

OUR
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New TRUTHS,
New TREASURES
shall our FIRES unfold
and
change an IRON age
to one of GOLD.

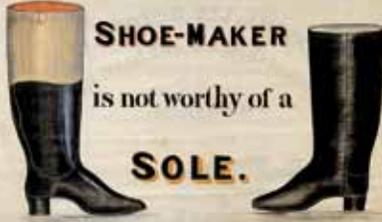
THE STAFF OF LIFE.



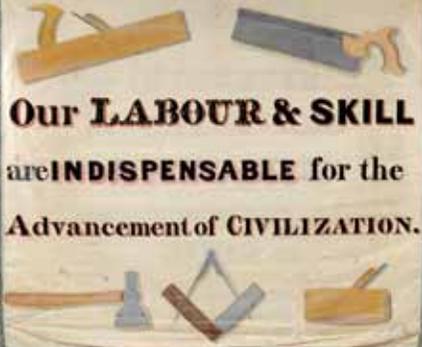
BY
COMMERCE
WE LIVE.

WINTERS,
MAZERS
and
SH MAKERS.

He that will not pay the
SHOE-MAKER
is not worthy of a
SOLE.



Our LABOUR & SKILL
are INDISPENSABLE for the
Advancement of CIVILIZATION.



WE
CROWN



PORTED
the
DOM.



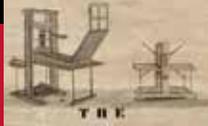
The true measure of
TIME is by
DEEDS and not by CENTURIES



SA
US NO
HA
us not



TYRANT'S FOE
THE
PLE'S FRIEND.



STRIKE
WHILE THE IRON IS HOT.



TO THIS
are ALL
Indebted.



in PATTERNS
& Truth;
of our
eed neither
BRAZING.

May our CARRIAGE
ever be UPRIGHT.
GOD SPEED THE
PLOW.

STRENGTH,
CONVENIENCE,
BEAUTY;
the great desiderata
in CIVIL
ARCHITECTURE.



OUR LIFE
is one of
LIGHTS & SHADOWS





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INCORPORATED 1822

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A Banner Day

By now you've probably heard: Seven Maine museums joined forces this summer to make sure that a state treasure—the Maine Charitable Mechanics Banners—would not be sold off, broken up, or shipped away. It turned out to be a great success, and the banners, as you'll see in this issue, are wonderful. In many ways, though, the real story is about cooperation. Institutions tend to be selfish—we need to be. If there's money to spend, or time to allot, it almost always goes to our own critical purposes. It's a fact of life. Overlapping interests are hard to identify. Coordinated efforts take time. Joint purchases are even more complex: difficult to agree on what's desirable, difficult to give up the pride of undivided ownership. The more players in the mix, the harder cooperation becomes. But here, against all odds, is what seven museums did—MHS, the Portland Museum of Art, the Maine State Museum, the Maine Maritime Museum, the Colby College Museum of Art, the Bowdoin College Museum of Art, and the Bates College Museum of Art. They pooled their variable funds— five, ten, twenty, fifty thousand dollars each. They used their common resolve (with the inestimable help of State Historian Earle Shettleworth and collector Linda Bean) to bring other donors to the table (thank you LL Bean, Libra Foundation, Diana Bean, Elsie Viles, Chris Livesay, and our anonymous friends in Boston). They agreed to assign ownership to one institution to preserve provenance, simplify handling, and avoid conflicts. And finally, after the banners were acquired at auction, and funding for care and conservation was in place, they celebrated together. It was, indeed, a rare achievement, one that could only have been accomplished by mature institutions, with directors and curators comfortable enough to both recognize and work toward a common good. Special thanks, then, to our fine colleagues: Mark Bessire and Tom Denenberg, J.R. Phillips and Laurie LaBar, Amy Lent, Sharon Corwin, Kevin Salatino, Dan Mills, Bill Low, and John Mayer. It was a banner day for us all.

Richard D'Abate
Executive Director



CORRECTION:

An incorrect photograph accompanied a caption on page 7 of the last issue of the newsletter. The caption referred to George W. Hinckley with Good Will children at the Cathedral of Elms on the campus, Fairfield, ca. 1940. The photograph was of an ice-cutting operation in Monson. The correct photograph (left) is item #25874 on Maine Memory Network, contributed by L.C. Bates Museum/Good Will Hinckley Homes.

ABOUT THE COVER: SEE "A BANNER DAY" ABOVE AND "WHEN SKILL AND PRIDE WENT HAND IN HAND" ON PAGE 3.

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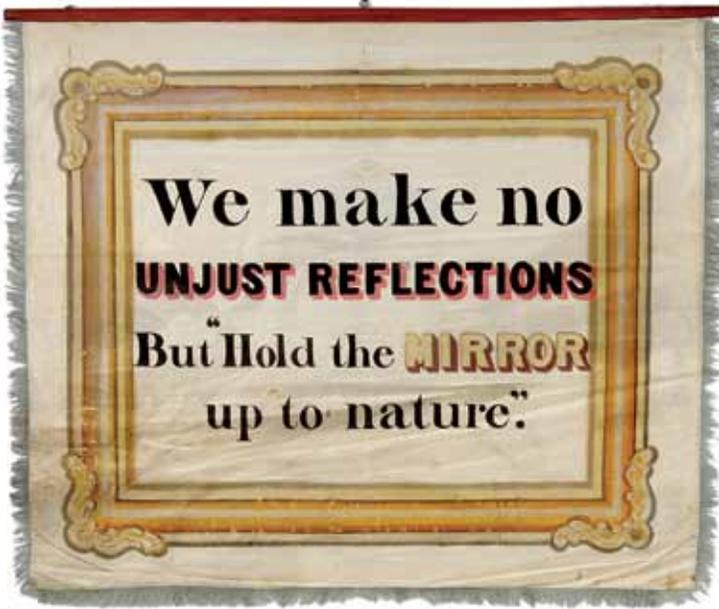
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WHEN SKILL AND PRIDE WENT HAND-IN-HAND



TRADES REPRESENTED BY THE MAINE CHARITABLE MECHANICS BANNERS:

- 1 SHIP BUILDERS
- 2 MAST, SPAR, AND ROPE MAKERS
- 3 HATTERS
- 4 BLACKSMITHS
- 5 PRINTERS
- 6 MASONS, PLASTERERS, AND BRICK MAKERS
- 7 BUTCHERS AND TANNERS
- 8 BOOT AND SHOE MAKERS
- 9 BAKERS
- 10 PAINTERS, GLAZIERS, AND BRUSH MAKERS
- 11 HOUSE WRIGHTS
- 12 PRECISION INSTRUMENT MAKERS
- 13 CABINET MAKERS
- 14 SADDLE AND HARNESS MAKERS
- 15 COOPERS
- 16 MACHINISTS AND METAL FOUNDERS
- 17 TAILORS

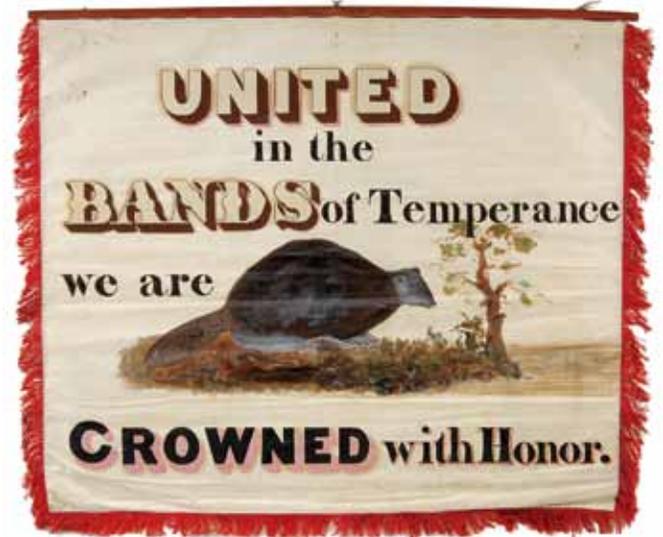
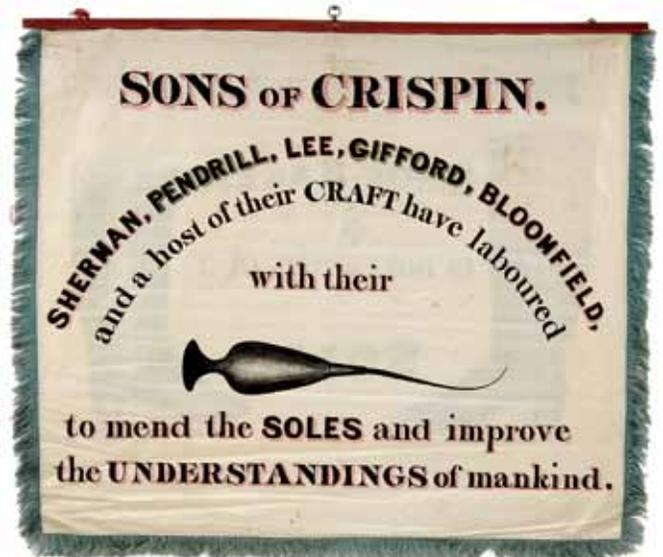
On October 8, 1841, Portland's Maine Charitable Mechanics Association held what proved to be the most lavish parade in its history. Prominent that day were 17 n Dan Mills, ew, beautifully painted linen banners, each one representing a different guild of skilled craftsmen. Those banners (saved at auction by a coalition of concerned museums and donors) have now come to rest at Maine Historical Society. They tell an important story.

The Maine Charitable Mechanics Association (still extant) was founded in Portland in 1815. Patterned after the Massachusetts chapter, which had been established by Paul Revere in 1795, the Association's stated purpose was both benevolent and progressive: "to relieve the distresses of unfortunate Mechanics and their families [and] to promote inventions and improvements in the Mechanic Arts." But the Association's purpose was political as well. By giving artisans a public forum, it served to strengthen their dealings with dominant local merchants, capitalists, and ship owners—an early form of labor organization.

The group moved quickly into the cultural limelight of the city. In 1820, its members established a substantial lending library, aimed primarily at apprentices. They promoted temperance (sobriety meant both quality of work and family security), offered lectures on the issues of the day, and created Maine's first "exhibitions and fairs" of arts and crafts, held in 1826, 1838, 1854, and 1859.

Banners were always a popular form of decorative art in Maine. After the Revolution, nearly every town fielded a militia unit whose flag became a point of local pride. The Mechanics banners were painted by members of the Association, including William Capen Jr., the foremost sign painter in Portland throughout the mid-19th century. Then, as now, they were cherished objects.

For more information about the Maine Charitable Mechanics banners and the effort to save them, please see the exhibit "A Celebration of Skilled Artisans" on the Maine Memory Network www.mainememory.net. ■



Major Grant to MHS

WILL PROMOTE 21ST CENTURY SKILLS IN LIBRARIES, HISTORICAL SOCIETIES, AND SCHOOLS

MHS, in partnership with the Maine State Library, has been awarded a \$745,313 National Leadership Grant by the Institute of Museum & Library Services (IMLS) to expand the training and support available to local historical societies, libraries, and schools who participate in the Maine Memory Network (www.mainememory.net).

The three-year program has two primary components:

1. A statewide professional development program designed to help library, museum, and education professionals mobilize around local history and develop 21st century skills;
2. A rigorous, stipend-supported outreach program that will provide extensive guidance, training, and support to local teams as they digitize local historical collections, develop online exhibits, and/or create comprehensive websites dedicated to the history of their communities.

MHS staff developed, tested, and refined key components of the program in sixteen communities through the intensive, recently-completed Maine Community Heritage Project pilot. Activities supported by the National Leadership Grant will nurture the further growth of Maine Memory Network, and significantly expand the resources and support available to local organizations and communities who want to share their stories and collections.

More details about the program and related opportunities will be made available in January.



↑ *The trailblazers of the Biddeford Heritage Project. The BHP 2009-2010 team members are from Biddeford High School Project Aspire, Biddeford Historical Society, and McArthur Public Library.*

Making the Connection



↑ *MHS library staff on a field trip to the Sprague Energy / Merrill's Marine Terminal.*

Collections arrive. MHS staff members process them. They are placed on the shelf and made available to the public. This is the usual procedure. But sometimes, we are fortunate enough to make the connection between the collection itself and the donor and location of the original records.

When processing the large **Merrill Transportation Company** collection, library staff visited the company's facility in South Portland, now mostly owned by Sprague Energy. Wearing hard hats, we wandered in and out of warehouses which stored the tapioca and paper and other products transported by the original company.

The **Weston Homestead Farm Corporation** collection includes letters, diaries, and photographs that give a picture of a Central Maine farm family. In August, MHS staff attended the Weston family reunion. It included a tour of the wonderful homestead (ca. 1786) in Madison, still filled with family furniture and memorabilia. The descendants of Addie and Theodore Weston were kind hosts.

Finally, staff have been processing the records of the **Robinson Manufacturing Company**, which manufactured textiles in Oxford since the mid 1800s until recently. The descendants of John Robinson, who originally came from England, graciously answered our questions and gave a tour of the mill, now owned by the town of Oxford.

All these connections make our work more meaningful, bringing collections to life which otherwise may seem to be only vestiges of a long ago era. Now, while working on the Weston collection, we picture the homestead where Theodore and Addie sat by the fire. When we put the final touches on the Robinson collection, we picture the huge rooms where the mill workers wove the cloth.

*Nancy Noble
Archivist/Cataloger*

Share & Share Alike

MHS COLLECTIONS IN DEMAND



↑ *Spinning wheel chair, ca. 1880. Currently on exhibit at the Bowdoin College Museum of Art.*

Maine Historical Society has a robust outgoing loan program. Collecting institutions around the United States and Canada regularly request to borrow items from our collections. This past year has been especially active, with MHS pieces on exhibit in cities from Maine to Pennsylvania; from Virginia to Illinois.

An inkwell belonging to Abraham Lincoln's Secretary of the Treasury William Pitt Fessenden, and an 1860 letter written by Lincoln appointing William H. Seward as Secretary of State, are two of the items currently on display as part of the Abraham Lincoln Presidential Library and Museum's *Team of Rivals* exhibit. A lock of George Washington's hair once owned by the Longfellow family was recently returned by the National Constitution Center in Philadelphia. It was a highlight of their *Ancient Rome & America* exhibit

last summer. Closer to home, the Old Berwick Historical Society is displaying the 1791 Benjamin Gerrish diary in their exhibit *Village Voices: Tales of Enterprise & Endurance*. The Bowdoin College Art Museum is currently exhibiting seven chairs from MHS in their *Sit Down! Chairs from Six Centuries* show.

2011 and 2012 look to be just as active with MHS participating in two large exhibits scheduled to travel across Canada, as well as several high-profile exhibits in the United States, including a Civil War show at the American Textile History Museum in Lowell, Massachusetts, and an exhibit of the works of artist William Matthew Prior at the Fenimore Art Museum in Cooperstown, New York.

Loans such as these represent a healthy collaboration between fellow museums. Both the borrowing institutions and Maine Historical Society benefit from participating, and it highlights the international significance of the MHS collections. ■

*Holly Hurd-Forsyth
Registrar*



↑ *Glass ink well used by William Pitt Fessenden as United States Senator and Secretary of the Treasury in Lincoln's cabinet, ca. 1860. Currently on exhibit at the Abraham Lincoln Presidential Library and Museum.*



↑ *Portrait of Henry S. Burgess by William Matthew Prior, ca. 1840. Scheduled for loan to the Fenimore Art Museum in 2012.*

First Friday Art Walk Draws Crowds, Recognition



In October, *Maine* magazine wrote that visitors to Portland should come during a First Friday Art Walk, noting that Maine Historical Society is a must-see. We couldn't agree more! Our events have drawn new faces to MHS, including more young people and families. Come visit us the First Friday of every month from 5-8 pm through the winter and spring!



COOMBS BROTHERS ARCHITECTURAL DRAWINGS PROJECT



Over 500 sets (ca. 5,000 sheets) of rolled drawings from the Lewiston-based Coombs Brothers architectural firm (now Harriman Brothers) have been humidified, flattened, stored in archival folders, housed in newly purchased metal flat files (through a National Endowment for the Humanities Preservation Grant) and cataloged into the Brown Library's architectural drawings database through the stalwart efforts of an army of volunteers and interns.

↑ Volunteers Willie Fair (ABLE Network), Donna Knoblock and Linell Slaktowicz show off some of the drawings and hold a photograph of the Coombs Brothers in their Lewiston office, ca. 1898 (compliments of the Maine Historic Preservation Commission)

STAY CONNECTED!

MHS—like many other organizations—relies on digital tools to keep our members, friends, and other folks interested in Maine history up-to-date. If you would like stories from the Maine Memory Network, information about upcoming events, and other news delivered to your email inbox once per week or to your Facebook page, please visit the MHS homepage (www.mainehistory.org) and click Stay Connected.



Coming in February:

THE LONGFELLOW CHORUS PERFORMS LONGFELLOW, LISZT AND SULLIVAN

2011 will be the Franz Liszt bicentennial; it will be 125 years since the premiere of Arthur Sullivan's *The Golden Legend*; and it will mark Henry Wadsworth Longfellow's 204th birth year. Mark your calendar to join **The Longfellow Chorus** in The First Parish in Portland on Saturday, February 26, for a 4:30 PM matinee performance of Liszt's *The Bells of Strasbourg Cathedral* and an 8 PM performance of Sullivan's *The Golden Legend*, repeated on Sunday, February 27, 3 PM. Purchase tickets online at http://www.longfellowchorus.com/Longfellow_Chorus_Events.html or call 207-232-8920.

Stay tuned for details on MHS Longfellow birthday celebrations in February.



↗ *Longfellow commissioned this portrait of Franz Liszt by American artist George Healy soon after their meeting in 1868 in Rome. His sister Anne Longfellow Pierce wrote after hearing him play: "And such playing ... such fingering, his soul seemed to be in their very ends—such hands, they seemed no longer human..."* Image courtesy of Longfellow National Historic Site.

GET INVOLVED: THE PORTLAND HISTORY DOCENT PROGRAM



† *The Wadsworth-Longfellow House ca. 1920.*

Every February, MHS collaborates with Greater Portland Landmarks, Victoria Mansion, and the Tate House Museum for a twelve-week docent-training course. Each three-hour class in the Portland History Docent Program (PHD) focuses on aspects of Portland and Maine history, tour techniques, audience needs, public speaking, and site-specific visits. It's a wonderful way to get involved in Portland's history and with the community at large.

Graduates who choose to volunteer with MHS give tours of the Wadsworth-Longfellow House and also have opportunities to work with visitors in the exhibit gallery and school groups. Interested in the 2011 PHD Program? Contact MHS Education Coordinator Bridget McCormick at 207.774.1822 x212 or PHD Program Coordinator Bill Hall at 207.774.5561 x120.

Docents and Guides Make *All* the Difference



Another busy season has passed by for the Wadsworth-Longfellow House and MHS Museum. Attendance is up a full 7% compared to last year, a testament to the continued excellence and growth of our education programs, from school partnerships to lectures to guided house tours.

Museum Guide John Babin with visitors outside the Wadsworth-Longfellow House, October 2010.

Museum guides and talented docent volunteers are essential to the everyday function of the house and exhibit gallery. More visitors are making their way to Congress Street to visit the "Old Original." Over 4,500 individuals from 73 cruise ships, other tour groups, families, schools, and the public made their way to MHS to experience the house and our current exhibits, *Zoom In* and *Exposed*.

Guides, docents, and visitor services staff make it all possible, and we can't thank them enough for their hard work and professionalism.

*Bridget McCormick
Education Coordinator*



**MAKE YOUR HOLIDAY GIFT GIVING TRULY SPECIAL
THIS YEAR! SHOP THE MHS MUSEUM STORE!**

27" WOODEN CUTOUTS
WITH STAND - \$24.95 EACH

*Members receive a 10% discount
in the store and on-line*

Cooks and Cookees: Lumber Camp Legends

Stories and tall tales regale the exploits of Maine river drivers and lumbermen, but equal in legend are the cooks and their assistants, the cookees, who fed the men. As Robert E. Pike wrote in *Tall Trees, Tough Men* (1967), woodsmen would not work unless they were fed, and fed well, facts that gave the cook considerable power.

For instance, cooks could – and did – demand silence at meals, a rule intended to speed the eating process and allow the cook and cookees to clean and wash dishes. Cooks might serve cold food when they thought the men had eaten enough. They might threaten to walk off the job if the boss demanded something or was disagreeable. A camp with no cook, or one with a bad cook, would not survive.

A cook's reputation spread quickly through lumber camps and workers were said to weigh the quality of the cook equally with the pay offered when deciding where to work.

Menus and food choices were limited in the woods. As various historians and memoir writers have noted, most cooks could prepare meat. The choices were limited: salted meats, salted or canned fish, and, depending on location, some frozen beef – as long as it was eaten before it spoiled due to lack of refrigeration.

Pork and beans, molasses, gingerbread, and tea boiled in a pot were staples. Cooks might excel – and draw a following – with their breads, pastries, pies, and baked beans. As Richard Judd wrote in *Aroostook: A Century of Logging in Northern Maine* (1989), “The art of camp cooking ... hinged on the knack of preparing one thing in a number of different ways.”

Cookees assisted, learning the trade, along with washing dishes, building fires and delivering meals when lumbermen were too far from camp to return at noon. The delivery process involved a one-runner sled loaded with food or a pole the cookee carried across his shoulders,



↑ Cookees carrying lunch to river drivers at an unidentified location in about 1900.

← A cook, cookees, and others at the Luther and Greenfield Hall Camp at Whitehorse Rips in Seboies in 1913. The men pictured include Asa Bates, Jim Gillette, Richard Hatt and J. Hal Peterson.

→ Flora and Wilbert Sylvester, shown with their son Harry and the logging crew, were cookee and cook at a camp near Ashland in 1900. Mrs. Sylvester also was a nurse.

↘ An outdoor kitchen at a river drive in about 1900.



with buckets of food hanging off each end. The cookee then walked to the work site where he built a fire to warm the food and serve it to waiting loggers.

George Kephart, a forester who worked in the woods in the 1920s, described the cookroom as a 28- by 32-foot space attached to a separate sleeping quarters for the loggers. The cookroom served as a kitchen, dining room, and living quarters for the cook and cookees.

He called it the “absolute domain of the cook” with no one allowed in outside of mealtime, unless invited.

The loggers had self-selected places at the table and once chosen, the places were permanent. New men had to wait until others were seated to find an available space.

Rumors about cooks stirring beans with cant dogs (a stick with a hook on the end), using soap to make biscuits rise, and flipping huge flapjacks from the griddle into the air to turn them over all contribute to the lore of the camp cook.

But all power did not rest with the cook. If the loggers were unhappy with the food, they talked during meals and carried out other disruptions to force the boss to fire the cook. ■

SPOTLIGHT ON MAINE MEMORY NETWORK
CONTRIBUTING PARTNER:

FRYEBURG PUBLIC LIBRARY

Clarence E. Mulford, a native of Illinois who had been making his living writing in New York City, relocated to Fryeburg in 1926. Along with him came Hopalong Cassidy, the hero of a dozen novels Mulford had written since 1907. The first was *Bar 20*.

In Fryeburg, Mulford (1883–1956) wrote 16 more Cassidy books. The novels sold over four million copies worldwide and were translated into a number of languages.

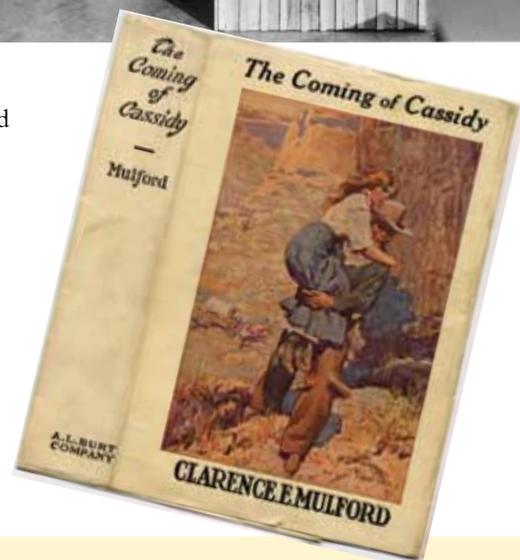
Mulford was known for his meticulous research. He kept files of notes and collected Western maps. He didn't visit the West until about the time he moved to Maine, but Mulford built scale models of forts and towns he used in his books. He had two specially made Colt revolvers and spent hours practicing with them to test out scenes in his stories. He was quoted as saying, "Never include anything in a novel that can't be proved."

Mulford's Cassidy was a rough, hard-drinking, tough-talking cowhand. Starting in 1935, Hopalong Cassidy came to the screen. Some 66 films, starring William Boyd and based very loosely on the books, portrayed a clean-cut, polite, and honest Cassidy.

➤ *Clarence E. Mulford with one of his Colt revolvers*

➔ *Mulford's model of Fort Union, 1941*

➤ *The Coming of Cassidy book jacket, 1913*



Boyd bought rights to the character and went on to produce the popular television series.

At his death in 1956, Mulford bequeathed to the library his office furnishings, Western books, research material, models, and other memorabilia. His estate provided funding for the Clarence E. Mulford Room where the collections are displayed. ■

CONTRIBUTING PARTNER PROFILE: FRYEBURG PUBLIC LIBRARY WWW.FRYEBURGMMAINE.ORG/LIBRARY.HTML

FOUNDED:

The Women's Library Club (now the Fryeburg Public Library) was organized in 1890 with the mission to maintain a library for the use of the village and the "Intellectual Improvement of the Community." The granite building, built in 1832, was originally a village school. In 1903, the Charles A. Snow School was completed and the town voted to give the Stone House to the Women's Library Club for \$1. It was listed on the National Register of Historic Places in 1984.

MISSION:

■ To maintain a strong partnership with the community, encourage the culture of education and learning and promote the pleasure of reading for all ages.

■ To maintain the historical integrity of the library's rich history and to grow its potential as a foundational institution providing access to information for everyone.

COLLECTIONS:

- The Mulford Room with materials relating to Clarence E. Mulford's books about Hopalong Cassidy.
- The John F. Weston Memorial Room with non-fictional works pertaining to Fryeburg's history, Maine authors and historians about Maine.

SERVICES:

Services include a children's program, homebound delivery for shut-ins, inter-library loan, large print books, audio books, videos, a monthly book discussion and semi-monthly writer's group.

LOCATION:

515 Main Street,
Fryeburg, Maine 04037

HOURS:

Mon - Thurs 8 - 5,
Sat 9 - noon

CONTACT:

Librarian: Emily Fletcher
fryeburglibrary@yahoo.com
207-935-2731



➤ *Clarence E. Mulford at his home in Fryeburg*



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BROWN LIBRARY
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CLOSED THURS-SAT NOV. 25, 26, 27
FRI-SAT DEC 24, 25, 31, JAN 1

LONGFELLOW HOUSE & GARDEN
DEC. HOURS: MON-SAT 10-5, SUN 12-5
(LAST TOUR AT 4:00)
CLOSED 2:00 DEC. 24 & 31
ALL DAY DEC. 25
CLOSED JANUARY THROUGH APRIL

MUSEUM EXHIBITS
MON-SAT 10-5 SUN 12-5:00
CLOSED 2:00 DEC. 24 & 31
ALL DAY DEC 25 AND JAN 1
OPEN MON-SAT THROUGH THE WINTER

MUSEUM SHOP
MON-SAT 10-5; SUN 12-5:00
CLOSED 2:00 DEC. 24 & 31,
ALL DAY DEC. 25, JAN 1
OPEN MON-SAT THROUGH THE WINTER

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The Annual Fund:

HELP US PRESERVE AND
SHARE THE HISTORY OF MAINE



THREE EASY WAYS TO GIVE BEFORE YEAR-END:

- 1. Donate on the website:**
It's easy, fast and secure.
www.mainehistory.org/annualfund
- 2. Donate by mail:**
Make checks payable to Maine Historical Society and indicate "Annual Fund" in the memo section. Mailing address is listed at the top of this page.
- 3. Donate by phone:**
Call the development office at (207) 774-1822 with credit card information or to inquire about stock transfer instructions.

Please make a gift or pledge TODAY. The trustees, staff, and volunteers at Maine Historical Society are grateful for your support.

IMAGE: Maine Memory Network - North School pageant, Portland, ca. 1920

MHS MUSEUM EXHIBIT
Zoom In: New Approaches to Maine History

Zoom In tells compelling stories of Maine's history, drawing on images and text from Maine History Online. Supplementing those stories are physical objects from MHS and Contributing Partners. With experiential activities, visitors explore the ways that online resources can enhance the understanding of Maine's history.

Open through May 29, 2011

ART OF DECEMBER
*Original Holiday Cards by
Maine Artists from the
Mildred Burrage Collection*



Join us on December 3rd for the First Friday Art Walk and opening reception for *The Art of December*. This selection of holiday cards demonstrates the wide range of artists who have called Maine home--such as Dahlov Ipcar, Stell and William Shevis, and Waldo Pierce--and exemplifies the personal connections of Mildred Burrage, whose love for the holidays is seen throughout her collection.

The Art of December is exhibited in the Earle G. Shettleworth, Jr. Lecture Hall, November 17, 2010 through January 3, 2011.

IMAGE: Dahlov Ipcar Holiday Card, undated. Collections of the Maine Historical Society