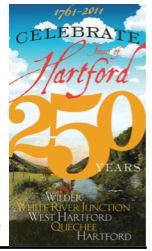




Hartford Historical Society

The Garipay House • 1461 Maple Street
Hartford Village, Vermont 05047

HARTFORD • QUECHEE • WEST HARTFORD • WHITE RIVER JUNCTION • WILDER



Volume 28, No. 2

SOCIETY NEWSLETTER

March-April 2015

Coming up: Our Next Fundraiser “Way Down East” starring Lillian Gish

Have you ever had the pleasure of seeing an old fashioned silent movie with subtitles and piano music? If not, the Historical Society offers you the opportunity to enjoy the 1920 film, “Way Down East”, starring the lovely and talented Lillian Gish on Saturday, March 21st at 2:00 pm at the Cornerstone Community Center, 1615 Maple Street in Hartford Village (enter driveway to the left of the Hartford Library parking lot). This timeless classic was filmed in part on the White and Connecticut Rivers with local citizens hired as movie “extras”.

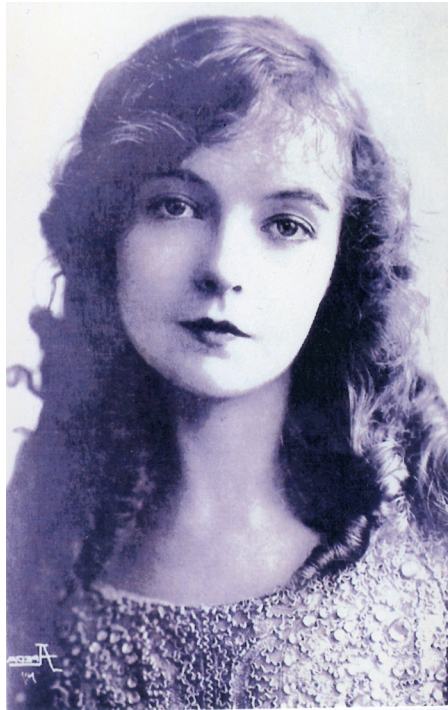
If you’ve never before seen a silent film, you are in for a treat. You can look forward to action aplenty, some heart-wrenching scenes and the inevitable happy ending.

Admission will be by free-will donation. Due to the film’s 2½ hour length, there will be an intermission with refreshments offered for sale at the half-way point.

We will be screening the 2008 version from the Museum of Modern Art's 35mm Restoration with music by the Mont Alto

Motion Picture Orchestra through a licensing agreement with Kino Lorber Inc. in NYC. Here are parts of their synopsis from www.kinolorber.com:

“Griffith billed *Way Down East* as “A Simple Story Of Plain People,” but this modest summation fails to convey the scale and significance of one of the director's most ambitious works. At the time, it was the most expensive challenge Griffith had ever undertaken, and it proved to be, next to *The Birth Of A Nation*, his most successful...



The beautiful Lillian Gish was perceived to be the greatest screen actress at the time

With *Way Down East*, Griffith sought to unveil the ultimate melodrama. He freely expanded upon Lottie Blair Parker's successful play, filling the plot with what he considered the most dramatic elements of other classic melodramas (such as the ice floe and the poignant baptism of Anna's baby) and improved upon it with two elements that could never be matched on the stage: his deft use of montage, particularly effective during the tension-filled climax, and his innovative use of

natural locations, ranging from the lush and luxuriant to the bitter and treacherous, providing the perfect enhancement to a highly accomplished piece of

APRIL PROGRAM: Wednesday, April 8, 2015 - 7 pm

"GROWING UP IN HARTFORD VILLAGE IN THE '50s and '60s"

Round table discussion at the Greater Hartford United Church of Christ,
1721 Maple Street, Hartford Village. Refreshments.

From the Chair . . .

I can't think of a more effective way of preserving the memories of Hartford families or the businesses they operated than by sharing your treasured photographs with the Historical Society so that they may be incorporated into the Society's permanent collection. Local residents as well as out-of-town visitors come to the Garipay House on a regular basis, seeking information about their family roots. The written word is informative, but nothing quite compares with seeing actual images of people and places from the past.

A perfect rainy day project would be to go through albums and boxes of pictures and to record on the backs people's names as well as the dates and places where the pictures were taken. (Hint from our archivist, Pat Stark: Whenever possible, write with a pencil, but if you use a ballpoint pen, please avoid bearing down.) Otherwise, that knowledge can become lost in a

remarkably short period of time.

Now and then residents bring us boxes of family pictures because they don't know what to do with them and have grown weary of keeping them in storage. Without any means of identification, however, they are virtually worthless to the Historical Society. Pat has included "mystery photos" in past issues of this newsletter in the hope that someone will be able to supply the critical missing information, but more often than not, the mysteries remain.

The Historical Society is very much interested in your vintage photos. To set up an appointment, call during regular business hours (Monday through Friday from 9 to 1). A member of our volunteer staff will scan your photos, record the identifying information and then hand the originals back to you. There is no risk that anything can become lost or misplaced.

Thank you for your assistance in expanding our collection.

Mary Nadeau, Chairman of the Board



Hartford Historical Society

Post Office Box 547, Hartford, VT 05047-0547

<http://www.hartfordhistory.org>

hartfordhistoricalsociety@myfairpoint.net

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This calendar probably dates from 1885 or 1891...and is also valid for

The Mission Statement of the Hartford Historical Society:

To acquire, identify and preserve information and artifacts related to Hartford's past and communicate knowledge of local history through programs, publications, and other interaction with the community.

“Why I Paid \$175,000 for ‘Way Down East’”

by David Wark Griffith

D.W. Griffith elevated filmmaking to a new level with this extraordinary film, derived from one of the most popular plays in the U.S.

The \$175,000 (over \$2 million today) paid off: his film grossed \$4.5 million at the box office in 1920 (\$52 million today).

The following was published in Picture-Play Magazine, March 1920.

Art and money have little in common; but, unfortunately money has become a kind of standard these days. We are accustomed to hear on all sides, “How much did it cost?” When we have been acquainted with the price paid, we very often base our judgment of values accordingly, and if we purchase it we value it all the more, because it cost so much.

Now there is a certain justification for all this. We have been taught from childhood to regard more highly those things upon which the greatest money value has been placed. The finest candies in the corner store always brought the

biggest price; the doll that had the lovely hair and the eyes that opened and closed, always seemed to be just beyond the reach of mother’s or father’s pocketbook, and the little baseball that fitted so snugly into the palm of our hand cost so much more than the large, loosely wound one that could be had for a nickel. When we became older and went to the circus or to the theater, the best seats always cost so much more than the others, and the costly seats were always the best ones.

And so, when I was asked the quite natural question: “Why did you pay \$175,000 for ‘Way Down East,’” I realized that the value of the little I am able to accomplish in the world of the motion picture may, after all, be judged by the money invested or the money expended, rather than in the more lasting reward of accomplishment.

While \$175,000 is in itself a small fortune—though perhaps others may consider it quite a large one—it is the least significant feature in connection with my desire to immortalize this classic of the American stage, to immortalize it in so far as immortality can be established by the motion picture.

As the years pass by, there is a phase of American life that is rapidly disappearing. In but a very few years

now we will have passed beyond that most delightful “rural America” which, even to-day, is but a remnant of what it used to be in our grandfather’s time. The passing of “Old Dobbin” and the one-horse shay in favor of the more



modern motor car is removing one of the most treasured of American customs. In but a few years there will be no “Way Down East” and no “Way Down South,” no deep-tangled wildwood and no old oaken bucket. Instead we will become quite modernized, and the old log fire will have given place to the electric heater or the steam radiator. Even to-day the farm hand has about been replaced by machinery, and the milkmaid finds her occupation gone through the introduction of the electrical milking machine, the old oaken bucket has been thrown into the discard, and filtered water runs through modern pipe right into the farmhouse.

Rural life in American is a sacred memory. It should never be forgotten.

For many years I have received innumerable requests for a production that would recreate those “good old days down on the farm.” I believe, in selecting “Way

Dan & Whit's Wine Tasting at the Norwich Inn

Wednesday, April 15, 2015 – 5:00 to 7:00 pm



Our friend Dan Fraser of Dan & Whit's has graciously invited us to benefit from the April 15th fundraiser!

Tickets are \$15 per person (cash or check made out to Dan & Whit's)
either at Dan & Whit's or at the Historical Society before April 15th (or \$20 at the door)
 Please join us for a sampling of wines from around the world. You may try any or all wines that you would like.

\$6.00 of each ticket will be donated to the Hartford Historical Society.

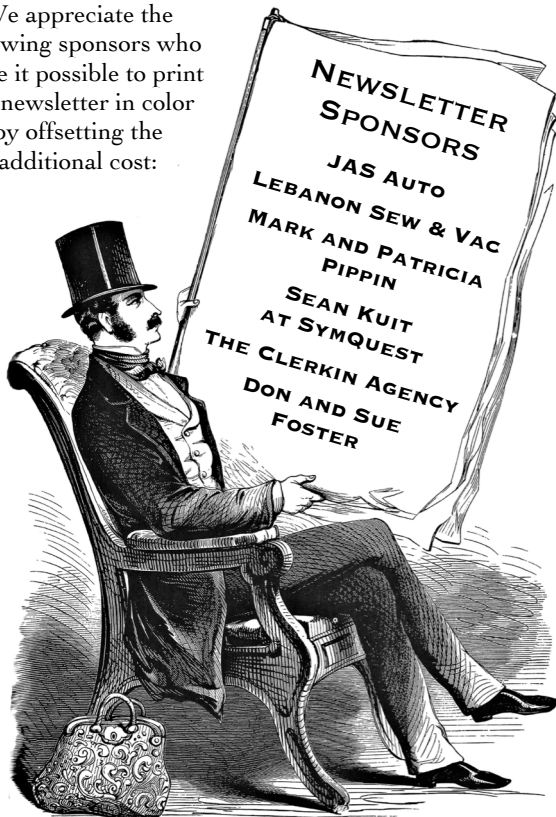
Your entry ticket entitles you to \$5.00 off your next meal (not valid towards drinks)
 by May 5 at the Norwich Inn, in either the dining room or the pub.

Dan & Whit's will donate \$1.00 per bottle purchased to the Hartford Historical Society.

All wines tasted during the evening are at least 10% off regular cost. Wine must be ordered (by the bottle or case) that night to receive the discount. Turn in your order sheet when you leave and they will email you in about a week when the wine comes in.

Payment is not due until wine is picked up. In order to continue to hold these events and make them worth the time and effort of the distributors, each person is asked to try to purchase a minimum of 2 bottles.

We appreciate the following sponsors who make it possible to print the newsletter in color by offsetting the additional cost:



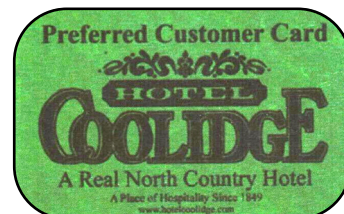
And here's another Fundraising Win-Win!

Hartford's Historic Hotel Coolidge helps out the Hartford Historical Society!

Their Green Card sells for \$99... but provides \$150 in credits!

Family/Friends Coming?
 Book them in your "Spare Room" at the Coolidge!

\$15 of each card we sell here at the Historical Society goes right into our coffers!



Available at the Garipay House. Call 296-3132 or drop by M-F from 9am to 1pm

Robbery at Tinkham's Store

Submitted by Mary Ann Devins

(Part four of four parts)

Quechee, Vermont 1900

Interstate Journal & Advertiser tells us a story in their April 1900 issue published by Cummings Printers of White River Junction, Vermont.

The Capture of the Desperados

Wednesday morning two men were sent from the livery stable in Rutland to bring back the horses. When on the homeward trip late in the afternoon, they noticed a suspicious looking man walking along just a short distance ahead. Naturally that put them on the alert. By driving slowly, he was kept in sight for some time and finally was seen to enter a farmhouse.

Officers were notified, and within a few minutes the stranger was in custody. It proved to be one Will Cowdry, a former resident of Quechee, but who of late has been somewhat of a wanderer, having no particular place of residence for long. He was immediately taken to Rutland and given a hearing. He protested that he was innocent of the crime charged and attempted to prove an alibi but could not do so.

He was held, and Mr. Tinkham, Officer Thomas and others were summoned. Influenced by his uncomfortable situation and possibly by the fact that when he was captured his earthly possessions amounted to just eight cents and one of Mr. Tinkham's jack-knives, Cowdry confessed.

Wednesday morning, Deputy Sheriff Jones of South Royalton was notified to look out for suspicious characters up his way, and accordingly was at the railway station when the stage from East Barnard arrived. It contained three passengers, two gentlemen and a lady, and a Mrs. Allen, who is the regular driver. Mr. Jones carefully scrutinized the party, and taking Mrs. Allen to one side, inquired about one of the fellows who interested him. She replied that she had learned on the way down that he had been camping up that way for a week and was now going home to Boston.

This, together with the fact that there was nothing in the stranger's appearance which would indicate anything wrong, coupled with the immediate arrival of the train caused Mr. Jones to conclude that the man was all right, and he was allowed to pass on unmolested. A few minutes after the train had gone, the sheriff got the particulars of the robbery and telephoned for Sheriff Spafford at White River Junction to intercept the stranger, but as Mr. Spafford was in Woodstock and none of his subordinates were in readiness, the man got away.



SCOTT TINKHAM.

During the detention of Cowdry at Rutland, his mother, who lives in Castleton, was interviewed. She admitted that the missing man was Frank Casneau who also went by the name of Harry White.

She said he was from Asbury Park, New Jersey, and that he had been visiting her son for about two weeks. As proof of this, she showed the officers a letter from Casneau's wife, saying that he had gone to Rutland to see Cowdry, and as nothing had been heard of him since, she would like to know if he was there. This letter proved to be a most valuable clue, as the officers telephoned the chief of police at Asbury Park and inquired for Casneau with the result that in less than an hour a message was received saying that Casneau had been found, arrested, and was awaiting their pleasure.

Casneau was immediately taken to Rutland, where it is understood both men will first be tried on the charge of horse stealing. The indications are that with the multiplicity of charges against them, they will have ample time to ponder over the utter foolishness of that one night's work.

Cowdry's confession disclosed the facts that the night they came over from Rutland, they drove the team nearly to Quechee and then left the carriage in the woods. They put the horses in Anderson's sugar house and stayed there themselves during the next day. At night they took supper at Henry Holt's and rewarded his hospitality by stealing a saddle from his barn. The other saddle was stolen at Richard Seaver's. Late in the evening they entered the village, putting their horses in the church shed. Cowdry watched them while



DEPUTY SHERIFF EUGENE A. THOMAS

Casneau walked down the street and "sized up" the store. During the burglary, Cowdry simply kept Mr. Tinkham covered with his revolver, while his partner did the searching. This explains why Casneau came to have all the money.

Cowdry said that he ran to the river after escaping from Sheriff Thomas, and, finding it too deep to ford, secreted himself in an old culvert and remained until matters became quieter and then began his journey toward Rutland.

Cowdry lived in Quechee some eight or nine years ago, and an old resident told the writer that he was not surprised at all that Cowdry had been

“WHAT IS THAT YELLOW STREAK ON MY ADDRESS LABEL?”

IF THE ADDRESS LABEL ON THIS NEWSLETTER BEARS A YELLOW “STREAK,” THAT INDICATES THAT YOUR 2015 HARTFORD HISTORICAL SOCIETY DUES HAVE NOT AS YET BEEN PAID. WE DON'T WANT TO LOSE YOU AS A MEMBER, AND YOUR SUPPORT IS VITAL TO US. PLEASE RENEW YOUR MEMBERSHIP!

**“Hats Off” to our
Local Business Supporters!**

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Patrons:
Cloverleaf Jewelers
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C&G Creative Catering Meeting House Furniture Restoration
Charlie Brown's Outdoor Equipment Route 4 Country Store
Faith Bible Book Store/WVFA Radio Schaal Electric
John Sherman Photography, Inc Studio Nexus
Main Street Museum White River Toyota



The History of White River Paper Company

*Compiled by Tammy Ladd from information that appeared in various articles written about the founders and owners of the company and from current-day interviews
Part 2 of 2 parts*

In the early 1950s, Whitney and Nichols made some key decisions designed to further expand the business. First they sold both the building and existing retail office supply business to a current employee, Greydon Freeman. Then they changed their product offering to wholesale paper products and purchased the Cross Abbott Building (present site of Vermont Salvage) from a wholesale grocery chain. The building's four large sliding doors enabled railroad cars to pull up at the back doors and unload large amounts of product coming directly from the factories. Greydon Freeman then purchased the retail end of the business and later the Barnes block and renamed the business after himself.

In 1954, as students at Hartford High School, Peter Lyford and Ann Nichols began dating. After graduating from the University of Vermont, which he attended on a football scholarship, Peter was

drafted by the Canadian Football League, but after only two weeks in Ontario, he was drafted into the U.S. Army. Upon returning home seven years later, his father Harry said, "Go find a job." He went to visit Ann, and while he was there, Ann's father offered him a job. "Without knowing what I would do or how much he would pay me, I took the job and didn't even know what the guy did. I started working for him seven days later on March 10, 1961."

At that time, the business was located in the

present-day Vermont Salvage building, which had no heat or insulation, so things that shouldn't freeze couldn't be stored inside. Peter began working in the warehouse, loading trucks and taking orders at eighty-five cents an hour. Two months later, Ann and Peter were married, and shortly after Peter was promoted from warehouse duty to sales. The company owned a van and a truck, and the territory he covered went all the way up to Newport, Vermont. Peter continued in his sales position for 25 years.

Peter reminisced about the period when he began working at

White River Paper in the 1960s. "Every little town, even Wilder, had three Mom and Pop stores. This was before convenience stores began to come in. Back when postage was a nickel, we would do mailers of the product list. There were no supermarkets. We sold cartloads of charcoal. We carried thread,

shoe polish Timex watches, razor blades, batteries, roofing and sheathing and crayons. If some small store wanted a dozen, they'd count them out. There was a huge market for school supplies. They would have guys using shopping carts to get orders in the warehouse."

By the end of the 1950s, White River Paper had expanded into two other locations, Keene, New Hampshire and Rutland, Vermont, where John Ballou, Lucy Youse and Francis Small worked



Society member David Mayhew was one of many audience members who stepped forward to share comments and recollections with Mike Lyford following his presentation

together until that branch was closed and all product was moved to White River Junction. John Ballou continued as a salesman, commuting every day until his retirement.

The business still continued to grow when in 1971, while vacationing in Maine, Nick had a heart attack and passed away at the age of 61. Nick's son and daughter, Ed and Ann (married to Peter Lyford) inherited their father's share of the business. Ed became president of the company at the age of 31, and Ed and Peter became the owners of White River Paper Company.

The 1970s were exciting times for businesses, especially with the construction of the interstate road system. According to Peter, "This tripled our business!" In 1986, Peter approached his brother-in-law to buy out Ed's stock in the company. Ed agreed, and after being president of White River Paper Company for 15 years, Ed retired.

Peter Lyford assumed control of the company, and the following year, a new distribution facility was built in Hartford, further enhancing the strength of the company. Efficiency was increased so that they could now sell chemicals, which had been impossible with their former warehouses because of the danger of freezing temperatures in unheated buildings. They also invested in trucks to carry large quantities of product throughout the Twin State area. The addition of disposable food service and cleaning containers made of plastic was made, along with plastic garbage liners and foam cups, bringing about even faster growth. The sales force was increased to ten, covering both Vermont and New Hampshire.

During this period, Peter's wife, Ann, was diagnosed with cancer, which claimed her life at the

age of 51. After the loss of his wife, Peter lost his drive, and in 1993 Peter Lyford's two sons Michael and Jeffrey became the fourth generation of owners following their father's retirement. The brothers put together their team: Bill Ladd, Chief Financial Officer, Gary Gervais, Purchaser, and later Jim Keigley to replace retiring sales manager John Ballou. Under their leadership, White River Paper Company became one of Vermont and New Hampshire's leading distributors of food service disposables, janitorial supplies, packaging and office supplies.

In 1993, while doing \$6 million in annual sales, the company began to change its focus to bulkier items, which offered better profits than selling cups,



Program Speaker Mike Lyford pauses for a photo with former White River Paper employees Charlotte McKinney Lyman (left), who worked at WRP for 52 years, and Carolyn Toby, employed for 45 years. Bill Ladd (rear right) has served as VP and CFO from 1989 through the present

plates and napkins. The interstate system allowed faster travel to Burlington, but it also allowed competitors access from Boston and other metropolitan areas. That reality brought about the brothers' decision to branch out and use their well-established account base to focus on janitorial supply

companies. In addition to changing their product offering, they invested in modern computer systems and expanded the sales force. By 2014, the company had climbed to over \$17 million in sales. "You always have to be ready to change and upgrade, or you will get passed by," commented Mike Lyford.

Meanwhile, a Canadian company, Swish of Canada, noticed the success of White River Paper Company and approached the brother about a merger. The deal was brokered in March 2014. "We see this merger of two successful family businesses as a new opportunity," said Mike Lyford. "Both companies are committed to customer service

Abenaki Program Visits H.A.R.P.

By Martha Knapp

I was invited recently to go to the Hartford Autism Regional Program to present my Abenaki Program to the students. The teachers told me it wouldn't be like regular classrooms; the students would listen and pay attention in their own way. I set everything up, and the students and their teachers all came in and filled the room.

As I began my talk, I noted that the group was very attentive and took special note of my display. I sent artifacts around the room for the students to see up close. The sweet grass was a big hit (per usual) as was



Here are students (from right to left) Ben, Tyler, Tristin, Caity, Tyler, Steve and their teachers as they learn about Abenaki History



Steve enjoying his turn at smelling the sweet grass

the little tepee with the miniature figure inside. They enjoyed hearing about the fishing, hunting and canoeing, and before I knew it, I'd been there for over an hour.

Both the teachers and the students were asking questions, and the students contributed

comments and shared sign language that they had learned before presenting me with gifts that they had made for me. I was gratified to hear from the teachers that it was unusual for the students to sit still for so long a period of time.

Our Society is very happy to take our



Tristin discovering the little figure inside the tepee



Caity experiencing smelling the sweet grass as Tristin looks on

The Ice Floe Scene in "Way Down East"

As told by Lillian Gish - with an Introduction by Susanne Abetti

The director, film crew and actors in "Way Down East" were true pioneers at the dawn of a new age. It is extraordinary to see to what lengths these artists went and to what extreme danger they subjected themselves in making this historical and hugely significant film.

Lillian Gish shared the ideal of the importance of the emerging moving picture art form with director D.W. Griffith, who was at the forefront of a new era and who could be considered the Steven Spielberg of his day. He saw very well how film with its closeups and outdoor shooting would take stagecraft to a new level and change entertainment forever. With this new medium, Mr. Griffith had every intention of shooting the "Way Down East" exterior scenes outdoors, including the blizzard.

This single scene of the climax of the movie, where Lillian Gish's character Anna is driven out into the extreme cold, wearing only a wool dress, would forge the actress' career for all time. She would prepare for it by conditioning herself with exercise, walks in winter gales and cold baths.

Here she tells the story:

"Our house was near the studio, and I was to report for work at any hour that snow started to fall, as we had both day and night scenes to film. It was a late but severe winter... I slept with one eye open, waiting for the blizzard. Winter dragged on and was almost over, and still those important scenes hadn't been filmed.

The blizzard finally struck in March. Drifts eight feet high swallowed the studio...Mr. Griffith, Billy, the staff, and the assistant directors stood with their backs to the gale, bundled up... To hold the camera upright, three men lay on the ground, gripping the tripod legs. A small fire burned directly beneath the camera to keep the oil from freezing.

Again and again, I struggled through the storm. Once I fainted—and it wasn't in the script...We

filmed all day and all night, stopping only to eat standing near a bonfire. We never went inside...The torture of returning to the cold wasn't worth the temporary warmth. The blizzard never slackened. At one point, the camera froze. There was an excruciating delay as the men, huddled against the wind, tried to get another fire started. At one time my face was caked with a crust of ice and snow, and icicles like little spikes formed on my eyelashes, making it difficult to keep my eyes open.

Above the howling storm, Mr. Griffith shouted: "Billy, move in! Get that face! That face—*get that face!*"

"I will," Billy shouted, "if the oil doesn't freeze in the camera!"

We lost several members of our crew from pneumonia as the result of exposure....



Lillian Gish and her co-stars were downright heroic in agreeing to do their own stunts for the dangerous ice floe scenes - but their efforts made film history

The scenes on and around the ice were filmed at White River Junction, Vermont, where the White River and the Connecticut flowed side by side. The ice was thick; it had to be either sawed or dynamited, so that there would be floes for each

day's filming. The temperature never rose above zero during the three weeks we worked there.

For the scene in which Anna faints on the ice floe, I thought of a piece of business and suggested it to Mr. Griffith, who agreed it was a fine idea...I suggested that my hand and my hair trail in the water as I lay on the floe that was drifting toward the falls. Mr. Griffith was delighted with the effect.

After a while, my hair froze, and I felt as if my hand were in a flame. To this day, it aches if I am out in the cold for very long....

This kind of dedication probably seems foolish today, but it wasn't unusual then. Those of us who worked with Mr. Griffith were completely committed to the picture we were making. No sacrifice was too

Hartford Historical Society

MEMBERSHIP APPLICATION

Memberships run for a calendar year (Jan-Dec).

Individual \$20.00 per year

Family (same address) \$25.00 per year

Senior \$15.00 per year

Senior Family (same address) \$20.00 per year

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Special Gift of Support \$ _____

Name: _____ Additional Names: _____

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Questions/Comments: _____

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THANK YOU!

Hartford Historical Society

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Corporate/Business: \$50 ____ Patron: \$100 ____ Benefactor: \$250 ____ Other: ____

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LILLIAN GISH PAINTED BY HASKELL COFFIN
ON THE COVER OF PICTURE-PLAY, MARCH 1920

HHS Calendar

Upcoming Programs, Meetings and Events

OPEN HOUSE at the Garipay House

(excepting Holidays and inclement weather) M-F 9:00 a.m.-1:00 p.m. or by appointment. To be sure we are open, check for the flag outside the building or contact us mornings at 296-3132 or email us at hartfordhistoricalsociety@myfairpoint.net For an appointment, call or email us or contact Pat Stark at 295-3077 M-F from 9:00 a.m.-4:00 p.m.

MONTHLY MEETINGS open to the public:

2nd Monday of each month – **The Hartford Historical Society Discussion Group** at the Bugbee Center at 10:30-11:30 a.m.

2nd Wednesday – **Hartford Historic Preservation Commission** meeting at the Municipal Offices, 171 Bridge Street (now temporarily located at 35 Railroad Row), White River Junction at 4:30 p.m.

4th Thursday – **HHS Board of Directors Meeting** – at the Garipay House, 6:30 p.m. (Please check for exact date.) For more information, contact Mary Nadeau at 295-2123.

Saturday, March 21, 2015 – Winter Fundraiser: "**Way Down East**", 1920 silent classic film starring Lillian Gish. 2 p.m. at the Cornerstone Community Center, 1615 Maple Street, Hartford Village. Entrance by donation.

Wednesday, April 8, 2015 – Round table discussion on **Growing Up in Hartford Village in the '50s and '60s**. 7 p.m. at the Greater Hartford United Church of Christ, 1721 Maple Street, Hartford Village. Refreshments.

Wednesday, April 15, 2015 – **Wine Tasting at the Norwich Inn** sponsored by Dan & Whit's in Norwich. Tickets are \$15 at Dan & Whit's before April 15th and \$20 at the door. Tickets also available at the Historical Society.

Wednesday, June 10, 2015 – **Looking Back at the Civil War (From the Comfort of Our Times)** by Ralph Epifanio. 7 p.m. at the Greater Hartford United Church of Christ, 1721 Maple St., Hartford Village. Refreshments.

Saturday, August 15, 2015 – **5th Annual Abenaki and Indigenous Peoples Honoring Day**, 11 a.m.-5:00 p.m., Lyman Point Park, 167 Maple St., White River Junction.

The Genealogy Center, located upstairs in the Hartford Library, is open Mondays from 1:30-3:30 p.m. and Thursdays from