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Dear Members and Friends

A veteran and his granddaughter, photographed in 1913. That is the Civil War in Maine.



I find the image on the cover of this newsletter captivating, beautiful, telling.

Charles Garcelon, a native of Lewiston, served in the 16th Maine Regiment. In this image, owned and contributed to Maine Memory Network by the Muskie Archives at Bates, he is pictured with his granddaughter, Glenda.

Maine Historical Society and many cultural institutions across the state will be commemorating the Civil War Sesquicentennial this year. The public will have far-ranging opportunities to explore the War's many stories and legacies.

Maine's experience in the Civil War is often remembered by the "big" moments: the role that Maine statehood played in the Missouri Compromise, the heroics of Joshua Chamberlain and the Twentieth Maine at Gettysburg, the pride Mainers take in the state's per capita participation in the War. Those are all central pieces of the story.

One of the aspects of the War that MHS is particularly interested in exploring this year are the more modest, personal stories—the ways that the Civil War affected the lives of individual Maine people and communities. You'll read about some of the ways that we are going about that in this newsletter.

The Civil War is a touchstone, and many families carry memories and stories. Some are based on pride, some tragedy, and many simply on the change wrought by the war and its experience. It is in these personal stories—reflected in the objects, letters, records, and keepsakes that families save and entrust to institutions like MHS—that we find meaningful connections to history.

Writing from Gettysburg on July 4, 1863, Charles Garcelon reported to his aunt that: "Uncle and myself are safe. Undoubtedly you have been very anxious to learn our fate. Uncle received a bullet wound in the neck it is not thought to be serious...the rebels drove us out of the town but our men made a stand on the hill back of the town which position the enemy are not able to force...it will be long remembered, the 4th of July 1863... it seems as though this wicked war has gone far enough...both sides are tired of it...I will write you frequently have good courage all will be well yet. Give my love to all."

David Garcelon, Charles Garcelon's great-grandson, gave our cover photograph to the Muskie Archives, along with approximately 800 other items. According to David, preserving the family history was very important to his great-grandfather, and Gladys was the "apple of her grandfather's eye."

*Stephen Bromage
Executive Director*

ABOUT THE COVER: Portrait of Charles A. Garcelon (1842-1935) with his granddaughter, Glenda Gay Garcelon (1909-1966). Garcelon was a native of Lewiston and veteran of the 16th Maine Infantry Regiment during the Civil War. Image courtesy of the Edmund S. Muskie Archives and Special Collections Library and their donor, David C. Garcelon.

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This Rebellion: Maine and the Civil War

JUNE 28, 2013 - MAY 26, 2014

MEMBERS EXHIBIT OPENING: THURSDAY, JUNE 27

Memorializing Civil War Soldiers

At some point during Eben Calderwood's seven months as a private in Co. H of the 21st Maine Infantry Regiment, he purchased a ring engraved with his name, hometown, company, and regiment.

Calderwood of Vinalhaven, a fisherman, was thirty-nine years old and had a wife and five children when he enlisted in the regiment on October 11, 1862. In the era before dog tags, soldiers often pinned or wrote their names in their clothing or found other ways—like Calderwood's ring—to make sure they could be identified if anything happened to them.

On May 17, 1863, during the Siege of Port Hudson, Calderwood became one of more than nine thousand Mainers who died during the war. Family legend is that his death was caused from drinking poisoned water. The family saved the ring—an unusual artifact to survive the war, especially since Calderwood was buried in the Baton Rouge National Cemetery in Louisiana. The family also saved the letters he sent home along with other documents. Ultimately, they donated this rich material to MHS—the reason his story survives and can be told here.

Calderwood's story is one of many that will be told in the new museum exhibit *This Rebellion: Maine and the Civil War*. Battlefield relics, uniforms, documents, letters, paintings, photographs, and evidence of post-war commemorative activities are the core of the exhibit, and help bring to life the people and events of the Civil War era.

The Memorial Wall

One important element of *This Rebellion* will be a memorial wall that will list the names of about 8,000 members of Maine regiments who died or were killed during the war. No comprehensive record like this has existed and developing it has been possible in large part because of the hard work of student researchers.

Candace Kanes, curator of both Maine Memory Network and *This Rebellion*, enlisted the help of University of Southern Maine Associate Professor of History Libby Bischoff who recruited two students in the fall semester and two in the spring to work on the project.

The students went through the Maine Adjutant General's Report for each year of the war, page by page, looking for "remarks" that indicate a soldier was killed, died of disease or accident, or was missing in action. They used a spreadsheet to record the soldier's name, rank, company, regiment, and hometown, as well as the date, cause, and location of death, if given.



↑ Letter from Eben Calderwood to wife, from Baton Rouge, 1863. Collections of Maine Historical Society



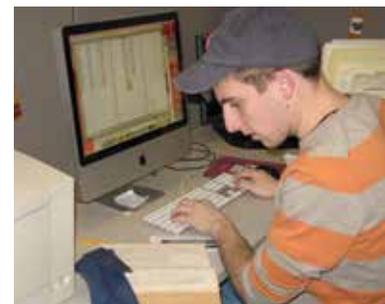
↑ Eben Calderwood engraved his name on this ring to ensure he could be identified. Collections of Maine Historical Society

The Memorial Wall will not include every detail recorded, but we hope to make the spreadsheet available to researchers—and to be able to add to it in the future. The list of names will not include those Mainers who fought for regiments in other states, or, like black soldiers, for federal regiments; nor the names of sailors who died.

↗ Amanda Fawn Leach compiled 3,069 names from 1864-65. She called the project "a wonderful experience" and said it "solidified her love of historical research, even at its most basic level."

↗ Ellie Brown and Andrew Robinson worked on the project during the fall 2012 semester. Working on different years, they compiled some 2,450 names. They both agreed that "the project humanizes the enormity of the Civil War."

↗ Matthew Rodney worked on Adjutant General's reports from 1862 and 1864-65, entering 3,164 names into the database. He felt "very privileged to be working on collecting these names so that they can be displayed to the public and truly reflected upon."



WATCH OUR BLOG FOR FURTHER REFLECTIONS ON THE PROJECT BY ANDREW, ELLIE, MATTHEW, AND AMANDA.

Expeditions into MHS Collections

The Education Department played an integral role in two learning expeditions for students at Portland's King Middle School. King, a public school serving the most racially, ethnically, and economically diverse neighborhoods in the state of Maine, is an Expeditionary Learning School, a progressive model found throughout the United States. These schools focus on project-based learning expeditions, in-depth units of study that incorporate multiple content areas. Working collaboratively in groups is a key part of this process, as is drawing on community resources and taking students out of the classroom to emphasize real-world connections to the topic being studied. Each learning expedition is assessed through culminating projects, public presentations, and/or student portfolios.

For a learning expedition titled "reVOLT," King Middle 8th grade students visited the MHS exhibit *Wired! How Electricity Came to Maine* to examine Maine's energy usage and the evolution of electrical generation and distribution in the state. Students used this information to develop and build devices that would solve modern-day energy needs in unique ways. They pitched their research and designs to a panel of community members at a culminating event, and their unit of study was profiled on *PBS NewsHour* in February.

For a spring expedition titled "Weathering the Storm," King Middle 6th grade students visited the Brown Research Library for an introduction to research libraries and the types of resources available to scholars and researchers at MHS. Research Librarian Jamie Rice assisted by pulling a number of primary source materials from the special collections for students to view, including Lemuel Moody's early-nineteenth-century thermometric records from the Portland Observatory and Parson Thomas Smith's transcribed journal entries. Students examined newspaper articles and photographic records that highlighted major weather events, from the New England Hurricane of 1938 to the 1998 ice storm. Students used MHS digital research services, including Minerva, PastPerfect Online, and the Maine Memory Network, to supplement their ongoing investigation of major weather events as they learned about the natural science behind such storms. Their research will culminate in student podcasts about historic weather events in Maine, scheduled to debut at MHS in May.

All MHS education programs enable students to come face-to-face with primary source materials. Project-based curricula in schools, like the examples described above, allows for the flexible and innovative use of MHS collections in educational programming. We are glad to be a part of the King Middle School learning expeditions and look forward to engaging students in this way in the future.

*Bridget McCormick
Education Coordinator*



Top: King Middle School 6th grade students look at Lemuel Moody's thermometric records from the Portland Observatory.

Middle: Students examine primary source materials in the Brown Research Library.

Bottom: The students use the new technology in the Brown Research Library conference room to supplement their research.

Thank you for your comments!

Thanks to our visitors to the *Wired!* exhibit, who took the time to post their thoughts about electricity on our wall. We enjoy hearing from you!

This is a beautiful exhibit—visually interesting, rich with detail, and with well-written labels. Congratulations!

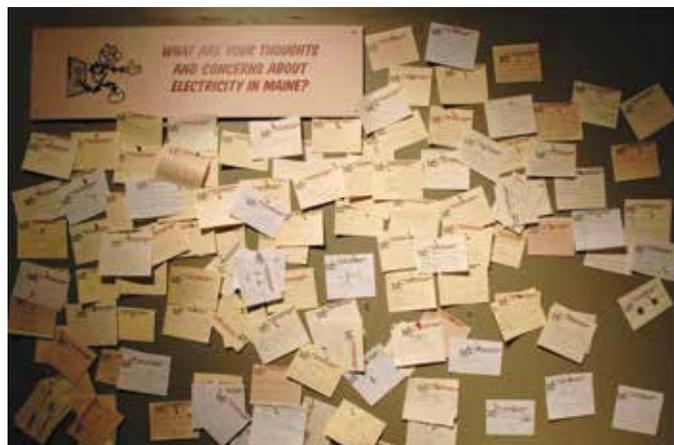
You've come a long way baby! Thanks to all the linemen and workers at Maine Power. Your

dedication keeps us comfortable. Great Exhibit!!

My 85-year old mother-in-law is arranging for solar panels on her home. I am inspired by her.

The way we use it is gonna kill us. Go nuclear.

Maine is unique. We have tides unlike the rest of the world. This is our opportunity to lead innovation. Tidal Generators!



Studying the Longfellow Garden

A new effort is underway to better understand the Wadsworth-Longfellow House site and surrounding neighborhood. The study focuses on the Longfellow garden, but also relates to the history of the quickly changing town of Portland.

MHS Museum Curator John Mayer, with assistance from volunteer researcher Sherrie Hoyt Chapman, is looking at a wide range of sources such as photographs, maps, deeds, manuscripts, and archaeological material. It's an exciting project that will lead to new garden signage, more interpretive information for docents and guides, and even a future museum exhibit.

In 1785, Peleg Wadsworth bought three acres of land from John Ingersoll on the north side of what was then called Back Street. This small lot of land had never been built upon. At the time there were few buildings nearby and the town of Portland was just beginning to recover from the damage caused by the British during the Revolutionary War.

Wadsworth built a barn and a warehouse on the site. The next year he began to build his brick house. It took two years to complete, and over the next 115 years this was home for several generations of Wadsworth and Longfellow family members. The house remained in the family until Anne Longfellow Pierce gave the house and property to MHS in 1901.

There has always been a yard in back of the house. Originally it included a garden, a small field, and a cow pasture. Unfortunately it is not yet clear how the family used the garden—we don't know what they planted or how many animals they kept in the barn.

All too quickly, Portland's urban development dramatically affected the nearby landscape. In 1825 the Morton

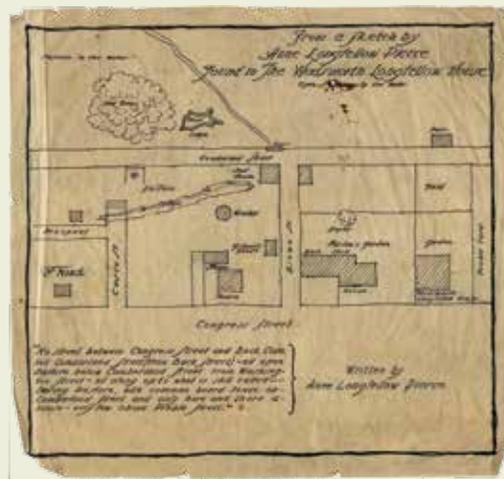
family constructed a commercial building to the west and only a few feet from the walls of the Wadsworth-Longfellow house. (The building still stands and is now the MHS museum.) Other property owners developed their land by adding tenements along Brown Street and commercial operations along Cumberland and Preble Streets.

While the surrounding area evolved and the modern city developed all around it—the garden remained. It is a green space that has been used and organized in different ways by family, the Society, and the Longfellow Garden Club. Understanding these changing uses provides an important history of the site and many insights into the lives of the people who lived here.

This summer stop by and look for new signs on site and in the garden, and take a tour to hear some new stories about the landscape that surrounds the Wadsworth-Longfellow House.



↑ Members of the Longfellow Garden Club have cared for the garden since 1926. Now a commemorative garden designed to honor the Longfellow and Wadsworth family history—the garden provides green space within urban Portland. The Birdbath in the Longfellow Garden, ca. 1929. MHS Coll. 1936



← This memory drawing made by Anne Longfellow Pierce, ca. 1820, shows the places she recalled from her early years in the Wadsworth Longfellow house. The drawing wonderfully captures the places that were important to her as a young girl. MHS Coll. 185

WADSWORTH-LONGFELLOW HOUSE OPEN FOR THE 2013 SEASON

May marks the official opening of the Wadsworth-Longfellow House for the 2013 season. The house is open through the end of October.

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

LONGFELLOW HOUSE

MHS also appreciates the surveys we have received in response to our winter and spring programs. Your comments help us plan our programs to better serve your needs.

I love your lecture series! Wish there were more!

Great talk. I enjoyed the format – very laid back and intimate.

Thanks so much for a fine event

today. I was impressed with the place and with your ability to draw in people at lunchtime on a weekday... The whole event was professional and fun.

Great speaker – especially getting out form the podium to the center of the room and living the tales he told.

Terrific addition to Portland's literary scene!! Thank you!

Very enjoyable way to spend lunchtime.



Ernest Freeburg entertained his audience with witty observations from his book Age of Edison: Electric Light and the Invention of Modern America.



Shall we Dance?

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I can be as fine a Lady as any one will name,
 I understand politeness, and bear a bannendancers name,
 I can dance the double tours, and Waltz so nice & pretty,
 I am a favorite partner, for all the boys, in this my native City,
 I can skate upon the Rink, so swift & with such ease,
 I gave the Boston girl a stunt, and can do it when I please,
 I ask no odds of Perry, or the Gent from Canada in Gray,
 I can join hands with other one and skate away the day.

You understand that dancing
 the double tour is waltzing
 around the circle twice in four
 Bars of waltz music or twice
 to any other couple once.
 See Mrs on Page 86
 no 39 this book she could do
 the same,



Yours Susie Stockwell

X

Miss Susie Stockwell
 in a Masquerade Suit,
 In which she give the Pigeon Wing
 and double shuffle. in a Masque
 Ball at Morombega Hall in an
 audience of 125 couples, no one could
 follow her she was until 3 months afterwards

After describing 58 dance steps, the 1863 *Ball-Room Manual of Contra Dances and Social Cotillons, with Remarks on Quadrilles and Spanish Dance* offers what was de rigueur in nineteenth-century social dancing: rules of etiquette.

For example, the book advises, "Before introducing a gentleman to a lady, ascertain whether such introduction would be agreeable to her." It cautions women to "avoid affectation, frowning, quizzing, or the slightest indication of ill-temper." And for gentlemen, if a lady rebuffs an invitation to dance: "bear the declination with becoming grace, and if you afterwards see her dancing with another, seem not to notice it."

H.G.O. Washburn, who published the book, preferred the contra dances—group dances that had long been the staple of formal and community dancing. By the early years of the nineteenth-century, however, the faster-paced, more intimate waltz surpassed the older dances in popularity. One historian called the period from 1812 to 1912 the "Waltz Century." The speed, rhythm, and form of the waltz as well as its place in the social life of many American communities, reflect the changes in society over the century that saw a shift from a new nation beginning to define itself, to one seasoned by war and experiencing spectacular economic, population, and geographic growth. As the society grew and changed, so did social dancing.

The waltz and polka were more intimate dances—couples dancing as partners, the man's hand on the woman's waist, the two facing one another—and often were criticized as vulgar or sinful and therefore required knowledge of appropriate etiquette. Despite changes in society, the need for knowledge of etiquette and propriety continued as ways to assure a good reputation as well as entry into "high" or "higher" society.



← Cover of Ball-Room Manual of Contra Dances and Social Cotillons



↑ Francis A. Reynolds



↑ Oliver A. Lunt

John Martin, a Bangor accountant and dance master, well understood the role of dance in society. As secretary of the Model Assembly, formed in November 1855, Martin created a book with information about each member (all men) and the invited women, some of the dance steps, and other details. The book is entitled *Dancing Fraternity, City of Bangor, 1868*.

The Dancing Fraternity learned the new dances that Washburn apparently disliked—waltzes, polkas, lancers, quadrilles, schottische, and Spanish dances. Washburn’s “old-fashioned” dances had more colloquial names: “Maid in the Pumproom,” “Cincinnati Hornpipe,” “Hard Times,” “Humors of the Priesthouse,” and “The Girl I Left Behind Me.” There was some overlap of dances in the two groups, and considerable similarity in etiquette and standards. However, Martin’s group clearly was in sync with the trends of the mid nineteenth-century.

Martin’s concerns also reflect the growth of new wealth in the era. One two-page spread lists the 44 original members, the “computed worth” of each, and the names of the two women members were permitted to invite to the dances. Martin wrote that the worth of the group’s members “shows a united capital of nearly half a million owned or controlled by 44 men ... our list one year included Samuel R. Clark & Coln. Eddy which would make the sum over a half a million.”

Status was important and the group positioned itself in a particular way. *The Model Assembly Constitution* notes that, “Each member shall use their influence to make the association agreeable and social without any regard to outside associations with a view to kill the cheap aristocracy which makes personal disgusts year after year.” In addition the constitution states, “Every subscriber and their partners shall be of good moral character and the best dancers that can be induced to become members.”

→ First page of Model Assembly members, showing their monetary worth and dancing partners

Morality, etiquette, and status went hand-in-hand.

Martin’s descriptions of the club’s members—each with an accompanying photograph—reveal much about Bangor, the politics of dancing groups, and Martin’s values.

For instance, he writes that City Clerk George W. Snow was son of a ship captain whose house exterior was “ornamented with a large portion of wooden carvings, such as berries, nuts, round balls &c and the fan glass window over the front door indicated that his parents had seen days of stylish things.” Snow, “was naturally a magnificent penman,” and he and his wife “both were always dressed in taste and appropriate to whatever occasion they were attending.” In addition, he wrote, Snow “exhibits one of the finest dispositions a person could wish.”

The page for Miss Susie Stockwell, like those of most of the women in the book, features a poem. Hers begins:

I can be as fine a Lady as any one will name,
I understand politeness, and bear a common dancers name
I can dance the double tours, and Waltz so nice & pretty
I am a favorite partner, for all the boys, in this my native City.
Her virtue of politeness came before her dancing talent.

Francis A. Reynolds, whose family were tailors, shoemakers, and tanners, “was born under an unlucky star.” He had a speech impediment and a “very strongly feminine” voice. Therefore, Martin notes, he was shunned and mocked. However, “he always dressed neat, in fashion and in fine taste.” Oliver A. Lunt befriended him, taught him to dance, and they became long-term friends. He is listed in an 1855 Bangor directory as a “musician.”

Martin’s description of Lunt perhaps best sums up the role — and limits — of dance as a way to secure one’s position in the community. Martin wrote, “His form was of splendid proportions and his features shew a person of determination but his business propensities were of the most dilatory nature and instead of establishing any regular business he took up Dancing.” Martin added, “Mr. Lunt was a very fine teacher and the aristocracy gave him their juveniles which was his main support.” His classes, however, did not attract adults, so he moved to San Francisco “and has had wonderful success and has made money.”

Dancing, then, could prove one’s acceptance in social circles—if not one’s membership in them—but also had to be combined with traits like diligence and worldly success.

ALL IMAGES FROM THE COLLECTIONS OF MAINE HISTORICAL SOCIETY

The original of this list is in my hands, the first manager always presenting the same to facilitate in the management for the season.

No	Names of Subscribers	Computed worth	By whom attended
	John Martin	Master of ceremonies and secretary.	
	James Littlefield	first & R. Keaton	2nd managers
1	Samuel R. Keaton	1000	Clerk for Assembly & Druggist
2	Doct. Ambrose Warren	5000	wife
3	Geo. H. Keaton	500	Temp. Ballin Express Merchant
4	Levi March	2000	wife, Peck, Keaton, & Co. Druggist
5	Amasa Howe	1000	Stockwell first and second merchant

MISSION: The Bangor Public Library strives to inspire, enlighten, and enrich its members by connecting them to books, information, and ideas needed for work, recreation, education, and inspiration by providing excellent library service to its members and community.

COLLECTIONS: History items provide information on Bangor, the Penobscot Valley, the state of Maine, and the entire region of New England. Our materials include genealogical resources, and historical references. Special Collections' unique materials include rare books, photographs, and archival collections that preserve Bangor's history for future generations.

FACILITIES: The building was designed by Peabody and Stearns, a Boston firm, after the 1911 fire as part of an educational center that included a new high school, public parks, a post office, and a court house. The cornerstone was laid in 1912 and the building opened in December, 1913. An addition was added in 1994. Robert A.M. Stearn Architects designed a large addition and renovation of the building in 1997.

CONTACT: Bill Cook
Local History/Special Collections Librarian
Elizabeth Stevens
Local History/Special Collections Librarian

VISIT: Bangor Public Library
145 Harlow Street, Bangor, ME 04401
207-947-8336 | www.bpl.lib.me.us



Louise Surette, center, is named Miss Penobscot County during an event at a dance hall in Carmel in 1936. She held the title until at least 1985.

SPOTLIGHT ON MAINE MEMORY NETWORK CONTRIBUTING PARTNER:

BANGOR PUBLIC LIBRARY

A Life in Photographs

Louise Surette (1918-1997), one of ten children born to French-Canadian immigrants in Mexico, Maine, left behind a photo album after her death, carefully labeled, that not only follows the details of her life, but also illuminates experiences of young working women in the Bangor area in the mid-twentieth century.

Surette and at least one of her siblings left Mexico in 1935 to live with a relative in Bangor and to find work there. The sisters, who left school after the eighth grade, worked as cementers in a shoe factory. Her pictures detail other shoe factory workers, herself at work, and herself at various locations in the city, including in front of a plaque at Norumbega Parkway that replaced buildings destroyed in the 1911 fire.

The collection of photographs also document her time at the Children's Hospital in Portland, where she was treated—unsuccessfully—for scoliosis at age sixteen. She took pictures while there of nurses and other patients. The album also houses an image of herself with a friend and her father at the hospital.

In one photograph, taken in 1936, Surette is shown holding a large trophy and surrounded by six other young women. The trophy proclaims her “Miss Penobscot County,” a title she won as part of a dance contest held in Carmel. Some of her friends

from the other photos are likely the women who joined her at the dance hall where the contest was held. A newspaper article 49 years later, in 1985, proclaimed that Surette still held the title—no further “Miss Penobscot County” contests had been held in intervening years.

Surette's interest in photography and the careful photographic recording of her activities, including work, friends, and Bangor scenes, has kept the story of her life alive. Her daughter, Cindy Boudreau, donated her mother's photo album to the Bangor Public Library in 2004.



↑ In 1934 and 1935 Louise Surette spent time at Children's Hospital in Portland for the treatment of scoliosis. Surette took photos of other patients at the hospital. The two girls in the picture are only identified as “Delina” and “Alzena.” Their beds had been moved outside into the sunshine.

← Jo Laffey was one of the nurses who treated Louise Surette during her stay at the Children's Hospital in Portland in 1934-35.

ALL PHOTOS FROM THE COLLECTIONS OF BANGOR PUBLIC LIBRARY

Battle of the Boxer and the Enterprise: 200th Anniversary

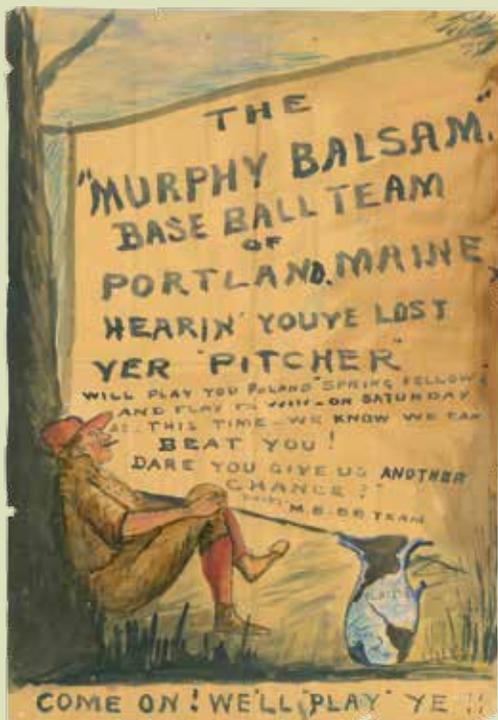
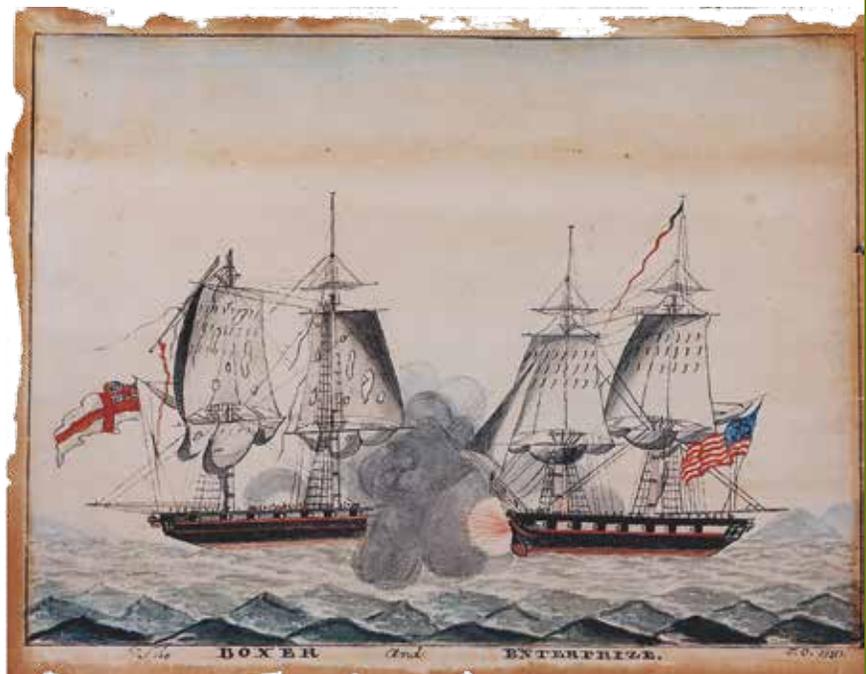
September 5, 2013, marks the 200th anniversary of the battle between the HMS *Boxer* and the USS *Enterprise*, off the coast of Monhegan Island during the War of 1812. Both Capt. William Burrows of the *Enterprise* and Capt. Samuel Blythe of the *Boxer* were struck down and neither of them survived this iconic naval battle. After a grueling exchange, the *Enterprise* persevered and towed her prize, HMS *Boxer*, into the port of Portland. The city of Portland paid its respects not only to the fallen Capt. Burrows, but to the well-respected Capt. Blythe, with a joint funeral procession through the town culminating with a side-by-side burial in Portland's Eastern Cemetery.

To commemorate the 200th anniversary of this historic battle, Maine Historical Society and the Maine Military Historical Society are planning a series of events during the first full week of September, including a grave side ceremony at the Eastern Cemetery, as well as an MHS Lecture Hall exhibit. Please stay tuned to the MHS Programs & Events page for more information, or sign up for the MHS e-Connection to receive regular email notices of our activities.

↗ James Osborne's watercolor illustration of the battle between the HMS *Boxer* and the USS *Enterprise*, 1831. Collections of Maine Historical Society

→ Artist Charles Frederick Kimball depicts the graves of Lieutenant William Burrows, captain of the USS *Enterprise*, and Captain Samuel Blyth, commander of the HMS *Boxer*. Collections of Maine Historical Society

↓ Baseball challenge, 1894. MHS Museum Collections. Prints available on www.vintagemaineimages.com



Play (Vintage) Ball!

MHS HEADS TO SMCC'S FORT ROAD FIELD FOR VINTAGE BASEBALL

MHS will once again hold its popular Vintage Maine Baseball event. This year it will take place on Saturday, June 22, 2013, at Southern Maine Community College's baseball field on Fort Road in South Portland. Last year, more than 150 people attended the games and coverage of the event even made the front page of the *Portland Press Herald*. It promises going to be a great event again and we hope you'll bring some friends, a picnic lunch, and join us for some unique fun by the ocean.

The Essex Base Ball Organization (EBBO), a league based in Newbury, Massachusetts plays nine-inning games by baseball rules and customs of the nineteenth-century. They wear period uniforms and play on an open field. EBBO has a well-established outreach program that focuses on education and engagement as well as playing the games. The teams will play two nine-inning games (60-90 minutes each). Between the games, they will talk about baseball in that era, and provide an opportunity for kids to run the bases, interact with the players, and ask questions. The event will run from approximately 12am to 4pm. The event will be free and open to the public. For up to date event details, especially in case of bad weather, please visit our website: www.mainehistory.org

Thank you to our lead corporate sponsor, Investment Management and Consulting Group, for their generous support of this community event.



← Addie and Theodore Weston with their daughters, Alice, Mazie, and Eva

were all teachers, and one can find delightful samples of their own school work and some of their students, in this collection. Of the five sisters, only Addie and Isabel (Belle), married. Belle married Dr. David Parsons, a former Captain in the Civil War in the 19th Maine Volunteer Infantry Regiment. There are several boxes of materials relating to Dr. Parson's Civil War days. David and Belle had a daughter, Mary, who "was born with not enough oxygen." After David and Belle passed on, Addie and her daughter Eva took over care for Mary and eventually committed her to the Maine Home for the Feeble Minded, where she passed away from complications with pneumonia.

One of the most intriguing aspects is the correspondence series, which makes up about half of the collection. Almost all of the family's letters returned to the homestead,

making it possible for patrons to read several sides of the conversation, a rarity in most collections. During processing, I spent time reading the letters between Mazie Weston (Addie's daughter) and her suitor, Allan Crowell, which resulted in marriage in 1916. It was such a remarkable experience to read about their courtship, and Mazie's letters to her mother regarding the romance.



The Weston Homestead Farm Corporation Collection is an important treasure of Maine history in the nineteenth and twentieth-centuries. Researchers looking for information regarding education in Maine, the logging industry, farming, the Civil War, genealogy, family relationships, and more should consider further investigation of this collection.

Raminta Moore
MHS Intern and Volunteer

Weston Farmstead Collection

Addie Bixby Weston (1850-1919), represented in the Weston Homestead Farm Corporation Collection (Coll. 2650), was a true Renaissance woman of central Maine. Not only did she run a household, rear four children, raise show cats, and assist her husband with the farm, she was also a published author, writing for various publications such as the *Ladies Home Journal* and *Good Housekeeping*. Her story comes to life in this collection, which consists of over 64 linear feet of letters, photographs, diaries, ephemera, etc. The collection also houses many of Addie's published articles, correspondence with publishers, and drafts of her work.

This voluminous collection, which took three years to process and is now available to the public, contains items concerning almost every possible aspect of Maine industry while tracing the history of the Weston and Bixby families of Madison and Norridgewock.

The bulk of the collection focuses on Addie Bixby Weston, her husband Theodore Weston, a farmer and logger, and their family and descendants, many of whom still convene annually at the family homestead in Madison.

Addie's sisters and parents also play a fairly large role within the collection. Addie's father, Jotham S. Bixby, was a farmer, as well as an organ salesman. There are wonderful examples of sales fliers for his melodeons, harmoniums, and organs, as well as catalogs from major organ purveyors in New York and Boston. Addie and her four sisters

➤ Addie Weston

↓ Weston Homestead



ALL IMAGES FROM THE WESTON HOMESTEAD FARM CORPORATION COLLECTION

MHS LAUNCHES REDESIGNED VINTAGE MAINE IMAGES WEBSITE

We are pleased to announce the redesign and launch of our website at www.VintageMaineImages.com. The updated design offers easier navigation, more shopping options, and upgraded services for customers.

Vintage Maine Images, or VMI, is an online shopping website offering reproductions of more than 20,000 historical Maine images. Reproduction prints are made on archival photographic paper, come in three sizes, and start at just \$15. VMI also sells high-resolution digital files that can be downloaded instantly from the website, as well as licenses for commercial and non-profit use.

“I am excited to share our new site,” says Dani Fazio, Image Services Coordinator. “VMI has a fresh new look, the ease of intuitive online shopping, and displays these fantastic images in a bold way. We redesigned the site with our customers in mind—we focused on feedback and looked at trends in e-commerce technology.” VMI was created in 2004 as a way to sell images from Maine Memory Network. VMI generates important revenue for MHS, and Maine Memory Network’s contributing partners receive 50% of sales from those items they have contributed.

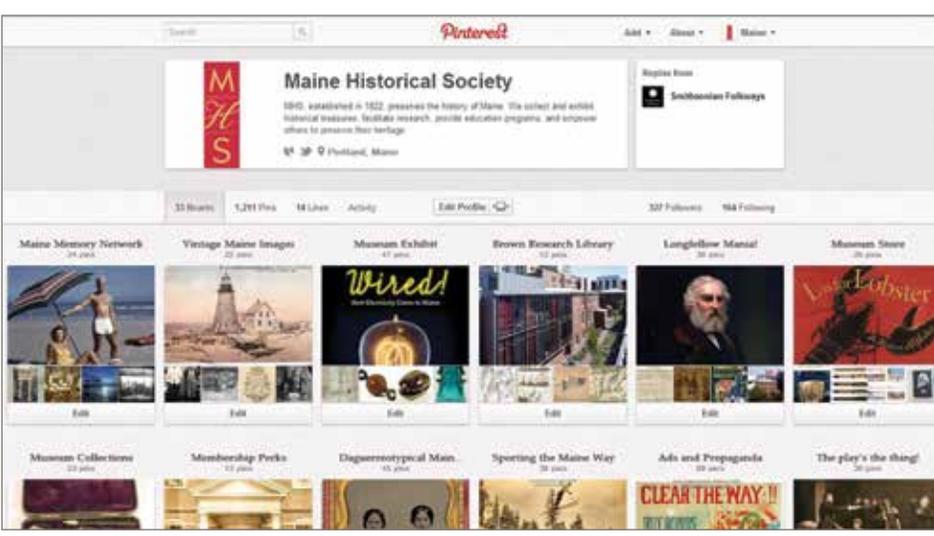
In addition to the new website, we are creating a space for exclusive VMI merchandise: Vintage Maine Images at the Museum Store. We officially launched the new site during the First Friday Art Walk festivities. An exhibit, *Vintage Maine Images*, is on display in the lecture hall from through June 3, 2013. Look for the new Vintage Maine Images on our Facebook page, too!

We hope you’ll check out the site and share it with your friends. *MHS members receive a 10% discount on all orders.*



Pinterest

We have added Pinterest to the MHS social-media scene! For those unfamiliar with this website, Pinterest provides an online tool for collecting and organizing things you love. Of course, for MHS, the things we love covers all-things-Maine-history. Our websites (www.mainehistory.org, www.mainememorynetwork.net, www.vintagemaineimages.com, and hwloungfollow.org) provide ample resources for populating our thirty-three pin boards and expanding the means for our audience to interact with us online. Users can comment on, like, or re-pin our images to their own boards. One user even found an image of her great-great-grandmother’s wedding dress through our Pinterest page. We now have more than 325 Pinterest followers, and quirky pin boards such as *Daguerreotypical Mainers*; *Pinspired by Others*; *Blinged Ringed & Garbed*; and *Scowls, Simpers and Smirks*. Digital Campus recently showcased the MHS Pinterest page in their article on the use of social media for non-profit organizations.



We invite our friends to follow us on Pinterest by visiting www.pinterest.com/mainehistory.

You can also stay connected through Facebook, Twitter, the MHS Blog, eConnections, and all our websites.



THE PORTLAND PHOENIX RECENTLY AWARDED VMI WITH AN EDITOR’S PICK FOR 2013’S “BEST SOURCE FOR FATHER’S DAY GIFTS.” VISIT US ONLINE AND BUY DAD OR GRANDPA A GREAT GIFT—WE HAVE THOUSANDS OF IMAGES TO CHOOSE FROM WITH TOPICS LIKE BASEBALL, FISHING, ARCHITECTURE, CIVIL WAR, AND MUCH MORE.



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MHS Essay Contest

Maine in the Civil War: Family Legends

MHS wants to hear your family's stories about your ancestors involved in the Civil War, including those who fought, served in other capacities, or were on the home-front. To that end we are requesting submissions to our first-ever Newsletter Essay Contest. Submissions should be 300 – 500 words. Please include a title, your name as you would like it to appear in print, and your city/state. If there is an image you would like to include please send it our way. A committee of MHS staff will judge the essay submissions and the winner will be published in our fall 2013 newsletter. Essays will be judged on their relevance to Maine, clarity of writing, and the overall nature of the story. The winning essay, as well as the first and second runner-up essays, will also be published on the MHS Blog.

To submit an essay to the contest, please email a word document to **Laura Webb** at lwebb@mainehistory.org by July 5th. Winners will be chosen by July 19th and announced in the fall newsletter, scheduled for publication at the beginning of September.

Questions about the contest should be directed to Laura Webb at (207) 774-1822 x201 or by email.



Experience the Great Outdoors



Winter is over and it is time to get outside and see what new things are happening in nature. We have a great series of books to guide kids and adults on discovery nature walks. Whether your walk takes you on a woods trail, along the seashore, or in your own garden, these books will help you make exciting new discoveries together. Titles in the Take-Along Series include *Wildflowers, Blooms & Blossoms, Birds, Nests & Eggs, Berries, Nuts & Seeds, and Seashells, Crabs & Sea Stars*. Available in paperback in our museum store and online. \$7.95 each.

*“When the warm sun that brings seed time and harvest has returned again,
’tis sweet to visit the still wood where springs the first flower.”*

From “An April Day,” by Henry Wadsworth Longfellow, 1825.

