Bringing Bees Back to OSV

Tea Time at the Village

Honoring Composer John Williams

A 19th-Century Thanksgiving

Cider House Rules

Saving the OSV Sawmill
Destination: Old Sturbridge Village

A message from President and CEO Jim Donahue

Here at the Village, we are a different place than we were just a few years ago. When I arrived in 2007, the OSV lodging property adjacent to the Village on Route 20 was shuttered and for sale, sending a sad message to our museum community—and to the 20,000 motorists passing by each day. Now, the Inn and Lodges are beautifully restored and open for business, thanks to the generosity of OSV Trustee Robert W. (Bob) Reeder III and his wife, Lorraine, who funded the renovation.

With the opening of the Old Sturbridge Inn and Reeder Family Lodges, we are now a vibrant destination, offering a rich and multifaceted daytime experience at the Village, and a sumptuously comfortable and convenient place to stay at day’s end.

Reaction has been enthusiastic and overwhelmingly positive, and our lodging guests are posting rave reviews on TripAdvisor.com, with many calling the property “A+ lodging” and giving it five-star ratings.

As a thank-you to our Members, we are offering 50 percent off room rates on select dates through March 31. Read the details of this offer on page 20, and learn about discount packages for Christmas by Candlelight, Hearthside Bounty, Dinner in a Country Village, and more.

Now, with everything in place—lodging, dining, and a year-round offering of day and evening museum programs, the possibilities are endless and exciting. We are the ideal place for heritage and culinary travelers, scholars, corporate retreats, student tours, and perhaps most fitting—destination weddings. Because we can now offer luxurious lodging for entire wedding parties, we have already booked a record number of weddings for 2014.

The return of lodging to the Village is just the latest step in restoring OSV’s position as one of the major tourist destinations in the state—and in New England. What we offer simply cannot be duplicated. Think about it—at Old Sturbridge Village, visitors can come see our annual Antique Sleigh Rally in February and then stay in a beautiful circa 1789 inn listed on the National Register of Historic Places. Where else can you have an experience like that?

OSV Tin Shop Gets Support from Savers Bank

Of all the interactive exhibits at the Village, our Tin Shop is one of the most popular. Visitors marvel at how our “tinners” can take a sheet of metal and turn it into a work of art like our famous starburst punched tin lanterns. The building itself dates to the early 1800s and as you can imagine, it needs regular care and maintenance after more than 250,000 people annually!

OSV’s Adopt–Building program. Savers Bank, which has offices in Sturbridge, Southbridge, Charlton, Auburn, Grafton, and Uxbridge, is a bank committed to supporting the local community—and it shows. We are honored to be a recipient of the bank’s generosity.
Bringing Bees Back to OSV
By David Roorbach

or the first time in more than a decade, Old Sturbridge Village is once again keeping bees on the premises. The revived beekeeping program features two modern hives tucked away in one of the Village orchards, along with an observation hive inside the new beekeeping exhibit, which opened July 24.

In the early 19th century, beekeeping was practiced by progressive farmers who reaped benefits such as honey, beeswax, and increased pollination. Today, the Village is beginning to see a revitalization of both its herb garden and orchard, but the hives and the exhibit have been months in the making.

The idea to bring back the bees after a long layoff came to life in the spring of 2012, when Coordinator of Agriculture Rhys Simmons and Coordinator of Households Jean Contino attended the Worcester County Beekeepers Association’s School. After completing the eight-week program, they started up the Village’s two modern hives, and their real beekeeping education began in earnest.

“Just the first time you open up a hive you think, ‘What am I looking at?’” said Simmons. “It’s a huge learning curve. It’s one of those things where the more you learn, the more you realize you don’t know,” admitted Contino. “They’re living creatures; they don’t necessarily follow a pattern. It doesn’t matter what the rules say they’re going to do.”

The beekeepers have learned a lot through their hands-on experiences, and admittedly, they’re still learning the tricks of the trade. Contino and Simmons went back to bee school for the second time this past spring in order to learn more and refresh their memories.

“‘There are always new things you can pick up, and now we have questions we can ask.”

“The Dewing Foundation invests its money in capital projects that make a difference, and the beekeeping exhibit was perfect for that,” Contino noted. A partnership with Worcester County Beekeepers Association, which constructed the observation hive, is a vital part of the educational aspect of the exhibit.

The increasing intensity of diseases and disorders has ramifications for everyone. The exhibit helps connect visitors to the past by referencing best-practice books and advice literature from the early 19th century, as well as showcasing reproductions of a 19th-century hive, bee dress, and beekeeping tools. The exhibit also dives into the practices and concerns of 21st-century beekeepers, including diseases like Colony Collapse Disorder (CCD).

The plight of modern bees and beekeeping is a point of emphasis for the program and the exhibit. The increasing intensity of diseases and disorders has ramifications for everyone. “If they’re not able to pollinate, we’re not going to get the crops,” summed up Contino.

From educating about the past to highlighting concerns in the present, the new exhibit is sure to get the crops, waiting to be satisfied.

“Bees are just plain fascinating. You wouldn’t think there was that much going on and that you’d figure out their routine, but every day is different,” noted Contino. “There’s something new to learn every day.”

Did you know?
• Healthy and productive queen bees can lay up to 2,000 eggs per day during the spring, more than their own body weight in eggs.
• One hive of bees can require 80 to 100 pounds of honey just to make it through the winter.
• Apiary: A place in which a colony or colonies of bees are kept, as a stand or shed for beehives or a bee house containing a number of beehives.
• Swarm: A body of honeybees that emigrates from a hive and flies off together, accompanied by a queen, to start a new colony.
• CCD: Colony Collapse Disorder is a phenomenon in which worker bees from a beehive or European honey bee colony abruptly disappear.
• Supersedure: The process by which an old queen bee is replaced by a new queen. Supersedure may be initiated due to old age of a queen or a diseased or failing queen.
any visitors to Old Sturbridge Village believe the Boston Tea Party in 1773 put an end to tea drinking in New England, but that protest was limited to one shipment in one port, and the offensive tax was eventually removed. The Temperance Movement, which urged abstinence from all stimulants, also failed to quash the growing popularity of tea, and the beverage eventually became a bit of a status symbol.

Tea from China was imported into Europe in the early 17th century, around the time coffee and chocolate were introduced, and by 1690 all three were being sold in New England. Although chocolate was preferred, coffee was cheaper and led to the opening of "coffeehouses" where tea was also served. Besides the notion that tea was for medicinal purposes, Englishmen preferred drinking coffee in public and in the company of other men. Thus, tea drinking in the home became fashionable and led not only to rituals as to when, where, and how it was served, but also to trends in teapot decoration and fads in sugar tong design.

It’s likely that the tea consumed in the Sturbridge area was imported from Canton, China, by Edward Carrington of Providence, Rhode Island, according to information found in Peter Parley’s Magazine of Children and Youth printed in 1833–34.

Tea was taken in a separate room in the house—the parlor—and a prominent family such as the Townes would have had silver tea pots and matching porcelain tea sets. However, it was common—and socially acceptable—for families such as the Fitchers to purchase single items of a tea set at a time, thus accumulating mismatched sets.

No matter when, where, or how tea lovers around the globe prefer their tea, no doubt few would argue with this Oxford Companion of Food description of tea: "One of the all-time great beverages of the world.”

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The green teas would have been more expensive by virtue of their limited availability; the blacks—especially Boheas—had a smoky flavor that would have hidden any degeneration of the leaves during the long voyage across the sea.

Period advice literature mentions formal tea parties, tea served in the “common way” as well as “afternoon tea,” usually served around 3:00 p.m.

At tea time, sweets were served in individual portions to show the importance of guests. The oldest female guest was served first, down to the youngest; then the male guests in that order; then the family, with the hostess being served last. And guests drank tea from their saucers, not from their cups!

In the Village, we interpret afternoon tea as a midday social event, and present both the formal and informal versions through exhibits in the Fitch and Towne houses. Tea was taken in a separate room in the house—the parlor—and a prominent family such as the Townes would have had silver tea pots and matching porcelain tea sets. However, it was common—and socially acceptable—for families such as the Fitchers to purchase single items of a tea set at a time, thus accumulating mismatched sets.

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A Few Words about Tea

The definition of tea includes “infusions prepared from leaves, flowers, etc., of other plants,” and includes herbs used for medicinal purposes. Current tea lovers, however, restrict their references to leaves that come from the _camellia sinensis_ plant. The varieties of teas made from these green leaves are then named for the region in which they are grown and the way that they are processed after harvesting.

The differentiation of “Young Hyson,” “Hyson,” and “Hyson skin,” for example, indicates if the leaves were picked early or late in the harvest season. Their leaves stay green because they are immediately dried to stop the natural oxidation process. Souchong, Bohea, and Congou are black teas—their leaves are heated and dried simultaneously, and they are also “late harvest” leaves.

Based on historical research, Certified Tea Specialist and American Tea Master Jeni Dodd created an exclusive Old Sturbridge Village Blend, which is available for sale in the Old Sturbridge Inn and Reeder Family Lodges office. OSV Interpreter Jean Contino recommends the tea because “you can actually taste both the green and the black and enjoy them both, you don’t overpower the other.”

OSV Interpreter Jeni Dodd demonstrates a Victorian era tea service. After a hostess poured tea into each guest’s cup, the hostess tipped the teapot to the bottom, and the liquid ran poured into the slop bowl. Guests drank from their saucers, tipped their tea leaves into the slop bowl, and placed their empty cups onto glass cup plates to protect the tablecloth from stains.

OSV Interpreter Victoria Belisle demonstrates afternoon tea 1830s-style. After a hostess poured tea into each guest’s cup, the hostess tipped the teapot to the bottom, and the liquid ran poured into the slop bowl. Guests drank from their saucers, tipped their tea leaves into the slop bowl and placed their empty cups onto glass cup plates to protect the tablecloth from stains.
John Williams Receives 2013 Ken Burns Lifetime Achievement Award

Documentary filmmaker Ken Burns and Old Sturbridge Village presented celebrated film and concert composer John Williams with the 2013 “Ken Burns Lifetime Achievement Award” at a recent fund-raising dinner sponsored by Fallon Community Health Plan. One of America’s most accomplished composers, Williams has written the music and served as music director for more than 100 films. His 40-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood’s most acclaimed and successful films, including Schindler’s List, Jaws, Jurassic Park, Close Encounters of the Third Kind, the Indiana Jones films, and Lincoln. Williams also composed the scores for all six Star Wars films, and the first three Harry Potter films.

With 48 Oscar nominations, Williams is the most nominated living person and the second-most nominated person in the history of the Academy Awards. He has served as music director and laureate conductor for the Boston Pops Orchestra, and he maintains artistic relationships with many of the world’s great orchestras.

“When you honor John Williams, you are honoring one of the great musical storytellers of all time. I would not know how to make movies without this gentleman.” —STEVEN SPIELBERG

In accepting the award, Williams said, “If you ask me, ‘What director would you like to work with? It would certainly be Ken Burns. I am such a fan of his, and such a devoted watcher of everything he does. When the invitation came to me to be with you, I didn’t have to give it a whisken of thought, I would have come from Shanghai, had I been there.”

Williams showed film clips from many of his most memorable films, and captivated the audience with anecdotes about his longtime partnership with filmmaker Steven Spielberg; his thoughts on musical collaboration; the process of composing for film; American music, and his favorite film projects. Here are some highlights:

On Schindler’s List: When Steven Spielberg finished shooting the film and editing it, we watched the film together, just the two of us. And it was an enormously moving experience for me. I was just speechless, I couldn’t even catch my breath. I said, “Steven, this is a great film, and you need a better composer than I am to write this music.” And he said very sweetly, “I know, but they’re all dead!”

On E.T. The Extra-Terrestrial: The last 10 minutes of the film, where the children on their bicycles try to take their friend, E.T., to the spaceship to return him to his home, a full thousand feet of 35 millimeter film, required a very precise choreography from the orchestra. And I couldn’t get it right. So Steven said to me, “Why don’t you just have the orchestra play the 10-minute piece, turn the film off, conduct the orchestra, and play it so that you’re happy about all the musical nuances?” And he cut the last reel to the music track. It was the greatest luxury for me – for any film composer.”

As always, Williams was gracious and sweet in speech as he accepted this highest honor bestowed on a living person and the second-most nominated person in the history of the Academy Awards. He has served as music director and laureate conductor for the Boston Pops Orchestra, and he maintains artistic relationships with many of the world’s great orchestras.

Ken Burns is renowned for his award-winning films, like The Civil War, Jazz, Baseball, The National Parks: America’s Best Idea, and The Dust Bowl. He made his first film, Working in Rural New England, at Old Sturbridge Village in 1975 as a film major at Hampshire College. OSV honored Burns in 2008 for his achievements, and past “Ken Burns Awards” have been presented to journalist and author Tom Brokaw, actor Sam Waterston, presidential historian Doris Kearns Goodwin, and to actress Laura Linney.

How much time does it take to compose a film score? If you take a film like one of the Harry Potter films, for example, there are two hours of music in the score, so one really needs to do a minute and a half a day or two minutes. And with a score like that, which is very active – every minute of most scenes requires a lot of activity from the orchestra — and so it’s really an intensive six and one-half day work week. I am antediluvian in that I don’t have synthesizers and computers. I’m still working with a pencil and a piece of paper, and if I have to write a 32-note scale, I’ve got to write every note. So films that require over an hour of music are quite work intensive.

For which project would you most like to be remembered? I often answer that question by suggesting Close Encounters of the Third Kind might be my favorite film in many ways, particularly the second half of the film. It is magical and it’s something more than celluloid, frames, and sprocket holes. It seems to me at least to be a live experience.
A 19th-Century Thanksgiving

By Laura Chilson, OSV Interpreter

or the New Englanders of the early 19th century, Christmas was only legend, and Thanksgiving was, as Harriet Beecher Stowe put it, “the king and high priest of all festivals.” Thanksgiving began as primarily religious in its purpose. In the latter half of the 18th century, the declarations of thanks given by governors and members of the clergy evolved into a New England tradition. It suited a people of puritanical leanings much better than Christmas, which had been abandoned after the Protestant split from the Catholic Church in the 16th century.

Yet, even by the early 19th century, there was a sense that the holiday was becoming increasingly secular. The day was still treated as a Sabbath, with families attending services in the morning, but soon Thanksgiving became an inextricable New England tradition extending far beyond gratitude for the bounty of winter stores to encompass home and family. Good snowfall made traveling easier, sleighs being faster and smoother than carts or carriages, and thus it was expected that children would return home for the celebrations. Above all, the family would be looking forward most to the dinner.

Preparations for the feast began as soon as the governor announced on which Thursday in late November or early December the holiday was to occur. Pies, cakes, and puddings were prepared, and then stacked into every obliging bedroom and attic corner to freeze until the day arrived. The business of these preceding weeks culminated in the day itself. A roaring fire would encompass home and family. With such abundance of meats, pies, and family, a 19th-century Thanksgiving created both the reason for gratitude and its celebration.

Once fully prepared, the banquet would be expected to crowd not only the dining table, but also every other available surface in the parlor. Such a bountiful meal could last a couple of hours. First came the roast turkey, meats, and the chicken pie; then pies and puddings of all sorts, along with fruits and nuts, pickles, preserves, jams, cheese, and breads.

Meats, too, were present in great variety. Most families did not have time in the midst of preparations to butcher pigs or cattle for fresh meat, but mutton and fowl could be dressed out, and in most cases a turkey would need to be purchased. These 19th-century turkeys were much smaller than our “butterball” turkeys today. Not only were the breeds slighter, but many of the birds were also marched by a drover from town to town to be sold. Though its resultant meagerness meant that the turkey would be an addition rather than a mainstay, it was still considered imperative to the meal. A story in the December 12, 1828, edition of Freedom’s Sentinel, a Boston newspaper, put it thus: “One man who bought a fine turkey a day or two previous, carried it into the market and resold it, concluding to make his Thanksgiving dinner on beef. This man could not have been a full-blooded Yankee. What, go without turkey on Thanksgiving day…? The thing is incredible.”

Holiday Baking Advice

from Seventy-Five Receipts for Pastry, Cakes, and Sweetmeats, by Miss Leslie, of Philadelphia

- The [dried] fruit [in cakes] must be well sprinkled with flour, lest it sink to the bottom. P. 15
- Apples should be cut into very thin slices, and are much improved by a little lemon peel. P. 24
- In making cakes, it is particularly necessary that the eggs should be well beaten. They are not sufficiently light till the surface looks smooth and level, and till they get so thick as to be of the [consistency] of boiled custard. P. 45
- Butter and sugar should be stirred till it looks like thick cream, and till it stands up in the pan. P. 45
- Before you ice a cake, dredge it all over with flour, and then wipe the flour off. This will enable you to spread on the icing more evenly. P. 45

Marlborough Pudding Receipt (Modern translation)

Makes one pie:

<table>
<thead>
<tr>
<th>Ingredient</th>
<th>Quantity</th>
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</thead>
<tbody>
<tr>
<td>6 tablespoons butter</td>
<td>3/4 cup white sugar</td>
</tr>
<tr>
<td>Juice of 1 lemon</td>
<td>4 eggs</td>
</tr>
<tr>
<td>3/4 cup stewed, pureed apples</td>
<td>1 piece crust</td>
</tr>
<tr>
<td>3/4 cup sherry</td>
<td>2 teaspoon grated nutmeg (or to taste)</td>
</tr>
<tr>
<td>1 1/2 cup heavy cream</td>
<td></td>
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</tbody>
</table>

1. Melt butter and set aside to cool.
2. Squeeze lemon and remove seeds.
3. Add lemon to stewed apples, sherry, cream, and sugar, and mix well.
4. Add melted butter to mixture, blending well.
5. Beat eggs and add to mixture.
6. Prepare pastry and line deep 8-inch pie plate.
7. Season with grated nutmeg, and spoon mixture into prepared pie plate.
8. Bake 15 minutes at 400°F. Reduce heat to 350°F, and bake 45 minutes more or until a knife inserted in the center comes out clean. Cool before serving.

Old Sturbridge Village Cookbook: Authentic Early American Recipes for the Modern Kitchen, 3rd Edition; Edited by Debra Friedman and Jack Larkin

Making a Marlborough Pudding

1. Melt butter and set aside to cool.
2. Squeeze lemon and remove seeds.
3. Add lemon to stewed apples, sherry, cream, and sugar, and mix well.
4. Add melted butter to mixture, blending well.
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OSV VISITOR WINTER 2013–2014

OSV VISITOR WINTER 2013–2014
The Making of an Exhibit

By Christie Jackson, Curator of Decorative Arts

The old proverb “It takes a village to raise a child” could easily be changed to: “It takes a Village to put on an exhibit.” Our newest exhibit, Delightfully Designed – The Furniture and Life of Nathan Lombard, has just opened. The task of researching and gathering artifacts by this famous cabinetmaker has been an ambitious project for us. A year’s worth of curatorial work and the collaboration of departments across the Village culminated in the exhibit’s debut a few weeks ago.

The show includes 15 Nathan Lombard furniture pieces on loan from museums and private collections — all of which had to be carefully packed up to travel to Sturbridge. This is a coming home, of sorts, for these items because Lombard was born in Brimfield, married in Sturbridge, and settled in nearby Sutton. Our exhibit is the largest reunion of Lombard’s pieces since they left his workshop in the early 1800s.

What makes Lombard truly extraordinary as a cabinetmaker was his masterful use of decorative inlay. He incorporated twisting, swirling vines blooming with flowers, all cascading down desk fronts and table tops. Geometric patterns lend sophistication to his tops. Geometric patterns lend sophistication to his compositions, while eagles with outstretched wings add a bit of whimsy to his pieces. Yet, there is so much more to Lombard than beautiful inlay. My approach to his work was to make Lombard’s furniture personal. My colleague, Bruce Craven, poured over photographs of Lombard furniture to help guide our approach. Our final design includes curved platforms, a circular island, and no right angles in the room. Constructing curved platforms is not an easy matter, leading Bruce to construct an 11-foot compass to create full-size templates of the rounded rims.

We believe the gallery’s design captures the energy and movement of Lombard’s work, creating a backdrop worthy of his pieces. Hand-applied decorative paint finishes, wall graphics, and unconventional color choices (and stripes!) add a dash of whimsy to the space.

Regional woodworker Freddy Roman, New England chapter leader of the Society of American Period Furniture Makers, is reproducing OSV’s newly acquired Lombard chest of drawers and drop-leaf table so that we may use reproductions in our gallery. Lombard’s designs. My colleague, Bruce Craven, poured over photographs of Lombard furniture to help guide our approach. Our final design includes curved platforms, a circular island, and no right angles in the room. Constructing curved platforms is not an easy matter, leading Bruce to construct an 11-foot compass to create full-size templates of the rounded rims.

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Regional woodworker Freddy Roman, New England chapter leader of the Society of American Period Furniture Makers, is reproducing OSV’s newly acquired Lombard chest of drawers and drop-leaf table so that we may use reproductions in the Village. Artisans from the North Bennet Street School in Boston created hands-on interactive furniture pieces, and they will also conduct demonstrations on select days over the course of the exhibit to show visitors how Lombard created his masterpieces.

The involvement of these modern-day craftsmen reminds us that Massachusetts’ strong history of furniture continues to be alive and well today. Indeed, this exhibit is part of a much larger, yearlong celebration of furniture across the Bay State called Four Centuries of Massachusetts Furniture (www.fourcenturies.org). OSV is one of 11 institutions featuring exhibitions, lectures, demonstrations and publications on Massachusetts’ legacy of furniture making.

One of the items on display is an elaborate fire screen originally owned by Ezra Allen, a cousin of Nathan Lombard’s wife, Delight Allen Lombard. Several family artifacts are also included in the exhibit, including a fabulous dress owned by Ezra’s daughter, Mary C. Allen. In a joint effort between staff and volunteers of the curatorial, interpretation, and costume departments, we set out to re-create this garment.

Reproducing the dress took more than 300 hours of painstaking study, sketching, and patterning led by OSV staffers Christine Bates, Jean Contino, and Jen Dennely. OSV Interpreter/Victoria Belisle will wear the dress around the Village as part of her performances. Another copy of the dress will be handsewn by Jean Contino, Linda Oakley, and other interpreters in the Village, presenting an opportunity to discuss the Lombard exhibit and women’s crafts. Interpreter Will Contino will bind a reproduction of the 1826 friendship album filled with poems and notes penned by Lombard’s nieces and cousins, including Mary Allen.

When I look back at this endeavor, I am overwhelmed by the efforts of so many colleagues and OSV friends. This project, just like Nathan Lombard’s own story, is about so much more than furniture. It is about people, relationships, and sharing a story. Come and enjoy the exhibit, which is on display until May 4, 2014.

LEARN MORE ABOUT FURNITURE MAKING

A series of exhibit-related programs is offered on selected Saturdays through April. Details: www.osv/lombard, 800-SEE-1830.

Woodworking Demonstrations: Artisans from Boston’s renowned North Bennet Street School will provide historic woodworking demonstrations in the OSV Visitor Center.

Curator’s Tours: Tour the Delightfully Designed exhibit with OSV Curator of Decorative Arts Christie Jackson.

Useful Trees of New England: Learn to identify trees used in furniture production by local woodworkers. Led by Tom Kelleher, curator of mechanical arts.

OSV Visitor Winter 2013–2014
Cider House Rules

Apple cider – essential beverage of early New England
By Tom Kelleher, Curator of Mechanical Arts

For early farm families, the most important by-product of the apple harvest was cider, and they had to make enough to sustain them through winter, spring, the heat of summer and into the next fall's apple harvest. But 19th-century farmers would not recognize the sweet cider we enjoy today.

Today, fresh, refrigerated, unfiltered apple juice is what most people mean by “cider.” In early New England, cider was hard, not sweet. With no way to keep apple juice fresh, it was “hardened off” to a mild 4 percent or so alcohol content. Cider was the common year-round beverage for rural families, and it was how most apples were preserved before refrigerated storage.

Most farms kept substantial orchards because early 19th-century New England families made 5-10 barrels of cider annually. While this may sound like a lot, it is just a few glasses per person per day. Massachusetts native and second U.S. President John Adams started each day with a glass of hard cider, as did his children. (Early Americans knew that burning a “sulfur match” made for better cider, but did not know why). The juice is filtered through straw and poured into the barrels.

Making Cider

the Old-fashioned Way:

Apple crushing – Apples are crushed by pair of meshing cylinders, (one with teeth, “nuts,” and the other with mortises), turned by a horse-drawn sweep arm. The “pomace” collects in a trough and mellows for 12 to 24 hours, attracting wild yeast from the air.

Building the “cheese” – The pomace is shoveled onto the press bed, wrapped in layers of straw to bind it together. Planks are placed on top, and the press screwed and turned down tight. The juice flows into a tub. Pressing can take hours or even days.

Final pressing – When the juice flow stops, screws are raised, the cheese edges are cut, put back on top, and re-pressed. Pouring boiling water into holes chipped in the cheese extracts the last bit of juice, and a final pressing makes diluted but potable “water cider.”

Barreling – To avert spoilage, sulfur-soaked strips of cloth are burned in the bung holes of white oak barrels, producing sulfur dioxide smoke to kill microorganisms. (Early Americans knew that burning a “sulfur match” made for better cider, but did not know why). The juice is filtered through straw and poured into the barrels.

Removing the cheese – Most farmers fed the straw and pomace to pigs, some just let it rot, and others used it to fertilize their orchards or grow new apple trees.

Fermentation – Cider barrels are laid on their sides and bungs are removed to allow the cider to ferment, or “work,” a vital step in making cider that will keep. Foam appears – a sign that wild yeast are digesting the fruit sugars, converting them into alcohol and carbon dioxide gas. Often a bit of bone, meat, or blood was added to aid fermentation.

Storage – After weeks or months, the foaming stops and the cider becomes still. The yeast, having digested all the sweetness, have died. The almost clear, amber cider is siphoned into clean barrels, filled to the brim and bunged up tight to keep out the air, lest the cider turn to vinegar. The scum, dead yeast, and apple particles are discarded.

When properly made, cider will keep for years, but it only needs to keep until the next fall, when there will be more apples to make another batch of cider.
A Conversation with Clyde Gagnon

By Margaret LeRoux

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here’s a lot of 21st-century expertise required to support the infrastructure of 19th-century Old Sturbridge Village. For the past 40 years, Clyde Gagnon, OSV’s electrician, has been a behind-the-scenes maestro. You might also say he’s an expert at time travel, as he makes sure that 200-year-old structures’ unseen fiber-optic and burglar alarms are in peak operation.

The Village encompasses 371 acres and 125 structures. “A good portion of our infrastructure is underground— the bulk of our power feeds, phone cabling, water and sewer lines,” says Brad King, senior vice president, museum operations, who also is Clyde’s boss. “There are over 240 individual climate control systems with a variety of furnaces and heaters throughout the Village; Clyde is the go-to guy for information on all of it.”

Brad praised Clyde’s diagnostic skills. “He has a wealth of knowledge about our equipment and how to care for it. He works hard to keep everything running,” he says. Clyde notes that he’s amassed volumes of information on the Village’s infrastructure. “I go into a building and just listen; I can tell by the sound if something is not right,” he says.

Clyde learned the Village’s systems on his first job after high school. He worked for a local electrician; OSV was one of the accounts they serviced. Three years later, he applied for a position at the Village and was hired on the spot. That was January 15, 1973; he’s been here ever since. He was Ken Burns’ electrician when the historian-turned-maestro made his first film at OSV. More recently, Clyde has been instrumental in repairing damage from a hurricane, a tornado, and a fire started by a lightning strike.

The biggest challenge came early. “When I got here, the electrical system was in chaos,” he says. Over the years, Clyde rebuilt, rehabbed, renovated, and restructured. “We try to make our equipment last as long as possible; it would break the bank if we had to replace it all on a normal life cycle basis,” says Brad King. “Clyde is a master of keeping things running— he’s the guy with the mechanical Band-Aids!”

Clyde notes that some of the equipment is more than 50 years old. The Bullard Tavern’s air conditioning unit came from the White House when Richard Nixon was president. Clyde bought it at a government surplus sale. “We always try to do things as frugally as possible; I guess that’s my legacy,” he says. “Electricians working at the Village in the future may ask why didn’t I do things differently, but we didn’t have the budget.”

A recent project he points to with pride is the re-opening of the Old Sturbridge Inn and Reeder Family Lodges. The 10-room inn was built in 1789 and is on the National Register of Historic places. The buildings had been closed for eight years, though Clyde worked diligently keeping the heat and electrical systems active. “It made the renovation much easier,” he says.

The Village has been a big part of Clyde’s life. “I was late to my wedding rehearsal because we were in the process of getting power to the education building,” he says. His wife, Renita, was a cook in the Bullard Tavern; she is now a volunteer who helps with special events.

“When you work at OSV, it’s like joining a family,” he adds. “Everyone really cares about each other, from the president to the housekeepers. That’s what makes it such a great place to work!”

Did you know that Old Sturbridge Village is the Northeast’s largest outdoor history museum, attracting more than a quarter million visitors each year from all over the world?

An extensive collection of historic and reproduction buildings from throughout New England and New York provides the foundation, backdrop, and stage for our public programming. As a member of the OSV Board of Trustees, I know firsthand how important it is to maintain these authentic restorations.

And how artsy! The early American lifestyle you experience at OSV is literally framed up in 68 buildings. That’s 65 brick and stone chimneys, 60,979 square feet of wood floors, 1,000+ windows, and 208 wooden shutters, not to mention hundreds of interior and exterior wall spaces requiring period paint and wallpaper.

Please join me in building the Old Sturbridge Village Preservation Society. Your pledge of an automatic monthly payment at one of our affordable gift levels will help preserve this shining example of America’s past, far into the future.

Host of The New Yankee Workshop; Master Carpenter for This Old House; Old Sturbridge Village Trustee

Introducing the Old Sturbridge Village Preservation Society

CHOOSE FROM THREE OPTIONS TO SUPPORT THE PRESERVATION SOCIETY:

1. OSV Center Village Sustainer Your pledge of $20 per month helps maintain the structures around “the Common” at Old Sturbridge Village, including Salem Towne House, Bullard Tavern, The Parsonage, Law Office, Center Meetinghouse, Fenno House, Fitch House, and Thompson Bank.

2. OSV Countryside Sustainer Your pledge of $50 per month provides the care and upkeep of our countryside attractions, including the iconic Freeman Farm, the District Schoolhouse, Bixby House, the Covered Bridge, and our Saw, Grist, and Carding Mills.

3. OSV Craft Shops Sustainer Your pledge of $100 per month maintains our most popular buildings and exhibits, the crafts shops, including the Tin, Blacksmith, Pottery, Printing, and Shoe Shops.

Want to do more? For information about how you or your company can have the exclusive opportunity to Adopt a Building at Old Sturbridge Village, please call our Development Office at 508-347-0250.

FOR INFORMATION: www.osv.org/donors/preservation-society

“I know old houses. And I know we all love the old houses at Old Sturbridge Village.”

www.osv.org/donors/preservation-society
2013 President’s Award

Old Sturbridge Village President and CEO Jim Donahue honored noted American decorative arts expert Martha D Hamilton with the fifth annual Old Sturbridge Village President’s Award at a reception earlier this year at Boston’s Union Club. Hamilton, whose career includes 25 years as an Americana specialist at Skinner, Inc., is a two-time winner of the Massachusetts Historical Commission’s Preservation Award, and also received a national publication award from the American Association of State and Local History. A noted writer and lecturer, she is a sought-after advisor to many of the region’s top museums and historical institutions, lending her expertise to the Museum of Fine Arts, Boston, Strawbery Banke Museum, Historic New England, and to Old Sturbridge Village.

Our Federalist Dinner

Every year, Old Sturbridge Village honors an important group of donors and supporters of the Village – the Federalist Society. Support from this group is key to the museum’s success and growth, and we thank them for their dedication to the Village.

1. Nancy Beatty, of Upton, is surprised with a birthday cake.
2. Judy Jaeger, of Sturbridge, participates in a toast.
3. Alfred and Betsy McKee, of Longmeadow.
4. Alvonia and James Fitzhugh, of Guilford, Connecticut; Barbara Wuth, of Barrington, Rhode Island; Doe and John Carroll, of Old Lyme, Connecticut.
5. OSV Trustees Betsy Peppel, of Charlton; Meg Pierce, of Weston; and Donna DeCorleto, of Alexandria, Virginia.

OSV Gala Nets $135,000

For the sixth year in a row, volunteer organizers of the annual Old Sturbridge Village Gala have surpassed their goal – this year raising a net total of $135,000 – a 31 percent increase over last year’s total. More than 200 people attended the September 14 event chaired by Angela Cheng-Cimini, who was aided by a committee of 20 hardworking volunteers. Gold sponsor of the event was fiber-optic manufacturer Incom, Inc., of Sturbridge, who received the “1946 Club” award, named for the year Old Sturbridge Village opened to the public.

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OSV VISITOR WINTER 2013–2014

OSV VISITOR WINTER 2013–2014
OSV LODGING PACKAGES:
To reserve:
508-347-5056 or 774-304-1011
www.osv.org/inn

Christmas by Candlelight Package
December 6, 7, 8, 13, 14, 15, 20, 21, or 22, 2013

Hearthside Bounty Package
January 25, February 15, or March 22, 2014

Romance Package
February 15, 2014

Dinner in a Country Village Package
March 1 or March 22, 2014

Yankee Winter Weekend Package
January 10, February 7, or February 28, 2014

OSV VISITOR WINTER 2013–2014

Supporters step up to save
OSV’s Sawmill

A nswering an “SOS” call from OSV Trustee Norm Abram to “Save our Sawmill,” more than 600 Village supporters donated more than $70,000 to repair the structure. As a thank-you, Abram, host of public television’s The New Yankee Workshop and master carpenter of This Old House, welcomed donors of $100 or more to the recent reopening ceremony. The water-powered sawmill at Old Sturbridge Village is a rare American treasure – one of only a handful in the U.S. today. Sawmills have operated on the OSV Millpond since the 1790s, and the current mill was constructed by OSV staff based on plans of the circa-1820 Nichols-Colby sawmill of Bow, New Hampshire, which was destroyed by the hurricane of 1938. OSV staff studied these plans at the Library of Congress and re-created this rare, working, up-and-down sawmill in 1984.

This Old Village

Thanks to a Father’s Day gift from our daughter Faith, I got to see one of my heroes live. Faith contributed to the Sawmill restoration project at Old Sturbridge Village, and she gave enough to get invited to a presentation by Norm Abram on the day the Sawmill was dedicated. Faith and I spent the perfect fall day at the Village, and I was impressed with Norm as a speaker, Norm as a volunteer to OSV, and the stewardship of the management and staff of OSV.

Old Sturbridge Village is a significant New England asset. We have visited this place many times. We were members for a while, but I think we suffered what may be a common affliction – we thought we had seen it all. I didn’t realize or appreciate how often things change at OSV, how often they evolve, and how much work goes into making sure some things, like the Sawmill, don’t evolve. As Norm said, “Think of the world without sawmills.” It’s unfathomable and not just for weekend woodworkers. Wood remains a critical building material, and at OSV we can see the myriad ways it provides shelter, utility, comfort, and heat.

I think that I am going to renew our membership at OSV, and perhaps join Norm in funding the backlog of repair and restoration projects on the sprawling campus. Listening to Norm and the other speakers, and then spending a few hours walking around, helped me understand why Old Sturbridge Village is worthy of my support.
Winter Comes Alive at Old Sturbridge Village

Christmas by Candlelight December 6–8, 13–15, 20–22
More and more people are making this event an important part of their family holiday traditions. Capture the best of the season with carols, sleigh rides, roasted chestnuts, mulled cider, and more. Combine with a lodging package for an additional savings and an extra special experience. Visitors will receive a coupon for a free return visit during Christmas Vacation Week.

Thanksgiving Weekends in November
Celebrate Thanksgiving every weekend in November. Each weekend, you can hear Thanksgiving sermons at the Meetinghouse, see target shooting (a favorite 19th-century Thanksgiving pastime), and see preparations for the Thanksgiving feast. During Thanksgiving weekend, see demonstrations of Native American foodways and visit with the Indian Doctor.

Christmas Vacation Week December 26-January 1
Make the most of your holiday break by visiting the Village for special activities all week long. Keep your fingers crossed for enough snow for sledding and sleigh rides! Visitors who attend Christmas by Candlelight will receive a coupon for a free return visit during Christmas Vacation Week.

Christmas by Candlelight

Winter Discovery Adventures December 26–27, January 18–19
Registration is now open for these two-day costumed programs for kids ages 6–17. Spend part of December vacation or Martin Luther King, Jr. weekend leaping back into history for a unique and fun adventure.

Dog Days January 4–5, February 1–2, March 1–2, April 5–6
When man’s best friend needs a day trip, visit OSV for Members-only Dog Days. Share the quiet charm of the Village with your leashed pup.

Be Mine: Chocolate & Valentines February 8–9
Today, chocolate is everywhere, but in the 19th century, it was much more rare. Come see the unique ways it was enjoyed in the 1800s and the ancient methods for preparing it. Learn about the area’s history as the birthplace of the valentine.

Presidents Day Weekend February 13–17
Vacation week kicks off with special activities honoring our first President, a hero to early Americans. Learn special dances for a Washington Ball, how to make Washington cake, and more.

Martin Luther King, Jr. Day January 21
The Village is open on this Monday holiday when we honor the civil rights leader by learning about the 19th-century abolitionists – both well-known and ordinary men and women – who paved the way for Martin Luther King’s historic contributions.

Fire & Ice Days January 25–26
Visiting a snow-blanketed Village is a special treat. Take advantage of winter-only opportunities like sledding and sleigh rides, and see ice cutting on the Millpond. Then warm up fireside for stories, songs, and hot cider.

Dinner in a Country Village Saturday evenings, January – March
Prepare a meal over the hearth using 19th-century recipes and techniques under the guidance of an OSV historian, and then enjoy the dinner you have made. This unique experience sells out quickly, so book your date today. Lodging packages available for select dates.

February School Vacation February 15–23
OSV specially designs a schedule during school vacation weeks – we are open every day with events catered to kids’ interests and parents’ goals for safe and educational activities, including special performances and hands-on activities.

For times and details on all upcoming events at Old Sturbridge Village:
www.osv.org; 800-SEE-1830.
MUSEUM HOURS

Open year-round, hours vary seasonally:

Open daily, April through October

Open Tuesday – Sunday, November through March

Open select evenings only in December

Open all Monday holidays

800-SEE-1830

Visit www.osv.org

GRAND OPENING SPECIAL

Members Save 50%
at the Old Sturbridge Inn & Reeder Family Lodges

Get 50% off standard rates
for Monday – Thursday night stays, Through March 31, 2014

RESERVATIONS MUST BE MADE BEFORE DECEMBER 31 • BLACKOUT DATES APPLY