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2020 Membership

Now is the Time

As the weather becomes crisper and the fall colors begin to paint the Island, we remember it is time to begin our annual membership drive for 2020.

This past year, approximately 250 people who love Beaver Island, joined the Historical Society family as members. The board sincerely offers **our deepest thanks and appreciation for your support** as we move forward toward achieving our vision statement: "The Society will share the unique historical stories of the archipelago through its renovated and expanded museums".

In the coming year we will complete the addition of the Print Shop, increase the availability of the Protar House, join with Charlevoix County in the maintenance of the Beaver Head Lighthouse and continue the implementation of all of our programs. **Your membership and support is vital in these endeavors.**

Our membership year runs from January 1 to December 31. A membership form is found on the back page of this newsletter and on our website, WWW.beaverislandhistory.org

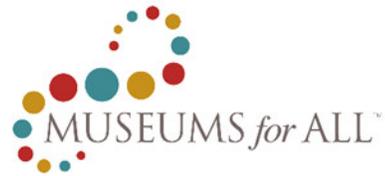
Thank You for your support,

John Fiegen

Development Chair

Directors Corner

Lori Taylor-Blitz



As I reflect on my time invested this past year with the historical society as the steward of institution and culture, I have challenged myself to speak directly to the impact of our programs for this newsletter edition. This was indeed a humbling exercise. The Society had a jam-packed season with much to analyze and I chuckle at myself because after last year, I thought it might have been a hard season to follow.

Our values are reinforced through programming. Admission into the museums and events are free of charge. Because of this status, we naturally align with a program called Museums for All. This program is a cooperative initiative between the Association of Children's Museums (ACM) and the Institute of Museum and Library Services (IMLS) to offer an access program that encourages families of all backgrounds to visit museums regularly and build lifelong museum habits. You may notice their logos on our advertising, brochures or window decals. We are now listed on their website: <https://museums4all.org/#/>. This program supports our values of community, emphasis on education, cultural diversity and encourages families to visit our museums.

Our museums connect community and family members with their cultural heritage. We also connect with a larger audience as we further our mission of "preserving and sharing the unique history of Beaver Island and the Archipelago," and we are even closer to fulfilling our vision of doing this "through the renovated and expanded museums." In May we spent time with middle schoolers from across the state dedicating their time to tour the museums and the Protar Home. In addition, we met with multiple University groups and supported student projects as a primary source for research.

In 2019 over 9,300 people enjoyed the museums and attended our events. Visitors came from 78 of Michigan's 83 counties, 47 of 52 states, and Costa Rica, Ontario & Quebec, Ireland, India, Russia, Thailand, Turkey, and Uzbekistan.

The society brought in professional speakers representing significant areas of American history. Topics included Black History and the Jim Crow-era, Depression-era Works Progress Administration (WPA), the artist Zolton Sepeshy, Mormon history from our neighboring coastal communities, and Great Lakes Ship Wreck history. We honored Anishinabek history by hosting a community conversation about Indigenous Communities and Water, presenting a ceremony of Jingle Dancing and a Strawberry Moon tasting. Our Picnic at the Point speaker series engaged members of the community in a fundamental history of Islander experiences. We looked at what motivated us to build our infrastructure, economy, environmental and cultural programs the way we did.

We welcomed our seasonal residents back with a summer full of activities for all age groups and many opportunities for engaging our community. One very popular event was our Pirate Party. Fun was had by all- children's games, a pig roast and the first tall ship of the season. Another popular event was our Fish Tasting event in August showcasing a new exhibit at the Marine Museum created by our summer intern. Our paid internships offer young adults an opportunity to explore leadership, creativity and exhibit their research skills with an underlying humanities theme.

Our flagship event is Museum week. It offers several important opportunities to engage our audience in a dialogue about Beaver Island's cultural heritage through fun programming. Museum Week provides exposure for our local artists and musicians. Lastly, Museum Week stimulates economic growth. Paul Cole, Beaver Island Chamber Director, gives this economic perspective "Museum week is the second busiest week of the summer behind the 4th of July with reservations and boat traffic. It is my busiest week for visitors to my office and phone calls as a director of the chamber. We are already getting emails and phone calls from people requesting the dates for museum week in 2020 as to book accommodations."

One success I am particularly proud of is a renewed focus on our Beaver Head lighthouse. We began stimulating interest with two annual *This Place Matters* Beaver Head lighthouse picnics. Because of the passion, commitment, and advocacy of the local citizens Charlevoix County, in partnership with Networks Northwest, purchased the property this summer with plans for preservation and expanded public use.

Leadership has its challenges. I enjoy strengthening our partnerships in the community and being a space maker for others to grow alongside us. None of these successes are possible if not for the gifts of time, talent and support of our community, docents, donors, sponsors, volunteers and the continued collaboration with other organizations! THANK YOU!



The New Deal era-mural, *Hauling in the Net* by Zolton Sepeshy, has been in our Marine Museum since 1976. Pasqua Warstler, our art consultant, accessed grant funds through Thrivent Financial to begin our restoration process. Volunteers assisted professional art handlers with the de-installation of the mural.

This kicks off BIHS's conservation program of the mural as it begins its journey to Detroit for restoration. It will be returned and relocated in the Print Shop Museum's new expansion.

Charitable giving is available for all Thrivent members. If you are a member, be aware of the grant funding options that can help support organizations you care about. Eligible Thrivent Financial members who have Choice Dollars available have until March 31, 2020 to direct any remaining 2019 Choice Dollars. Help support Beaver Island Historical Society. Go to Thrivent.com/ThriventChoice to learn more. Or call 800-847-4836.

Beaver Island Historical Society is an authorized recipient of Thrivent funds. Watch for more information & updates on the restoration of this historic mural.

Grants and Funding

Our funding for acquisitions, displays and operations comes from many different sources. Our membership drive is significant as it represents personal desire to maintain and continue our rich history of the Island. These funds are necessary since many of our grants require a percentage of the grants to be supported and matched. Our grants assist us in furthering our mission of preserving and sharing the history of the Beaver Island Archipelago and providing the funding necessary to reach our goals related to specific topics, displays, research, and our day-to-day operations. Grants are monies that come from various contributors whose interest align with our mission and support the humanities. Some of our grant money this year came from :

- ◆ Charlevoix County Community Foundation
- ◆ Michigan Humanities Council
- ◆ Great Lakes Energy
- ◆ Sun Fund Grant
- ◆ Network for Good
- ◆ Grand Rapids Community Foundation

If you are associated with a company or corporation that provides grants or matching funds the Beaver Island Historical Society is a 501C (3) Non profit organization and we would value partnering on new projects with interested stakeholders.



A freelance writer from Boyne City visited the island in September to conduct research on the story of Archie LaFreniere's and Ed "Bub" Burke's 1951 attempt to raise horses on High Island, an event that attracted the attention of LIFE magazine. "It amazes me that this story is not better known," Dietze says. "LIFE magazine in the 1950's was the pinnacle of photojournalism. Anyone interested in sharing firsthand memories of the event or family stories as they were passed down is welcome to contact the writer at gdietze27@gmail.com.

THE MORMON PRINT SHOP

CONSTRUCTION CONTINUES!



Our Print Shop Museum has come a long way since the early days of 1957 when A.J. Roy had the forward-thinking vision to save the Mormon Print Shop also known as the Gibson Boarding House.

In 2017, fueled by a \$580,000 bequest from George Bisbee, the Beaver Island Society Board began planning a much need Print Shop expansion. Mr. Bisbee first came to the island as a child in the early 1900s. His son, George Bisbee Jr. remembers his father sharing his fond childhood memories of Beaver Island.

McDonough Construction was hired and three phases of work were planned. Phase 1, the new porch, front facade and windows, was completed in the spring. Constructing the new addition is Phase 2 and is now underway! Our goal is completion in time for normal operations in 2020. Phase 3, renovating the original museum, will begin in the fall of 2020.



The new exhibit space will have a handicapped accessible entrance, stand-alone exhibits for flexible public programming and a small meeting room for organizational use and educational outreach. We will still display familiar artifacts but the expanded museum will allow us new approaches to exhibit our history. These include new interpretive panels and exhibits like a hands-on table for our youngest patrons! We are building a wide double door that will allow us to showcase our large artifacts and create a variety of displays. Lastly, the addition will be climate-controlled with appropriate lighting to better preserve our precious collection.

Refer to the Society's Facebook page for updates.

Above: Phase 1 complete!

LEAVING A LEGACY THROUGH YOUR WILL

Did you know future gifts to the Historical Society through estate plans are a simple and popular method for supporting the causes you care about? A charitable bequest can be a specific dollar amount, a percentage of your estate, or what remains after other bequests. Including BIHS in your will or trust can be accomplished with some standard language.

With a **specific bequest**, you designate that the Beaver Island Historical Society is to receive a specific dollar amount or specific property. *I give to the Beaver Island Historical Society, Beaver Island, Michigan, a Michigan non-profit corporation, (specific dollar amount or specific property) to be held, administered and used by its Board of Trustees for support of its greatest need and opportunity.*

With a **residuary bequest**, you give the Beaver Island Historical Society all (or a portion) of your property, after all debts, taxes, expenses, and all other bequests (including family members) have been paid. *I give to the Beaver Island Historical Society, Beaver Island, Michigan, a Michigan nonprofit corporation, (all/%) of the remainder of my estate, both real and personal, to be held, administered and used by its Board of Trustees for support of its areas of greatest need and opportunity.*

With a **contingent bequest**, you can be sure that property will pass on to the Beaver Island Historical Society in the event of an unexpected occurrence rather than unintended beneficiaries. *If at any time, there is no one to take under the other provisions of this Will, I give the property or funds to the Beaver Island Historical Society, Beaver Island, Michigan, a Michigan nonprofit corporation, to be held, administered and used by its Board of Trustees for support of its greatest need and opportunity.*

BI Eco-Fair – 4th Annual By Karen Turnbull

BIHS's sponsorship of the 4th Annual Eco-Fair was successful as the activities blended history, culture, ecological issues, food systems, and alternative energy ideas. Last year the Eco-Fair stepped back and highlighted the BIHS's Smithsonian Great Lakes exhibit which featured the exhibit at St. James Township Hall and an opening ceremony at the Community Center featuring speakers including two from the Eco-Fair organizing committee.

This year's Eco-Fair was attended by over 200 people on Friday evening and Saturday June 28 & 29. BIHS assisted by providing the venue of Heritage Park for vendors, booths, art, and speakers all day on Saturday. BIHS also sponsored a Third Coast Conversation held on Saturday at the Holy Cross Parish Hall. This "conversation" targeted the long history of the Anishinabek with fishing and cultural relations with the Great Lakes.

Eric Hemenway brought his voice from the 12 federally recognized tribes. He asked participants to share their connection with "water" in Michigan. He shared intimate stories of his life growing up in Cross Village and stories of fishermen through his life. A Strawberry Moon tasting with traditional Anishinabe dishes was prepared by Mary Kenwabikise and Pauline Anthony and served to over 200 people by volunteers. The tasting included whitefish, corn soup, fry bread and cakes. It was certainly enjoyed and appreciated by all who attended. A huge THANK YOU to BIHS who is keeping history and traditions alive as they partner with the annual BI Eco-Fair. If you are interested in helping with next years Eco-Fair please contact Karen Turnbull or Seamus Norgaard.



Mural de-Installed

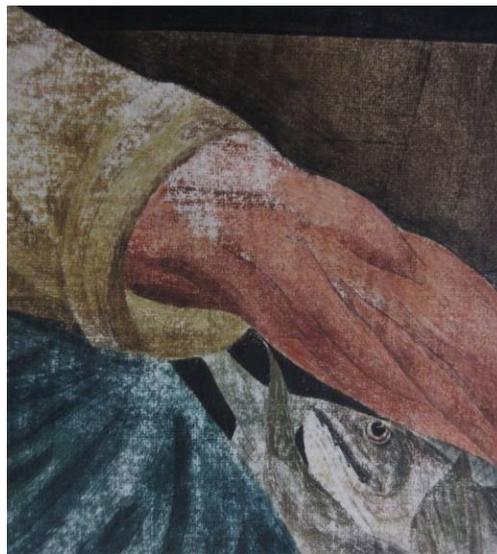
Let the Restoration Begin



On September 3, 2019 the Zolton Sepeshy mural, "Hauling in the Net", was carefully removed from the Marine Museum and shipped to Ken Katz, owner of Museum and Conservation Services in Detroit for conservation work over the winter. The process was carefully managed by Mark Baker Studio LLC, an art handler and exhibit builder. Plenty of hands were needed to assure the mural was removed without damage. The mural had two sections. Each independently wrapped and then packaged in a wooden crate for transport.

Created during the Depression the mural is a New Deal artwork funded by the W.P.A. (Works Progress Administration). On May 6, 1935, the W.P.A. was created to help provide economic relief to the citizens of the United States who were suffering through the Great Depression.

The mural is one of the largest Egg Tempera murals in the country. The restored mural will return next summer and be the anchoring exhibit for the Print Shop Museum in the new museum gallery.



Update from the conservator Ken Katz on 10/10/19, *We have begun work in selected areas. These details illustrate the kind of inpainting of losses that we will pursue. Note the white areas on the flesh arm and yellow sleeve before we inpainted the loss. We will be getting black and white photographs from Cranbrook which will greatly help us in determining the right strokes and nuances that were originally there.*

If you would like to donate to the Mural Restoration project, please note your intent on your check or online giving. For more information email bihistory@tds.net.



Our Corporate Sponsors:



BEAVER ISLAND WPA: SNEAK PEEK AT UPCOMING EXHIBIT!



The New Deal & WPA Programs on Beaver Island



Franklin D. Roosevelt, formal portrait, 1933, Franklin D. Roosevelt Presidential Library & Museum.

The New Deal was a series of programs and projects established by President Franklin D. Roosevelt's administration as a means of combating the economic devastation of the Great Depression. As the nation faced overwhelming unemployment and plummeting business activity after the Great Stock Market Crash of 1929, FDR implemented work-relief agencies and construction agencies to revitalize the country.

Under the New Deal, the Works Progress Administration (WPA) was an ambitious employment program created to carry out public works infrastructure projects. Over its eight years of existence, the WPA put roughly 8.5 million Americans to work.¹

Among WPA and related New Deal projects completed on Beaver Island during the 1930s and 1940s was the construction of an extensive gravel road between the harbor on the island's north end and the Beaver Head Light at its south end. Including drainage ditches on each side of the roadway, the new County road replaced a narrow, sandy two-track that had originally been a wagon trail winding between farms up and down the island's east side before the advent of automobiles here.



WPA Workers, 1940: road-building project. Tom Gaffey, Francis Mooney, George Ricksgers, Elton Paschner and Willie (the Wood Chopper) O'Donnell were some of the men who worked on the project.²



First Rural Electrification Administration electric pole raised on Beaver Island, near Beaver Island Lighthouse.³

The Rural Electrification Administration also employed local men to build the island's first electrical power plant and raise utility poles around the village of St James. Located in the harbor, the mason block plant housed a diesel-electric generator custom-built in Detroit for use here. The original plant was later added onto under the same program, with power lines extended to more remote areas of the island.



A WPA-emptied section of the hand-mixed pea-gravel concrete walkway can still be seen today, on a stretch of sidewalk located just south of the Beaver Island Community School.

In 1940, the National Youth Administration built the first concrete sidewalks around the village, a step up from wooden boardwalks which had been the norm in the town since the 19th century.

These programs brought vital infrastructure, services, and civic enhancements while providing valuable work experience and needed employment to many island residents during the Great Depression.

Some of the projects would come to play an important role in this remote island's gradual transition from a busy commercial fishing and lumbering community to a post-war summer home enclave and tourist destination.²



WPA Camp.³

¹ History.com Editors, "Works Progress Administration (WPA)," History, June 13, 2017, accessed August 30, 2023, <https://www.history.com/topics/great-depression/works-progress-administration>.

² Text authored by Robert Cole.

³ Image from the Beaver Island Historical Photograph Collection.

This project is funded in part by Michigan Humanities, an affiliate of the National Endowment for the Humanities.



Hauling in the Net: Great Lakes Fishermen



Sketch for the Lincoln Park Post Office mural by Zoltan Sepeschy, May 1940. Carbonek Archive.

In 1938 the Section of Fine Arts commissioned Zoltan Sepeschy to produce *Hauling in the Net: Great Lakes Fishermen*, a mural for the Post Office in Lincoln Park, Michigan.

Sepeschy was known for his Michigan scenes, as the state had been his home for years. About his connection to the state, Sepeschy was quoted: "For many years Michigan has meant for me the blue lakes, the sand, the driftwood, the fishing nets, the boats of all sorts and sizes—the water that surrounds the State."¹ We see this reflected in *Hauling in the Net*.

As was required by commissions awarded by the Section, Sepeschy submitted several sketches, including one of three fishermen which the Section ultimately approved. The Section found that Sepeschy's theme and composition would complement the architecture of the building.



Two fishermen struggle to lift a net load of whitefish into their small boat, while a third fisherman brings in a smaller, overflowing net. The artist places emphasis on the strong, hardworking figures and their actions. Most importantly, Sepeschy's imagery resonated with the then regional practice of commercial fishing in Lake Michigan.

The mural, an egg tempura painting, depicted the back-breaking work routinely performed by commercial fishermen. Although commissioned for Lincoln Park, it reflects the early days of commercial fishing here



Tempura is a painting medium, also known as egg tempura because of the use of egg yolk as the binding agent that holds the pigment, or color, in the paint solution. A permanent, fast-drying and very long-lasting painting medium, it has been used for centuries before the advent of oil paints. As a student in Budapest, Sepeschy learned how to work with tempura and valued it for its richness and luminosity. It was his chosen medium for many works, including *Hauling in the Net*. In 1946, Sepeschy wrote a book on the medium, entitled *Tempura Painting* in which he not only championed the use of tempura, but also meticulously described his own process.

on Beaver Island and celebrates a regional identity, evoking a sense of community and shared purpose.

During the 1930s, two art genres – Regionalism and Social Realism – dominated the art scene and national

consciousness in the United States. Sepeschy's mural employs certain characteristics and techniques of both movements: the powerful figures, earth tones, and zigzag composition were often utilized by Thomas Hart Benton, the artist most commonly associated with Regionalism, whereas the emphasis on movement and energy is found in the art of the Social Realists.²



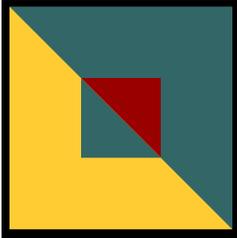
Close up of fishermen's hands.

¹ Cheryl Ann Chabone, "The Documentation and Preservation of Art in Architecture of Michigan: The Section of Fine Arts Project," Ph. D. dissertation, Eastern Michigan University, <https://www.emu.edu/handle/1775/77>.

² After World War I, regionalist artists, such as Thomas Hart Benton, John Steuart Curry, and Grant Wood, painted the American scene, turning to the agrarian landscape and the localized subject matter of the Midwest in celebration of American history and experience. Through depictions of the wholesome valued Midwest, regionalism conveyed a sense of nostalgia and restoration. Social Realists typically focused on the urban landscape, producing realistic or figurative images of the "masses," an umbrella term for the lower and working classes, labor unions, and the politically disenfranchised.

This project is funded in part by Michigan Humanities, an affiliate of the National Endowment for the Humanities.

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Ancestry

Searching for

Your past

Thank you to all who have contacted the Beaver Island Historical Society (BIHS) to find information on your Beaver Island family connections. Your requests are encouraged and with every genealogy project we learn a little more about the island and those who have lived here over the last 300 years.

I'm sure that many of you have thought about contacting us to find out about your family but for some reason haven't taken that step to call or email to begin a search. For those of you who want to do that it might be helpful for you to know the process used to explore the history of your ancestors.

First, I consult our database of 22,800 names of people who have, one time or another, been connected to Beaver Island. With each name, there is usually information on their birth, death, marriage, children, and relationships to other family members. Often there is additional information on situations or events involving that person or the family.

Secondly, I consult our Family Files where we have newspaper articles, pictures, or more general information on people in a certain family. Usually this is information not included in our database.

Next, I go to the myriad of publications we have at the Historical Society. The Journals of Beaver Island History, for example, contain a treasure trove of information on various topics such as people, buildings, events, boat builders, lighthouse keepers—the list goes on and on.

Finally, I consult ancestry.com when I have hit a wall and can't find anything more about a person or family. It often gives me clues or additional information about other ancestors that we might not have in our database.

It is important to let you know that most of the people who support the BIHS do so on a volunteer basis and have additional jobs or responsibilities that take up much of their time. If I can't get to your search immediately, I will let you know and then will keep you informed of my progress when I do get started. Some searches can be done in a matter of days, others might take a few weeks or even months, depending on how difficult it is to find the information you request. Feel free at any time to call if you want to check in with me or have additional information that might help in my search.

Again, thanks for your interest in the BIHS and I look forward to sharing information with you about your island family.

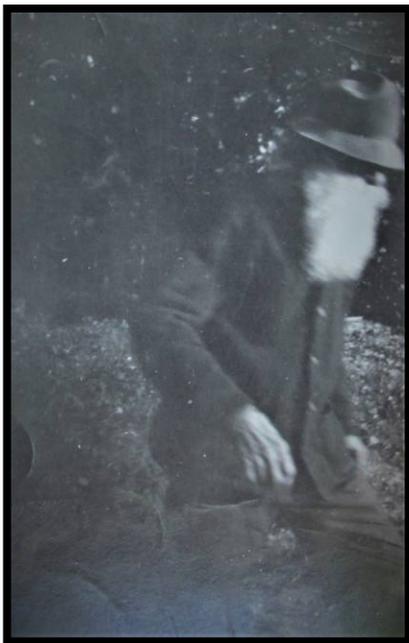
Sue Oole
Genealogy Researcher
Beaver Island Historical Society
Cell phone: 269-377-9201



An Update on the BIHS Oral History Project Archives

Robert Cole spent several weeks of the past summer gathering and organizing all OHP materials to create a comprehensive index of the archives: audio cassettes, VHS tapes, digital 8mm tapes, DVD/CD's, paper and digital transcripts, and digitized copies of all the above held on external hard drives, thumb drives, and desktop hard drives. Collectively, these materials date from the 1930's to the present, and cover hundreds of subjects and stories. This index and its' related digital copies form a base of materials which are in the process of being 'tagged' by subject and topic, and the resulting 'metadata' entered into an extensive spreadsheet, which in turn will be integrated into an eventual online archive attached to the BIHS website. That future digital archive will ideally be accessible and searchable by visitors and researchers both on-site and remotely. This vision of a searchable database of BIHS oral history media dates back to the early 2000's, with this summer's work bringing that vision several steps closer to manifestation. In the process Robert identified a handful of pieces of archival material which were missing, and was able to track down those pieces for re-inclusion in the archives. He was also able to secure the taped materials into a more stable storage condition, as well as labeling and relabeling segments whose descriptions had been obscured or lost over time. At summer's end, these materials were placed in special archival boxes for interim storage, before eventual storage in the archival room of the Print Shop's new addition come 2020. Robert also gathered, organized, and labeled various electronic/recording/playback equipment for oral history purposes, and conducted oral history interviews with three elderly summer residents and visitors.

Robert would like to give special thanks to Joe Moore, Lynne and Jim Flanagan, and a host of other interns and volunteers who over the past 15 years worked tirelessly to transfer aging tapes into more stable digital form. Many others painstakingly transcribed a large number of oral history interviews into readable form. Robert transferred digital copies of most of the OHP archives onto an external hard drive in order to continue 'tagging' and transcribing the materials on a volunteer basis over the winter. He hopes to return to the island next summer to continue working on this and other projects preserving the vital history of the Beaver Island archipelago.



From the BIHS Oral History archives - A 1991 interview with Mary 'Tom' Gatliff includes her memories of 'Doctor' Feodora Protar:

"Oh gosh, he used to come to our house when we were kids...a big, tall man with white whiskers way down. He was a great friend of my dad's. He had a horse (and) cutter, so he'd come into the shop and my dad would shoe the horse for him...He'd come up and come in and eat dinner.

He made (his own medicines). And the devil alone wouldn't drink it ! It was pure salt. I don't know how he made it, but he'd make a bottle for my dad when the kids had colds in the winter.

He was educated and knew poems and everything. He wanted us kids to learn the poems."



Another from the BIHS Oral History Archives - An excerpt from a 1969 audio-taped interview with legendary island fiddler Pat Bonner (1882-1973), recorded at his family farm by Elaine Smith, Eunice Hendrix, and Patricia Nelson. Bonner, age 86 at the time, reminisces wistfully about the busy Sloptown Road farming community of his youth, around the turn of the century:

"I seen the time I couldn't look down the road but you would see somebody coming or going across there, to this house or that house...(they raised) wheat, oats, rye, potatoes, and all that stuff...long ago we had turkeys and geese and chickens and ducks and everything, all along here, see. Oh, it's a lonesome road now. You could fire a cannon for a million years and you wouldn't hit nobody now."

BELOW: Circa 1910, a view of Paradise Bay - likely by Kalkaska-based Edward L. Beebe (1871-1945), a turn-of-the-century Michigan portrait and landscape photographer who captured a number of island scenes that later became postcards. The photo was taken near today's ball park, in front of what was then a saloon and is now a private home - a building Beebe also photographed at the time. The ribs of the abandoned schooners seen here were still visible in that area of the harbor into the early 1970's.



Wrapping up the Summer : But Wait, There is More to Come

It was a busy and fun summer. We brought back some of the fan favorites and brought in some new presenters, events and programs.



Kicking off our summer events was the Pirate Party that included a visit from the Tall Sailing Ship Huron Jewel from Drummond Island. The crew led tours and many enjoyed a fun filled afternoon! The Huron Jewel was only one of many tall ships to grace our harbor this season! The Pride of Baltimore sailed into port and enjoyed some Beaver Island magic!

Museum Week was a big success with our many presentations and programs. Frank Mays was back with a breath taking standing room only presentation of the night the Carl D. Bradley went down. Laurie Lounsberry, author of her new novel , Kingdom Forgotten: The Rise and Demise of a Mormon Island King, created new and renewed interest, in a fictional setting, of our very own King Strang. Both books are available in our gift shops. The visually stimulating and

energetic Jingle Dress Dance was a new event crowd pleaser.

This Place Matters at the South end Light house was another fun community picnic allowing the comradery of the Island to shine through as tours of the light and fog building were offered.



Another food event that was well attended the "Fish Tasting" fund raiser for the Sepeshy Mural. At the same time was the unveiling of the Commercial Fishing display that our summer Intern Matthew Swarhout put together. Mary Stewart Adams enchanted a night sky audience at Donegal Bay with cosmic myths and storytelling.

As the fall is upon us we start slowing down but we still have events through the fall. In October we continue with our Picnic at the Point series of speakers while you sit at the St. James Township Hall and enjoy your brown bag lunch.

Some of our up coming speaker topics remaining include medical history, historical photos and commerce on the island past and present. Hopefully you had a chance to participate in our many events throughout the summer. If there is an event that was especially enjoyed and would like to see return next summer please let us know. We will be celebrating 40 years of Museum Week in 2020. Special Events are in the Works! We look forward to seeing you!





MEMBERSHIP YEAR: JANUARY 1 – DECEMBER 31

We would like to help the Beaver Island Historical Society in its mission of Keeping Island History alive by becoming members or renewing at the indicated level:

Student/Senior \$25.00 _____ Individual \$35.00 _____

Couple \$50.00 _____ Family \$100 _____

Sustaining \$250.00 _____ Benefactor \$500 _____

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