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# Fall Ahead



In September, MHS will open a major new exhibition that explores early Maine photography from 1840 to 1870.

The exhibition is curated by Earle Shettleworth, Jr., and is part of the statewide Maine Photo Project which is promoting photography exhibitions throughout the state this year. More than 30 institutions are mounting exhibitions as part of this initiative.

MHS's photography exhibition is significant on a number of fronts. MHS has the largest and most comprehensive collection of pre-1870 Maine photographs in the state. Earle has helped MHS build that collection over many years. Given Earle's impending retirement from the Maine Historic Preservation Commission, it's a fitting time to feature his work here in such a prominent way.

The early Maine photography exhibition will also be the first major, self-generated exhibition that MHS offers in the Brown Library's second floor reading room. Since we moved collections that had been stored there to our new facility at Riverside Street last fall, we have hosted exhibitions from the Library of Congress and the American Bar Association. Now MHS is now able to claim that space for our own collections and work.

Finally, with Down East Books, MHS is co-publishing an important new history of photography in Maine written by Shettleworth, Libby Bischof, and Susan Danly that will be released in September.

The story and images you will encounter in MHS's new exhibition, the book, and the Maine Photo Project provide the background and context for the culture we live in today, so profoundly shaped by photography. We look forward to seeing you, cameras in hand!

*Steve Bromage*  
*Executive Director*



**ABOUT THE COVER:** Ambrotype of John and Sarah Williams Young of Hallowell, circa 1864, by Hallowell photographer A. F. Morse.

Collections of Maine Historical Society.

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# Early Maine Photography

Photographs have long captured popular attention. The ability to look into the eyes of a person who lived a century ago, or to see a specific moment in time on a street that still looks familiar, helps us to connect with a past that so often seems distant and untouchable. To celebrate this technological and artistic achievement, and to better understand its impact on Maine, Maine Historical Society will open the *Early Maine Photography, 1840-1870* exhibition in the second floor of our historic Brown Library on September 25, 2015.

Earle G. Shettleworth, Jr., Director of the Maine Historic Preservation Commission and an authority on Maine photography, is curator of this important exhibition, which will play a leading role in the *Maine Photo Project*—a statewide collaboration among museums, historical societies, photographers, and collectors that is bringing Maine’s photographic heritage to national attention. Throughout 2015, more than 30 organizations will offer exhibitions and public programs exploring the best of Maine photography—from early documentary images to contemporary art forms. Maine Historical Society holds the premier collection of the earliest images of Maine. Our exhibition will provide a historic framework for the rest of the Maine Photo Project activities.

*Early Maine Photography, 1840-1870* will draw heavily from Maine Historical Society’s holdings, including the Vickery-Shettleworth Collection of nearly 200 daguerreotypes, ambrotypes, and tintypes. Each of these images are of Maine subjects or were made by Maine photographers between 1840 and 1870. The exhibition will serve as an overview of the scope of Maine Historical Society’s holdings, explore the meaning of these images, and delve into the notion of how we can learn from early photographs.

Within the short span of a quarter century, photography became an integral part of life in Maine. Many thousands of Mainers sat before the camera for a daguerreotype or an ambrotype portrait in the two decades before the Civil War. During the war years, thousands more had their carte-de-visite or tintype taken as a keepsake for the home front or the battlefield. Between 1840 and 1860, photography in its various forms recorded the appearance of individual Mainers as well as Maine itself, from Middle Street in downtown Portland to Monhegan Light 10 miles out at sea. Hough and Anthony, William McLaughlin, and a host of other pioneer photographers left us a precious visual legacy of Maine people and places which so enriches our understanding of the state’s past.

Earle G. Shettleworth, Jr.,  
*Exhibit Curator* and  
Kate McBrien, *Chief Curator*

The exhibition will be  
on view September 25,  
2015 through January  
16, 2016 during regular  
museum hours.



↑ *Tintype of unidentified window glazier in photographer’s studio, taken in Maine circa 1865. Collections of Maine Historical Society.*

↓ *Ambrotype of Sadie O. Gould, circa 1857. Collections of Maine Historical Society.*



# Let's Be Friends

We've got lots to share! Connect with @MaineHistory on social media for daily doses of history and news. Find us on Facebook, Twitter, Instagram, Pinterest, and the MHS e-Connection, a weekly update from Maine Historical Society to your inbox.

GET SOCIAL WITH MAINE HISTORICAL SOCIETY



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Maine Historical Society



mainehistorywordpress.com



sign up for our weekly e-Connection at [www.mainehistory.org](http://www.mainehistory.org).

↓ The Longfellow Garden on Instagram, via @MaineHistory



## 42 Craigie: Legacy of a Home

Of interest to social historians, interior designers, restorers, architects, and John Calvin Stevens fans is a wonderfully complete record of the design, construction, and habitation of a Stevens commission on Craigie Street in Portland. Built at what was then numbered 42 Craigie—but is now 165—is a brick and shingle house constructed in 1924 for Grace and Edward L. Lincoln.

Given by the Lincolns' daughter—at the suggestion of our good friend Earle Shettleworth—the collection consists of an elegant pen and ink presentation drawing, blueprints, plans, specifications, financial records including receipts for construction supplies, a garden book listing all plantings, photographs, clippings, and a wonderful album probably kept by Mrs. Lincoln containing interior shots of the rooms, and samples of eight period wallpapers.

The newly-constructed house is also shown in the City of Portland 1924 Tax Records available online through Maine Memory Network at [www.mainememory.net/search/ptr](http://www.mainememory.net/search/ptr) (record 41743) by entering the street address.

This house was likely built for the recently married Edward and Grace, as he formerly lived nearby at 349 Stevens Avenue. Edward Lewis Lincoln was born in Belmont, Massachusetts in 1886 and died in Portland in 1959, and was an industrial engineer and manager at S.D. Warren Paper Mill Company.

Nicholas Noyes  
Curator of Library Collections

Portland, Maine  
Assessment 19  
Name Lincoln, Edward L.  
Owner Lincoln, Edward L.  
Street Craigie No. 42-44  
Block 122 C Lot 3  
Use of Bldg. Dwelling Name  
Tenants and Rooms. Owner - 8 - 7027  
Rentals Owner  
Age 2 months  
Condition of Repair Good  
L-N-42-Craigie

Class	Exterior	Plumbing
Bungalow	Clapboards	Common
Single House	Siding	Individual
Two family	Shingles	Open
Three family	Stucco	Set tubs
Apartment	Paper	Finish
Store Building	Brick	Plaster
Office	Com. Brick	Hardwood
Factory	Galv. Iron	Halls
Storage	Stone	Wood
Stables	Terra Cotta	Terrazzo
Garage, private	Concrete	Marble
Garage, public		
Theatre	Heating	Roof - Roofing
Club House	Stove	Shingle
Cottage	Furnace	Slate
	Hot Water	Gravel
	Steam	Prepared
Foundation	Light	Asbestos
Brick	Oil	Flat
Stone	Gas	Hip
Concrete	Electric	Gable
Pile		Dormers
Basement		Windows
Fall	Floor	Plain Glass
Cement Floor	Common	Wire Glass
Waterproof	Re-Concrete	Shutters
Construction	Concrete Slab	Miscellaneous
Frame	Waterproof	Elevator
Brick		Sprinkler
Tile	Ceiling	Fire Escape
Blocks	Plaster	Refrigerator
Stucco	Metal	Vacuum Cleaner
Re-Concrete	Panelled	Safes and Vaults
Mill	Rough	Telephone Equip.
Steel Frame		

Ground Area 1199 Height 27-15  
Cubic Feet 31941 Unit 2425  
Utility Dep. 7027  
Dep. 0 Per cent.  
Sound Value, \$ 7027  
Land 8438 Corner Interior 7473  
Front Depth 3 Alley  
COMPUTATION  
Area Multiplier Coefficient  
8438 86 7256  
Year Unit Coefficient Land Value  
19 70 7256 \$1451150

42 Craigie  
Surveyed by  
(Remarks on other Side)

42 Craigie Street, City of Portland 1924 Tax Records. Collections of City of Portland - Planning and Development.

# Collections Move Project



*Holly Hurd-Forsyth secures a sundial to a piece of foam core.*

The acquisition and renovation of the building at 1000 Riverside Street has been a long and concentrated effort. Through much planning and preparation, MHS staff and friends have eagerly awaited the time when museum and select library collections could move from the Congress Street campus to the new Collections Management Facility. That day has finally come, and the great effort is underway to establish much-improved storage for our important materials.

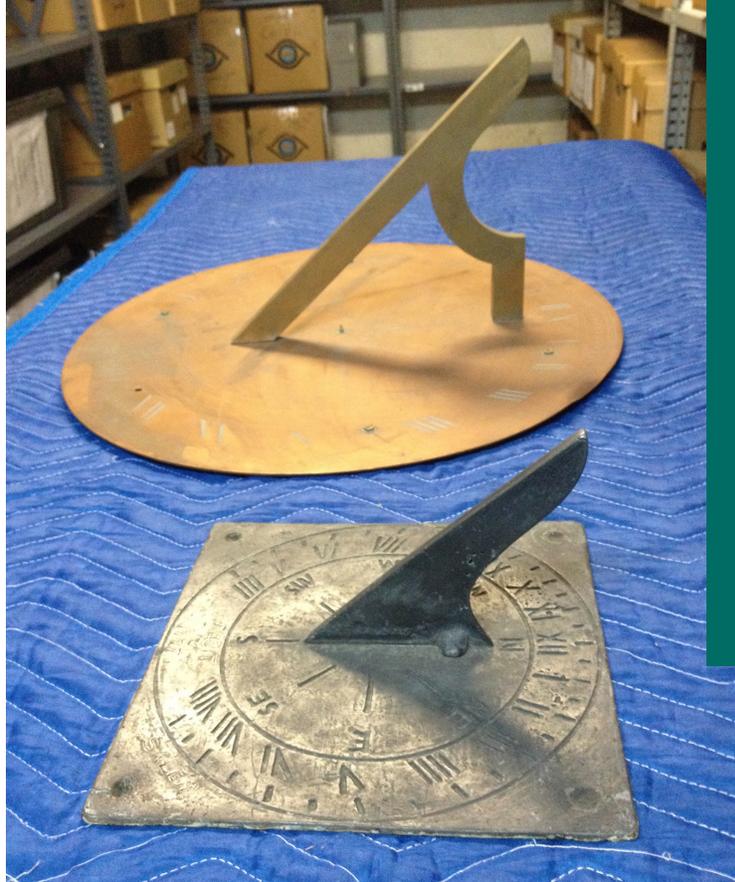
In May, MHS instituted a collecting moratorium to relieve pressure on our space and allow the necessary collections staff to concentrate on the move. The Collections Move Project team of Chief Curator Kate McBrien, Director of Library Services Jamie Rice, Registrar & Collections Manager Holly Hurd-Forsyth, Facilities Manager Steven Atripaldi, and Collections Technician Sofia Yalouris created a plan to methodically move select library collections and the majority of the museum collection in the most efficient manner possible.

For museum collections in particular, it is crucial that each item be tracked individually and its exact location recorded at all times so that all materials can be immediately accessed upon request by both our public and our staff. From 2008 to 2010, MHS underwent an extensive inventory of its museum collections to gain that level of intellectual control. In order to maintain that control, the collections move team devised a method of moving the museum collection in batches. Each batch is methodically cleaned, stabilized, packed for transport, and recorded before it even leaves the museum building. Then, section by section, each batch moves to the new Collections Management Facility where it is unpacked and placed in its proper storage location, and that new location recorded. Because we are handling each object in this process, condition concerns are being noted for future reference, and catalog records checked and updated as needed.

The move process started in May with the first batch of material packed and moved to the new facility. This allowed for some necessary shifting in the library collections rooms, freeing up space for special project work and consolidating collections areas. A floor plan for the storage shelving at the new facility was created, and art racks were installed which will greatly improve the storage method for MHS's framed fine art collection. Shelves continue to be erected and put into place as collections move and new storage areas are created.

The process is slow and the work methodical, but crucially important. As with most activities in museums and libraries, a deliberate pace is essential to ensure the safety of collections and accuracy of information. Ultimately, the Maine Historical Society collections will be housed in better storage conditions, be more accessible to staff and researchers, and allow room for the growth so greatly needed to preserve Maine's amazing history.

*Kate McBrien  
Chief Curator*



*Front: Square sundial with Roman numerals and inscribed FECIT with a crown and 1777. Rear: Sundial inscribed in center with name of Bliss, and on face with Mean Equation Table and Arc For Magnetic Variations.*

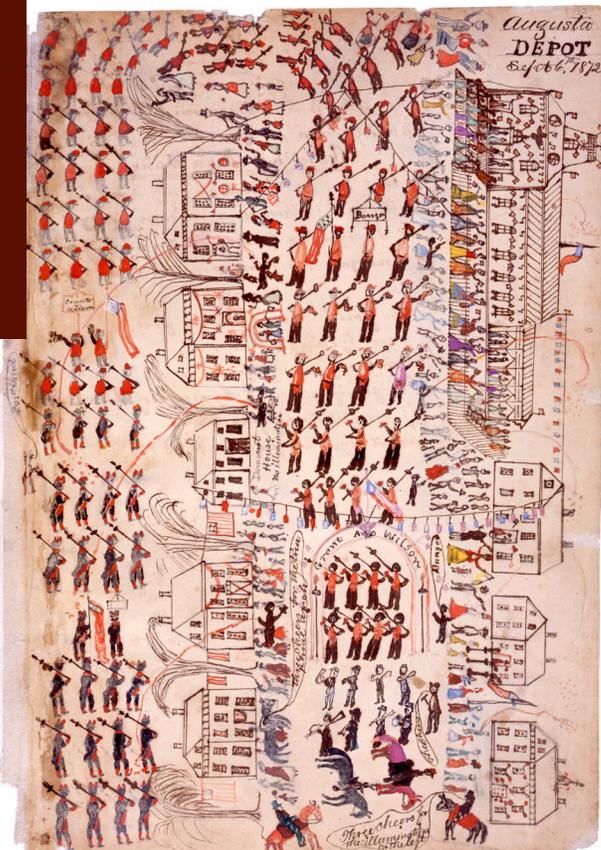
## Temporary Collecting Moratorium

MHS has instituted a temporary collecting moratorium as we shift selected museum and library collections to our new Collections Management Facility on Riverside Street. Due to the complex nature of such a project and the resources required to undertake it, **Maine Historical Society will not be accepting gifts to its library or museum collections through January 31, 2016.**

During the moratorium period, the MHS Museum collections will be closed. The MHS Library collections will be open and fully available for research. Larger manuscript collections are moving off-site to make room for new acquisitions. The library catalogue, Minerva, will indicate if a collection is stored off-site in the status field of a catalogue record. Off-site holdings are available for research, with deliveries on Tuesdays. Anyone with access questions may contact the research staff Tuesday to Saturday from 10:00am to 4:00pm at (207) 774-1822 x230, or by emailing [research@mainehistory.org](mailto:research@mainehistory.org).

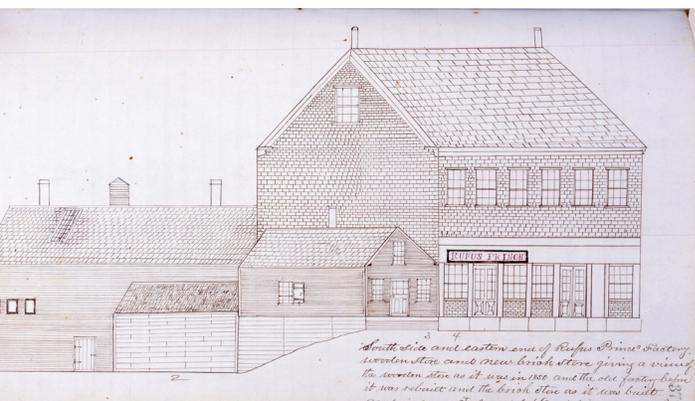
Populating our off-site Collections Management Facility is an essential part of the ongoing collections stewardship at MHS, and will significantly enhance the long-term care, development, and use of the collections as a whole. If you have questions, or need to part with your objects quickly, please do not hesitate to contact Chief Curator Kate McBrien, Director of Library Services Jamie Rice or Collections Manager & Registrar Holly Hurd-Forsyth to discuss your options.

# Observations and Illustrations: John Martin and 19<sup>th</sup>-Century Bangor

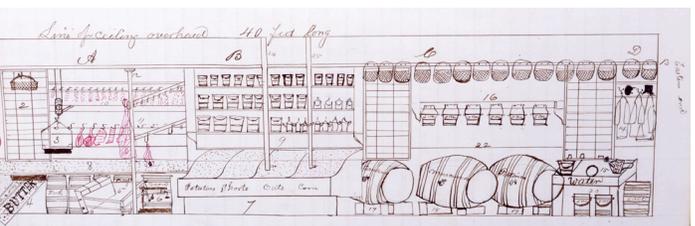


↑ Grant-Wilson Rally, Augusta 1872. (Scrapbook III)

↓ Rufus Prince Store and Factory, 1864. (Journal)



↓ Interior of John Martin's store, 1864. (Journal)



Bangor's rapid growth and reputation as the lumber capital of the country through much of the 19th century attracted numerous entrepreneurs who saw dollar signs in the waterpower of the Penobscot River and the expanding possibilities brought by shipping lumber and other goods. From the time John Martin (1823-1904) moved from Hampden to Bangor in 1844 and began working for various of those entrepreneurs as an accountant, he aspired to join in the benefits of the boom and to be seen as a respectable gentleman of some means—but not the “cheap aristocracy.”

Martin, largely unknown to historians, never achieved the financial security he sought, but his activities brought him in close touch with many prominent figures in the Bangor area. Martin's efforts to impart to his children details and lessons about his own history and communities where he lived have provided a magnificent and wide-ranging historical source about Bangor and surrounding communities.

Starting in 1864 and continuing until about 1899, Martin wrote and illustrated five volumes that touch on his passions: dancing, gardening, fashion, politics, business, and architecture—and a bevy of other topics. Martin's works offer a personal, yet extensive, view of people, places, events, and life in the 19th-century boomtown.

All five volumes—the Journal (1864-), Scrapbook I: Katahdin Iron Works and Silver Lake Hotel (1885-), Scrapbook II (1864-), Scrapbook III (1867-), and Dancing Fraternity, Bangor, 1868—are now fully digitized, transcribed, and available on Maine Memory Network at [johnmartin.mainememory.net](http://johnmartin.mainememory.net). In all, the volumes comprise about 1,200 pages and 180 illustrations, many of which are watercolors.

Martin was the only child of Anna Stratton and John Martin of Ellsworth. The elder Martin died when his son was 11 months old. Anna Martin remarried several years later, and she and Solomon Raynes had five children. The family moved briefly to Bangor and Brewer, then to Hampden. Martin always regretted that he knew little about his father, a tailor who was born in England, or his father's family. He regretted, too, that the family did not stay in Ellsworth, larger than Bangor in the 1820s, and a town Martin described as “once enjoying the highest blood in the state” and “being composed of the very best stock of people the country afforded.”

Martin's concern with status and propriety is obvious throughout the volumes. In writing about a house he admired, Martin noted, “As regards my own home I had no means to carry out my views any faster than a set of scoundrels with whom I have dealt with proposed to admit me to possess.” Despite his hard work for a number of shopkeepers and businesses from the time he was 12, John Martin believed he was followed by the “evil one,” sometimes referred to as the “devil,” who thwarted Martin's honest efforts to get ahead. Martin's descriptions of how business was conducted and of financial dealings illuminate the oft hidden side of the boom times.

A committed temperance man and Republican, Martin railed against his political opponents, especially apologists for slavery and those in the 1870s who declined to hold the South accountable for the financial and human sins of the Civil War. He expressed anti-Irish sentiments and especially disliked what he saw as the Irish being in the pockets of the Democrats. He also carried no favor with those who engaged in shady business dealings or put on airs.

In his writing, John Martin described himself: “General business man, Expert Accountant, Landscape Gardener, Rustic designer, Origin of Martins perfect Waltz & March. I have been sent for to analyze some of the most difficult accounts in the

state & have done so successfully. I have been urged to go into mens gardens tare them all to pieces & set them anew. I can show in my garden to day the handsomest & best rustic chair in Bangor ...”

The largest volume, the Journal, details Martin’s family and childhood, his work, primarily as an accountant and shopkeeper, his marriage to Clara Cary in 1850, the births of their six children, his wife’s illnesses, his house and gardens, drawings and descriptions of businesses and homes, his own store, and his introduction to dancing. In the Journal, Martin offered his view of the Millerite religious movement and their encampment in Orrington, the departure of his beloved half-brother, Alonzo Raynes, and numerous others to the California Gold Rush, inoculations and various epidemics, childhood pleasures, and schools and churches.

In the volume he labeled Scrapbook I, Martin described the iron-making process at Katahdin Iron Works where he was an accountant in the 1880s, and life and activities at the Iron Works and the Silver Lake Hotel. He repeated some of his family history, and reported the deaths of two of his adult daughters, Annie Martin Snow and Mabelle Martin. Drawings of their coffins accompanied the detailed accounts of their illnesses, deaths, and funerals.

Scrapbook II covers the era of the Civil War and its aftermath with newspaper clippings and Martin’s own descriptions of soldiers leaving for the war and returning, and pre- and post-war circumstances in the Bangor area, including “girls who bore a bad name.”

Scrapbook III deals primarily with political events in the 1860s and 1870s, although it also includes personal accounts of Martin’s gardening, drawings of his designs for gates and fences, and a description of the Bangor skating rink.

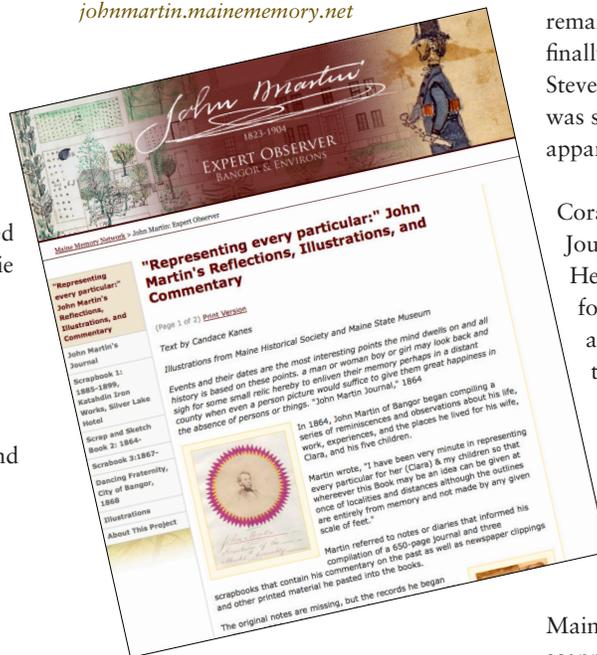
In the Dancing Fraternity volume, Martin includes photographs and short biographies of many members of the “Dancing Fraternity” (also known as the Model Assembly), and descriptions of dances and dance steps.

In all but the Dancing Fraternity volume, Martin makes reference to creating the accounts, illustrations, and clippings for his children. Some drawings and discussions are especially directed at his sons. But only two of the children outlived Clara (1836-1902) and John Martin. Ada (1851-1923), the oldest of their children, was single and childless and worked as a teacher in San Francisco. John



1 The James Emerson home in Bucksport, 1867. (Scrapbook III)

↓ John Martin website: [johnmartin.mainememory.net](http://johnmartin.mainememory.net)



rented. Martin’s Journal and the three Scrapbooks remained in the extended Stevens family, passing finally to the daughter of a cousin of Fannie and Ella Stevens. The Dancing Fraternity book at some point was separated from the other writings and apparently did not pass on to the Stevens sisters.

Cora M. Stevens Parkhurst (1908-1996) had the Journal and scrapbooks at the time of her death. Her grandson discovered them and put them up for auction. In 1997, Maine Historical Society and the Maine State Museum jointly purchased the John Martin materials with the assistance of several other organizations. The four volumes were conserved, microfilmed, and many of the illustrations within them photographed. Maine Historical Society received the Dancing Fraternity book separately.

Thanks to a grant to the Friends of the Maine State Museum in 2014, the four volumes were scanned, and transcription work done in preparation for making the volumes available on Maine Memory Network.

Visit [johnmartin.mainememory.net](http://johnmartin.mainememory.net) to discover the life and times of the recorder of 19th-century Bangor and environs. The site includes a general introduction, and brief introductions to each volume. The transcriptions, accompanied by images of the original pages, are PDF files. Each volume is presented in a number of sections to make downloading and reading easier. Information about names and topics that appear in the text accompany each section.

Candace Kanes  
Curator and Historian,  
Maine Memory Network

ALL IMAGES FROM THE COLLECTIONS OF MAINE HISTORICAL SOCIETY AND MAINE STATE LIBRARY

Junior (1857-1929) was a nurseryman and florist in Bangor. He and his wife, Edith Thompson (1890-1923), did not have children and lived with his parents in the family homestead on Center Street from the late 1890s.

When Junior Martin died in 1929, he left the house and its contents to two single cousins, Fannie E. Stevens (1861-1931) and Ella J. Stevens (1869-1945), daughters of his father’s eldest half sibling, Rebecca Raynes Stevens of Windham. Anna Martin Raynes (1799-1878), John Martin’s mother, lived with her daughter Rebecca and her family for some time. The Stevens of Windham and the Martins of Bangor likely were close.

Fannie Stevens traveled to Bangor after Junior Martin died, probably to retrieve items from the house and arrange to have the property

SPOTLIGHT ON MAINE MEMORY  
NETWORK CONTRIBUTING PARTNER,  
PATTEN FREE LIBRARY

## Crossing the Kennebec

Ever since Native Americans began navigating its waters centuries ago, and Samuel de Champlain explored the “Quinibequy” River in 1605, the Kennebec River has served as a road. In Bath, the City of Ships, vessels have been built for varied trade throughout the world and have, in turn, brought the goods of the world to Bath. While the river provided the primary road inland and to the sea, crossing that road was another matter.

River traffic in the mid-19th century was a substantial obstacle. Packet steamers stopped in Bath, and continued up the Kennebec to Richmond and Hallowell, over to Boothbay Harbor, or south to Boston. Trade vessels anchored at the wharves scattered between some 20 shipyards. These yards produced the third largest tonnage of wooden vessels in the nation in 1854.

Ferries crossed the waters of the Kennebec River, beginning in the 18th century—traditionally, the Horse Ferry from North Bath to Day’s, and later, in 1837, the steam-powered *Sagadahock*, which advertised its four-minute passage, and use by the postal service.

By 1870, a new ferry was required to handle increased railroad traffic, brought to a stop by the river. The *City of Rockland* worked continuously for some 36 hours straight in 1876, ferrying the 65 cars of the Barnum’s

**FOUNDED:** Bath’s 1847 Patten Library Association did not become “Patten Free Library” until it received a gift for constructing a building from Galen Moses in 1887. When the new building opened in January 1891, its tower housed the Sagadahock Historical Society, a group active from 1877 to 1913. In 1978, the library opened a History Room again. The 1989 establishment of Bath Historical Society to support the Sagadahock History & Genealogy Room and encourage the collection of historical materials has assisted the Room’s archival and educational mission.

**COLLECTIONS:** The History Room collects items for the member communities of Patten Free Library: Arrowsic, Bath, Georgetown, West Bath, and Woolwich. This includes period maps, photo-



Opening of Carlton Bridge Bath Maine Nov. 15 1927

↑ A large crowd gathered in 1927 at the opening of the first bridge across the Kennebec River between Bath and Woolwich.

Circus train from Bath to Woolwich, two cars at a time. The last train ferry, constructed for railroad service by Bath Iron Works in 1909, was the *Ferdinando Gorges*, which could carry 15 freight cars.

The *Gorges* worked until the watery road of the Kennebec River was transformed by a new form of travel that dramatically altered the American landscape. About 500 cars were ferried across the river in 1907. In 1920, the ferries carried over 51,000 automobiles. Bath and the region needed a new type of road: a bridge to cross the Kennebec River.

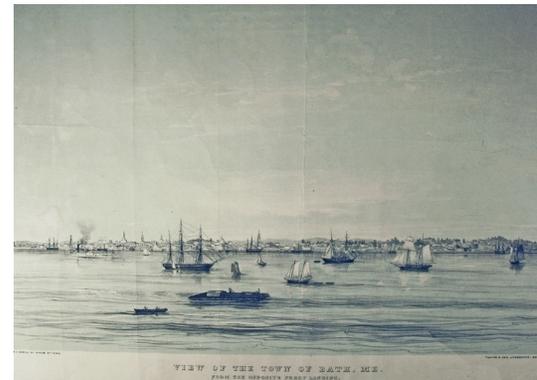
Both the 1927 Carlton Bridge and the more recent Sagadahoc Bridge were engineering milestones when they were built. The Carlton Bridge reportedly rested on the deepest pneumatic pier in the world, 118.7 feet below water level at mean tide. When the last of the 202 pieces was lowered into place in 1999, the Sagadahoc Bridge became the longest balanced-cantilever, precast-concrete segmental span in the United States at 2,972 feet. A road to the future!

*Robin Haynes,  
Manager, Sagadahoc History  
& Genealogy Room*



MAIN CENTRAL FERRY BOAT, FERDINANDO GORGES BY MOONLIGHT, BATH, ME.

↑ The *Ferdinando Gorges* ferry could carry nine passenger rail cars or 15 freight cars on three sets of tracks across the Kennebec River between Bath and Woolwich.



VIEW OF THE TOWN OF BATH, ME. From the Opposite Shore Landing.

↑ The lithograph of Bath seen from the opposite shore ferry landing is taken from a sketch by Cyrus King, the only son of Ann Frazier King and William King, Maine’s first governor.

ALL IMAGES FROM THE COLLECTIONS OF PATTEN FREE LIBRARY

graphs, postcards, newspapers, diaries, letters, family genealogies, architectural surveys, town and city records, Morse High School yearbooks, newspapers, and recordings of recent lectures. There are also vital records and published histories for the immediate area, as well as many other Maine communities.

In addition, the Room houses portions of both the Bath and West Bath Historical Societies’ archives. Patten Free Library’s holdings contain several notable collections including the journal of Captain Charles Duncan of the Quaker City Steamship, recording the voyage that was the basis of Mark Twain’s *The Innocents Abroad*; the Henry Baecker Collection that contains Ledyard-family letters from five generations; and the Patricia E. Bonner

Collection, which contains broadsides promoting 19th-century excursions on the Kennebec River.

**FACILITIES:** The 1891 Patten Free Library has been expanded twice. The 1998 addition provided the History Room with a new second-floor, climate-controlled space, accessible by elevator and stairs.

**VISITING:** Summer Hours: Tuesday-Friday, 12:30-4:00pm; Saturday, 10:00am-1:00pm  
Labor Day to Memorial Day:  
Tuesday-Saturday, 12:30-4:00pm

**CONTACT:**  
Sagadahoc History & Genealogy Room  
33 Summer Street, Bath, Maine 04530  
(207) 443-5141 x18 / history@patten.lib.me.us

# The Future of Maine History

On Saturday, June 6, 2015 a crowd of 80 convened on the second floor of the Brown Library for the 193rd Maine Historical Society Annual Meeting. Ellsworth H. Brown, PhD, Director of the Wisconsin Historical Society, delivered a keynote peppered with anecdotes and insights highlighting how history shapes place and region.

“Stories are how humankind makes sense of itself,” was one of Brown’s compelling comments. “We are society’s memory,” he later noted regarding the role of museums and historical societies. On the prevalence of digital information today, Brown provokingly declared: “The digital world is a real world. It’s not different; it’s real.”

Preceding Brown’s speech, we continued the annual tradition of celebrating individuals who have made invaluable contributions to Maine history.

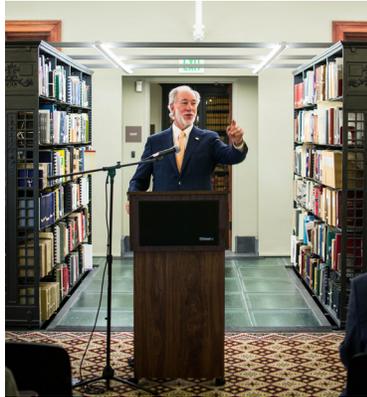
The Elizabeth Ring Service Award honors exceptional dedication, commitment, and effectiveness. This year we had great pleasure in presenting the award to Aynne Doil. Aynne started volunteering for MHS’s annual gala in 2007, and was soon invited to chair the event. Aynne put our annual fundraiser on the social map, making it both fun and profitable. Under her leadership, Maine Historical Society has raised close to half a million dollars at our annual fundraisers over the past nine years.

Candace Kanes, Curator, Maine Memory Network, received the Neal Woodside Allen, Jr. History Award for her outstanding contributions to the field of Maine history. Since 2003, Candace has helped MHS develop its pioneering, nationally-recognized digital museum, Maine Memory Network. Candace has worked with partners throughout the state to create hundreds of online exhibitions, pioneering new ways of imagining history, and demonstrating how dynamic and relevant it can be to contemporary audiences. In every instance, Candace has honored and given status to the stories of local communities, and made the perspectives of Maine communities the drivers of our understanding of Maine and its history.

Theodore B. Oldham was honored with the Distinguished Trustee Award, established by the Maine Historical Society Board of Trustees to recognize and commemorate the extraordinary service of one of its own. Since he joined the Board in 2012, Ted has contributed to MHS in profound ways, most notably by sharing his deep architectural experience. It’s hard to imagine the development of the Collections Management Center at Riverside Street without Ted’s contributions. As we turn our attention back to Congress Street and our facilities on campus, he is helping guide MHS into its next phase.

Following the awards, Maine Historical Society welcomed four new Trustees to the Board: Penelope Carson, Nancy Cline, Jan Eakins, and Tobey Scott.

To close the day, guests were led on special tours of collections storage, featuring an up-close look at some of our seldom-seen treasures, and a chance to learn how our new offsite Collections Management Center is helping to shape MHS’s future.



ANNUAL MEETING

*Photos, clockwise from top right:*

*Steve Bromage addresses the crowd.*

*Steve Bromage and Candace Kanes*

*Theodore B. Oldham enjoys his Distinguished Trustee Award*

*Ellsworth H. Brown, PhD delivers the keynote address*

*Aynne Doil, recipient of the Elizabeth Ring Service Award*

# Celebrating Wabanaki People, Baskets, Writing, and Culture

There is a rich, diverse, and complex Native American history associated with Maine—and equally vibrant contemporary Native communities in the state today. This August through November, MHS is pleased to highlight a new exhibition and related public programming that are the result of planning and consultation with representatives from Wabanaki communities.

Running from August 14 to November 28, *Baskets from the Dawnland* features an array of Wabanaki-made objects both old and new. The exhibition is co-curated by Tilly Laskey, MHS's Maine Memory Network Content Assistant, and Penobscot Nation artist Theresa Secord, with consultation from other cultural specialists.

The exhibition includes pieces from MHS's permanent collection dating from the 19th century, including baskets, tools, and root clubs, together with contemporary pieces made in the late 20th century, and some from today.

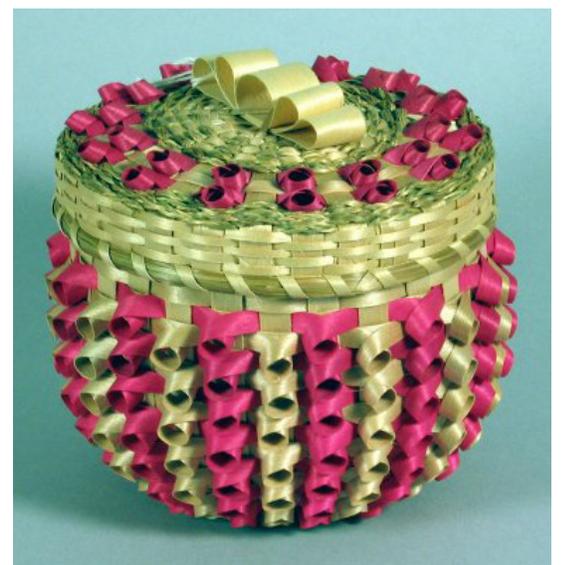
The opening reception featured an evening of Native American stories and poetry. Six contributors to *Dawnland Voices: An Anthology of Indigenous Writing from New England*, published by the University of Nebraska Press in 2014, shared their work following an introduction by the anthology's editor, Siobhan Senier, associate professor of English at the University of New Hampshire. Readers included Carol Bachofner (Abenaki), Marie Francis (Passamaquoddy), Mihku Paul-Anderson (Maliseet), Cheryl Savageau (Abenaki), Donald Soctomah (Passamaquoddy), and Melissa Tantaquidgeon Zobel (Mohegan).

Look for additional programs related to the exhibition, including a sweet grass-weaving workshop, throughout the fall. Visit [www.mainehistory.org/dawnland](http://www.mainehistory.org/dawnland) for details.

## COLLECTIONS OF MAINE HISTORICAL SOCIETY

- *Clara Neptune Keezer made this ash and sweetgrass basket in the 1990s. Keezer is a member of the Passamaquoddy Tribe at Sipayik and lives in Perry. She is a founder of the Maine Indian Basketmakers Alliance. Her work is nationally known; in 2002 she received a National Endowment for the Arts Heritage Fellowship. Maine Historical Society has several of Keezer's baskets in the museum's permanent collection.*

## BASKETS FROM THE DAWNLAND: *Weaving the past and future together*



# Furniture & Furnishings and 19<sup>th</sup>-Century Foodways: Longfellow House Tours Offered Through October

In addition to the regular guided Wadsworth-Longfellow House tour, we are offering special themed tours focusing on one aspect of the house's history. In June and July, "Maine and the American Revolution" tours complemented a democracy theme throughout the campus.

In August and September, the theme Furniture & Furnishings highlights the material culture of the house. The tour provides details about the furniture and objects in each room, along with information about the construction of the house, and will appeal to those interested in architecture, period furnishings, antiques, home décor, and carpentry.

During the tour, participants are treated to a rare visit to the third floor (not included on regular tours) to see additional pieces in storage, and will leave with a free souvenir. Refreshments will be served at the end of the tour, in the ell. The tour guide is MHS's Visitor Services Manager, John Babin.

In October, we'll transition to a 19<sup>th</sup>-Century Foodways tour, highlighting the kinds of foods the family grew, procured, and ate, as well as how food was prepared, presented, and consumed in the house. Tour amenities include a period cookbook giveaway, viewing additional collection items on display, and harvest-time refreshments in the garden. The tour guide is Kathleen Neumann, MHS Manager of Education and Interpretation.

Themed tours run on Wednesdays and Fridays at 3:30pm, and Thursday evenings at 6pm. Each tour is limited to 12 people. Tickets are available on EventBrite (visit [www.mainehistory.org/programs](http://www.mainehistory.org/programs) for links) or at the Museum Store on a first-come, first-served basis.

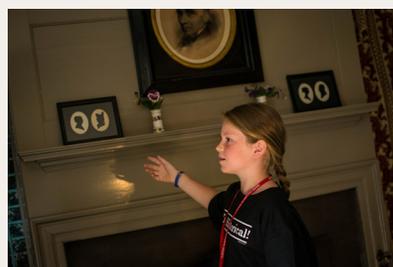
Ticket prices are \$20 for adults; \$15 for seniors, students, and MHS members; and \$10 for children under the age of 17; children under six are free.

*Be sure to follow the MHS e-Connection and visit [www.mainehistory.org/programs](http://www.mainehistory.org/programs) for a full calendar of events, as well as cost and registration details.*



↑ This transfer-printed soup tureen, circa 1810, is from a large set of china in the Wadsworth-Longfellow House. The set may have been a wedding gift to Zilpah Wadsworth from Stephen Longfellow after they married in 1804. Collections of Maine Historical Society.

↓ Anne Longfellow Pierce's bedroom in the Wadsworth-Longfellow House.



## MHS JUNIOR DOCENT CAMP

At Maine Historical Society, we like to think that every tour of the Wadsworth-Longfellow House is special, and we know that a large part of what makes them special is the dedication and knowledge of our volunteer docents. On July 10, MHS's newest crop of volunteer docents had the chance to ply their newly acquired tour-guiding skills for the very first time, delighting the visiting public with an open-house style tour of Henry Wadsworth Longfellow's childhood home from a perspective the poet would surely have appreciated: a youthful one!

The hosts of the open house that day were fourth and fifth grade Portland-area students who had just completed MHS's third annual Junior Docent Camp. Campers spent a week learning not only about the Longfellow family, their home, and Henry's poetry, but also about what life was like for kids in the 19th century, the best practices for leading public tours, and about the work of history museums.

Stay tuned for details on next year's Junior Docent Camp, a wonderful opportunity for developing history buffs.



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**LONGFELLOW HOUSE AND GARDEN**

May 1 – Oct 31: Open to public, house tours  
on the hour  
Mon-Sat: First tour 10:30am (last tour 4:00pm)  
Sun: First tour 12:00pm (last tour 4:00pm)  
Garden open to the public during the season  
from 10:00am-5:00pm

**MUSEUM AND MUSEUM SHOP**

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Mon, Tue, Wed, Fri, Sat: 10:00am-5:00pm  
Thu: 10:00am-7:00pm  
Sun: 12:00pm-5:00pm  
Nov 1 – Apr 30  
Tue-Sat, 10:00am-5:00pm

**MHS ADMINISTRATIVE OFFICES**

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→ *Kunu's Basket-A Story from Indian Island* by Lee DeCora Francis  
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