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MAINE ARCHIVES & MUSEUMS

NEWSLETTER

Museum and Archival Collections Reveal Story of the Passenger Pigeon's Flight to Extinction

By Sheila McDonald

On September 1, 1914, the last remaining passenger pigeon, named after Martha Washington, died in the Cincinnati Zoological Garden. Martha's death at 1 p.m. that Tuesday is the only documented instance that the precise time of the extinction of a species has been recorded. Immediately upon her death, Martha's body was frozen into a 300-pound block of ice and sent by express train to the Smithsonian's Museum of Natural History.

That museum has recently placed the specimen of Martha on exhibit. Museums and archives across the country, including the Maine State Museum in Augusta, the Bowdoin College Library in Brunswick, and the L.C. Bates Museum in Hinckley, are also featuring exhibits and programs during this centenary year of the species' extinction, showing once again the values of museum and archival collections as timeless eyewitnesses to and recorders of a vanished past.

The diverse collections from Maine institutions help us understand the many facets of the passenger pigeon's journey from, in the words of a new film, "billions to none." Here, too, are opportunities to reflect on and gain insights into today's issues of ecological change, biodiversity, and species survival.

Flight to Extinction at the Maine State Museum

The Maine State Museum's story of passenger pigeons, as told in an exhibit by curator of biology Paula Work, brings together beautifully preserved male and female passenger pigeon specimens and eggs, as well as primary sources that trace the species' huge numbers and precipitous decline. From the exhibit's timeline comes this description of a scene in the 1790s, as recounted in *A History of the Town of Union, Maine*:

This printed and colored stone lithograph is after a drawing by John James Audubon of a passenger pigeon pair and was published in Audubon's The Birds of America: From Drawings Made in the United States and their Territories *in 1842. Courtesy Bowdoin College Library*

Early in spring, when they flew high, flocks have been seen so large and long that the two ends were not in sight at the same time. Great numbers were caught by the early settlers. . . . Jessa Robbins caught thirty dozen and ten at one haul. He sold them at Thomaston, mostly for eightpence a dozen, which was considered a good price.

By 1896, according to this entry in *A List of the Birds of Maine*, the intensity of the passenger pigeon's presence over the Maine landscape had changed dramatically and irrevocably, due largely to over-hunting for sport or food exported to out-of-state markets:

Replying to your favor of recent date in regard to Passenger Pigeon, I will say that one was shot about one-half mile from Dexter by a Mr. Frank Rogers, on August 16, 1896. It was evidently a stray bird.

The Maine State Museum's exploration of the passenger pigeon also features a fascinating 1850s painting that carries its own story of demise. The State Museum gratefully accepted the painting as a recent transfer from the Northern Maine Museum of Science in Presque Isle. That museum had received it in the early 1970s, along with other natural science collections from the Portland Society of Natural History when it merged with Maine Audubon Society and its collections were dispersed. The artist behind the painting is not known, but with an excellent history of Maine Audubon Society by Herbert Adams and documentary sources in Maine Historical Society's extensive collection of Portland Society of Natural History papers, bits and pieces of its story have emerged.

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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: FEBRUARY 2015

Only submissions received by the Editor by December 30, 2014, will be considered for publication.

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News from the MAM Board

MAM's Board of Directors met on September 25 at the Collins Center for the Arts at the University of Maine in Orono. In addition to its quarterly business meeting, this was also a day-long retreat focused on MAM's upcoming leadership transition and the development of an "Action Plan" for 2015, based on the 2014-18 Strategic Plan adopted in January 2014.

At the business meeting, the board approved and adopted a new Ethics Policy, which is now available on MAM's homepage (mainemuseums.org). The board also approved the use of the remaining monies from the Maine Cultural Institutions Outreach Project (funded by the Davis Family Foundation) for the expansion of MAM's contact database; this will allow for the census conducted as part of that project to become publicly searchable through MAM's website. The nominating committee also announced the slate of officers and new board members for 2015, for MAM's membership to vote on at the Annual Meeting: Raney Bench, President; Heather Moran, Vice President; Ellen Dyer, Treasurer; and Lorraine DeLaney, Secretary, with Jennifer Blanchard of the Pejepscot Historical Society nominated for a two-year board term.

Following the business meeting, there were a series of committee-based breakout sessions, with each committee examining their goals in the 2014-18 Strategic Plan and evaluating what has been accomplished, what still needs to be accomplished, what are the barriers, and what is or is not still relevant. Each committee reported out at the close of the meeting, providing the foundation for an Action Plan that will set MAM's priorities for the coming year.

George Squibb and students in the archives, 2007.

Remembering George Squibb

We are so sorry to report that George Squibb passed away on September 30 of this year. Geordie, as he was known to friends, was a volunteer and longtime board member (since 1999) of the Belfast Historical Society and Museum, and he was also Vice President of MAM from 2009 to 2011. At Belfast he served as Finance Committee chair and wrote many successful grants for conservation and programs; he also established the Student Intern program in 2002, which still thrives today. At MAM, George was committed to revitalizing the organization's Regional Representatives system, and he did much to reenergize this organization. George was devoted to Maine's collecting institutions, and he was dedicated to helping to make the Belfast Historical Society and Museum, as he liked to say, a "forever institution." If you would like to honor his memory, donations made to the Belfast Historical Society would be greatly appreciated: 10 Market St., Belfast, Maine 04915. There will be a gathering of friends in the Abbott Room at the Belfast Free Library, 106 High Street, 6-7 p.m. on Monday, October 27.

Maine DOMINATES in Museums Per Capita

Wow—did you know that Maine has the second-highest number of museums per capita of all the states in the Union? We are second only to Vermont! This fact came to light as part of the joint effort between the Institute of Museum and Library Services and the American Alliance of Museums—assisted greatly by the National Alliance of State Museum Associations and state and regional organizations like MAM—called "Museums Count," a nationwide census of museums that will be updated and re-released every six months or so. Maine's enviable (although not entirely unexpected!) statistics were the subject of a feature story by Ray Routhier in the September 7 *Maine Sunday Telegram*, entitled "Call it Museumland." The story included lots of great quotes from MAM's director, Erin Bishop! Find it online at pressherald.com.

MAM has a new Ethics Policy!

What? That doesn't excite you? OK, we get it—policies in general aren't necessarily what sets your soul on fire, and Ethics policies probably even less so than the rest. But that doesn't mean it's not important and a major step forward in MAM's efforts to promote best practices among its members and to adhere to best practices itself. Did you know that an Ethics Policy is one of the five "core documents" that the American Alliance of Museums says that all museums should have? (See www.aam-us.org/resources/assessment-programs/core-documents.) And did you know that in almost *every* MAM board meeting to date, questions have repeatedly come up that are now fully addressed in our Ethics Policy? It may seem like over-the-top beaurocracy, but in fact, having solid, board-approved policies can keep you from having those cyclical conversations and free up your time and energy for mission-driven tasks. And a solid, board-approved *Ethics* policy will help to ensure that you're achieving those tasks within the framework of what's necessary and appropriate (and legal) for the field. Check out MAM's policy at mainemuseums.org under "Top Stories," and feel free to use it as a guide as you develop your own. •

Thanks for a Fantastic Annual Conference!

The Next Generation: Leadership, Partnership, and Stewardship for Future Growth was our best-attended and most ambitious conference ever! More than 100 participants met at the Holocaust and Human Rights Center in Augusta on October 24 for a full day of learning and networking and to make their votes count at the annual meeting. Look for updates from the meeting in your February newsletter.

Thank you to all our attendees and presenters, and thanks of course to our conference sponsors!

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DISPATCHES

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

ALFRED

Elizabeth Morrison of Alfred, who contributed much in service, ideas, knowledge, and effort to the Friends of **Alfred Shaker Museum** (FASM), died last April. It has since been disclosed that she made the museum's two-year-old Endowment Fund the beneficiary of her $10,000 life insurance policy. Betty and her husband, Earl Morrison, have both held offices in FASM and have chaired the group's largest annual fundraiser, an Apple Festival, in September in recent years. This year's fest, on September 13 and 14, was a great success once again. FASM has been so rewarded by their volunteerism.

The Friends of **Alfred Shaker Museum** expect to begin the last phase of their renovation of a mid-nineteenth-century Shaker Carriage House into their museum building at the end of this museum season in November. The work will turn a half-floor on the building's second level into a library, reading room, and museum office. It is hoped the work will be completed by Fall 2015. The Davis Family Foundation has given FASM a grant for building materials for that renovation and to purchase and install storm and light-filtering windows to protect its collections in other parts of the structure.

William E. Haggett, recipient of the Marine Maritime Museum's 2014 Mariners Award, and Senator Susan Collins.

BATH

On August 28, the **Maine Maritime Museum** presented former Bath Iron Works president and CEO William E. Haggett with the 2014 Mariners Award, presented annually to an individual or organization that has made extraordinary contributions to Maine's maritime heritage and significantly impacted the state's culture and economy. Senator Susan Collins was keynote speaker at the event, which was held at the museum's Percy & Small shipyard.

BLUE HILL

The 2015 Young Composers Competition, sponsored by the **Bagaduce Music Lending Library**, is now open. All Maine students high school age and younger are eligible. Deadline for submitting *original* musical compositions is February 15, 2015. Expert judges review the compositions and select winners in two age categories. Prize money is awarded to the winners. Details about the competition

and entry forms are available on the Bagaduce Music Lending Library's website, www.bagaducemusic.org. Click on the "Events" link for the information.

BRISTOL

Partnering with the Department of Corrections, the Maine Department of Agriculture, Conservation and Forestry is sponsoring the refurbishing of the historic Fort House on the grounds of **Colonial Pemaquid State Historic Site**. DOC crews will be working for about two weeks to scrape, sand, and repaint the historic structure, which was last renovated and painted by the Friends of Colonial Pemaquid in the 1990s. Located on the parade grounds of Fort William Henry, the Fort House was built in the late 1700s. Archaeologists believe the structure was built by Alexander Nickels, Jr., the son of Fort Frederick's last commander, who farmed the surrounding archaeologically-rich land. The farm was operated by Nickels or his son John until about 1840. James Partridge purchased it in 1847 and continued the farming operation. The Fort House remained in the Partridge family for many years. It was acquired by the State in 1976 for use as a field laboratory and storage place for Colonial Pemaquid artifacts. Today, after the renovation by the Friends of Colonial Pemaquid, it houses an archaeological lab, library and meeting space, period living room, artifact storage, and a small seasonal gift shop.

DOC Crews work to scrape, sand and repaint the Fort House at Colonial Pemaquid.

KENNEBUNK

In Kennebunk, the **Brick Store Museum's** *Vitamin V: How Food Fought World War II* exhibit will continue through December 2014 to discuss nutrition on the home front in the 1940s and today. The Museum staff emphasized the role of history exhibitions as a tool to influence today's community by drawing parallels between the past and present. The Museum kept a Victory Garden in its courtyard this summer and held a food drive for area food pantries. To date, the Museum has been honored to donate over fifty pounds of food! In association with Healthy Main Streets, the Museum staff also completed a health survey throughout the summer to win a $500 grant to continue healthy initiatives at the Museum.

2014 Maine Ski Hall of Fame Honoree Nikki "Nillard" Pilavakis-Davoren, 1999 Women's World Boardercross Champion, with her board and trophy in Laax, Switzerland.

KINGFIELD

On October 24, eight Mainers who have made significant contributions to skiing and snowboarding were honored at the 12th annual **Maine Ski Hall of Fame** induction ceremony. Included in the Class of 2014 are a pied piper of cross-country skiing, a longtime college ski coach, a pioneering snowboarder, a big-mountain skier who made many first descents, a Paralympic mono-skier, a legendary ski patroller, and a pair of Olympic alpine ski racers. This year's esteemed inductees include Dave Carter, Philip "Brud" Folger, Nikki Pilavakis-Davoren, Bill Briggs, Carl Burnett, Tom Gyger, Rob Parisien, and Anna Parisien-Levins. The Hall of Fame was formed in 2003 to recognize those who have brought distinction to Maine skiing and snowboarding or made significant contributions to the sports. With the Class of 2014, the number of honorees will reach 105. To view biographies of all Maine Ski Hall of Fame inductees, go to www.skimuseumofmaine.org.

LIVERMORE

The **Washburn-Norlands Living History Center** recently received a $15,000 grant from the Belvedere Fund Historic Preservation Grants Program of the Maine Community Foundation in cooperation with the Maine Historic Preservation Commission. "This grant will help to restore up to twelve historic windows in the 1867 Washburn family mansion. The windows are located in the ell portion of the estate which houses the original kitchen and a caretaker's apartment," said Sheri Leahan, Norlands' director. The project consists of repairing sashes, re-glazing, replacing historic glass, refurbishing hardware such as locks, weights and pulleys, and painting. "We're not only thrilled that these historic windows will be saved for many more years, but that also they will be made more energy efficient with new weather-stripping," commented Jane Frost, President of Washburn-Norlands Foundation's Board of Trustees. Marc Bagala, Owner and President of Bagala Window Works, is overseeing the work in his shop in Falmouth, Maine.

ORRINGTON

Recently the **Curran Homestead Living History Farm and Museum** hosted more than 35 schoolchildren from Pemetic Elementary School in Southwest Harbor. The students made the 50-mile trek to attend a custom-tailored series of living-history workshops designed to illustrate the lifestyles of their grandparents and great-grandparents at the onset of the twentieth century. Teacher Angela Paulsen led the first- and second-graders, whose classroom lessons had focused on how things change over time. The group certainly saw clear evidence of that: The youngsters pumped water from an antique hand pump at the barnyard's well, then used that water to wash clothing on a scrub board before putting it through a hand-cranked wringer and hanging it on a clothesline with peculiar small devices that many had never seen before, called "clothespins." They were then acquainted with the heavy "sad irons" of the period, heated on woodstoves, and heard descriptions of the onerous chore of ironing clothes in the days before the invention of synthetic fibers. In other activities, the "step back in time" theme continued: they used bucksaws to cut kindling wood for the kitchen's wood-fired cookstove; wielded vintage kitchen implements to chop, slice and dice various foods; pushed vintage reel lawnmowers to keep The Farm's lawns presentable; bottle-fed goat kids in the barn; learned about farm activities and chores that change with the seasons; and saw an impres-

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Washburn-Norlands Living History Center and Spruce Mountain High School Partner for "Local & Legendary: Maine in the Civil War"

By Sheri Leahan

Spruce Mountain High School students taking the "Our Hands on History" class visited the Norlands on September 11th for a tour with "Aunt Clara Howard" (Willi Irish, Norlands' Director of Interpretation and Training). Back row: L-R Nicole Couture, Bradley Howes, Nick Esty, Peter Theriault, Alex Greenleaf. Front row: L-R Emilly LaFleur, Sarah Collins, Abbie Hartford, Willi Irish, Emily Hartford, Liesel Krout

The Washburn-Norlands Living History Center and Spruce Mountain High School (SMHS) in Jay comprise one of five Maine community "teams" recently selected to receive a "Local & Legendary: Maine in the Civil War" grant. Funded by the National Endowment for the Humanities and awarded by the Maine Historical Society and the Maine Humanities Council, the grant enables local historical and educational organizations and libraries to explore Civil War history in multidisciplinary ways and investigate questions of that era's motivations, loyalty, identity, and politics at the community level.

The five community teams chosen this year—Bethel, Livermore-Livermore Falls-Jay, Pittsfield, Rumford, and Scarborough—will each receive $2,000 and in-kind assistance from the Maine Historical Society and Maine Humanities Council to develop an online exhibit on the Maine Memory Network's Civil War site (hosted by Maine Historical Society) and to support community book discussions and a public performance piece. Visit www.civilwar.mainememory.net to see examples of other community projects.

Norlands' and Spruce Mountain High School's participation in the "Local & Legendary" program creates a stronger connection as an academic alliance and is a unique approach to undertaking the project and completing the terms of the grant. Students taking a new class at SMHS, entitled "Our Hands on History," will complete the majority of the project. Created by history teacher Susan St. Pierre, the class will give students the opportunity to do the work of a historian. Under the guidance of staff from both Norlands and the school, the students will identify collections at Norlands to digitize and will prepare an online exhibit, tentatively titled "Livermore in the Civil War: A Hand in Transforming the Nation," that will touch upon Livermore's and the Washburn family's participation in the Civil War and the effects of the War on the local community. The students will do the research and learn how to organize their findings and present their conclusions in a manner that is appealing and interesting to others. Additionally, students will take part in the community book talks to allow them to see that learning is a lifelong experience and that much can be gleaned from the community around them.

This ambitious and challenging "Local & Legendary" project concludes in May 2015. Several community reads and other special events are planned. Keep up-to-date about the project by visiting www.norlands.org or www.rsu73.org.

Sheri Leahan is the Director of the Washburn-Norlands Living History Center, a member of Maine Archives and Museums' board of directors, and the chair of its program committee. •

Dispatches, *continued from page 5*

sive display of blacksmithing, witnessing a thick, red-hot bar of steel bent by the power of hands alone. One young participant quipped, "I've never worked so hard and yet had so much fun!" Another summed it up quite succinctly: "It was the best field trip ever!" See also Seen & Heard, p. 12.

SACO

The **Dyer Library/Saco Museum** and Leslie Rounds are the recipients of an Award of Merit from the American Association for State and Local History (AASLH) Leadership in History Awards for the exhibition *"I My Needle Ply with Skill": Maine Schoolgirl Needlework of the Federal Era*. In the 2013 exhibition, "I My Needle Ply with Skill," the Saco Museum assembled 120 embroidered samplers from across the country, creating the first-ever exhibit of such a large collection of needlework pieces made by Maine girls and young women of the eighteenth and nineteenth centuries. The exhibition included a full-color book with photographs of all the samplers and information about the makers and their teachers. The AASLH Leadership in History Awards, now in its 69th year, is the most prestigious recognition for achievement in the preservation and interpretation of state and local history. The AASLH Leadership in History Awards not only honor significant achievement in the field of state and local history, but also bring public recognition of the opportunities for small and large organizations, institutions, and programs to make contributions in this arena.

For more information about the Leadership in History Awards, contact AASLH at 615-320-3203, or go to www.aaslh.org. For more information about the Saco Museum exhibition, *I My Needle Ply with Skill*, contact Leslie Rounds at 207-283-3861x101 or by email at lrounds@dyer.lib.me.us •

Brick removal

North bow end masonry repairs

North bow end, roof

Major Historic Preservation Work at Castle Tucker

By Peggy Konitzky

Anyone driving by Historic New England's Castle Tucker this summer probably wondered what was going on here. To borrow a line from a British pub owner during the Blitz, our museum was more open than usual! For the first time since 1807, the original brickwork of the building was visible, as Historic New England began several major historic preservation projects at the site. The current planned projects will cost approximately $500,000 to complete, all of which must be raised through donations and grants.

Built in 1807 by Judge Silas Lee on a hill overlooking the Sheepscot River, Castle Tucker takes the visitor back in time to the life of an upper-middle-class, nineteenth-century family in Wiscasset. After Lee's death in 1814, the property was owned by Samuel Tarbox and Joseph Langdon, among others, until Congressman Franklin Clark bought it in 1849. In 1858, Captain Richard Tucker Jr., eldest son of a prominent local shipping family, bought the house from Clark's bankers. Captain Tucker and his young wife, Mollie, redecorated the unusual mansion, furnishing it in the Victorian style. Visitors to the site always hear stories of the family's life in this house while looking at original interior decoration and furnishings. This year, they were also able to see historic preservation work in progress.

Castle Tucker's problems were caused not only by two centuries of varying levels of maintenance and care but also by the changes in the materials used in that care. Our first project, now completed, was the restoration and repair of the brickwork on the north bow end of the main house, the rounded end facing Lee Street. When Silas Lee had the house built, he used the best and most expensive materials available in 1805. Among those was a very heavily leaded paint that he used to cover the entire house. Subsequent owners painted the house with oil paint, and still later with latex paint. These layers of paint did not interact well with each other, and water began to enter the brickwork. There are three layers of bricks supporting the house. As the outer bricks began to fail, water came in between the layers and could not get out. This caused ice to form and melt between the bricks, hastening their disintegration and causing water damage to interior walls and wallpaper. Further exacerbating the situation was the fact that when the massive central chimney system began to fail, then-owner Franklin Clark dismantled the central chimney and replaced it with two chimneys, one at the outside end of each bow end. This created even more places where water could enter the building and resulted in the house never being properly heated.

Last winter, Historic New England worked with Knox Masonry in Bucksport and Sutherland Conservation and Consulting in Augusta on an extensive evaluation of the building. This included detailed historic masonry, mortar, and paint analysis. Those analyses resulted in our being able to pinpoint the paint and mortar used during each period of the house. Our Property Care team then researched and tested materials available today to develop a plan in accordance with Historic New England's preservation philosophy and best practices. Our goal is always to preserve as much of the building's original fabric as possible. We identify all materials, detailing, or tooling present and develop detailed drawings and diagrams of current conditions and planned repairs. At Castle Tucker, about 900 bricks were numbered before they were removed. Knox Masonry then replaced the material "in kind," matching extant or removed material in type or species, style, dimension, texture, and detailing. Historic New England labels any new material installed on our buildings with a copper tag showing the date of installation. We document each project through photographs and project completion reports.

No one knows what Judge Lee's inspirations were in designing Castle Tucker, but the preservation work revealed new and puzzling details of construction. We discovered an 1807 drop ceiling in the Billiard Room that required us to re-examine how we were going to support the room's ceiling during construction. We installed supports in the north bedchamber above to hold up the plaster ceiling in that room and the third floor above it. Thanks to the care and skill of Knox Masonry and good planning, there was minimal disturbance to any of the plaster ceilings during the masonry work. Then we discovered that the circa 1850 chimneys had been installed with poor materials and little or no regard to maintaining the structural integrity of the building. When the masons began working on the brickwork in the walled-off window areas, they discovered that two structural layers of the brick had been removed, leaving only one brick layer and a chimney that had never been attached to anything. This explained why the masonry had increasingly bulged out and deteriorated in those areas over the years. If Knox Masonry had proceeded with the work as planned, it would have left the interior walls open to the elements and the windows and roof without the structural support they needed to stay in place. The team quickly brought in a structural engineer, and supports were designed to hold everything safely together so work

— continued on page 8

STRATEGIC PLANNING: *Everyone's Doing It— And If You Aren't, You Should Be*

By Jill Packard

IN TODAY'S NONPROFIT WORLD, many organizations have seen the benefits of strategic planning and have worked towards securing the future for their organizations. However, there are still many organizations that *don't* have a plan for the future. There are many reasons why an organization might not have a strategic plan. It could be because they don't understand the process or because they are intimidated by it. Or perhaps strategic planning is seen as too time-consuming. It might even be because people don't believe the size and scope of their organization warrants committing to a planning process. Whatever the reason, planning is one of the most crucial functions your organization can undertake.

Strategic planning doesn't have to be scary or overly time-consuming. If you look at the strategic planning process simply as bunch of structured conversations, it's not so frightening. Also, if you look at the time spent creating the actual plan, you will realize that in the long term, having these targeted and structured conversations are much less time-consuming than constantly spinning your wheels about what to do and where to go. Hours spent communicating through email and in person, constantly questioning if you or others in charge are making the right decisions, will be turned into clear directives that move your organization further than you could ever image—and in less time than you ever imagined.

So, where to begin?

STEP ONE
Realize Your Need for Change and Get Moving!

First, you need to agree that your organization needs a plan (and frankly I have not yet seen an organization that does not need a plan). Start with a conversation at the Board level. During that first conversation, don't pick out the specific points that need to be changed, just talk about what you see that indicates a need for change. Such things might be lower attendance to your facility and programs, or higher than normal turnover of employees. Even a general feeling of dissatisfaction with direction or low morale amongst stakeholders would indicate that something needs to change.

If you have determined there is a need for change, then you should determine if it is the right time for your organization to go through the process. Once you talk about those types of things and realize your need to change, make the decision to put together a plan and set your first date to get talking! Don't look back!

STEP TWO
Start Thinking Strategically

The usual place to start after you have decided to start planning is to have a Strategic Thinking Session. Have an honest conversation where everything is on the table—no judgments. This first session is the one that can really get your juices flowing, and it's highly recommended that you focus on brainstorming and less on results. This is the time to talk about the elephant in the room. For example, you've been working under a committee structure, but no one actually attends committee meetings, or perhaps you have an employee who is still on payroll, but is never seen at work. This is the time to talk about the obvious things that have been impeding growth.

STEP THREE
Understanding your Strengths and Weaknesses Will Be Your Guide

If you have been in the nonprofit world long enough, you have probably heard the term SWOT Analysis. SWOT is an analysis of the Strengths,

Castle Tucker,

continued from page 7

could progress. The next surprise was the window sills. When our carpentry crew began planning the repair of the bad sills, we found that they had been installed first and the masonry built around them. This greatly complicated the repair process, which has now been completed. The final project for 2014 was the replacement of the bow end roof. Other than the discovery that the adjacent piazza roof was also in need of immediate repair, the beautiful new copper roof was installed as planned.

This winter, our Collections team will begin planning badly needed wallpaper restoration in the North Chamber and Billiard Room. In the spring, we will begin repairs to the enormous two-story- high windows in the second floor piazza. We will also repair or replace the piazza roof and paint the main house. We know there will be more surprises as the work continues in this unusual, fascinating, and ever-puzzling house, but all can rest easy that once work is completed, Castle Tucker will be safe and sound and more watertight than it has been in a century. We'll let you know how those projects develop as work continues! For more information, call 207-882-7169 or visit www.HistoricNewEngland.org.

Peggy Konitzky is the Site Manager for Historic New England's two Wiscasset properties, Castle Tucker and the Nickels-Sortwell House. •

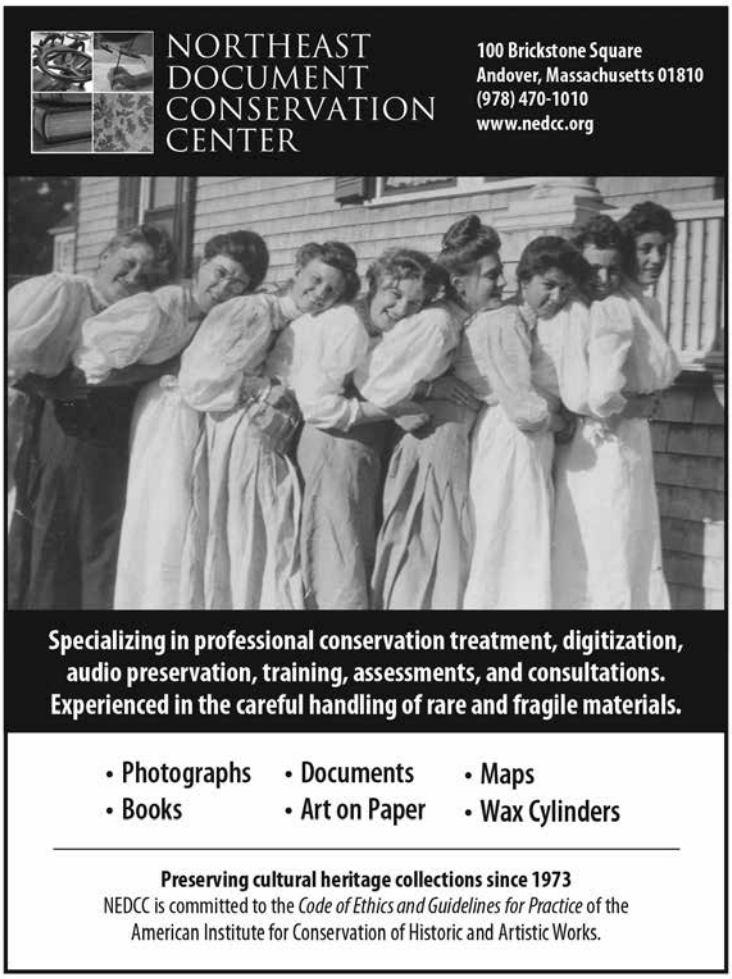
Weaknesses, Opportunities, and Threats related to your organization. Combined with the beginning strategic thinking session, a SWOT Analysis can help you better understand what the climate and environment is that surrounds your organization. It's a simple part of the process. All you need to do is list the strengths of your organization, your weaknesses, the opportunities you see available to you, and the threats. It really is that simple.

STEP FOUR
It's Committee Time

After your group has gotten through some of the initial conversations that are best had with the larger group, it's time to determine if you need to have a smaller group facilitate the rest of the process. If your Board is larger than five people, I highly suggest that you form a SPC—a Strategic Planning Committee—to continue the rest of your work. At the Maine Forest and Logging Museum, we decided to form a small group of four that will meet every other week for five months. It doesn't matter if you meet in person, by phone, and sometimes just through email, but you have to commit to regular contact.

The SPC is charged with creating surveys that assess the desires of the rest of the Board as well as our greater community that we serve. Our schedule will be as follows:

Week One and Two
Begin brainstorming in an effort to
begin to create questions for surveys
Review SWOT
Review Strategic Thinking Session



Week Three and Four
Create questions **based on major themes** and
send survey to respondents

Week Five and Six
Review answers and compile/disseminate

Week Seven and Eight
Revisit Mission
Determine Strategic Objectives, Strategies, and Goals—
short and long term
Create means to measure
Reflect and tie to budget

Week Nine and Ten
Executive Director creates action items
Create long-term strategic oversight group within Board
to monitor success

Week Eleven and Twelve
Finalize plan to take to Board for review—*see step five*

STEP FIVE
It's Time to Write!

Compile information together in one document. On the cover page include your mission. Next have a table of contents. On the next page, list those that participated in creating the plan and note any relevant roles. Then, include a narrative talking about the reasons your organization needed change. Include information about the process. Summarize the information you received from the strategic thinking session. Include your SWOT analysis. Include the lists of what you determined to be your objectives, strategies and goals. You will want to arrange it with each goal being the heading with objectives and strategies to follow. How you arrange your goals, objectives and strategies will be up to you. You can arrange them chronologically or by issue. In an appendix, include all of questions from your survey, include the notes from the strategic thinking session, and any other relevant information.

A Few Closing
Thoughts and Tips

Use these steps as a general template to start a strategic plan process, and you will see that it is less difficult than it seems. Your organization will benefit from going through the process. A few words to the wise: First, when writing surveys, make sure to ask each question twice, but ask in a different way each time. Second, there is so much information on the web about Strategic Planning—don't use ignorance as a reason for not trying to achieve your goals! When in doubt, Google, Google, Google—it's free!

Jill Packard is the Executive Director at the Maine Forest and Logging Museum (MFLM), in Bradley, Maine. Currently the MFLM is going through a strategic planning process and is soliciting its greater community for input. If you would like to participate in its Community Survey, please go to https://www.surveymonkey.com/s/XYH983J. Additionally, the MFLM would like to thank Karen Robertson, Principal at Plan_It Marketing for gifting the museum with an amazing facilitated Strategic Thinking Session. Karen has many years of experience helping people understand their organizational needs and is an excellent facilitator. For more information about the MFLM, visit www.maineforestandloggingmuseum.org or call (207) 974-6278. •

CIDER MILL STORIES:

A Newly Restored Gem at 19th Century Willowbrook Village

By Robert Schmick

This is an apple cider press story; it begins with me witnessing cider-making the old-fashioned way as a child. My family had an orchard of Baldwin apples that were sold to a local cider mill down the road, but I never witnessed what went on in the local mill, which used modern equipment to press what I knew to be the wormiest apples you ever did see. On one of many visits to Museum Village—near my hometown of Warwick, New York—it made quite an impression on me to watch an eight-foot press with wooden screws produce golden cider that ran down a channel chiseled into its granite slab pedestal. This first press in my experience was likely of pre-industrial vintage.

Some 40 years later, I was back at Museum Village as its museum director when I had to go that far afield from my adopted Maine home to secure a paid museum directorship. Taking the position meant returning to an area I had left after high school and long separations from my family and home (my wife teaches in Bangor). Eventually the distance and separation forced me to return home to Maine and teach until a time when I could find a comparable museum directorship there. On my first day of interviewing at Museum Village—after a first stop at the equally memorable complete mastodon housed in organization's natural history building—I made a beeline for the cider press I remembered. This contrived "village" of yore was created in the late 1940s to house one man's collection, like the story of many other museum villages: Old Sturbridge Village, Greenfield Village, and 19th Century Willowbrook Village where I now serve as director. Willowbrook opened in 1970, exactly 20 years after Old Museum Village at Smith's Clove, and like Museum Village it has more than 25 structures and a comprehensive collection of 19th-century American material culture.

What I discovered was that the press and grinder at Museum Village had lost the shed that had housed it in recent years; the deteriorated remains of the shed lingered amidst the saplings and vegetation that had reclaimed the site. The paved path to the cider mill had disappeared under decades of leaves, and the mill was no longer part of the museum's self-guided tour. On one of the museum founder's many collecting sprees, the hand-hewn armature and oak screws of the press were purchased from a barn ten miles outside Brattleboro, Vermont, and the granite slab that had once held another press was found near Northampton, Massachusetts. The grinder, which originated from an apple whiskey distillery in New Jersey, was a truly unique piece, as it consisted of a crude granite stone cradled on a wooden framework. The granite piece had been drilled out to create a type of mortar, and its pestle was another granite piece that fit inside its recess. A metal shaft was fastened into this pestle, which could be turned with a long wooden handle to crush apples fed into it. The contents seemingly had to be shoveled out and up into the square pressing frames (seen in the early postcard photo). No lattice basket was used.

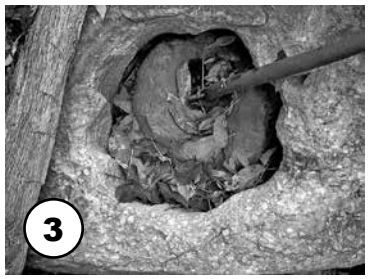
When I saw the press again after many decades, it sat there listing to one side, and the grinder was both deteriorated and buried under debris from the mill. Nevertheless, the wooden press was in remarkable condition for being exposed to the elements for so long. It was all seemingly salvageable, and within weeks of becoming director I spent after hours cleaning up the site with the intention of disassembling the press and grinder and storing it for the purpose of restoration and operation in the future. It became a bit of an obsession. I got the municipality to show up one day with a front end loader and help me disassemble and lower the huge beams onto pallets. The area near the museum had grown as an agri-tourism destination, with more apple orchards than I remembered, due to the demands of a new generation of families focused on good food choices. This demographic willingly traveled more than an hour from the city to get what they needed on weekends. Resurrecting this cider press, I thought, might be a "wow factor" for re-invigorating interest in the museum, which had far less visitation than it had in the 1970s, when I frequented it. Unfortunately, given the museum's ongoing financial struggles, there were a lot of other things that took priority over this piece. Kudos to all those that continue to keep faith in this museum that touched so many lives and continues to do so.

Even though I didn't have the opportunity to save that particular press, the idea of making cider with such a huge apparatus has stayed with me,. Spin forward to July of 2013, when I was offered the directorship of 19th Century Willowbrook Village in Newfield. The position had been offered to me in 2011, about the time I was making the decision to return to Maine. Given the fact that I was leaving a museum that I loved due to the long separations from my family, the distance between York and Penobscot counties didn't seem much better. I turned the position down only to be offered it again 15 months later, after teaching high school for a year. I jumped on it the second time around.

Seeing Willowbrook's twin screw cider press (a Waterville Iron Manufacturing Co., "Webber and Havilland" casting; 1843-July 1, 1875 was the only period in which these two names alone were used) confirmed that this really was the right decision. The longstanding static display of this press was a bit puzzling, though, as it was in part anchored into the ground. A dry stack fieldstone hole had been constructed below it for the purpose of collecting cider, and there was a long trough construction that the apple crusher was propped up on to collect crushed apples that were presumably shoveled into the square frames contained within the square lattice basket. This was of a later period than the aforementioned press at Museum Village; it includes cast metal screws, rather than oak ones, though it's true that the use of both materials for these times of screws overlapped.

Ashley Gerry, who in addition to running his own maple sugaring house and countless other things has been on Willowbrook's staff for more than 20 years, and who can do just about anything if given the task, told me that he had often thought about making the twin metal screws operable. He too doubted the accuracy of the way that the press was set up. We shared a common dream about making the thing right, which resulted in me sitting down and writing several grants that focused on developing a combination of programming and hands-on exhibits emphasizing Southern Maine's apple industry. We requested funds for the purpose of restoring the museum's twin screw press and flat-belt pulley driven grinder and to develop an annual cider festival event and hands-on history programming centered around them. Making a wooden hand-crank apple sorter operable and child friendly is another future plan. Partial funding for the press and grinder came from the Davis Family Foundation of Yarmouth and Narragansett Number One Foundation of Buxton.

About the time we began the restoration, a fellow showed up at the museum looking for someone who could pour a lead babbit for his 1880s shingle mill. Ashley had poured a babbit in months past for the



1. *Cider Press, Museum Village, circa 1960*
2. *Cider Press, Museum Village, 2011*
3. *Apple Grinder, Museum Village, 2011*
4. *Cider Press, Willowbrook, 2013*
5. *Cider Press, Willowbrook, 2014*
6. *The local, in situ, cider press which would inform how we would configure Willowbrook's own.*
7. *New Cider Press plate, Willowbrook, 2014*
8. *Flat Belt Pulley Driven Grinder, 2014*

museum's 1894 Armitage-Herschell steam engine, which runs our horse carousel. The plan for a future babbit pouring was struck, and to make a long story short, this guy was currently rebuilding a foundation and replacing sills in a local barn that he claimed had a similar apple cider press and grinder in situ that he believed was once powered by a horse treadmill. We were there the next day looking at the cider mill, which was very similar to Willowbrook's. The remarkable thing about all the cider-making equipment at the site was that it appeared as though someone had walked away from it a century ago and never returned. Everything was intact.

The press and grinder were configured in a two-story space in a barn. Apples had been poured in a hopper at the front barn door below the square lattice basket with a channeled plate composed of multiple boards. Crudely carved story marks had been made by someone who presumed to know Roman numerals but didn't; our own has identical story marks. In the hopper was an apparatus that looked like a barn cleaner that carried apples above the twin screws, where the apple crusher was positioned, and subsequently crushed them and dropped them below. A line shaft with flat belt pulleys was attached to the barn cleaner as well as the crusher. A third flywheel ran to the power source outside. Whether there was a horse, steam, or gas as a power source we don't know, but it could have been any one of these. On the second floor of the mill there was a trap door and a block and tackle above it. There were wooden barrels positioned on wood rails around the room; the cider was put into barrels below and then hoisted to this space (See photo documentation at 19thcenturywillowbrookvillage.blogspot.com).

This was a huge breakthrough for our project, as we had an untouched working model to inform the configuration of our press and grinder. We have since then re-wooded the grinder with oak and re-placed the galvanized tin sheathing on its grinding drum with stainless steel to make the cider more palatable. The new teeth are identical to the original, as we used the same puncture method to form the convex, jagged cutting blades of the grinding drum. We will create cribbing to raise the apparatus to a height above the twin screws. All the timbers of the original mortise and tenon framework were replicated with ten-inch-wide, roughcut hemlock from Stillwater. We will create a new lattice basket and frames for the crushed apples soon.

We created a freestanding unit that sits on a new concrete slab with a drainage system that was partially donated by F.R. Carroll Cement of Limerick. We recently re-created the channeled pressing plate out of two layers of 1 ½-inch tongue and groove spruce; the original, with its prominent story marks, will be displayed. We will create a smaller size lattice basket, as the original was good for more than 50 bushels (we will be making more modest batches of cider). This past September 20-21, we invited he public to bring their own apples and plastic jugs to make cider in our vintage Hocking Valley Senior, which produced 17 gallons of cider that weekend from nearly nine bushels of cider apples. We anticipate cider-making with the large press and grinder by the end of October. The grinder will be powered by a1880s horse treadmill that visitors can climb abroad and power themselves.

For the many school field trips scheduled in October, we offered the experience of cider-making in addition to all the other offerings that are new at Willowbrook this season, including our Titantic and Carpathia Marconi radio rooms with a working telegraph system, our working Victorian kitchen, our new granary scenario that also requires that visitors hop aboard a horse treadmill and power an 1870s portable grist mill. All of the new hands-on programming at Willowbrook is worth a visit to see, but what will be most satisfying is seeing golden cider run from our cider press once again as it once did long ago. •

Robert Schmick is the Director of 19th Century Willowbrook Village. For more information, visit www.willowbrookmuseum.org.

SEEN & HEARD

ABOVE: A slide show of Alfred Shaker Museum's now-annual Simple Gifts concert, held in July, has been posted on You Tube. The concert takes note of the song composed by Shaker Elder Joseph Brackett of Sabbathday Lake's Shaker community when he visited Alfred in early summer 1848. The concert series was spearheaded by Portland-area violinist and music teacher Andy Happel and includes a jam session with some of his students and others who may want to join in. The series is expected to continue for another eight years, culminating with the song's 175th anniversary. Greg Hall of the Friends of Alfred Shaker Museum put the slide show together. Andy Happel in front, holding a violin.

RIGHT: The new Kenneth D. Kramer Blacksmith Shop Exhibit at Maine Maritime Museum in Bath opened in August 2014.

ABOVE: Students from Pemetic Elementary School in Southwest Harbor learn how to saw wood from staff and volunteers at the Curran Homestead Living History Farm and Museum in Orrington. See Dispatches, p. 5.

RIGHT: A team from the Federal Emergency Management Agency is in Maine this fall to work with the state's Cultural Emergency Resource Coalition (CERC: Maine) in assisting museums and historical societies statewide in disaster planning. Members of "Otter 4" are: front row, l. to r., Sam Robinson, Cynthia Jimenez, Sally Gildehaus, Ana Donner; back row, l. to r., George Letscher, Sanny Boutzale, Macy Chase, Gentry Salter.

LEFT: On July 1, the Brick Store Museum celebrated its 78th birthday with "Open Door Day," inviting visitors (and pets!) in through the brick store's original 1825 wooden door for one day only.

ABOVE: Lois Trask and Paul Bradeen discuss her paintings at the very successful art show held on Thursday, August 28, at the Milo Historical Society Museum. Eleven artists exhibited their work to a gathering of about 75 people. Those exhibiting included Allen Monroe, Suzette East, Joe Mangum, Lois Trask, Larry Keef, Barb Hamlin, Rochelle Williams, Ellen MacMillian, Joan Henderson, Linda Moe and Gwen Bradeen. Of special interest were paintings by the late Ken Davis, a well-known Milo artist. Special thanks to his daughters, Diane Reynolds and Jannifer Stanchfield, for attending and presenting his works.

OPPORTUNITIES

Conference Season isn't Over Yet!

There are still plenty of great ways to learn, connect, and network before 2014 comes to a close.

New England Archivists Fall Symposium
Archives in Action
November 1 • Salve Regina University, Newport, Rhode Island

Join us at Salve Regina University on Saturday, November 1, for "Archives in Action," a half-day symposium devoted to active engagement, thought-provoking discussion, and unique idea-sharing. Member: $35 | Non Member: $50 | Student: $17.50 | Bridge Rate: $26.25. Space is limited so register today: http://www.newenglandarchivists.org/fall_2014

Joint Maine Library Association/
Maine Association of School Librarians Conference
Maine Libraries: Expanding Your Possibilities
November 16-17 • Cross Center, Bangor

MASL and MLA invite you to join them on Sunday and Monday, November 16th & 17th for a joint conferencing event at the new Cross Center located on Main St in Bangor, Maine. Speakers will include Eli Neiburger, Associate Director for IT & Production at the Ann Arbor District Library; Terri Grief and Sylvia Norton, President and Executive Director of the American Association of School Libraries; and Pulitzer Prize-winning Maine author Barbara Walsh. For more information or to register, visit mainelibraries.org.

New England Museum Association Annual Conference
Picture of Health: Museums, Wellness, and Healthy Communities
November 19-21 • Boston and Cambridge, Massachusetts

Join NEMA for its 96th Annual NEMA Conference in Boston/Cambridge. Since the conference will be in the world hub of health care innovation, the theme this year examines how museums can contribute to community wellness and transformative well-being. In addition to theme discussions, NEMA is offering more than 55 sessions which are the best of the best—loaded with strategies, tips, and techniques for every type of museum and museum professional: directors/trustees, collections, administration/management, exhibitions, marketing/development, facilities, academic, and more. To register or for more information, visit www.nemanet.org/conference-events.

IRA Charitable Rollover Extended to December 31

In July, the U.S. House of Representatives passed legislation that would permanently reinstate three charitable giving tax incentives, among them the IRA Charitable Rollover provision. This provision allows individuals aged 70½ or older to donate tax-free up to $100,000 from their IRAs to public charities like museums and archives. Please contact your financial adviser for more information about how you might use this giving option to support cultural institutions in your area—or even MAM itself!

International Archives Newsletter available for Free!

The *Governance and Recordkeeping Around the World* newsletter helps readers in more than 30 countries keep current with the latest news, events, trends, initiatives, guidance, best practices and tools in information management,archives and libraries. It is published quarterly in February, May, September, and November; find the current issue here: http://www.bac-lac.gc.ca/eng/services/government-infor mation-resources/information-management/Pages/governance-recordkeeping-newsletter.aspx. If you are interested in receiving this free online newsletter, just send an e-mail to Steve Gerley, Project Officer at the Canadian Archives and Library (Stephen.Gerley@bac-lac.gc.ca) and ask to be added to the e-mail distribution list.

December 1 is Submission Deadline for Federal Grants

The Institute of Museum and Library Services is the primary source of federal support for the nation's 123,000 libraries and 175,00 museums. The deadline for all the grants listed below is **December 1, 2014.** For grant guidelines and to apply, visit www.imls.gov.

National Leadership Grants for Museums (awards $50,000-500,000)

Museums for America ($5,000-150,000)

Sparks! Ignition Grants for Museums ($10,000-25,000)

Museum Grants for African American History and Culture ($5,000-150,000)

Native American/Native Hawaiian Museum Services ($5,000-50,000) •

Advertise in the
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Ads are $100 per issue for non-members of MAM; $75 for members.

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Passenger Pigeon's Flight to Extinction, *continued from page 1*

Dating c. 1854, this oil on canvas of a passenger pigeon was painted by a student of Portland artist and teacher John Cloudman. Courtesy Maine State Museum

In late 1853 or early 1854, artist and teacher John Cloudman borrowed a passenger pigeon specimen from the Portland Society of Natural History. He set the bird on a crooked branch, pinned an image of the Portland Society building to the wall behind, and assigned his students to paint the still life scene. With its skillfully rendered passenger pigeon in the foreground and suggestion of the Portland Society's building in the background's last light of dusk, this painting is the only student effort that survives.

By pairing the passenger pigeon specimen and an image of the Portland Society building, Cloudman may not have fully realized the symbolic messages of loss and change in the painting assignment he had given to his students. In 1854, the Portland Society, a well-known museum filled with specimens from around the world, was completely gutted by fire. All of the museum's collections were destroyed, except for the single passenger pigeon specimen in Cloudman's studio. Meanwhile, great flocks of passenger pigeons were in decline and would be completely absent from Maine skies within 50 years. The Portland Society itself would eventually amass more collections, move at least three more times, survive another fire, and finally dissolve, its last building torn down and its collections dispersed to museums, colleges, and universities around the state and nation.

Envisioning Extinctions: Art as Witness and Conscience at Bowdoin College's Hawthorne-Longfellow Library

As exhibition curator and associate professor of art history Susan Wegner notes, passenger pigeons were never studied scientifically, and very few photographs were made of the captive birds. Images studied from life and preserved in library, museum, and archival collections thus provide invaluable documentation of this now-extinct species.

The Bowdoin exhibition includes a variety of engravings, woodcuts, and personal accounts from papers, rare books, and nineteenth-century magazines. The centerpiece is a hand-colored etching, reproduced from a painting by John James Audubon and included in Audubon's monumental 1827 work *The Birds of North America*. Printed on double elephant folio paper (the largest size available at the time at 39 1/2 inches tall and 28 1/2 inches wide), the passenger pigeon image, like the others in the work, is presented at life size.

Other images document hunters' trapping, netting, and shooting techniques as they decimated huge flocks of passenger pigeons flying overheard or roosting by the thousands in trees. A woodcut published in *Harper's Weekly* in 1868 depicts the end result of the avian slaughter: "The Game Stall, Fulton Market, New York City." Susan Wegner provides the interpretive story:

Hundreds of barrels, which could hold 400 passenger pigeons each, poured into game market stalls in Chicago, Boston, St. Louis, and New York, quickly transported by the railroads that by mid-century connected hunting sites of mass slaughter in Michigan, Wisconsin, and Pennsylvania to the urban centers. The wild pigeons were both food for the poor and the basis of the finest delicacies served in elite restaurants. Stewed pigeon with peas or mushrooms, pigeon patties with truffles, bone pigeon stuffed with foie gras fed the rich at the New York City Hotel or Delmonico's. More humble diners made do with pigeon pie.

From Bowdoin's Joshua Chamberlain Collection, a page from Chamberlain's memoirs reveals his own personal experience as hunter and observer in Brewer, Maine in the 1840s:

Gunning was one of the accomplishments of those days. Game abounded and was not too gamey. The fields were broad, but the woods were near. . . . The wild pigeons came in flights like clouds and whirlwinds to help gather the grain harvests. It was a beautiful and boy-thrilling sight to see a great flock of them settling down in the top of a big, dead-dry tree at evening-fall for their night's roost, their graceful forms swaying down the branches like the sudden renewal of luxuriant foliage, and their ruddy bosoms thick as they could crowd, reddening deeper with the sunset glow. Good for the birds. For many of them their driving up and down the earth was well nigh ended.

The exhibit at the Bowdoin College Library ends on December 23, 2014, but the exploration of the passenger pigeon's story continues through 2015. In addition to the exhibition at the Maine State Museum, the L.C. Bates Museum in Hinckley is also featuring the passenger pigeon specimen in its collections and has developed accompanying educational programs. In the spring, Bowdoin College will screen the new award-winning film *From Billions to None: The Passenger Pigeon's Flight to Extinction*.

Sheila McDonald is the Deputy Museum Director at the Maine State Museum. For more information, visit mainestatemuseum.org.

Maine's Jonathan Fisher of Blue Hill created a wood engraving of a passenger pigeon that was published in his 1834 book Scripture Animals. *Fisher based his engraving of the male passenger pigeon on a drawing he had made from life. Courtesy Bowdoin College Library*

MAINE ARCHIVES & MUSEUMS

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 interested 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

Questions?
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(207) 400-6965

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)*
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Keeping Warm in Mid-Coast Maine

By Christine Hopf-Lovette

The Colburn House in Pittston and the Pownalborough Court House in Dresden were full of activity during the last weekend of June. A textile symposium, "Keeping Warm in Mid-Coast Maine," brought weavers and quilters together for talks on the history of textiles in eighteenth-century Maine, plus hands-on workshops on dyeing and bed ruggs (as it was spelled in the 1700s). The programs, sponsored by Lincoln County Historical Association (LCHA), featured nationally known speakers and included participants from throughout the country.

Edward Maeder, president of the National Museum of the American Coverlet, provided the keynote address at the Colburn House. He was followed by Sandie Tarbox, a professional presenter on eighteenth-century topics. Well-known as an artist and independent researcher of eighteenth-century living history, Tarbox offered a session on wool. After lunch, Faye Snyder, a collector, dealer and conservator of antique textile arts, led a session on quilts, and Karen Clancy, supervisor of the Weaver's Shop at Colonial Williamsburg, discussed dyeing.

The second day of the symposium featured hands-on workshops at the Pownalborough Court House, which has an extensive collection of spinning wheels, looms, and other weaving equipment. In the morning, Karen Clancy conducted a workshop on dyeing in the yard of the Court House, and Sandie Tarbox headed up another on bed ruggs. During the entire day, a group of weavers from Old Fort Western demonstrated spinning and weaving.

The event, which was organized by LCHA volunteers Perry Palmer and Merry Fossel, was inspired by the collection of overshot coverlets at the Pownalborough Court House. In fact, the centerpiece of the Pownalborough Court House was a painting—on a stretched overshot textile—by Henry Cheever Pratt of his young niece and nephew. The painting has been at the Court House since it was painted the mid-nineteenth century.

Quilt expert Faye Snyder examines an 18th-century quilt from the LCHA collection.

Early in the planning stages for this event, the LCHA Collections Committee rediscovered a treasure trove of quilts tucked away in LCHA's Museum and Old Jail in Wiscasset. Those quilts were on display throughout the summer at Pownalborough Court House and in the Jailer's House of the Old Jail in Wiscasset. Additionally, a selection of hooked rugs was featured at LCHA's Chapman-Hall House in Damariscotta.

Christine Hopf-Levette is the Secretary of the Lincoln County Historical Association, whose mission is to collect, preserve and interpret the history of Lincoln County, Maine, which once extended from Brunswick to Canada. Key to the Society's work is the stewardship of three historic buildings: the 1761 Pownalborough Court House in Dresden, the 1811 Old Jail in Wiscasset, and the 1754 Chapman-Hall House in Damariscotta. For more information, visit www.lincolncountyhistory.org. •