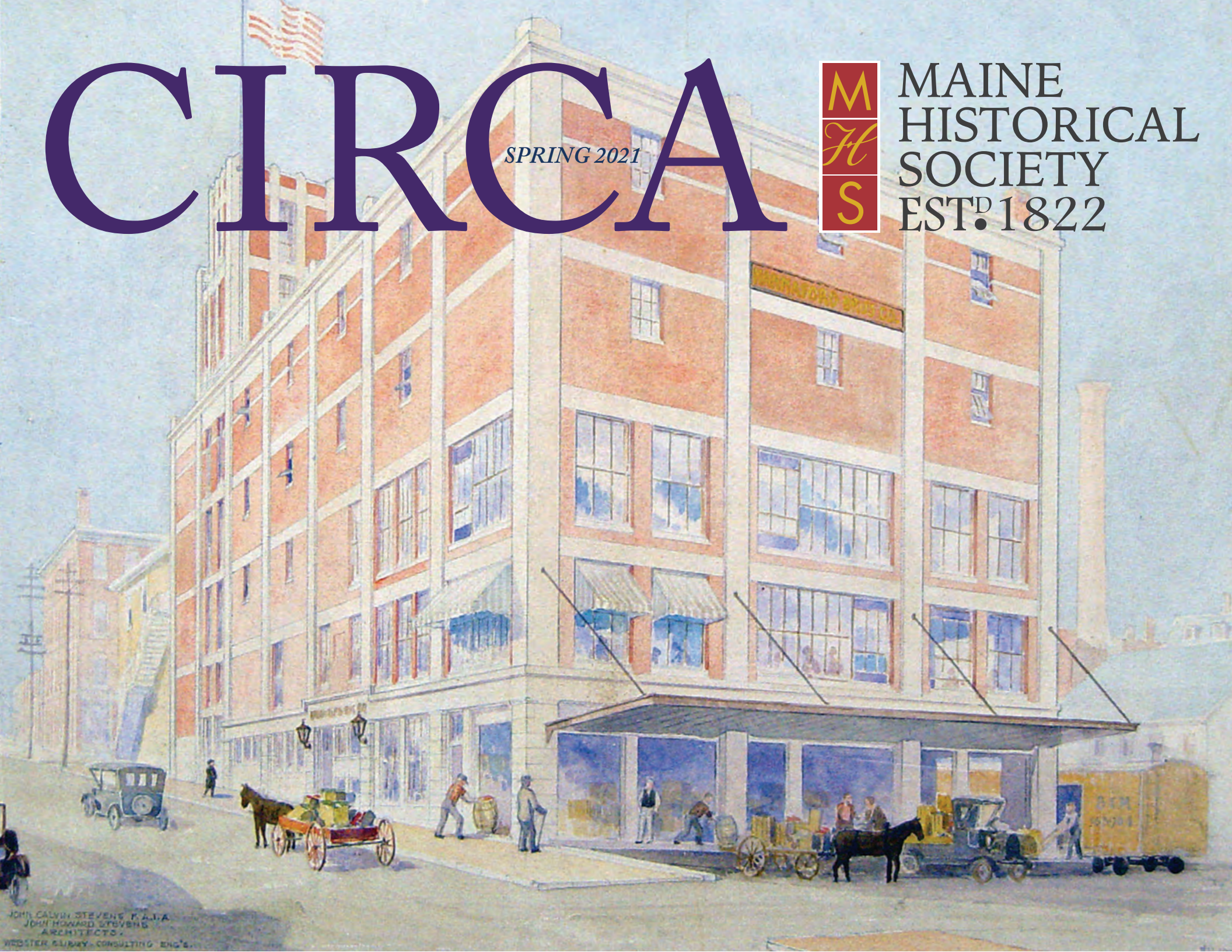


CIRCA

SPRING 2021



MAINE HISTORICAL SOCIETY EST. 1822



JOHN CALVIN STEVENS, P.A.I.A.
JOHN HOWARD STEVENS
ARCHITECTS
WEBSTER SUDBY - CONSULTING ENGRS.

Maine Historical Society

VIRTUAL EVENT CALENDAR

Unless otherwise noted, all programs are virtual, free, and run 6-7pm. Registration required. See mainehistory.org for details.

■ Red box indicates *Begin Again* Programming

APRIL
Mortality and Memorialization in Portland at the Time of Statehood
Talk with Ron Romano
April 1

The Village Blacksmith
Book talk with John Babin
April 8

■ *Fighting Time*
Dr. Annie Banks and Isaac Knapper
April 12

■ *We Demand*
Book launch with Anne Gass
April 22

MAY
Shredding Paper
Book talk with Michael Hillard
May 4



MAINE HISTORY MAKER HONORS L. L. BEAN FAMILY

May 6, 7-8:30 pm
mainehistorymaker.org
Registration Fee

■ *Begin Again: reckoning with intolerance in Maine*
exhibit curator panel discussion
Anne Gass, Tilly Laskey, Darren Ranco, Krystal Williams
May 12

■ Talk with Dr. Eddie Glaude Jr. (author of *Begin Again: James Baldwin's America and Its Urgent Lessons for Our Own*)
May 20

■ Talk with Edward Ball (author of *Life of a Klansman: A Family History in White Supremacy and Slaves in the Family*)
May 26

JUNE
MHS 199th Annual Meeting
June 5

■ *Maine Black History/Heritage*
With Bob Greene
June 10

■ *From Chinese Laundress to Mother of the Year: Toy Len Goon*
With Dr. Andrea Louie
June 17

■ *200 Years of Jews in Maine*
With Dr. David M. Freidenreich
June 24

JULY

■ *Wabanaki History/Heritage*
With Darren Ranco
TBD

HISTORIAN'S FORUM

About Ulster Scots
July 17

AUGUST

■ *Maine's Irish Community*
With Matt Barker
August 19

HISTORIAN'S FORUM

Pejepscot Proprietors
TBD

Visit our website for a great selection of upcoming summer and fall programs at mainehistory.org.

CIRCA— SPRING 2021

EDITOR: Elaine Tselikis

DESIGNER: Patricia Cousins

CONTRIBUTORS: Steve Bromage, Henry Caiazzo, Anne Gass, Kevin Johnson, Tilly Laskey, Tiffany Link, Darren Ranco, Jamie Rice, and Krystal Williams.

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COVER PHOTO: *Hannaford Building*, watercolor presentation drawing by John Calvin Stevens, Portland, 1920 / MMN #15413

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MAINE HISTORICAL SOCIETY
489 Congress Street
Portland, Maine 04101



Major Grants Support Collection Storage and Architecture Collection

MHS has been collecting, preserving, and sharing the story of Maine since our founding in 1822, two years after statehood. Collections are the heartbeat of Maine's story, and MHS is thrilled to have recently been awarded two major grants — from the National Endowment for the Humanities and the Leon Levy Foundation. Funds will strengthen and expand our ability to serve our community, researchers, and all who love Maine.

• **NATIONAL ENDOWMENT FOR THE HUMANITIES:**
\$500,000 to Support Offsite Collections Management Center

This Infrastructure and Capacity Building Challenge Grant from the NEH requires a 3:1 fundraising match and will enable MHS to purchase and install compact storage at our offsite collections management center once the match is raised.

The center, developed with Portland Public Library, provides climate-controlled space that supports the long-term storage and preservation of museum, library, and archival collections, as well as space to care for, process, and digitize our holdings. Continued development of the facility will enable MHS to consolidate collections storage and build institutional capacity. As we approach our 2022 Bicentennial, this project prepares us to better serve Maine in our third century.

MHS collections provide the most comprehensive resource for the study of Maine and New England history in the state. Our library and archives include book, architectural, map, newspaper, and photographic collections, and 16th to 21st century manuscripts, such as a copy of the Dunlap broadside of the Declaration of Independence. The museum collection has nearly 20,000 artifacts, from objects to textiles, clothing, furniture, paintings, and industrial artifacts. These collections, searchable on our online library and museum catalogs, and on Maine Memory Network, support research, exhibitions, publications, education, public programs, and exhibitions.

Since taking occupancy in 2015, MHS has moved just 25% of museum and 10% of library collections to the center, including material stored in overcrowded or inadequate conditions. NEH Infrastructure and Capacity Building grants leverage federal funds to incentivize private investment in the cultural institutions.

Read this full story on our blog: mainehistory.wordpress.com.



About the National Endowment for the Humanities: Created in 1965 as an independent federal agency, the NEH supports research and learning in history, literature, philosophy, and other areas of the humanities by funding selected, peer-reviewed proposals from around the nation. Learn more www.neh.gov.

• **LEON LEVY FOUNDATION:**
\$50,000 for Architecture and Landscape Design Initiative

Leon Levy Foundation funds will help launch a major initiative that will care for and provide extensive public access to MHS signature architecture and landscape design collections. The initiative will support two components: acquisition and processing of the professional archives of renowned Maine landscape architect **Patrick Chassé**; and first phase development of a new online portal on our nationally recognized Maine Memory Network, dedicated to celebrating Maine's architecture and landscape design heritage. Initial work is also supported by a legacy gift of the **Maine Olmsted Alliance for Parks & Landscapes**, now part of MHS.

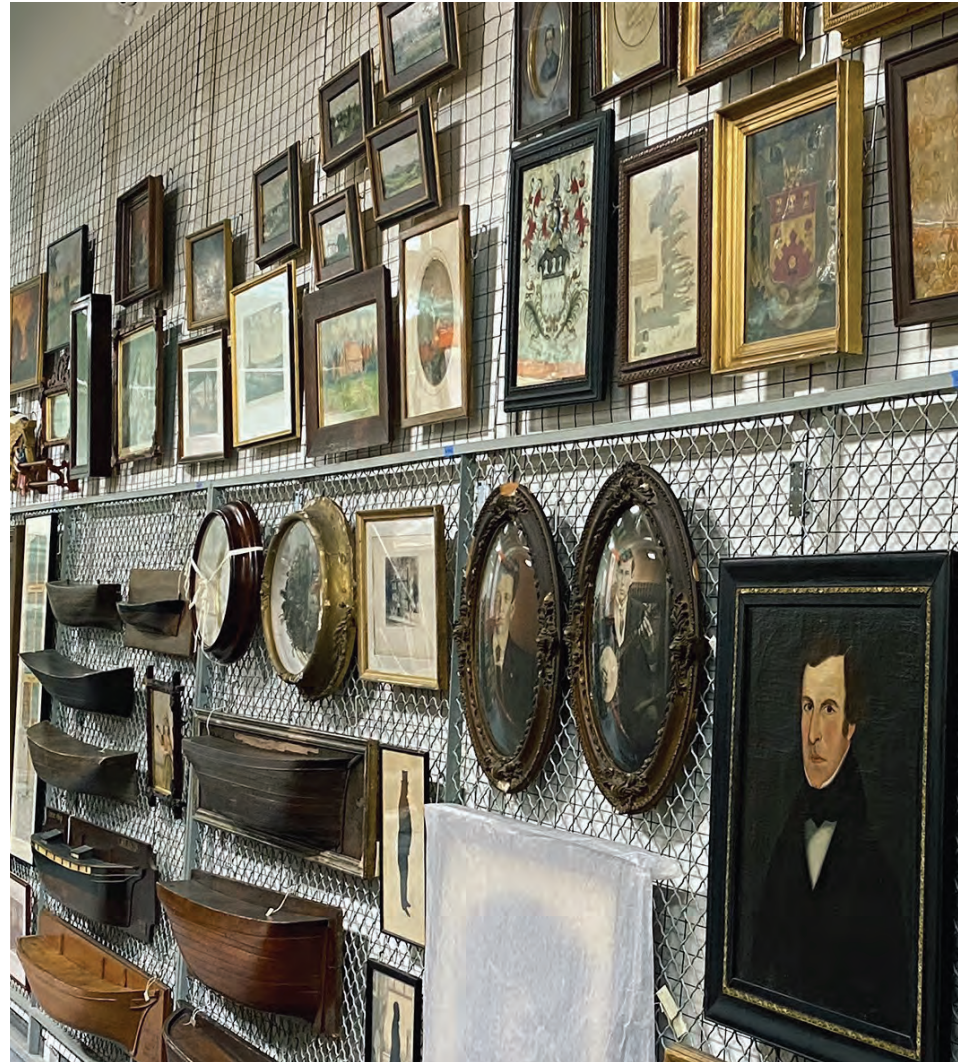
Caribou native Patrick Chassé has helped define a quintessentially Maine aesthetic: creating gardens and landscapes that blend with and complement Maine's natural environment. His permanent archive at MHS will document his career, including commissions nationwide and beyond, his work on iconic Maine gardens and landscapes, and stewardship of Maine's landscape architecture heritage.

The new Maine Memory Network portal will provide a vast, expandable resource to architects, landscape architects, garden designers, property owners, restoration contractors, and the public, including 7,500 commission records and landscape design records. State historian **Earle Shettleworth Jr.** and Patrick Chassé will prepare interpretive guides.

MHS collections include architectural and landscape design commissions from 1850 through today, with strong holdings from Bangor, Lewiston, and Greater Portland. This grant supports expanding access to these collections, including work of **John Calvin Stevens, Frederick Tompson, John Thomas, Holmes Stockly, the Coombs Firm (Harriman), Eaton Tarbell, Wadsworth-Boston, Beal DePeter and Ward, Quentin Armstrong, LC Andrew, and Gridley Barrows.**

MHS seeks additional sponsorship and funding to develop and expand this initiative.

Read this full story on our blog: mainehistory.wordpress.com.



Framed object storage, Riverside Collection Management Center. Photo by Jamie Rice.

"We are delighted that the Leon Levy Foundation can help conserve and make digitally available the Maine Historical Society's exemplary collection of the state's unique landscape and architectural heritage."

– Shelby White, founding trustee, *Leon Levy Foundation*



Asticou Azalea Garden. Photo by Patrick Chassé.



General Plan for Western Promenade, Portland, 1905 (detail). Map FF 723 / MHS / MMN #62538

MHS Initiative Examines Roots of Social Justice Issues



2020 was a tumultuous year that reminded us again of the ongoing work required to build a just, equitable, and inclusive nation. MHS seeks to encourage and support a vibrant future for Maine by providing historical context and access to information and resources, building knowledge, fostering dialog, and bringing together wide-ranging Maine perspectives and voices.

Our *Begin Again: reckoning with intolerance in Maine* exhibition, program series, and online resource will explore how Maine fits into the national dialog on race and equity. Join us to hear the perspectives of scholars, historians, community leaders, and everyday Mainers. *Begin Again* is part of Maine Historical Society's ongoing effort to preserve and share Maine's story, and to recognize the experiences, perspectives, and contributions of all Maine people.

BEGIN AGAIN: Q/A With the Co-Curators Anne Gass, Tilly Laskey, Darren Ranco, and Krystal Williams

[Editor's note: Alongside MHS Curator Tilly Laskey, MHS engaged community leaders to co-curate *Begin Again*: Anne Gass, Women's Suffrage movement historian; Darren Ranco, Associate Professor of Anthropology, University of Maine, and member of the Penobscot Nation; and Krystal Williams, African-American attorney and founder of Providentia Group. What follows is an excerpt of their powerful insights. Read the full interview on our blog: mainehistory.wordpress.com.]

CIRCA: Tell us about your role and contribution as co-curator for the project.

Tilly: The role of a museum curator is one of privilege. But there are obligations attached to those privileges — to be in service to descendants of the people who created the items we caretake. For these reasons, I have developed a collaborative curatorial style, based upon the Indigenous methodologies of **Respect**, **Reciprocity**, building **Relationships**, and being **Responsible** and accountable for our work. **Respect** through co-curation and substantial community involvement are integral to *Begin Again: reckoning with*



Anne Gass



Tilly Laskey



Darren Ranco



Krystal Williams

intolerance in Maine. To provide context to the history of intolerance and inequity in Maine, we co-curators are working with 20 advisors and collaborators to narrate stories, provide accurate messages, and add to scholarship and education around this topic. Our methods cede the typical museum authority dynamic and acknowledge there are perspectives on Maine history that have been left out or subjugated over the centuries.

Darren: As a Penobscot Nation citizen and scholar, my role has been to ensure that Wabanaki experiences of intolerance, structural racism and colonialism are accurately addressed in the exhibit. I have also been excited to help craft a narrative that is inclusive of the experiences and perspectives of all.

Krystal: Well, I am neither an artist nor historian, so I focused on providing a layperson's sensibilities to the narrative

we are telling through the exhibit. Could each piece stand on its own? Was the meaning or implication of each story clear? How could we tell this marvelously and tragically complex story in a way that would invite participants to imagine a different future for us all? I would like to think that I added value to the process - but I'll let exhibit attendees be the judge!

CIRCA: How did you choose to become involved as a co-curator for this initiative?

Darren: I was honored to be asked by Tilly Laskey, who has done a lot to make the Maine Historical Society a place for Indigenous people and Indigenous stories. I accepted because I have dedicated my professional life to sharing and teaching about silenced Indigenous histories and contemporary issues here in what is now called Maine.

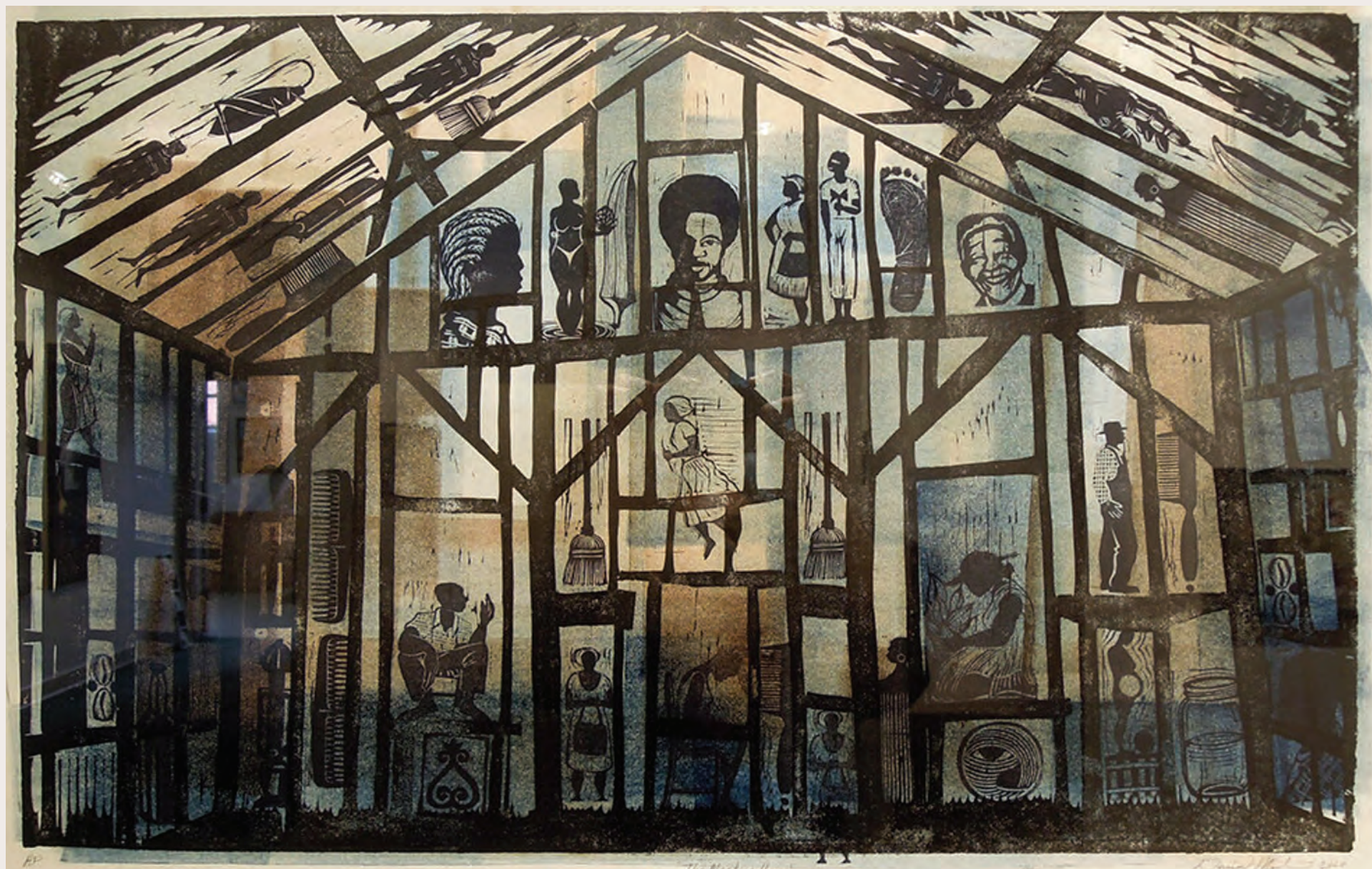
Krystal: I was asked to participate last fall. I have moved around a lot in my life, and

the older I get, the more I think about and want to find a sense of rootedness — a sense of belonging. Choosing Maine as my home in 2014 coincided with my desire to be grounded in space and time. For me, that means not only appreciating the present, but also understanding the past. This desire was heightened after George Floyd's murder in 2020 and subsequent comments stating that systemic discrimination is not an issue in Maine. As a Black woman, my lived experience says otherwise. So, for me, participating in this exhibit was about my reckoning with my own journey through space and time as well as understanding and shining a light on how Maine has moved through time.

CIRCA: Why do you feel *Begin Again* is important for Mainers to visit?

Tilly: *Begin Again* reinforces acts of **reciprocity** with our visitors, who we invite to explore and discuss the deep historical roots of contemporary social justice and inequity issues in Maine.

Anne: This is such an important exhibit for Maine right now. What we're trying to illustrate is the way intolerance has shaped our state from the earliest beginnings of white settlement. Simply put, intolerance makes possible behavior that, were you to be the victim of it, would make you really angry! Or, as we can see in this exhibit, it



The Meeting House 2; All Present, 2020, relief print by Daniel Minter. MHS / 2020.072.002. Minter's work highlights the history of the Underground Railroad and the abolitionist movement in New England, particularly through images of the Abyssinian Meeting House in Portland, pictured here.

could also cost you your life, liberty, lands, wealth, and/or ability to pursue happiness. Maine has all of that history.

It can be easy to say, "I'm not prejudiced" or "my family wasn't even in Maine then," and feel as if *Begin Again* has nothing to say to you. But it does, really, especially if you're a member of a community that's white and straight, and maybe especially if you add "male" onto that, because intolerance paved a path that in some measure made life easier for you — gave you more opportunities, access to education, to inherited wealth, etc., even if you still feel you worked your fingers to the bones for everything you got. Because if your skin wasn't white, or you worshipped a different God, or if you were a woman, it almost didn't matter how smart you were or how hard you worked, you simply weren't going to have the same opportunities. And, sadly, we're still fighting these wrongs today.

I think many of us are trying really hard to understand and reflect on this, and it's exhausting sometimes. But we can't walk away from it. To me, *Begin Again* is a piece of a larger truth and reconciliation process that we need to do in this country, to understand and admit to past wrongs and the harms they inflicted, to apologize, and to find a path forward that helps repair the damage and help us move closer to the more perfect union our US Constitution envisions.

Darren: I would like to think that we have created an exhibit that informs, shows little known experiences, and also creatively challenges the visitors to the exhibit — whatever their previous knowledge about these issues.

Krystal: First, it is important for Mainers to see and celebrate the vibrant diversity that has always existed in Maine. Too often, I hear there are no people of color in Maine. That is not true now and it was not true when Maine became a state. People of color have always been a part of Maine and Maine's story. I am glad this exhibit is structured in a way that we can see the complex tapestry of what that looked like over time. Second, Mainers have to realize that Maine is not excluded from the atrocities that characterize the development of wealth in other states. Land dispossession, chattel slavery, sexism, unfair labor practices — these were all present in Maine and contributed to wealth creation that still exists today. Finally, this exhibit is important because our educational systems have white-washed history. This exhibit brings back the color and nuance in a manner that invites each attendee into a somatic and reflective experience — both of which are necessary to recognize each other's humanity and move forward together. 🍌



Wabanaki peaked hat, circa 1850. This hat made by an unidentified Wabanaki artist demonstrates the long history of women's leadership. Courtesy of Boston Children's Museum.

BEGIN AGAIN

VIRTUAL PROGRAM SERIES | May - December 2021

In conjunction with our exhibit, *Begin Again: reckoning with intolerance in Maine*, join us for a probing series of inclusive talks.

SOME OF OUR FEATURED PRESENTERS:

May 12: *BEGIN AGAIN: reckoning with intolerance in Maine* exhibit curator panel discussion: Anne Gass, Tilly Laskey, Darren Ranco, Krystal Williams

May 20: *Talk with Dr. Eddie Glaude Jr.* (author of *Begin Again: James Baldwin's America and Its Urgent Lessons for Our Own*)

June 17: *From Chinese Laundress to Mother of the Year: Toy Len Goon* With Dr. Andrea Louie

June 24: *200 Years of Jews in Maine* With Dr. David M. Freidenreich



Programs are free and air on Zoom 6:00-7:00 pm unless otherwise noted. Please register early to avoid disappointment. Visit mainehistory.org regularly for a great selection of upcoming summer and fall programs.

OBJECT LESSON | Sugar bowls and slavery



Begin Again: reckoning with intolerance in Maine will display sugar bowls throughout the exhibition as a reminder of the legacy of colonization and slavery attached to Maine industries. This pearlware bowl, made in England in the 1830s, was excavated during a 2008 archaeological dig at 47 Brown Street in Portland. MHS / MMN #100171.

By **Tilly Laskey**
Curator

Sugar — called "white gold" because of its huge profit margins — is inextricably linked to colonization and slavery. Christopher Columbus brought sugar canes to the Americas in 1493. Deploying the Doctrines of Christian Discovery and Domination of 1452 and 1493 to support their actions, Europeans stole Indigenous lands in the Caribbean to grow and process the sugar cane and forced Africans and Indigenous people to tend and harvest sugar crops, which were flourishing by 1515.

Sugar became a leading commodity in the Triangular Trade, a cyclical economic model involving three markets: (1) Colonial merchants and European countries traded goods like rum and guns for enslaved people in Africa; (2) African people were then transported by ship (the "Middle Passage") to the Caribbean and American South as slaves to labor on plantations; (3) The raw products of slave labor — sugar cane, molasses, cotton, and tobacco — were traded for more slaves and also shipped to New England for processing and sale.

Once established, Maine industries like boatbuilding, merchant shipping, fishing, and lumber benefited from slavery's Triangular Trade. Maine ships sailed food and vast amounts of firewood for sugarcane processing to the Caribbean, transporting molasses and rum to Northeast markets on their return. By 1860, the Portland Sugar Company, established by John Bundy Brown in 1845, helped position Portland as the top American city in the sugar refining market. Portland's Great Fire of 1866 destroyed Bundy's refining warehouse, but the resources from this successful business helped support his future ventures, and even helped rebuild the city after the fire's devastation. Others like Forest City Sugar Refining and Eagle Sugar Refinery continued operations in Portland until 1891. However, when Cuba, the last Caribbean island allowing slavery outlawed it in 1886, the businesses ceased to be profitable.

According to the US Department of Labor, as of 2021, sugarcane continues to be a crop associated with inequity. It is consistently in the top five products — along with gold, bricks, tobacco, and coffee — that are produced using child and forced labor. 🍌

THE FUTURE IS HERE

Welcome to Maine's Third Century

By **Steve Bromage**
Executive Director

If ever there was a moment when we needed an excuse and opportunity to focus on what's ahead, this is it.

2020 challenged Mainers and people across the country in profound ways. Maine's much anticipated Bicentennial largely gave way to the health and economic crisis of the pandemic, urgent equity issues, and a political climate that has shaken our confidence. This is an historic moment that will shape us for generations.



As we embark on 2021, MHS is focused on what comes next: the exciting opportunity to prepare Maine to thrive in its next century.

Every aspect of Maine today is fundamentally shaped by history—our economy, environment, demographics, and sense of place.

What are our dreams for Maine? What assets and opportunities will drive a strong economy and create prosperity for people and communities throughout the state? How will we address challenges like climate change and social, economic, and geographic inequity? How will we preserve and strengthen Maine's incredible sense of place?

History is essential to this process. Every aspect of Maine today is fundamentally shaped by history — our economy, environment, demographics, and sense of place. The stories that MHS preserves and shares — the stories of your families and communities — provide a road map of how we got here, and of what makes Maine "Maine." They provide the context and information needed to unpack challenging legacies, and keys that can help us build vibrant, forward-looking communities and industries.

All of us who live, spend time in, and care about Maine are stewards of this remarkable place, and it's our responsibility to bring Maine forward and leave it better than we found it.

Despite the ongoing challenges and uncertainty of the pandemic, MHS embarks on 2021 with focus and momentum. You have helped us build an agile, responsive organization keenly attuned to its unique mission and assets, committed to contributing to the needs of our community, and poised for even greater reach and impact.

You will find incredible examples of that — the work that your membership and giving supports — in this issue of CIRCA. Thank you for being part of our community! 🍌

Best,
Steve

MAINE MEMORY NETWORK | Penobscot Marine Museum

Lincoln County through the Eastern Eye

By **Kevin Johnson**, Photo Archivist
Penobscot Marine Museum

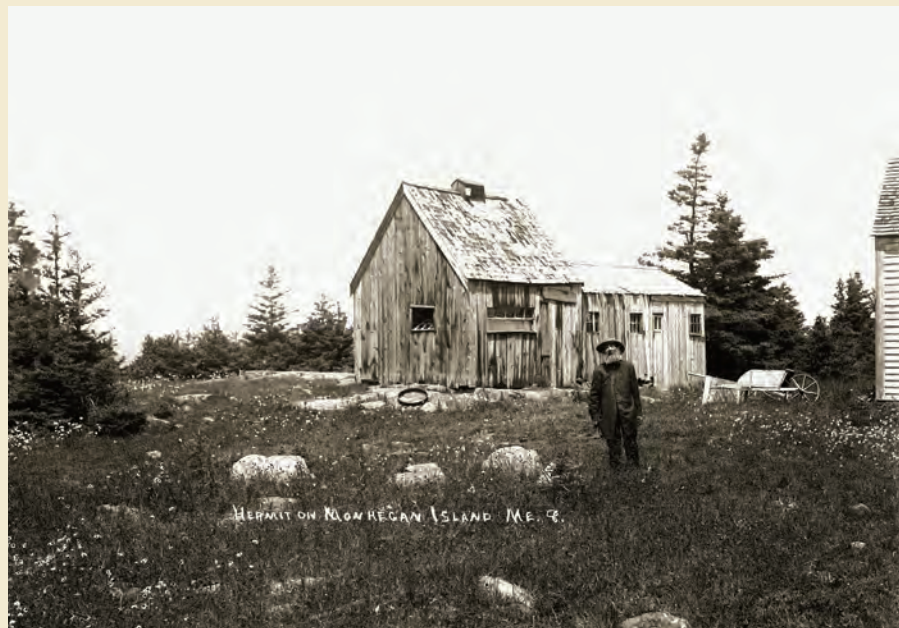
The photography collections of the Penobscot Marine Museum (PMM) include nearly 50,000 glass plate negatives of images for “real photo” postcards produced by the Eastern Illustrating and Publishing Company of Belfast. Founded by Herman Cassens in 1909, company photographers traveled throughout New England and New York State each summer, capturing images of towns, cities, vacation spots, tourist attractions, working waterfronts, industries, and other subjects postcard recipients would enjoy. Cards were printed by the millions in Belfast into the 1950s.

While old postcards often evoke nostalgia, today, they are important historical records. Maine is well documented in the Eastern collection, and PMM has developed a number of regional and thematic exhibits from it. In addition to being featured on Maine Memory Network, *Lincoln County through the Eastern Eye* was one of a continuing series of county exhibits. Outreach to local residents and community historians yielded personal recollections, family connections, and disappearing history, enriching photo captions. The Lincoln County exhibit travelled to various venues from 2016-2019 and can resume travel again if requested.

Lincoln County through the Eastern Eye features photographs from towns, tiny communities, and summer colonies, the majority taken from about 1910 to the 1920s. Steamers and sloops threaded through bays and harbors, around islands and rocky peninsulas, carrying passengers, freight, and inventory for general stores that were centers of community life. They brought summer people to the growing number of hotels, boarding houses, resorts, and cottages.

Local residents earned their living by fishing, tending store, or working in boatyards, seafood processing plants, or one of Lincoln County’s few manufacturing industries. New work opportunities arose as tourism businesses multiplied.

Images in the exhibit are a small sample of Eastern Illustrating and Publishing Company photographs that tell a big story about life in Lincoln County a century ago. *Lincoln County through the Eastern Eye* was a broadly collaborative project coordinated by PMM Volunteer Liz Fitzsimmons. Visit MaineMemory.net to see this online exhibition, PMM’s four other shows, and watch for the Sagadahoc exhibition this month, also on Maine Memory Network! Learn more about the Penobscot Marine Museum at penobscotmarinemuseum.org.



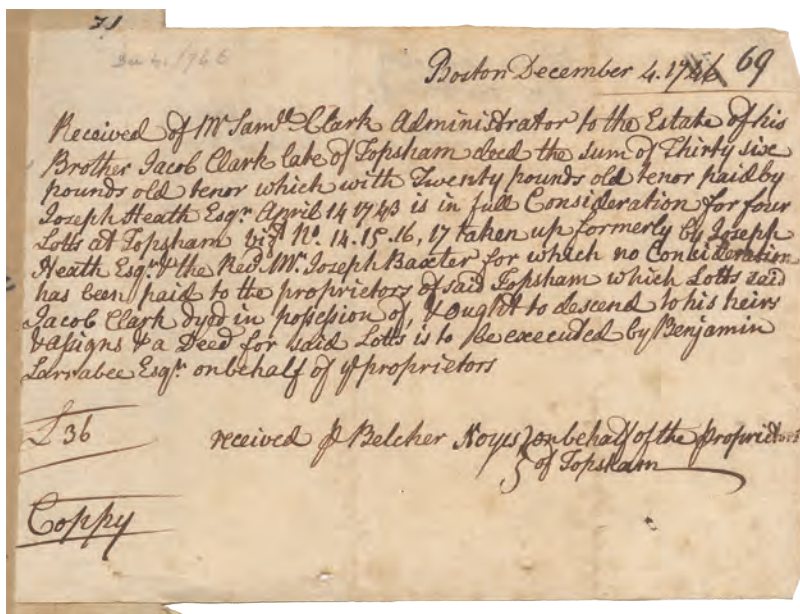
Hermit, Monhegan Island, ca. 1910, Penobscot Marine Museum / MMN #105905



Patrikos at the North Side bridge, South Bristol, 1911, Penobscot Marine Museum / MMN #105896

VOLUNTEER OPPORTUNITY | Make Your Mark on History

Help Transcribe Historical Documents



Left: Receipt of funds from Samuel Clark, administrator for his late brother Jacob Clark, for lots at Topsham. Received and recorded by Belcher Noyes on behalf of the Proprietors of Topsham, December 1769. Proprietors of the Township of Brunswick, Pejepsot Proprietors Papers (Coll. 61, Vol. 4, pg. 69.)

How You Can Help:

Visit MHS’s Volunteer Page (mainehistory.org/volunteer) for our project’s Zooniverse link and more information.

Create a free Zooniverse account (or explore as a guest).

Click ‘get started’ to review a short tutorial and begin transcribing historic manuscripts from the comfort of your own home!

Questions about the *Beyond Borders* project?

Contact Henry Caiazzo at

hcaiazzo@mainehistory.org.

Questions about transcription

volunteering? Contact Tiffany Link at

tlink@mainehistory.org.



NATIONAL
ENDOWMENT
FOR THE
HUMANITIES

Created in 1965 as an independent federal agency, the National Endowment for the Humanities supports research and learning in history, literature, philosophy, and other areas of the humanities by funding selected, peer-reviewed proposals from around the nation. Additional information about the NEH and its grant programs is available at: www.neh.gov.

By **Henry Caiazzo**, Digital & Project Archivist
& **Tiffany Link**, Research Librarian

We need your help transcribing three of our most significant manuscript collections for the MHS grant project *Beyond Borders: Mapping Maine and the American Northeast Boundary*. MHS received a grant in the spring of 2020 from the National Endowment for the Humanities (NEH) to fully digitize the *Kennebec Proprietors*, *Pejepsot Proprietors*, and *Barclay* collections.

In addition to digitization, MHS is dedicated to transcribing at least 50% of these collections for easier access to their historic content. Once completed, the digital representation of these collections and their transcriptions will be publicly available on the Maine Memory Network.

To complete the transcriptions, MHS is working with Zooniverse — a crowdsourcing organization that helps institutions capture data about their collections with the help of volunteers from all over the world. We are so pleased to take part in Zooniverse’s new, full-text transcription feature to engage with our volunteers and members safely from home, while connecting with new volunteers far and wide. There are also talk boards where volunteers can ask questions about the project and history surrounding the collections.

SPOTLIGHT | Nick Noyes Honored as Librarian Emeritus



Nick Noyes at the Alida Carroll & John Marshall Brown Library groundbreaking ceremony, December 4, 2007. Noyes served as Head of Library Services during the extensive MHS library restoration and expansion project. Photo by former MHS Executive Director, Richard D’Abate.

Our Fall 2020 issue of *CIRCA* reported that Collections Librarian and former Head of Library Services, Nicholas (Nick) Noyes officially retired last June, after 32 years of dedicated service with MHS. In December 2020, Nick was bestowed the honor of “Librarian Emeritus” through a resolution by the MHS Board of Trustees — both in recognition of his extensive contributions and past service, and to welcome his continued participation in the MHS community.

We are excited to share this wonderful news! When it is safer to do so, MHS will celebrate Nick’s storied career and his well-deserved honor. Please keep an eye out for more information.

Public Can Access Historic Clothing Collection Online Thanks to Grant Support

By **Jamie Rice**

Director of Collections & Research

MHS just launched a new digital portal that gives public access to its significant collection of historic clothing, made possible in part by a \$134,184 grant in 2018 from the Institute of Museum and Library Services (IMLS). The “Museums for America: Collections Stewardship” grant (MA-30-18-0288-18) supported the initiative to improve the care, access, and management of MHS’s Maine-related clothing dating from the late 1700s through the 20th century.

Professionally executed by project curatorial staff Abby Zoldowski and Gail Dodge, consulting historians, and interns Kalia Temple and Molly O’Donnell, this two-year project rehoused and improved the cataloging of nearly 1,200 historic garments (roughly 3,000 pieces), which included moving the items to our offsite collections management storage center that provides optimum environmental conditions. Project staff dressed mannequins and photographed the pieces, adding digital images to our collections database, and created an online guide to the collection that provides greater context for the materials.

Accessing a new online guide via a portal on the Maine Memory Network (www.mainememory.net), the public can browse “Maine Historical Society’s Historic Dress Collection” by time period or themes. The portal’s narratives, authored by noted textile and dress historian Jacqueline Field, are illustrated with high-resolution digital photography which enables

“Maine Historical Society’s Historic Dress Collection is an amalgamation of primarily donated garments accumulated by the Society since the organization’s founding in 1822. Initially specializing in clothing from the early to mid-nineteenth century, the collection was added to by an extensive acquisition of late nineteenth to mid-twentieth century dress acquired from Westbrook College in 1993, as well as more recent individual donations.”

– Jacqueline Field



audiences to see garments from multiple angles. Clothing and accessories in the collection are associated with people or families who lived in Maine, were made by Maine people, or are somehow connected to the state.

This project is particularly relevant as MHS gears up for a major historic clothing exhibition at its Congress Street campus. The exhibition is slated for 2022, which will also mark the Bicentennial of our organization. To view Maine Historical Society’s Historic Dress Collection, please visit historicclothing.mainememory.net.



The Institute of Museum and Library Service (IMLS) is the primary source of federal support for the nation’s libraries and museums through grantmaking, research, and policy development. Their vision is a nation where museums and libraries work together to transform the lives of individuals and communities. www.ims.gov.

Mary Lewis’ wedding day cape, ca. 1773, in the MHS photo studio. This was the first item photographed as part of the project in February 2019. Photo by Jamie Rice. MMN #105303

NEW ACQUISITIONS | Works on Paper



Cove Cottage by John Bradley Hudson, Jr., ca. 1875. Pencil sketch of Cove Cottage, former residence of Dr. Tewksbury once located along Ocean Street (Ocean Avenue) near Back Cove in Deering. At the time of this sketch, Deering was still part of Westbrook. MHS / MMN #108670.

Collecting in the Time of COVID-19

By **Jamie Rice**, Director of Collections & Research

2020 was a challenging year for acquisitions. MHS safely navigated the impact of COVID-19 on donors, collecting and accessioning materials, especially during the initial months of the pandemic. Despite logistical hurdles, MHS collections grew with exciting new acquisitions.

Two relief prints by Portland artist Daniel Minter both feature the Abyssinian Meeting House. These prints, purchased for and gifted to MHS by an anonymous benefactor, were exhibited in the *Daniel Minter: States of?* exhibition at Greenhut Galleries in 2020. See page 2 for one of the prints, slated for exhibition in *BEGIN AGAIN: reckoning with intolerance in Maine*.

Other highlighted accessions include:

- a collection of ephemera and personal effects for Lillian Blauvelt, a world-renowned opera diva with an affinity for Bar Harbor.
- four ca. 1845 oil portraits of the Sawyer family from Raymond.
- a selection of early 20th century dresses from the Barba and Hopkins families.
- twelve John Bradley Hudson Jr. pen and ink drawings. These ca. 1875 drawings served as the basis for wood engravings appearing in *Portland and Vicinity* by Edward H. Elwell, first published in 1876 and followed by several expanded editions.



Join Us to Celebrate The L. L. Bean Family

Live Virtual Event

Thursday, May 6, 2021

7:00 – 8:30 PM

Tickets, corporate sponsorship, and Host Committee opportunities available: mainehistorymaker.org.



Proceeds will support MHS in-person and online exhibits and programs that help preserve and share Maine’s story.

The Maine History Maker Award honors contemporary Mainers who are making significant contributions to Maine today.