

SUMMER 2011

MAINE HISTORICAL SOCIETY



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Preserving History • Engaging Minds • Connecting Maine



MAINE HISTORICAL SOCIETY
INCORPORATED 1822

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MUSEUM

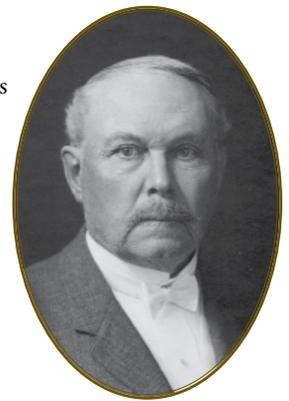
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Baxter The Enormous

A month or two back (March 23rd to be exact) we threw a little birthday party for James Phinney Baxter—his 180th. The Friends of the Eastern Promenade helped us, and as Dick Anderson, one of the Friends, said “it was just something we had to do.” For us, Baxter was the president of Maine Historical Society for 30 years: from 1890 until his death in 1921. The tenure alone is hard to believe, but it was the period of our most sustained institutional growth. To Baxter we owe the building of our research library, the acquisition of the Wadsworth-Longfellow House, the tradition of statewide outreach, and the 24 volumes of the *Documentary History of Maine*, which he compiled and edited. But Baxter was a protean figure: a man of great energy, scholarly intelligence, civic spirit, and shrewd political instincts. We can see his hand everywhere, especially in Portland: reshaping the city’s landscape; founding cultural organizations, like the Portland Society of Art—precursor to both the Portland Museum of Art and Maine College of Art; securing the future of the Portland Public Library; establishing charities; finding new opportunities for growth. Made wealthy through business, he shared his fortune and put it to work. He had his hobbyhorses, of course, and prejudices, and mythologizing tendencies—and he may have given a few more speeches than absolutely necessary—but he loved the state of Maine and dedicated all his talents to understanding its history and securing its future.



Richard D’Abate
Executive Director

ABOUT THE COVER:



King Don Juan VI (1767-1826) of Portugal gave Gen. Henry Dearborn (1751-1829) of Maine a gold brooch in recognition of Dearborn harboring the king aboard his ship during an uprising in Portugal in 1822. Dearborn was minister to Portugal from 1822-1824.

The brooch contains a miniature painting of the king on ivory, which is surrounded by a gold frame edged in diamonds.

Don Juan became king in 1816, but lived in Brazil with his entourage because of the Napoleonic wars in Europe. After a peaceful revolution and formation of a constitutional government, Don Juan returned to Portugal in 1822 and swore loyalty to the new government. The revolt that threatened his life and rule was led by one of his sons.

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BEHIND THE SCENES: CENTRAL MAINE POWER



DRESSING UP, FITTING IN, STANDING OUT: *Adornment & Identity in Maine*

*S*usannah Cary (1814-1871) of Houlton dressed up when she sat for artist Albert Tracy on May 17, 1840. Her pose, with a long gold chain wrapped around the index finger of her left hand, shows off a gold and sapphire ring. The ring, one of several pieces of jewelry with which she is adorned, has survived along with her portrait.

In 1840, Houlton was a sparsely settled town on the Maine frontier, the center of struggles over the border between Maine and New Brunswick. Susannah and her husband, Shepard, were major landowners and heavily involved in the timber trade. Shepard had served in the Maine House of Representatives and was soon elected to the Maine Senate.

Tracy painted both of their portraits in 1840. The chance to sit for their portraits would have been a very special and rare opportunity – so no doubt the paintings had great meaning and marked the important place of the family in the community.

Dressing up – or trying to look one’s best for a particular occasion – says much about who we are, who we want to be, and how we want others to see us. We dress up and fit in for ceremonies and rituals, stand out for special social occasions, and try to look our best for photographers or painters. The things we choose to wear for these moments – favorite clothing, jewelry or other accessories – are the pieces of adornment that show our interests and affiliations.

As historic artifacts, these objects serve as powerful symbols. They help us remember family members, mark important personal moments, or provide some linkage to historical figures. And they are often passed down through the family and saved as keepsakes.

Because of these associations, museums often contain many examples of items of adornment. *Dressing Up*, the MHS exhibit that opens June 24, explores a range of objects in the Society’s collections and presents the personal stories they tell.

Susannah Cary’s portrait is one of about a dozen paintings, dozens of photographs, jewelry, hats, collars, shoes, hair combs, walking sticks, and other personal adornments from the MHS collections included in the show. These artifacts tell stories from many communities and economic circumstances and help us explore the ways in which Mainers over several centuries have used adornment and costume to dress up, fit in, or stand out.

Candace Kanes and John Mayer
Exhibit Curators



↑ Top: *Susannah Cary* (1814 – 1871), oil on canvas portrait, signed Albert Tracy, May 1840. Gift of Robert and Florence Stikeleather

The painter Albert Tracy (1818 – 1893) also served in the US Army and most likely went to Houlton as part of the Aroostook War, a diplomatic skirmish focused on resolution of the location of Maine’s border with Canada. While in Houlton, Tracy painted portraits of Susannah, her husband Shepard, and her father-in-law, William Holman Cary. The Carys were one of the first families to settle in the area, and were heavily involved in the lumber trade.

Susannah Cary ring, ca. 1832, gold and gemstone. Gift of Robert and Florence Stikeleather

Susannah Whitaker married Shepard Cary in 1832. They lived their life in Houlton – a settlement on Maine’s northeastern frontier. This most likely was her wedding ring – and is featured in her portrait.



MHS MUSEUM EXHIBIT | JUNE 24, 2011 – MAY 27, 2012

DRESSING UP, FITTING IN, STANDING OUT:
ADORNMENT & IDENTITY IN MAINE, 1750 – 1950

Museum Hours: Monday - Saturday, 10 am - 5 pm; Sunday, May – October, 12 - 5 pm

Local History, Local Schools

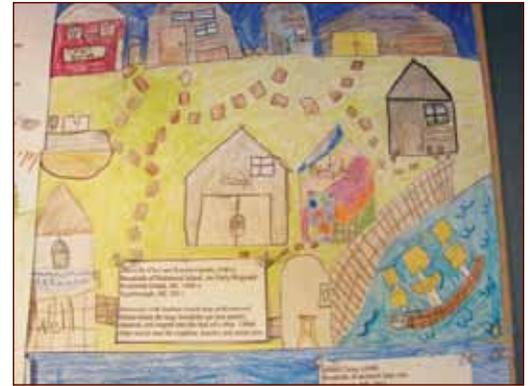
ANOTHER REWARDING YEAR



Hundreds of 3rd, 4th, and 5th grade students from public schools in Portland, South Portland, and Scarborough have participated in this year's Local History/Local Schools partnership program, centered on our current exhibit *Zoom In: New Approaches to Maine History*. The exhibit uses a thematic approach to looking at Maine stories and incorporates primary source materials from a number of organizations and institutions throughout Maine. The culminating class projects mirror this approach and incorporate a diverse range of topics corresponding with the organizing themes of the exhibit. This is just a small sampling of the enormous amount of work done by participating students and teachers in 2010-2011. ■

*Bridget McCormick
Education Coordina-*

- † A Small Elementary student depicted General Joshua Chamberlain in an original painted portrait. The fourth graders were impressed with his bravery and leadership during the Civil War.
- ↗ Fourth graders in Lorraine Taylor's class at Lyseth School in Portland created their own primary sources in the form of written memoir. They wrote about experiences connected to exhibit themes. In the words of this student's project: "Firefighters came to rescue the people who were in the burning house. The firefighters put an enormous mat on the ground. The people in the flaming house had to jump from their roof. They then landed safely on the mat."
- Fourth grades at Small Elementary School in South Portland studied prominent Maine people and aligned their work with the theme of "Leaders and Causes." Several students created original primary sources with significance to the life of Louis Sockalexis, professional baseball player.
- ↓ Fourth grade students and parents from Portland, South Portland, and Scarborough at the Winter Session celebration on March 8 at MHS, listening and applauding remarks by participating teachers.



Grants and Training Available to Support 21st Century Skills

For the past 10 years, MHS has supported organizations and communities in Maine as they have contributed to Maine Memory Network. (210 organizations have become Contributing Partners.) Now, a grant program has been added and training expanded through a National Leadership Grant from the Institute of Museum & Library Services.

The goal of the program, offered in partnership with the Maine State Library, is to help local organizations use participation in Maine Memory to develop skills, build capacity, and expand collaboration with local partners. In recent years, “21st Century Skills” has emerged as a useful framework for defining the skills and aptitudes that Americans need to be successful in an era increasingly defined by information and technology. These skills range from literacy and critical thinking, to communications and collaboration, to creativity and problem solving.

Grants are available to support digitization projects (up to \$750), the creation of online exhibits (up to \$1250), and for teams to create websites dedicated to the history of their communities (up to \$3,000). Each grant requires participation in training and sharing of projects through Maine Memory. There will be two grant cycles per year through mid-2013; the next deadline is September 1. For grant guidelines and applications, please visit www.mainememory.net/grants

MHS is also offering “21st Century Skills Workshops” designed to prepare librarians, educators, and people affiliated with historical organizations to leverage participation in Maine Memory to promote the development of skills within their organizations and communities. Workshops are offered regionally in partnership with Maine State Library, the Maine Learning Technology Initiative (the laptop program), and Maine Archives & Museums. To learn more about these workshops and other training, please visit http://www.mainememory.net/share_history/training.shtml

To learn more about how your organization or community can participate in Maine Memory Network, please visit www.mainememory.net/share_history ■



^ Jane Radcliffe, a member of the Hallowell team that participated in a Maine Memory Network website-building project in 2009-2010, teaches a local resident to scan, catalog, and upload images to MMN.



Children's Gate in the Longfellow Garden

With the restoration of the Longfellow Garden now complete, MHS has embarked on a special fundraising campaign to re-create one of the garden's most important historical features: the Children's Gate. This \$100,000 fundraising effort was initiated by a generous gift of \$25,000 from the Longfellow Garden Club. Many friends and members of MHS have responded generously to our call for

donations, including Oakhurst Dairy in Portland, which made a grant of \$2,500 toward the project.

The Gate will be a handsomely designed Arts and Crafts style lattice divider including a slate roof that will serve as the primary entryway to the garden. It will provide a more secluded space for private functions and will create an attractive connection between the Longfellow House and the Brown Library.

The Children's Gate was designed by the architect Alexander Wadsworth Longfellow to honor his Uncle Henry's famous affection for children. It was installed soon after the library opened in 1907. By the 1960s, it was dilapidated and removed. MHS would like to begin construction on the gate in the spring 2011, but needs your help to reach our goal.

If you would like to make a donation to The Children's Gate project, please contact Deb Stone at 207-774-1822, ext. 231. Gifts can also be made from our website, www.mainehistory.org. ■

WADSWORTH-LONGFELLOW

HOUSE & GARDEN

OPEN FOR 2011 SEASON

May marks the official opening of the Wadsworth-Longfellow House for the 2011 season. The house is open through the end of October. Two exciting free events in conjunction with the Longfellow Garden Club promise to bring visitors to the Longfellow Garden, which by the end of May should again be lovely and in bloom.

- MAY 19, 7:00 PM The annual Olmsted Lecture. The Longfellow Gardens: The Evolution of Two Landmarks by Lauren Meier of Pressley Associates of Cambridge, MA.
- JUNE 24, 9-11 PM A hands-on historic gardening workshop with Jeff O'Donal of O'Donal's Nursey in Gorham

Stay tuned for announcements from MHS regarding special Civil War-focused house tours and additional garden programming throughout the summer months.

2011 House Admission Fees:
Members: Free
Adults: \$12
Seniors, AAA, & Students: \$10
Children: \$3, under 6 free
Price includes admission to museum.

Singing *Maine's* Praises



Maine came to be known as Vacationland not only because of its natural beauty but also due to promotions by official state tourism groups, railroads, private attractions, word of mouth, and other informal methods of advertising. In the early decades of the twentieth century, a number of musical compositions – some of which gained national audiences – added to the appeal of Maine.

Among the music about Maine were at least four “official” state songs. Frances T. Wiggin of Portland wrote the “State Song of Maine,” adopted as the official song of the Maine Federation of Music Clubs in 1929.

Wiggin’s lyrics included: “O State of Maine! The sea-kiss’d morning greets your hills. And ev’ry waking heart – its happy o- men fills. From pine-rimm’d lake and fertile plain Come we who love you a-singing, State of Maine!” Many of the songs included the same praises of the water, pines or hills.

Several years later, Roger Vinton Snow, a Portland lawyer, music and drama enthusiast, and well-known citizen, won a contest sponsored by the Maine Publicity Bureau for an official state song.

The four finalist songs were performed on a Publicity Bureau radio series entitled “Come to Maine.”

The radio audience voted on the finalists selected from 116 entries by a committee of prominent residents. The announcement of the winner, Snow’s “State of Maine Song,” came on November 28, 1931, but it was not until April 1937 that the Maine Legislature voted it in as the official state song.

Among Snow’s lyrics: “The scent of the fragrant pines, the tang of the salty sea will call us home...” The beginning of the chorus is, “Oh Pine Tree State, Your woods, fields and hills, Your lakes, streams and rock-bound coast will ever fill our hearts with thrills ...”

Maine had no shortage of composers – well known or obscure. In 1928, George Thornton Edwards wrote *Music and Musicians of Maine*, which covered 1604-1928 and included a section of biographies of Maine musical figures from that period. Wiggin added to the list in 1959 with *Maine Composers and Their Music, A Biographical Dictionary*.

Probably the best known of the “official” songs is the “Stein Song,” popularized by Mainer Rudy Vallée, a crooner, songwriter, instrumentalist, actor, and heartthrob. Vallée is some-



times credited with saving the sheet-music business in the 1930s because his songs were so popular. Adelbert Sprague adapted the melody of the “University of Maine” (known as the “Stein Song”) and his roommate, Lincoln Colcord, wrote the words. Vallée’s arrangement of the song was number one on the pop charts in 1930.

Numerous less official, but no less sentimental, songs also sing the state’s praises. Among these is “When the Silv’ry Moon is Shining O’er the Hills of Dear Old Maine,” which Vallée co-wrote and recorded in 1930.

“Take me back” and “dear old Maine” were popular themes for songs. In 1906, Chester French, probably from Norway, Maine, wrote “Take Me Back to Dear Old Maine.” In 1923, Milton Charles Bennett of Oakland wrote and published “Dear Old Maine I’m Coming Back.” The lyrics suggest he has traveled the whole country, “*But there’s one state so true and grand, That I am going back again; And you can have the whole blamed land, For just one spot in dear old Maine.*” In 1928, Alphonso Lord of Brewer published “Take Me Back to Maine.”

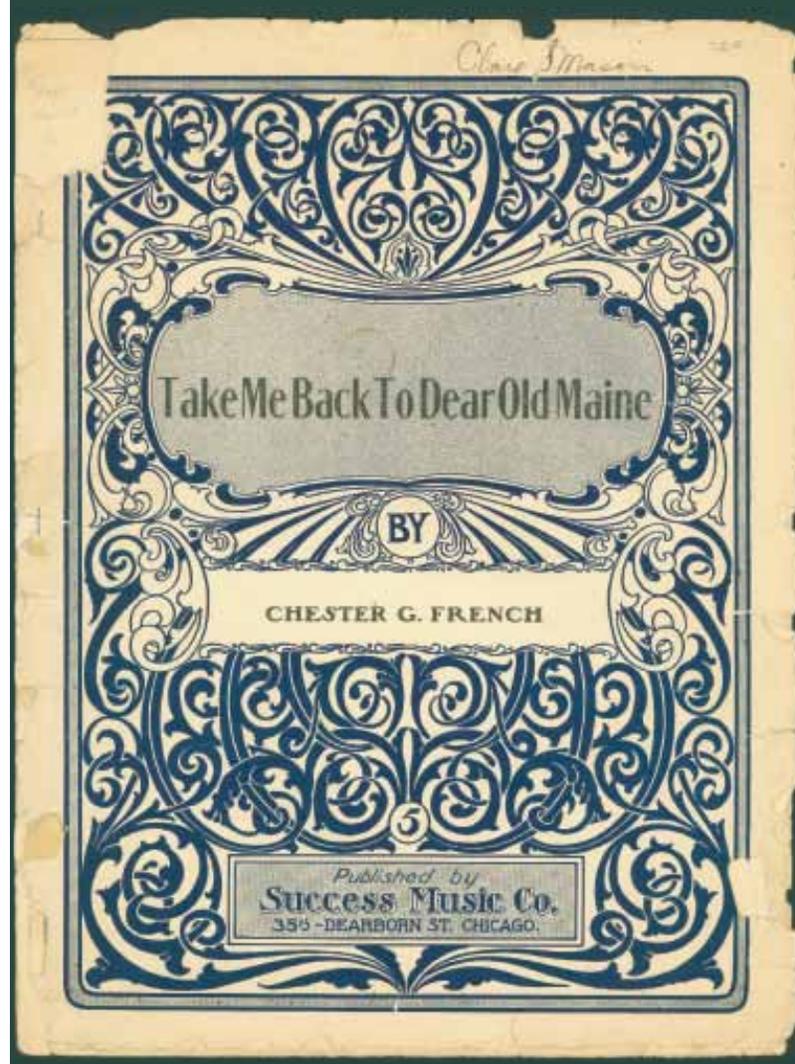
Many of the songs about Maine rave about the natural beauty or particular locales. For instance, Walter Rolfe (1880-1944), a Maine native who became a composer and well-known teacher of piano and music theory in the Boston area, wrote “Beneath the Pines of Maine” in 1901.

Leona Stephens Hollister composed a song about Norway and one about Sebago. In 1927 in her song, “Somewhere in Maine,” she wrote, “*I’m going to go somewhere in Maine; I’m go’n’ to stay, I’m go’n’ to play, I’m go’n’ to live in the woods till winter comes again ...*”

Other Maine sheet music includes titles such as “On Blue Penobscot Bay” (1932), which was “Dedicated to Tourists;” “Camden-By-the-Sea: The Spirit Vocative (1930), written for the Camden-Rockport Lions Club; “Song of the Kennebec” (1913; “Love’s Happy Golden Dream on the Old Penobscot River,” and “Salute to Castine,” dedicated to the officers of the U.S.S. Castine.

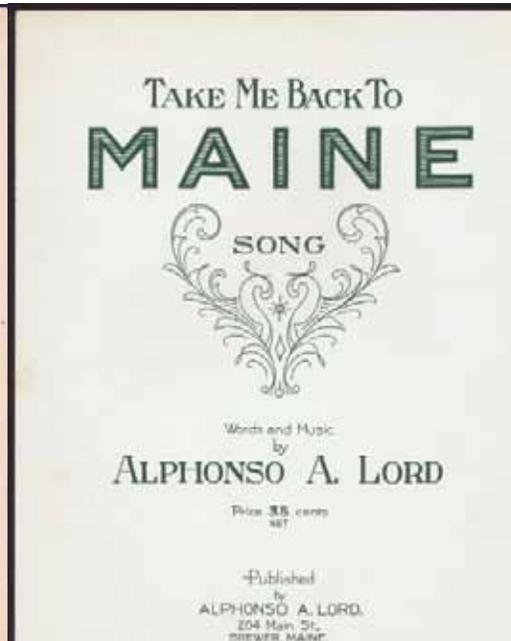
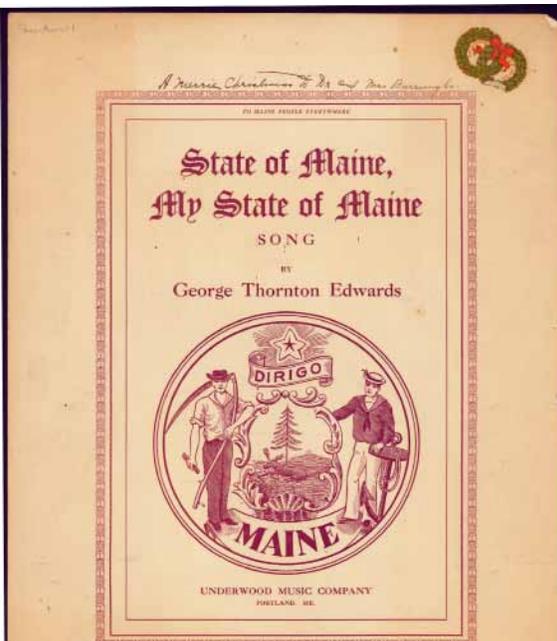
The lyrics reminded Mainers and others about the special beauty and appeal of Maine – as a place to live or, at least, to visit. ■

Images Contributed by Maine Historical Society



← E.B. Orne and Rudy Vallée, “When the Silv’ry Moon is Shining O’er the Hills of Dear Old Maine,” 1931
 ↑ Chester G. French, “Take Me Back to Dear Old Maine,” 1906

Sheet music, below, far left to right:
 Chester G. French, “Take Me Back to Dear Old Maine,” 1906
 E.A. Fenstad and Lincoln Colcord, “University of Maine” or “Stein Song,” 1930
 George Thornton Edwards’ quartet, “State of Maine, My State of Maine,” 1913
 Frances Turgeon Wiggin, “State of Maine,” 1930
 Alphonso A. Lord, “Take Me Back to Maine,” 1928





← *Yellow Bird on the beach, being prepared for takeoff, 1929.*

SPOTLIGHT ON MAINE MEMORY NETWORK CONTRIBUTING PARTNER:

OLD ORCHARD BEACH HISTORICAL SOCIETY

The Lure of a Packed-Sand Runway

The hard-packed, long sand beach at Old Orchard and Harry M. Jones (1890–1973) were made for each other.

Jones, a native of Rhode Island, became a pilot in 1913 at age 22. By 1919, he was operating a flying service and airport at Old Orchard Beach, using the sand as his runway. He was already well known as a pioneer in airmail service, and as a flight instructor for the U.S. Army during World War I – and as the only person to land a plane on Boston Common, which he did in 1913.

Listed in the 1920 census simply as “Aviator” and known popularly as “Safety First Jones,” he brought the excitement of pleasure flights, a flying school, air shows, and famous aviators to Old Orchard Beach. In 1921, a town ordinance approved the beach as an official runway.

During Jones’ tenure, about five transatlantic flights were attempted from Old Orchard – a prize location because of Maine’s proximity to Europe, and because the long stretch of beach provided room for the fuel-laden planes to become airborne.

The most unusual of these was to have been a race across the Atlantic by the French plane *Oiseau Canari* and the American *Green Flash*. At takeoff on June 24, 1929, however, the American plane flipped, causing damage that prevented further flight. The French plane took off and made it across the Atlantic, landing in Santander, Spain.

Sometime after takeoff, a stowaway, Arthur Schreiber, 22, of Portland, made himself known to the crew, who considered jettisoning him because of the hazard an extra person and his weight posed.

The beach also attracted such noted aviators as Charles Lindbergh, the first person to complete the transatlantic flight alone and non-stop, who landed there unexpectedly in July 1927 during his victory tour of the U.S.; and Wiley Post and Harold Gatty who landed there in *Winnie Mae* in 1931 following their eight-day round-the-world flight.

Jones later became the first Commissioner of Aviation in Maine, and built 18 airports in the state, before moving on to aviation jobs in other parts of the country.



↑ *Harry Jones with his Curtiss JN-4C plane at Old Orchard.*

↓ *Yellow Bird and Green Flash on the beach at Old Orchard, June 1929.*

CONTRIBUTING PARTNER PROFILE: OLD ORCHARD BEACH HISTORICAL SOCIETY

Old Orchard Beach Historical Society and Harmon Museum Profile:

FOUNDED: Incorporated in 1954 to preserve, promote, educate, collect, and make available information documenting the rich history of the town and its people. It works to educate the public about the significance of Old Orchard Beach’s past and its relationship to our lives today. Among the original members were W. Warren Harmon and his wife, Grace Wales Harmon. Mr. Harmon, who died in 1974, made the town and the Historical Society a principal beneficiary of his will. The Harmons’ home now houses the Harmon Memorial Museum.

COLLECTIONS: Harmon House with furnishings; aviation collection of artifacts, photographs, postcards and scrapbooks, including Harry M. Jones collection; a textile collection of swimsuits, military uniforms, and various articles of clothing.

VISIT: Free admission
Parking behind Saco & Biddeford Savings Bank
Summer Hours: Tues–Fri 11 – 4; Sat 9 – Noon
After Labor Day: Call for appointment

LOCATION: 4 Portland Ave., Old Orchard Beach

CONTACT: info@harmonmuseum.org | 207-934-9319



All images contributed by Old Orchard Beach Historical Society

Successful Artist Celebrated Maine Roots

THE CHARLES COPELAND COLLECTION



Born in 1858 in Thomaston, artist Charles Copeland flourished amidst the inspiring coastal landscape. His work is expressed vividly in an array of visual arts, including photographs, watercolors, oil paintings, and sketches.

Copeland grew into a respected published artist with a studio in Boston where he became president of the Boston Art Club and president of the Boston Society of Water Color Painters. His paintings were exhibited by the Boston Art Club, the Society of American Artists, and the Pennsylvania Academy of Fine Arts.

While Copeland spent much of his career working in Boston, it's quite evident that his heart remained in Maine. Some of his more memorable works depict the rocky Maine coastline and lush forestry.

This unique collection is a remarkable gem recently purchased by MHS. What makes it so unique is not simply the beautiful works of art, but the everyday ephemera that Copeland collected during his lifetime. They reveal him to be not only exceptional as an artist, but also as a father and husband with unbreakable ties to his Maine home.



*Angela Call
MHS Intern*

- † *Oil painting of a rocky seascape, Charles Copeland*
- *Artist Charles Copeland with his daughters, l-r, Margaret Olive, Charlotte Harvey, and Helen Mills; ca. 1901*

This Season Help Us Hit A Home Run

THE TOP 10 REASONS TO GIVE
TO THE MHS ANNUAL FUND:



1. Your contribution is needed. Visitor fees and memberships alone cannot begin to cover the maintenance costs of a National Historic Landmark, museum, our popular educational programming, and research library.
2. Your gift has legs. The MHS Annual Fund has a direct effect on our ability to offer exciting programming and exhibitions. This in turn attracts greater numbers of visitors thus helping to create a more vibrant Maine.
3. Your support shows foundations and other potential funding sources the commitment people have to our programs and collections.
4. Annual Fund contributions enable history to come alive for thousands of students every year through our unique educational programming.
5. It's effective. Annual Fund gifts provide immediate funding for basic operating needs. It would take an additional \$5 million in an endowment to support what Annual Fund gifts underwrite each year.
6. You are reaffirming your commitment to Maine Historical Society and its mission.
7. Paying it forward. History is a gift to future generations and preserving it depends on people like you who understand its value and fragility.
8. It takes a state. The Annual Fund helps support our outreach programs to put the collections of historical societies throughout Maine online for everyone to enjoy.
9. Every gift matters, no matter the size.
10. When you give to MHS, you make an investment in Maine's past, present, and future.

Thank you.

*Deborah Stone
Development Director*

A TALE OF TWO SISTERS

In the summer of my sixty-third year, a miracle occurred in my life, resulting from a confluence of circumstances: One woman's courage, my own late-night idle curiosity, and the continued existence of the discussion forum on the Maine Historical Society's website.

The courageous woman is Cynthia Dorr, who grew up not knowing her father, Paul Dorr, except in the pages of a scrapbook she found tucked away in her mother's garage. He'd left it behind upon hastily departing from Cynthia's household and life when she was a mere six months old. The book contained photos and a treasure trove of clues about him. She learned that he was born and raised in Maine, that he was handsome and artistic, and that his father, her grandfather, Thomas Dorr, had been the superintendent of the Maine fish hatcheries.

On one page, her father had written two names in calligraphy, "Gladys" and "Paula." Upon pressing her mother about the identity of these two women, Cynthia learned that her father had had another family. Gladys was his former wife and Paula was his other daughter. Excited at discovering the existence of a new sibling, Cynthia immediately wanted to meet her, but, if her mother knew about the whereabouts of Paula, she refused to say. Then there was a fire and the scrapbook was destroyed.

In January 2009, Cynthia had a moment of longing to know more about her own identity. She found the website of the Maine Historical Society and spent anguished hours composing a simple query for the forum she found there. She tweaked and tweaked the wording. Announcing her own existence in her father's birthplace was a sort of coming out, and it was terrifying to her. Finally, summoning all the bravery she could muster, she clicked the submit button.

It began: "Thomas and Maude Dorr were my grandparents. My father is Paul Hadley Dorr. I am looking for any information available. Thomas Dorr was the superintendant of the Fish Hatchery in Boothbay Harbor Maine. I did find on www.doregenealogy.com Paul Dorr's sister Elizabeth Dorr married to Maxwell Welch 05/29/1943 in Bristol, Maine."

Months went by following Cynthia's declaration, and apparently no one noticed. She pretty much forgot about her act of courage.

It was a warm July night in 2010. I was up late, reflecting deeply on my own past, as I'm wont to do from time to time. Something propelled me to the computer to Google my father's whole name, Paul Hadley Dorr. It was a ridiculous notion. Although Dad came from a fine New England family, he lived the troubled life of a no-account, one financed by a VA disability for mental problems stemming from his time in World War II.

The search engine revealed one hit, again on the Maine Historical Society website. It was the discussion forum. Google's text excerpt began "My father is Paul Hadley Dorr." I knew I hadn't written this sentence. Yet, far as I knew for sure, I was the only person in the world who could make such an assertion.

Startled into wakefulness, I click the link and scan the whole post. Immediately my eyes seek out the name of the poster: "Cynthia Dorr." My brain has a momentary meltdown as it fails to make any sense of what I'm seeing. Then, out of the dim recesses of my mind, a light dawns. Could



Left to right: Cynthia and Susanna Dorr

this be my father's other daughter? I dare not hope. I go to ancestry.com and discover that, indeed, a Cynthia Dorr was born in San Bernardino, California when I was nine years old. Dad had lived there then. This is the right timing for the letter. Her birth information gives me a middle initial. I Google "Cynthia C. Dorr," and I find a website about horses. There's a photo of Cynthia standing, holding a bridle. She's a female incarnation of my father. Now I know! This is my sister. I email her immediately in a state of shock and unbridled joy.

The next day, she reads my note in disbelief. Susanna? Who? But then she gets to the postscript at the end of my letter, where I mention that my birth name was Paula. Now she knows that I am the sister she prayed about finding so long ago while pouring over her father's scrapbook.

In August, Cynthia flew west to meet me. Flights were agonizingly delayed and rerouted. By the time we finally connected, we were both worn out from the chaos of the day and excitement. Even so, the first real-life sight of her standing on the curb outside the baggage claim area is the happiest shock to my senses I've ever experienced. I stopped the car and flew out the door, rushing to her. We both spoke at exactly the same moment and exclaimed exactly the same words: "You're so beautiful!" Never has the word "beautiful" conveyed such meaning. We weren't talking Cover Girl.

Next summer Cynthia will again travel west, and we'll take a road trip together back to Wisconsin where she lives with her horses and her partner, Duke. I'll get to meet her daughter Katy, my only niece, and her grandson Leo, my great nephew, for the first time. I also gleefully anticipate meeting her son Jacob's family in North Carolina before long.

Just saying "my sister," and thinking of the wonderful woman who is my sister, fills me with joy indescribable. We have the Maine Historical Society to thank for creating the genealogy message board on the MHS website. As a webmaster myself (for my local college), I know what a hassle setting up and maintaining a web forum can be. Words can't express the depth of our gratitude.

Susanna Dorr



If you'd like to read the unedited story as written by Susanna Dorr, visit our MHS Blog, www.mainehistory.wordpress.com/

New Microfilm Technology in the Brown Research Library

Though the beautiful renovation of the Brown Library was completed last year, a few technology upgrades were placed on hold due to a lack of funding. In order to meet those needs, MHS recently applied for and received a generous grant from the King Foundation. As a result, MHS was able to acquire three Scan Pro Digital Microfilm Scanners - the "All-in-One Microfilm Viewer, Scanner-to-PC, Printer" from AMS Imaging in Rhode Island.

The scanners have the capability to print, scan, email and save digital files, as well as manipulate even the worst quality microfilm. In addition, the library acquired support technology including three computers, one dedicated to each new machine.

This addition has enabled the MHS microfilm collections to enter the digital world. This digital technology allows patrons to browse, print, and scan high resolution copies of microfilm holdings, including historic newspapers, vital records, and manuscript collections.

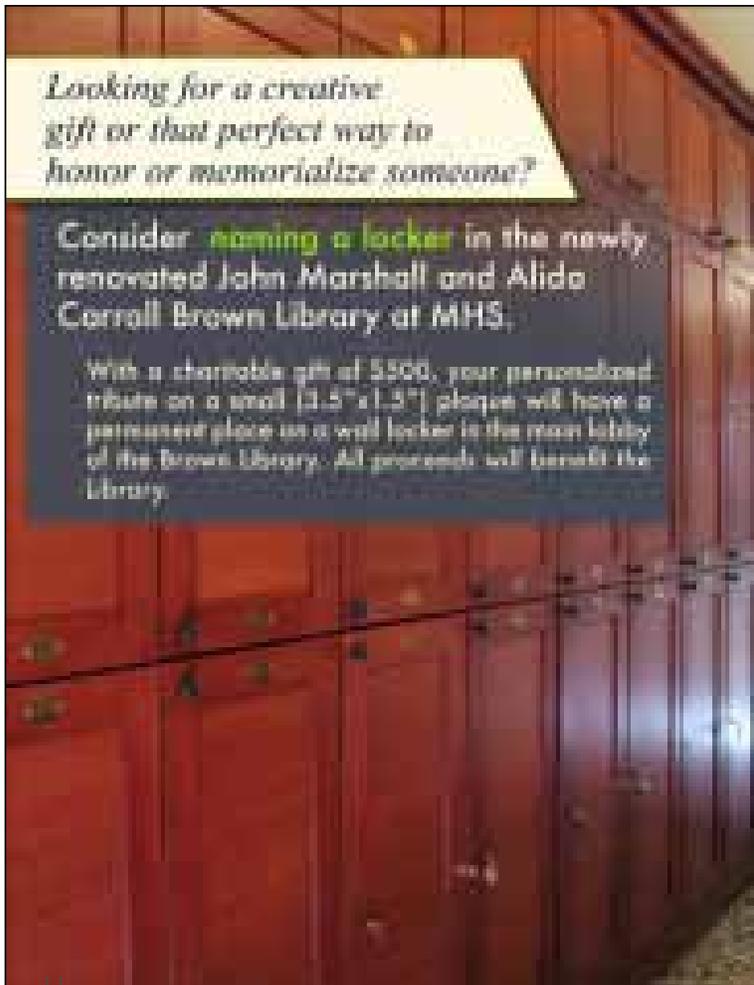
Prior to the purchase of this new technology, researchers were using outdated machines with limited printing capabilities, with no means to scan or save records. Often patrons manually transcribed information because of inferior quality prints. The Scan Pro technology allows research staff to provide high resolutions copies as part of our research services. Recently staff provided copies of York County Deeds from the 1750s, as well as



Maine Quaker Records. Prior attempts to copy such holdings resulted in poor images, often too dark or distorted to read.

Now patrons can print to a laser printer, save to a flash drive, or email the records directly. After brief instruction, patrons may manipulate each image as needed, as well as print without issue. The addition of the Scan Pro technology has increased user access tremendously, as well as increased the level of service provided by the research staff.

Thank you to the King Foundation for helping us with such an important need. ■



BEHIND THE SCENES – CENTRAL MAINE POWER

The Central Maine Power Collection inventory project (see the Fall, 2010 newsletter) is well under way. After six months of work, the Collections Department has inventoried, assessed, and cataloged roughly one-third of the objects in the collection, covering everything from electric meters to irons to toasters and beyond. Many of these objects have moved from off-site storage to their new permanent home at the MHS Congress Street campus.

As the project continues, you can keep track of our progress by visiting the online collections catalog, www.mainehistory.pastperfect-online.com/



Bill Allen
CMP Technician



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SUN: 12-5:00
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FAX: (207) 775-4301
E-MAIL: INFO@MAINEHISTORY.ORG

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MHS offers a variety of ways to stay in touch online, to learn about what's going on, and to explore Maine history.

MHS Website www.MaineHistory.org
Visit for comprehensive information about MHS.

MHS Blog **New!** <http://mainehistory.wordpress.com>
A regularly updated look inside MHS and Maine history. No need to subscribe—just visit.

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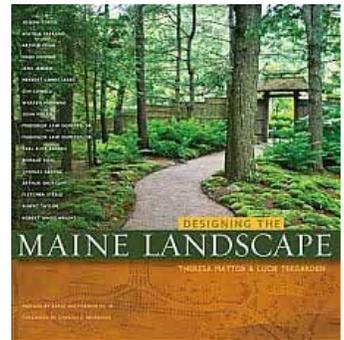
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And from the stately elms I hear,
The bluebird prophesying Spring.*
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