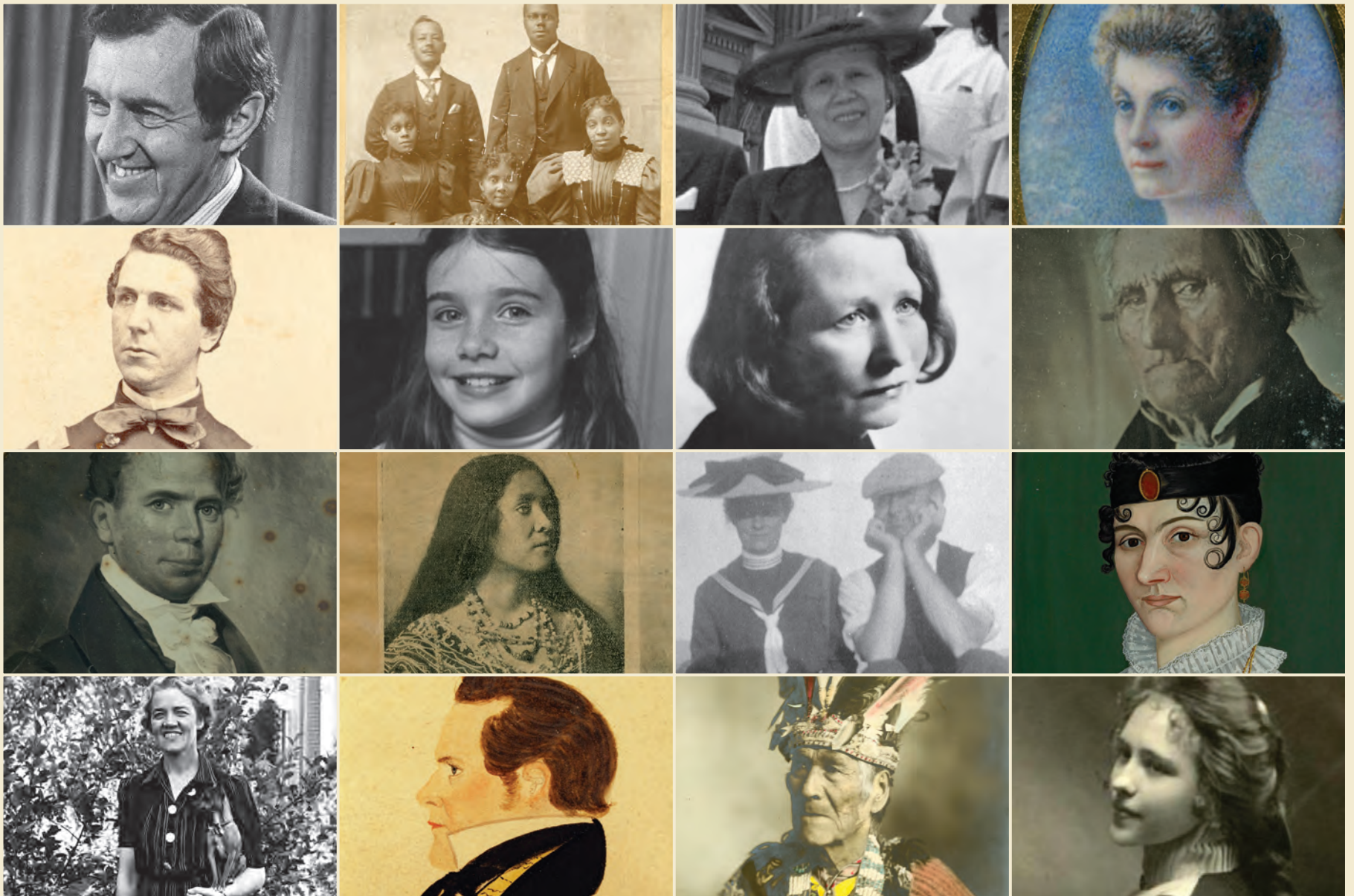


CIRCA

SPRING 2022



CELEBRATING
200
MAINE HISTORICAL SOCIETY



MHS Celebrates 200 Years of Preserving and Sharing Maine's Story

The faces on this collage reflect the diversity of people from every Maine county, made possible by the collections of Maine Historical Society, and Contributing Partners of Maine Memory Network. A digital history platform managed by MHS, the Maine Memory Network provides free access to thousands of images, exhibits, and documents owned by over 280 contributing organizations throughout the state. Explore this remarkable online museum at mainememory.net.

Row 1 (L-R):
Androscoggin: Senator Edmund S. Muskie, 1972. The Edmund S. Muskie Archives & Special Collections Library / MMN #10626
Aroostook: The McIntyre family, Houlton, ca. 1900. MHS / MMN #1130
Cumberland: Toy Len Goon, Mother of the Year, in Washington, DC, 1952. MHS / MMN #17361
Franklin: Chansonetta Stanley Emmons, Photographer, Kingfield, 1887. MHS / MMN #6886

Row 2:
Hancock: Col. Charles Tilden, 16th ME Regiment, Castine. MHS / MMN #4295
Kennebec: Samantha Smith, Manchester, 1983. Maine State Museum / MMN #25185
Knox: Edna St. Vincent Millay, ca. 1940. MHS / MMN #141
Lincoln: Conrad Heyer, Revolutionary War soldier, Waldoboro, ca. 1852. MHS / MMN #13423

Row 3:
Oxford: Gov. Enoch Lincoln, Maine's 6th governor, Paris. MHS / MMN #28920
Penobscot: Lucy Nicolay, Indian Island, ca. 1900. MHS / MMN #105027
Piscataquis: John and Alice Dunn, Campers, Moosehead Lake, 1904. MHS / MMN #5879
Sagadahoc: Rebecca Cobb portrait by Benjamin Greenleaf, Phippsburg. MHS / MMN #10888

Row 4:
Somerset: Margaret Chase Smith, legislator and senator from Skowhegan, 1940. MHS / MMN #1426
Waldo: Peter Ayer, Freedom, 1825. MHS / MMN #45779
Washington: Passamaquoddy Tribal Chief Sopiell Selmore, Pleasant Point, 1901. MHS / MMN #10928
York: Jennie Carroll, Biddeford, 1900. McArthur Public Library / MMN #31140

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MAINE HISTORICAL SOCIETY
489 Congress Street
Portland, Maine 04101



MHS EVENT CALENDAR

Unless noted otherwise, programs are virtual, and free. Registration is required to attend programs, events, and exhibitions. Please check mainehistory.org for program updates, how to register, and latest COVID policies. *Indicates in-person event.

FEBRUARY

Whence these stories?
History in Longfellow's Poetry
 Panel discussion for Henry Wadsworth Longfellow's 215th Birthday
 February 23, Wednesday 7-8 pm

MARCH



NORTHERN THREADS: Two Centuries of Dress at Maine Historical Society*
Members Only Preview Events
 Space limited. Register now.
 MHS Gallery and Shettleworth Lecture Hall
 March 14, Monday 5-7pm
 March 15, Tuesday 5-7pm

NORTHERN THREADS: Two Centuries of Dress at Maine Historical Society*

Part I: Clothing circa 1780-1889

Opens to the Public

MHS Gallery
 March 16 to July 30

MHS in Pictures: exploring our first 200 years*

Opens to the Public

MHS Shettleworth Gallery
 March 16 to May 21

Unpacking the Past: Fashions from the Maine Historical Society Collection

Talk with Jacqueline Field
 March 22, Tuesday 6-7 pm

Take It Easy: Portland in the 1970s*

Book Talk with John Duncan,
 At Bunker Brewing, Portland. In partnership
 with Portland Public Library.
 March 30, Wednesday 6-7pm

APRIL

NORTHERN THREADS Curator Tours*

for MHS Members
 April 6, Wednesday, 12-1 pm

Dress Codes: How the Laws of Fashion Made History

Talk with Richard Thompson Ford
 April 13, Wednesday 7-8 pm

AMERICAN REPUBLICS: A Continental History of the United States, 1783-1850

With Alan Taylor
 April 26, Tuesday 7-8 pm

MAY

NORTHERN THREADS Curator Tours*

for MHS Members

May 4, Wednesday, 12-1 pm

Maine Sea Songs with Castlebay

May 17, Tuesday 7-8 pm

JUNE

NORTHERN THREADS Curator Tours*

for MHS Members

June 1, Wednesday, 12-1 pm

Looming Trends: 18th-Century Patterned Silks in New England

Talk with Ned Lazaro

June 1, Wednesday 7-8 pm

AUGUST

NORTHERN THREADS: Two Centuries of Dress at Maine Historical Society*

Part II: Clothing circa 1890-1980

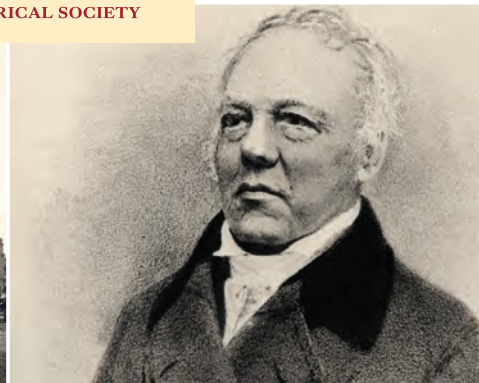
Opens to the Public

MHS Gallery

August 12 to December 31

CIRCA— SPRING 2022

EDITOR: Elaine Tselikis
 DESIGNER: Patricia Cousins
 CONTRIBUTORS: Steve Bromage,
 Henry Caiazza, Tilly Laskey, Laurie MacWhinnie,
 and Elaine Tselikis
 PRINTING: JS McCarthy Printers



Clockwise from lower left: Nathan Goold, 1912, MMN #11703; Anne Longfellow Pierce, MMN #15634; William King, 1845, MMN #23437; Old City Hall, Portland, 1886, MMN #12921; Albion K. Parris, 1848, MMN #1545; Maine State House as it looked in 1820, Portland, MHS and Maine State Museum / MMN #14660; James Phinney Baxter, 1908, MMN #58341; Walter Goodwin Davis, 1914, MMN #13783; Wadsworth-Longfellow House campus, 1908, MMN #11711. Learn more about these leaders from the MHS Collections on Maine Memory Network (mainememory.net). Enter the MMN number associated with their image in the search bar.

Two Hundred Years of Maine Historical Society

By Steve Bromage
 Executive Director

Happy Birthday to Maine Historical Society!!! 200 years. What a remarkable achievement. And what an awesome responsibility and opportunity. Let me share some key highlights of our story.

Reason to Be: History Vital to Maine's Identity

MHS was formed in 1822, two years after Maine became a state. The founders of MHS, including first Governor William King and many others who led the drive for separation from Massachusetts, recognized that history would be essential to the identity, vitality, and life of the new state. At its founding, like today, the MHS Board of Trustees was made up of civic leaders from across Maine.

In 1822, Maine was flush with a sense of optimism and the excitement of creating something new. It was on the verge of its most prosperous era, economically and demographically. In the decades after Statehood, Shepard Cary employed over 2,000 people in his sprawling Aroostook County timber business. In Portland, the Maine Charitable Mechanics organized, supported, and celebrated the craftsmen who drove much of the economy. Maine shipbuilders and captains were central to the international maritime economy. Mainers were emerging as leaders in national politics, reform movements, and culture. You can explore all of these stories in MHS collections and other resources we provide, like the Maine Memory Network.

Evolving Constantly from the Beginning

Like Maine itself, the story of MHS is one of constant evolution, reflecting the interests and passions of its leaders, and its times. Initially, MHS focused on documenting the founding of Maine and collected materials that now



Steve Bromage, MHS Executive Director
 Photo: Patricia Cousins

provide critical insights into the politics, economics, and social dynamics of the State's early development. Collections include materials that document European exploration and settlement of Maine, interactions and negotiations with Indigenous people, efforts to distribute and develop land, and items from early families, businesses, and political leaders.

Continuously throughout our history, MHS has collected materials "in the moment" that capture stories of families, companies, movements, events, trends, and issues of the day. We began collecting photographs in the 1850s when the medium was still new. In 1896, Dr. John S. H. Fogg left his 5,000+ autograph collection to MHS, including signatures for every signer of the *Declaration of Independence*. Later, in the 1990s, a Dunlap broadside copy of the Declaration itself was discovered in the Fogg collection, one of only 26 surviving copies. In the 1910s, we collected World War I related material. In the 1990s, we took on the Central Maine Power collection, which documents how electricity transformed Maine in the 20th

"In 1822, Maine was flush with optimism and the excitement of creating something new – on the verge of its most prosperous era, economically and demographically."

century. This past fall, MHS acquired a "Covid Quilt" crafted on Peaks Island in 2021 as part of our efforts to document the historic moment we are living in today.

From the outset, MHS has also focused on research, scholarship, genealogy, and publication. Like collecting, these continue to be core MHS functions. In 1831 MHS launched what became a century-long publishing project: the *Collections and Proceedings of the Maine Historical Society* published in three series. In addition to publishing items from the collections, its volumes included deeply-researched articles about far-reaching topics in Maine history. *Collections and Proceedings* includes foundational works, like William Willis' history of Portland (1865), and combined with the *Documentary History of the State of Maine* series, remains a cornerstone for current research. This commitment continues in the journal *Maine History* which MHS produces with the History Department at the University of Maine.

Finding Our Home

For its first 80 years, MHS lacked a permanent home. We had rooms at Bowdoin College from the 1820s to the 1880s when we took space with the Portland Public Library in the Baxter Building (now home to the VIA Agency). In 1901, Anne Longfellow Pierce, focused on her brother Henry's legacy and an

early preservationist, bequeathed the Wadsworth-Longfellow House to MHS. The House opened to public tours in 1903 as one of the nation's first house museums. The adjacent Research Library—designed by Longfellow's nephew—opened in 1907 during James Phinney Baxter's transformative 30-year tenure as MHS President. Our colonial revival garden, designed by Myron Lamb, was installed in 1927 and has been lovingly cared for by the Longfellow Garden Club ever since.

In 1992, the Board took the bold step of purchasing its museum building next door to the Wadsworth-Longfellow House on Congress Street, a move that invested in the future and demonstrated a new focus on community engagement. It provided gallery space to share our collections, and a lecture hall to bring people together. Soon after, in 2001, MHS completed a meticulous restoration of the Wadsworth-Longfellow House, ensuring that the gem of our campus was in impeccable condition and ready for new generations of visitors.

Focus on Community and Inclusivity

As you might suspect, MHS could be perceived as an old "Yankee" organization for much of its early life. But the world—and MHS—began to change in powerful ways in the 1960s when a group of Young Turks, led by Earle Shettleworth, Jr. and others, lobbied to open membership to anyone who wanted to join. (Previously, individuals had to be invited and approved.) That launched what I characterize as the modern era of MHS—one we are still very much in.

This was also the period in which "social history" was emerging—a groundswell of interest, efforts, and new initiatives in the historical community to expand beyond

Continued

IN THE MAIN GALLERY | Landmark Historic Clothing Exhibition Brings Maine History to Life

NORTHERN THREADS

Two Centuries of Dress at Maine Historical Society

MARCH 16 TO DECEMBER 31, 2022



Hannah P. Adams' embroidered dress, Belfast, ca. 1880.
MHS / MMN #105512. Garment photos: Gail Dodge

Are you ready to encounter amazing Maine history up close and personal? Did you know Maine citizens pursued fashion trends on par with Boston, London, and New York in the 19th century? Have you ever wondered how the fur trade impacted wildlife and the environment? What did people wear to a ball that honored famed Revolutionary War hero, the Marquis de Lafayette?

The much-anticipated MHS gallery exhibition *Northern Threads: Two Centuries of Dress at Maine Historical Society* brings historic clothing, fashion trends, and their backstories to the modern audience. To accommodate its scale and uniqueness, *Northern Threads* is a two-part installation that illustrates key themes in Maine history from the late-18th to mid-20th centuries – while exploring the impact of fashion on Maine's society, economy, and environment.

MHS houses one of the largest and most varied collections of historic clothing in the state. Central to our 200th anniversary (1822-2022), *Northern Threads* will illuminate pieces from our permanent collection, with never-before-exhibited items, and highlight unprecedented public online access.

Ideally, gallery visitors will attend both installations, immersed in remarkable vignettes (or scenes) based on different themes. Vignettes feature beautifully dressed mannequins and cased items, highlighting specific eras, trends, fibers, topics, and communities or individuals that contextualize the garments into distinct aspects of Maine and American history.

Part I: Clothing circa 1780-1889

March 16 to July 30—Vignettes include the 1830s Gigot Sleeve; Civil War Era Fashions; Mourning Attire and Practices; Fabric's Adaptive Re-Use; the Bustle Deconstructed; Outerwear; and Silhouettes in Sequence.

Part II: Clothing circa 1890-1980

August 11 to December 31—Vignettes include Maine's Gilded Age; 1920s-1930s Fashions; Women at Work; Chemistry and Fashion; Bridal and Formalwear; Swimwear; Outerwear; and Silhouettes in Sequence.

A 3-D virtual tour and digital exhibit will increase public access 24/7 for those unable to visit the gallery, or who want to explore more of the MHS historic clothing collection on our popular Maine Memory Network platform. Exciting public and educational programming are in the works. Companion Mini-Exhibits will feature: Parisian fashion drawings from the Mildred Burrage collection circa 1920; Maine Graphic Tees; and Wadsworth-Longfellow family clothing, 1780-1825 on view in the House during summer.

Opening March 16, plan your visit to NORTHERN THREADS:

Go to our website mainehistory.org for details on admission and how to schedule your timed visit to the gallery. MHS members attend free, Non-member adults \$10; children (6-17) \$5 and under 6, free. Remember, this is a two-part exhibition!

Come for the clothes—stay for the history!



Green wool dress with red satin and black braid details, ca. 1900.
MHS / MMN #105656

Officer's double-breasted frock coat, 1861-1863 Jotham Donnell of Houlton.
MHS / MMN #110408

Northern Threads is made possible by contributors, partners, and donors, including: BHA Foundation Fund; Margaret E. Burnham Charitable Trust; Elsie A. Brown Fund, Inc.; The Coby Foundation for Textiles, Ltd.; The Davis Family Foundation; Institute of Museum & Library Services; William Sloane Jelin Foundation; The Morton-Kelly Charitable Trust; Karen and Kirk Pelletier; Deborah S. Reed; The Phineas W. Sprague Memorial Foundation; Doris S. Stockly; and Down East Magazine (Media Sponsor)



Unless noted otherwise, images are from MHS Collections. Clockwise from lower left: Theresa Secord (Penobscot), Tilly Laskey, MHS Curator, and Jennifer Neptune (Penobscot) at the opening of *Holding Up the Sky*, 2019; student at *Maine Eats* exhibition, 2018; Elizabeth Ring, 1960, MMN #110309; Earle Shettleworth, Jr. and James Vickery, 1970s, Vickery Shettleworth Collection Early Maine Photography; Library Campaign Celebration, 2009, with Phil Jordan, Debbie Reed, Karen Baldacci, and Richard D'Abate; Nick Noyes with library patron, early 2000s; visitors touring Wadsworth-Longfellow House, 2019; woman viewing painting of Penobscot Nation Governor Neptune, in *Holding Up the Sky* exhibition, 2019; Jamie Rice with college students in Brown Research Library, early 2000s.

Two Hundred Years of MHS

Continued from previous page

the stories of “leaders” and to recognize, study, and recover experiences of working people, Indigenous Nations, ethnic minorities, women, and many others whose perspectives and histories had largely been ignored. In the 1990s, MHS began holding regular history forums to convene researchers pursuing this work, including efforts to document Maine’s Black, Jewish, and Irish histories.

In the 1980s, MHS renewed its commitment to the professional care, management, and principle of providing access to its collections that continues today – including processing backlogs, comprehensive cataloging, and surveys. By 2005, the full library catalog was available online.

Expanding Access for all Maine People

In 2001, MHS launched one of the most innovative online history platforms in the country, the Maine Memory Network. Unveiled the same year as Maine’s groundbreaking middle school laptop program, Maine Memory is built on the

principle that every community’s history and all Maine people’s experiences are critical to our shared understanding of the state. It provides infrastructure, training, and support, empowering Maine communities to share their collections and stories online. Evolving constantly, it now offers access to material contributed by 285 organizations and individuals across Maine, hundreds of online exhibits, websites built by community teams, educational resources, and much more. It also provides deep access to many of MHS’ most important collections. Maine Memory is a gateway, jumping off point, and shared space where people can explore their experience as part of broader narratives in Maine and U.S. history.

In 2009, MHS completed a \$9.5 million renovation and expansion of our library which was newly named the Alida Carroll and John Marshall Brown Research Library. In 2015, in partnership with Portland Public Library, we created our Riverside Collections Management Center, providing MHS 18,000 square feet of critical space to care for, manage, and preserve our collections. The facility is supported by a 112kw solar array.

In recent years, we have focused on building a modern organization that can nimbly respond to ever-changing community needs – and preparing MHS for its third century of service. A main emphasis has been on developing programming and content that explores how history shapes Maine today, and that centers on the needs, interests, and passions of contemporary Mainers. Recent exhibits like *400 Years of New Mainers*; *Making Paper, Making Maine*; *Maine Eats*; *Holding Up the Sky*; and *Begin Again* all provided the community with context, information, and a place to explore critical contemporary issues. The 2021 *Maine History Maker Award* program honoring the L. L. Bean family explored how Maine’s special sense of place has become a powerful brand. Maine Memory Network has been fundamental to our expansive, inclusive sense of how *all* Maine people fit into and can participate in Maine’s story.

Focused on the Future: Our Third Century

I am constantly aware of the shoulders that we stand on, and the efforts made over many generations to put MHS in the

position it is in today. This brief history of MHS demonstrates the remarkable stewardship and commitment shown by the members, trustees, donors, and staff before us. I want to thank each of you who has contributed so much in so many ways to MHS—I am humbled, and all of us here are deeply appreciative.

We are now engaged in a comprehensive business planning process. It focuses on making history relevant and a resource for all who care about Maine, and to contributing MHS’ expertise, knowledge, and resources to the important work of ensuring Maine’s future vitality. It will also map out the transformation of our campuses and digital presence, and the development of a business model as entrepreneurial and forward-looking as our programmatic work.

Thank you so much for being part of MHS. This is a remarkable community of people who love and care deeply about Maine.

We look forward to celebrating MHS’ 200th birthday with you throughout the year!

EXHIBITION | March 16 to May 21, 2022

Maine Historical Society in Pictures: exploring our first 200 Years

When Maine separated from Massachusetts in 1820, it also split away from the Massachusetts Historical Society. Legislation signed on February 5, 1822, positioned the newly created Maine Historical Society as the third-oldest state-dedicated historical organization in the United States.

MHS will mark our 200th year with the exhibition, *Maine Historical Society in Pictures*, opening on March 16, in the Shettleworth Gallery. Curated by Tilly Laskey, the exhibit features MHS’ five fascinating locations over two centuries, alongside paintings, photographs, and stories of leaders who have steered our organization through pivotal times.



A contemporary view of Maine Historical Society headquarters on Congress Street in Portland overlaid upon a 1920 photograph.

INTERN SPOTLIGHT | Vivian K. Cunningham

Fashion Creative

By Elaine Tselikis
Editor

Vivian Cunningham began her student internship with MHS in Autumn 2021 to work on the exhibition **NORTHERN THREADS: Two Centuries of Dress at Maine Historical Society**. Originally from Montgomery, Alabama, Viv is a junior majoring in Textile and Fashion Design at Maine College of Art & Design (MECAD). A family background steeped in museum work instilled a love for historic clothing design. Supervised by Abby Zoldowski, MHS Collections Manager, Viv brings impressive skills, imagination, and passion to the Northern Threads team. Creating customized mannequin forms that underpin fragile garments, her work enlivens historic Maine fashion for all who experience this stunning exhibition.

What brought you to Maine?

VC: I genuinely love Maine College of Art & Design's community and Portland itself. My parents encouraged me and my sibling to move as far as we were comfortable to find ourselves. It helped that MECAD was so welcoming and had a fantastic Textile and Fashion Department.

Tell us about your mother and early training that inspired your interest in historic fashion.

VC: I have always grown up around history. My mother has worked for the Alabama Historical Commission my entire life and I have followed in her footsteps since I was born. I was a mere two weeks old when she had to go back to work and I went with her, spending formative years quietly in the office of the house museum she was director of. Even my personal interest in historic fashion stems from my mother and our bonding moments of hunting for vintage clothing in estate sales and thrift stores, and watching period dramas together.

It wasn't until eight years ago that I began delving into the research and making of historic fashions in the outlet of costuming. Before coming to MECAD I was completely self-taught with my work, so it was through my extensive research that I was able to grasp how to construct historic figures and garments.

Elaborate on your self-taught process.

VC: I create costumes for myself as a form of a theatrical character, to bring garments to life, from the foundation to the hair. I started this very young and curate my own exhibits on Instagram **@sterlingsilversmile**. I approach every project as a puzzle to solve. One dream is to recreate the dress in a 16th century portrait of a young woman. The painting only shows her upper form, so I have been researching skirt styles and what the backs of garments looked like in the era. While I do not use historical sewing techniques, I try to follow garment construction processes as closely as possible.

Do you have a favorite fashion era?

I like all periods but love the 1920s – that's my fallback.

How did you hear about Northern Threads and become involved in it?

VC: Alysha Kupferer, head of the MECAD Textile and Fashion Department, received an email from Jamie Rice, MHS Deputy Director, and immediately forwarded it to me and asked if I could submit an application in 3 days! As a freshman, I visited the MHS storage facility and met Abby Zoldowski. Ever since, I have been interested in finding a way to join the MHS team. So I was very excited and honored to be hired for this opportunity!

What work are you doing for the project?

VC: I am building custom dress forms for garments that will be in *Northern Threads*, using a polyester textile material called *Fosshape* which is new to me – it's cool stuff. I manipulate it with stitching, steam, and sometimes batting to create a personalized body form that will safely bring the garments to life as they would have originally been worn. I am also working to make these forms as reusable as possible for MHS, to save storage space and money. While customizing each body for a garment, I try to make it so that in the future, another garment from collections that may not be in this show could be displayed on the same form. For example, making 1860s silhouette forms with extended shoulders can take stress off shoulder seams, allowing other 1860s garments to be safely presented.



Vivian Cunningham with one of the custom dress forms she crafted for *Northern Threads*. Photo: Hilary Hendricks

How is this project important to younger people? Would your friends and colleagues attend this exhibition?

VC: This is a very interesting question I have been asking myself a lot...how important exhibitions like these are to young people. My classmates are supportive of me, but unfortunately, I have not met many 'young people' that share a love of learning of history or would even be entirely interested in this exhibit, which is very heartbreaking for me. Overwhelmingly lately, the decline in the interest of learning history and its importance has become really clear to me. Among my friends I am the 'history nerd' and have seen people's eyes glaze over when I talk about certain subjects. I know other people have complained about required history classes: 'why are they important' or 'it's boring.'

Please share your most challenging experience with the project to date.

VC: I think the most challenging part of this project is not construction of the forms, but rather dressing them. Sometimes a garment can only be handled a few times: once for getting acquainted with the garment's shape and what the form needs to make it safe for the garment; and once more to make sure the

“I have not met many young people that share a love of learning history, which is heartbreaking for me.”

garment fits the form to the fullest before it is boxed up until the exhibit.

We appreciate how your work is benefiting Northern Threads. How is this internship helping your goals?

VC: I have honestly learned a lot about the strengths of textiles, which has been an absolute blast. I have been learning so much from Abby—a true mentor to me, and so helpful and encouraging in the workspace. She asks for my opinion. I am taken seriously and feel proud and confident in myself. I have never been asked for my opinion in such a professional way or to give presentations to donors. I have been immensely grateful for all the experiences that I have been exposed to. I never thought I would do this professionally – but I can now see myself working in collections for the rest of my life!

OBJECT LESSON | New Museum Paradigms

By Tilly Laskey
Curator

During the nineteenth and early twentieth centuries, museum workers and anthropologists in the United States went “into the field” to collect objects directly from Indigenous communities, “salvaging” cultural heritage. They justified taking these important items because they believed—obviously incorrectly—that Native peoples would assimilate into American society, and that their knowledge and cultures would disappear. Items were catalogued, locked in storage rooms, and interpreted by specialist curators.

In 1990, with the passage of the Native American Graves Protection and Repatriation Act (NAGPRA), federally mandated consultations with Native peoples about museum holdings led to some meaningful collaborations. Many museums started listening and acted on recommendations from Native communities, engaging in shared authority over the care and interpretation of their cultural objects. Today, when approached about donations or items offered for sale, the

paradigm has started to shift away from museums insisting, à la Indiana Jones, “that belongs in a museum!” to instead asking Indigenous communities if the pieces should belong with them.

In November 2021, Jennifer Neptune, Director of the Penobscot Nation Museum, alerted both Maine State Museum (MSM) curator Laurie LaBar, and me at Maine Historical Society, that a Canadian auction house was selling a rare Penobscot beaded collar and cuff set. We quickly received support from Chief Francis and the directors of MSM and MHS, and pooled our funds. Unlike the old museum model where we might have competed against one another, the three museums committed to the purchase and agreed the collar and cuffs should belong to the Penobscot Nation. Happily, we secured the bid, and ownership of the collar and cuffs is restored to the Penobscot Nation.

This August, visitors can view the stunning collar and cuffs set in the second installation of MHS' exhibition, *Northern Threads: Two Centuries of Dress at Maine Historical Society*.



Collar and cuffs, circa 1890-1910

Unrecorded Penobscot Artist
Glass beads on wool
Collections of the Penobscot Nation Museum

The Old and New Normal

By Laurie MacWhinnie
Head of Reference Services

The University of Maine at Farmington (UMF) began as the Farmington State Normal School in 1864. The UMF archives serve as the official repository for the permanent records of the history, organization, and activities of the university. An eclectic collection of documents, images, photographs, scrapbooks, artifacts, and UMF-related publications, its main purpose is to promote knowledge and understanding of the historical development of the university. There are also limited collections on early education and education in Maine.

In 2011, the UMF Mantor Library partnered with the History Department on a Maine Memory Network grant project to create a digital exhibit to celebrate the college's 150th anniversary during the 2013-2014 academic year. The goal was to capture the unique and colorful early history of the Farmington State Normal School, focusing on the social life and activities of the 1900s – 1950s. Significant contributions of early female faculty in development of the university, the teaching profession, and the Home Economics “cottage baby” program were also important stories.

Spanning fall 2011 and spring 2012 semesters – students in the History of UMF and History of Maine courses did primary research using images, scrapbooks and other items in the archive collections, and also conducted oral history interviews. Their work contributed text for *We Used to Be “Normal”: A History of Farmington State Normal School*, launched on Maine Memory in time for the college's anniversary celebration in 2013.

This first foray into digitizing some of the school's history added a new level of scholarship to the History

Department's long-standing collaborative relationship with the Library. Students could have practical experience in historical research using original sources. The initial assignment was so successful, it has become a permanent part of several UMF History courses. Faculty member Allison Hepler uses the assignment regularly in her History of Maine and Women's History, and U.S. History courses.

In spring 2020, COVID-19 brought unexpected challenges, including the sudden loss of archives access. The ability for students to conduct primary research was hampered when classes went remote. Most students left campus. The few who remained could not visit the Library or use archives collections during shutdown. The assignment was quickly adapted to allow students to use images or artifacts on Maine Memory Network. Students could still experience working with primary sources, enabling them to successfully complete the assignment, and the digital format offered more choice in research topics.

Once the archives became accessible to Library staff in 2021, work began on identifying new images to add to Maine Memory Network to provide greater student accessibility to UMF's history. Current digitization efforts are focused on UMF's past that draw the most student interest, including athletics, fraternity and sorority history, and student life.

Even with most UMF students back on campus, Maine Memory Network content provides greater flexibility for students in courses only offered online or in hybrid format. Digital collections are accessible whenever and wherever students are studying. Using Maine Memory to make more of UMF's history publicly accessible also provides new information for anyone interested in learning more about our college and education in



Farmington Normal students in sailor outfits, Clearwater Pond, 1918
Collections of Mantor Library at UMF / MMN #109054

Maine. It's a win-win! The Library has also created over 20 new “Snapshot” mini exhibit pages on its Maine Memory Network website mantorlib.mainememory.net. We plan to add more of these in the future!

BEHIND-THE-SCENES | From Paper to Pixels

Digitizing Collections for Public Access

By Henry Caiazzo
Digital & Project Archivist

Curious what a large-scale digitization project looks like at your favorite library or museum? What is involved in a project that delivers online public access to thousands of pages of 17th and 18th century manuscripts?

As reported last spring, MHS began exhaustive work in summer 2020 on *Beyond Borders: Mapping Maine and the American Northeast Boundary, 1625-1893*. This National Endowment for the Humanities funded project aims to provide full text online access to over 20,000 pages of records, correspondence, depositions, surveys, and maps – from the *Pejepscot Proprietors*, *The Plymouth Company*, and *Barclay Collection*. These major collections document exploration, colonization, and settlement; relations with Indigenous peoples and Nations; and the socio-economic, political, and geographic establishment of Maine as a state.

Here is a snapshot of the exacting work we do to help you access our growing collections that reveal Maine's role in American history – and how this impacts the present.

Our Digitizing Process

- Staff begin work on each collection by assessing manuscript material, condition, technical problems, and what can be scanned in-house at MHS, or needs to be sent to vendors such as Osher Map Library.
- We determine how to describe records in our cataloging process. Each collection has specific needs. We want to ensure we reach as many researchers as possible.
- After creating a workplan, collections are



Undated map depicting known settlements of the Etechemin Tribe, along the modern day Maine and Canadian coast, “From Lescarbot,” Marc Lescarbot's *Histoire de la Nouvelle France*, first published in 1609. Coll. 61, *Pejepscot Proprietors Collection*, Volume 5.

methodically scanned in high resolution (41-43 MB TIF) by our Digital Technician and given a file name which corresponds with its collection, volume, and page number. Metadata is embedded in the file, such as copyright status and collection name, saving headaches in the long run!

- We then create a master excel worksheet, containing important administrative and technical metadata for each digital file. Accurate documentation is crucial – when dealing with 20,000+ files, you must be exact.
- When digitizing is completed, the Project Cataloger views each page's content to create metadata with the keywords and subject headings, making it easier for researchers to find.

- After manuscript pages are scanned, derivative copies are uploaded to our transcription project (hosted on Zooniverse) for volunteers to work on across the globe. Over 1,600 volunteers have transcribed our *Beyond Borders* collections! View our project, or volunteer at www.zooniverse.org.
- High Resolution JPEGs are created and edited by our Digital Technician and then migrated with a master TIF to our digital archive.



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Beyond Borders Project Update

Pejepscot Proprietors: Fully digitized, transcribed, and cataloged.

MHS: volume pages 3,486; Maps 126.

Osher Library: Bound Volumes 747; Maps: 74.

Catalog records created: 5,310.

Pages transcribed: 3,687.

Plymouth Company: Fully digitized, we are now cataloguing. The company kept so much of its records, from deeds claiming thousands of acres of land to “Glugs of Rum” costs.

MHS: Volumes 2,810; Maps 60; Archival Box/Folder Items 10,408.

Images by Osher Map Library: Bound Volumes 3,430; Maps 50.

Pages transcribed: 2,136.

Barclay Collection: MHS started digitizing in early 2022

Osher photographed over 20 maps – some more than 10 feet long – relating to the Treaty of Ghent and boundary between the US and Canada.

When work on all collections is complete, *Beyond Borders* will launch a webpage with access to all digitized materials – transcriptions of at least 10,000 manuscript pages, Maine Memory Network exhibits, essays written by historians, and a new finding aid database. (We have also replaced 226 older Maine Memory map records with high resolution images and enhanced metadata.) Watch for the webpage launch announcement!