

MAINE ARCHIVES & MUSEUMS NEWSLETTER



The Maine Photo Project Debuts

by Jessica Skwire Routhier

LEFT: Portrait of UMaine Augusta Alumna Mary Herman with student participants, facilitated by Susan Bickford. Courtesy of the University of Maine, Augusta.

The long-awaited Maine Photo Project, a statewide photography collaboration in 2015, debuted in January with exhibitions at the Danforth Gallery at the University of Maine, Augusta; the University of New England Art Gallery, Portland; the Maine Museum of Photographic Arts, Portland; and the Colby College Museum of Art, Waterville. Maine has a decade-long history of such collaborations, which are rare in other states, and this is thought to be the largest Maine initiative to date. It is the third such collaboration organized by the Maine Curators' Forum, a consortium of curators representing Maine's leading nonprofit arts and cultural institutions.

In *UMA Faces: 50 Years / 50 Portraits*, on view at the Danforth Gallery through February 20, alumni photographers Jen Burton, Danielle Dewald Pease, and Roderick Small have created portraits of notable alumni who value the impact of education in their lives, including Jon Finnegan, Mary Herman, and Roger Pomerleau. At the University of New England Art Gallery, *A Gateless Garden: With Quotes by Maine Women Writers* links photographs by Kerry Michaels with words of the authors represented in UNE's Maine Women Writers' Collection. *A Gateless Garden*, which will be

on view through April 12, is accompanied by an illustrated catalogue available at UNE or from seattlebookcompany.com. Organized by the Maine Museum of Photographic Arts, *Diary of a River: Solargraphs of the Kennebec River* features long-exposure pinhole-camera images by Johanna Moore and will be on view through May 22. And on January 27, the Colby College Museum of Art will continue its "currents" series of exhibitions featuring emerging artists with *currents7: Elizabeth Atterbury*, on view through May 10. The Portland-based Atterbury will create an environmental installation that incorporates both photography and sculpture. Special events have been organized in conjunction with some of these exhibitions; visit mainephotoproject.org/happenings for details.

The exhibitions that opened in January are only the beginning of what will be a year-long celebration of photography in Maine throughout 2015. More than thirty participating museums, galleries, historical societies, and other non-profit cultural organizations will offer public exhibitions, a major publication, and a variety of programs exploring the state's role as a magnet for photographers, both as a subject and as a unique place for introspection,

discourse, and innovation. In addition to the exhibitions and public programs, a new history of photography in Maine will be published in conjunction with the Maine Photo Project (details forthcoming). Additionally, special "project-wide" programs are in the works to serve a broad statewide community as well as Maine's millions of visitors: professional development workshops for photographers and museum professionals, open portfolio days, a distinguished lecture scheduled for the fall, and a public photography symposium scheduled for October 16 at the University of Southern Maine. Details and registration information will be available on mainephotoproject.org. The Maine Photo Project also features a lively and active social media presence, with a constantly changing, crowd-sourced display of photos with the Instagram tag [#mephoto-project](https://www.instagram.com/mephoto-project), visible to all at mainephotoproject.org/interact. All are invited to contribute.

The nonprofit organizations participating in the Maine Photo Project range from libraries and historical societies to art museums and even a science laboratory, spanning the geography of the state from the western mountains to the international border on the downeast

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**Maine Archives and Museums
MAM Newsletter**

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Maine Archives and Museums

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Contributions to the *MAM Newsletter* may be submitted to MAM. Contact information provided above.

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NEXT ISSUE: MAY 2015

**Only submissions received by the Editor by March 30, 2015,
will be considered for publication.**

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Summary of Board Actions

At the October 24 Annual Meeting, MAM's membership elected the following officers for 2015: Raney Bench, President; Heather Moran, Vice President; Ellen Dyer, Treasurer; and Lorraine DeLaney, Secretary. Ellen Dyer, Gretchen Faulkner, and David O. Smith were also reelected to two-year terms, and new board member Jennifer Blanchard was elected to a two-year term. The membership also approved an addition to the by-laws to establish the Finance Committee as a standing committee under the leadership of the Treasurer.

On November 18, upon the suggestion of the Advocacy Committee and with the approval of the Executive Committee, MAM submitted a written response to Governor LePage's comments that non-profits were "takers not givers" and that non-profit should be subject to taxes. The full press release may be found on the MAM website: www.mainemuseums.org/advocacy.

Also in November, MAM's board voted by e-mail to approve a formal partnership with the Maine Photo Project. This partnership will allow MAM and MPP to mutually promote each other's initiatives through mailings and mass e-mails, particularly the programming we are presenting jointly. Unlike CERC, it will be a partnership for only a limited time period, since the Maine Photo Project by design will begin and end in 2015. At the same time, the board voted to approve submission of a grant request to the Maine Humanities Council to support programming in 2015, including collaborations with the Maine Photo Project. The request was funded in its entirety; see below for more information.

End-of-the-year activity at the board level included formal establishment of the Finance Committee, which was approved at the annual meeting, and Heather will replace outgoing President Jessica Routhier as the MAM representative on the Advocacy Subcommittee of the Regional Archives Committee (RAAC) for the Society of American Archivists for 2015. Jessica will also be turning over her seat on Maine's Cultural Emergency Resource Coalition—a MAM-sponsored initiative—to a current MAM board member TBD. Finally, on December 30 the Board voted by e-mail to approve a year-end bonus for Erin Bishop.

As part of reinvigoration of the Regional Representatives program and to cultivate

membership, two MAM Mixers have been scheduled (see column at right). One will be held in Camden on January 13 at 40 Paper Restaurant and one at Maine Historical Society in Portland March 3, and Erin hopes to schedule one in western Maine and perhaps one in Presque Isle over the summer. These will be casual networking opportunities offered at no cost to our members. The opportunity to host casual networking events in conjunction with more formal workshops is an exciting opportunity for greater collaboration among members.

MAM has ended the year on strong financial footing thanks to the efforts of Treasurer Ellen Dyer and a very successful October annual meeting/conference that brought in more than \$1,000 above last year. The Executive Committee has formally approved the budget for 2015 and it will be voted upon by the full Board at the January meeting.

Welcome, new board member Jennifer Blanchard!

Jennifer Blanchard was sworn in to a two-year term on MAM's board at the Annual Meeting on October 24. Jennifer is director of Pejepscot Historical Society in Brunswick, which owns and operates two historic homes, the Joshua L. Chamberlain Museum and the Skolfield-Whittier House. A Maine native, she previously taught and served as assistant to the president at the College of William and Mary in Virginia and Buffalo State College in New York. She is a graduate of Carleton College, the University of Southern Maine (M.A., American and New England Studies), and the College of William and Mary (Ph.D., American Studies).

MAM Receives Maine Humanities Council Grant

MAM is so pleased to announce that it is the recipient of a \$1,000 Community Outreach Grant from the Maine Humanities Council. This award will support MAM's programming in 2015, including MAM Mixers (see column at right), professional development workshops, and collaborative programming with the Maine Photo Project (www.mainephoto-project.org). Program details will be available soon on www.mainemuseums.org.

Mix it up with MAM!

Introducing the MAM Mixer! These new offerings from MAM are a way for like-minded individuals to get together in a casual atmosphere over coffee or drinks to network, build partnerships, brainstorm, learn and engage with colleagues working in collecting organizations and cultural institutions throughout Maine. In such a large geographic state, many of us feel isolated in the work we are doing. Coming together occasionally allows us to share and learn from one another, building networks of professionals and friends to help us in the task of preserving Maine's cultural heritage. Join us for these informal get-togethers where we can get to know one another and work to promote our shared interests and missions. Mixers will be held regionally throughout the year and are open to members and non-members alike. FMI: www.mainemuseums.org/MAMMixers.

MAM's March Mixer

Tuesday, March 3, 2015, 4–6 p.m.
Maine Historical Society, 489 Congress
Street, Portland

Join Larissa Vigue Picard of Maine Historical Society and Erin Bishop of Maine Archives & Museums on March 3 from 4 to 6 p.m. for late afternoon drinks and snacks at Maine Historical Society in Portland. This is a great opportunity to mix, mingle and network with your colleagues in the field and check out the check out the *Home: The Longfellow House and the Emergence of Portland* exhibition! R.S.V.P. at www.mainemuseums.org/MAMMixers.

It's a Major Award!

MAM is so proud that several of its own received major industry awards in 2014. In the November newsletter, we reported that Leslie Rounds—Executive Director of the Dyer Library and Saco Museum—received an Award of Merit from the American Association for State and Local History for the exhibition and publication *I My Needle Ply with Skill*. Since then, two additional MAM members have been honored by the New England Museum Association. Only five of NEMA's new "Excellence Awards" were given out at its November conference in Boston, and two of those awards went to MAM members: Kathryn Hussey, Collections Manager at the Brick Store Museum in Kennebunk, and Kimberly Smith, Secretary/Treasurer of the Presque Isle Historical Society. Kathryn was

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*(In parentheses after each name is the year
the director began serving his/her term.)*

A director can serve up to three successive two-year terms.)

MAM News

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*It's an honor just to be nominated!
Jessica Routhier at the MAM Annual
Conference in October.*

recognized for her extraordinary lifetime of work caring for the museum's collections, her tireless dedication to preserving history and keeping the museum alive, and her enthusiasm for sharing that knowledge with colleagues and visitors alike. Kim was recognized for her contagious spirit of volunteerism, her pres-

ence as a role model to her peers in the field through grant writing, trainings, presentations, and continuing education, and her tireless dedication to the many and varied facets of the Historical Society's role in the local community. Additionally, MAM announced at its

own annual meeting that outgoing President Jessica Skwire Routhier was nominated for the Bank of Maine's Leadership and Luminaries Award, presented at the Maine Association of Nonprofits' annual Finance Conference, and was honored with a statuette.

Maine's Archives and Museums Are Givers

In November, MAM's leadership was distressed to read about Governor Paul LePage's recent characterization of Maine's nonprofits as "takers, not givers" who "don't pay their fair share," and to learn that he wants to consider ending these organizations' tax exemptions. The governor expressed these opinions during a November 6, 2014, interview with WCSH 6, selections of which are available on the channel's website. Joining several other nonprofit advocacy groups, including the Maine Association of Nonprofits, MAM issued a statement challenging the perception that its members take more than they give, using our 2014 Economic Impact Statement (www.mainemuseums.org/about) to provide data-supported proof that the opposite is true. MAM's full statement can be found online at www.mainemuseums.org/Advocacy.

DISPATCHES

Our members report on news, awards and achievements from throughout the state.

BAR HARBOR

Heather Anderson is the new Director of Advancement at the **Abbe Museum**. Her responsibilities include providing leadership and management of the direction, planning, and execution of fundraising, marketing, and membership at the museum. She is a seasoned marketing and communications professional and brings experience in media and public relations, brand awareness, social media, content marketing, customer engagement, and community building strategies. Heather has held leadership roles with several international higher education publishing houses, having worked with top scholarly societies, authors, editors, and products. Born and raised in Maine, she earned a B.A. in English from the **University of Maine** in Orono, and is an accomplished photographer. She is often found wandering the woods with her husband, Alf Anderson, and their dog, Roscoe.



BATH

Maine Maritime Museum's newest exhibition *Ocean Bound: Three Centuries of Library Treasures* opened in mid-November. The exhibition provides a unique opportunity to view some of the rarest and most exciting documents, photographs, and manuscripts in the museum's library collection. Rarely-seen items on display include a log book dated 1806 from the brig *Nautilus*; *Harper's Monthly Magazine*, December 1866, which includes Mark Twain's first appearance in a national magazine (accidentally attributed to Mark Swain); and our earliest log book, dated 1765. *Ocean Bound* is on view through May 25, 2015.

BETHEL

The **Bethel Historical Society** has entered into an important collaboration with nearby Gould Academy that will result in the long-term preservation of the "Gould Archives," a wide-ranging collection of documents, photographs, books and objects significant to the history of the school. Founded in 1836 as "Bethel Academy" and renamed in 1843 to honor Bethel's first settled minister, the Reverend Daniel Gould, the Academy served as the local high school as well as a boarding



Gould Academy's second classroom building was completed in 1881 and later replaced by the present brick building ("Hanscom Hall") in 1934.

facility until 1968, when it became a private college preparatory school. The archives have been placed on permanent loan to the Society, which will monitor and maintain the collection while making it available for display and study purposes. The items in the Gould Archives parallel the Society's own rich holdings relating to the school's past. The Bethel Historical Society is located at 10 Broad Street, Bethel. FMI: (207) 824-2908 / www.bethelhistorical.org.

BRADLEY

The **Maine Forest and Logging Museum** (MFLM) recently received a \$5,000 grant from the Plum Creek Foundation. The grant will help the museum in its efforts to revitalize itself by providing the much needed financing to rehabilitate some of its signage. The museum is looking forward to the opportunity to refurbish some of the on-site signage and also add more signage that will enhance visitor experience. It is the museum's intent to not only inform the reader about Maine's forest and logging past, but to talk about it within the context of strong sustainability. New signs on the grounds will foster a better understanding of our Maine Forest Culture, embracing our logging heritage and each individual's connection to it. MFLM is here to help you find YOUR place in the forest! The mission of the Plum Creek Foundation is to provide philanthropic contributions to support and improve the general welfare of life in the communities that Plum Creek serves. FMI: www.maineforestandloggingmuseum.org / www.plumcreek.com.

FAIRFIELD

At the December 4 meeting of the Central Kennebec Heritage Council, held at the **Fairfield History House**, plans were made by the societies for the next year. Among topics discussed were events of disaster, hands-

on learning (now called Building Blocks of History), and programs for the next year. By participating in a group in the local area, conflicts of events can be avoided and likewise participating organizations can also strengthen each other's programs by working together. (See photo in *Seen and Heard*, p. 11).

GREAT CRANBERRY ISLAND

The **Great Cranberry Island Historical Society's** year-long conservation project has restored the dignity and beauty of the 180-year-old Stanley Cemetery on Bulger Hill. The cemetery, which began in 1838 as the Thomas Stanley family burying ground, continues to serve islanders today. A committee of Stanley descendants and concerned islanders researched, documented, and photographed the cemetery both before and after restoration. The project was funded by local donors. Of the seven graveyards on Great Cranberry, it was in the worst condition until Wieninger Monumental Works of Milbridge tackled the significant problems that had developed over the course of 180 years in a salty, woodland environment. Many of the iron rods intended to secure headstones to bases had rusted away causing headstones to fracture, lean, or topple over. Some stones had sunk into the ground up to their shoulders so inscriptions were illegible. Footstones were discovered buried near mismatched headstones. After righting the monuments, the slate, marble, and granite stones were cleaned and the low spots filled with loam. You can explore the history of the cemetery, including before and after pictures of individual tombstones, transcriptions of epitaphs, and a spreadsheet full of intriguing data at www.stanleycemetery.com.



Inscription on the headstone of Alfred Gilley, who died in the Ashtabula River (Ohio) railroad disaster on December 29, 1876.

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HINCKLEY

The **L. C. Bates Museum** is pleased to have the support of an NEH Preservation Assistance Grant for \$5,973. The funds will be used for a workshop with **Maine Archives and Museums** on developing storage areas presented by conservator Ron Harvey, staff and volunteer training, planning for two new storage areas, and purchasing shelving and storage materials for historic, archaeological and archival collections. Museum volunteers will do much of the work to house the collections. Additional volunteers for this project would be appreciated. Contact the L.C.Bates Museum if you are interested in having fun in helping store and preserve the museum collections.



A cheerful young L.C. Bates Museum volunteer researching and cataloguing butterflies.

The L.C. Bates Museum is also developing a summer 2015 art exhibition, *Seasonal Scenes: The Beauty of Rural Maine*. Co-Curators Sophia Ozburn and Leah Bilodeau, **Colby College** Class of '16 and '17, working under Professor Veronique Plesch, will complete the exhibition as a curatorial practicum. The exhibition theme revolves around the Maine outdoors as a place of natural beauty and also as a backdrop for seasonal iconic pastimes. The curators are working to gather a varied group of

Maine artists working in diverse media and in a range of styles. The exhibition will run from May through September 2015.

KINGFIELD

After four decades, a pre-season Sunri Ski Fashion Show returned to Bethel on November 28th. In the early '70s, Jean and Paul Kailey, owners of Sunri Ski Shop—Bethel's first ski shop, hosted an annual fashion show at the Bethel Inn. This year the Sport Thoma Ski Shop once again reprised the tradition by hosting a fashion show gala to benefit the **Ski Museum of Maine** at the Bethel Inn Resort. Outfits from the 1940s to the 2000s were modeled along with the latest ski apparel for the 2015 season. A wonderful time was had by all! (See photo in *Seen & Heard*, p. 11.)

SKOWHEGAN

The **Margaret Chase Smith Library** invites Maine high school seniors to participate in the 19th annual Margaret Chase Smith Essay Contest. The theme this year is United States immigration policy. Eight prizes will be awarded, with the first-place winner receiving a check for \$1,000. For more details, contact the library at 474-7133 or mcslib.org.



Becky Weeks Singer and Lois Rand Weeks

SOUTHPORT ISLAND

Two members of the **Southport Historical Society** recently completed a multi-year project cataloging every grave on Southport Island. Becky Weeks Singer of Southport and Lois Rand Weeks of Hampden, the "Cemetery Ladies," painstakingly examined over 900 gravestones in eight public and several private cemeteries containing 1,322 individual names. Their process required cleaning every stone (using water and incredible elbow grease!), reading and recording all information on each stone, and then photographing each marker. Their husbands were very helpful with the project, and as a result, two valuable resource tools are now available.

The first, managed by Lois, is a series of nine books containing all information available in 2014. Each gravestone has its own page, including plot location, all legible information off the stone, and a photograph. These are accessible to the public at the Museum. The second was making this information available on line. Becky found the ideal platform—"findagrave.com"—the most comprehensive "gravesite" web location available, very user-friendly and owned by Ancestry.com. She uploaded all the information contained in the books—one grave at a time—into the Find-a-Grave database along with the photos. Other folks had already entered some information on Southport graves, and the Singers were able to expand and enhance the work that had already been done. They were additionally able to "link" relatives to each other, making the resource even more valuable. For further information, please visit www.hendrickshill.org. •

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THE TELEGRAPH: THE VICTORIAN TWITTER

A Collaboration between Willowbrook Museum and the Longfellow Chorus of Portland

by Robert Schmick

It's always a pleasure when museums make connections with other institutions, especially when they are of the completely unexpected variety and when they result in re-awakening a part of the past long since forgotten by most. 19th Century Willowbrook Village in Newfield has just such collaboration underway with the nonprofit Longfellow Chorus of Portland, Maine. Recently, Willowbrook ended its 2014 season with a bang, receiving its fourth grant this year, a Belvedere Historic Preservation Award that will support work on the 1812 William Durgin House, the Amos Straw Country Store, and Durgin Barn buildings (all on the national historic register since 1970). The award makes possible the unexciting but nevertheless extremely important and expensive endeavor of ridding these historic Maine structures of both powder post beetles and carpenter ants. Window restoration and clapboard replacement will be completed by the museum as a match to the award.

Enter Charles Kaufmann, Creative Director of the Longfellow Chorus, whose mission it is to perform and record vocal and choral arrangements of poetry by Henry Wadsworth Longfellow, Maine's literary first son. The Longfellow Chorus also seeks to inspire and commission new vocal and choral settings of Longfellow's poetry and to perform choral music of the Romantic and immediate post-Romantic eras, circa 1825 to 1920. Kaufmann

contacted us after learning of our new hands-on exhibits of telegraphy; he was in need of a working 19th-century telegraph set to be used as a percussion instrument in a performance of Charles Koppitz's "Telegraph Polka" for the Longfellow Chorus's concert *Music From the Gilded Age: Boston Theatre Orchestra Collection* on March 21, 2015. (Tickets are on sale online for this concert at the John Ford Theatre, 284 Cumberland Avenue, Portland: www.longfellowchorus.com.) The concert will include period dramatic overtures, polkas, gallops, marches, waltzes, comedic songs, and "musical novelties," which originally included the use of things like a working telegraph, a chain and anchor, and a fired gun as percussion instruments.

A Davis Family Foundation grant partially funded Willowbrook's re-creation of the *Titanic* and *Carpathia* Marconi radio rooms. These rooms offer hands-on experiences with telegraphs and crystal radios. Specifically, the exhibit includes circa 1912 replica instrumentation and twelve working telegraphs. Some of these are vintage 1880s-era sets that operate through a transformer and a spider web of wiring hidden under the floor. The telegraph set to be loaned from Willowbrook's collection will be "played" by percussionist Richard Kelley of the Orchestra of the Longfellow Chorus. A version of the "Telegraph Polka" can be found on YouTube and through a link

on the Longfellow Chorus website. The piece also features a "quirky, virtuosic bassoon solo in the trio section" that is of interest and will be performed by the orchestra's principal bassoonist Wren Saunders, says Kaufmann. Mezzo soprano Kaitlyn Costello and soprano Cree Carico will perform selections of songs and duets from Goodwin and Rice's comic opera *Evangeline*, a spoof of the Longfellow poem that was composed and arranged by Koppitz between 1869 and 1873. The "Telegraph Polka" and other unpublished works came to light in Kaufmann's archival research at Harvard's Houghton Library of the burlesque *Evangeline*, originally performed for an 1876 centennial celebration. (*Evangeline* will also be the subject of an anticipated revival concert by the Longfellow Chorus in 2016.) Another piece, performed in honor of the proximate St. Patrick's Day scheduling of the concert, is the collaborative work *The Yacht "Nettie" Introduction and Waltz* (1854) by Irish actor John Brougham and Koppitz. This included a real chain and anchor in its original performance; a chain and anchor on loan from Willowbrook will be on display for the performance.

The excerpts from Rice's *Evangeline* and other orchestral pieces and songs featured in the March 21, 2015 concert were all composed

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NATIONAL TREASURE

by Jan Clowes

LEFT: *The Treasure Trove*

When the Vassalboro Historical Society received the vintage wooden carrying case in 1999, little did they know that the box contained a national treasure. It was the case carried by John D. Lang, one of only nine Indian Commissioners appointed by President Ulysses S. Grant in early 1870. In it, he kept the documents that helped him as he and the other Indian Commissioners made recommendations to the President as to how and where the Native American tribes should be re-located. Seven diaries and more than 300 letters of correspondence narrate the inner struggles he faced as a peaceful Quaker doing the work of the government.

His involvement began in 1842 when, at a general meeting in Philadelphia, Lang and Samuel Taylor, Jr., of Fairfield were appointed by the Society of Friends to “examine the state of the western Indians and to see if anything could be done to alleviate their condition” (Raymond R. Manson, *John D. Lang*). In order to fulfill this task, Lang visited twenty tribes, eating with them, listening to their complaints, and offering suggestions and solutions.

Lang also visited schools, where he noted of the Winnebago tribe, “. . . about 60 scholars. We visited their school room in the afternoon which was comfortably fitted up for the purpose and also examined a large number of writing books some of them written in good plane [sic] hand and their general appearance as well as those I have examined among white people of similar age and appointment.”

One page written in his hand is titled “The Number of Winnebago Indians” and lists the numbers of men, women, and children under each chief. Under 13 chiefs there were a total of 614 men, 755 women, and 814 children. Also noted is “Produce Raised on New Mission Farm,” listing the amounts of wheat, oats, corn, potatoes, and more. Lang’s diaries

provide amazing details about Indian life in the tumultuous 1800s.

Lang was given credit for negotiating a treaty with the Osages whereby they would relocate peacefully, leaving their land to the 30,000–40,000 squatters who were given the land by the government. Because of Lang’s assistance, the tribe was given eight million dollars, substantially more than a previous treaty would have given them.

After a visit to the Seminoles, he recorded in his diary, “We found that a Band of the Seminole Indians were temporarily settled on the Cherokees land nearby the Council ground. At the head of this band were two chiefs by names of Wild Goat & Alligator who were noted warriors. . . . Wild Goat & Alligator made many bitter complaints of treatment of the white men toward them both before and since their removal to where they now are.”

In a detailed and methodical manner Mr. Lang listed the “Subjects of General Demand”; following is a portion of the list.

1. Fear of being removed again.
2. The manner of paying annuities tending to draw Traders, Indians depend too much on whiskey.
3. Children can be civilized.
4. Better to educate in the Tribe than among the whites till the Indians are more civilized.
5. Best mode of teaching farming by men to work with the Indians...
6. Military post corrupt the morals of women.

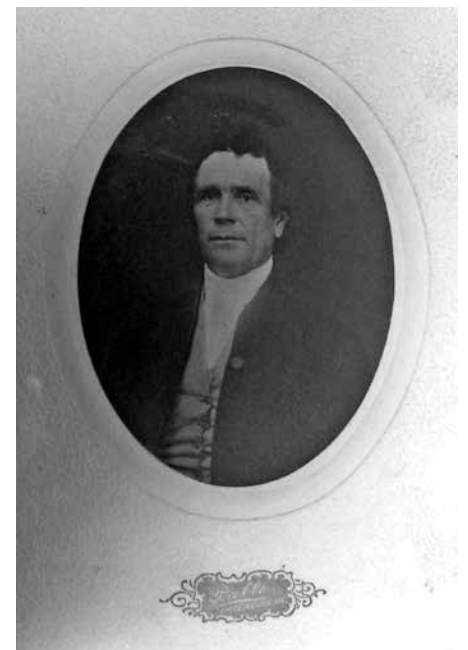
In the *Second Annual Report to the Secretary of the Interior for Submission to the President* in 1870 (a copy of which is in the collection) he wrote,

“If such claims are allowed there will be a legion of leeches, stimulated by this man’s success, crowding around the poor cheated Indian, eager to become agents for him that they may fatten on his spoils and become as bloated with ill-gotten gains as many of their predecessors have been. The scramble has already commenced. They will rob the red man of his annuities, his hunting grounds, his houses, lands, and furs—all in the name of the Government, until the latter will resemble the man described by the poet:

*With one hand he dropped
A penny in the urn of poverty,
And with the other took a shilling out.”*

He went on to conclude, “Congress and tax-payers, disgusted, will then cut off all appropriations. Those who are well acquainted

—continued on page 14



John D. Lang

Frances Perkins Homestead Named National Historic Landmark

by Michael Chaney

On September 30, 2014, Secretary of the Interior Sally Jewell announced that the Perkins Homestead in Newcastle, Maine is now a National Historic Landmark. Nominated by the Frances Perkins Center, the 57-acre farm was the ancestral home of Frances Perkins (1880–1965), U.S. Secretary of Labor from 1933–45, the first woman to serve in a presidential cabinet. Responsible for initiating groundbreaking New Deal programs that remain essential to all Americans today—Social Security, the 40-hour work week, unemployment insurance, worker’s compensation, and the minimum wage—Perkins had deep roots in Maine. A trusted advisor to Franklin Delano Roosevelt, she served as Labor Secretary throughout all 12 years of his presidency.

Joining iconic places like Monticello, Mount Vernon, and the Empire State Building, the Perkins Homestead is now among those recognized as the most significant privately-owned historic places in the nation. Today some 2,500 historic places share this distinction, representing the most important 3% of properties listed in the National Register of Historic Places.

Earle G. Shettleworth, Jr., Director of the Maine Historic Preservation Commission, stated, “Occupied for over 260 years by members of the Perkins family, this saltwater farm is significant for its architecture, its archaeological sites, and its agricultural landscape. But more importantly, it was the property that Frances Perkins, first female member of a President’s cabinet, considered her life-long home.”

The site includes the well-preserved 1837 Brick House, built of bricks manufactured on-site in the family-owned brickyard. Perkins biographer Kirstin Downey noted, “The Brick House was not just a refuge. It played a key role in shaping Frances Perkins’s substantive policies. Her undying belief in America’s greatness and goodness were rooted in her concept of what makes America unique—and these views were formed at and by that home in Maine.”

Sarah Peskin, a Frances Perkins Center board member, prepared the nomination. Executive Director Michael Chaney said “We are thrilled and honored to have received this designation,

which represents a major milestone in our efforts to preserve this treasured place so that it may inspire current and future generations to emulate Frances Perkins.”

The Frances Perkins Center is a nonprofit organization whose mission is to fulfill the legacy of Frances Perkins by continuing her work for social justice and economic security and preserving for future generations her nationally significant family homestead. A celebration to formerly announce the National Historic Landmark designation is being planned for summer of 2015.

*Michael Chaney is
the Executive Director at the
Frances Perkins Center in Newcastle
(www.francesperkinscenter.org).*

*For more information, contact
mchaney@francesperkinscenter.org
or call 207-563-3374 •*



The Perkins Homestead

Young Composers' Competition and Festival

by Martina Herries



Liza Rey, a composer, singer, pianist and harpist, was the keynote speaker at the 2014 Festival.

The Bagaduce Music Lending Library's (BMLL) annual Young Composers' Competition, which began in 1996, encourages all Maine students, high school age and younger, to create and perform original works while developing their musical notation skills. Most importantly, the competition puts promising music students in dialogue with professional composers who provide written and face-to-face feedback about the students' original works.

Over the years, as many as 50 talented young musicians have participated in this competition. Students have come from all parts of Maine and have had various levels of musical skills, from very beginner to practiced. The Library's Young Composer's project fills an important niche in the musical education of Maine's students.

All musical styles from classical to rock and anything in between are welcome. Entries are grouped by age. Category I is age 13 and younger, and Category II is age 14 through High School. Three cash prizes are awarded in each age group. All participants receive a Certificate of Award and a written critique of their composition from each of the expert judges.

The final event of the competition is a Young Composers' Festival held in Blue Hill, Maine. Young composers, their families, and music teachers are invited to the Festival. Interested members of the public also attend. The purpose of this Festival is to give the young composers an opportunity to perform their composition, to meet one another, and to discuss their compositions individually with the distinguished judges. After the Festival, all are invited to tour our new facility and to select music from our sale section for free.

This year, all entries must be received at the BMLL by Monday, February 16, 2015. The Young Composers' Festival is scheduled for April 25, 2015 at the BMLL's new campus in Blue Hill, Maine. For more information call us on 207-374-5454 or e-mail us at festival@bagaducemusic.org.

All compositions become part of the Music Library's Maine Collection. This official state archive contains nearly 3,000 works by Maine lyricists and composers, including pieces by R.B. Hall, Frank Churchill, Werner Torkanowsky, Walter Piston, and Noel Paul Stookey.

Martina Herries is the Executive Director of the Bagaduce Music Lending Library in Blue Hill. For more information, visit www.bagaducemusic.org or call (207) 374-5454. •

Two New Exhibitions Open at the Abbe Museum

by Heather Anderson

This winter, the Abbe Museum in Bar Harbor presents two new exhibitions in service of its mission to inspire new learning about the Wabanaki Nations with every visit: *Coming Home* (February 5, 2015 through December 2015) and *Kikehtahsuwiw: It Heals* (now through April 2015).



Coming home. The concept evokes emotion and familiarity. A return to where you came from. A connection to where your identity and culture were born.

The *Coming Home* exhibition, opening February 5, is an invitation to Wabanaki people to re-connect with familiar and unfamiliar material culture. It is an invitation to our museum visitor to consider what objects make memory for all of us. It is an invitation to consider what it means to return memories and meaning to people, to home lands.

Wabanaki community curators worked with Abbe curatorial staff to select and borrow objects from museums in the northeastern United States between Philadelphia and Maine. Throughout the exhibit, community curators also share thoughts, ideas, and perspectives about the objects they selected, which broadens the interpretation and enriches our understanding. It is our hope that this exhibit is a beginning, and that there will be future exhibits where pieces journey back from farther afield—across the United States and Canada, into Europe, and perhaps beyond.

Coming Home is a meditation. A connection. A question. An emotion. We invite you to be part of this story, make memory along the way, and consider what you would bring home if given the opportunity.

Abbe Museum
Educator and
Kikehtahsuwiw
Curator
George Neptune,
Passamaquoddy,
installing his
first exhibit,
Kikehtahsuwiw:
It Heals.



Kikehtahsuwiw, on view now through April, is a story about several women in the Passamaquoddy Tribe, residing at both Motahkomikuk (Indian Township) and Sipayik (Pleasant Point). Each of these women shares a common goal: healing their communities.

As a matriarchal society, women are more than just the heads of the family. As the providers and protectors of life itself, women are sacred. Capable of enduring so much pain on behalf of their children in infinite ways, they represent the healing strength of love itself. As the carriers of life, they are also carriers of culture and responsible for carrying on our healing traditions.

The women featured in *Kikehtahsuwiw* are just a few of many who work every day to heal within their communities.

Heather Anderson is Director of Advancement at the Abbe Museum. For more information about these exhibitions or the Abbe Museum's other offerings, visit www.abbemuseum.org or call (207) 288-3519.

SEEN & HEARD



LEFT: On December 6, around 175 people gathered at Maine Maritime Museum for a festive family day featuring Maine's newest Christmas mascots: the festive pirate Captain Christmas and his crustacean sidekick Santa Claws! Kids enjoyed maritime-themed Christmas activities, including decorating lobster buoy ornaments (made by a Boatshop volunteer), a Maine Christmas story with Captain Christmas, and the center of attention: a lobster trap tree.



ABOVE: Becky Weeks Singer and Lois Rand recently catalogued all the graves on Southport Island. See *Dispatches*, p. 6.



LEFT: During the fall of 2014, Jay S. Hoar, Professor Emeritus of English at the University of Maine at Farmington, donated a substantial portion of his professional papers to the Bethel Historical Society. Within this significant gift is the original research material for his definitive three-volume work on America's last surviving Civil War veterans: *The North's Last Boys in Blue* (Vols. 1 and II) and *The South's Last Boys in Gray* (Vol. III). Pictured delivering the files to the Society are Professor Hoar (left) and friend, Michael Wentworth.

BELOW: On December 4, noted Civil War historian Thomas A. Desjardin presented the Bethel Historical Society's annual Stanley Howe Lecture. The program took place at Bingham Hall Auditorium on the Gould Academy Campus and also served as the lead-in event for the "Local & Legendary: Maine in the Civil War" project now taking place at the Academy, the Bethel Library and BHS. The author of several books on the Civil War, Dr. Desjardin focused his talk on the aftermath of the Civil War as it affected Maine's population and economy. Well over 100 adults and students attended the event.

RIGHT: Bede Wellford, Leigh Breidenbach, Barbara Schneider, and Kristy Guftason model ski fashions from the 1980s in a fashion show at the Bethel Inn. See *Dispatches*, p. 6.



LEFT: A very young visitor to the L.C. Bates Museum in Hinckley practices writing on a slate board with a slate pencil.



LEFT: The Central Kennebec Heritage Council met at Fairfield History House December 4 (see *Dispatches*, page 5). From left to right: Peggy Blair, Fairfield Historical Society; Barbara Gunvaldsen, Taconnett Falls Genealogy Library; Alberta Porter, Oakland Historical Society; Barbara Bailey, Fairfield Center Grange; Deborah Staber, L.C. Bates Museum; Marie Cutchin, Fairfield Historical Society; and Mark McPheters, Fairfield Historical Society.

SEEN & HEARD *(continued)*



LEFT: At the Lincoln County Historical Association annual meeting in November, new trustee Neil Cavanaugh introduces himself and Linda Levenson, also a new trustee, and Cheri Kavanagh look on.



ABOVE: The Margaret Chase Smith Library concluded its yearlong commemoration of the 50th anniversary of the year 1964, the year Senator Smith ran for the Republican presidential nomination, by hosting a book discussion of the James Bond novel published that year, *You Only Live Twice*. During the fall, the book group also discussed *The Feminine Mystique* by Betty Friedan, heard from author Monica Wood about her memoir about growing up in Mexico, Maine, in the early 1960s, and viewed Stanley Kubrick's classic 1964 Cold War satire, *Dr. Strangelove*. These events were made possible thanks to a Community Outreach grant from the Maine Humanities Council.

RIGHT: The L.C. Bates Museum's new "Looking at Our World and Beyond" program includes studying the sun and its energy for planet earth. These visitors are looking at the sun through filtered glasses.



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OPPORTUNITIES

Historical Records Collections Grant Applications Due February 1

This grant opportunity is a collaborative effort of the Maine State Archives and the Maine Historical Records Advisory Board. Funding for the grant program comes from the National Historical Publications and Records Commission. The "Basic Grants" program has a simple application form with frequent deadlines for grants of up to \$1,000. Any subject area is eligible, but agricultural and Civil War collections are especially encouraged. Note that these grants are *not* for artifacts. Historical Records are unique original records, usually unpublished, including manuscripts, photographs, architectural records, video recordings, sound recordings, and film. New to grants? Wondering if a project you are thinking about might be eligible? Confused by any part of the application? Just contact: Janet Roberts at 287-5791 or janet.roberts@maine.gov. For helpful hints, FAQs, and sample grant applications, visit www.state.me.us/sos/arc/mhrab/grants.html, or consider attending the grant-writing workshop listed below.

Grant-Writing Workshop

Sponsored Maine Historical Records Advisory Board, this workshop focuses on the Historical Records Collections Grants (see listing above). Workshops will take place from 9:30 a.m. to 3 p.m. at the Maine State Library Conference Room in Augusta on February 10 and March 18, 2015. There is no cost to attend, but you must pre-register! REGISTRATION DEADLINE: Five days before the workshop. You may register for the Grant-Writing workshop only by phone or e-mail (287-5791; janet.roberts@maine.gov). Be sure to include ALL the registration information, including snail mail address and phone number.

Grant to Fund Trained Facilitators to Assist Cultural Organizations in Disaster Planning

Maine's Cultural Emergency Resource Coalition (CERC) is a collaborative effort led by the Maine State Museum and the Maine Emergency Management Agency as well as several cultural agencies and conservators, including the Maine State Library, the Maine State Archives, the Maine Historic Preservation Commission, and Maine Archives and Museums. Through its work with a beta site, the Pejepscot Historical Society, CERC developed a guided process to work organizations through disaster planning. This past fall, ten participating libraries, museums and historical societies were guided through the process by a FEMA Corps team, trained in using the guide and in issues facing cultural organizations. CERC is working with FEMA to arrange for a second team to come to Maine in early spring to conduct another round of facilitations. Organizations interested in participating in the program may apply online through the CERC web site, www.cercmaine.org (under the "Write Your Own Disaster Plan" tab). Applications will be reviewed on a rolling basis. Participants will be



FEMA Corps team members hosted a table at MAM's Annual Conference on October 24.

selected to represent a broad range of institutional sizes, geographical locations, collections types, and building construction, although we are particularly interested in hearing from town offices, all-volunteer organizations, or institutions located inland. For more information about this project, see the CERC web site (www.cercmaine.org) or contact the CERC office at CERC.Maine@gmail.com or (207) 287-6696.

Maine Maritime Museum Seeks Education Coordinator

The Education Coordinator supports the mission and goals of Maine Maritime Museum in Bath by giving top priority to strategic plan initiatives, teamwork, and public service. Under direct supervision of the Director of Public Programs, and working in close collaboration with other public programs staff and volunteers, this position is responsible for planning, developing, implementing, and evaluating the museum's interpretive and educational programs. The goal of public programs is to educate the community and a worldwide audience about the important role of Maine in regional and global maritime activities by offering relevant, compelling, and engaging educational programs that connect the past to contemporary and future issues. For details, email Jason Morin, Director of Public Programs, morin@maritimeme.org.

Maine Maritime Museum Seeks Director of Development

The Maine Maritime Museum in Bath seeks a Director of Development who will play a key role in the leadership team and help the museum continue to grow and excel. The Director of Development is responsible for the strategic development plan and oversees all aspects of the Museum's fund raising activities to meet annual financial objectives. With assistance from a full-time development associate and additional administrative and marketing support, the Director of Development reports to the Executive Director and works closely with the board to ensure the museum raises the funds necessary to fulfill its mission. The successful candidate will have strong written and verbal communication

abilities, project management skills, the ability to work successfully with a variety of people and be comfortable working in the full range of development areas including: donor stewardship, cultivation, and solicitation; proposal and grant writing; corporate support; major gifts and planned giving; special events and community relations. For more information, please view the full listing at www.mainemaritimemuseum.org/media/director_of_development.pdf.

Washburn Seeks Live-In Caretaker/Farm Hand

Live-In Caretaker/Farm Hand wanted at the Washburn-Norlands Living History Center, a 19th-century museum and farm in Livermore, Maine. This is a year-round position in exchange for housing in a 1-bedroom apartment, utilities included. The Caretaker is responsible for daily animal care, seasonal farm chores, weekly cleaning of buildings, general maintenance, assistance with program preparations, and overall site cleanliness and safety. Restrictions on the use of the buildings/grounds apply. No pets allowed. For more information, email norlands@norlands.org for a detailed job description. Email cover letter and resume to norlands@norlands.org. The Washburn-Norlands Living History Center is a living museum and working farmstead operating under methods of the 1800s. Our mission is to preserve the heritage and traditions of rural life in Maine's past, to celebrate the achievements of Livermore's Washburn family, and to use living history methods to make values, activities, and issues of the past relevant to present and future generations. FMI: www.norlands.org.

SSA Invites Applications for Harold T. Pinkett Minority Student Award

The Pinkett Award was established in 1993 and recognizes and acknowledges minority graduate students, such as those of African, Asian, Latino or Native American descent, who, through scholastic and personal achievement, manifest an interest in becoming professional archivists and active members of the Society of American Archivists.

The recipients of the award will receive full complimentary registration to the SAA Annual Meeting and related expenses for hotel and travel for attending the Annual Meeting of the Society of American Archivists on Aug. 16-22, 2015, in Cleveland, Ohio. In addition, each recipient receives a complimentary one-year membership in SAA. The Pinkett is awarded to minority students, with preference given to full-time students possessing a minimum scholastic grade point average of 3.5 while enrolled in a graduate program focusing on archival management during the academic year preceding the date on which the award is given. For more details or to download the application form please visit: <http://www2.archivists.org/governance/handbook/section12-pinkett>. The deadline to apply is Feb. 28, 2015. •

Maine Photo Project, *continued from page 1*

coast. It is thought to be the largest such collaboration ever undertaken in the state, the latest initiative in a decade that has also seen not only the Maine Print Project (2006) and the Maine Drawing Project (2011), both of which were also organized by the Maine Curators' Forum, but also the Maine Folk Art Trail (2008) and the Maine Civil War Trail (2013), as well as the ongoing Maine Art Museum Trail (maineartmuseums.org).

MAM member institutions comprise the majority of the thirty-two nonprofit cultural organizations participating in the Maine Photo Project. Among them are the Bates College Museum of Art, Lewiston; the Bowdoin College Museum of Art, Brunswick; the Colby College Museum of Art, Waterville; the Maine Historical Society, Portland; Bangor Public Library, Bangor; Brick Store Museum, Kennebunk; the Farnsworth Art Museum, Rockland; Historic New England's South Berwick and Wiscasset properties; L.C. Bates Museum, Hinckley; Maine State Museum, Augusta; Monhegan Museum, Monhegan; Museums of Old York, York; Ogunquit Museum of American Art, Ogunquit; Penobscot Marine Museum, Searsport; Portland Museum of Art, Portland; Stanley Museum, Kingfield; Swan's Island Educational Society, Swan's Island; and Tides Institute & Museum of Art, Eastport. For a full list of organizations participating in the Maine Photo Project and for more information, please visit mainephoto-project.org.

The Maine Photo Project is organized and supported by the institutions of the Maine Curators' Forum and is generously sponsored by the Bates College Museum of Art, the Bowdoin College Museum of Art, and the Colby College Museum of Art, with fiscal management provided by the Maine Historical Society. It is funded in part by a grant from the Maine Arts Commission, an independent state agency supported by the National Endowment for the Arts.

Jessica Skwire Routhier is the Coordinator for the Maine Photo Project. For more information, visit mainephoto-project.org. •

The Telegraph: The Victorian Twitter

continued from page 7

by Koppitz and originally performed at the Boston, Selwyn, and Globe theatres in 1860s–1870s Boston; they evidence Koppitz's contribution to a light orchestral music tradition that became the prototype of the Broadway musical of the 20th century. The 1876 *Evangeline* performance included a “new” grand chorus of children costumed as a regiment of continental soldiers who performed maneuvers. In homage to this, the Gym Dandies Children's Circus of Scarborough, a group of unicyclists, will also perform a choreographed piece to Koppitz's “Velocipede Galop.” These music compositions ran concurrently with the evolving love of bicycling in the 1870s. This music wasn't about sitting poised in your seat, mindless of all else but the music; there is much to see, too, and Charles Kaufmann has put together a program that re-creates its multifaceted character.

Velocipedes and telegraphs, in addition to other material culture from the Gilded Age, have many parallels with the present. A talk and audience question-and-answer period is scheduled to discuss this on Tuesday, March 17. The noontime talk “The Telegraph: The Victorian Twitter”—with Charles Kaufmann, Creative Director of the Longfellow Chorus, and Robert Schmick, museum director of 19th Century Willowbrook Village—will be hosted by the Maine Historical Society in Portland, and will explore the telegraph as the original social networking device, and how it inspired Charles Koppitz's own “Telegraph Polka.” The telegraph set to be used in the performance, as well as other examples of this instrument, will be on display with a velocipede from the Willowbrook collection.

Robert Schmick is the Museum Director of 19th Century Willowbrook Village in Newfield. For more information visit willowbrookmuseum.org or call (207) 793-2784. •

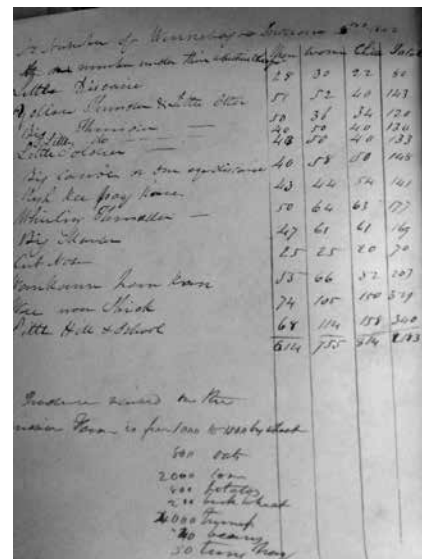
National Treasure, *continued from page 8*

with the Indian character know that he is no match for the overreaching dishonesty and cupidity of the selfish white man; and of the objects for which the commissioners were appointed, as I understand it was to assist in extricating him from these snares and advancing him toward that better civilization which I trust is in store for him.”

Lang reportedly traveled over 200,000 miles as a Commissioner, much of it at his own expense. His mission was to serve the Indians as well as the government. He was a truly honorable man.

Following Lang's death in 1879 the Report of The Board of Indian Commissioners included: “His deep interest in the cause of Indian civilization extending over a period of more than half a century, his staunch friendship for that race, his known integrity, strong good sense, and superior business qualifications, recommended him for service on this Board, to which he was appointed by President Grant in 1879. He was regular in his attendance upon the meetings of the Board, often at great personal sacrifice, took an active part in its deliberations, laboring faithfully and unselfishly, even when the infirmities of age were creeping upon him, for the elevation of the Indian race, and cheerfully responded to any call for service in their behalf.”

Vassalboro Historical Society volunteers will dedicate many hours to transcribing the diaries and documents. We will protect the collection, which includes not only the diaries and correspondence, but also treaties with the Seminole, Cherokee, Creek, Choctaw, and Chickasaw Nations; a color-coded map of showing where Indian tribes were and their numbers; and the *Report of a Visit to Some of the Tribes of Indians*



	18	30	22	50
Little Bear	51	52	40	143
Yellow River	30	38	34	124
Red River	28	29	20	124
Little Bear	28	29	20	124
Big Bear	40	58	58	148
Red River	43	44	34	141
Whisper	50	64	63	177
Big Bear	47	61	41	149
Little Bear	25	25	20	70
Whisper	53	66	32	151
Red River	74	100	100	274
Little Bear	68	114	114	300
Total	614	751	574	1,939

Page from Lang Library

West of the Mississippi. Anyone interested in the collection should contact the VHS by e-mail at vhs-president@hotmail.com, by mail to VHS President, PO Box 43, East Vassalboro, ME 04935, or by leaving a message at (207) 923-3505.

Jan Clowes is the President of the Vassalboro Historical Society. For more information, visit vassalborohistorical-society.org.

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Be a part of Maine Archives & Museums!

Maine Archives & Museums (MAM) is the only professional association representing museums, archives, historical societies, and other collecting institutions in the state of Maine. Our purpose is to develop and foster a network of citizens and institutions in Maine who identify, collect, interpret, and/or provide access to materials relating to history, living collections, and culture.

Our vital services to Maine's cultural community include:

- Quarterly newsletter, in print and on-line
- Annual Conference
- Annual professional development workshops through the state
- Listings on our website
- Valuable member discounts on archival products at a variety of vendors
- Research and advocacy

Our members are Maine's collecting institutions (museums, libraries, historical societies, archives) as well as students, volunteers, paid and unpaid professionals, other cultural organizations, affiliated businesses, and the inter-

ested public. The support and participation of our members enable MAM to provide ever-expanding services to Maine's community of collecting institutions. By working together, we strengthen our collective resources and realize our shared mission.

Membership Categories and Dues

All members receive:

- Quarterly newsletter sent by mail
- Reduced rate for MAM conferences & workshops
- Member rate for ads in MAM's newsletter
- Discounts at Gaylord, Brodart, and University Products (e-mail MAM for information)
- Free event and job listings in MAM's newsletter and on MAM's website
- Regular e-mail updates from MAM

INSTITUTIONAL MEMBERSHIPS

Annual budget \$15,000 or less	\$25
Annual budget \$15,001 – \$50,000	\$40
Annual budget \$50,001 – \$100,000	\$50
Annual budget \$100,001 – \$500,000	\$75
Annual budget over \$500,000	\$150

Additional benefits for Institutional members:

- Member rate for *all* staff and volunteers to attend MAM conferences and workshops
- One free listing on "Find a Museum/Archive" feature on MAM's website
- E-mail updates from MAM delivered directly to up to four institutional e-mail addresses

BUSINESS MEMBERSHIPS

Consultant (single-member firm)	\$25
Partnership (two-member firm)	\$40
Corporate (multiple employees)	\$75

Additional benefits for Business members:

- Member rate for *all* staff to attend MAM conferences and workshops
- One highlighted listing on "Service Provider" feature on MAM's website
- E-mail updates from MAM delivered directly to up to four company e-mail addresses

INDIVIDUAL MEMBERSHIPS

Basic/Student*	\$25
Patron	\$75
Benefactor	\$150

Additional benefits for Individual members:

- Member rate to attend MAM conferences and workshops (one reduced rate with Basic membership, unlimited for Patron and Benefactor)

Member Information

Membership Type (See Membership Categories & Dues section; please check one):

- ☐ Institutional (for non-profit, collecting organizations)
☐ Business (for commercial or for-profit businesses that support the field)*
☐ Individual (for individuals **not** representing a non-profit, collecting organization)

Check one: ☐ New member ☐ Renewing member

Which membership is right for me? MAM encourages all organizations to become Institutional members because it provides benefits for the organization as well as staff and volunteers; dues are based on the organization's annual operating budget. MAM welcomes individual memberships for those who wish to join as an individual in addition to their organization's membership or for those unaffiliated with an institution and not serving as paid consultants.

Contact Name

Contact E-mail

For Institutional and Corporate Members

You may provide e-mail address for up to three staff/volunteers (in addition to the contact listed above) to receive on-line communications directly from MAM.

Institution/Business/School (NOTE: all student membership applications must be accompanied by a copy of a valid Student I.D.)

Mailing Address

City/Town, State, Zip

()

Contact Phone

Website

Membership Category: _____ **Dues enclosed \$** _____

Example categories: **Institutional under 15K, Corporate, Patron** (see Membership Categories & Dues section)

Please make your check payable to Maine Archives & Museums and mail with this form to MAM, PO Box 46, Cumberland Center, ME 04021, or register on-line and pay with a credit card at www.mainemuseums.org.

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"Find a Museum/Archive" Information for Institutional Members

MAM's website features the Find a Museum/Archive search feature for the general public. Please provide information that will be accessible and useful for all.

Name of Institution

Physical address for the general public

()

Phone number for the general public

E-mail address for the general public

What's your specialty? Check up to 10 boxes below for your listing in the Find a Museum/Archive search feature on www.mainemuseums.org.

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|---|---|
| <input type="checkbox"/> Acadian Culture | <input type="checkbox"/> Literary |
| <input type="checkbox"/> American Indian | <input type="checkbox"/> Living History |
| <input type="checkbox"/> Aquarium | <input type="checkbox"/> Local History |
| <input type="checkbox"/> Archaeology | <input type="checkbox"/> Logging or Lumber |
| <input type="checkbox"/> Archive | <input type="checkbox"/> Maine History |
| <input type="checkbox"/> Art | <input type="checkbox"/> Maritime |
| <input type="checkbox"/> Children's | <input type="checkbox"/> Military |
| <input type="checkbox"/> Civil War | <input type="checkbox"/> Museum |
| <input type="checkbox"/> College & University | <input type="checkbox"/> National Register of Historic Places |
| <input type="checkbox"/> Ethnic History | <input type="checkbox"/> Natural History |
| <input type="checkbox"/> Fire/Police | <input type="checkbox"/> Recreation |
| <input type="checkbox"/> Forestry | <input type="checkbox"/> Reenactments |
| <input type="checkbox"/> Forts | <input type="checkbox"/> Religion |
| <input type="checkbox"/> Genealogy | <input type="checkbox"/> Historic House |
| <input type="checkbox"/> Historic House | <input type="checkbox"/> Science & Technology |
| <input type="checkbox"/> Historic Site | <input type="checkbox"/> Shakers |
| <input type="checkbox"/> Historical Society | <input type="checkbox"/> Sports |
| <input type="checkbox"/> Industrial History | <input type="checkbox"/> Transportation |
| <input type="checkbox"/> Library | <input type="checkbox"/> Miscellaneous |
| <input type="checkbox"/> Lighthouse | |

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IRENE: *New Hope for Rare and Fragile Audio Recordings on Discs and Cylinders*

by Julie Martin



At work on IRENE. Photo courtesy NEDCC.

The nonprofit Northeast Document Conservation Center (NEDCC), a member organization of Maine Archives and Museums, announces its new Audio Preservation Service using IRENE, a new technology which uses digital imaging to safely retrieve sound from recordings on grooved media without touching the original carriers.

The IRENE technology was developed by the Lawrence Berkeley National Laboratories in collaboration with the Library of Congress over the last ten years. Now for the first time, IRENE is available to cultural institutions and individuals nationwide. The IRENE system photographs the grooves of wax cylinders, lacquer discs, and other instantaneous discs, and special software translates those images into sound. Candidates for IRENE include unique or rare cylinders and disc recordings, media too delicate to play with a stylus, and broken or damaged media.

During NEDCC's year-long pilot project, the Center worked with a number of intriguing collections, including the Helen Hartness Flanders Ballad Collection from Middlebury College, rare Carnegie Hall recordings on disc, unknown lacquer disc recordings of Woody Guthrie, and some of Thomas Edison's earliest experimental wax cylinders from the Edison National Historic Park in New Jersey. To read more about these interesting projects and listen to sound clips, visit the *IRENE Seeing Sound Blog* at www.nedcc.org/audio-preservation/irene-blog/.

**For complete information
on Audio Preservation
at NEDCC, visit
www.nedcc.org/audio-preservation.**

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visit www.nedcc.org.*

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