

MAINE ARCHIVES & MUSEUMS

NEWSLETTER



The Swan's Island Educational Society building as the final flames were put out by the fire department, July 2008. Photo courtesy of the Swan's Island Educational Society.

New Disaster Planning Initiative from the Maine State Museum and CERC

*By Ellen Dyer
CERC: Maine Coordinator*

Cultural organizations around the state will soon have the opportunity to have trained facilitators help manage the process of creating a disaster plan for their institutions.

Last winter's freezing cold weather highlighted the importance of disaster planning for Maine's museums and libraries. Several weathered emergency situations stemming from the cold, including the Joshua L. Chamberlain Museum in Brunswick, where a burst water pipe in the parlor of the home of the Civil War hero and former governor of Maine caused significant damage to the ceiling and walls, as well as water stains on some period furnishings. The owners of the Chamberlain Museum, the Pejepscot Historical Society, reached out to the Maine State Museum for advice and soon realized that they were overdue to revisit and update their disaster plan. Thanks to a new statewide partnership, cultural organizations like the Pejepscot Historical Society will soon

have the opportunity to use trained facilitators to help them navigate disaster planning.

The Maine State Museum has long recognized that disaster planning is a bit of administrative housekeeping that cultural organizations all too frequently put off until disaster strikes. A year ago it took the lead in addressing this situation by forming the Cultural Emergency Resource Coalition (CERC: Maine). CERC is a collaborative effort with the Maine Emergency Management Agency and several cultural agencies and conservators, including Maine Archives and Museums, the Maine State Library, the Maine State Archives, and the Maine Historic Preservation Commission. In its first year, CERC focused on surveying Maine's cultural community to evaluate the state of disaster planning, sponsoring disaster planning workshops, and developing three levels of disaster planning benchmarks and resources to help streamline disaster planning for institutions of various sizes and complexity.

The survey revealed that the cultural community clearly recognized the importance of disaster planning, but even when organizations have the information they need to get started, many are held back because they lack the manpower to get it done. This is especially true of Maine's many small institutions. Of those cultural organizations that responded to the survey, only 40% reported having any form of disaster plan, and about half of those did not meet some of CERC's most basic benchmarks.

Swan's Island Educational Society's (SIES) experience during their July 2008 fire, which completely destroyed the historic schoolhouse that contained their library and museum collections, highlights the ways in which a good disaster plan can be a godsend after an event. At the time that the fire happened, SIES did not have a disaster plan. It is unlikely that one would have saved the building—the fire was

—continued on page 14...



**Maine Archives and Museums
MAM Newsletter**

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Maine Archives and Museums

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Contributions to the *MAM Newsletter* may be submitted to MAM. Contact information provided above.

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NEXT ISSUE: NOVEMBER 2014

**Only submissions received by the Editor by September 30, 2014,
will be considered for publication.**

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Mark Your Calendars!

Maine Archives and Museums 2014 Fall Conference & Annual Meeting

The Next Generation: Leadership, Partnership and Stewardship for Future Growth

Holocaust & Human Rights Center
University of Maine, Augusta

OCTOBER 24, 2014

For collecting institutions and organizations in Maine, planning for our future is equally important as preserving our present and past. While the future in its very essence hinges on the unknown, there is groundwork we can lay now with the goal of meeting these upcoming challenges head on, and enabling us to flourish in their wake.

How will we continue to care for our collections? What can we do to retain and increase membership and visitation? Will we be able to maintain a presence of strong leadership within our organization? What actions can we take now to ensure our success and growth for years to come?

Join your colleagues throughout Maine for a full day of professional development opportunities, including:

- Multiple blocks of breakout sessions
- Networking lunches
- Thought-provoking keynote address
- Poster displays
- Exhibition of vendors and services specific to your field

The Maine Archives and Museums 2014 Annual Conference will offer participants an array of topic sessions and workshops addressing these questions, in addition to a relevant keynote address and a variety of networking opportunities. Sessions will include:

- Collections Care and Preservation
- Fundraising: Annual Funds and Capital Campaigns
- Digitizing Collections
- Planning for Maine's Bicentennial
- Governance: Ethics Policies and By-laws
- Targeting Group Tours
- Collaborative Partnerships
- Innovative Programming

*Watch for registration information in late summer
via email and online at*

www.MaineMuseums.org/2014Conference

Additional information will also be available via Facebook and Twitter.

Questions?

Email: info@mainemuseums.org • Phone: (207) 400-6965.

*Want to reach 300+ museum and archive professionals
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Sponsorship packages, exhibit and vendor opportunities
for MAM's 2014 Annual Conference available at:
www.MaineMuseums.org/SponsorandExhibit

NEWS FROM THE MAM BOARD

It has been a busy time for Maine Archives & Museums since our last newsletter! The spring workshop season concluded with a final program held June 23 at L.C. Bates Museum. This workshop was a free program on collections care. These workshops were well-attended and offered a diverse lineup of topics for collecting institutions, including disaster planning, fundraising, and basic collections care.

While MAM is currently operating at a small deficit, the organization remains in good financial shape overall. A Finance Committee has been formed with the intention of becoming a standing committee. The Board of Trustees voted to recommend an addition to the By-Laws to that effect at their June 16 meeting; this change must be voted on by the full membership, as well, at the October 24 Annual Meeting.

On September 25 MAM will hold a board retreat to discuss long-range planning and leadership succession.

Advocacy in Action

MAM has been active in opposing Representative Paul Ryan's proposed budget which would defund IMLS and NEH. MAM signed on to a letter prepared by the American Alliance of Museums to remark upon how this would affect our field and protest the budget, and wrote up our own statement and sent it to Maine's four representatives in Washington. Angus King responded and noted that he has signed on to a letter supporting funding for both IMLS and NEH. Three out of Maine's four representatives have signed on.

MAM has also reached out to the Maine Turnpike Authority to encourage them to adapt proposed revisions to the turnpike signage rules in order to accommodate free or low-cost signs for historical and cultural non-profits, including the Sabbathday Lake Shaker Village, in recognition of their contributions to the tourism industry.

In spite of the advocacy efforts by MAM and other stakeholders, we are disappointed to report that the American & New England Studies Programs at USM is still slated for elimination and the faculty associated with those programs is slated for lay-off.

MAM welcomes Jim Myall to the Advocacy Committee. Jim oversees the Franco-American

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*(In parentheses after each name is the year
the director began serving his/her term.
A director can serve up to three successive two-year terms.)*

MAM NEWS (cont'd.)

Collection at USM and joins David, Jessica, and Heather on the committee, and they are involved in the process of reviewing a new MAM Ethics Policy. This policy is structured on similar policies provided by the National Association of State Museum Associations and it is MAM's goal to implement it by the end of the year.

Programs and Annual Conference

The Programming Committee has been hard at work planning MAM's annual meeting scheduled for October 24 at the Holocaust and Human Rights Center in Augusta. MAM is currently reviewing conference proposals and logistics. A keynote speaker on the conference theme of Leadership and Civic Engagement will be confirmed soon.

Congratulations to MAM Director Erin Bishop, who has been invited to sit on the

National Association of State Museum Associations steering committee, which will be working with the Institute of Museum and Library Services and the American Alliance of Museums to continue the efforts of the Museums United convening which took place in Arkansas in March.

WELCOME, NEW INSTITUTIONAL MEMBERS!

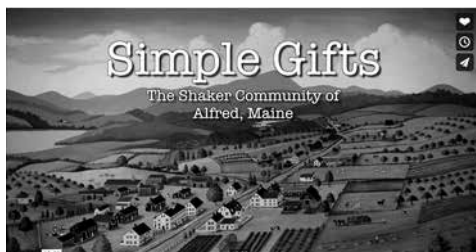
The conclusion of MAM's Maine Cultural Institutions Outreach Project (MCIOP) this spring allowed MAM to connect with many museums, historical societies, and other collecting institutions in the state. We are so pleased to welcome the following organizations to our membership community!

• Great Harbor Maritime Museum,
Northeast Harbor

- Hartland Historical Society, Hartland
- Hope Historical Society, Hope
(www.hopehist.com)
- Rev. Robert & Sarah (Winter)
Jordan Foundation, Inc., Orrs Island
(familyjordan.com)
- Maine Mineral & Gem Museum,
opening soon in Bethel
(www.mainemineralmuseum.org)
- The Maine Project for Fine Art
Conservation, Portland (projectmeac.org)
- New England Osteopathic Heritage Center,
Biddeford (www.une.edu/neohc)
- Ogunquit Museum of American Art,
Ogunquit (www.ogunquitmuseum.org)
- St. Agatha Historical Society, St. Agatha
- Wiscasset, Waterville & Farmington
Railway Museum, Alna •

DISPATCHES

Our members report on news, awards and achievements from throughout the state.



The title page of Alfred Shaker Museum's new video includes the museum's historic mural, unveiled in September 2011.

ALFRED

The Friends of **Alfred Shaker Museum** (FASM) premiered a new video in May on the opening day of the 2014 season. Two years in production, the video is titled *Simple Gifts / The Shaker Community of Alfred, Maine* and will give museum visitors, schoolchildren, and other audiences the context, story, and significance of Alfred's Shakers, who lived in the town for nearly 150 years, until 1931. Filmmakers Olof and Sharyn Ekbergh of Westside Audio-Video in New Hampshire produced the video in close consultation with the Friends' education committee. DVDs of the documentary were shared with York County public schools, and the video was added to the roster of the Sanford International Film Festival on May 31 and June 1. The 35-minute video, funded by grants, employs historic photographs, Shaker music by current Shakers and the Boston Camerata, and footage from both Alfred and **Sabbathday Lake's Shaker villages**, with prominent narration by Brother Arnold Hadd and Sr. Frances Carr of Sabbathday Lake. A trailer for the video is on FASM's web site at www.alfredshakermuseum.org.



The recently completed collections storage wing at the Bethel Historical Society

BETHEL

Bethel Historical Society members and friends had an opportunity to tour the recently completed Mary E. Valentine Collections Wing

on the afternoon of Sunday, June 8, 2014, when a formal dedication of the new storage facility at the Society's Robinson House took place. A longtime member and devoted house museum and research library volunteer, Mary Valentine, bequeathed \$200,000 to the Bethel Historical Society at the time of her passing in 2012. Thanks to her benevolence and to the generosity of a number of individuals and businesses who made donations specifically earmarked for this much-needed project, the Society's staff and volunteers have launched a major effort to sort, re-catalogue, and relocate thousands of objects in the museum's collection to the new wing (which replaces and closely resembles the 19th-century kitchen/shed ell of the Robinson House before it was extensively remodeled by the Bethel Inn and later removed). FMI: (207) 824-2908 / www.bethelhistorical.org.



Hanscom Hall at Gould Academy, Bethel

Gould Academy, the Bethel Library Association, and the **Bethel Historical Society** are working together to bring Civil War history to life thanks to a \$2,000 grant from the **Maine Historical Society** (MHS) and **Maine Humanities Council** (MHC). Funded by the National Endowment for the Humanities, the grant is part of the joint MHS/MHC "Local & Legendary: Maine in the Civil War" project. The program aims to bring Maine libraries, educational institutions and historical organizations together to explore local Civil War history and engage their communities. Bethel is one of five communities in Maine to receive the grant and staff support from MHS and MHC in the second and final round of project awards.

CASTINE

Chelsey Cain joins the **Castine Historical Society** for ten weeks as the Society's first graduate intern. Chelsey is working toward her M.A. in Public History at the University of London at Royal Holloway, after graduating from the University of Georgia with a B.A. in

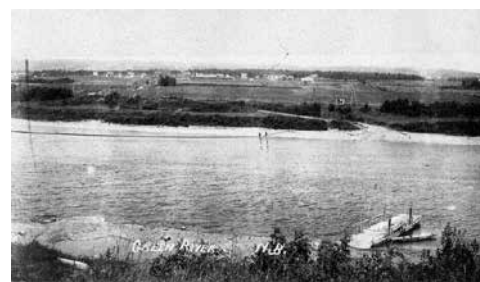
History and Women's Studies. She is particularly focused on the challenge of engaging public interest in history. At CHS, she will create walking tour podcasts of Castine and work with community members to offer guided tours. She is also working with staff to inventory the collection in preparation for a move. This project involves rehousing materials and completing a checklist of documentation using PastPerfect cataloging software. CHS hopes to offer additional internships in the future. (See photo in *Seen & Heard*, p. 12.)



The forge at the Blacksmith Shop Museum

DOVER FOXCROFT

The **Dover-Foxcroft Historical Society's** Blacksmith Shop Museum, located at 107 Dawes Road in Dover-Foxcroft, has built a forge next to the blacksmith shop. The Dunham Forge is named in memory of the Society's first president, George Dunham, who was instrumental in starting the Society 50 years ago. Weekly blacksmithing demonstrations will take place free of charge each Saturday from 10 a.m. to 3 p.m., through September 27.



The St. John River Ferry

GRAND ISLE

The **Greater Grand Isle Historical Society** is a sponsor of the 2014 Greater Grand Isle Homecoming, which will be held August 14 through August 16 during the 2014 World Acadian Congress. Grand Isle is sponsoring

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the reunions of the Cote, Doucette, Morrow, Corbin, Gendreau, Carrier and Comeau families. A tripling event, produced by the Historical Society and the Homecoming Committee, brings together Grand Isle residents from Maine, Vermont, and Louisiana. The Historical Society is constructing a replica of a St. John River cable ferry, which will be launched noon August 14, to commemorate river crossings between Grand Isle, Maine, and Green River, New Brunswick, Canada. For more on the Society and the World Acadian Congress, visit www.gimehistorical.org and www.cma2014.com.

NORTH BERWICK

One of the 47 students representing Maine placed first in the Kenneth E. Behring **National History Day** competition recently held at the University of Maryland. Noah Binette is a freshman at Noble High School in North Berwick, Maine. His exhibit is titled "Malaga Island: The Community that Maine Erased." Binette competed against students from all fifty states, three territories, and four foreign countries during the week-long event. He received his gold medal during the closing ceremony held at the Comcast Center at the University of Maryland on June 19, 2014. He will also collect a \$1,000 scholarship. Binette was also asked to exhibit his work at the Smithsonian National Museum of American History, and the American Historical Association has chosen him to present his work at the organization's annual conference in New York City in January, 2015. **Maine Archives and Museums** was proud to be a sponsor of Maine's National History Day. Congratulations, Noah!

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PORTLAND

The **Portland Museum of Art (PMA)** is pleased to announce that nationally recognized curator Alison Ferris has been selected to organize the museum's *2015 Portland Museum of Art Biennial*. The PMA has invited Ferris to curate the exhibition independently, drawing on her deep knowledge of Maine's exceptional artist community as well as the art history of the region. Unlike previous *Biennial* exhibitions, this exhibition will not include a call for entries. Currently curator at the John Michael Kohler Arts Center in Sheboygan, Wisconsin, Ferris formerly served as curator of the **Bowdoin College Museum of Art** and assistant director of the **Maine Arts Commission**. The *2015 Portland Museum of Art Biennial* is the ninth in an ongoing series of exhibitions showcasing new or recent work by living artists. Through a generous bequest by beloved Maine artist William Thon and his wife, Helen, the *Biennial* began in 1998 and has become a centerpiece of the PMA's exhibition calendar for artists, audiences, and arts professionals in the state of Maine and beyond. The *2015 Portland Museum of Art Biennial* will be on view October 8, 2015 through December 31, 2015.

SKOWHEGAN

The **Margaret Chase Smith Library** is pleased to announce the winners of the 2014 Margaret Chase Smith Essay Contest. First place and a prize of \$1,000 went to Mia Fisher of Catherine McAuley High School in Portland. Placing second and earning \$500 was Jonah Abraham of Waterboro, who attends Portsmouth Christian Academy. Coming in third and receiving \$250 was Caleb Linnehan of Acadia Christian School in Trenton. Five honorable mention prizes of \$50 were also awarded to: Brianna DeGone of Leavitt High School, Mary Hutchens of Mt. Abram High School, Katie LeBlanc of Lawrence High School, Truman Slocum of Brunswick High School, and Ellen Tuttle of Saint Dominic Academy. In keeping with the Library's commemoration of the fiftieth anniversary of Senator Smith's landmark run for the Republican presidential nomination in 1964, the essay theme this year was to assess the changes in American society over the past half century.



Mia Fisher

The **Margaret Chase Smith Library** is also commemorating the fiftieth anniversary of Senator Smith's run for the Republican presidential nomination, in which she wound up second to Barry Goldwater. In addition to preparing an exhibit detailing the 1964 campaign and highlighting the year's notable events, the Library also organized a book series to illuminate the times. Readings included *When We Were the Kennedys* by Monica Wood; a campaign biography, *Margaret Chase Smith: Woman of Courage*, by Frank Graham; one of the year's best-sellers, John LeCarre's Cold War thriller, *The Spy Who Came in From the Cold*; and *October 1964* by David Halberstam. The series met with such success that the group will continue in the fall. It will also be offered through the Gold LEAF Institute at the University of Maine at Farmington beginning in September. For more details, contact the Margaret Chase Smith Library at 474-7133. •

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PRESERVATION HOW-TO

Silica Gel to Control Humidity

By Michael Dunphy, Small Corp

For Maine's museums and historical societies, who deal with both modest budgets and widely fluctuating humidity levels over the course of the year, silica gel can be an easy and low-cost way to control the climate of enclosed environments.

—MAM

Silica gel is a granular, vitreous, porous form of silicon dioxide made from sodium silicate. It is a naturally-occurring mineral that is purified and processed into a granular or beaded form. It is frequently used in commercial and household applications, typically for water absorption.

It is also a common and very effective tool to maintain stable relative humidity in a sealed exhibit case. The material is very porous and the surface area of the internal pores is extremely high, in the range of several hundred square meters per gram. Water molecules are readily adsorbed onto these interior surfaces. The effect is that the silica gel is a sponge, ready to accept and release water.

For museum applications, silica gel can be conditioned to a specific relative humidity by allowing dry gel to adsorb a specific amount of water. Once conditioned, the gel will “try” to maintain the specific relative humidity associated with that percentage of water content. Drier air infiltrating the case will cause the air in the case (and the gel) to gradually dry out, and the introduction of more humid air will cause the gel and the interior environment to gradually become more moist. The gel will act as a buffer to slow down the changes in the case by giving up or taking on water. A case that is better sealed and has more silica gel will have a more stable relative humidity.

In the real world, silica gel cannot maintain an absolutely stable relative humidity in a case that's in an unstable environment. However, stability within a few percentage points is readily achievable. The factors affecting how much gel to use are:

1. How well-sealed the case is, i.e., what its air exchange rate is
2. How often you are willing or able to change or recondition the gel

3. How far away from your target humidity you're willing to go

4. How far from your target humidity the gallery is

Numbers two and three are a matter of personal choice. Number four can be measured or fairly easily guessed at. Number one is the hardest to figure out.

Exhibit cases can range from several air exchanges per day to nearly hermetically-sealed. With a little effort, most cases can be brought into the range of two exchanges per day. A well-designed and fabricated case can be brought under 0.1 air exchange per day. Achieving air exchange rates less than 0.1 per day requires great care and sophistication of design. It is important to remember: when using a well-sealed case always take care that the materials in the case are suitable and will not harm the objects.

The following types of silica gel, or modified silica gel products, are commonly used in museums. Each has characteristics that make it most-suitable for specific conditions.

1. Type E silica gel works well in the 0-30% RH range.
2. Type A silica gel works well in the 0-60% range.
3. Art Sorb (which contains both silicon dioxide and lithium chloride) works well above 60% RH.

Many products sold as “desiccants” are good for drying things out, but not good for maintaining a microclimate. Type A silica gel is the most versatile product for microclimates at typical museum humidity requirements.

Typically, silica gel will have to be reconditioned from time to time by either drying it out or adding moisture to it. This is especially true when objects in the case require an RH that is markedly different from the gallery average, when putting enough gel into the case isn't practical, or when the case is too leaky. Simple equipment is available for conditioning silica gel. If the yearly average humidity in the gallery is acceptable for the objects, it is often possible to put

enough silica gel into a case such that no maintenance is required. In such a situation, the gel can buffer the daily and seasonal variations enough to keep the objects within an acceptable range.

Care should be taken in placing the gel media to ensure that the surface of the silica gel has enough exposure to the case environment. There should be ample air circulation between the area where the gel is and the air surrounding the objects. Gel hidden in risers near the objects will be particularly effective. Gel under the case deck will require a gap around the edge of the deck of at least 3/8” for air circulation. If the gel is in a thick mass, the gel that is not near the surface will be very slow to react. A maximum of one inch of thickness is a good guideline.

Silica gel, whether conditioned to a specific RH or not, should be stored in sealed, archival containers. Otherwise, it will gradually take on the RH of the surrounding environment. If you choose not to recondition your silica gel, and assuming it has not come into contact with any hazardous chemicals, it can be thrown away in the garbage without any special handling.

General microclimate guidelines:

- Use the right gel for your RH requirement. Type A is the most versatile.
- Don't skimp on the quantity of gel. More is always better.
- Don't place the gel in too thick a mass. The more exposed surface area the better. A maximum of one inch of thickness is a good guideline.
- Allow for air circulation between the gel and the objects. Gel located in the actual exhibit area is best.
- Monitor the humidity in the case with a hygrometer or an indicator strip.
- If your case is very well-sealed, make sure that there are no materials in the case environment that will harm the objects.

For more on silica gel for museums and other whitepapers on low-cost preservation techniques, visit www.smallcorp.com/resources.html.

New Hands-On History Building and Activities at Willowbrook

By Robert Schmick, Director



Elementary students experiment with Morse code in Titanic radio room in new Hands-On History Building.

For 45 years, 19th Century Willowbrook Village of Newfield, Maine has presented artifacts and buildings from New England's rural past. Recently, the museum has shifted greater attention to education with new offerings informed by a new mission:

Founded in 1970, 19th Century Willowbrook Village is a 501(c)3 nonprofit organization that collects, preserves and utilizes historic artifacts and buildings for the purpose of display, living history, traditional arts programming and hands-on education. The museum strives to interpret, inspire, educate, excite, and raise awareness and appreciation of life in rural Maine and New England during the emerging Industrial Age of the 19th and early 20th centuries. Our goal is to empower and inspire generations of inventors, scientists, mechanics and tinkerers through individual awareness and discovery.

History museums have the opportunity to offer educational experiences with not only history but also the past's connection to our present science and technology; the goal is to become more relevant to our current objectives in education and a place for learning by doing. The museum has to become more than just a one-day-a-year field trip; it can be a community resource for lifelong learning. Serving students on class field trips has long been a significant

part of what Willowbrook does, and this year the numbers have surpassed our 2011 season totals of over 1,700 visitors. We offered rides on the carousel to school children for the first time. An old structure devoted exclusively to static display was re-modeled this winter to become a center for hands-on history education, a second working blacksmith shop was re-constructed, and offerings that focus on STEM (science, technology, engineering and mathematics) learning objectives have been completed or are underway.

The newly named Hands-On History building includes experiences with laundering. Students crank an early machine with water, soap, and clothes inside, run the clothes through a mangle, and pin clothes up on a clothes line. There is instruction about hand crank machines and what this meant to the American housewife in rural locations that often didn't see electric lines until the mid-20th century.



Hand cranking magnetos in the Hands-On History Building with Ingrid Porter's class from North Berwick Middle School.

The building also contains re-creations of the *R.M.S. Titanic* and *Carpathia's* radio rooms, which include props on long-term loan from the Lyric Theater of Burlington, Vermont, created for a musical version of *Titanic*. Visitors can experiment with Morse code with ten working telegraph keys and sounders wired from one of these rooms to the other. In addition to students exploring the possibilities of the "Victorian Internet," telegraph communi-

cation, they experience hand crank magnetos, generating light, electromagnetic forces, and communication via hand crank telephones. These were restored by curator Dave Thompson of The Telephone Museum in Ellsworth.

The museum has some early Maine-made vacuum tube and crystal set radios on display, with a sampling of other radios from the 1920s and 1930s, including models by New Hampshire radio pioneer Atwater Kent. Twelve homemade crystal radios are set up with ground and hundreds of feet of wire antennae for budding radio operators; an extended time workshop is planned for school groups next season.

A "Victorian kitchen" has also been constructed. Volunteers and staff baked corn bread and blueberry muffins and made butter with school groups this season. One teacher shared that "the museum has really struck on something that will keep [her] school coming back to this Maine treasure. Hands-on learning is the way to go." Of course, the fact that this season is the first that kids on field trips could actually ride the steam-engine-powered 1894 horse carousel—unveiled in 1991 at Willowbrook after a 14-year restoration—has made a difference with returning teachers from destinations like Jay, New Gloucester, South Portland, Waterboro, Wells, and Rochester, New Hampshire, among others.

The museum also moved and reconstructed a 1930s smithy and its contents from Lincolnville. The "Tom Flagg Smithy" is a Maine treasure trove connected with the theme of "Yankee ingenuity." The re-construction was largely done by trustees from the Windham Correctional Facility. The smithy was completed in two months and is ready for the

— continued on page 14



New Tom Flagg Smithy at Willowbrook



LEFT: University of Maine, Mechanical Engineering Technology Students on Maine Day 2014, including Herb Crosby, Professor and Director, and Chuck Spaulding, University of Maine.



Lombard Log Hauler, 1910



Jill Packard

New Chapter, New Director for Maine Forest and Logging Museum

The Maine Forest and Logging Museum (MFLM), known to many by the name Leonard's Mills, MFLM's loved Living History site, is excited to be moving into the future, positioning itself to better support educating Maine about the past, present, and future of Maine's forests. This spring, MFLM made some important steps in that direction.

Earlier this year, the museum added Ms. Jill Packard to its staff as Executive Director. Ms. Packard's resume includes over 13 years of experience working directly with and for various professional and charitable boards in many different capacities. She has a bachelor's degree in both art history and political science and a master's degree in environmental science with a focus on public administration, sustainable communities, and environmental education. She is now engaged in doctoral coursework in non-profit management. Most recently, Ms. Packard was the founding President of the all-volunteer Hemophilia Alliance of Maine, a position she has been serving in since 2010.

"We are very pleased to announce this appointment," reports Ben Carlisle, Treasurer and Board member. "I believe Jill's background as a non-profit leader and educator will bring a renewed energy to the Museum and will fit our mission perfectly. She has a deep sense of commitment to our community and a fundamental understanding of how to engage the public in a compelling, fun, and educational way."

"I look forward to serving in this new capacity," remarks Packard. "I am dedicated to this sector

because I believe in the ability of nonprofit organizations to do important work for all of us. I believe that our forests and the logging industry are two of Maine's most important resources. Educating people about those things ensures the sustainability of not only Maine's economic base, but its cultural and natural heritage as well."

Anette Rodrigues, President, adds, "With Jill's help, the Maine Forest & Logging Museum will continue to support Maine's economy as part of its important tourism industry. Our historic site at Leonard's Mills lends itself to nature hikes as well as teaching about the importance of the forest as an economic force in Maine. Programming at the museum can address the history of the State in its many aspects as well as the past, present and future of lumbering in Maine."

MFLM is also pleased to announce the completion of a thirty-year project, the restoration of a Lombard Log Hauler that now operates legally under steam pressure. This 1910 machine brings the museum into the 20th century and now accompanies another running Lombard Log hauler, generously on loan from owners Frank and Ted Crooker. Their remarkable Lombard is fully restored and operational and served as a guide for restoring the MFLM Lombard.

"The restoration of the Steam Lombard Log Hauler at our Bradley, Maine, site has been and now is one of the most active projects at the museum. To date, this project has involved well over 150 individuals, along with help from many companies and the University of Maine. There

have been more than 50 major donors supporting the project through funds, materials, time, and services," states Herb Crosby, University of Maine professor. Mr. Crosby continues, "We are very excited because we believe that a restored and running Lombard Log Hauler provides a strong educational tool, to show the people of today how the mechanical technology of forest product harvesting began."

According to Crosby, "The steam Lombard Log Hauler is important as the first successful tracked vehicle and was patented in 1901 by Alvin Lombard of Waterville, Maine. These Maine-built machines led the way for all modern tracked vehicles. The 19-ton steam Lombard initially burned wood and traveled on iced roads at about five miles per hour. It towed multiple sleds of logs with loads up to 300 tons. Lombard built 83 of these steam-powered Log Haulers in his Waterville factory before switching to gasoline power. Lombard licensed his patent to the Phoenix Company in Eau Claire, Wisconsin, which built approximately 60 more steam Log Haulers. Very few of these historic machines are left." The museum's two Lombard Log Haulers are currently on display.

MFLM is a 501 c(3) non-profit, community-based and -supported organization that strives to continually support Maine into a sustainable future.

MFLM does this by recognizing Maine's intelligent, interconnected, ingenious, and independent roots that sustain us all.

FMI: www.leonardsmills.com, or find and follow the museum on Facebook. •

UMaine's Digital Curation Program

By Desiree Butterfield-Nagy
Archivist / Special Collections Librarian, University of Maine

The University of Maine's graduate certificate in Digital Curation is now headed into its third year, and students are saying that the "instructors are approachable, personable, and collegial with students," and that the program provides a "well-ordered sequence," and is "off to a terrific start as a national standard for the study of digital curation."

Designed to provide an innovative skill set for archivists, museum professionals, and records managers in a wide variety of collecting institutions, the goal of the DIG program is to provide a theoretical background and hands-on experience with tools that can help capture, preserve, and make digital objects more accessible. The graduate certificate, taught online, is intended for those working in museums, archives, artist studios, government offices, and anywhere that people need to manage digital files. The program walks students through the phases of managing digitized or born-digital artifacts, including acquisition, representation, access, and preservation.

"Digital assets are being created around us all the time," says Jon Ippolito, Professor of New Media at the University of Maine. "Sometimes we are conscious of these assets, like when we snap a digital photograph or scan a document to create a digital file, but we are also unconsciously leaving a wake of digital bits, including location and camera information associated with a photograph, GPS signatures captured by our cell phones, cookies stored on hard drives."

"Traditionally, curating was confined to galleries and museums," he notes, "but a new breed of curator has emerged to make sense of this immense swarm of digital information." Ippolito became increasingly aware of the need for digital preservation in his role as a curator at



UMaine Digital Curation instructors use a variety of instruction methods and social media tools—like this YouTube video prepared by Jon Ippolito, University of Maine Professor of New Media—to share curriculum designed for those working in museums, archives, artist studios, government offices, and anywhere people need to manage digital assets.



Part of the UMaine DIG curriculum includes video presentations like this roundtable discussion of the politics of digital curation with course instructors Jon Ippolito, Richard Hollinger, and Justin Wolff.

the Solomon R. Guggenheim Museum. "We found that bricks and mortar museum staff—curators, conservators, and registrars—were recognizing the need to confront the challenges of virtual exhibitions and ephemeral technologies."

As Ippolito and others began organizing UMaine's Digital Curation program to address these issues, they quickly realized that the ideal approach would be interdisciplinary. The group brought together faculty from a wide range of disciplines, including new media, history, art history, computer science, and library science to develop curriculum.

One of the instructors, Richard Hollinger, Head of Special Collections at the university's Raymond H. Fogler Library, explains, "We felt there was a need in Maine for a program that offered professionals in a variety of fields to learn about digital curation in a way that went beyond what is typically available in existing workshops and training programs."

The program's introductory course, DIG 500, was developed to cover ways in which digital artifacts are made, acquired into collections, and tracked, including legal and technical considerations. UMaine art historian Justin Wolff contributes to course instruction, along with Hollinger and Ippolito.

The program quickly launched additional courses in metadata description and creating digital collections and exhibitions. The digital collections and exhibitions course, DIG 540, prepares students to develop databases to represent digital objects. Instructor John Bell trains students in PHP and MySQL, the two most common languages used for crafting collection-driven websites. In addition, the course demonstrates how to use PHP to cus-

— continued on next page

Digital Curation Program

continued from page 10

tomize software packages like WordPress or Drupal, and thereby create a more distinctive presence for online collections.

In the spring of 2013, the University of Maine approved a limited-time opportunity for out-of-state and international students to register for the program's online courses at the in-state tuition rate. Although several students from other states and countries had already been participating, this increased the number of prospective students seriously considering enrollment.

"We have been able to put our students in direct conversation with leaders like Jason Scott of the Internet Archive and Richard Rinehart, developer of the MANS metadata standard for media art," Bell explains, "where we've had some students who are physically sitting in a classroom in Orono joined by students attending remotely from Los Angeles, Mexico City, or London. It has been a great way to bring together national and international perspectives even though we're not all in the same room."



Through guest lectures, UMaine's Digital Curation program has been able to put students in direct conversation with national leaders like Richard Rinehart, developer of the MANS metadata standard for media art.

humanities Librarian, explains she had "both a personal and professional stake" in taking the program's course in digital preservation. She says, "I have a strong interest in how digital documents will be preserved and made accessible for future scholars, particularly given their ephemeral nature, and how they will fit within the realm of recorded history."

When asked what has been most valuable in training so far, Wynn points to testing an automated metadata extractor, "which means that I have a wonderful emergency back-up of essential preservation metadata" for the Folklife Center's digital files, something that would have been prohibitively time-consuming if attempted manually. Bonnet points to a research project developed with a journalism historian. Based on what she has learned, the project "attempts to address some of the growing concerns regarding how born-digital news content will be preserved for posterity."

UMaine history student Tess L'Heureux remembers when a committee member showed her a project that he participated in as a post-doc, the Trans-Atlantic Slave Trade Database. She says she remembers thinking,


"Now this is something I could really get into! Over 35,000 voyages contained in one highly flexible database; this is the type of model that historians, archivists, and museums should aspire to create." L'Heureux learned she could earn a Digital Curation certificate as a part of a broader Ph.D. program in history, and has pursued courses to gain skills to contribute to digital scholarship as well as preserve it. She also feels that the program has improved her research skills. She says, "It may sound rather simple, but knowing the mechanics of how data are collected, archived, and presented helps me find what I need, when I need it." Collecting institutions of all stripes, from local archives and town offices to university museums and state libraries, may be interested in placing an intern from the program. The program even allows students to intern in their place of employment, since all would benefit from both the student's added expertise and the actual work done for the internship.

Anyone with a bachelor's or higher degree can apply for the UMaine certificate program by submitting a letter of application. Although designed to be completed in two years, part-time students may choose to spread the 18 credits (six courses) over a longer period. More information about the program is available on the University of Maine web site at <http://digitalcuration.umaine.edu>.

Anyone interested in digital curation issues may also find it valuable to follow the program Twitter feed at <https://twitter.com/DigitCurator>, @DigitCurator. •


Students have been invited to provide feedback and shape the program over the last two years. Katrina Wynn, Archives Manager at the Maine Folklife Center, began taking courses to broaden her perspective in parts of her position where she had had only minimal training. Wynn notes, "Being in this program really feels like I'm at the front of an incoming wave, which is an exciting feeling and can only serve me well in the future."

Similarly, Jennifer Bonnet, Fogler Library Social Sciences & Hu-



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SEEN & HEARD



LEFT & ABOVE: Conservator Ron Harvey presenting a Collections Care Workshop at L.C. Bates Museum for Maine museum volunteers and staff. The workshop included how to house and store organic collections. IMLS support made this workshop, organized through MAM, possible.



LEFT: Alexis Salisbury and Maia Alling made music with castanets and a guitar during their class visit to the Alfred Village Museum.

BELOW: Castine Historical Society Intern Chelsey Cain (right) and the Wilson Museum's Abby Dunham attended the opening of the CHS 2014 summer exhibit "Mr. Madison's War" Castine and the War of 1812.



LEFT: The Corinth Historical Society Museum hosted a hands-on wheel spinning workshop, taught by instructor Patty Blomgren of Dummerston, Vermont. Open to the public, this day-long class explored the once-common household art of spinning wool and similar fibers to produce yarn and thread. By the end of the class, students left with their first skein of beautiful hand-made yarn. Corinth Historical Society has a Great Wheel they would like to repair so a spinning demonstration can be a part of the household arts exhibit. Photo by B.E. Bryan.

OPPORTUNITIES

Old Towns/New Country: The First Years of a New Nation

A workshop for teachers & local history enthusiasts at the Penobscot Marine Museum, Searsport

Wednesday, August 6 and Thursday, August 7, 8:30 a.m.–3:30 p.m.

This two-day workshop sponsored by the Massachusetts Historical Society and the Penobscot Marine Museum will explore how to use local resources—documents, artifacts, landscapes, and the rich expertise in every town—to examine historical issues with a national focus. We will concentrate on the period just after the Revolution and the concerns and conflicts, hopes and fears, experiences and expectations of the people living in the Penobscot Bay and River area at a time of uncertainty, fragility, and possibility. Workshop faculty will include local historians, educators and museum/archives professionals. The program will also include visits to early American fortifications and sites of interest. The workshop is open to teachers, librarians, archivists, members of local historical societies, and all interested local history enthusiasts. There is a \$25 charge to cover lunches on two days; program and material costs have been generously funded by the Richard Saltonstall Charitable Foundation. Educators can earn 15 PDPs and 1 Graduate Credit (for an additional fee) from Framingham State University. For more information, or to register, please contact the education department at education@masshist.org or (617) 646-0557.

*Archives * Records: Ensuring Access* Society of American Archivists Annual Meeting Washington, D.C.

August 10-16

These days Washington, D.C., isn't exactly known as a congenial gathering place for the constructive sharing of ideas. But this year's joint meeting of the Council of State Archivists, the National Association of Government Archives and Records Administrators, and the Society of American Archivists (SAA) will change that! Members of these national associations will join forces in our nation's capital in August to learn from each other, share stories from varied workplaces, celebrate successes, and find common ground. Members of Maine Archives and Museums are especially invited to attend the annual general meeting of SAA's Regional Archival Associations Consortium (of which MAM is an affiliate) on **Wednesday, August 13, 2014, from 1 to 2:30 p.m.** For more on the regional consortium, visit www2.archivists.org/groups/regional-archival-associations-consortium-raac. For more on the conference or to register, visit www2.archivists.org/2014.

NEH ON THE ROAD is looking for Maine Sites

NEH on the Road is a touring exhibition program offered through a partnership between the National Endowment for the Humanities and Mid-America Arts Alliance. Their goal is to organize low-cost, high-impact exhibitions for cultural and history institutions across the U.S., particularly for small to mid-sized museums, libraries, and the like. This could offer a good opportunity for communities and/or community organizations to partner. They have never had an exhibit in Maine, so would especially welcome applications from interested Maine organizations. Please refer to their website for applications and more information: www.nehontheroad.org.

Holocaust and Human Rights Center of Maine Seeks Office Manager

The Holocaust and Human Rights Center of Maine—hosts for MAM's annual meeting on October 24—is seeking an Office Manager. Established in 1985, the Holocaust and Human Rights Center of Maine is still working hard to fulfill its mission: *Through initiatives in education, exhibition and activism, we engage and inform people of Maine about the Nazi Holocaust, other genocides and broader issues of human rights abuses in their historic and contemporary context. We encourage individuals and communities to reflect and act upon their ethical and moral responsibilities in our modern world.* The Office Manager will be an individual with great energy; high levels of motivation and organization; the ability to think creatively, multi-task, and handle curve balls; a willingness to collaborate; and a good sense of humor. For more details on the position and job requirements, please email Executive Director Elizabeth Helitzer at Elizabeth.helitzer@maine.edu.

Historical Records Grant deadline is in October

The Maine Historical Records Advisory Board has received funding from the NHPRC (National Historical Publications and Records Commission) to continue its grant program for original historical records (manuscripts, photographs, audio and video recordings, etc.). The next deadline for both Basic Projects (up to \$1,000) and Major Projects (\$1,000-\$2,500) is October 1. The grant guidelines are posted at <http://www.state.me.us/sos/arc/mhrab/grants.html>. FMI Janet Roberts at 287-5791; janet.roberts@maine.gov.

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HISTORY IT
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Willowbrook

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museum's growing metal arts workshops; this, in addition to the horse stock/smithy on the site, will allow for year-round and all-weather workshops. Traditional arts workshops have continued to yield much needed revenues for the museum since last August.

In recent months, the museum has received two more grants. The first, an Infrastructure Grant from the Maine Humanities Council, allowed the museum to create a summer silent film festival on July 12 and 13, with piano accompaniment, in addition to a mobile 1920s silent movie palace that will remain at the museum during its season and then travel to other museums, like Bangor's Discovery Museum, in November. The "palace," scheduled for completion in 2015, will be constructed of wooden boxes with a *trompe l'oeil* exterior, recreating a likeness of Portland's first movie cinema, "Dreamland," from the street. The interior will recreate Byzantine architecture, which was typical of the era.

The second grant, from the Narragansett Number One Foundation, will provide matching funds for a working cider mill. The re-wooding of a 1870s Waterville-made press and grinder has occurred in recent months to be its centerpiece. Adriaan Gerber of Lamoine re-created the eight-foot, mortise-and-tenon, freestanding press and put it together with wooden pegs this summer. The grinder was completely restored by museum staffer Ashley Gerry, including fabrication of a new spiky stainless steel sheath for the macerating drum. The museum will invite the public to bring apples and containers to make their own cider on September 20 and 21. The grinder will be belt-driven by visitors on an 1880s horse treadmill, making for even more kinesthetic activity. A second horse treadmill currently powers an 1870s Harrison portable grist mill; the museum has made corn meal and cracked corn with this rig and plans other grain-processing ventures.

More hands-on activities for children are planned for the coming months that are related to apple production and for a line shaft pulley driven machinist shop. The museum received two donations of early machinist tools from Meriden, Connecticut, and South Hiram, Maine, that will be set up in a former storage space and used by adults; this will serve as the backdrop for hands-on experiences with metal fabrication and machine-making for young visitors.

For more about the museum, visit
www.willowbrookmuseum.org •

New Disaster Planning Initiative, *continued from page 1*



Sorting through remnants of the collection of the Swan's Island library, July 2008. Photo courtesy of the Swan's Island Educational Society.

started by a lightning strike during a very severe storm—but it would have saved the hours and hours of manpower required afterwards to reconstruct and value the collections for the insurance company. The library catalogue, which contained all this information, was backed up regularly but was only stored in an onsite server that was destroyed in the fire. That created a huge problem for the small organization right at a time when they were emotionally overwhelmed with the loss, trying to sort out what was salvageable, and figuring out next steps. A disaster plan meeting CERC's basic benchmarks would have included a solid data backup plan allowing for off-site access, alleviating one major source of pain.

To help places like the Swan's Island Educational Society and the Pejepscot Historical Society, Maine State Museum was awarded a one-year grant from Jane's Trust. In this project, CERC is developing a facilitation guide that outlines, meeting by meeting, the process for a cultural organization to develop a solid disaster plan. The Pejepscot Historical Society is serving as the beta site for the guide. CERC is also working with FEMA to schedule a FEMA Corps team in Maine. A division of AmeriCorps, the FEMA Corps team will consist of approximately eight young adults trained in disaster planning and recovery. After receiving additional training in the needs of cultural organizations and meeting facilitation, they will go into the field and work directly with several of Maine's libraries, museums, town offices, archives, and other collecting institutions, developing disaster plans. Maine State Museum Director Bernard Fishman said, "With two rounds of facilitation planned, one in the fall and one in the spring, CERC should be able to help more than thirty Maine organizations get their plans in order. And the materials developed to support this effort, as well as case studies written from the experience, will support disaster planning within Maine's cultural community for years to come."

Organizations interested in participating in the program may apply online through the CERC website, www.cercmaine.org. Participants will be selected to represent a broad range of institutional sizes, geographical locations, collections types, and building construction. For more information about this project, contact Ellen Dyer at the CERC office at CERC.Maine@gmail.com or (207) 287-6696. •



Executive Director Jennifer Blanchard and board member Troy Ancona inspect water damage at the Joshua L. Chamberlain Museum. Photo courtesy of East Point Conservation.

MAINE ARCHIVES & MUSEUMS

Be a part of Maine Archives & Museums!

Maine Archives & Museums (MAM) is the only professional association representing museums, archives, historical societies, and other collecting institutions in the state of Maine. Our purpose 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, living collections, and culture.

Our vital services to Maine's cultural community include:

- Quarterly newsletter, in print and on-line
- Annual Conference
- Annual professional development workshops through the state
- Listings on our website
- Valuable member discounts on archival products at a variety of vendors
- Research and advocacy

Our members are Maine's collecting institutions (museums, libraries, historical societies, archives) as well as students, volunteers, paid and unpaid professionals, other cultural organizations, affiliated businesses, and the inter-

ested public. The support and participation of our members enable MAM to provide ever-expanding services to Maine's community of collecting institutions. By working together, we strengthen our collective resources and realize our shared mission.

Membership Categories and Dues

All members receive:

- Quarterly newsletter sent by mail
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INSTITUTIONAL MEMBERSHIPS

Annual budget \$15,000 or less	\$25
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Additional benefits for Institutional members:

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Consultant (single-member firm)	\$25
Partnership (two-member firm)	\$40
Corporate (multiple employees)	\$75

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Which membership is right for me? MAM encourages all organizations to become Institutional members because it provides benefits for the organization as well as staff and volunteers; dues are based on the organization's annual operating budget. MAM welcomes individual memberships for those who wish to join as an individual in addition to their organization's membership or for those unaffiliated with an institution and not serving as paid consultants.

Contact Name _____ Contact E-mail _____

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You may provide e-mail address for up to three staff/volunteers (in addition to the contact listed above) to receive on-line communications directly from MAM.

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Example categories: Institutional under 15K, Corporate, Patron (see Membership Categories & Dues section)

Please make your check payable to Maine Archives & Museums and mail with this form to MAM, PO Box 46, Cumberland Center, ME 04021, or register on-line and pay with a credit card at www.mainemuseums.org.

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"Find a Museum/Archive" Information for Institutional Members

MAM's website features the Find a Museum/Archive search feature for the general public. Please provide information that will be accessible and useful for all.

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Telephone Museum Visitor Center Comes Up “Busy”

By Sandra Galley, Vice President

Scurrying to install restroom signs, grading the entrance with rakes and wood chips, bringing in food and drinks, cleaning and decorating, museum board members prepared to celebrate years of planning and fundraising with the Grand Opening of the Visitor Center at The Telephone Museum.

On May 15, 2014, the museum board greeted Ellsworth Area Chamber of Commerce members and Visitor Center donors to the first public event in the new building. More than 80 people attended, with the overflow crowd heading into the Main Building where volunteers Chad Perkins, Rick Miller, and others dispensed information about the museum’s exhibits and mission. A bewildered “by chance” visitor from Utah arrived just as festivities were beginning and agreed to join in on a tour as a paying guest!

Inside the new building, people crowded around tables laden with food donated by Friends and Family Market and sat down at tables decorated with colored telephone sets surrounded by artificial flowers in complimentary hues. New Land Nursery sent a beautiful bouquet of live flowers for the registration table and decorated the driveway entrance with rhododendron bushes.

In addition, The Telephone Museum board was pleased to welcome Ellsworth City Manager Michelle Beal, who had

been present for groundbreaking ceremonies in June 2013, and Maine State Senator Brian Langley and his wife, owners of the popular Lobster Pot Restaurant in Ellsworth.

The highlight of the evening was the presentation of a check for \$1000 from the Bangor Savings Bank Foundation’s Community Matters More Campaign. The award honored the museum’s selection as a participant in the campaign and was presented by Sheryl Edgecomb, Bangor Savings Bank Vice President and manager of the Ellsworth Branch.

The success of this event is fortuitous, as the museum intends the Visitor Center to be used for community-based activities, volunteer orientations, and special meetings and events for the museum and other area organizations. Most importantly, by extending the museum season to include the regular school year, the building will be the starting point for educational programs focusing on the history of telecommunications, as illustrated by the museum’s working exhibits and extensive collections.

*For more on the museum,
visit*

www.thetelephonemuseum.org.