

Maine Archives and Museums Quarterly

GROWING UP ON CHEBEAGUE: AN EXHIBIT MODEL

BY DONNA MILLER DAMON

A community's story can be told in many ways. Common approaches view local history through political, economic, educational, military, religious, social, cultural, or chronological lenses. In 2019, the Chebeague Island Historical Society decided to take a different approach and tell Chebeague's story through the eyes of its children. The goal was to create an exhibit titled *Growing Up on Chebeague* that focused on the relationships, activities, and adventures of children on an un-bridged Maine island from the Civil War to the present. Seeing a community's evolution through the eyes of its children is a model that can be adapted for any community.

Instilling a sense of place is part of the Chebeague Island Historical Society's (CIHS) mission. A goal of the CIHS exhibit committee was to explore, celebrate, and show the importance of childhood experiences in creating a connection to a place. Even though 70% of the children who grew up on Chebeague over the past century moved off the island, for many the connection to Chebeague still remains strong. The same can be said of the children who summured on Chebeague. As one summer native puts it, "No matter where we moved or what happened during the winter, spending the summer on Chebeague was the one constant in our lives."

Island initiatives such as building a library, a recreation center, an assisted living facility, and renovating an old schoolhouse for a museum positioned Chebeague to successfully convince the Maine Legislature that the community had the capacity to become an independent town. These projects were able to happen because of partnerships created between year-round islanders and people who formed a deep connection to the place as children. *Growing Up on Chebeague* illustrates some of the ways these connections occur.

The Society wanted the exhibit to be as comprehensive and inclusive as possible. Even though the CIHS has a photo database of 15,000 images, the exhibit committee used social media, the monthly *Island Calendar*, and Chebeague.org to connect with folks who might have photos of children on Chebeague. More than 130 year-round islanders, summer residents, and descendants of islanders who had grown up on Chebeague shared photos, artifacts, and family albums representing Chebeague childhoods during the 19th, 20th, and 21st centuries. From fall 2019 to spring 2020, more than 5,000 photographs were scanned, and the images added to the CIHS photo database.



Chebeague
Photo Album



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MAINE ARCHIVES & MUSEUMS QUARTERLY

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The mission of Maine Archives and Museums is to develop and foster a network of citizens and institutions in Maine who identify, collect, interpret and/or provide access to materials relating to history and culture. This quarterly newsletter is a benefit of MAM membership.

CONTRIBUTE
Content contributions from members are encouraged. Our next edition is November 2023; submission deadline is September 30, 2023. Send content to editor Erin Rhodes: erin.rhodes@colby.edu

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Dispatches

Our members from across Maine report on recent news, awards, and achievements.

AUGUSTA

KHS August Presentation: "War Pigeons: They Got Their Messages Through"

Based on her 2020 book *War Pigeons: Winged Couriers in the U.S. Military, 1878-1957*, KHS lecturer Elizabeth Macalaster's presentation in August will trace the remarkable service of homing pigeons to the U.S. armed forces, from its beginning after the Civil War to the birds' invaluable communications role in every branch of the military since then.

For 75 years, through four wars on four continents, these 1-pound birds were the military's most reliable means of communication, carrying messages in and out of environments teeming with gas, smoke, exploding bombs, and gunfire. They flew through jungles and across deserts, mountains, and large expanses of ocean. Sometimes they arrived at their lofts nearly dead from wounds or exhaustion, but they got their messages through.

Macalaster began her career as a marine biologist. She turned to science journalism and worked for the U.S. Department of the Interior and the Environmental Protection Agency on water quality issues. She has collaborated on award-winning children's and young adult books and now writes primarily science and history articles for newspapers and magazines. Macalaster is the author of *Reckoning at Harts Pass*, an adventure thriller in which homing pigeons play a covert role. A sequel is underway. She lives in Brunswick.

The Kennebec Historical Society's August presentation is free to the public (donations are gladly accepted) and will take place at 6:30 p.m. Wednesday, August 16, at the Augusta City Center, located at 16 Cony Street in Augusta.

FMI: 207-622-7718

KHS to Host First Fundraising Golf Tournament

The Kennebec Historical Society is committed to discovering, preserving, and disseminating Kennebec County history. To do this and to maintain our Augusta headquarters, KHS relies on donations, grants, fundraising activities, and countless hours of volunteer work. If you would like to participate, join the Kennebec Historical Society for its first KHS Golf Tournament on September 27 at the historic Augusta Country Club. Proceeds from the KHS Golf Tournament will benefit the society's annual operating expenses.

Like the historical society, the Augusta Country Club is steeped in history. Guy Gannett, Percy V. Hill, and Walter S. Wyman founded the Augusta Golf Company on June 30, 1916. These gentlemen, along with 10 to 12 local businessmen and residents, believed a golf course and country club would enhance the area.

To make their dream come true, they purchased the Arthur Brainard farm, a 53-acre property that included a small home on the north side of County Road. The dirt lane at that time later became what is now known as U.S. Route 202. The cape-style residence, which still stands, served as the greenkeeper's home for many years.



TOP: Cher Ami, a famous WWI war pigeon (courtesy U.S. Army Signal Corps)

MIDDLE: Construction of the 1/16th scale model of the *Defence* in process

MIDDLE: Colby Arts and Humanities Summer intern Sophie Shenae Gould Dulabaum cleaning a plaster bust at L.C. Bates Museum

BOTTOM: Alana Albee and Robert Headley with the musk ox they donated to L.C. Bates Museum



CONTINUED ON PAGE 11

Book Review

BY ANASTASIA S. WEIGLE, PHD.

REVIEWING: Reyes, Vanessa. *Saving Your Digital Past, Present, and Future: A Step-by-Step Guide*. Rowan & Littlefield, 2020, 85 pp.

ISBN 978-1-5381-2380-5
Retail price: \$32 (HB), \$15 (PB), \$14 (eBook)

Since the onset of personal digital devices, the massive amount of data both created and stored has been astounding. The largest amount of user-generated data – Personal Digital Information

(PDI) such as photos, videos, and audio – are created from social media platforms. Where archivists and curators understand long-term preservation through actions such as checksums and migration of digital content to new, more stable platforms, individuals create their own way of organizing their content based on what works for them.

However, data can become lost over time due to users' outdated devices and applications. This loss of information will invariably create a gap in personal, social, and community histories. Dr. Vanessa Reyes's timely book, *Saving Your Digital Past, Present, and Future: A Step-by-Step Guide*, provides the reader with actionable steps to improve the longevity of their own personal digital information over the long term.

Dr. Reyes is currently the Assistant Professor in Library Science in the Department of Interdisciplinary Professions at the College of Education, East Carolina University. She was formerly an Assistant Professor of Instruction for the University of South Florida School of Information and Editor-in-Chief of the *Florida Libraries Journal*. Reyes's work in public libraries, special collections, and archives inspired her to research preservation, digital libraries, and archives. Reyes's current research contributes to the emerging field of personal information management (PIM) and how individual users organize, manage, and preserve their digital information.

Saving Your Digital Past, Present, and Future provides the reader with answers to their questions regarding their personal information data. What should we keep? What should we discard? How do we organize and retrieve our personal digital information? What applications, devices, and protocols must we use to manage our data and ensure the long-term preservation of our personal digital information? Reyes's book answers these questions by showing readers how to create their own personalized information management strategy.

Reyes's step-by-step guide is organized into seven concise and easy-to-understand chapters. Each chapter contains tables,

figures, and actions the reader can take to, in essence, retrain themselves in how to protect their personal digital information, from storage and retrieval to long-term preservation.

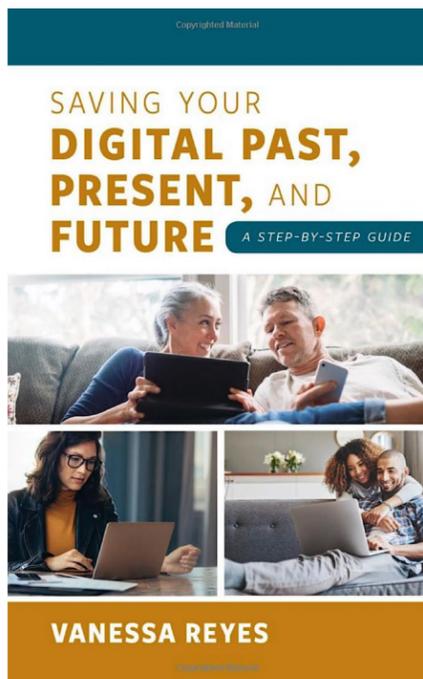
Chapter 1, "From Past to Present," and Chapter 2, "PIM Processes," introduces the reader to the concept of personal information management, how to identify their personal information space, and how to develop their own personal information management strategy system by covering seven PIM processes or actions: receiving, generating, keeping, using, organizing, re-finding, and sharing personal information. The word "memory" comes up often because memory plays a crucial role in organizing personal information.

In Chapter 3, "Changing PIM Behaviors," the reader learns to apply the seven PIM processes covered in Chapters 1 and 2, such as assessing their PIM behaviors while reviewing various methods of organizing and storing their personal digital information. Readers are shown the most effective way to organize their information by maintaining out-of-date information. This chapter guides the readers in determining what digital information can be disposed.

Chapter 4, "Loss of Digital Collections," covers issues such as accidental deletion, personal identity management, the cost of managing personal information, and running out of space. We have all experienced those moments when we accidentally deleted content, but we have also experienced data loss through file corruption. How do we avoid losing it all?

Chapter 5, "DIY PIM Tools of the Future," provides the reader with various PIM tools and functions that may be used to manage personal data. These PIM tools are built into computer systems, such as email clients, file managers, note-taking software, reference management software, text editors, and word processors. Additional exploration into Digital Cloud platforms such as iCloud storage for audio, photos, and textual content are discussed.

Chapter 6, "How Do We Save It All? Resources and Solutions," provides readers with Do-It-Yourself (DIY) solutions, PIM tools and resources individuals can use, and the process of recovery and prevention—all key to maintaining your personal information management system. Several tables in this chapter guide the reader through various step-by-step actions, such as prioritizing their personal digital information, saving their PDI, and a list of free Windows and Mac software for digital data backup.



CONTINUED ON PAGE 13

MAM'S IN PRESQUE ISLE THIS YEAR!

Join MAM in Presque Isle for our annual fall conference!

Maine Beyond Borders: Overcoming Barriers

2023 Maine Archives & Museums Annual Conference
Thursday & Friday, October 12 - 13
Presque Isle and Online

Thursday, October 12
Evening Opening Reception
Presque Isle Historical Society

Friday, October 13
Conference & Activities
University of Maine at Presque Isle & Online

Keynote with Paul Buck, University of Maine at Fort Kent

Plenary with John Dennis, Mi'kmaq language keeper

Fall is the perfect season to experience Aroostook County, and this year's expanded conference program for in-person attendees provides a wonderful opportunity to take advantage of the peak foliage and natural beauty of Presque Isle! The conference will kick off with an Opening Reception Thursday evening at the Presque Isle Historical Society. All talks, presentations, and workshops will occur Friday morning and afternoon. To make the most of your stay, join the Presque Isle Historical Society for spooky Haunted Lantern Tours on Friday and Saturday evenings, available as walking tours or trolley tours.

Carpooling & Lodging Discounts Available

To make the trip more convenient for attendees, there are reduced rates for blocks of rooms reserved at local hotels. A trolley will be available with advance notice to take attendees between local hotels and the conference venue at no charge. MAM is also offering an online spreadsheet to help attendees find carpooling opportunities.

Focus on Small and All-volunteer Organizations

This year's conference prioritizes sessions that will be beneficial for small and all-volunteer organizations. Sessions cover programming, community outreach, practical skills, education, and more, all designed to help participants learn how others have overcome barriers and leave the conference feeling recharged, connected, and inspired. Presenters will share experiences, strategies, or tools they have implemented or are implementing as they rise to challenges they face in their work.

Plenary & Keynote Speakers

Two speakers will provide their thoughts on the theme "Maine

Beyond Borders." The plenary speaker is John Dennis, a Mi'kmaq language keeper and educator. The keynote presentation is from Paul Buck, Associate Professor of History and Education at the University of Maine at Fort Kent. His scholarship examines the different perspectives of Maine statehood and Maine culture as seen through the prism of the treaty that definitively established the boundary between British North America and the United States.

Opening Reception

Attendees who join us in Presque Isle will have expanded opportunities for networking and fun! Presque Isle Historical Society invites you to the Opening Reception of the 2023 Maine Archives & Museums Annual Conference at the 1875 Vera Estey House Museum, a small two-story Victorian house given the designation of "Distinctive Destination" by the National Trust for Historic Preservation. Take a short guided tour, spend time in the garden, enjoy the cash bar, and network with some of your peers also attending the conference. Space is limited and tour times will be staggered to accommodate everyone. The admission fee is waived for conference attendees.

Conference attendees are also invited for a complimentary visit to the Maysville Museum, named a "Distinctive Destination" by the National Trust for Historic Preservation. This small museum sits in a renovated one-room schoolhouse on a site that served simultaneously as the Maysville Town Hall, the Maysville Grange, and the Maysville District School. The museum features four cornerstone exhibits as well as annual exhibits on Edward Wiggin and Phrenology.

Virtual Participation

If you can't join us in person, you can attend the Friday sessions online. This is a hybrid conference, and all sessions will be live-streamed to online attendees.

To participate in the conference online, you will need access to a computer or mobile device with an internet connection. We will be using Zoom video conferencing to host the plenary presentations, keynote address, and concurrent sessions. When you register you will get an automatic email with Zoom details. If you do not have access to a computer or mobile device with an internet connection, you will still be able to call in to the sessions on a telephone, but you will unfortunately not be able to see any of the presenters, participants, or visuals.

Registration

Early bird rates are available through September 9, and a bridge rate is available for students and those in need.

Register today: MaineMuseums.org/Conference

FMI: info@mainemuseums.org 🌿

Ceramics & Pottery Highlight “A” in STEAM

BY ROBERT SCHMICK

There is an exclusive club at 19th Century Curran Village comprised of the few of us who get stuck in the mud each spring with some piece of equipment, and then take a while to get out. The blunder arises out of desperation to get stuff done after waiting so long for winter to end. With this mishap recently came the reminder that just eighteen to twenty-four inches below the topsoil is lots and lots of light gray clay that holds water in the soil until July. The Curran farmland never yielded much from planted crops, and one would suppose that farmers never appreciated the clay. On the other hand, it sure would make a lot of potters happy. Here we are seeking that presumed happiness, as we plan to harvest clay for stoneware in the coming weeks, with efforts to create a pottery and ceramics program at the museum this season. Last year, we had a 220-volt outlet installed in the utility shed that houses the tanks and air compressor to the carousel in preparation for this. It will power a donated electric pottery kiln, although we have talked much about eventually building a wood burning kiln that would be less expensive to fuel and achieve effects that only such a kiln can do.



A view of the interior of the kiln

The cost of the types of firebricks needed for such a kiln have been the obstacle, although there have been some aggressive solicitations for donations. In the end, Facebook Marketplace proved to be the solution, as a recent random search revealed “firebrick for free” in nearby Hampden. There was plenty of firebrick in a heaping pile when we arrived, as well as a complete wood-burning kiln. All of this remained from the now-defunct Antiquity Tile Company and was up for grabs. The new owners of the property containing the former high-end tile works were delighted with our plan to disassemble and reassemble the large commercial kiln for re-use at the museum and have assisted us.

On the first day at the site, I filled a minivan to the gills with heavy kiln furniture (kiln shelving) and other ceramics materials. We have made several trips to the site in between snowstorms, retrieving a treasure trove of glazes and other materials to get our pottery venture underway. Signs of spring will quicken our efforts to begin taking down the kiln’s angle iron exoskeleton that holds brick stacks in place in the coming weeks.

There is a 22-foot chimney to unstack as well. For now, we are placing the bricks in pallets at the museum in anticipation of the

construction of a mortise and tenon timber frame pavilion that will house the reassembled kiln, as well as serve as a workspace and school field trip gathering area. Some of the structure will be enclosed to house sleds, wagons, and carriages on exhibit.

This May through June we will offer our second timber framing workshop with the product being this pavilion. Ed Somers of Bridgton will teach the workshop, which begins with familiarizing students with both hand and power tools for the task. Students will also learn to set and sharpen a handsaw and maintain chisels for cutting the mortise and tenon joints.

We hope we can complete 32 feet of the structure in this workshop, and return to the project in the fall completing up to the 64 foot point on a 24’ x 72’ concrete slab that we poured just before the winter set in. The slab was funded by a Davis Family Foundation grant. Grant funding is being sought from a number of sources for the kiln relocation and reassembly, the timber frame workshop, and completion of the multiple purpose structure; volunteers pulling brick filled U-Haul trailers has been the low-cost solution up to this point.

We are offering two weeks of Summer S.T.E.A.M. History Camp for ages 7-14 this season, after the success of last year’s camp. Among the many

workshops the camp consists of, including Alexander Calderesque wire sculpture and jewelry, pickling, photography, baking, blacksmithing, metal casting, letterpress printing, archaeology, sewing, weaving, and Native American arts and crafts, there will be pottery and ceramics for the first time. The electric kiln will serve these immediate needs. We will throw a pot, do slab constructions, and do a slip mold or two. The wood burning kiln re-assembly will be underway simultaneously.

We have had interest among some potters wanting to get in on a firing in the future, promising a potential community of amateurs and professionals alike willing to undertake the firings several days in duration and assist with future ceramics and pottery programming.

Certainly, there are planned weekend workshops and a living history potter scenario planned for school field trips in the not too distant future!

Robert Schmick, Ph.D. is Museum Director for 19th Century Curran Homestead Village, located in Orrington. ❁❁

MEMBER SPOTLIGHT: MAINE MARITIME MUSEUM

An interview with Samantha Sauer, Director of Curatorial Affairs:

What is your background, and how did you come to be at your organization? My background is in cultural heritage management, and I’ve worked with museums, libraries, and archives for twenty years. Growing up, I was always interested in history and storytelling, and as an undergraduate, I studied history and film. I hold a terminal graduate degree in Historical Administration from Eastern Illinois University, and I earned a certificate from the Southeastern Museums Leadership Institute. Right before joining the team at Maine Maritime Museum I led the museum and archives at Illinois College, and I taught hands-on courses within the college’s public history program as a non-tenure track administrative-faculty member. After 6.5 years in the role, I was ready for a new challenge. In May 2022 I visited the Maine Maritime Museum while traveling. A few weeks later, I saw the job opportunity. My husband and I had been talking about moving to Maine over the last few years, and I was personally and professionally drawn to the museum after my May visit. I applied to learn more, and I am now honored to be part of the team.



Samantha Sauer (far right) with museum curatorial team

What are you currently working on that is exciting to you? This is a very exciting time. I am focused on capacity-building and increasing advocacy, awareness, and accessibility of collections and exhibitions, and I am lucky to collaborate with and learn from an incredible team. Right now, several members of our curatorial team are implementing a collections stewardship project funded by an IMLS grant. Their work and scholarship is dramatically increasing accessibility to collections both on-site and digitally. Our curatorial team also recently installed two new special exhibitions: *Women Behind the Lens* and *Sea Change: Darkness and Light in the Gulf of Maine* (in partnership with Gulf of Maine EcoArts). We are now focused on curatorial strategic planning, with energies centered on exhibition research and development, as well as exhibition care and maintenance. The museum was also recently invited to join the Museum Assessment Program with the American Alliance of Museums, with a focus on Collections Stewardship. Participation with the program will support current and future strategic planning, as well as the museum’s upcoming re-accreditation process.

When and how was your institution established? Maine Maritime Museum was founded in 1962 as the Maine Research Society of Bath, and the museum just observed its 60th anniversary! Today, the museum’s campus includes over 20 acres along the Kennebec River, including a main museum building with permanent and special exhibitions, the Nathan R. Lipfert Research Library, the Percy & Small Shipyard, the Donnell House, and a boat shop.

What is the focus of your collection? The museum’s collection includes over 20,000 objects, 2,500 linear feet of manuscripts, as well as maps and charts, periodicals, and other published materials. The museum is also home to over 130,000 photographs, ship plans, ship models, small craft, and audio-visual records related to Maine’s maritime heritage, culture, and global impact. The museum is committed to seeking out materials to add to the collection with a focused collections development plan to acknowledge and address missing materials or collection “gaps” to further preserve and share historically underrepresented and repressed voices and perspectives.

What is the program or event you most look forward to? One program I’m looking forward to is the museum’s annual “Pints on the Pier.” The special event is hosted in September, and, since I was still working remotely last year, I missed out. The event’s a great way to welcome both returning and new visitors to the museum to explore the Percy & Small Shipyard, enjoy music, games, food, and, yes, maybe a pint (or two)!

What is your favorite object in your collection? Since moving to Maine one thing I’ve been struck by is the clarity of the night sky and the conversations concerning light pollution. People over time have looked to the sky for direction and inspiration, and I am curious to learn more about this relationship within the collection, including examining navigational tools and instruments.

CONTINUED ON PAGE 13

MEMBER SPOTLIGHT: CHEBEAGUE ISLAND HISTORICAL SOCIETY

An interview with Donna Miller Damon, Curator:

What is your background, and how did you come to be at your organization? I grew up on Chebeague and my family has been here since 1756. I went away to school and came back years later and raised my family here. I am a former teacher with a Master's degree in American and New England Studies and have engaged with the society's work since it was formed in 1984.

What are you currently working on that is exciting to you? We are developing a new comprehensive exhibit that will tell multiple island stories using photographs and artifacts from our collection. A map table is in development that will be programmed to compare past and present island activities, architectural styles, road patterns, and much more. Each section of the exhibit will be enhanced by looping slides. A kiosk will be installed outside to tell the story of the 1873 District 9 Schoolhouse, which is now the Museum of Chebeague History. Phase 2 of the exhibit will include an interactive component. During the construction of the exhibit, additional artifacts and photographs will be identified so that individual sections of the exhibit can be changed in the future without reconstructing the entire exhibit.

When and how was your institution established? The Chebeague Island Historical Society was founded in April 1984 by a group of islanders who were concerned that the island's material culture was ending up on the dump! The CIHS currently has about 350 members.

What is the focus of your collection? We collect material culture related to Chebeague Island, Casco Bay islands and the surrounding area as it pertains to Chebeague. We also collect Portland and Maine materials as well as general maritime and fishing items that help provide a context for what is or was happening on Chebeague.

What is the program or event you most look forward to? Each month the Historical Society sponsors an Ellsworth Miller Memorial Lecture on various topics. Recent speakers include Earle Shettleworth, Dwayne Tomah, Pam Cummings, Chebeague fisherman Alex Todd, and local Chebeague historians. Lectures are available on Zoom and are archived on our website.

What is your favorite object in your collection? My favorite object in our collection is a Constitution Cane, made from a piece of the U.S.S. Constitution. The cane was in the same family for five generations before it was donated to the Museum. John Ross of Chebeague bought it in the early 1830s, a few months before he and his two sons met a tragic end after their coastal lumber schooner hit Graves Ledge outside of Boston during a late December snow storm. His name and an image of the vessel are engraved on a silver ring near the ivory handle.

What is the most unusual object in your collection? Our most unique object is a quilt made by the late Shirley Burgess. It tells the story of Maine small boat trawl fishermen. Each step in the process is depicted in a square. A panel at the top shows various species of ground fish and the bottom panel shows the fish houses at Springettes on Chebeague, which was the home base for generations of Shirley's fishing family.



Chebeague Island Historical

What is one of the biggest challenges your organization faces? As the island's population has aged, the number of skilled volunteers has declined. The organization does not have the financial resources necessary to hire professional staff. The CIHS is currently working on a program to sustain the organization by streamlining operations and recruiting and training new volunteers.

FMI: chebeaguehistory.com

Chebeague Island Historical Society acquires, preserves, and promotes the history and material culture related to Great Chebeague Island and its environs: to create a sense of place and enrich the lives of those with island connections and the general public through exhibits, research, technology, and publications. ❁

ARCHAEOLOGY DIG UNEARTHS BENEDICT ARNOLD MYSTERY

BY PATRICIA HORINE

Nathan Scholl, Geoarchaeologist/Principal Investigator for Gray & Pape Heritage Management Company (now with WSP USA), was involved with archaeology dig sites for the Shawmut Dam and other adjacent river areas between 2019 and 2021. In fall of 2021, he contacted Skowhegan History House Museum & Research Center staff seeking information on ferry services in the early 1800s. He was advised to visit History House's outdoor historic signage for this information.

He promptly visited and found information on Elm Street's nearby Moor's Ferry Landing. He was also drawn to information on the early 1800s Philbrick Pottery enterprise, situated where History House is now located. He perused pottery shards unearthed both in the heirloom border garden and the privately owned gardens to the east of the building. He noted that these shards were the same as some found at Shawmut dig sites, and commented on how rare it was to find the original source of any recovered artifact.

Mr. Scholl asked to see our Philbrick pottery collection and looked through our scrap books to research early Skowhegan settlers. Before departing, he offered to return to our community in 2023 to give a presentation on his findings.

Recent email communication finds Mr. Scholl in the process of

compiling everything found at the Shawmut and adjacent dig areas for a technical report of findings for the client and for the Maine Historic Preservation Commission. He is also putting together a presentation for The Society for Historical Archaeology's annual meeting in January 2023. A copy of the report may be offered to History House with client privileged information redacted at the end of the project. There will be no publication of any information the History House may have provided as part of the reporting process; however, History House will definitely be acknowledged in this report.

Mr. Scholl reports that some artifacts found from the project could relate to Benedict Arnold's army as they moved up-river through Skowhegan. The owners of an adjacent dig site where artifacts were also recovered have agreed to donate them to a curated facility to be kept for future generations to enjoy.

History House has accepted the donation of these artifacts. Additional artifacts, found at the same time but deposited from later times, are included in this donation. This summer the newly donated Arnold artifacts will join other previously collected Arnold artifacts.

Patricia Horine is President, Board of Directors, for History House. ❁

Attend in-person & online!

MAINE BEYOND BORDERS

overcoming barriers

KEYNOTE NETWORKING PROFESSIONAL DEVELOPMENT

OCTOBER 13, 2023

UNIVERSITY OF MAINE AT PRESQUE ISLE



MAINE ARCHIVES & MUSEUMS ANNUAL CONFERENCE

Learn more at MaineMuseums.org/Conference

"CHEBEAGUE"

CONTINUED FROM COVER

During fall 2019, the exhibit committee brainstormed possible areas of focus and a debate ensued. Should the story be told chronologically or topically? After careful deliberation, the committee decided to create a topic-based exhibit. It was soon evident that the exhibit space was too small to include all the possible subjects related to childhood and images of anyone who had ever lived on Chebeague, and representative photos were chosen. Eventually, it was determined that the exhibit would focus on summer and winter activities, pals at play, teenage life, birthday parties, sports, holidays, organizations, education, and working kids.

The exhibit was enhanced by a few smaller sections and wonderful examples of childhood material culture. On an island, multiple generations interact, and the age differences blur. Non-family members play an important role in the lives of children. Therefore the exhibit features a few islanders who mentored children during the past one hundred years. The exhibit's stories were illustrated with hundreds of photos taken with simple cameras, so a small section of the exhibit includes more than a dozen photographs of islanders holding everything from a Brownie box camera to a digital Nikon. A child's room showcases multiple generations of material culture related to childhood. This section includes clothing, quilts, furniture, dolls, toys, and lunch boxes. While some artifacts are too fragile to be touched, the exhibit is interactive. Toys and books from the mid-to late-20th century were made accessible to young visitors, who enjoyed playing with items such as a dollhouse and a garage from the mid-20th century. The exhibit's conclusion is titled *The End of Childhood*, and focuses on various rites of passage such as graduation, registering to vote, joining the military, and marriage.

Choosing photographs and artifacts had to be strategic because so many people had generously shared their treasures; the committee decided to use at least one image or artifact from each donor and include photos of as many decades and individuals as possible. In the end, several hundred photos illustrate the exhibit. With thousands of scanned images from which to choose, finding the "right" photos to tell the story of growing up on Chebeague

was time-consuming. Criteria for inclusion were developed, and each photo informs the visitor about childhood on Chebeague.

The quality of the photographs was an important determinant because the photo would have to be reproduced and enlarged to a size that fit the space. Several photos were enlarged to create life-sized images of children, including a boy from the 1950s with cowboy costuming. Photos within a section represented various decades and group photos allowed more individuals to be included in the exhibit. In several cases, vintage photographs depicted an artifact included in the exhibit. With so many stories to tell, more images needed to be included without distracting from the sections that had been designed. To informally expand the scope of the exhibit, one wall featured an enlarged island photo album. Nearly two hundred additional photos were affixed with photo corners to eighteen sheets of black foam board. The "album" was framed with the facsimile of an old photo border. Photos on each "page" shared a common subject. For example, one board displayed multiple generations of island children with horses, while another showed children and grandparents. The labels were handwritten with a silver sharpie, just as a person might have written in a black page album decades ago.

In early March 2020, the images for the winter and summer sections had been chosen, and related stories developed, which range from a century of island picnics to "they don't make winters like they used to." The subjects of the photos for these two sections were identified. Then they were cropped and cleaned up, and the size was determined. The committee was elated. The first sections were ready to send to Grapheteria, the Portland business that reproduces and enlarges our exhibit images.

And then, the unimaginable happened — a global pandemic. Although a few people worked through the pandemic, the majority stayed home. We wondered when the pandemic would end so the exhibit could be completed and opened. By early 2022, many people had been vaccinated, and the committee set Chebeague's biggest holiday, July 4th, as the exhibit's opening date. During May and June, several committee members came back to help refine the text and install the exhibit. The

photo wall was under construction when, in late June, the exhibit chair contracted COVID-19. The project was shut down again, but finally opened in mid-July to an enthusiastic response!

During the pandemic, we received twenty Chebeague based childhood stories. They were edited and illustrated with some photos that weren't used in the exhibit and published in a 52-page booklet, "Growing Up on Chebeague." Seven hundred copies are in circulation. The response was so great that a second volume, double the size of the original, is about to be published. This is something any institution could do.

More than 2,500 people had viewed the exhibit by the end of 2022. As notes in the guest book reflect, you do not have to be pictured or even come from Chebeague to enjoy the exhibit. Patrons of the exhibit commented on the iconic nature of photographs of generations of kids being kids. The themes are universal, and visitors are reminded of their own childhoods immersed in popular culture. They experience technological transitions when they view a Stereopticon and View Master side by side. They shiver when they see photos of kids traveling to school through an ice-covered bay in a wooden school boat. The exhibit is still up, and as the 2023 season begins, we have had nearly as many return visitors as new ones.

If an institution seeks a way to connect with its community, an exhibit celebrating childhood is a great vehicle. *Growing Up on Chebeague* was supported by its members and friends, as well as grants from The Recompense Fund, Maine Humanities, and the Maine Bicentennial Commission.

The exhibit *Growing Up on Chebeague* is free and open to the public Tuesday-Saturday 11:00 a.m. to 4:00 p.m., and Sunday 1:00 to 4:00 p.m. until Labor Day, and weekends after Labor Day through mid-October. 137 South Road, Chebeague Island.

FMI: chebeaguehistory.com

Donna Miller Damon is Curator of Chebeague Island Historical Society. ❁

FRONT: Detail, "Chebeague's Photo Album" from *Growing Up on Chebeague* exhibit

"DISPATCHES"

CONTINUED FROM PAGE 3

In the fall of 1916, the Augusta Golf Company established the Augusta Country Club as a state-chartered, nonprofit corporation and constructed its original nine holes on the Brainard farmland. Over its 107 year history, Augusta Country Club has made major enhancements to its golf, tennis, and beach facilities, as well as a full-service clubhouse that provides fine dining and entertainment for members and guests. It's also a popular venue in the region for weddings and events.

Registration starts at 9:00 a.m. and the tournament begins with a shotgun start at 10:00 a.m. The cost to play is \$120 for single players and \$480 for a foursome. The price includes 18 holes of golf, a cart, and a post-golf luncheon. During the meal, raffle prizes will be offered. Tickets for raffles and mulligans will be sold at registration, with raffle tickets sold up until the drawings. A cash bar will be available, as will a beverage cart on the course.

To sign up as a sponsor, contact Rich Eastman at 207-215-2370 or email reastman1952@gmail.com. Donations to the society for the tournament expenses are always appreciated.

FMI: kennebechistorical.org

News From the Maine State Archives

The Maine State Archives has purchased software, maintenance, and support for a Digital Preservation System. Over time, record creation, including significant documents, has shifted from paper to digital. Previously, the State Archives did not have a method to collect and preserve these digital records. The State Archives awarded the contract to Libnova, a company from Spain. Development and implementation will take place over the summer and fall with hopes of a public launch by the end of the year.

The Maine State Archives has two new employees as of April.

Jonathan Roscoe is our new Archivist II. He has more than 19 years of professional experience in the archives field. Jon worked as a Reference Librarian at the Maine State Library before transferring to

the Archives. Jon worked as an archivist for the Naval History & Heritage Command in Washington, DC, and as archivist at the Richard M. Nixon Presidential Library and Museum in Yorba Linda, CA.

Jules Olson was a part time Processing Archivist I for the Maine State Archives and has just become a full time Processing Archivist II. Before joining the Archives Jules worked at the Maine Law and Legislative Reference Library. Jules has held librarian positions with Mechanics Hall and the Lithgow Public Library as well.

BRIDGTON

Quilt Talk Hosted by Rufus Porter Museum in August

On August 24, 2023, the Rufus Porter Museum will host a presentation by Laureen LaBar, curator at Maine State Museum and author of *Maine Quilts: 250 years of Comfort and Community*. Lunch will be provided. Registration required.

FMI: rufusportermuseum.org/events

CASTINE

Model of the *Defence*, an American Privateer

In preparation for the Wilson Museum's observance of the 250th anniversary of the American Revolution, a group of skilled and spirited volunteers have begun constructing a model of the brig *Defence*. The *Defence* was a privateer, a part of the American fleet, and on her first voyage she was scuttled in Stockton Harbor to prevent capture by the British.

After resting and being preserved in the muddy bottom of the harbor for nearly 200 years, she was discovered by a group of faculty and students from Maine Maritime Academy and Massachusetts Institute of Technology. This group conducted a ten-year archaeological program which resulted in many artifacts being recovered, along with detailed information about the ship and construction methods used in New England at that time. Construction plans based on that information have been created, and are being used to inform the construction of the 1/16th scale model of

the *Defence* currently underway.

COLUMBIA FALLS

Famous Blueberry-Shaped Building Opening Doors for 2023 Season

The famous blueberry-blue dome in Downeast Maine, home to the beloved Wild Blueberry Land bakery and gift shop for over 20 years, opened on June 29, 2023, as the Wild Blueberry Heritage Center. Guests are able to shop wild blueberry themed items, purchase wild blueberry baked goods, and learn about the tiny but mighty wild fruit from exciting exhibits.

Halfway between Ellsworth and Machias, and just beyond Acadia, the blueberry-shaped building in Columbia Falls, Maine, will now serve as the "Gateway to Wild Blueberry Lands," inviting visitors from all over to explore the rugged beauty of Downeast Maine. The Wild Blueberry Heritage Center is a 501(c)3 nonprofit whose mission is to provide a deeper understanding of the history, science, and culture of Maine's 10,000 year old wild blueberry ecosystem. The young organization strives to promote the strength of the local community, food system, and natural environment through interactive exhibits and educational programming.

Inside the dome-shaped building, visitors will find exhibits based on wild blueberry heritage and ecology, including displays on glacial geology, local wildlife, the history and process of canning, and stories from local wild blueberry growers and rakers. The outdoor mini golf course is transforming into an interpretive walkway including exhibits on Downeast heritage and a pollinator garden based on the wild blueberry ecosystem.

Visitors of all ages are welcome to check out the Wild Blueberry Heritage Center and what it has to offer this summer!

The Center is located at 1067 U.S. 1, Columbia Falls, Maine, and will be open seven days a week, 9:00 a.m. to 5:00 p.m., until October 9.

FMI: wildblueberryheritagecenter.org

CONTINUED ON PAGE 12

"DISPATCHES"

CONTINUED FROM PAGE 11

HINCKLEY

A Helpful Intern & Musk Ox at L.C. Bates

Colby Arts and Humanities Intern Sophie Shenaë Gould Dulabaum is working to support all aspects of the L.C. Bates Museum, from helping with tours to making exhibit labels; from safely cleaning objects to researching and cataloging collections. Her knowledge of natural science has helped her to develop child-centered learning materials for young visitors.

Additionally, recently the L.C. Bates Museum welcomed an exciting new animal mount to our mammal collection, a musk ox. Our musk ox is a male originating from Alaska, where musk oxen were hunted to extinction during the nineteenth century, but reintroduced in the twentieth century through the transplantation of musk oxen from Greenland.

The musk ox was donated by Alana Albee and Robert Headley. This amazing animal from the north will provide wonderful teaching opportunities. Students will be able to see an animal adapted to the colder northern climate. Come visit the L. C. Bates Museum to see this fabulous donation to the collection. Musk oxen are truly amazing, and we hope you stop by the museum to see it for yourself!

LEWISTON

Frye Street Tour Hosted by Muskie Archives

The Muskie Archives at Bates College held its first Frye Street tour in Lewiston during Employee Enrichment Week at Bates. The tour was developed and led by Caitlin Lampman, Reference and Outreach Archivist, and was based around the Main Street-Frye Street Historic District. Added to the National Register of Historic Places in 2009, the district includes all of Frye Street and parts of Main and College Streets.

Development of the street began in the 1870s after the Frye family sub-divided their estate, and some of the first houses

were built for professors at Bates. All of the houses on Frye Street are now owned by the college and are mostly used as residences for students. There was great interest in the tour, and it will eventually be offered to the public.

LIVERMORE FALLS

Maine's Paper and Heritage Museum Raising Matching Funds

Maine's Paper and Heritage Museum is working towards a match for a \$25,000 grant from an anonymous donor for much needed building maintenance, including a new roof and foundation repair. Donations welcome.

MPHM is open on Saturdays from 10:00 a.m. to 12:00 p.m. or by appointment. Journey through the history of making paper and the communities behind it all, from the past to the present day. We look forward to your visit!

FMI: papermuseumofmaine.org

PORTLAND

NEDCC Hosts August Atlantic Coast Preparedness Workshop

Join the Northeast Document Conservation Center at the Portland Museum of Art on August 17, 2023, for a one-day Atlantic Coast Preparedness Workshop. Generously funded in part by the National Endowment for the Humanities, these in-person workshops provide the opportunity to acquire hands-on experience with salvage techniques for formats commonly found in cultural collections, including books, documents, photographs, and audiovisual materials. The low-cost workshop is open to cultural heritage organizations, emergency management personnel, and government departments along the Atlantic Coast.

FMI: nedcc.org/ACPW

USM Special Collections Librarian Attends Radical Librarianship Institute

Jill Piekut Roy, Special Collections Librarian at University of Southern Maine

Libraries, joined the inaugural cohort of the Radical Librarianship Institute at the California Rare Books School at UCLA from July 31 to August 5, 2023. The Radical Librarianship Institute (RLI) is a library continuing education program focused on supporting library professionals to push for widespread systemic change that is centered on social and racial equality, collective action, community strengthening, and public participation. With funding from the RLI and support from USM Libraries and the Kate Cheney Chappell Center for Book Arts, Jill will work with a group convened by the Maine Immigrant Rights Coalition and the Greater Portland Immigrant Welcome Center to coordinate the development of a collaborative print book through May 2024.

SKOWHEGAN

News From Margaret Chase Smith Library

The Margaret Chase Smith Library conducted its 27th annual Margaret Chase Smith Essay Contest in 2023. The theme this year was climate change. Maine high school seniors from around the state proposed a variety of responses to this issue. The library is pleased to announce contest winners. Earning first place and a prize of \$1000 was Edgelynn Venuti of Washington Academy in East Machias. The second-place prize of \$500 went to Victoria Leavitt from Windham High School. Receiving the third place award of \$250 was Logan Blanchette of Mount Desert Island High School.

The library was pleased to welcome the NEW Leadership group from the University of Maine. This program teaches women in college the skills needed to become effective leaders.

To commemorate the bicentennial of Skowhegan, the library has planned a variety of events in 2023. A book and lecture series kicked off on June 20, 2023, with a talk by journalist Amy Calder, who has written for the Morning Sentinel newspaper in Waterville for over three decades. Her recent book *Comfort Is an Old Barn* is filled with stories of what it was like for her growing up in Skowhegan during the late 1950s into the mid-1970s.

On July 25, Earle Shettleworth discussed

the architectural history of Skowhegan.

On Tuesday, September 26, Dan Soucier will discuss the Arnold Expedition, which passed through Skowhegan in 1775 on its way to attack Quebec at the outset of the American Revolutionary War.

FMI: 207-474-7133 ❁

"BOOK REVIEW"

CONTINUED FROM PAGE 4

Chapter 7, "Maintaining Your Digital Life While Planning Your Digital Estate," ensures that an individual's digital data is not lost to future generations by creating a digital estate plan. Just as individuals determine how to distribute physical possessions, they must also prepare a plan for distributing digital property. This chapter addresses this concern, and raises the issue for archivists and curators who may have to contend with future personal digital collections willed to archives.

Saving Your Digital Past, Present, and Future: A Step-by-Step Guide also contains an appendix of suggested resources, such as options for digital and cloud storage, personal organizers, citation managers, and backup and sync services.

Reyes's guidebook is written for the individual, but the outcome of her book also serves libraries, archives, and museums. Educating the individual on best practices, from long-term management of personal information to digital estate planning, ensures that personal life histories are saved for future generations before they may even reach the archives.

❁

"MARITIME"

CONTINUED FROM PAGE 7

While going down a bit of a research rabbit hole, I recently found a pair of 1932 solar eclipse glasses in the collection. This is not a "favorite object" *per se*, but I am a little bit of a space nerd, so it was neat to come across the glasses. I didn't realize that solar eclipse glasses had such a history.

What is the most unusual object in your collection? Besides exploring storage and digital records, one way I'm

enjoying learning about the collection is in conversations with staff, volunteers, and visitors about what stories and objects spark their interest. One unusual object that may be a bit above the rest (literally, it is cleverly positioned in visible storage on a tall shelf) is a taxidermied parrot. Since folks pointed the parrot out to me when I first arrived, I now always aim to make eye contact with the parrot when I walk past. It's pretty unusual. According to records, the parrot was about 100 years old when it was taxidermied around 1900.

What is one of the biggest challenges your organization faces? One challenge all museums face is accessibility. This includes a commitment to creating welcoming and accessible spaces for all audiences, cultivating community, and fostering belonging. Museums must continue to seek out, steward, and share accessible and inclusive stories. This requires capacity, trust, and relationship building. It can't be done overnight or alone. The arts and cultural heritage fields are full of driven professionals, organizations, and resources (including Maine Archives and Museums!) with an authentic drive to collaborate and learn from one another. I am energized and grateful to be part of this important work with our team at Maine Maritime Museum and with colleagues across the state. Much good work has been done, but there's much more good work to continue!

FMI: mainemaritimemuseum.org

Founded in 1962, Maine Maritime Museum is located on a beautiful 20-acre campus on the banks of the Kennebec River in "The City of Ships," Bath, Maine. ❁

"PRESERVATION"

CONTINUED FROM BACK

Guidelines for the Treatment of Historic Structures. The SOI's Preservation Briefs provide us with topic specific approaches to guide stewardship of historic masonry and are an invaluable resource in planning your seasonal maintenance and long-term stewardship. The briefs cover topics ranging from cleaning to non-destructive testing and re-pointing for a variety of materials - from common brick and mortar

to glazed terra cotta - and even historic concrete repair.

As covered in our piece on Building Conditions Assessments, getting a thorough set of baseline documents is critical in evaluating what needs to be done, determining relative urgency of interventions, and establishing a budget for your project. Moving from elevation to elevation around the building, take plentiful notes and photographs with detailed photos highlighting problems as noticed. Cracks, broken bricks or stone, missing mortar, staining, efflorescence, paint, and flashing problems all tell the story of building performance and past repair efforts and should be carefully recorded.

Once baseline conditions are documented, careful cleaning of brick walls can yield even more information about needed repairs. Abrasive cleaning methods can damage brick irreparably and accelerate weather-induced damage by exposing the soft, porous core of the bricks. Even modern pressure washers can remove the thin outer shell fired onto the brick in the kiln. Once the core is exposed, water will easily permeate bricks, which can freeze over the winter. Expanding ice from a freeze/thaw cycle can fracture brick, leading to very expensive repairs. Similarly, harsh acidic masonry cleaners should be avoided, as they can dissolve historic lime-based mortars, accelerating the need for expensive re-pointing. Caustic cleaners, like bleach, can discolor historic brick and cause an unattractive yellow cast, which can't be removed.

Recently, a range of enzymatic cleaners called "Quats," or quaternary ammonium compounds, have become very popular. Generally, they are effective cleaners, but overuse has resulted in resistant biological growths in the same way improper use of antibiotics has led to resistant bacteria. In recent years problems with resistant biological growths at the Jefferson Monument appear to be the result of overuse of this class of cleaners.

You might be thinking, "Wait, I thought you said brick was durable? This all makes it seem very delicate? What is an appropriate way to clean?"

CONTINUED ON PAGE 15

PRESQUE ISLE? YES!

The City of Presque Isle and Presque Isle Historical Society invite you to join Maine Archives and Museums in Presque Isle in 2023 for MAM's annual conference.

Presque Isle has so much to offer and we want you to see some of the beautiful sites that await you here!

- As you make the drive from Houlton to Presque Isle, don't miss the largest 3-D scale model of the solar system, culminating with the Sun in Folsom Hall on the UMPI campus
- Presque Isle boasts six museums, five of which have free admission
- Residents and visitors alike enjoy our vibrant downtown Main Street with upscale restaurants and shops, as well as a hometown movie theater
- Presque Isle is the launch site of the first successful transatlantic balloon flight (you never know when you might catch a hot air balloon hovering overhead...)
- Maine produces 4% of the national potato crop with 96% of that coming from Aroostook County – October means potato harvest in Presque Isle
- Easily experience world class outdoor recreation here, too:
- Maine's first State Park
- Aroostook County is one of the 16 best places to see fall foliage, according to *Men's Journal*
- Dynamic big night skies delight the child in all of us
- Abundant wildlife – including raccoons, bear, moose, deer, eagles, fox, and more
- Stay up late or get up early to view the awe-inspiring northern lights

Join us for the MAM Annual Conference on Friday, October 13, 2023, at the University of Maine at Presque Isle.

We are definitely north of ordinary! ❄️

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"PRESERVATION"

CONTINUED FROM PAGE 13

For general cleaning, a mild detergent and low-pressure rinse is best. Wet the surface to be cleaned starting from the bottom up and apply the detergent solution and scrub with a natural bristle brush, follow with a thorough rinse. As work proceeds, notes can be made of more detailed conditions such as damaged mortar, embedded metal, cracked bricks, or difficult stains that need more intensive cleaning. Problems can be categorized 1-5 according to severity and urgency of repairs, with 1 corresponding to critical problems needing immediate repair and 5 corresponding to an issue that only requires monitoring. For example, a structural crack or fracture in the brick that allows water in might be a 1 that needs immediate attention, whereas significantly degraded mortar might be a 3 that needs attention in the next 2-5 years, and 5 might be something unsightly but benign such as rust stains from a long-removed wall anchor or fire escape. Note that sometimes it's best to leave stains alone. If there is no ongoing damage being done, the effort needed to remove stains can quickly surpass any aesthetic benefit and, if not done carefully, the cleaning itself can damage your building. Stains can add to the history of the building and offer an interesting patina only age can give. Historic buildings don't have to be spotlessly clean!

Following cleaning and recording, preservation strategies can be planned. Sometimes only portions of a wall require re-pointing, and these areas can be prioritized. Simple re-pointing projects, under the guidance of an experienced mason, can be a good training opportunity for volunteers, community groups, and students. More complicated re-pointing may require a full crew of qualified masons.

Key to any re-pointing effort is careful attention to historic mortars. Properly testing existing mortar for compressive strength and composition is critical. Prior to the introduction and widespread use of Portland Cement, mortars were far softer and more flexible. The compressive strength of modern mortar can be more than 10 times that of traditional lime-based materials. While we intuitively think more strength is good, in this case it can be very damaging. The soft mortar of historic buildings allows some movement, expansion, and contraction of brick and stone. A very hard modern mortar resists movement and transfers those loads directly to the brick, resulting in fractures and spalling. You may notice expansion joints engineered into modern masonry walls, usually every 10 feet. Historic buildings have no such expansion joints; the mortar itself helped relieve those pressures gradually over the entire face of a wall.

Commercially available mortars from local big box stores are usually not appropriate for historic buildings. Specialized suppliers can match samples collected from your building to a formula specific to your needs. Once a formula is generated, records can be kept, and mortar ordered as needed without testing again. Keep in mind, mortar does have shelf life, as absorbed atmospheric moisture will eventually harden mortar and render it unusable. It's best not to order more than needed for a specific project.

Once cleaning and repairs are done for the season there may be a temptation to seal masonry walls to keep moisture out. Generally,

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this isn't necessary. A damaged masonry wall will let water in no matter how much sealer is applied. Usually, the natural aspiration of a true masonry wall in good repair allows for sufficient transfer of moisture and they will take care of themselves as they have done for centuries.

If done properly, maintenance of traditional brick will last decades before needing significant repairs. The proven durability and aesthetic appeal of brick makes it an unparalleled building material.

Jonathan Hall is Field Services Manager at Maine Preservation.

BACK: The Hiram Ramsdell House, or Octagon House, 1858, is owned by Farmington Historic Society, and was built according to design standards advocated by Orson Squire Fowler in his 1848 book *The Octagon House: A Home for All*

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PRESERVATION IN PRACTICE

BY JONATHAN HALL

Brick Maintenance and Re-pointing

Perhaps no building material has proven its durability as thoroughly as traditional brick and mortar. Through the manipulation of little more than naturally occurring resources such as clay, sand, and lime, these modest building materials have been used in nearly endless combinations and configurations of beauty and strength. Running the gamut from purely utilitarian structures to formal high-style architecture, modest clay building blocks, bound together with a simple “glue” of lime and sand, have demonstrated remarkable versatility since their introduction as a cheap alternative to stone masonry. Yet, for all its strength and durability, historic brick is just as susceptible to damage from time, weather, and inappropriate repairs as other building materials.

In determining yearly maintenance schedules and needed repairs, we can look first to the Secretary of the Interior’s (SOI’s)

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