



BENNINGTON

HISTORICAL SOCIETY

January 2025 Newsletter

President's Message



On January 20th, 2025, the citizens of the United States of America, and, indeed, the citizens of the world, witnessed something we have not seen for eight years: the peaceful, dignified, and uncontested transfer of power at the very highest level of the U.S. government.

This event was worth tuning in for as we cannot know when, or if, we will ever witness it again. As the days following this event evolve into years, and the event itself is relegated to the

pages of history books, it is imperative that we keep alive the understanding of the significance of the event to both U.S. and world history. For this transfer of power (peaceful, dignified, and absolute) has been the cornerstone, the mainstay of American democracy since its inception. It has occurred during times of war, times of national catastrophe, and even in the aftermath of the most vehemently contested presidential races in history.

Democracy is a messy and sometimes chaotic form of government: one that requires dedication, determination and hard work on the part of its constituents. The transfer of power has always

served as the anchor that allowed our democracy to thrive, and to make the United States of America the unparalleled global superpower that it is. Other nations have looked to how we conduct this most consequential national act to gauge what the future may hold

It was worth tuning in to the presidential inauguration if for no other reason than that we cannot know when, or if, we will ever witness the peaceful transfer of power again.

on the world stage. And this transfer took place, with solemn goodwill, for two and one half centuries until it was demeaned and desecrated in 2021. It is perhaps ironic that the person who single-

handedly poses the greatest threat to the American governmental stability has himself benefitted from that order (again) as he assumes the mantle of our nation's highest office.

You may wonder why it is important to record history as it happens, and to record it accurately. It is because we owe it to future generations to give them a correct accounting of what has been, so that wrongs can, someday, be made right, and so that the flower of human rights, decency and dignity may bloom once again.

— Robert Ebert

Scrapbooks: Hidden Treasures

What did Benningtonians collect?

March 16 @ 2 pm - 3pm

While nothing is ever actually "hidden" in the Museum's collection, there are plenty of items that are rarely seen, or tend to go unnoticed.

In this program, Bill Morgan will delve into one type of object that rewards careful attention — scrapbooks assembled in Bennington during the 19th and early 20th centuries, and will highlight recent additions to the Bennington Museum's collections. Morgan will trace the history of scrapbooking and show examples that depict the strikingly broad range of interests local citizens pursued over the years, from performances, concerts and lectures, to circuses and personal memorabilia.

Bill Morgan is an author, archivist, and bibliographer living in Bennington. He has written more than 40 books dealing with history and literature, and has worked extensively as an archivist for Allen Ginsberg, Oliver Sacks, and Arthur Miller. He currently serves as the secretary of the Bennington Historical Society and is the author of *Bennington and the Civil War* (History Press).

This program will be held in the Bennington Museum, although the galleries will be closed



Courtesy of Bennington Museum

Ethan Allen and the Capture of Ft. Ticonderoga

America's first victory

April 13 @ 2 - 3pm

In April 1775, a small band of men left Hartford, travelling north toward Lake Champlain, recruiting men along the way.

They arrived in Vermont and, joining forces with Ethan Allen and his Green Mountain Boys, launched an assault that captured over 100 cannon held at Fort Ticonderoga. Historian Dick Smith chronicles their journey, the rival expedition led by Benedict Arnold, his confrontation with Allen, and the surprise attack that changed the course of the American Revolution.

Richard Smith, a past president of the Manchester Historical Society, has written three best sellers on Vermont and local history, and recently completed his third three-year term as a trustee of the Vermont Historical Society. Dick and his wife, Sharon, live in Manchester.



Courtesy of Bennington Museum

Bennington's "Other" Monuments

The John Stark Statue

by Bill Morgan

In 1910, when local industrialist Olin Scott commissioned the statue of Seth Warner for the grounds of the Bennington Battle Monument, he envisioned it as the first of four statues to honor the heroes of the Battle. It wasn't until the year 2000 that the second one was added. It honors General John Stark (1728-1822), the leader of the colonial forces in the 1777 battle against the British commander, Lieutenant Colonel Friedrich Baum.

Stark had served with Rogers' Rangers in the French and Indian War and retired to his home in New Hampshire after his service. At the outbreak of the American Revolution in 1775, he re-enlisted in the military, but resigned his commission after being passed over for promotion by General George Washington following Stark's valiant service at the battles of Bunker Hill, Trenton, and Princeton. Since he was a talented military leader, he was offered the command of his home state's militia in 1777, and he accepted on the condition that he did not have to follow any orders from the Continental Army.

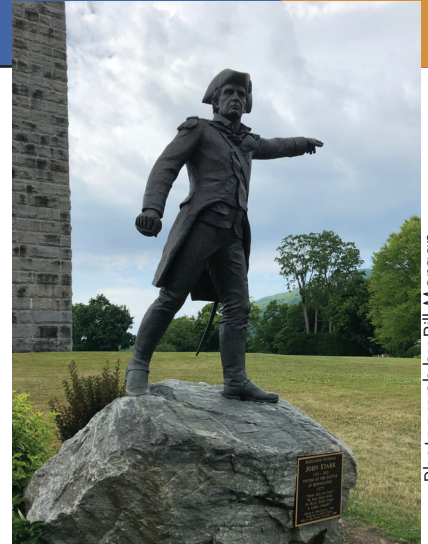
Around the same time, the British under General John Burgoyne sent an expedition to seize American supplies stored in Bennington, and so Stark mustered an army of nearly 1,500 to march against them. The two armies met a few miles west of Bennington on the banks of the Walloomsac River on August 16th, 1777. Before the battle, General Stark rallied his troops with his famous speech: "There they are boys! We beat them today or Molly Stark sleeps a widow tonight!" Stark's victory that day led directly to Burgoyne's surrender at Saratoga in October,

and is considered one of the turning points in the war.

General Stark is also remembered for his postscript to a letter he sent to the organizers of the 1809 Bennington Battle Anniversary Reunion. It read "Live free or die!" and in 1945 that phrase was adopted as New Hampshire's state motto.

In 2000 John Brooks Threlfall, the fifth great nephew of General John Stark, donated this bronze statue of his famous ancestor to the state of Vermont. Threlfall, a native of Massachusetts, was a successful engineer and real estate developer living in Wisconsin at the time. He was interested in his genealogy and paid for several historical statues to be erected around New England before his death in 2017.

The life-size Stark statue was modeled after a much smaller plaster figure originally executed in 1889 by the sculptor John Rogers. Rogers was popular throughout the last half of the 19th century for his inexpensive sculpted groups of historic figures. Rogers created the Stark figure



Photograph by Bill Morgan

NEW HAMPSHIRE'S POINT MAN

A gifted military leader who'd proven himself in the French and Indian War, Stark later re-enlisted with the Continental Army, fighting in fierce battles at Bunker Hill and Trenton. But when Gen. Washington would not promote him, Stark resigned. He then joined the New Hampshire militia, on one condition: he need never obey an order from the Continental Army.

Bennington's "Other" Monuments

The John Stark Statue

(continued)

as a 26-inch-tall plaster model, and submitted it to New Hampshire in a competition held for the design of a statue to be placed in State House Park in Concord.

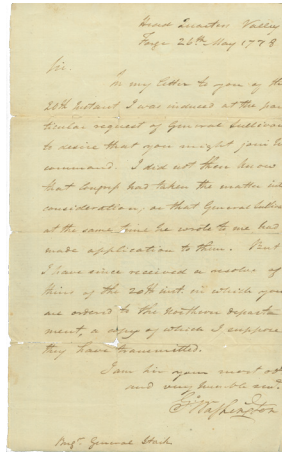
In the end, the commission was given to another sculptor, Charles Conrad, but many journalists felt that Rogers' figure was the better one. Rogers bronzed his small version of the statue and gave it to the well-known lawyer Charles R. Morrison, who had organized the competition in the first place, and that one is now in the permanent collection of the Peabody Essex Museum in Salem, Massachusetts. Only one other version of Rogers' original work was known to exist, and it was destroyed in 1902 when a fire gutted the building in which it was stored.

In 1999, when Robert Shure was contracted to create a full-size replica of the statue, he discovered that Rogers had not depended on portraits of Stark for his model, but had just given him idealized features. Shure consulted all the known images of Stark, as well as photographs of Stark's descendants, and created the more true-to-life image that we have. The statue was then cast in 2000 by the Skylight Studios in Woburn, Mass. Two other identical statues were created at the same time. One stands in front of the City Hall in Manchester, NH and the other is in the small town of Stark, NH.

Our statue weighs between 700 and 800 pounds

and stands on a large rough-hewn granite pedestal with a bronze tablet inscribed as follows: "Brigadier General John Stark 1728-1822. Victor of the Battle at Bennington 1777. 'There they are

boys! We beat them today or Molly Stark sleeps a widow tonight!' Design by John Rogers - 1889. Sculpture by Robert Shure. Gift of John Brooks Threlfall - 1999." Stark, in full uniform, holds a sword in his right hand and is pointing towards the battlefield to the west. Unfortunately, the sword has tempted thieves in the past; the one he holds now is a replacement.



BROTHERS IN BATTLE ONLY

In this letter, from late Spring of 1778, Gen. Washington asks Stark to leave Albany and join Gen. John Sullivan in Rhode Island. Stark refused, citing his orders from Congress.

The dedication ceremonies for the statue were held on August 26th, 2000 at two in the afternoon. Historian Joe Parks gave a speech at the dedication and was followed

by another descendant of Stark's, Jane Stark-Maney, who spoke about her family's history.

A re-enactment group from the Living History Association marched to the monument from the Old First Church and later a short battle re-enactment took place on the grounds of the Vermont Veterans' Home. The day ended with the firing of the Molly Stark cannon, which was cast in 1743 and captured by the Americans on the day of the battle. It was fired by the New Boston Artillery who brought the cannon from New Hampshire. The cannon was insured for \$6 million and is only permitted to leave the state of New Hampshire for ceremonies in Bennington.

Oliver Green's Sword Finds Its Family

The RHR reveals one family's connection to a Civil War soldier

by Bob Tegar

Oliver Green was born in Glens Falls, New York, in 1830. He married Esther Cornelia Dance sometime before 1850, lived in Luzerne and Whitehall, New York, and worked as a raftsman in the logging industry.

At some point in the 1850s he moved to Shaftsbury, Vermont. In August of 1862 Green left his wife and five children and enlisted into Company G of the 1st Vermont Cavalry and signed up for three years' service or for the duration of the Civil War with pay of \$7 a month. Company G, which was raised with men from the Bennington area, was mustered into service further north in the state, at Camp Ethan Allen in Jericho.

Within a few days Green and his cohort were issued their cavalry uniforms, and sabers. The sabers were perhaps overrated as a weapon, but proved a boost to the morale of the newly-minted cavalrymen, and a great deal of time was spent waving them about. Horses soon arrived, and the recruits began their military and equestrian training. Later on, they were issued revolvers and Sharps carbines. Training continued through the fall, until December 13th, when orders were issued to pack up and prepare to move out. The next day,

the First Vermont Cavalry marched to the station and boarded the Rutland and Burlington

Railroad. The people of Burlington turned out in large numbers to wave and offer the departing soldiers a farewell. The regiment filled 143 rail

cars, with four men and eight horses in each cattle car. At Troy they were again greeted by cheering crowds and waving handkerchiefs. They continued to New York, then to Washington and to the front.

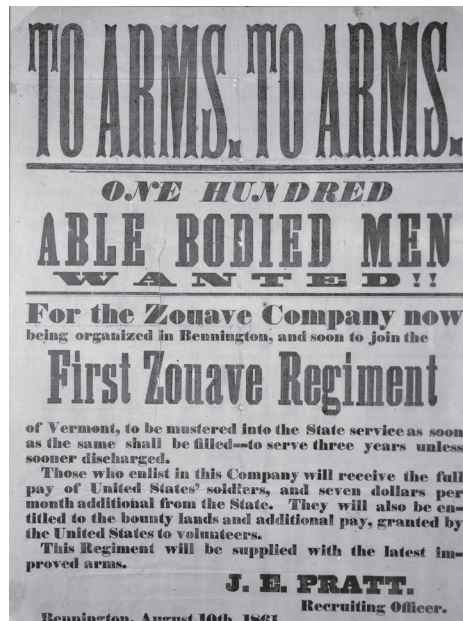
Green would fight through the campaigns in Virginia and at Gettysburg, riding in several valiant cavalry charges around Little Round Top. The First Vermont Cavalry then pursued Lee as he retreated.

In October of 1863 Green's luck ran out. At Brandy Station, Virginia he was captured when his unit was surrounded and cut off from the

main force. He spent 18 months imprisoned in Georgia's Andersonville Prison, the most notorious prison in the South.

That is the official version of his life, but it is

A Special Day
at the
RHR



FULL PAY, PLUS BOUNTY LANDS

This poster is similar to the one Oliver Green would have seen near his home in Shaftsbury, before joining Company G of the Vermont cavalry in August, 1862 (one year to the month after this poster was issued)

Courtesy of Bennington Museum

Oliver Green's Sword Finds Its Family

(continued)

not the full story. An article in the Bennington Banner dated January 2nd, 1890 told the tale of an attempted escape.

This article detailed how Green and two fellow prisoners plotted to free themselves from Andersonville. The three men devised a way to surreptitiously dig a tunnel past the guard house, under the stockade walls to a tree stump about 30 feet from their barracks. The tunnel was approximately three feet deep and four feet wide. The digging was done with their canteens and mess knives, and excavated dirt carried out in small bags, or concealed in their pantlegs to be dropped in a nearby creek. It took two months to complete the escape route.

Finally, in the dark of night, the three prisoners made their attempt. They crawled under the guard house and the stockade, and surfaced behind the old stump. As rapidly



"SPRINGING TO THE CALL OF OUR BROTHERS GONE BEFORE"

Green's uniform, complete with hat bearing regimental insignia, resembled this one, worn here by Private James Byron Holden of Co. H, 1st Vermont Cavalry Regiment

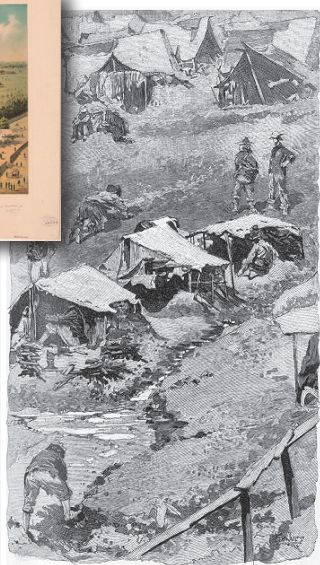
as they were able to without raising attention, they made their way to a railroad station about a mile away. The prison guards noted Green and his comrades' absence from morning roll call, and sounded the alarm. Bloodhounds and soldiers began the hunt for the escapees. The prisoners decided to break up and head for Union lines.

Green's comrades were soon captured, but Green moved on. As he continued to move north, enslaved people he encountered on his journey helped him with

food and directions to safety. Making his way through a wooded area, he heard the baying of hounds and before they came upon him, Green climbed a tree. Soon a bounty hunter came along and brought him

down. He was a kind-hearted man and had some northern sympathies, but nevertheless took Green into custody. The erstwhile fugitive spent a night at the nearby home of an unsympathetic southerner, guarded

by the hounds. The next day, the bounty hunter took him back to Andersonville. Green's desperate gambit proved for naught, the tunnel



A PLACE OF WASTING

Despite the quaint rendering in the postcard at top left, Georgia's Camp Sumter, known as Andersonville, was a lethal military prison. Of the 45,000 Union soldiers who entered, 13,000 died there, nearly three times as many as in any other prison in the Civil War. Green was one of the fortunate exceptions.



All images this page courtesy Library of Congress

was filled back up, and he would remain in prison until he was paroled in April of 1865 .

After being freed, Green returned to the 1st Vermont, and in May was mustered out of service. The 1870 Census shows him living in Shaftsbury and working as a farm laborer. In 1880 he is still in Shaftsbury, working as a carpenter. He passed away on June 8th, 1891, and is buried in Shaftsbury at Grandview Cemetery.

Oliver Green's sword stayed in the family for several generations. It was donated to the Bennington Museum in

memory of Frederick, Wesley, and Edward Green by Carolyn Green Bratcher.

In the summer of 2025, the Knapp family came to the Regional History Room asking about their relative Oliver

Green, who served in the Civil War. Herb Knapp, 3rd generation, was born in Bennington and remembers seeing the sword in the family home.

Knapp has since moved to Massachusetts, and when he visited we were able to provide a thumbnail sketch of Oliver Green's life, and then we brought out the sword that his ancestor carried in the war.

Herb's children, Wesley and Sara, were with him and handled the sword that their 4th great-grandfather carried. We all watched in awe as family history came alive.

"Our kids were able to hold something owned by one of their ancestors, and a part of history changed from a concept in books into something tangible. You really made the past come alive for them." —Herb Knapp, in an email thanking the RHR



BEARERS OF HISTORY

Sara (left) and Wesley (right) Knapp holding the sword carried by Oliver Green, their great-, great-, great-, great-grandfather during the Civil War. Visible in top photo at right; Bob Tegart and Collections Manager Callie Raspuzzi, making the magic happen.



Photo courtesy of the Knapp family

To see Oliver Green's sword go to:

<https://bennington.pastperfectonline.com/webobject/44CA7A55-6FF8-4CE8-83D0-654332511895#gallery>

Covered Bridges Have Their Own Magazine

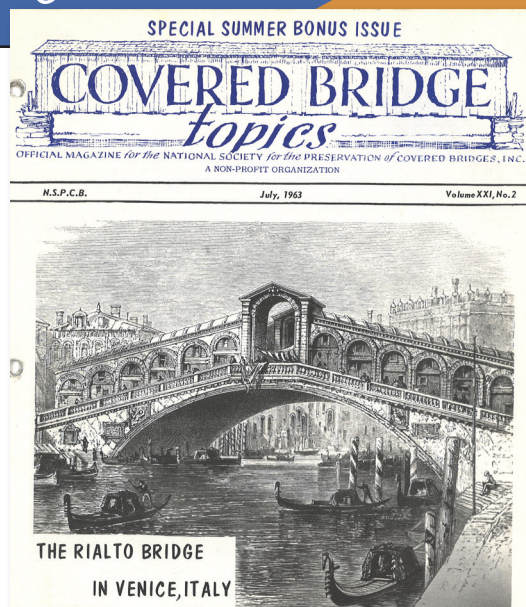
We did not know this either, but now the RHR's got a whole bunch

by Dave Pilachowski

The volunteer staff of Bennington Museum's Regional History Room has been hard at work for the past three years organizing the RHR's collection. Good progress has been made, with the goal of improving physical and intellectual access to our holdings. Recently, one specific project has centered on a donation of materials related to covered bridges.

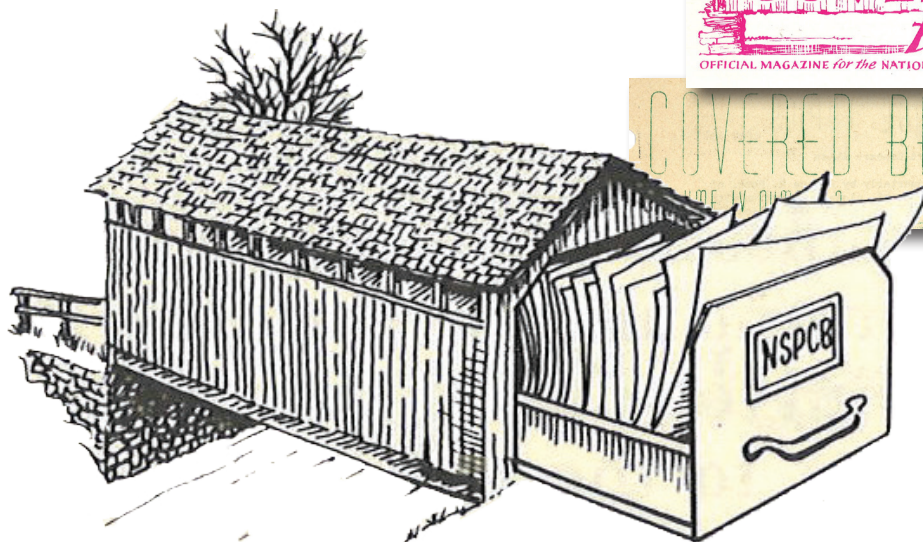
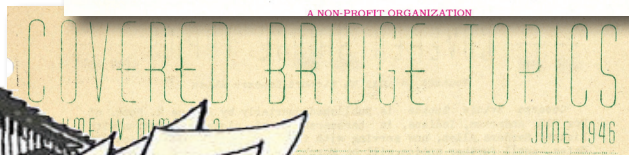
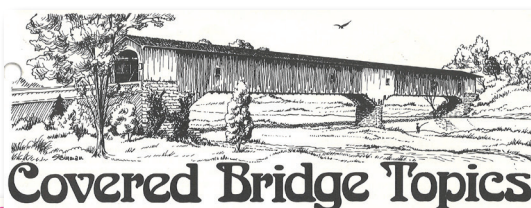
The National Society for the Preservation of Covered Bridges (NSPCB), operating out of Hillsboro, New Hampshire, has issued a quarterly newsletter since 1943 — *Covered Bridge Topics*. This newsletter includes long articles, notes, and photos about covered bridges throughout the United States and, to a lesser extent, in other countries.

Thanks to a donation to the Museum, we have print copies of *Covered Bridge Topics* from 1945 through 1980, though there are some gaps. Those print copies are shelved in the RHR as 624 NAT, Volumes 1-3. The NSPCB has created a list of contents and indexes to all issues of the newsletter, as well as access to digital copies of *Covered Bridge Topics* from 2001 to the present. We have created a more detailed page-level index to content related to Vermont covered bridges; copies have been inserted in the notebooks containing the physical newsletters. We hope researchers will find this small, focused collection useful in their work.



CBT'S EUROPEAN VACATION

For all its editorial integrity and rigor, Covered Bridge Topics was not beneath running the occasional celebrity bridge cover.



Perspectives on Norton Potters

A lifelong collector traces the company's history, and his own

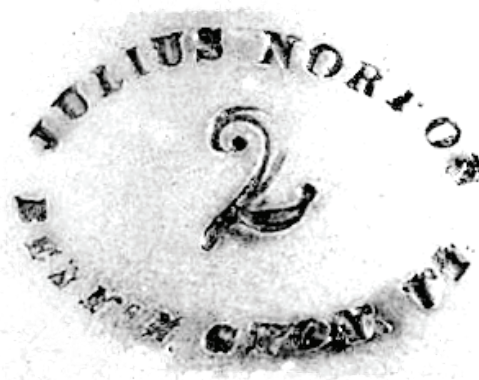
by Rick Caswell

Unless you are a deep aficionado of Bennington history, chances are you have never heard of the Norton pottery company. You're likely familiar with the better known Bennington Pottery, located on County Street, which now deals mainly in online sales. As forerunner to the Bennington Pottery, Norton potters thrived for many decades, and under many names, extending back into the 18th century. Their factory building has long since been razed, but it once sat along the banks of the Walloomsac River on Park Street, near where the Bennington Elementary School sits now.

For this writer, Norton conjures vivid memories from two distinct periods. The first recollections are from the 1960s, when, as a 4th and 5th grader at Benn El, my classmates and I combed the plot for abandoned artifacts from the Norton potters site.

The second are from the present day, when, after a 44-year career teaching history at the secondary level in Bennington, I find that I am lucky enough to own two of the pottery's fine jug pieces.

First, credit where credit is due;



MARK OF DISTINCTION

Norton stoneware bore the clan's name through over 100 years of continuous operation as a family business. The first stoneware goods bore the name of the founder, Julius Norton

many thanks to Greg Santise's excellent and quite thorough website littlebrownjugs.com for much of the detailed historical background, and several images of Norton pottery described below. Greg was tremendously helpful and patient as a research consultant on this article, as well.

In 1785, six years before Vermont became a state, Revolutionary War Captain John Norton

founded what was to become the longest-lived pottery works in Bennington. His pottery sold crocks, jugs, milk pans, and many more utilitarian items to local residents. It remained a family

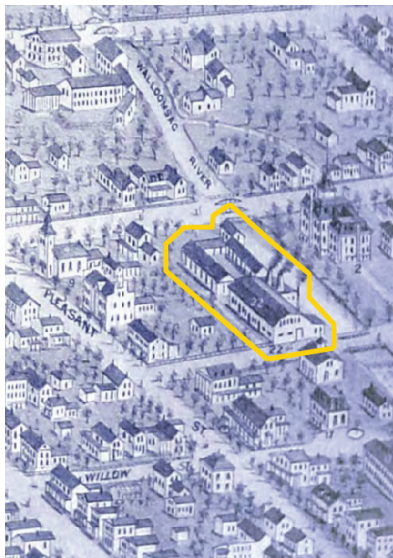
owned and operated business for over one hundred years.

Salt vapors were formed and condensed on the pottery to form the hard off-white salt glaze finish. Some pieces of stoneware were glazed with an "Albany slip" of tan, brown, or black.

As Bennington entered the 19th century, Captain John's pottery prospered with the town. In 1812, he took his eldest son Luman into the business. Soon after, John, his other son, joined the operation. In 1823 the two boys took over

HOUSE OF CLAY, RIVERFRONT VIEWS

For most of its history, the Norton pottery was located near the center of Bennington, where the Walloomsac runs across South Street. On this map, it is numbered 22.



Perspectives on Norton Potters

(continued)

the pottery now. In about 1833 Luman took his son Julius into the business. In 1841, Luman Norton retired, and Julius took over, with his son Luman Preston Norton joining in 1859. The partnership was to last a full twenty years, and most famously produced little brown jugs as souvenirs to commemorate the Centennial of the United States on July 4th, 1876.

But the business started to decline toward the latter part of the 1800s, and in 1881 Edward Norton, a cousin in the family who had been involved since the late 1850s, took over as sole owner of the enterprise. When Edward Norton died in 1885, his son, twenty-year-old Edward Lincoln Norton, entered the pottery and began to diversify into glassware, china and many other kinds of pottery. Not ten years later, Edward Lincoln Norton died, thus concluding the Norton family's unbroken, one-hundred-year-plus proprietorship of their namesake business.

The Norton workshop ceased stoneware production in Bennington, but the business, now owned by C.W. Thatcher, continued into the early part of

the 20th century selling stoneware, crockery, glass and lamp goods until the early 20th century.

Throughout all these generational changes in ownership, through good times and bad times and into its eventual closure, Norton potters mainly stayed in the same riverside location.

By the 1950s and '60s, the large Norton pottery factory warehouse building, shown in the map above and pictured below, sat in ruins, empty and boarded up. Immediately next to the river, a debris field of broken pottery pieces spread out around the leveled foundation – perhaps remnants of the very kilns used to make the Norton products. Several times we

curious young elementary students, carefully escorted by our teachers, would cross the bridge and enter the blighted plot to poke around, finding colored



Courtesy of Bennington Museum

"MANUFACTURERS OF EVERY DESCRIPTION OF STONE WARE"

The Norton pottery lived up to this phrase, printed on their price lists through the mid-1800s. Above, an example of their famed little brown jugs. And below, an inkstand in cobalt blue. Disassembled, the inkstand comprises seven pieces in total.



Photo by the author

A SHERD THING

As a boy, our author, Rick Caswell, found this fragment one day in the Norton pottery yard. He took it home and made a gift of it to his mother, who kept it her entire life.

and plain pottery fragments to bring home to our parents.

For boys not yet 12 years old, rooting around in this scrapheap sure beat the alternative; art classes back at school. Plus, the place felt slightly mysterious. Who had abandoned this settlement? Who wrecked all their stuff? If we came up with these jagged totems after a little digging, what might we discover with a little more? We even tried to reassemble fragments but, alas, no luck.



Photos by the author

HERE ARE TWO FINE STONEWARE BOTTLES

Examples of Norton stoneware, pictured in the author's home. In the 2000s, Caswell found these vessels, over 100 years old and wholly intact, in the basement of the house he and his wife had just purchased in Old Bennington.

fireplace in my parlor. The Norton stamp from the decorated piece is shown here. A very rough estimate places their period of creation to the mid- to late 1800s. At one time, my mother might have jokingly asked, Why, as a budding scholar of nine or ten years of age, didn't I bring

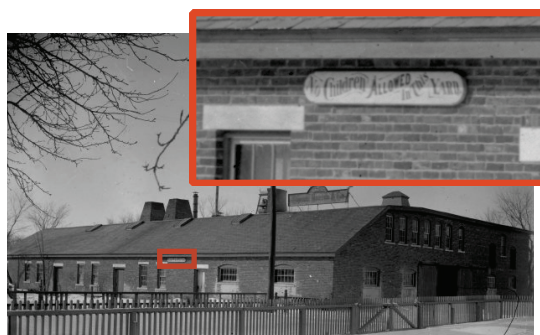
home something like these items when I was doing my archeological canvassing?

I recovered one such piece from my childhood home after my mother's death in 2019, pictured above. Why she kept it for over five decades, I do not know. Maybe because it was one of the earliest presents I had ever given her.

In the early 2000s, after my wife Maria and I purchased a home in Old Bennington, we discovered two unbroken Norton potters jugs in the labyrinth of the basement below the house. Pictured here,



The Norton stamp to the left has truly stood the test of time. It is remarkably well-preserved, considering its suggested age.



A VILLAGE TAKES IT

The Norton factory, circa 1894. The highlighted sign reads "No Children Allowed in This Yard." The Village at Norton Pottery, a residential development, now occupies the site. Nearby, informational signage provides context.

The picture below shows the 19th century Norton potters warehouse building in about the same condition as it was in the 1960s when we youngsters went treasure hunting. Back then, the twin doors to the extreme right opened directly onto a

similarly placed but improved sidewalk, and a paved Park Street. The debris field was behind the building on the



Perspectives on Norton Potters

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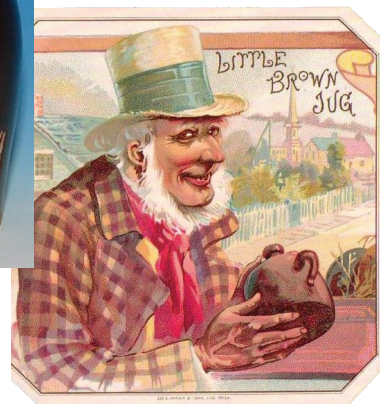
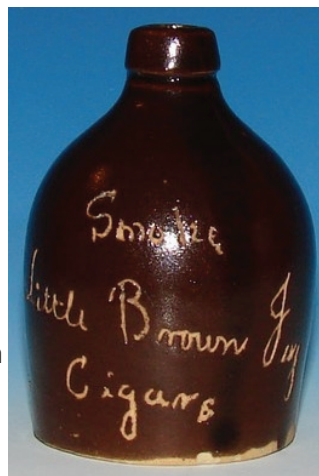
riverbank in front of the line of trees. The bridge crossing the Walloomsac lies just beyond the picture. Only later, as a grown adult, could this writer understand how the loss of this imposing building impacted Bennington's heritage.

Today, changes at the former Norton potters site are quite striking. The warehouse is long gone. It has been replaced by a residential building, which covers the former warehouse and the debris field. In tribute to its history, the complex has been named "The Village at Norton Potters". As one can see, the entire grassy area once bordered by the fence has been turned into a parking lot.

While Norton potters succumbed to changing tastes and industry competition, its products remain with us, still prized thanks to collectors and cultural institutions like our own Bennington Museum. So let us recognize the vision of entrepreneurs like the Norton family, and the gifted craftsmen they employed, with a final picture of one of their famous brown jugs, here used to promote the cigar brand that carried on the now-famous name.

SMOKE'EM IF YOU GOT'EM

By the mid-19th century, little brown jugs were a commonplace, and an advertising space. Here, one is used to promote cigars. Below, a label for Little Brown Jug cigars, adorned with their in-no-way creepy mascot, who's got a jug just for you.



Courtesy of littlebrownjugs.com

We Love the Past OK?

It's our whole thing, really. Join us!

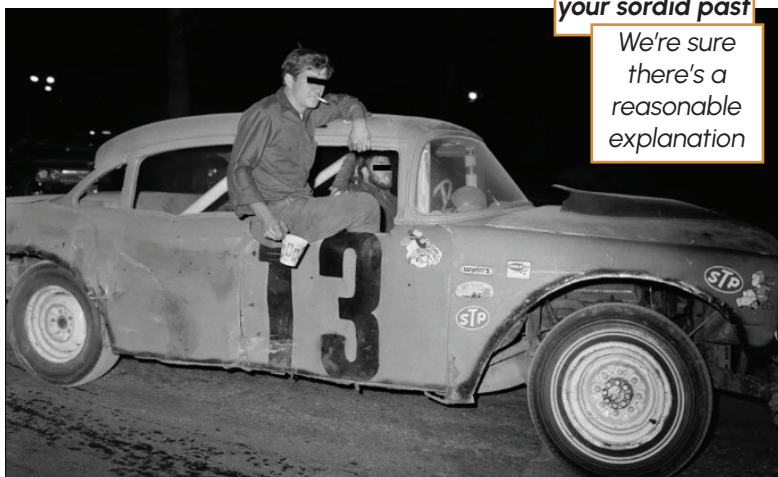
At the Historical Society, we're always looking for new items for this newsletter. Submissions don't have to be long—a paragraph will do. We'll look at longer submissions, too.

Have you done research into local history you'd like to share? Maybe you've got stories about your home's history, or about a family artifact? Notable Bennington-ian relations? Weird uncles?

Send your item to: raymond_rodrigues@msn.com. And thank you.

Tell us all about your sordid past

We're sure there's a reasonable explanation



Photograph by Henry Horenstein

Museum Events: Upcoming Deadlines

Don't let the sign on the door fool you; we keep busy.

North Bennington Outdoor Sculpture Show

The annual North Bennington Outdoor Sculpture Show (NBOSS) highlights the work of local and regional artists in the center of the Village of North Bennington and at Bennington Museum. [Applications for artists](#) are open until **March 29th**.



Concerts in the Courtyard

Every summer, the Museum hosts a free concert series, right on our front steps! We'll have food and beverages from the Avacado Pit, picnic tables, and plenty of room for folks to bring their own chairs. And, of course, over a dozen terrific bands! Mark your calendars for this free concert series now. **Musicians, [apply on the museum website](#) by April 1st.**



The Teacher's Institute

Applications will open soon for the summer 2025 [Teacher's Institute](#), taking place in August. Ten spots are available and participants may apply for continuing education credits from Vermont State University. We will send an email and post on social media when registration is available and dates are confirmed later this month, so stay tuned!



The Curatorial Internship

[Applications for the summer 2025 Curatorial Internship program are open on the Museum's website](#) from **now until May 15th**. Rising juniors, seniors, or recent graduates in the SVSU district (including MAUHS, Arlington HS and anyone enrolled in Southwest Tech) are all eligible to apply!



Think you could work with these people?

Honestly, we're not so bad. Bennington Museum is seeking a **part-time administrative assistant** to join our growing team. Working closely with the Executive Director and senior Museum Staff, the Administrative Assistant oversees all aspects of administrative coordination and logistics for the Bennington Museum. The Administrative Assistant's primary role is to support the Executive Director, performing a variety of routine to complex administrative, clerical, shared Human Resources duties and office tasks.

Learn more and apply [here](#).



STORYTELLING, ALL THE WAY LIVE

Your friends and neighbors have got stories to tell you, live on stage. Get your tix now!



**BENNINGTON
MUSEUM**

ART HISTORY INNOVATION

presents *Saturday* **March**
at the Bennington

Love a
good
story?

Us
too!

Only in

A Story-tell
Featuring Your Bennington

Come hear **strange-but-true** Only-in-Bennington tales that
you know and love. These aren't professional stories.
Mike Cutler of C



Aug 22nd 6:30pm

Bennington Theater



Get tickets at
benningtontheater.org



Bennington

Rolling Event
Bennington Friends & Neighbors

will live on stage by Bennington residents
as professional actors - they're your neighbors!
with AT-TV hosts.



About the BHS

The Bennington Historical Society is volunteer-operated program of Bennington Museum, based in the Regional History Room. Meetings take place on the first Monday of every month from 4 to 5pm, but we encourage you to stop by the Regional History Room during our open hours to say hello and talk about projects that you might like to be involved in.

The Regional History Room is open Monday, Thursday, and Friday afternoons, 1-4pm
(by appointment when the Museum is closed January-March: library@benningtonmuseum.org)

Officers & Council



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Make a gift to the BHS today to help keep our programming and newsletters free and frequent this coming year!

75 Main Street, Bennington, VT 05201

benningtonmuseum.org

BHS programming is made possible in part thanks to support from:

