



HISTORY CONNECTIONS

Vermont Historical Society News and Notes • Summer 2022

A New American Globe James Wilson of Vermont

Hand-drawn
Lotting Maps

The Granite City's
Real Ice Cream

The Unusual
Underhammer Gun



VERMONT
HISTORY

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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

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In The Galleries

History Museum Special Exhibits

A New American Globe: James Wilson of Vermont

James Wilson of Bradford created the first commercially available globes in America. Beginning in 1810, he produced and sold terrestrial and celestial globes for home and classroom use, advertising them as superior American-made products. Wilson’s path to globemaking was far from obvious, and he has been celebrated as a unique Vermont genius.

How much of what we know about him is anecdotal and hearsay, and how much is based in close examination of quality archival sources?

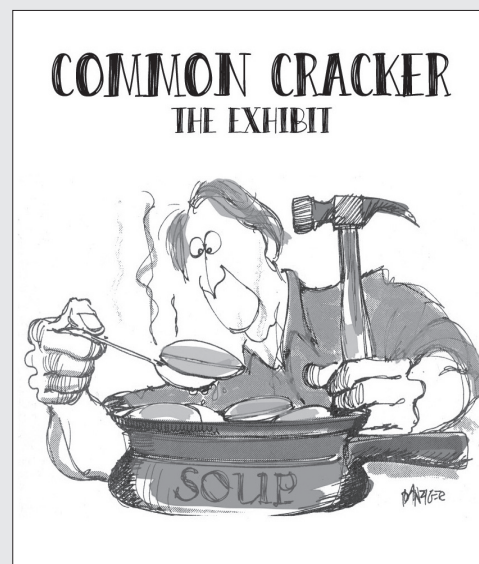
ON VIEW THROUGH JUNE 2023

The Common Cracker

For just about the entire 19th century the simple common cracker was an important staple of the northern New England diet. It carried many names, such as the Montpelier Cracker, Cross Cracker, St. Johnsbury Cracker, and just plain old Vermont Cracker.

Common Cracker: The Exhibit explores the fascinating history of just what a common cracker is, how they were made, advertised, and sold, and the many Vermont bakeries that produced them. Created by the Montpelier Historical Society, the exhibit will be on view at the Vermont History Museum in Montpelier.

ON VIEW THROUGH JANUARY 2023.



History Center Special Exhibits

Icons and Oddities

This exhibit features items related to “Visiting Vermont”: tourism advertisements and brochures, souvenirs, bicentennial and other anniversary celebrations, and advertising of Vermont products.

Visit the gallery during Library open hours.

Events

Want to learn more about upcoming events and programs?
Visit the calendar at vermonthistory.org/calendar

A Passion for Vermont History

Though we knew the day would come, it was sad to learn of Honorary Trustee Nick Muller's passing in early June. Nick was certainly one of the Titans of Vermont history, inspiring and mentoring students through his teaching and encouragement of scholars through his numerous roles with the Vermont Historical Society. Nick preferred letter-writing to most other forms of communication.

I value the almost monthly letters I received from him over the years.

His passion for Vermont history and the good work of this institution was undimmed to the end. Trustee and former student of Nick's, Penrose Jackson, will remember him later in this edition of *History Connections*, and we'll have a detailed look at his life and scholarship in the next edition of

Vermont History, penned by his student and former Vermont Historical Society Director Kevin Graffagnino. In the past few years Nick was excited about the wide variety of programs and products produced by VHS and impressed by the growing and diverse crowds we developed during the pandemic years. Thank you, Nick, for your time, patience, and sage advice.

I'm excited to see people return to the History Museum in Montpelier as they feel more and more comfortable travelling. Our new exhibit, split between the National Life and Jackie Calder Galleries, explores the world of cartography and the unique life-work of Vermonter James Wilson. I'm especially excited about the programs coming later this summer and fall, all built around maps, place, and placemaking. We'll also

have an in-depth article detailing new research on James Wilson and his globes in an upcoming issue of *Vermont History*.

I greatly look forward to seeing school groups return to our halls — we've gone almost three years without the throngs of yearly student visitors devouring Vermont history content while joyfully

strolling our galleries. Add to this a healthy dose of summer and fall bus tours, and we should be quite busy. I know that new educator Andrew Miles and new Guest Services Coordinator Andrew Liptak will do an admirable job with all visitors.

As you read in our last issue, longtime librarian Paul Carnahan retired at the end of June and new librarian Kate Phillips moved into

the position. Please stop in and visit, Kate would love to meet each and every one of you. We've asked Amanda Gustin to take on a new position overseeing a combined Library and Museum department focusing on collections and access. Eileen Corcoran will oversee all our outreach and services, including education and local society support.

We have some pretty exciting initiatives in store this coming year and I can't wait to tell you about all of them soon.

I'm excited to see people return to the History Museum in Montpelier... Our new exhibit...explores the world of cartography and the unique life-work of Vermonter James Wilson.



Steve Perkins, Executive Director

In Memoriam: H. Nicholas Muller III

By Penrose Jackson

Nick has received plaudits for his scholarship; I know they will continue “on and on.” I’m not here to attempt that. I’m here to remember him as a sort of Renaissance man who was my mentor, boss, friend, and someone who will remain a dear counselor (particularly about the scourge of the passive voice), well, forever.

In the fall of 1967, 80 of us entered a large lecture hall at UVM for an introductory American History course, co-taught by Nick and Marshall True; two very attractive young men who enjoyed each other immensely while engaging us in the American Story. I became a sort of Nick Muller acolyte, enrolling in his Vermont and Canadian history courses, participating in a group senior project, and continuing on until I nearly received a Master’s under his tutelage. I majored in American History, but it was primarily a Vermont History Degree – hence my unpublished paper, “The Social Migration of English and French-Canadians in Vermont from 1860-1880.” The paper relied on a trove of US Census data Nick had found.

Always ahead of curves, Nick embraced the use of statistical data to shed light on the past. A master delegator, he used his students’ energies to amass and “key punch” the data into sortable form. This was just one of the many techniques he deployed to show us that a) historical research equals a treasure hunt, and b) that we can never truly “know” the past, but isn’t it fun to try?

Nick (mostly) cured me of writing in the passive; I can well recall returned papers festooned with corrections in the text, in the margins, and next to the grade (never an A; in those days Nick was a very “hard grader”) in his distinctive hand. “Arrghs” were not uncommon.

Nick gave me my first post-UVM job; I became a receptionist in UVM’s College of Arts and Sciences Dean’s Office. He and his first wife, Nancy, fed me many tasty dinners preceded by cocktails featuring his Kick A** bloody marys. To my mother’s delight, he stirred a “wicked” dry



Honorary VHS Trustee Nick Muller, a Titan of Vermont history, teacher and mentor, scholar and author.

martini as well, and gave her at least one ride in his powder blue Mercedes convertible. During most summer weekends, we sailed in his 30-ish foot boat where he proved an accomplished sailor whose language evoked the saltiest of tars. Nick loved sports and, unusual for an academic, subscribed to *Sports World*, which offered ample fodder for criticism. We’d all hear hoots from his office when he came upon a dreaded-but-predictable (to him) mention that “[insert sport here] is a game of inches.”

He loved really awful jokes. He loved Vermont. From his earliest days at UVM he fretted about the Vermont Historical Society, not only financially, but also to encourage top-notch scholarship. He loved backgammon, rock music with a message, and growing state fair worthy sized heads of lettuce.

We grew apart in the late 1970’s, and then we all lost him for a time to Colby Sawyer College of New London, New Hampshire, the Frank Lloyd Wright Foundation, and much more. That said, I know I kept an eye out for him, and know that he did for me, too. I recently found an impossible-to-find parking space and remarked to my companion that that was due to my “clean-living and self-denial.” (Thanks, Nick, for that phrase ...)

I was unaware that Nick became infirm in the last couple of years, and was surprised to learn of his passing. Always a man of grace, he became truly dignified in his later years; most people recall him as “a gentleman.” Yes, but ... he was also a scholar, an indefatigable researcher, a demanding-but-kind teacher, and someone both bemused and challenged by the puzzles historical research bestows on us. I know I am but one member of a tribe influenced by Nick to write more clearly, to check out “just one more source,” to constructively criticize others’ writing and research, and, to drive ourselves toward excellence; we will always enjoy those gifts. Thanks, Nick.



The Granite City's Real Ice Cream

Staff of the Granite City Cooperative Creamery, circa 1926. *Barre History Collection, Leahy Library, Vermont Historical Society*

By Kate Phillips

A 1926 *Barre Daily Times* advertisement for Real Ice Cream broke down the treat's appeal into five points, lauding the sanitary conditions of its production, the quality of its cream and fruit ingredients, its status as a "pure health food," and most of all, the fact that "it is made by a local concern, owned and operated by local people." While an earlier ad promised eaters that Real Ice Cream would "bring you luck for the days to come," much of its marketing focused on the circumstances of its production. Real Ice Cream, whose 1920s flavors included maple walnut, grapenut, and banana nut (as well as the classic Neapolitan), was a product of Barre's Granite City Cooperative Creamery Association, a cooperative of dairy farmers formed in 1920.

The cooperative model first took root in Vermont in the late 1840s with the founding of protective unions. These were collectives of farmers, craftspeople, and other producers, which operated essentially as both buying clubs and labor unions. The preamble to the 1850 by-laws of Jamaica, Vermont's Division No. 154 of the New England Protective Union (in the VHS library collection) summed up the revolutionary nature of these organizations, pointing to conditions that allow "the speculator and monied power to seize upon the products of the laboring classes and... fix upon them a high and fictitious price, thereby putting it many times out of the power of the producer to share in the products of his own hands." They vowed to unite "to remove this unnatural, unsafe, and unsound state of things and to put

these common blessings within reach of all by dispensing with all unnecessary and useless functionaries in the several departments of mercantile, civil, and social life."

Though the protective unions appear to have died out by the end of the Civil War, the ideals served as a model for both the producer and consumer cooperatives that would come to flourish in Vermont. A 1915 piece of state legislation laid out the legal framework for organizations calling themselves cooperatives, which included such

principles as one vote per shareholder and the distribution of equal dividends at the year's end. It is at this point that Vermont becomes a center of cooperative activity: cooperative creameries, food co-ops, credit unions, electric co-ops, and more.

Cooperative creameries allowed small dairy farms to pool their resources to process, market, and transport milk. The development of retail and then personal freezers made ice cream a viable commercial product — one that provided creameries with an outlet for excess fluid milk (beyond cheese and butter).

This photograph is undated, but the women's fashion and the delivery truck model suggest it was taken in 1926, just before the flood of 1927 damaged the Real Ice Cream production facility. After repairs, Real Ice Cream remained a Barre staple for decades, outlasting the Cooperative, which closed in 1969.

Another 1920s ad claimed that "Roosevelt once said that support given to a local industry was the equivalent to a rise in wages to every man in the community. Moral — Eat Real Ice Cream, manufactured by our local Cooperative creamery ice cream plant." Moral of today's story: go visit your local creemee stand!



"Made by a local concern, owned and operated by local people."



Hand-drawn Lotting Maps

A tale of two land surveyors and their close family relationship

By Marjorie Strong and Paul Carnahan

Two of the treasures in the Leahy Library are bound collections of early, hand-drawn lotting maps of northeastern Vermont towns by John W. Chandler of Peacham and another by Samuel C. Crafts of Craftsbury. Although these three volumes have long been shelved near each other in the library's vault, the exact relationship between them has not been understood until recent research in digitized newspapers revealed their interesting history.

John W. Chandler was born on 1 June 1767, the son of John and Mary (Chandler) Chandler (Mary Chandler was Samuel Chandler Craft's aunt; more on that later).

The family moved to Peacham, Vermont, in 1796, where John became involved in land surveying. This work gave him insight into the value of land, and he became a successful land speculator, particularly in Essex and Caledonia Counties. He was also treasurer of the town of Peacham for 34 years, was elected to the state legislature for five terms, and served as judge of the Caledonia Probate Court for four terms. He died on 15 July 1855.

In 1921, George Chandler Coit donated two volumes of Chandler's land records, including lotting plans that show the original grantees of the land, to the Vermont Historical Society. The donation made front page news

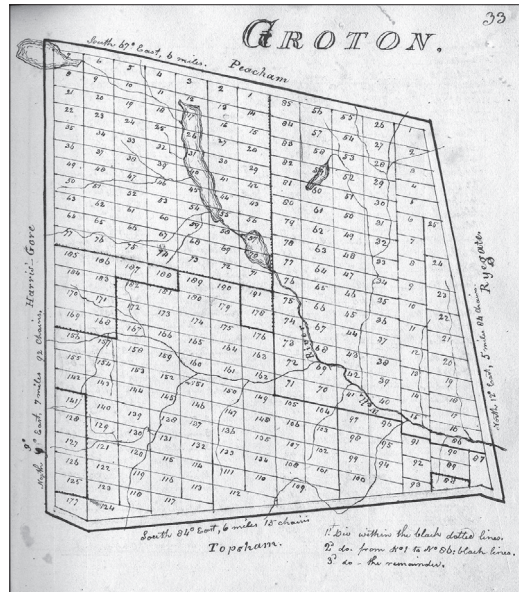
in local newspapers with the headline, “Valuable Surveys Given to Historical Society,” and opined, “this gift from Mr. Coit is the most valuable one the Society has received for some time.” Franklin H. Dewart, a well-known 20th century surveyor, writes in the introduction to volume two of the *State Papers of Vermont* published in 1922, “These books...exhibit a conscientious precision and exhaustive thoroughness and such industry as to us degenerate moderns are almost unknown.”

Chandler purchased most of the papers of James Whitelaw, Vermont’s second Surveyor General, after Whitelaw’s death in 1829. Consequently, many of Chandler’s maps may be based on Whitelaw’s original town surveys, at least in volume two, which dates between 1830 and 1855. The maps in volume one have a much less finished feel to them, appearing to be working documents rather than maps drawn for legal reference in land cases.

A contemporary of Chandler’s was Samuel Chandler Crafts, his cousin. Crafts was born in Woodstock, Connecticut, on 6 October 1768, son of Ebenezer and Mehitable (Chandler) Crafts. He graduated from Harvard University in 1790 and settled in Craftsbury in 1791. He was elected town clerk in 1799 and served until March 1829 and held a variety of public offices: he was a member of the U.S. House of Representatives from 1817 to 1825, was elected Governor of the State of Vermont in 1828 (he served until 1831) and was appointed to serve in the

Illustration Left: Recently conserved lotting map of Groton created by John W. Chandler in the 1830s. The maps in the atlas were soiled from heavy use by surveyors and others over the decades. The pages were lightly cleaned and repaired; the volume was rebound.

Illustration above: Lotting map of Groton created by Samuel Chandler Crafts in the early 1800s. here. caption here.



“These books...exhibit a conscientious precision and exhaustive thoroughness and such industry as to us degenerate moderns are almost unknown.”

Franklin H. Dewart, introduction to volume two of the *State Papers of Vermont* published in 1922

US Senate from 1842 to 1843. He died on 9 November 1853.

Crafts’ atlas appears to fall chronologically between the two Chandler atlases, dating between 1820 and 1830. Because of the close family relationship between Crafts and Chandler, Crafts’ maps may be copies of Chandler’s, and many have less detail. The exceptions are the map of Craftsbury, and surrounding towns such as Albany, Eden, and Hyde Park, where Crafts has noted more geographic features, primarily hills. Interestingly, Crafts’ map of Peacham, Chandler’s hometown, is also more detailed.

Samuel Crafts’ lotting maps came to the attention of the State of Vermont around 1910, when a law was passed “...to provide for the publication of state papers,” which explicitly mentions the inclusion of Crafts’ book of plans in the volume. The Crafts plans were not published by the state but were indexed in the published

State Papers. The plans at that time were located at the Craftsbury Academy, and in 1968 they were loaned to the Vermont Historical Society for safe keeping. After over 40 years of stewardship, the plans were formally donated to the VHS in 2019.

In 1922, as the state was publishing a volume of town charters, a reporter for the *Barre Daily Times* opined that “The Crafts book pales beside Chandler’s ... because there now arises a strong suspicion that Crafts copied from Chandler’s, which had been so long in use that it had to be re-bound in 1830.”

Now, after 92 years, the maps in volume two of Chandler’s atlases have been conserved and rebound thanks to the generosity of VHS member William Steele. Scans of Chandler’s maps will soon be available to view on the society’s digital archive at <https://digitalvermont.org/collections/show/66>.

Crafts’ maps have already been scanned and can be seen on Digital Vermont at <https://digitalvermont.org/collections/show/45>.

A New American Globe

By Amanda Kay Gustin

The Vermont Historical Society's newest exhibition, "A New American Globe: James Wilson of Vermont" brings out long-hidden objects from our collections and re-examines the story of a Vermont icon.

Director of Collections & Access Amanda Kay Gustin and Collections Manager Teresa Greene first began to look more closely at James Wilson nearly two years ago, when some unresolved questions in the cataloging record for a Wilson globe in VHS's collections prompted a closer look. Attempting to answer those questions led to a complete re-examination of Wilson's life and work that has included hundreds of miles of travel, cutting-edge technological analysis, and a re-conceptualizing of intellectual life in early Vermont.

James Wilson first moved to Bradford around 1796, and though he had some training as a blacksmith, he worked primarily as a farmer. As the story goes, around the time he moved to Vermont, he became obsessed with globes after visiting Dartmouth College and viewing a collection of imported globes from Britain. Nearly fifteen years later, in 1810, Wilson produced and sold the first edition of his "new American globe," and in so doing became the first American to make globes for sale.

Ultimately, Wilson would produce his globes in Bradford from 1810 to 1817, before moving his company, now J. Wilson & Sons, to Albany, New York. In 1833, he sold the business to Cyrus Lancaster, who had worked alongside him for years. The company continued to produce globes for another twenty years.

Wilson's goals were multifaceted; he had a lively scientific mind and appreciated the challenge of making the globe, and he had an interest in building a business, though ultimately he entrusted his sons to run it. He also



VHS embarked on an ambitious goal: Uncover the actual story of James Wilson and his world-famous globes

argued to Congress that American-made globes were the superior tool for American classrooms, riding a wave of nationalist sentiment in the early American republic that also saw Webster's *Compendious Dictionary of the English Language* and Emma Willard's *History of the United States*.

By the mid-1820s, J. Wilson and Sons was producing hundreds of globes at a time: they were available for sale in local stores up and down the Eastern seaboard, and were also finding their way into educational curricula in New York and Pennsylvania schools. Intellectually, the study of American-produced geography helped to fix and define the idea of

America's role in the world, and helped to underpin the Monroe Doctrine, justify the nation's expansion into the west, and ultimately its imperial ambitions during the second half of the 19th century.

Wilson and his work had a major impact in the character of the country, but the story of Wilson — his origins and influences — has remained murky. Plenty of stories swirl around Wilson and hard facts are scarce. Even within his own lifetime, he moved from history to myth — everyone wanted to tell his story, but few people bothered to check facts before they wrote.

To set the story straight, VHS embarked on an ambitious goal: uncover the actual story of James Wilson, and get a fuller understanding of how he went about producing the first commercially-available globes in the country. To do this, we traveled across New England and corresponded with institutions and scholars around the world. Some of those resources include primary sources that are held by Silver Special Collections at the University of Vermont, which showed that Wilson engraved his own maps and even developed

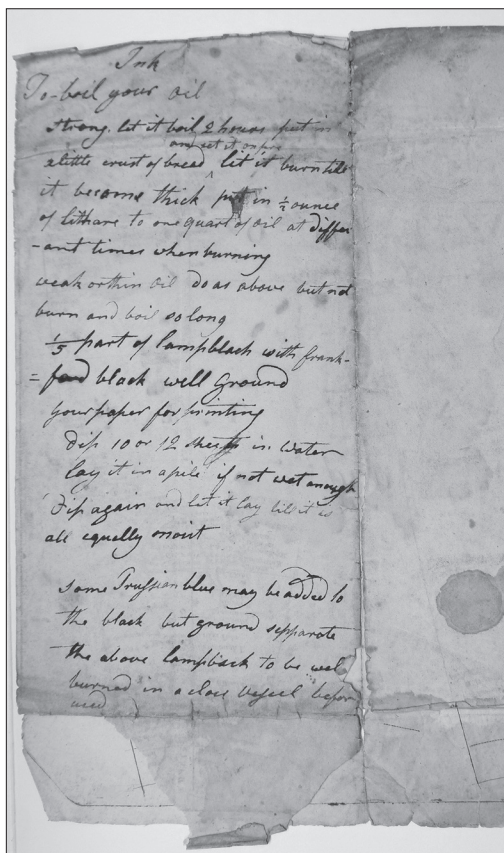


Photo Left: Wilson's commitment to experimentation was so strong he even developed his own ink recipe; these notes appear on the back of a page of unused printing gores. Courtesy of Silver Special Collections at the University of Vermont. Photo Right: Terrestrial Globe, 1810; one of only four examples of Wilson's first 1810 globes remaining today.

his own ink recipe. Many of Wilson's original globes still exist: we visited as many of them as we could, and we still aren't done.

In May 2022, VHS, the Shelburne Museum, Silver Special Collections at the University of Vermont, and the Sullivan Museum at Norwich University brought their Wilson globes to the Central Vermont Medical Center to be x-rayed, which helped greatly advance our knowledge of their construction. We were able to confirm some of our suspicions about globe construction – in particular, that Wilson's use of internal counterweights to ensure smooth rotations was experimental and changed frequently. We were also able to gather hard data to help us graph minute details like the thickness of the plaster and papier-mâché layers, the shape and size of nails and other metal fixtures, and more.

The exhibition in the National Life Gallery features three of Wilson's globes: the extremely rare first globe from 1810, as well as a matched terrestrial and celestial

set of globes from 1831 that descended through Wilson's family. The exhibit also features an orrery, or physical model of the solar system, that Wilson made toward the end of his life, on loan from the University of Vermont.

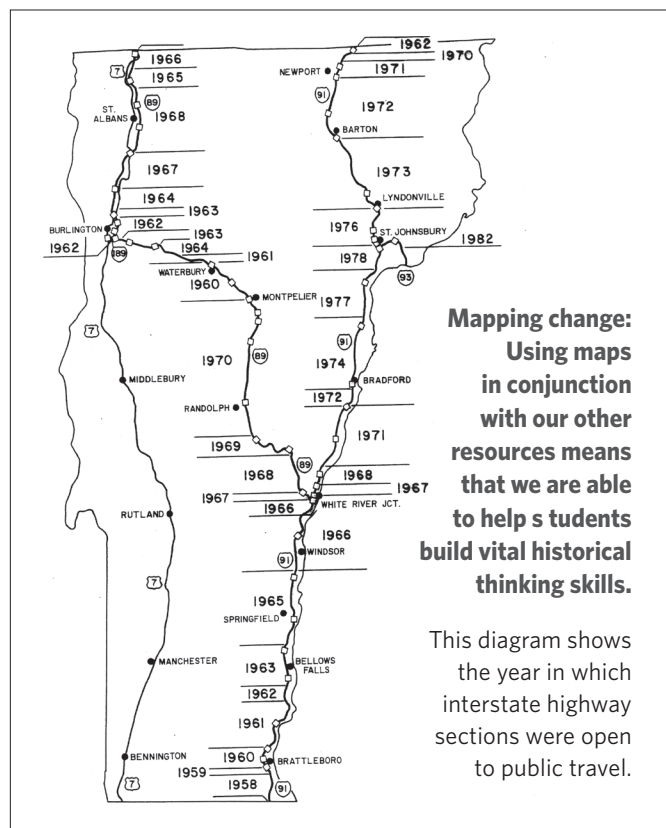
The exhibit goes beyond showcasing Wilson's creations: the Calder Gallery features a series of interactive activities designed to provoke questions about the use of maps to understand history, questioning the practice of cartography, the evolution of place names, and the way maps present (or obscure) information.

Later this fall, VHS staff, with the support of interns from the Geography Department at the University of Vermont, will also produce the first scholarly article on Wilson in nearly 75 years and will develop a six-episode podcast focusing on topics in Vermont history as seen through six historic maps.

"A New American Globe" is now open at the Vermont History Museum and will close in June 2023.

Mapping an Education

Finding perfect Vermont maps to share with students



By Victoria Hughes

Education is at the heart of our work at the Vermont Historical Society, and a goal of our school programming is to engage students actively in being historians. We do this by using compelling primary sources, including a variety of maps that organize large amounts of information in a visual format. Fortunately, the Leahy Library provides us with plenty of options to bring the perfect map into the classroom to share with students.

In May 2022, we held a History for Homeschoolers class (made up of in-person and virtual sessions) that focused on how the construction of the interstate highways changed Vermont. To help guide the students through that history and the impact of those new roads, we had students take a look at different maps including one showing when

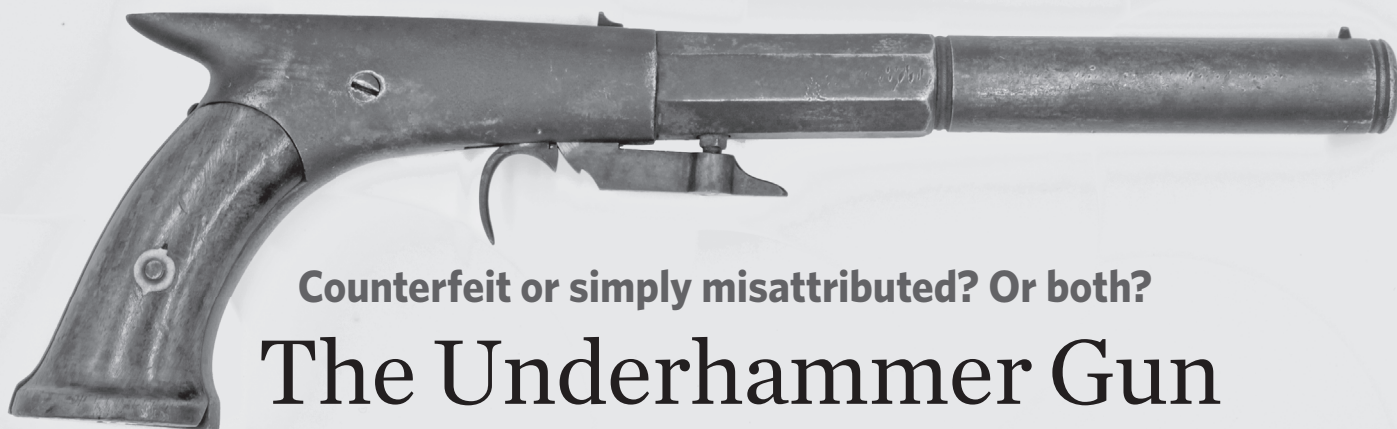
segments of the interstate opened to the public. Students had fun searching for the oldest section (I-91, through Vernon and Guilford, which opened in 1958) and for the most recent (I-93, in Waterford, which opened in 1982), while also looking at photographs to understand why the construction process took so many years. Some of the students pointed out that the roads destroyed parts of Vermont's natural habitats and the faster speeds brought new dangers to people and animals alike, while others recognized the benefits the limited-access highways brought to the state.

To challenge the students, we had them analyze a second map, one that showed a proposed route of Interstate 89 through Middlesex. The document dates back to the late 1950s and details the relocation of Route 2 to make way for the highway along the railroad tracks and Winooski River. Near the older transportation routes, the map includes names of property owners and outlines of buildings that stood there. The resulting discussion of eminent domain shocked the students who considered the process as unfair; some proposed alternate solutions like rerouting the highway around existing houses, while others suggested crafty ways to increase the compensation for landowners.

We also use maps in the museum's Hands-on History programs to encourage students to think like historians. A Beers Atlas map of Kent's Corners in Calais helps students practice using primary sources as evidence. By locating all the properties labelled with the name "Kent," students can make educated guesses about the origin of the place name. In a program about immigration, students uncover factors that pulled immigrants from Italy to Vermont in the early 1900s by investigating a Sanborn Fire Insurance map of Barre that highlights the size and number of granite sheds.

In our Mapping Vermont History activity, classes create a timeline of 18 different maps to investigate changes that took place over time: they see evidence of how European cartographers erased Indigenous people from the maps, they use Vermont counties and transportation routes to help date mystery maps. All the while, they get to look carefully at primary sources and experience the excitement of examining historic documents.

By using these maps in conjunction with our other resources, we are able to help students build vital historical thinking skills. Many of these primary sources are available on the Vermont History Explorer website so teachers can include these maps and high-quality materials in their classroom lessons and students can investigate the state from home. Check out vermonthistoryexplorer.org/maps to explore these resources and more from VHS collections and other repositories.



Counterfeit or simply misattributed? Or both?

The Underhammer Gun

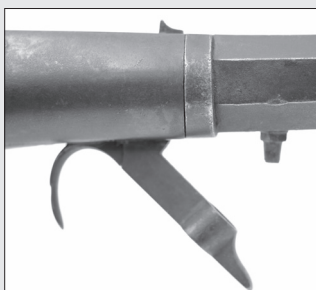
By Teresa Teixeira Greene

When is a work of art or historical artifact considered a counterfeit? Is it only when the misattribution is done on purpose and succeeds? What about if it picks up a mistaken misattribution so thoroughly that it is believed correct? Or if it is purposely mislabeled but done so very badly? This underhammer pistol, which has been part of our collection since 1980, may fit into all those categories.

This object is a single-shot, underhammer percussion pistol with a wooden grip. It is called an underhammer gun because the firing mechanism (the hammer) is placed underneath the barrel, directly in front of the unguarded trigger. While extremely unusual today, underhammer guns saw a brief period of popularity in New England in the nineteenth century with the invention of the percussion cap. As opposed to earlier firing methods, which relied on a struck spark lighting loose powder on the exterior of the gun, percussion caps contained the powder, allowing for them to be used in all orientations and weather. This placement of the hammer beneath the barrel allowed a variety of sights to be attached to the top without obstruction and protected the shooter's face from misfires—at the expense of their hand).

In collecting circles, underhammer rifles became associated with gunsmith Nicanor Kendall of Windsor, Vermont, who received a patent for his underhammer mechanism. It was simple and cheap to manufacture: Kendall exploited prison labor at Windsor Prison to construct a large number of guns, which yielded him a number of production contracts with the US military.

This particular pistol is tied to Nicanor Kendall through a mark on the top of the barrel, where the words, "A. STORY WINDSOR VT." are stamped. At the beginning of his career, Kendall apprenticed under



Underhammer guns have the firing mechanism, or hammer, placed below the barrel and in front of the unguarded trigger.

Asa Story, so the mark could be used to argue that Kendall's famous invention was lifted from his teacher, upending the common history of the Kendall rifle.

However, neither Story nor Kendall made the pistol. Astute collectors may recognize the gun as an Anderson pistol—a name based on another misattribution of manufacture in Anderson, Texas. While there is no evidence that these underhammer pistols were produced in Texas, there are several examples of similarly shaped hammers produced in Connecticut and Massachusetts based on designs patented by gunmakers Fordyce and Adin Ruggles. Anderson pistols are often now attributed to Blunt & Syms of New York due to similarities in the hammer and trigger shapes.

A close examination of the mark on the barrel shows that it was made with a series of individual letter stamps, something that would have been an unusual practice for professional gunsmiths—when they were used, most gunmakers' stamps were a single piece, rather than individual letters. While the Anderson, Texas attribution was a mistake that became widely accepted as truth, the Asa Story attribution was a deliberate mistruth that was likely added to increase the monetary value of the gun by an unscrupulous dealer.

The Vermont Historical Society acquired the pistol for its collection based on the attribution to Asa Story. However, after we compared it to the other Windsor underhammer guns in our collection, it became immediately apparent that the attribution to Story was suspect. Despite having no known connection to Vermont outside the false attribution, the piece will be retained within the collection as a study piece, as a comparison piece, as a testament to Vermont's importance in the antique gun market, and to demonstrate the importance of verifying attributions and uncovering fakes.



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Carnahan-Strong Library Special Fund

The Vermont Historical Society recently established the **Carnahan-Strong Library Special Fund** in honor of long-time librarians Paul Carnahan and Marjorie Strong. Revenue from the Carnahan-Strong Library Special Fund directly supports the staffing capacity of the Leahy Library.

VHS Librarians are responsible for everything from reference/research requests to cataloging new collections, from digitizing materials to creating metadata. This fund enables VHS to appropriately staff the Leahy Library and ensure the continued preservation and sharing of Vermont's rich history in perpetuity.

For more information or to donate today, please contact :

Tori Hart at (802) 479-8516 or
tori.hart@vermonthistory.org.
www.vermonthistory.org/carnahan-strong-fund