 9 am - 4 pm

Appointments are recommended.

Please call or e-mail to schedule your visit.

library@vermonthistory.org

(802) 479-8509

www.vermonthistory.org

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Printing: Accura Printing

## In The Galleries

### History Museum Special Exhibits

#### *The Catamount in Vermont*

The catamount has long been a symbol of Vermont. This new exhibit explores the history of the catamount through the lenses of art, science, and culture.

On view through May 2022

#### *Lively & Local: Historical Societies in Vermont*

This exhibit explores the work of local historical societies through images and stories curated by a select group of participants from around the state. These stories highlight the ways these essential community organizations approach and fulfill their missions.

Extended through October 2021

## Digital Exhibits

#### *As in Your Conscience: Voting in Vermont*

This exhibit looks back at voting in Vermont over the course of the state's history.

[digitalvermont.org/exhibits/show/as-in-your-conscience](http://digitalvermont.org/exhibits/show/as-in-your-conscience)

#### *COVID-19 Archive*

A collection of photos, videos, creative writing, and news documenting the COVID-19 pandemic in Vermont submitted by VHS staff and the public.

[covid-19.digitalvermont.org](http://covid-19.digitalvermont.org)

#### *Innovation in Vermont*

Vermonters have always taken advantage of new technology, developed their own quirky individual solutions to problems, and participated in international conversations about solutions to seemingly intractable problems. This exhibit explores Vermont innovation through a series of objects from the collection.

[Vermonthistory.org/vt-innovation](http://Vermonthistory.org/vt-innovation)

#### *“The War of Ideas”: Wartime Propaganda Posters*

What is the nature of propaganda? How does it differ from marketing or other communications? What messages are important to convey? How are they shared—and by whom? These questions are explored through the visual messaging of wartime posters.

[digitalvermont.org/exhibits/show/warofideas](http://digitalvermont.org/exhibits/show/warofideas)

#### *When Women Lead: Governor Madeleine Kunin of Vermont*

This exhibit explores the political career of Vermont’s first female governor.

[digitalvermont.org/exhibits/show/kunin](http://digitalvermont.org/exhibits/show/kunin)

**Our ANNUAL MEETING will take place virtually  
on Thursday, September 23, 2021, at 12 pm.**

More details to follow.

# Nice to see you!

Though I have mastered the art of “smizing”— smiling with my eyes – I am thrilled to finally convey joy to our incredible staff and visitors with my entire face. A glimmer of a return to normalcy arrived in mid-May when the Agency of Transportation dropped off a selection of COVID-19 quarantine signs, recently removed from the highway, before recycling the rest. These signs are now part of our collection and represent a turning point for Vermont.

We’re slowly getting back into the swing of things at both VHS locations, with hands-on activities returning to the museum and appointment-free use of the research center in Barre. While you were away, we made some meaningful changes to the *Freedom and Unity* exhibit, including a complete reinstallation of the 1900 to 1940 section of the timeline

encompassing a broader diversity of voices and experiences. The *Catamount in Vermont* exhibit, delayed by a year, was reimagined and installed at the Vermont History Museum in Montpelier—definitely worth a visit! If you are headed to a Vermont State Park this summer, make sure you participate in the catamount programming developed through our partnership with the parks.

Through a year-and-a-half of pandemic operations, we’ve discovered new ways of reaching Vermonters

where they are. Many of these lessons and operational procedures will serve us well as we work into the future. We look forward to taking the best of our distance and online programs and developing them further so Vermonters and Vermonters-at-heart can enjoy our rich content in their own homes and on their own schedule. Lectures with world-class speakers, interactive workshops, and professional development for historical

societies will continue growing online. At the same time, hands-on classes, youth education, special events, and conferences return to the necessary in-person presentation we all need. Over the past year, we’ve honed our skills in producing video, audio, and other web-based resources. Look for even more of our content on your devices. Subscribe to our eNewsletter and bookmark [vermonthistory.org](http://vermonthistory.org) to learn about what’s coming next.

I look forward to sharing more traditional media with you this year through print publications, *Vermont History*, and in-person exhibitions at the Vermont History Museum.

I know I speak for the entire staff when I say we all are ready and very excited to see you this summer!



Steve Perkins, Executive Director



Courtesy, Greensboro Historical Society

*Children in Greensboro enjoying a self-guided historic walk.*

# Embracing Change, Preserving Local History

**It's safe to assume that things will never be the same postpandemic**

**O**ur past endures because living people in the present choose to preserve it. While the social isolation of the COVID-19 pandemic threatened the viability of local historical organizations and the work they do to build community connections, it also created opportunities for creative responses.

Last year, the Norwich Historical Society led a community-wide art collaboration called The Circles Project. Over 175 Norwich residents contributed canvas circles painted to reflect what brought them hope during the pandemic. The resulting piece is now installed at local general store, Dan & Whit's.

The Quest: Peacham Pandemics of the Past sent participants on a scavenger hunt-style mission to explore sites in Peacham Village with historical links to past outbreaks of diseases. The Quest's creators, the Peacham Library and the Peacham Historical Association, worked in concert to create this unique summertime activity that got people out of the house to learn about local history in a safe environment.

Capitalizing on Vermont's remarkable outdoor spaces was an essential component for local historical

organizations attempting to stay connected with their communities during the pandemic. Making this adjustment opened up opportunities for previously unconsidered "individualized" interactions with the past.

Many organizations hosted programs like walking tours, scavenger hunts, or hikes. Others created "outdoor exhibits" or trails with informational signage linked to that location. A few organizations, such as the Saint Albans Museum and the Lake Champlain Maritime Museum, literally packed up and relocated their exhibits outside.

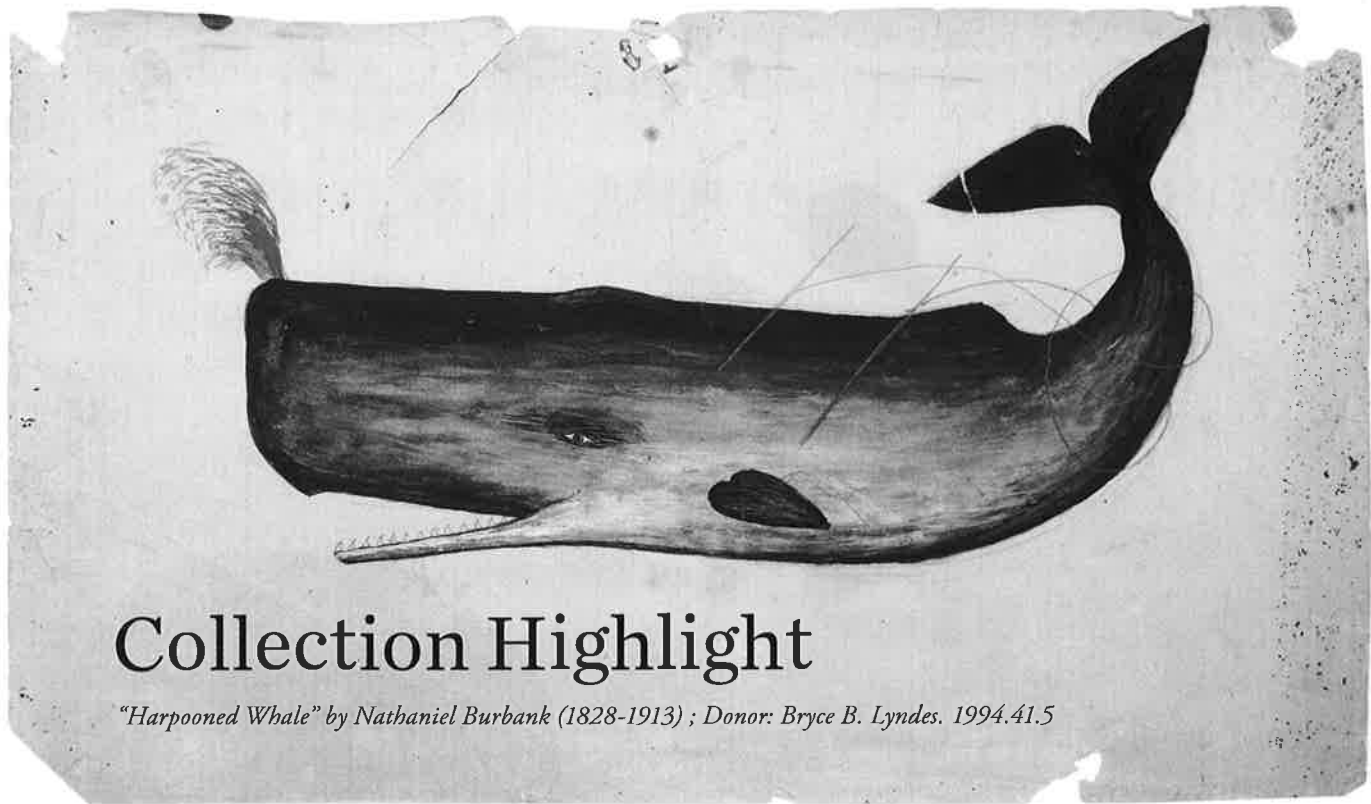
Conversely, many organizations relied on technology. Virtual programs such as talks, presentations, and annual meetings moved to Zoom. Other groups grew the resources and content available on their websites with online exhibits, downloadable activities, virtual tours, videos, and pandemic-related collecting endeavors.

While it's difficult to determine which creative pandemic responses will become a permanent fixture of local historical societies' operations, it is safe to assume things will never be quite the same. Perhaps the most significant shift will be the persistence of virtual programming, once met with a lack of interest, but now a solution for reaching people where they are. Necessity has forced an embrace of online programming and expedited tech fluency.

Local historical societies also stand to benefit from the pandemic responses of larger organizations. With the extensive use of webinars, a library of recorded material covering a multitude of topics is now accessible to local historical societies, including new resources created by VHS. Expanded funding, particularly from the federal government, was made available and will likely remain open for the next few years, increasing the realm of possibilities for small organizations that operate on shoestring budgets and with few people.

Local history is both a window into and a reflection of ourselves. It is a living, breathing thing that grows and evolves with the interactions of students, researchers, and guardians.

Most Vermont towns have historical societies. If you are not already involved, check out their events, follow them on social media, become a member, volunteer your time, or encourage others to do their part! Don't have access to a local historical society? You can research the history of your home or neighborhood, work with your school to participate in Vermont History Day, preserve and share your personal family history, explore local history resources at your library, or talk with elders in your community to learn their perspectives.



## Collection Highlight

*“Harpooned Whale” by Nathaniel Burbank (1828-1913) ; Donor: Bryce B. Lyndes. 1994.41.5*

Although New England is known for its traditional whaling art, marine art from Vermonters is uncommon due to the state’s lack of coastal borders. This 1860 painting by Nathaniel Burbank of South Walden, Vermont, is one of those rare examples. It shows an injured sperm whale stuck with multiple harpoons and bleeding from the tip of its head. The whale’s tail is flipped upward and tangled in lines attached to the straight harpoons. The painting was made on lined paper, initially bound into Burbank’s account book.

Burbank left Vermont for the sea in 1858, joining the crew of the *Joseph Grinnell*. Although they set out on the Atlantic in Bedford, Massachusetts, hunting took place in the Pacific Ocean. Burbank had a compelling method for tracking the crew’s successes and failures in his logbook: for every capture, he stamped a complete whale; for every uncaptured sighting, he stamped a tail—the crew’s view as the whale escaped.

While it is unclear exactly which part of the whaling process the image depicts, it is likely the lancing. After spotting a whale, the ship dropped one or two whaleboats—small vessels similar in appearance to canoes—to chase after their quarry. The whaleboat crew stuck their prey with straight harpoons attached to ropes, as seen in the painting. Attempting to free itself, the whale swam, dragging the boats until exhaustion set in. At this point, the lancing occurred.

After capture, the whale was chained to the ship’s side and processed, which could take several days. The blubber was removed, and the spermaceti organ harvested to produce sperm oil, a liquid wax that burned brighter and without as much soot or scent as other lighting fuel options. Sperm oil was also used as a lubricant in textile mills and to prevent metals from rusting. The whale meat was discarded.

Burbank’s first voyage lasted four years, and whale sightings were rare. The space between sightings was often dull, allowing for ample time for popular whaler activities, such as creating scrimshaw, knitting, and drawing. To stay busy, Burbank used whalebone to fashion small awls for sail repair and made a small needle case from wood and rope.

Burbank’s painting fits into the larger context of whaling art in most ways yet is unique in its graphic depiction of the lancing. While most logbook and journal illustrations show parts of the capture process, they tend to leave out any gruesome details. Instead, standard images show smiling whales or only focus on the chase. This work also stands out in whaling chronology. When Burbank set sail, the American whaling market was on the edge of decline. The Civil War took a significant toll on the industry, and kerosene was usurping sperm oil’s position as the preferred lighting fuel.

Burbank’s logbook contains more than details from his voyage. Upon return to Vermont, he used the empty pages to log his farm yields.

# Interpreting the Past Through Manuscript Collections

**It is often up to the imagination of the researcher to bring meaning to the files**

VHS Assistant Librarian Marjorie Strong was cataloging 1940s correspondence between a man and his niece when she realized his writing was more than just a personal perspective of his life. Said Marjorie, “he was typing on a typewriter, but he was typing phonetically. I could hear his voice; I could hear how [he] pronounced things.”

This anecdote illustrates how the Leahy Library’s collection of manuscripts opens a window into the rich history of Vermont while adding nuance to the story.

The Leahy Library in Barre is home to an extensive assortment of materials in addition to manuscript collections. They have many books, of course, but also photographs, printed ephemera, maps, films, and audio recordings.

Manuscript collections make up the second-largest category in the library after books. They comprise unique documents such as letters, diaries, notes, deeds, and other original source material centered on Vermont History. Although these types of collections are sometimes referred to as archival collections, Librarian Paul Carnahan is careful to note that archives are typically the records of an organization’s operations, not the personal documents found in a manuscript collection.

The broad story of Vermont’s past can be understood through the minute details of people’s lives preserved in manuscript collections. These ostensibly mundane fragments of yesterday, the moments often taken for granted, can tell us a lot about those who came before us and how they viewed their world.

It is not only the content of these texts that provide insight but how and on what they are written. A favorite story of Marjorie’s involves a soldier composing a letter

from inside his tent, “the handwriting was in ink and nice, and then it turns into pencil, and it’s all crabbed and crazy on the page. His tent collapsed and he kept writing!” The soldier finished soon after his tent failure, but his letter still has the power to transport the reader back in time.

Kate Phillips, VHS Cataloger and Metadata Librarian, has a particular interest in the history of paper. Changes in paper type correlate with changes in culture, and those observations can speak volumes about the author and their environment. For example, one might discern between the writings of an officer versus an enlisted man, as officers had more access to paper. Likewise, unconventional choices can tell a story. When paper was in short supply, soldiers in their quarters might remove the wallpaper and put it to good use.

Sometimes, library staff has only fragments of a story and must do detective work filling in the blanks. Kate recalls a collection of jumbled slips of paper clipped together and linked only by town names. They turned out to be records of barter made at a dry goods store. In this instance, the collection came with other identifying information, but that is not always the case.

One can learn much from these manuscripts, but it is often up to the larger imagination of the researcher to bring meaning to the files.

About her stack of receipts, Kate says, “I have no idea how somebody might use it, but somebody might come in with a great idea. And so, our job is to make sure they’re able to find out we have this thing and find out where it is. The researcher may see something in it that’s entirely different from what I see.”

*continued on p. 9*



*Single-folder manuscript catalog created by Loriman Bringham.*

# Getting to Know You:

## 5 Questions with Cataloger and Metadata Librarian, Kate Phillips

### What is your background in libraries and cataloging?

I am a librarian by training, and I have a lot of work experience in photo archives. I'm doing my Ph.D. in art history at Yale, and I've been writing a dissertation on printed ephemera. So, I have a lot of experience from the researcher side of things, which I've been trying to bring to the table in my cataloging.

### How did your work lead you to the Leahy Library?

I got involved with VHS as a volunteer. I moved to Vermont, initially temporarily, to focus on finishing my dissertation in a quiet place. We decided we liked it here and I started a job in a wonderful place, but not in my field. Then Covid hit two weeks later. I was working remotely and feeling stir crazy-like I hadn't gotten a chance to get to know my new home or the library/history community. I reached out about volunteering and started coming in a couple of mornings a week to get out of the house and interact with human beings. And also do the type of work that I was trained in and really love doing. And then VHS received a generous gift from an individual donor to hire a cataloger, so I started in March (2021).

### What type of projects did you do as a library volunteer?

I was digitizing political ephemera and creating catalog entries on Digital Vermont. I created a little exhibition right around the election, about voting in Vermont.

### What projects are you leading as a staff member?

I am working on cataloging single-folder manuscript collections. This is a huge swath of collections that have come in over many, many years and were cataloged, to a certain extent, over a 20-year period in the 1970s and 1980s by volunteer Loriman S. Brigham, a retired National Life executive and VHS trustee. It's amazing how much work he did. There's this initial kind of catalog called a calendar (a list of all the collections with some description) accompanied by hand-written index



*Kate Phillips in action.*

cards. It is a really helpful starting point, but it's not accessible to anyone outside of the library. You wouldn't know what's here unless you were at the library and thinking about the collections like Mr. Brigham. I'm creating MARC (machine-readable cataloging) records that go into our public collections and the global library cooperative, OCLC, for each collection.

When possible, I'm adding extra contextual information, so maybe biographical information about the people involved, or connecting it to other collections either in the library or the museum to create a more robust means of access. I'm also working on expanding VHS's digitation efforts, but that's a story for another day!

### What type of content do you find in these collections?

One of my favorites is the diary of a doctor living in Montpelier in the 1840s. He talks about daily life and his patients but was also sort of an amateur theologian. He went to several church services per weekend and commented on the sermons—biting critiques of everyone's sermons and reviews of their rhetorical style and content. That was very fun to read. I probably got a little bit more absorbed in that reading than I should have!

But I've seen a lot of really wonderful letter collections and some genealogical-focused collections. So they really range in content and interest.

*Visit [digitalvermont.org/exhibits/show/as-in-your-conscience](https://digitalvermont.org/exhibits/show/as-in-your-conscience) to see Kate's digital exhibit.*

# Family Bonds Bring Vermont History Alive



Greg Carpenter, a VHS member and self-described history buff, wanted to share his passion for state history with his young son, Ian. Together, the duo participated in the 251 Club, visiting all the towns and cities of Vermont. Their Vermont exploration culminated in Greg and Ian's decision to enter the Vermont History Day state contest, an affiliate of National History Day. Greg thought Vermont History Day would be an excellent avenue to merge their shared love of history with Ian's interest in filmmaking while playing to Ian's unique capabilities.

*< Ian and Greg attend Vermont History Day at UVM in 2019.*

Ian has Down Syndrome, a condition that can affect learning capabilities and causes difficulties holding and processing verbal information in the absence of relevant images. Ian's parents strove to set him up for success in the competition, not necessarily for awards, but for personal enrichment. Creating projects centered on Vermont stories tied to physical locations became an opportunity for Ian and his parents to travel, learn, and grow their relationships in new ways while highlighting Ian's strengths.

In 2017, Ian's freshman year at Bellows Free Academy in St. Albans, he produced his first documentary for the Vermont History Day state contest with the assistance of his family and applying skills learned in a high school video production class. The project kicked off a five-year journey taking Ian from Brunswick to Vernon, and to other parts of New England, including New Hampshire, Massachusetts, and Maine.

The team had many adventures along the way, such as overnight trips, a late-night pizza dinner in the car, and hunting down gravestones in cemeteries. With each film, Ian expanded his skills as a documentarian and explored a wide range of Vermont history topics.

Among Ian's favorite topics was his documentary about Phineas Gage, a railroad worker who famously survived after an explosion drove an iron rod through his skull. The

film opens with a simulated blast in the actual location of Gage's accident. For research, Ian and his father met with Margaret Caufield from the Cavendish Historical Society who gave them a private tour of the infamous site. They saw the rod in question and visited the foundation of Gage's home. In New Hampshire, Ian visited the Concord Insurance Company Headquarters to view an authentic Concord stagecoach, the same kind Gage drove in Chile years after the accident. They visited curator Dominic Hall at Harvard's Warren Anatomical Museum Center, where Gage's skull is housed. They even journeyed to Waitsfield for a performance by a musical group called *Phineas Gage*. Through these experiences, Ian could relive history in a way that far exceeded reading an article or looking at a picture.

National History Day encourages participants to employ critical thinking skills to arrive at and narrate individual conclusions about their chosen topic, rather than focusing on experts' interpretations. Ian's parents knew this would not emphasize Ian's potential and adapted the approach so he could shine. The choice was unconventional, and at times costs points during judging, but according to Greg, "some of this is not all about the contest...of course, he likes to win. And, you know, he's normal like every other kid. But it wasn't the only driving force." By interviewing experts, Ian learned about his



topics in a hands-on manner that resonated with him beyond the competition. William Hart, a Middlebury College professor emeritus and Alexander Twilight expert, took time on a Saturday for an interview and to give Ian a tour of Twilight Hall. At Bread and Puppet Theater in Glover, Ian took in a performance after speaking with founders Peter and Elka Schumann. The most valuable part of the research process turned out to be the process itself. Through this work, Ian improved his video production skills, learned about his home state, and strengthened bonds with his parents.

Greg's advice to parents and potential Vermont History Day students, particularly those with disabilities? "Be willing to leave your comfort zone. Appreciate the experiences. You're going to have knowledge that you never thought you'd gain as a result of doing this. Rejoice in the opportunity."

Greg hopes Ian's story will inspire more students to get involved with Vermont History Day and alleviate any parents fear of their child falling behind. He is grateful for the support of VHS, particularly Victoria Hughes who coordinates Vermont History Day, and other involved educators. He is confident this process can work for others.

The 2021 contest, which wrapped up in April, was Ian's final year competing. In addition to Vermont History Day, Ian played three varsity sports and did theater. He was recently accepted into a program at Northern Vermont University where he will be on campus 20 hours a week, taking college courses, building life skills, working on job placement, and exploring his love of drama.

*For more information about participating in the Vermont History Day contest, visit [vermonthistory.org/historyday/](http://vermonthistory.org/historyday/)*

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## Interpreting the Past Through Manuscript Collections *continued from p. 6*

Sometimes, library staff is surprised by what they learn when interacting with researchers.

Marjorie recalls a library visitor fascinated by scrapbooks, which are often dismissed as inconsequential by researchers. This researcher was intrigued by scrapbookers' selections—why they chose those newspaper clippings, poems, and prayers, as well as the confluence of spiritualism and politics. Commonplace books—personal collections of information such as recipes, quotes, poems, musings, and the like—can also be subject to this bias. The library has a considerable collection of women's commonplace books, one of which contains excerpts from poems by Phyllis Wheatley, the first African American author of a published book of poetry. Through a researcher's work, it was determined the owner of the commonplace book was acquainted with Wheatley. Marjorie says she now catalogs these types of manuscripts with more attention to context than she had in the past.

How does the library staff know how to catalog? Their goal is to anticipate the needs of researchers by using standards adhered to by libraries across the country. In the Leahy Library, researchers can apply the same methods used at other research facilities to find what they need.

According to Paul, this takes time, but the extra effort makes records accessible to everybody.



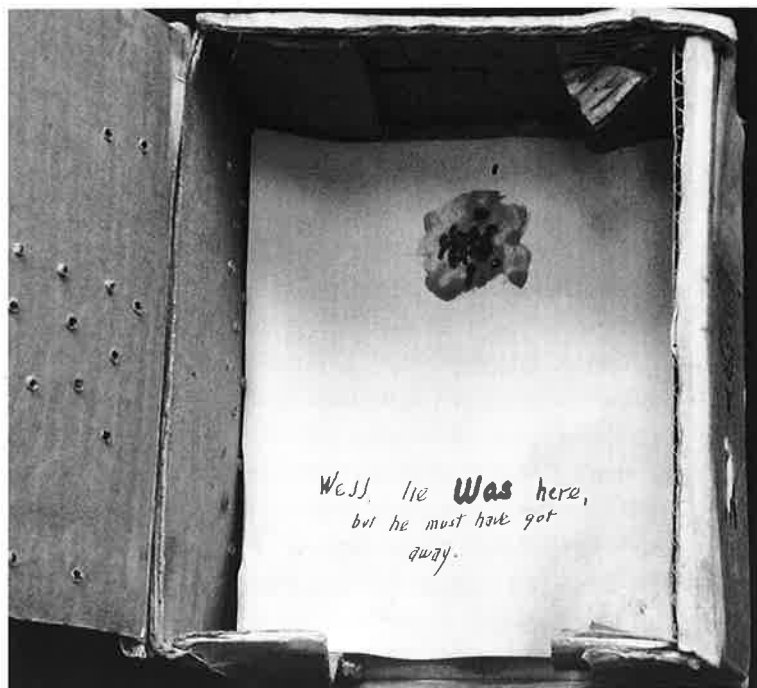
Accessibility is achieved, in part, by the volunteers who dedicate their time to the library's cataloging efforts. Says Paul, "A lot of collections come in in a real mess. [Volunteers] look for commonalities within the materials in the collections." Volunteers might work on "arrangement and description"—putting a multi-generational collection into folders, identifying a common theme, and creating a finding aid."

Finding aids are an organizational tool with detailed information about a collection. They are created by volunteers and catalogers who do additional research to determine who the people are. Finding aids are the synthesis of a collection and how the people inside are remembered. These days, finding aids are converted to PDFs that are discoverable through the library's online catalog ([catalog.vermonthistory.org](http://catalog.vermonthistory.org)), online search engines, and a special plugin on the VHS website at [vermonthistory.org/manuscripts](http://vermonthistory.org/manuscripts). Says Paul, "as librarians, we like the controlled vocabulary, the subject headings, the carefully formulated approach to information of an online catalog. But that's not necessarily the way people are searching. We have to meet people where they are, and keyword searching Google is where they are."

Cataloging manuscripts is part of the library's ongoing efforts to give more exposure to the VHS's collections to researchers online. To browse some of the VHS's digital collections visit [vermonthistory.org/digital-resources](http://vermonthistory.org/digital-resources). To learn more about the Leahy Library, visit [vermonthistory.org](http://vermonthistory.org)

# The Catamount in Vermont

**“Well he was here, but he must have got away”**



Donor: Arthur Wallace Peach (1886-1956) 1959.9

The catamount has loomed large in Vermont’s imagination for hundreds of years, sometimes cropping up in unexpected ways!

One of the stranger objects in the Vermont Historical Society’s collections is a small white cardboard box poked with holes. On the top, a slightly worrying handwritten message warns, “This box contains a live baby panther. Caution: do not feed in transit.”

Inside, the joke is revealed—a note in the same handwriting reading, “Well, he was here, but he must have got away.” Above the words is a brown soiled spot complete with fake animal droppings.

The gag gift is from the estate of Arthur Wallace Peach, who passed away in 1956. Peach was a fixture in Vermont’s cultural scene for decades. He was a poet, a raconteur, a professor of English at Norwich University, and a former director of VHS. At Norwich, he also coached the football and debate teams and played cello in the university orchestra.

Peach was a tireless advocate for Vermont. After retiring from Norwich, he was instrumental in organizing the 251 Club, encouraging Vermonters to explore their state. He also had quite an affinity for the catamount; another Peach-related collection piece is a charming catamount sculpture with his nameplate, a longtime fixture on his desk.

Peach was frequently called to address the continued existence of the catamount in his regular *Vermont Life* column and received angry letters about his confident assertion it was eradicated from the state.

Learn more about the catamount, and its relationship to art, science, and culture in the green mountain state by visiting our new exhibit, *The Catamount in Vermont*. On view through May 2022.

# Photo of Interest



## “Soccer football once had a stronghold among those of Scotch birth in Barre...”

Who are these self-satisfied men? They are immigrants from Scotland who brought their enthusiasm for football to Barre, Vermont. In this photo, the Bon Accord team proudly poses after wresting the 1905 state championship from the Rangers, another Barre team of Scotsmen.

“Bon Accord” is the motto of Aberdeen, the city in Scotland where many of these players originated. The Rangers were the namesake of a team founded in Glasgow in 1875.

The two teams had a friendly rivalry lasting many years. In 1907, the Rangers won their game against the Bon Accords 4-3, identical to their losing score two years earlier. In 1913, the Bon Accords were still a powerhouse,

coming from behind to tie the Barre Hill Rovers in the state championship game at Rangers field in Barre. The local newspaper only identified the sport they were playing in the headline, using the term “soccer” in quotes.

The final Bon Accord game was in 1920. “Soccer football once had a stronghold among those of Scotch birth in Barre, but the war called many to service and the several teams were disbanded,” reported the newspaper.

A 1925 newspaper article mentions preparations for an exhibition game to be held between former Barre players. Though intended as an introduction for high school students to “this fast growing sport in the colleges and schools of this country,” soccer would not become a varsity sport at Spaulding High School until 1969.



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*One Gift Can  
Make a Large and  
Lasting Impact*

*"I was a history teacher and had a great love for civics and U.S. history. I have had major interest in historical societies and been involved with the Vermont Historical Society. Then, I thought of the few assets I've managed to accumulate. What better way to use them than for an organization that will be here forever, that will be here permanently, and that meets the tenets of preserving, collecting, and utilization. As I was changing my estate plan, I decided I would like to support that going forward."*

– Alan Weiss

Alan passed away in 2016, but his legacy lives on. Through his estate, he established the Alan Weiss Fund at VHS. Interest from this fund provides yearly support for services to local historical societies and museums such as site visits and advice, the LLHSM annual conference, and scholarships for conferences. We are so grateful to Alan for his generous gift to preserve Vermont's history for future generations!

If you would like more information about including VHS in your will or estate plans, please contact Tori Hart at (802) 479-8516 or [tori.hart@vermonthistory.org](mailto:tori.hart@vermonthistory.org).

[vermonthistory.org/legacy-circle](http://vermonthistory.org/legacy-circle)