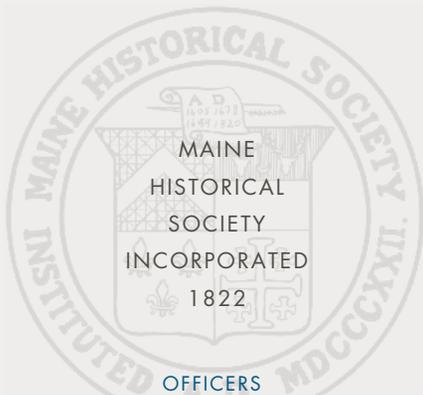




M
H
S



OFFICERS

Katherine Stoddard Pope, President
 Lendall L. Smith, 1st Vice President
 Preston R. Miller, 2nd Vice President
 Carolyn B. Murray, Secretary
 Horace W. Horton, Treasurer

TRUSTEES

Eleanor G. Ames	Eldon L. Morrison
Richard E. Barnes	Theodore L. Oldham
Robert P. BaRoss	Neil R. Rolde
Eric Baxter	Charles V. Stanhope
Carl L. Chatto	Alan B. Stearns
Joseph E. Gray	Frederic L. Thompson
Bob Greene	Jothan A. Trafton
Jean Gulliver	Lee D. Webb
Patrick T. Jackson	Paul A. Wescott
David Lakari	Charles D. Whittier II
Peter G. McPheeters	Jean T. Wilkinson
Peter Merrill	

STAFF

ADMINISTRATION

Stephen Bromage	Executive Director
Laura Webb	Assistant to the Director
Jacqueline Fenlason	Director of Finance & Administration
Cynthia Murphy	Finance/Human Resource Assistant
Deborah Stone	Director of Development
Elizabeth Nash	Marketing & Public Relations Manager
Jennifer Blodgett	Membership Coordinator
Steven Atripaldi	Facilities Manager

EDUCATION

Bridget McCormick	Education Coordinator
Larissa Vigue Picard	Community Partnership Coordinator

LIBRARY

Nicholas Noyes	Head of Library Services
Jamie Rice	Public Services Librarian
William D. Barry	Library Reference Assistant
Nancy Noble	Archivist/Cataloger

MUSEUM

John Mayer	Curator of the Museum
Holly Hurd-Forsyth	Registrar
Melissa Spoerl	Museum Store Manager
Robert Kemp	Visitor Services Coordinator
Allan Levinsky	Visitor Services Coordinator

MAINE MEMORY NETWORK

Kathleen Amoroso	Director of Digital Services
Candace Kanes	Curator
Dani Fazio	Image Services Coordinator
Jamie Cantoni	Cataloger & Production Assistant

From the Director



I am honored to have the opportunity to lead Maine Historical Society. The creative challenge that first drew me to MHS ten years ago remains—the opportunity to build a modern cultural organization that is designed to thrive in its time; one that is dynamic, relevant, and deeply connected to its community. That is the work we now commence together.

We are fortunate: while many institutions are struggling to figure out where they fit in this changing world, MHS has been testing and demonstrating what a 21st century museum can be. MHS is leading a fundamental shift in how many people perceive, experience, and contribute to Maine history: we are striving to make Maine history **active, participatory, representative, and part of people’s daily lives.**

This is reflected in our cover photograph, an item recently contributed to the Maine Memory Network by the Surry Historical Society. A team from Surry worked closely with MHS staff over the past year to build a website dedicated to their history. This image was scanned by students at the local elementary school and, until this past spring, was all but inaccessible.

Here’s what I love about it: the photograph is recent and hence a little surprising. (I still remember my mother’s amazement that we were studying the Korean War as “history” when I was in high school.) It is personal, intimate, imperfect, a keepsake: these are the kinds of objects that get saved, have meaning, and are the foundation of many historical collections. The photograph is firmly rooted in its time and place. There is a story here, and one that is connected to the broader narrative of Maine and American history. Who isn’t curious about Ben Smith and Carol McNeil, and who can’t relate to their day at the fair?

I look forward to working closely with *all* of you. Your participation, engagement, and support are essential to MHS.

Steve Bromage
 Executive Director



ABOUT THE COVER:

Surry Day Fairground, 1967. Photo by Lynn Bonsey. Ben Smith and Carol McNeil, along with another child, are seen enjoying one of the many attractions on the Fairground at the Claude L. Bonsey school during the Surry Day celebration. Contributed by the Surry Historical Society, MMN # 67378. To read more about the Maine Community Heritage Project and the Maine Memory Network, see page 5.

TABLE OF CONTENTS

3..... ON VIEW: WIRED! THE S. MORGAN SMITH TURBINE AND GENERAL ELECTRIC GENERATOR	8..... SPOTLIGHT ON MMN CONTRIBUTING PARTNER
	• The Patten Lumbermen’s Museum
4..... RECENT SUCCESSES	9..... SUPPORTING MHS
• MHS Hosts First Annual Junior Docent Camp	• New Acquisition: The David Atherton Hooked Rug
• Summer Walking Tours	• Leaving a Legacy
5..... SHARING KNOWLEDGE	10-11.... PEOPLE AND EVENTS
• MHS Staff Member Jamie Cantoni Attends Rare Book School	• MHS Out and About
• Maine Community Heritage Project	• 2012 Annual Meeting
6-7..... MAINE MEMORY NETWORK	
• Violin Master and Student: Franz Kneisel and Elise Fellows White	

On View:

Wired!

THE S. MORGAN SMITH TURBINE AND GENERAL ELECTRIC GENERATOR

The current MHS exhibit features the largest and heaviest object in the collections of Maine Historical Society. This turbine and generator—with a governor and pressure tank—weighs an estimated three and a half tons. It operated from around 1904 to 1963 in Jackman, a small community in northern Maine. The machinery came to MHS as part of the Central Maine Power collection.

Installing this object was no easy task. Building engineers surveyed the flooring in the building and designed a system of columns to support the weight. Mechanical engineers helped align the turbine and generator, support them on modular pallets, and then assemble the machinery as a unit. Riggers moved all the machinery into place.

It took a lot of effort from a lot of people—but the result was worth it. We are extremely grateful to our friends at Casco Bay Engineering, Enel Green Power North America, and Central Maine Power for their help. We could not have installed the machinery without them!

The turbine and generator are an important part of the exhibit story. Machinery like this operated at dam sites throughout Maine beginning in the late 1800s. Hydro-power is still being generated today and is an important part of Maine's energy resources.

A turbine uses the force of water moving from a dam through a penstock to create rotary power. As the water hits the blades in the turbine, a shaft rotates, and then turns the rotor of a generator, which produces electricity. This generator can produce 100 kilowatts of power—what today would be considered a “micro” power generator.



For comparison, one of the largest generators in the state is at the Wyman Dam on the Kennebec River, which can produce 25,000 kilowatts of power.

Originally, small systems like this produced electricity for nearby homes and businesses. Eventually, the current was brought into the electrical grid built to provide power to customers throughout Maine.

It's a fascinating piece of history that is timely in its focus considering current interest about the conservation of energy, the use of natural resources, and the development of new sources of power.

The exhibit will be on view through May 26, 2013. ■

John Mayer
Curator



The S. Morgan Smith Turbine and General Electric Generator on view in the exhibit Wired! How Electricity Came to Maine.



Installing the turbine and generator required additional support columns and help from members of Casco Bay Engineering, Enel Green Power North America, and Central Maine Power.





↑ *The campers with Education Assistant Rachel Miller in the Brown Library*



Junior Docent Sarah (on the right) with her sister after Sarah's house tour

MHS Hosts First Annual Junior Docent Camp

If you visited MHS in July, you might have seen a group of fourth, fifth, and sixth grade students working industriously to become the organization's first Junior Docents. To earn this credential, campers studied with MHS education, curatorial, and library staff to learn how museum collections are stored, protected, and exhibited. They practiced handling and cleaning collection items, learned how much research is required to understand objects and documents that come into MHS, acted out what George Washington wrote NOT to do in polite society, and deciphered some of Henry Wadsworth Longfellow's actual handwriting. The Junior Docents also explored the streets of Portland to learn what life was like when Henry was a boy. They visited the Portland Observatory, the farmer's market in Monument Square, and the First Parish Church. At the end of the week, campers conducted informative and entertaining tours of the Wadsworth-Longfellow House for friends, families, and teachers. They received diplomas—and business cards—recognizing their new status as Junior Docents.

You can meet Junior Docents in December when some will return to help interpret the House during our winter holiday programs. ■

*Bridget McCormick
Education Coordinator*



Museum Curator John Mayer shows a sword attributed to Peleg Wadsworth and discusses how curators research people, places, and artifacts to tell a story.



Nature drawings in the garden



MHS Walking Tours

During July and August, MHS offers "Old Port" and "Longfellow Trail" walking tours. Locals and tourists alike welcome the chance to discover the history in the city's midst. John Serrage, center, leads a walking tour through what was once Gorham's Corner, the heart of Portland's Irish community.



Junior Docent Erich stands in the Parlor Chamber next to a table Henry Wadsworth Longfellow gave to his mother, Zilpah.

Book Talk:

MHS STAFF MEMBER JAMIE CANTONI ATTENDS RARE BOOK SCHOOL

Imagine what it would be like to hold a gift from a king; specifically a copy of Erasmus' *In Praise of Folly* given to King Louis XIV's mistress, Madame de Pompadour. This past summer I had the opportunity to study that book and other fascinating objects when I attended Rare Book School at the University of Virginia.

The school provides continuing education for professionals across a wide array of history, library, museum, and scholarly disciplines. It focuses on the study of the history of written, printed, and born-digital materials, and offers an incredible opportunity to learn from leading scholars and professionals in the field.

The course I took was *Printed Books to 1800: Description and Analysis*, taught by David Whitesell. We learned to study books as physical objects, not their specific content. We studied paper, type setting, illustration techniques, printing process, bookbinding, collation, and provenance, as well as historical and descriptive bibliography.

Since my return I have been sharing my new knowledge with colleagues at MHS and looking at our collections with fresh eyes and new appreciation. There are approximately 1,000 catalogued books from the hand press period in our collection, as well as manuscript materials created with similar techniques. Benjamin Titcomb's *Catalogue of Dummer Academy Students* is an interesting example. You can learn a great deal from this manuscript: the folding of the sheets, watermarks, inconsistencies within the paper, and the binding all clearly indicate where, when, how, and why this piece was created.

In the words of Michael Suarez, director of Rare Book School, "knowledge inspires wonder and wonder inclines to love." I look forward to sharing more of my knowledge and love of this material in years to come. ■

*Jamie E. O. Cantoni
MMN Cataloger*



↑ MMN Cataloger Jamie E. O. Cantoni (far left) and instructor David Whitesell discuss justification while setting type.



↑ Binding Demo: Jamie (far right) and fellow students gather round to get a good view of Program Director, Amanda Nelson, during the 4th of July book-binding demonstration.



← Benjamin Titcomb's Catalogue of Dummer Academy Students presents an interesting example of watermarks and inconsistencies. MHS Col. S-447

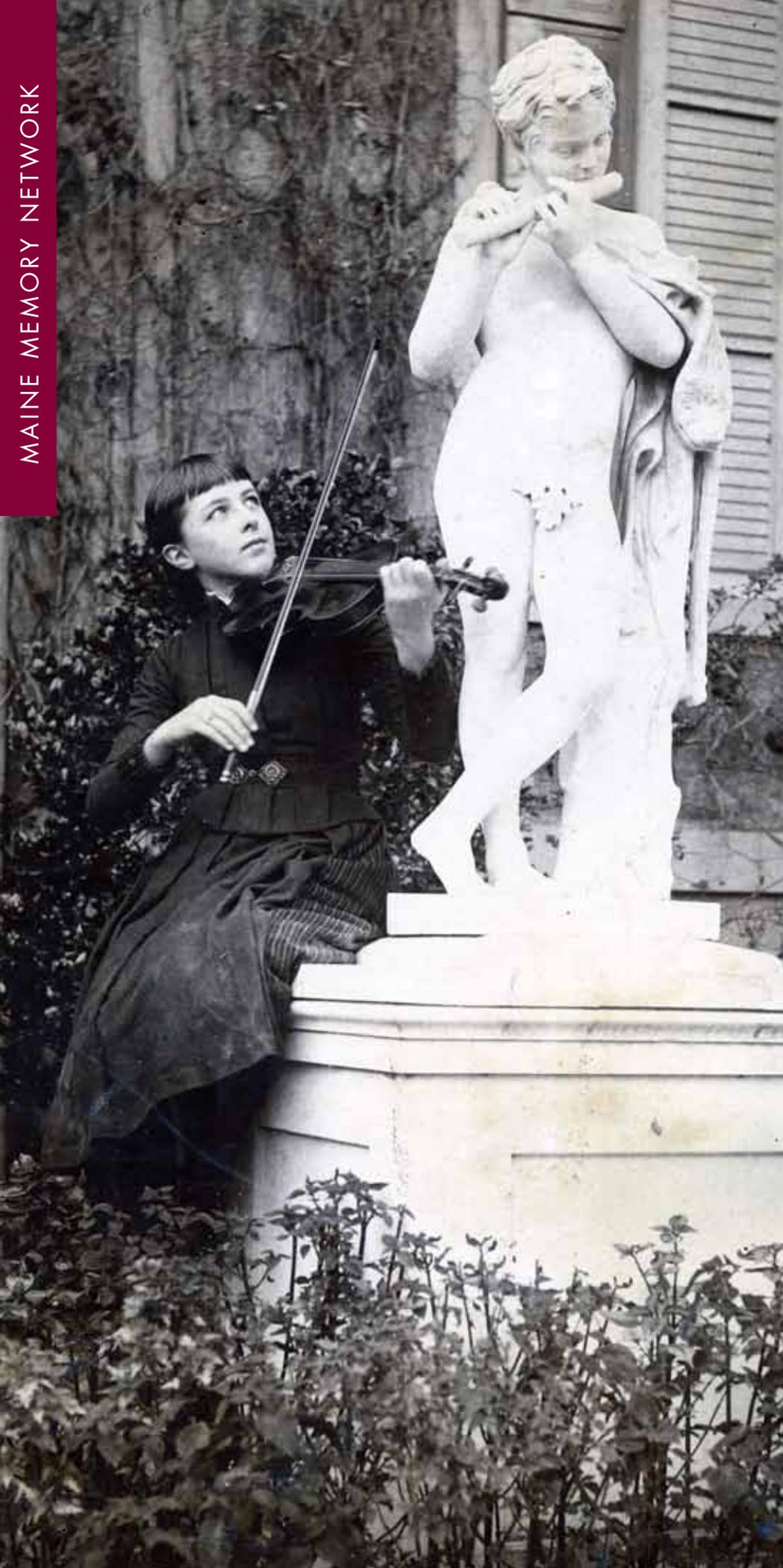


Team members enjoy a lively discussion during the Maine Community Heritage Project orientation session.

FOURTH MAINE COMMUNITY HERITAGE PROJECT COHORT BEGINS

We are pleased to welcome two new super-communities to the Maine Community Heritage Project. In July, teams from Mt. Desert Island and the Rumford/Mexico area met at MHS for a comprehensive orientation to the year-long exploration of local history that they have embarked on under the guidance of MHS staff (July 2012-May 2013). The teams cross traditional town boundaries, and will look at the broader regional community of which they are part. The July orientation included tours of MHS and a chance to meet our staff. Training, led by the Maine Memory Network team, included sessions focused on doing "good history," scanning and cataloging, and project planning. A panel of MCHP veterans shared their experiences and advice. Look for the websites that the teams are creating on Maine Memory next May!

*Larissa Vigue Picard
Community Partnership Coordinator*



*I*n 1886, Mary Elise Fellows, a 13-year-old studying violin in Boston, heard her first string quartet. She recalled, “I gazed at the beautiful face of the first violin and felt deeply moved. That young man’s face, so spiritual, so sensuous actually haunted me.”

The man in the first violin chair was Franz Kneisel, then about 21, and the group the Kneisel Quartet, the first professional string quartet in the United States. That encounter began a close friendship and sometimes challenging musical relationship that would endure for 40 years.

Kneisel, born in Bucharest, Romania, was 20 years old when the Boston Symphony Orchestra recruited him to come to the U.S. in 1885. He started the Kneisel Quartet the same year. Vienna, where he had studied and performed, and Berlin, where he had been named concertmaster of the Bisle Orchestra at age 19, already loved the young violinist. Critics called him Unfehlbar (infallible). One of his teachers, Jakob Grün, said, “He never played a false note in his life.”

Fellows, who was from Skowhegan, had gone to Boston in 1883 as a nine-year-old prodigy in order to study at the New England Conservatory. When Aimee and Winthrop Sargent “adopted” her in 1886 to support her musical career, they arranged for her to study with the young Kneisel.

Fellows, later known as Elise Fellows White, recalled that Kneisel was “severe and exact-

↑ Franz Kneisel as a young man signed his photograph for his student Mary Elise Fellows White.

← Mary Elise Fellows posed with her violin at the summer home of her patrons, Aimee and Winthrop Sargent, in 1887, about the time she began studying with Franz Kneisel.



Violin Master and Student: Franz Kneisel

& Elise Fellows White

ing, though to me, kind always.” She described herself at that young age as, “Always naturally unobservant, I did not learn through what might be called apperception. I tried to phrase beautifully, with my fingers all wrong.” She wrote that Kneisel, newly arrived in the country and unused to the language and customs, had “many more important things on his mind” than “dragging his most promising (and best playing) pupil, down to mere finger exercises and dull technique.” He was newly married, newly a father, and busy with the orchestra and his quartet.

Later, Fellows boarded with Kneisel and his family for some time. She wrote, “I practiced in a small flat where I shared a room with another pupil, with every note heard by my critical teacher. I tried to make the best of German cooking and German ways. Kneisel was jolly and often very amusing. He said, ‘You cannot learn the violin, Miss Fellows, unless you drink beer,’ which I found no difficulty in doing.”

She recalled an evening when she, Kneisel, and his wife, Marianne, walked together to Kneisel’s engagement to play the Brahms violin concerto with the Boston Symphony. “It was on a Saturday evening that we three walked down Columbus Avenue, he with his violin under his arm,” she wrote. “As we walked they hummed together that same melody from the A minor Concerto of Vieuxtemps, as if it had some special association for them, perhaps from student days together in Vienna when Marianne studied with the young artist who was to be her husband.”

Fellows went to Vienna in 1892 and studied Kneisel’s teacher and mentor Grün. The Kneisels spent the summer of 1892 in Ischl, Austria, and Fellows and her mother visited them often. It was in the Kneisels garden that Fellows met Johannes Brahms. Later, in Boston, Kneisel helped Fellows find her own violin students. In the early 1920s, she again studied with him in New York, where he taught for many years at

the Institute of Musical Art (later Juilliard).

In 1902, the Kneisels began going to Blue Hill, accompanied by students and members of the Kneisel Quartet. Soon, the summer school at Blue Hill, later known as Kneisel Hall, became a tradition. Elise Fellows White, in her autobiography, wrote about an impromptu concert at Blue Hill in 1920.

“It was a heavenly summer day. ...I refused to take my violin, being too proud to appear to want to play for my old teacher. We were warmly welcomed, and in a spacious outdoor studio, on Marianne Kneisel’s violin, I played my own Etude Caprice. ... Kneisel started to walk about, to wave his hand, and sing the obligato with me. The famous critic of the New York Herald Tribune, Henry Krehbiel, stood attentive throughout. It was a moment of intense feeling, and I shall cherish it always.”

Kneisel Hall has remained an important summer program for chamber music education as well as a destination for lovers of chamber music in Maine.

After Kneisel’s death in 1926, White wrote in her diary, “The days seem oppressed with a

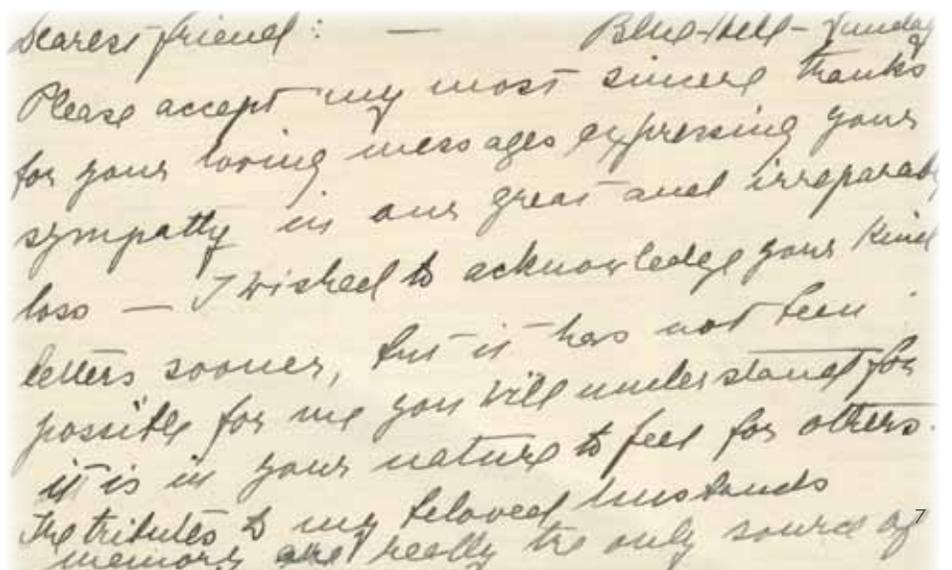
strange sense of loss. I didn’t realize how he had grown into the fabric of my life as a background for all I might do or say or write. He embodied my best hopes, all of which centered on him and his associations. I have collected all his photographs and programs and notices and put them in a book as a memorial.”

She later wrote, “He was not only honored but greatly beloved. Success, in his later years, and pride in his children, and pupils, made him more genial—kindly—sympathetic, and dominating. I think Kneisel’s last years were very happy. I found him changed. And I grew to really love him.”

Elise Fellows White kept diaries her whole adult life and, in 1938, wrote an autobiography. Her grandson, Dr. Houghton M. White, compiled her writings into a book that the Maine Historical Society published in 2011, *A Maine Prodigy: The Life & Adventures of Elise Fellows White*.

Candace Canes
Maine Memory Network Curator

‡ Marianne Kneisel wrote to Elise Fellows White in 1926 after the death of Franz Kneisel, Marianne’s husband and White’s long-time teacher.



dearest friend: — Blue-Hill - Tuesday
Please accept my most sincere thanks
for your loving messages expressing your
sympathy in our great and irreparable
loss — I wished to acknowledge your kind
letters sooner, but it has not been
possible for me you will understand for
it is in your nature to feel for others.
The tributes to my beloved husband
memory and really the only source of



FOUNDED: Dr. Lore Rogers, who returned to his boyhood home in Patten when he retired in the late 1950s, worked to document memories of working with his father, a local lumberman, and others involved with the logging industry. The museum began in a storefront in 1958. In 1962, Rogers and his longtime friend Game Warden Caleb Scribner secured a parcel of land on the Shin Pond Road. Together, they moved a cabin, log by log, from the base of Mt. Chase to its present locale and in 1963 officially created "The Patten Lumbermen's Museum."

PURPOSE: Lore Rogers and Caleb Scribner knew the great importance of keeping Maine's role in history preserved so the lives of our fathers and grandfathers would not be forgotten.

They established the Patten Lumbermen's Museum to preserve a graphic record of the lumber industry as it existed in the forests of Northern Maine before the Second World War. It is located just west of Patten on the Shin Pond Road which, for over 175 years, has been the highway over which have passed thousands of woodsmen with their horses and supplies to cut the pine, spruce, firs, and hardwoods in the upper valley of the East Branch of the Penobscot. In more recent years an endless stream of trucks loaded with logs and pulpwood pass the museum along the same route.

FACILITIES: The Museum has grown to nine buildings of various size and purpose. Operated as a seasonal venture, the original buildings were not equipped with heat or running water. The vast range of seasonal temperature caused continual deterioration of aging photographs and printed records. Through sheer determination, not unlike that of past lumbermen, a modern day Reception Center was constructed in 2005. This climate controlled, well lit, handicapped accessible facility now protects the museum's artwork, historic writings, and photographs. It also contains a small library, conference room, video station, and gift shop.

COLLECTIONS, EXHIBITS: The Museum has developed a number of unique logging exhibits. Some of the exhibits you'll find here include a Lombard Steam hauler, vintage chainsaws, logging sleds, Holt tractors, logging tools, and many antique photographs documenting the visual history of Maine logging.

VISIT: The Museum is open seasonally. In 2012, it will be open until Oct. 8, Tuesday-Sunday from 10 a.m. to 4 p.m. It is closed on Monday unless it is a recognized holiday. Admission is \$8 for adults (ages 12 and over); \$7 for those 65 and older; \$3 for ages 6-11; and free for children under 6.

SPOTLIGHT ON MAINE MEMORY NETWORK CONTRIBUTING PARTNER:

PATTEN LUMBERMEN'S MUSEUM

On the River: the Bateau

Col. Benedict Arnold, who sought to invade Quebec in the fall of 1775, thought the bateaux would enable his 1,100 soldiers relatively easy passage up the Kennebec River, and so he had 220 of these craft built near Augusta. The bateau, a stable, lightweight, flat-bottomed boat with pointed bow and stern, was useful on rivers as it could carry a large amount of cargo, could navigate rocks and rapids, and was relatively easy to carry in portages. It also could be propelled by oars, poles, or paddles, an advantage in narrow rivers or tributaries. As history tells it, the boats' qualities were of little use to Arnold in his march through Maine, however.

On October 27, 1775, Arnold wrote to George Washington from Chaudière Pond to report that he was three days later than he expected due to "excessive heavy rains & bad weather." He added, "Our provisions were short by reason of [losing] a number of loaded Battoes at the falls and rapid waters." In another letter on the same day, he wrote that the roads were better than the river and the troops planned to leave the bateaux behind.

Arnold's problems aside, explorers, adventurers, and those driving logs downriver have often celebrated the bateaux. Introduced by the French, the bateau is sometimes called the "white man's canoe." In the 1800s there was a shift from the Kennebec bateaux, with its widest point in the middle of the boat, to the Maynard or Penobscot bateaux, which weighed between 800 and 900 pounds with the widest beam two-thirds of the way between bow and stern. This change made for better speed and handling and made them the boats of choice, especially for log drives down the Penobscot.



↑ *The bateau can be seen in the background as men clear a center jam on a logging drive.*

↖ *Interior of bateau at the Patten Lumbermen's Museum.*

Henry David Thoreau, who explored the Maine woods in the 1840s, wrote about the bateau in "Ktaadn," the first part of his *The Maine Woods*. He visited a bateau factory in Old Town in 1846 and described the boat's size, shape, and construction. He then noted, "In the summer, all stores, the grindstone and the plough of the pioneer, flour, pork, and utensils for the explorer, must be conveyed up the river in bateaux; and many a cargo and many a boatman is lost in these waters." He described one hazard for the bateau, based on an observation made near Chesuncook. "A moderate wind produces quite a sea on these waters, in which a bateau will not live for a moment ..."

The life of the bateau began to change as early as 1820 when a tote road from Patten to the East Branch of the Penobscot allowed overland passage of supplies, which had previously been poled up the East Branch in bateaux and carried around falls and rapids. The end of log drives in the 20th century further reduced the need for the once revered bateau until the boat disappeared from Maine waterways. ■

ALL IMAGES FROM THIS PAGE ARE COURTESY OF THE PATTEN LUMBERMEN'S MUSEUM

Recent Museum Acquisitions: The David Atherton Hooked Rug

This recent acquisition—a circa 1885 hooked rug made by the ship captain David Hooper Atherton of Falmouth (b. 1831, d. 1913)—adds to an important collection of Maine-made rugs at Maine Historical Society.

The great-grandchildren of Atherton donated this rug along with a collection of objects, ephemera, and research notes that document the experiences of life at sea on a Maine merchant vessel during the late 1800s. Captain Atherton, who took command of the ship *C. F. Sargent* in June of 1878—sailed to foreign ports in England, South America, and the Orient. When his wife Cecilia suddenly died in 1881, he brought his young daughters on board and they sailed with him until 1886.

According to the family record, Atherton used some of his spare time aboard ship to make rugs. The design, featuring a friendly looking dog, reflects Atherton's affection for the mascot of the *Sargent* who traveled aboard ship with the crew.

The rug is made from wool yarn on burlap and is roughly two by three feet. It's a rare example of a rug made by a man, and survives in wonderful condition.

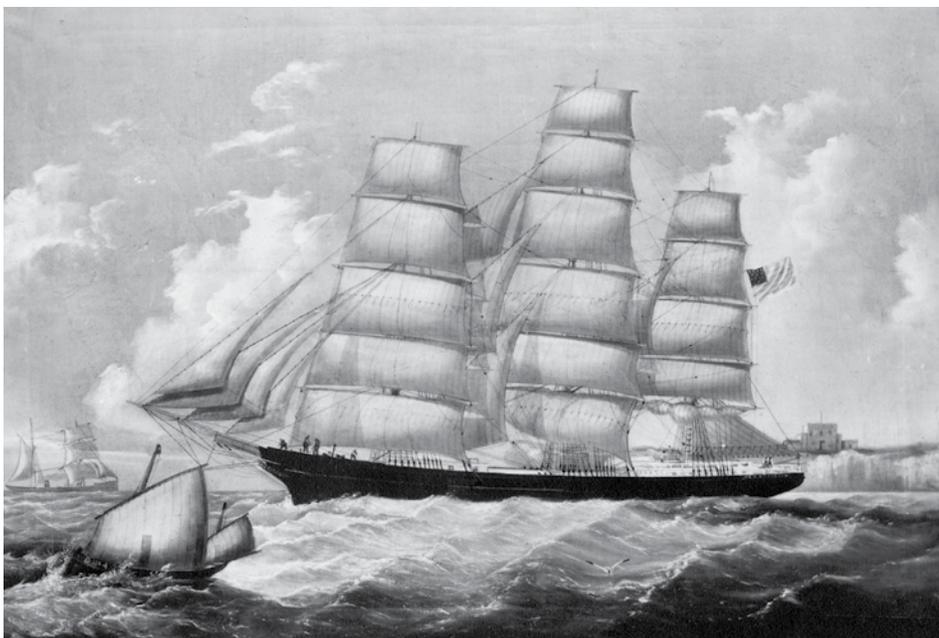
We appreciate the generosity of the many families, individuals, and businesses who share an interest in preserving Maine history. If you would like to know more about the collections or our collecting interests and procedures, please contact John Mayer, Curator of Museum Collections or Nicholas Noyes, Head of Library Services. ■



➤ *David Hooper Atherton, captain of the ship C.F. Sargent, ca. 1880*

↑ *Hooked rug made by David Atherton, 1885.*

↓ *A copy photo of a painting of the C. F. Sargent, made in Yarmouth in 1874*



**GIVE A MEANINGFUL GIFT
THAT COSTS YOU NOTHING
DURING YOUR LIFETIME.**

Planned gifts are a significant way to provide generous support for Maine Historical Society. They require no outlay of financial resources while you are alive and the long-term benefits of such foresight are immeasurable.

Speak with your financial advisor about the tax advantages of charitable gift annuities, real estate, and gifts of appreciated stock. Leave a legacy at MHS and become a part of Maine's history.

For more information, contact the MHS Development office at (207) 774-1822 x231.



MHS Out and About:

THE MAD HATTER AFFAIR

Members and friends of MHS attended the Mad Hatter Affair on May 5 at The Woodlands Club in Falmouth. Guests socialized, danced, and watched the Kentucky Derby live from Churchill Downs. Thank you to this year's patrons, corporate sponsors, and auction donors, who raised \$58,000 in support of MHS programs!

← Danielle and Brad Betts



→ Gala guests enjoy watching the Kentucky Derby in style.



1822 SOCIETY EVENT

Members of the MHS Board of Trustees and 1822 Founders Council enjoyed the annual July gathering at the Cumberland Foreside home of Board President, Katherine Stoddard Pope, and her husband Chris Harte.

↖ Marta Morse, Anne Russell, Carolyn Murray

← Mary Nelson, Jane Moody, Connie Robinson, Elizabeth Astor



→ New Trustee Ted Oldham with Board President Katherine Pope and Sally Oldham



BASEBALL EVENT

MHS teamed up with the Essex Base Ball Organization at Fort Williams Park in Cape Elizabeth on June 30, 2012. Friends and members enjoyed watching vintage style baseball games, using the rules and customs of 1861, in a contest between the Essex Club of Massachusetts and the Dirigo Vintage Base Ball Club of Augusta.



2012 Annual Meeting

The 2012 annual meeting was held in June and, despite inclement weather, the event was festive and the room was filled to capacity. Retiring Executive Director Richard D'Abate thanked the MHS community for its longstanding support, and handed the ceremonial keys to MHS over to his friend and successor Steve Bromage. Following the presentation of awards, described below, Governor Angus King delivered his keynote speech, "History and Leadership: JFK, Mark Twain and The Guns of August." After lunch, the newly installed Children's Gate officially opened in a ceremony that included a ribbon cutting and poetry readings by students who had participated in our *Local History, Local Schools* program.

The following awards were presented for extraordinary contributions to MHS:

The James Phinney Baxter Award, a cash prize given each year for the best article published in *Maine History*, was given to our own Education Department colleague **Rachel Miller**, for her article, *From Dustbowl and Dairy Farm to Defense Housing: Understanding the Farm Security Administration Photographs of Bath Iron Works*, which was published in Volume 46 of the journal, October 2011. The award, named for the Maine history scholar who served as MHS President from 1891 to 1921, is determined by the vote of the editorial board.

The **Neal Woodside Allen Jr. History Award** was given to **Dr. Joseph Conforti**, Distinguished University Professor of American and New England Studies at the University of Southern Maine. The

award is given to honor outstanding contributions to the field of Maine History and was established by the Maine Historical Society Board of Trustees in memory of Neal W. Allen; distinguished historian, teacher, administrator, and president of MHS.

The **Elizabeth Ring Service Award** was established by the Maine Historical Society to recognize outstanding volunteer service. In remembering the exemplary contributions of Elizabeth Ring, it honors exceptional dedication, commitment, and effectiveness. Over the past 25 years it has gone to a stellar cast of the Society's most devoted friends and workers. This year **Imelda Schaefer** accepted the award for her important contributions to the House and Garden Committee and her service as a Trustee.

Phil Jordan and **Katherine Stoddard Pope** were recognized with the **Distinguished Trustee Award** to honor their extraordinary service. After a successful career as a professor of history and president of Kenyon College, **Phil Jordan** devoted his prodigious energies for more than 9 years to MHS as a Trustee, Board President, campaign volunteer, and chair of the Long Range Planning Task Force. **Katherine Pope**, a practicing physician, environmentalist, and leader of the hospice movement in southern Maine, has been a member of the MHS board since 2005. She chaired the Strategic Planning Committee, which produced the comprehensive 2010 to 2013 Strategic Plan, served as first vice-president of the Society from 2009 to 2011, and as current President has led MHS through the executive search process and transition year. ■



Rachel Miller



Dr. Joseph Conforti



Phil Jordan and Katherine Stoddard Pope



Imelda Schaefer



← Rising 4th graders of Lyseth School in Portland, Fiona Trusty and Nathaniel Hawthorn, celebrate the official opening of the children's gate while Education Coordinator Bridget McCormick and Executive Director Steve Bromage look on.



MAINE HISTORICAL SOCIETY
MUSEUM & STORE
BROWN LIBRARY
LONGFELLOW HOUSE & GARDEN
MAINE MEMORY NETWORK

Non-Profit Org.
U.S. Postage
PAID
Portland, ME
Permit No. 1054

489 Congress Street
Portland, Maine 04101-3498
T 207-774-1822
F 207-775-4301



FALL HOURS

Call ahead for holiday hours

MHS BROWN LIBRARY

Tues-Sat 10-4
Closed Sat; Sept 1, Oct 6
Closed Thurs-Sat; Nov 24, 25, 26

LONGFELLOW HOUSE AND GARDEN

Mon-Sat 10-5, Sun 12-5
(Last tour at 4:00)
Closed Mon Sept 5
Closes for season Oct 31
Open Saturdays in Nov

MUSEUM EXHIBIT

Sept-Oct: Mon-Sat 10-5
Sun 12-5
Nov: Mon-Sat 10-5

MUSEUM STORE

Sept-Oct: Mon-Sat 10-5
Sun 12-5
Nov: Mon-Sat 10-5

MHS ADMINISTRATIVE OFFICES

Mon-Fri 9-5, Closed Holidays
Tel: (207) 774-1822
Fax: (207) 775-4301
E-mail info@mainehistory.org

Mailing Address:

Maine Historical Society
489 Congress St.
Portland, ME 04101

WEBSITES:

www.mainehistory.org
www.mainememory.net
www.vintagemaineimages.com
www.hwlongfellow.org

NEWSLETTER DESIGN:
ELIZABETH MARGOLIS-PINEO

2011-2012 MHS ANNUAL FUND
WE CAN'T DO IT WITHOUT YOU.



*Local History
Local Schools,
one of our many
great programs
supported by the
Annual Fund,
will be running
for its eighth
consecutive year
starting this fall.*

Our fiscal year ends September 30, 2012, and we need your help to reach our goal of \$260,000. Your Annual Fund participation supports our daily operations and strengthens every area of MHS—today and into the future.

Every day MHS works to preserve the history and heritage of Maine through rich public programs, exhibits, and collections; support for local communities; innovative online resources; and unique museum education programs that help students throughout the state develop skills and connect to Maine. Help us make Maine history accessible and meaningful to all.

Please make your gift online today at http://www.mainehistory.org/support_annualfund.shtml

THANK YOU.

NOW AVAILABLE IN OUR MUSEUM STORE:

“Maine - The Wilder Half of New England”
by William David Barry

From the Age of Exploration to Whoopie Pies, this concise narrative traces 500 years of Maine history. Maine State Historian, Earle Shettleworth, Jr., calls this “an accurate, articulate, informative, insightful, and visually attractive account of Maine for the twenty-first century.”

Paperback. 290 pgs. \$30 in our museum store and online.
<http://mainehistorical.stores.yahoo.net/>

