



The Second NJ Brigade

New Jersey's Civil War Brigade

Winter, 2021
Volume 7, Issue 3

The Second NJ Brigade is a 501c non profit organization. The board meets once a month and is represented by members of all Impressions. The Executive Board: President Mike Milling, Vice President Matt Belcastro, Treasurer Steff Poli-Zilinski, Secretary Abby Belcastro.



THE ADVANCE

Editor:

Abby Belcastro

Editor in Chief:

Mike Milling

Proof Reader:

Lin Kaufer

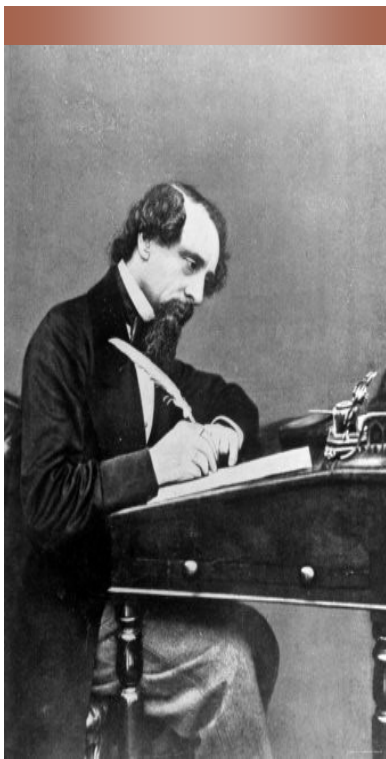
Contributors:

Don Doyle

Don Lopuzo

Amery Vasso





2021 BOARD INITIATIVES

- ◆ Voted in new treasurer, Steff Poli-Zilinski.
- ◆ Obtained 2020 Grant, and received a new, hand painted National Colors flag.
- ◆ Approved brigade-member's request for the creation of a 2D Brigade Youtube channel (forthcoming for 2022).
- ◆ Selected new Medal of Merit recipient.

Do you have something you'd like the Board to consider? Contact one of our members and let us know!

"I do the very best I know how, the very best I can, and I mean to keep doing so until the end." - Abraham Lincoln



Medal of Merit: Lin Kaufer

Lin was a 2D NJ Brigade member before the name even existed. Reenacting alongside Lou in the early 90s, Lin brought her knowledge of 19th Century women's fashion to libraries around the state with her underpinnings-to-outerwear program, and later, supported Lou in his herculean efforts to make the 2D NJ Brigade what it is today. As the Brigade's treasurer for 15 years, Lin attended 180 board meetings and never once had a discrepancy in her books. She spearheaded and organized the Brigade's move to online dues through Paypal in 2016, and was a major assistant in processing our grants over the past 5 years. Due to her fiscal leadership, the Brigade has been able to donate over \$10,000.00 to Civil War preservation efforts over the last decade, and without Lin's behind-the-scenes organization for our financial success, the Brigade would not have been able to accomplish all that it has.

As the very epitome of our creed, *NJ Civil War Preservation, Dedication, Family*, we are proud to honor Lin Kaufer with Medal of Merit: #005.

NEW! Hospitals & the Home Front Program

On **Saturday, December 4th**, we will be putting on a new public program, "Hospitals and the Home Front" at Fosterfields in Morris Township.

We will be showcasing a Civil War Hospital at Christmas as well as a triage hospital area and a Sanitary Commission station.



Program Location

Unlike most of our living histories, this will be a 'vignette' style format with recreations of hospital scenarios set up in the Fosterfields Barn and surrounding areas. We need members to act in the following roles:

- ◆ Injured soldiers
- ◆ Nursing staff
- ◆ Doctors
- ◆ Ambulance Corps
- ◆ Veterans Reserve Corps
- ◆ Sanitary Commission Volunteers

Not all of these are speaking roles; we mostly need members to act as 'scenery' or background characters so visitors can get a better sense of what it would have looked like. So if medical history or the Sanitary Commission aren't your area of expertise, you can absolutely still participate!

Tours will be 10:00 am, 11:00 am, 1:00 pm, and 2:00 pm. We will have an hour long break for lunch, and the program will end at 3:00.

Like many local museums, Fosterfields suffered catastrophic financial issues during the pandemic, and this program is an excellent way for them to build their attendance back up before the winter months close the site down. Please help us make this a big success for them.

If you're available on December 4th, please e-mail Abby Belcastro at abbyale21@gmail.com to let her know you'll be attending, and what role you'd like to play.

Research Resources for Hospitals & the Home Front

Medical Information;

<https://www.battlefields.org/learn/articles/civil-war-medicine>

<https://www.civilwarmed.org/triage/>

<https://www.essentialcivilwarcurriculum.com/civil-war-hospitals.html>

https://www.army.mil/article/216935/tech-niques_of_civil_war_medical_innovator_jonathan_letterman_still_used_today

Sanitary Commission:

https://ahec.armywarcollege.edu/exhibits/CivilWarImagery/Sanitary_CommissionI.cfm

<https://www.essentialcivilwarcurriculum.com/the-us-sanitary-commission.html>

<https://www.newyorkfamilyhistory.org/blog/little-known-civil-war-era-collection-united-states-sanitary-commission>

Oh Say, How Do You See? Affordable Authenticating

Did You Know?

There were different kinds of eyewear in the 19th Century.

Spectacles



Eye-glasses/ Nose-spectacles



Spectacles were being mass produced by the Civil War, and were cheap and readily available for anyone to purchase.

They were made from "Coin silver" which was an alloy about 80–93% silver, and could be bought with colored lenses.



So, you went to finest of sutlers and bought yourself the best replica uniform that money can buy: the frock coat with perfectly hand stitched button holes and the finest of wool broadcloth. Your forage cap has the correct painted leather brim and welt around the disk. You wear your leathers and canteen properly and have mastered the manual of arms. There's just one problem: your glasses....



Nothing can ruin a perfect impression faster than modern glasses. What separates period glasses with modern ones? Glasses from the Civil War typically have straight temples, smaller lenses, and no nose pads. They look very different from the acrylic frames we wear today.



1860s



2021

But luckily there's a solution!

Period correct glasses are easy to acquire, especially for us in New Jersey. Historic Eyewear Company has been producing period correct glasses for years and their frames are available through their website:

<https://www.historiceyewearcompany.com/>

Historic EyeWear Company
Keeping History in Sight®
Authentic Civil War Period
Spectacles In Modern Sizes

Most don't realize that the owner's sister, Susan Valenza, is an optician in Nutley, NJ and offers her brother's Civil War glasses in her office, located on 148 Franklin Ave in Nutley.

I visited her store a couple years ago and can tell you that she is very friendly and eager to help.



If you would rather use your own optician, The Regimental Quartermaster offers period correct frames that can be fitted with your prescription. They are only \$49.95 and can be found on their website:

<https://regtqm.com/product/eyeglasses-straight-bow-19th-century-style-gold-toned-frame/>

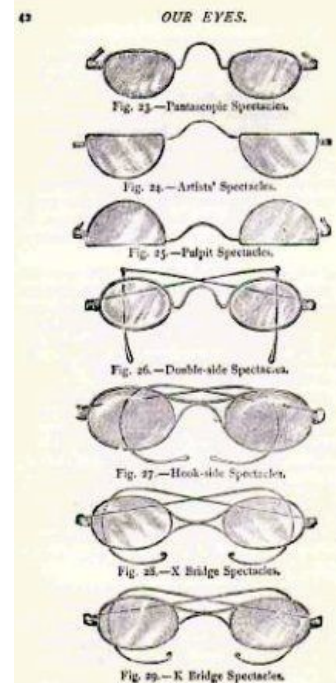


There are only a couple weeks until Remembrance Day, so fix your eyewear so our company looks its best!

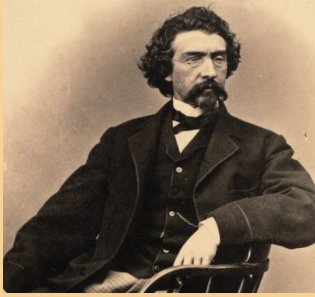
By Don Lopuzzo, 2021



While lots of different eyewear styles were available in the 1860s, the most predominantly popular were the oval frames.



Fast Facts on Mathew Brady



He learned photography from Samuel Morse.

Married Juliet Handy in 1850.

Brady's eyesight was failing in the mid-1850s, and historians suggest it may be the reason he hired assistants to take his photographs for him.

In today's money, Brady spent around \$1.6 million on cameras, supplies, salaries, and processes for the 10,000 glass plate negatives in his personal collection.

In 1875 the federal government paid Brady \$25,000 for his collection.

Ken Burns' Civil War documentary is made up of 99% Brady-attributed images.

The Birth of Photo-Journalism

Mathew Brady's Civil War Legacy

As reenactors, one of the research tools we rely on most heavily are photographs or CDVs to make sure our kits, clothing, and even our camp setups are as outwardly authentic as possible.

We are lucky that the war we portray is the one in which photo-journalism was born, and the first war in which the photographic process was nationally available. But how did it start? Were photographers just racing out to the battlefields as soon as word got out that the army was in town?



44th NY Camp in VA, collected by Brady

New Yorkers could come and see photographs not just as a documentary device, but as art.

When the Civil War began, he felt "under obligation to my country" to document the realities of war from both a 'making-history' and artistic perspective. While most of the photographs we attribute to him were not actually taken by him, he managed 15- 20 assistant photographers who he sent out into the camps and battlefields to document the war as it happened. This was a revolutionary process for the 19th century, as no one had ever sent non-combatants to the front for the specific purpose of documenting the mundanity of camp life or the aftermath of battle.

In many ways, yes. That's exactly what happened, but we owe the organization, cataloging, and extensive variety of images we use for today's research to one man: Mathew Brady.

A professional New York City photographer, Brady was already well known for his portraits of famous Americans and his studio-gallery where

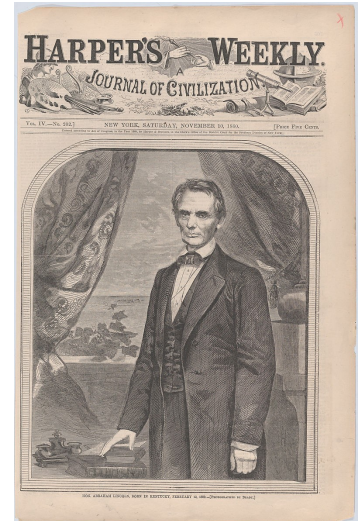
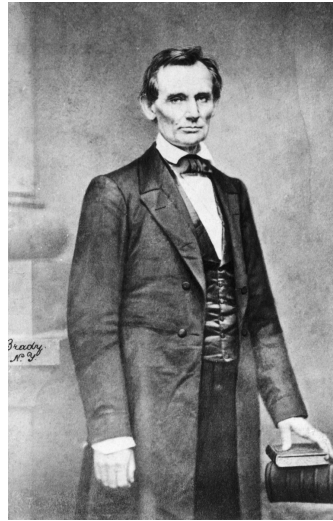


Bones being collected in 1865 from the Battle of Chancellorsville 2 years prior

Indeed, Brady & his assistants' photos were the first time civilians in non-battle zones were brought face-to-face with the bloody reality of war, which helped to dispel much of its glorification.

The New York Times noted in their 1862 issue that "Mr. Brady has done something to bring home to us the terrible reality and earnestness of war. If he has not brought bodies and laid them in our dooryards and along the streets, he has done something very like it...."

Brady funded this project with his own money, providing his army of photographers with cameras and equipment to get photographs in the field. He even went so far as to find other photographers that had taken their own photos and paid them for their glass-plate negatives so he would have as varied and large a collection of images as possible. He set up gallery displays of the photographs in both New York and Washington DC, and the images became intrinsic to newspapers, like Harper's Weekly, who took many of the Brady photographs and turned them into woodcuts and etchings. This allowed the photographs an even further public reach, making his images famous throughout the US.



Left: Brady's photograph of Abraham Lincoln
Right: Harper's Weekly etching of Brady's photograph



Camp Scene from the Brady Collection

Sadly for Brady, funding his own photographers for this venture bankrupted him, and his plan for selling the collection to the New York Historical Society at the war's conclusion never came to fruition. He ended up selling the photographs to the Federal Government in 1875, but his financial situation never recovered, and he died destitute in a boarding house in New York City. Near the end of his life, he is said to have quoted, "No one will ever know what they cost me; some of them almost cost me my life."

However, his legacy lives on through the images he collected, allowing 21st century viewers an intimate and accurate lens into the day-to-day reality of the Civil War era.

Historians estimate that over 5,000 individual photographers took to the battlefield, camps, and hospitals between 1861 & 1865, creating over 1 million photographs including portraits, camp life, corpses, battle strategies, and battlefield landscapes. While we can't credit Brady with standing behind the camera for 99% of these images, Brady *was* solely responsible for managing and collecting around 10,000 glass plate negatives that we now have access to over 160 years later through the Library of Congress & the National Archives. He also inadvertently created the field of photo-journalism, and that is a legacy we can forever be grateful for.

~Abby Belcastro, 2021



Meet Amery!

In WWII uniform for Fosterfields' Military Timeline, 2015



WHO'S WHO?

Showcasing Our Brigade Membership

Amery Vasso

Amery has been an intrinsic member of our board for many years, and he's secured three incredibly important grants for us that have allowed us to replace our company flags. He recently moved to Texas, and we (virtually) sat down to chat about his time in the Brigade.

AB: How did you find the Brigade?

AV: I was first introduced to the Brigade at Speedwell Avenue Camp in 2010. Later that year, I joined the Brigade. I was invited to be a Board Member in 2015.

AB: How did you get involved in Civil War History? Is there anything you have a particular interest in?

AV: I have always been interested in Civil War History. My interest continued to evolve during my military service as we often examined past military campaigns and battles for lessons learned which could be applied to our current operating environment. Case studies and staff rides were the primary tools to examine the past and apply it to our current situation. I don't have a particular favorite from the Civil War era. One can always default to many of the known leaders, primarily officers as the majority of the information is about them and their attributes, both good and bad. If I had to be more specific, I find that those whose actions left a lasting impact on the military are of more interest to me. As an example, Jonathan Letterman, the "Father of Battlefield Medicine", instituted practices that remain in use to this day (e.g. battlefield triage, forward treatment and evacuation protocols). I am particularly interested in the common soldier's life and what he was called to do. A few years ago I wrote a piece for the Advance regarding the soldier's load (ironically we have not gotten better with soldier's load in over 150 years), and the evolution of the Non-Commissioned Officer.

AB: How did you get started in the grant-writing process?

AV: Grant writing began with my research into how to find resources for Veteran Service Organizations. In my research I found the grant program administered by the Morris County Heritage Commission. I attended one of the workshops on the grant writing process. Through this training I found that the Brigade was exactly the type of organization the grant program is intended to assist. Over the following three years I applied for annual grants which we were able to use to secure new flags and tents.

AB: I know you do a lot with the American Legion & Historical Commission. How did you get involved, & what kind of work do you do with them?

AV: After transferring to Post 91 in Wharton, I felt called to offer my experience to advance the mission of the American Legion. Over the years, this was exemplified by serving as both the Post and County Commander for several years. Until my move to Texas, I was a member Commissioner for the Morris County Heritage Commission, appointed by the Morris County Freeholders to a five year term. I served on the historical marker committee and later on the grant committee.

AB: How are you liking Texas? What kind of history is around you?

AV: Sara and I love living in Texas! So far I have not looked deeply into Civil War history here, although in my cursory searches I have found an abundance of resources. Our town (Liberty Hill) is adjacent to Georgetown, Texas, which is known as the Purple Heart city, as the first Texan to receive the Purple Heart was from Georgetown. Also, Georgetown is the Poppy Capital of Texas, so they have a large Poppy Festival each year. While not directly connected to the Poppy meaning from WWI, the festival does recognize the connection.

AB: As a veteran, have your own experiences with the military impacted the way you view Civil War history?

AV: Absolutely. Upon reflection I can see how much has changed and how much has not changed. Technology was a factor in the Civil War (tactics vs. weaponry) as it is today, but as it was in the 1860's, it comes down to soldiers on the ground enduring tough conditions, finding the resolve to stand with his comrades in spite of the likelihood of death or disfigurement to accomplish the mission. I am humbled by the commitment of soldiers to do this, without some of the advantages we have gained in the warfighting capability of the modern Army, and surviving the rifle and cannon fire to do it the next day - frequently without adequate equipment and supplies (water, food, footwear come to mind!).

AB: What is the one thing you think is most important about keeping history alive?

AV: Not original to me, but those who fail to learn from the past are doomed to repeat it. There are lessons, both positive and negative, to be taken from the past and we can grow from those lessons to better understand and recognize the factors that precipitated events as they unfolded. By doing so we can recognize trends in our current state which may indicate movement forward or backward, which we need to identify and remedy for the future of our Nation. Rewriting history with a modern ethic is dangerous as it obscures the challenges of the times events occurred. Frankly the truth is self-evident, so creating falsities in/of history only makes the inevitable emergence of truth much harder to contemplate.



Morris County Commander Vasso at the POW/MIA Vigil, 2020

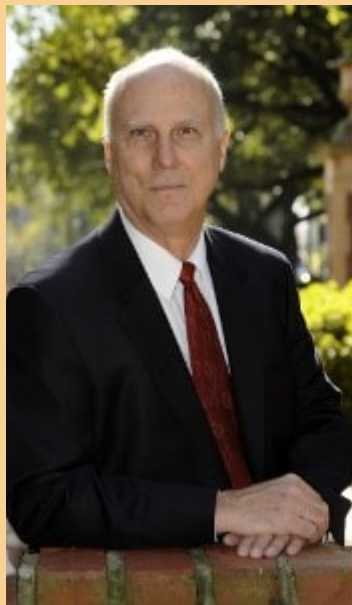


In Iraq, 2005

Sara & Amery at a Texas High School Football Match, 2021



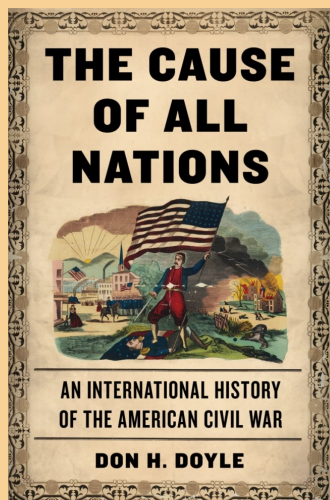
Meet Don Doyle



Don H. Doyle is the author of *The Cause of All Nations: An International History of the American Civil War* (Basic, 2015).

He is currently finishing a sequel dealing with the international history of the Reconstruction era. He is retired, and lives in Folly Beach, South Carolina.

If you loved this article and want to know more, his book is available on Amazon & BasicBooks.com



Guest Scholar: Don Doyle

The Civil War Was Won By Immigrant Soldiers

First published in 2015

In the summer of 1861, an American diplomat in Turin, then the capital of Italy, looked out the window of the U.S. legation to see hundreds of young men forming a sprawling line outside the building. Some wore red shirts, emblematic of the *Garibaldini* who had fought the previous year with Giuseppe Garibaldi and, during their campaign in southern Italy to unite the country, were known for pointing one finger in the air and shouting *l'Italia Unità!*

(*Italy United!*). Now they wanted to volunteer to take up arms for *l'America Unità!*

U.S. diplomats posted in countries across Europe and Latin America reported crowds of men showing up at their offices and pleading to enlist in America's war. Active recruiting violated the neutrality laws of foreign nations and could not be encouraged. The U.S. minister to Berlin finally posted a sign on the door: "This is the legation of the United States, and not a recruiting office."

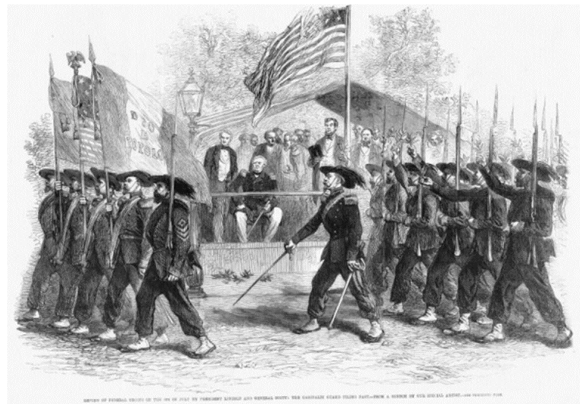
Meanwhile, immigrants already in the United States responded to the call to arms in extraordinary numbers. In 1860, about 13 percent of the U.S. population was born overseas—roughly what it is today. One in every four members of the Union armed forces was an immigrant, some 543,000 of the more than 2 million Union soldiers by recent estimates. Another 18 percent had at least one foreign-born parent. Together, immigrants and the sons of immigrants made up about 43 percent of the U.S. armed forces.

America's foreign legions gave the North an incalculable advantage. It could never have won without them. And yet the role of immigrant soldiers has been left in the shadows and ignored in the narrative of a brothers' war fought on American soil, by American soldiers, over issues that were uniquely American in origin.

In the 1860s, Confederate diplomats and supporters abroad were eager to inform Europeans that the North was actively recruiting their sons to serve as cannon fodder. In one pamphlet, Confederate envoy Edwin De Leon of South Carolina informed French readers that the Puritan North had built its army "in large part of foreign mercenaries" made up of "the refuse of the old world." Chief among these dregs of European society were "the famished revolutionaries and malcontents of Germany, all the Red (shirted) republicans, and almost all the Irish emigrants to sustain its army."

Embarrassed Northerners claimed the Confederacy exaggerated how many foreign recruits made up the U.S. armed forces—pointing to immigrant bounty jumpers who enlisted to collect the money given to new recruits, deserted, and then re-enlisted, multiple times, thus inflating the numbers of immigrant recruits. The underlying premise was that foreigners were not inspired by patriotic principle and, except for money, had no motive to fight and die for a nation not their own. The accusation was that these were soldiers of fortune, no different from the notorious Hessian troops King George had sent to fight his rebellious American subjects in the previous American Revolution. It was not true.

Immigrants tended to be young and male, so they made up a significant share of the military-age population. But even after accounting for that, they enlisted above their quota. Labor was in short supply and many immigrants left paying jobs to fight for the Union, enlisting long before the draft—and the bounties—were even introduced.



They volunteered, they fought, and they sacrificed far beyond what might be expected of strangers in a strange land. The zeal with which immigrant soldiers embraced the Union cause stands in stark contrast to the dissatisfaction among the ranks of immigrant soldiers in the nation's previous war, against Mexico, when these troops abandoned the field in droves, and some Irish units famously switched sides.

While historians have done an excellent job of retrieving the distant voices of ordinary soldiers and citizens from the Civil War era, these voices almost always belong to native-born and English-speaking soldiers. The voices of the foreign legions remain silent — due to the lesser amounts of records in the archives, the language barriers posed to historians, and, perhaps, a lingering bias that keeps foreigners out of “our” civil war.

Why did they fight? What were they fighting for? A trove of recruitment posters in the New York Historical Society provides rare and wonderful hints at the answers to these questions.

One poster reads: *Patrioti Italiani! Honvedek! Amis de la liberté! Deutsche Freiheits Kaempfer!* (Italian patriots! Hungarians! Friends of liberty! German freedom fighters!) Then, in English, it urges “250 able-bodied men ... Patriots of all nations” to “Arouse! Arouse! Arouse!” and fight for their “adopted country.”

Another recruitment broadside called on New York's German immigrants to fight for “your country”: *Bürger, Euer Land ist in Gefahr! Zu den Waffen! Zu den Waffen!* (Citizens, your country is in danger! To arms! To arms!)

Many of the recruitment posters featured images of soldiers in the colorful Zouave uniforms inspired by the French army in North Africa and adopted by the famous 11th NY Volunteer Infantry “Fire Zouaves” and many other Union units. The soldiers in these posters also wore red banners and shirts, evoking the image of European radicals, or “red republicans.” The Phrygian cap, commonly known as the red cap of liberty, is a soft conical cap that was a symbol of emancipation in ancient Rome and an iconic emblem of 18th century French revolutionaries. The cap was featured on many of the Civil War posters, often worn by Lady Liberty or held aloft on a spear she carried.

Peter Welsh, a poor Irish immigrant who left his wife and children in New York City to fight for the Union, wrote to his father-in-law back in Ireland in 1863 to explain his motivation: It “should seem very very strange that i should voluntarily joine in the bloody strife of the battle-field ...,” he wrote. “Here thousands of the sons and daughters of Ireland have come to seek a refuge from tyranny and persecution at home ... America is Irelands refuge Irelands last hope. ... When we are fighting for America we are fighting in the interest of Ireland striking a double blow cutting with a two-edged sword.” Welsh re-enlisted in 1864 and died that year from wounds sustained at Spotsylvania in Virginia.

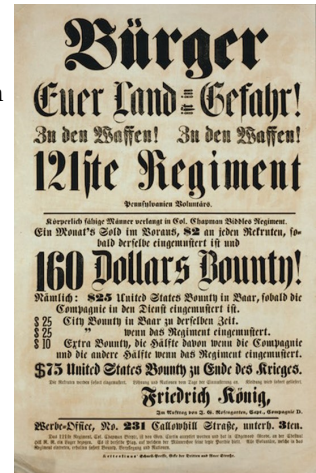
One immigrant mother gave poignant testimony in 1863 to the antislavery Women's Loyal National League convention in New York as to why her 17-year-old son was fighting for the Union. “I am from Germany where my brothers all fought against the Government and tried to make us free, but were unsuccessful,” she said. “We foreigners know the preciousness of that great, noble gift a great deal better than you, because you never were in slavery, but we are born in it.”

Immigrant soldiers often saw themselves carrying on the battles they, or their parents, had fought in the Old World, and in the stories they told their loved ones back in Europe they employed familiar analogies. In the summer of 1861, August Horstman explained himself in a letter to his parents back in Germany: “Much the same as it is in Germany, the free and industrious people of the North are fighting against the lazy and haughty Junker spirit of the South. But down with the aristocracy.”

Following the failed Revolution of 1848, thousands of young Germans fled to America, many of them with military training in the Prussian army. They now took up arms in what they saw as yet another battle in the same revolutionary struggle against the forces of aristocracy and slavery. “It isn't a war where two powers fight to win a piece of land,” one German enlistee explained to his family. “Instead it's about freedom or slavery, and you can well imagine, dear mother, I support the cause of freedom with all my might.”

In another letter written to his family in Europe, a German soldier gave about as pithy an explanation of the war as any historian has since: “I don't have the space or the time to explain all about the cause, only this much: the states that are rebelling are slave states, and they want slavery to be expanded, but the northern states are against this, and so it is civil war!”

So, it was civil war, but for many foreign-born soldiers and citizens, at home and abroad, this was much more than America's war. It was an epic contest for the future of free labor against slavery, for equal opportunity against privilege and aristocracy, for freedom of thought and expression against oppressive government, and for democratic self-government against dynastic rule. Foreigners joined the war to wage the same battles, in other words, that had been lost in the Old World. Theirs was the cause not only of America, but of all nations.



RESEARCH, RESEARCH, RESEARCH

Books, Classes, Seminars, & Tours

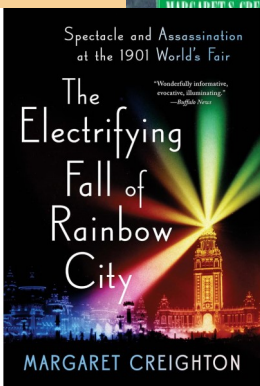
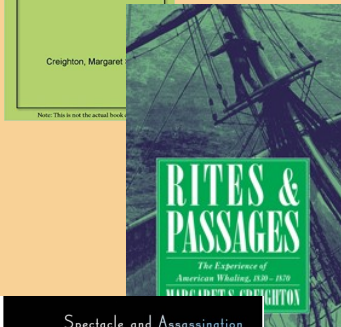
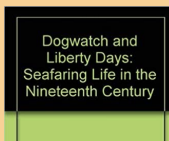
Who is Margret Creighton?



Margret Creighton is a historian and professor of History at Bates College in Maine.

She teaches courses on American cultural and social history and has written several books.

Other Books by Creighton:

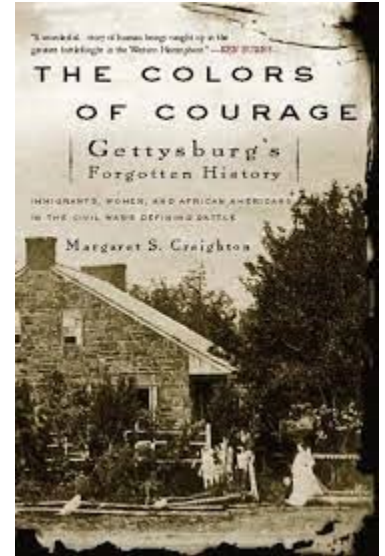


A Review of

The Colors of Courage: Gettysburg's Forgotten History
by Margaret Creighton

If you want to know what Gen. So-&-So did at noon on July 2nd, 1863, or how the “defensive fish hook” maneuver changed battle outcomes near Little Roundtop, *The Colors of Courage* is probably not for you.

However, if you know all that stuff already, and you’re looking for information on everything else that happened at Gettysburg, both before and after the titular seventy-two hours that made the town infamous, then Margaret Creighton’s *The Colors of Courage* is a must-read.



Since visiting the Shriver House Museum and getting a window into the battle’s impact on the townspeople, I’ve been on a quest to uncover as many books as possible about the non-combative side of the Civil War, and Creighton does an excellent job at digging up all the other history that didn’t take place on the actual field. Broken into three parts, her book covers the Gettysburg battle as experienced by the townswomen, Gettysburg’s African-American community, and the 11th Corps, the Union army’s German immigrant unit.

Focusing on particular people from each division, and relying on first-hand accounts, diary entries, memoirs, newspapers, and personal letters, Creighton explores not just the isolated three days, but the societal norms, practices, and overarching culture of the pre-Civil War years that led not just to the war, but to the collective thoughts and traditions that created the choices people made, and why they harbored specific beliefs.

She gives voices to those whose first-hand accounts have been hidden in museum archives and even personal citizens' attics for the last hundred years, and allows them to be heard in a contextualized setting that brings a deeper level of meaning to the bloodiest three days Gettysburg has ever known.



Gettysburg's African American community re-interring soldiers' bodies in Gettysburg's National Cemetery.



Elizabeth Thorn, who helped Union officers with land logistics during the battle.

By hearing the words of Mag Palm, a free-black woman living on Cemetery Ridge, Elizabeth Thorn, the Evergreen Cemetery's gatekeeper, and Carl Schurz, a German ex-pat turned Union officer, among many others, Creighton follows them beyond the war itself to reach out through Reconstruction and into the modern era to bring a full sense of the impact those three days had on average citizens living average lives.

Nominated for the Lincoln Prize, and listed as one of the Top Five Best Books on Gettysburg by the Wall Street Journal, *The Colors of Courage* is worth the time.

Creighton's ability to link the events at Gettysburg to not just other parts of the war, but to both our national past, and present, lends it to be accessible to everyone who has even the smallest interest in Civil War history.

~Abby Belcastro, 2021



Monument to the 11th Corps at Gettysburg National Military Park

"The Colors of Courage does not seek to be comprehensive. . . .but by recasting the battle. . . .by bringing diverse individuals forward, . . .[it] proposes a new shape to Gettysburg, a reconfiguration of the battle's traditional dimensions & emotional contours." ~ Margaret Creighton

The 2D Board

Is there something you'd like to bring to the Board's attention? A new idea? A new impression? Something that can make the brigade better?

We'd love to hear what you have to say! Please contact your impression head and ask them to bring your idea to the Board's attention. Or, contact president Mike Milling, and ask if you can make a special presentation to the board at one of our meetings.

COMMITTEES

We have created three committees as part of our Board:

Advertising:

Abby Belcastro
Paul Egbert
Amery Vasso
Brian Zilinski

Recruiting:

Brian Zilinski
Rich Walker
Steff Poli-Zilinski

Safety:

Matt Belcastro
Hans Artz
Michelle Catona
Rich Walker

Have ideas for how we can advertise our programming better, recruit more members, or work on our safety? Please contact our committee members with your ideas!

