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Dear MHS Members and Friends

It's been a busy season at MHS, one marked by important programmatic initiatives, and by change. You have heard me talk about our ongoing efforts to treat MHS as a "laboratory" through which we develop, pilot, and test the ideas, activities, and programs that will guide the development of the institution. We've seen wonderful examples of that over the past six months that suggest the kind of organization we strive to be.

This summer we hosted the Magna Carta exhibition in the Library's 2nd floor reading room. The exhibition provided an opportunity to reflect both on our founding principles, and the work that remains to be done to achieve them. As part of our initiative, Danielle Conway, the new dean of the University of Maine School of Law, gave a remarkable talk that placed Magna Carta in the context of her own life, her vision for the law school, and the responsibilities that each of us share as Mainers and American citizens.

The *Baskets from the Dawnland* exhibit demonstrates the principles and spirit that drive our work: how MHS can "be useful" (to quote annual meeting speaker Ellsworth Brown) and use its resources to make history relevant and meaningful to contemporary Mainers. MHS staff were motivated by news coverage of a series of legacy issues related to Maine's treatment of Wabanaki peoples. The exhibition, which was co-curated by Theresa Secord and Tilly Laskey, and featured substantial collaboration with partners in the Wabanaki community, focused on exploring the deep traditions that contemporary Wabanaki artists follow, and how those relate to sovereignty, economics, and social justice. We saw this as an opportunity to include more voices and perspectives, that both celebrate and challenge, and to have MHS provide context and a safe place to discuss difficult issues.

This has also been a period of change at MHS. The world that nonprofits operate in is shifting profoundly, and MHS must evolve with it. We updated our governance structure, strengthened our financial systems, and, perhaps most importantly, developed a remarkable senior leadership team and staff. This fall, as part of these efforts, we reconfigured staff to ensure the focus, alignment, effectiveness, and efficiency of our activities. Education has been consolidated under a new "Public Engagement" division responsible for the integration and robust development of our exhibitions, public programs, K-12 education, lifelong learning, and outreach. Maine Memory Network has been fully integrated into MHS's core program areas, including Research & Scholarship and Public Engagement. Maine Memory has become an essential platform for all aspects of MHS's work; library, museum, and education staff will now have central roles in nurturing its development. We are keenly focused on the goals of our National Leadership Grant from the Institute of Museum & Library Services, and supporting Maine Memory's 270 contributing partners across Maine.

MHS is poised for the exciting work ahead of us. We are focused on the upcoming Bicentennials of Maine statehood (2020) and our own institution (2022); the continued development of our facilities and campus on Congress Street; and ensuring that MHS is responsive to the needs of our statewide community.

On behalf of the MHS Board of Trustees and staff, thank you for your interest and support.

Steve Bromage
Executive Director



ABOUT THE COVER:

Detail of Ross and Butler store, Springvale, ca. 1895. MHS Collection image, colorized by artist Patty Allison for the exhibition *Imbued with Hues*.

MUSEUM & COLLECTIONS

Collections Move Project Update

A rare view in any museum is an empty room. Most museums quickly fill all available space with collections, and Maine Historical Society is no exception. Every hallway, closet, and hidden room in the museum once contained collections objects—but this is changing. The Collections Move Project at MHS has made great progress in the past few months, and the success is visible.

From May through September, the Collections Move Project team assessed collections in both the MHS library and museum, planning which items needed to move to our new off-site storage and collections management facility, and which needed to stay on campus. We created a detailed plan for where everything would go, and how it would get there. In order to maintain the best intellectual control over the collections, the team devised a method to move everything in batches. Methodically working through collections storage areas on the downtown Portland campus, we cleaned, stabilized, packed, and recorded each object, all while developing a plan for how to set up the new space.

MHS contracted with PRO Moving Services from Waterville to physically move the collections to the new facility. This is a Maine-owned company specializing in moving fragile and sensitive material. In early October, eight members of the PRO Moving Services team arrived at MHS with four large trucks to move the first batch of museum and library material out of the basement of the museum. It was a long day, but the move was a great success, resulting in beautifully empty spaces. A second day in November resulted in three more empty storage areas, relocating much of MHS's furniture collection, boxed art, trunks, boxes, ship models, and other large objects to the new collections management facility.



^ MHS collections at 489 Congress in a storage room adjacent to exhibitions.

> Collections in their spacious new home at our offsite facility on Riverside Drive.



The Collections Move Project team has been hard at work since, setting shelving into place, unpacking objects, assigning and recording new storage locations, and uniting similar objects together. There is still much more to do, but the project has already greatly improved storage conditions for the MHS collections, while at the same time freeing up valuable space at our Congress Street campus.

Kate McBrien
Chief Curator

A Look Back at Baskets from the Dawnland

Coming to a close at the end of November, MHS's *Baskets from the Dawnland* exhibition and related programing aimed to facilitate conversations between Native and non-Native people in Maine. Visitors and participants in the programs reacted to and engaged with complicated topics including sovereignty, colonialism, racism, and social justice.

The exhibition featured an interactive board where visitors could leave comments regarding questions that curators Theresa Secord, an award-winning basketmaker

(Penobscot), and Tilly Laskey, Outreach Curator at Maine Historical Society, changed every two weeks. The topics were wide-ranging, from, *Are Wabanaki baskets art or craft?* (“I feel they are both and more, ancestor, self, tribe, spirit and the Creator’s gift,” wrote Dale Two Feathers) to *Do you see a relationship between baskets and sovereignty?* (“The traditions, skills and way of life were here long before us—as was their nation. And we took it away,” replied another visitor).



^ Poet Mibku Paul interviews in the Longfellow Garden to promote Dawnland Voices.

To further the dialog, MHS hosted six Wabanaki writers who read from *Dawnland Voices*, a recently published anthology. Additionally, we screened “First Light,” a film that documents the work of the nation’s first Truth and Reconciliation Commission, which was held in Maine. The film’s director, Adam Mazo, led a discussion about how to be an “upstander” in history, rather than a bystander.

We look forward to continuing these conversations and engaging in further dialog throughout future programs at MHS.

The Cobb Brothers in World War I

The Cobb Brothers World War I collection (Coll. 2824) contains the correspondence of brothers William, Herbert, and Sumner Cobb of Portland during their service in the First World War. Each brother's letters illustrate a different aspect of the war. William's represent the experiences of the average American soldier—frequent trips to the trenches, and harsh living conditions. Herbert's letters serve as a reminder of the human cost of war. Sumner's offer important details about life in two of America's military training camps.

William B. Cobb (1897-1982) arrived in France in October 1917. He was a member of the 103rd U.S. Infantry Band 26th Division. His letters describe his experiences in the trenches, band performances, emerging military technology, and living conditions.



After the armistice he frequently mentioned that he and his family had not heard from Herbert. Often William would tell his mother not to worry because Herbert was probably too busy to write. The family was not notified of Herbert's death until January 1919.

Herbert G. Cobb (1895-1918) arrived in France with his younger brother William, but was soon selected to attend Officer Candidate School. After being commissioned in February 1918, he enrolled in Specialists School. Upon completing the program he was assigned to the 61st U.S. Infantry. After a brief time in the trenches, Herbert attended Signal School from July until August. In his last letter home (October 8, 1918), written from an old dugout after a long march,

Herbert wrote, "I for one will surely be glad to see peace declared." According to soldiers serving with him at the time of his death, Herbert was killed on October 14, 1918 when the shack he was sleeping in near the front was directly hit by a shell.

Unlike his brothers, Sumner C. Cobb (1895-1979), Herbert's twin, did not serve overseas during the war. A teacher at Tabor Academy when he was drafted, he arrived at Camp Devens in Massachusetts in June 1918. He wrote almost daily about his experiences, including training, living conditions, and his fellow soldiers. In September 1918 Sumner was transferred to Camp Taylor just outside Louisville, Kentucky. Although he did not face the perils of war like his brothers, Sumner did face the threat of the Spanish flu, something he frequently wrote about. In a letter from October, Sumner wrote about a soldier at camp who died from the flu, "He was a dandy fellow—was married and had a little family—two children I think."

Compiled by Caroline Cobb, William's daughter, this collection is a wonderful resource for anyone interested in World War I. It is also worth noting that the letters are legible and the collection is relatively small, therefore it is possible to read every letter.

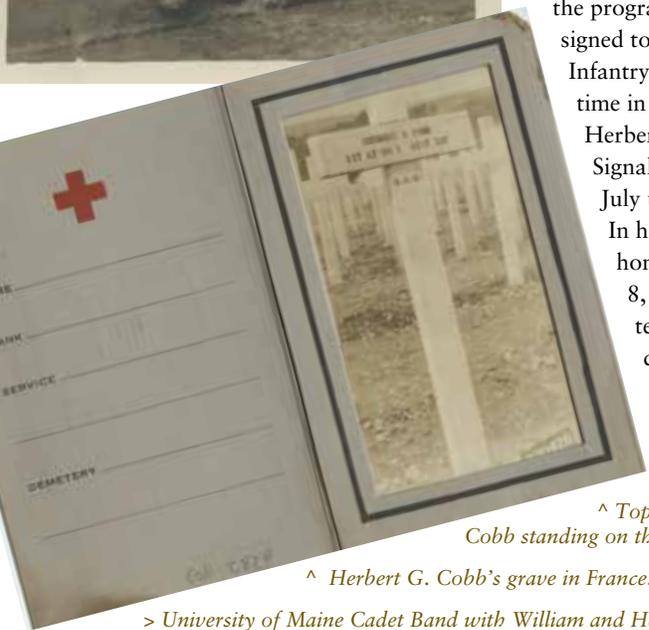
*Tessa Surette
MHS Volunteer*

Stay tuned for a commemoration of the centennial of World War I in the Winter 2016 newsletter.



^ Top right portrait: William B. Cobb (1897-1982) was a member of the 103rd U.S. Infantry Band 26th Division.

^ Lower right portrait: Herbert G. Cobb (1895-1918) was a member of the 61st U.S. Infantry. He was killed on October 14, 1918.



^ Top: William B. Cobb standing on the left.

^ Herbert G. Cobb's grave in France.

> University of Maine Cadet Band with William and Herbert Cobb. William is in the first row, first from the left, with drum. Herbert is standing directly behind him (circled on the photograph).



Annual Maine History Maker Award

Each year Maine Historical Society recognizes contemporary citizens who are shaping life in Maine today through the Maine History Maker Award. On September 28 at the University of Southern Maine in Portland we honored the Mills Family: Dora, Janet, Paul, and Peter. Following the awards ceremony, MHS Executive Director Steve Bromage joined the siblings onstage to discuss Maine's political and cultural landscape. An excerpt is printed below—listen to the entire discussion online at www.mainehistory.org/podcasts.

Steve Bromage: Talk to us a little bit about what Maine means to each of you and your family. I think one of the things that really defines our state is that special sense of place.

Janet Mills: A week ago Friday was a warm day. It was going to be 80 degrees. I thought about going to the office. I thought about coming to Portland and appearing with Hillary Clinton. Then my friend said, “I rented a cabin on a lake—do you want to go fishing?” I’m there! [laughter and applause] The people here have a good work ethic, and we have a



great play ethic. There’s so much you can do. The quality of place that we offer is like none other.

Dora Mills: I agree. A sense of place, and also a sense of people. No matter where you go in Maine you see friends, you see family. Even if you don’t know them, you feel at home with them.

Paul Mills: We have a very recurring lyric and it’s “the two Maines.” I think we all agree that might be an oversimplified perception. What I like about Maine is the vast diversity of the state, and how there really is a lot of interconnection between the northern and southern parts. Percival Baxter couldn’t have been a more Portland-based person, but nevertheless benefactor of the park in a more remote area. It’s sometimes felt there’s



Steve Bromage and the Mills family, left to right: Dora, Paul, Janet and Peter

more poverty in the north and affluence in the south, but two of our lowest property-tax-based communities are in the south, and some of the more wealthier ones are further up in the north. And there’s certainly a sense of identity that we have here in Maine that I don’t think people have in many other places. And all of us have managed to be in many different parts in the world, but we come back here.

Peter Mills: Our politics is unique. We’re a very transparent legislature. Everybody gets to put a bill in, anybody can amend a bill, you can speak as long as you want to on the floor... and some do. [laughter] There are very few constraints except those that we impose on ourselves. The legislative staff is all nonpartisan, and all the committees are joint. I think only two or three states have that.

Paul Mills: Three states. [laughter]

Peter Mills: Maine, Vermont, and one other.

Paul Mills: Connecticut.

Dora Mills: Now you know what Thanksgiving is like. [laughter] One time I made a joke at a Thanksgiving dinner that Paul is the only person I knew who might be able to name all the Vice Presidents. He proceeded to do so in reverse chronological order. [laughter] He has a long memory, so be careful what you say in front of him.



2016 MHS TRIP

*Vancouver and the Canadian Rockies: Luxury Meets Wilderness
September 27-October 6, 2016*

In partnership with the New Hampshire Historical Society and led by Trustee Eric Baxter, the Fall 2016 trip will take you west to enjoy all the splendors the Canadian Rockies have to offer. From Vancouver to Banff and Lake Louise and finally Calgary, this 10-day trip combines striking natural beauty with intimate views of cosmopolitan Canadian cities and explorations of local culture and history.

For more information, visit www.mainehistory.org/trips

Imbued with Tunes

Patty Allison has a colorful approach to historical interpretation. The Portland-based artist meticulously renders black and white images in brilliant, rich color, bringing old photographs to life with breathtaking realism.

An exhibition of her artwork is on view at Maine Historical Society through February 27, 2016. Patty was kind enough to take a few minutes away from preparing for the show to tell us about her inspiration and process:

When did you start making these images?

I started colorizing in April of 2013. I had to teach myself how to use Photoshop. I usually do at least one colorization a day.



^ Cushman's Bakery, Portland, ca. 1940

What was your inspiration to get started?

My older sister had some photos, and I thought they would look great in color, so that's when I started to do this. I love history, and this is a great way to study history and learn all about it because I have to research every picture I do.

How do you choose images? What method and tools do you use?

Most of my colorizations revolve around people doing everyday things. My favorite photos are of city streets and cars—people are incidental in my photos. I like to choose photos that are crystal-clear. Also, ones that have good lighting, which I can tell by the shadows cast in the photo. I tend to stay away from photos without shadows because that means they're too bright.

When I start on a photo I start with the subject, which could be a car, or a building, or people. Then I usually work from left to right. When I first started colorizing I used a laptop and a mouse, but now I've upgraded to an iMac and a tablet with a stylus.



^ Arthur Walden and Sled Dog Chinook, Portland, 1922

What does the finished work symbolize to you?

When I finish a photo it's like going back in time, and I want that photo to look perfect because I'm colorizing someone or something. I would want the person in the photo to look at it and say, "yes, that's how it looked!"

That did happen to me recently. I colorized a photo of a homecoming parade in Florida in 1960. Somehow, one of the people in the photo found their way to my Facebook page and saw the photo! She was so excited, and said I got all the colors right.

What's the most exciting part about your collaboration with MHS?

The awesome thing about collaborating with MHS is that I've been able to colorize photos that I've never seen before. And Maine has so much history—it is so exciting to be able to do these.



^ Porteous, Mitchell & Braun Department Store at the holidays, Portland, ca. 1912

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Our statewide digital museum now has its own Facebook Group! Search within Facebook for "Maine Memory Network" and click "Join" – as soon as you're added to the group, you can post comments on items we share, and add your own historic photos and memories of Maine.



Our Kind of Summer People

Biddeford was blessed with beautiful coastal lands that include picturesque beaches, protected harbors, and famously good bird watching. As Maine developed into a haven for weary urbanites looking for a peaceful retreat during the summer season the areas known today as Biddeford Pool and Fortune's Rocks claimed their own stake of that development. A large number of our pioneering summer residents of the 19th and early 20th centuries hailed from the Midwestern United States.

The "Pool" was the first section of Biddeford settled by Europeans. Throughout the 17th, 18th and 19th centuries a small population of hardy sailors, ship builders, fishermen, and farmers called the area home. Families such as Curtis, Haley, Jordan, Goldthwaite, and Hussey raised generations along the waterfront.

Seasonal residents began coming to Fortune's Rocks in the 1870s, and to Biddeford Pool as early as 1833. Some of the first visitors hailed from St. Louis, and really it is no wonder. St. Louis was the "gateway to the West", a place where fortunes were made. By 1910, St. Louis was the fourth largest city in the U.S.—and as likely a place as New York or Boston to be home to wealthy families looking for the perfect place to spend the summer season. A quick look through census records shows that more than one of the Midwesterners coming to the Pool and Fortune's Rocks truly were the elite, considering the exclusivity of their

home addresses; Summit Avenue in St. Paul, Lindell Boulevard in St. Louis, the Gold Coast in Chicago.

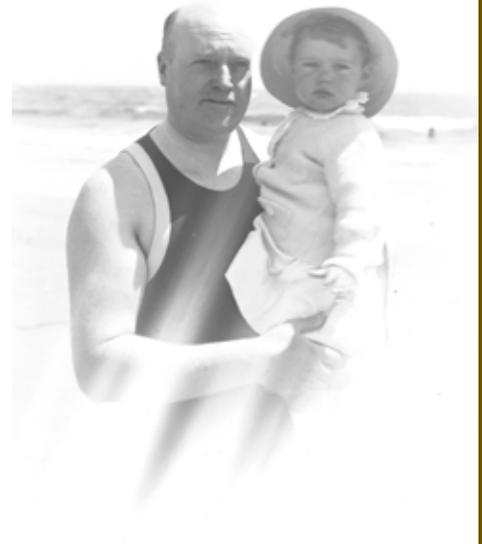
Our Midwestern visitors had genuine affection for the area. It's hardly news that folks on vacation or attending a wedding would appear to be having a good time in their photographs, but when you view the images along with the recorded reminiscences of the summer people themselves (such as Howard Gillette Jr.'s captivating narrative in Margo Alley's *Biddeford Pool: A Founding History*), there is no doubt. It is plain that this was a special place in which cherished family memories were made—a place where they could be relaxed and at ease, away from the pressures and stresses of regular society life.

Renée DesRoberts
Special Collections Librarian,
McArthur Library, Biddeford

Top: Howard Gillette and son Howard Jr. (Chicago) at Biddeford Pool, circa 1915.

Middle: "Mrs. Foster" and artist Aston Knight at the Casino, circa 1915.

Bottom: St. Louis society wedding at Biddeford Pool: Lindsay-McNair wedding, September 9, 1916.



FOUNDED: The Biddeford Public Library was opened in October 1863 as a city department and was housed in a room of the City Building. At the end of 1894 the building was consumed by fire, and the city, while continuing financial support, handed over administration of the library to a private association. Over the next several years, the Biddeford Library and Reading Room Association worked to determine a better home for the library. In 1902 the library re-opened a block up Main Street, in the former Pavilion Congregational Church – a beautiful, spacious Romanesque Revival building designed by John Calvin Stevens of Boston, and also built in 1863. When it re-opened in its new building, the Biddeford Public Library was re-dedicated as the McArthur Library to honor Robert McArthur of Biddeford, the man who helped spearhead the project.

COLLECTIONS: McArthur Library has actively collected special and archival materials since the hiring of librarian Dane Yorke, an accomplished historian and writer, in 1939.

In those early days, Yorke accepted materials pertaining to much of northern York County. Today, the primary focus of the library is caring for and providing access to materials pertaining to the history of Biddeford, as well as the neighboring communities of Saco and Old Orchard Beach. The current collections include books, photographs, negatives, postcards, personal papers, business records, newspapers, artwork, and a very small number of artifacts.

FACILITIES: The library's main building, the old Pavilion Congregational Church, was built in 1863 and remodeled in 1902. Additions were built in the 1960s and 1990s, and the library underwent its most recent renovation in 2010. The library is climate-controlled and fully accessible. The archives and special collections materials are located on the second floor of the library, adjacent to the Adult Reference Desk and co-housed with the genealogy reference materials. Available services include photocopying, scanning, and Wi-Fi.

VISITING: The library prides itself on making its archives and special collections materials available for access at any time the library is open. All of its Adult Reference Staff are trained and prepared to assist the public in locating and accessing materials. If you have a very brief window to visit, you may benefit from contacting the library ahead of time so that preparations can be made ahead of time for your visit.

HOURS:
Monday - Thursday, 9:30am - 8:00pm
Friday, 9:30am - 5:00pm
Saturday, 9:30am - 3:30pm

CONTACT:
McArthur Library
270 Main Street, Biddeford, Maine 04005
207-284-4181 / reference@mcArthur.lib.me.us



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Call ahead for holiday hours

BROWN RESEARCH LIBRARY

May 1 – Oct 31: Tue-Sat, 10:00am-4:00pm
 Nov 1 – Apr 30: Wed-Sat, 10:00am-4:00pm
 Closed holidays and some holiday weekends,
 and the last two weeks of the year

LONGFELLOW HOUSE AND GARDEN

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

MUSEUM AND MUSEUM SHOP

Jun 1 – Oct 31
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 Thu: 10:00am-7:00pm
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Featuring the custom MHS Sea Bag

The Maine Historical Society Store features an array of handmade, locally produced items that make the perfect gift for friends and family this holiday season.

Visit us in the heart of the Portland arts district, 489 Congress Street.

For holiday programs & events, visit www.MaineHistory.org

Don't forget:
 MHS members always receive 10% off in our store and at www.VintageMaineImages.com.

Send your loved ones the gift of Maine!