

Maine Archives and Museums Quarterly

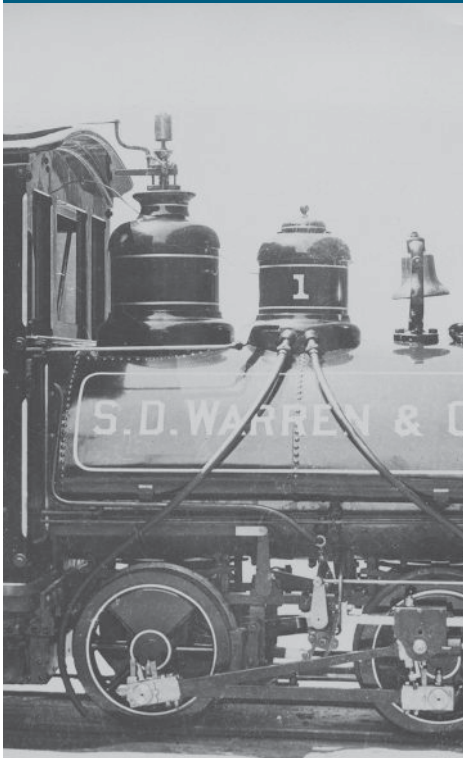
HISTORIC LOCOMOTIVE NO. 2 RESTORED

After a nearly a decade of effort by Boothbay Railway Village staff and volunteers, S.D. Warren Co. Locomotive No. 2 has been restored to its original operating condition, as built by the Baldwin Locomotive Works (Philadelphia, Pennsylvania) and shipped to Westbrook, Maine in 1895. Many might remember that this engine sat under the Museum's entrance sign on Route 27 from 1969 – 2008. The restoration was made possible with financial support from the Amherst Railway Society, the Tom E. Dailey Foundation and many individuals.

The restoration of an industrial locomotive is a unique opportunity to highlight a segment of rail history that is often left out of the story of New England railroading. This locomotive (essentially a standard Baldwin industrial product along with identical sister No. 1) was part of the same order and replaced the horses at work in the mill yard. While it is commonly thought that the Sandy River Railroad was the first two-foot narrow gauge railroad in Maine, the railroad in the mill was the earliest, although it did not have steam power until 1895. At the time steam power arrived at Cumberland Mills, S.D. Warren was producing more than 35,000 pounds of paper a day and was the largest paper mill in the world. No. 1 and No. 2 hauled both pulpwood and coal throughout the mill until they were replaced by diesel engines and trucks in the late 1940s. The mill complex was added to the National Register of Historic Places in 1974 as the Cumberland Mills Historic District. Today the paper making mill is owned by SAPPI Limited, a South African company. Just recently, SAPPI announced they were discontinuing the use of the S.D. Warren name.

Both S.D. Warren Baldwin engines survived thanks to the efforts of the late Frank Van Walsh of Southport, Maine. Van Walsh bought the engines from S.D. Warren and took them to New Jersey. Van Walsh was a chemical engineer by day and an entrepreneur in his free time. In New Jersey he refit them to run as gas engines at a small amusement park and zoo in Fair Lawn, just outside of New York City. His family estimated that nearly two million guests visited his recreated narrow-gauge railroad, the Upper Saddle River Railroad, at Dietch's Kiddie Zoo during the twenty years it was in operation. When Van Walsh retired to Maine in the late 1960s he donated the engines to the Boothbay Railway Village.

Locomotive No. 2 was built by the Baldwin Locomotive Works (BLW) of Philadelphia in November 1895. The Baldwin Locomotive Works was founded in 1831 by Matthias Baldwin (1795-1866), a young Philadelphia metalworker who had constructed a miniature locomotive for the Philadelphia Museum. With its



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Submit your news to MAM! Send content by December 31, 2018 to be published in the next issue.

MAINE ARCHIVES & MUSEUMS QUARTERLY

November 2018 | Volume 21 | Issue 4

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. Content contributions from members are encouraged. Our next edition is February 2018; submission deadline is December 31, 2018.

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Date in parentheses indicates the first year of board member's service. Up to three successive two-year terms may be served.

My anger is hot, unspoken,

Black

It does not cloud

Their machine vision;

It does not melt their cold.



TOP: Image and poem from *Test Day #2* by Martha A. Hall

MIDDLE: Haley Griffin, new Education Coordinator at Wilson Museum

BOTTOM: Telephone Museum entrance



Dispatches

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

AUGUSTA

Holocaust & Human Rights Center of Maine: Awards & New Faces

Last spring the Holocaust and Human Rights Center of Maine (HHRC) received the Maine Education Association’s (MEA) Corporate Award for Excellence in Combating Prejudice and Discrimination in Maine Schools. The MEA represents more than 24,000 Maine teachers. During the 2018/2019 school year the HHRC presented its free educational outreach programs to forty schools in thirty-seven communities and reached more than 5,000 students and teachers.

Maine State Senator Shenna Bellows was named HHRC’s new Executive Director. Bellows, entering her second term in the Maine State Senate, is the former director of the Maine ACLU.

HHRC Associate Director David Greenham has been named to the planning committee for the 2019 American Alliance of Museums conference in New Orleans.

BIDDEFORD

Hall’s Artists’ Books on Display at Ketchum Library Gallery

“My Creativity Heals Myself And Others: Martha Hall’s Artists’ Books” will be on display in the Ketchum Library Gallery at UNE Biddeford until December 14th. Martha Hall’s artists’ books explore the experience of living with cancer and the frustrations and vulnerabilities inherent in living with chronic, life-threatening illness. Hall intended to use her books to create dialogue with health care providers and students in health professions training. Hall’s books draw the reader in to share the deepest fears and greatest discoveries that come with facing one’s mortality. For more information visit <https://www.une.edu/artgallery/biddeford-campus/exhibitions>.

CASTINE

Wilson Museum has New Education Coordinator

Executive Director, Patty Hutchins, is pleased to announce that Haley Griffin has joined the staff of the Wilson Museum as Education Coordinator.

Haley fell in love with the Castine area over seven years ago when she attended Maine Maritime Academy for a degree in International Business and Logistics. During her time as a student, she sought opportunities to develop lasting relationships which included being a mentor at the Adams School. Haley looks forward to rekindling existing relationships, developing new ones, and using her energy and love for the Castine area to provide beneficial programs to students and learners of all ages.

ELLSWORTH

Telephone Museum Celebrates Renovations & Seeks New Board Members

The Telephone Museum would like to thank all who donated to “The Barn Fund”

CONTINUED ON PAGE 6

Andrew Wyeth in Rockland

BY LEITH MACDONALD

The Greek philosopher Aristotle wisely observed, “the whole is greater than the sum of its parts.” Such was the experience of developing *Andrew Wyeth in Rockland*, a groundbreaking show of Wyeth watercolors and a celebration of collaboration between three institutions in Rockland, Maine.

A partnership between the Wyeth Study Center, the Rockland Historical Society, and the Farnsworth Art Museum, *Andrew Wyeth in Rockland* features eighteen watercolors painted in the city between 1940 and 1998, fifteen of which were previously unexhibited. Coinciding with the Farnsworth’s 70th anniversary, the show creates an impressive connection between the Museum’s hometown - Rockland - and one of America’s great painters. For this city transitioning into the Art Capital of Maine, the show also helps to ground museum guests in Rockland’s past - its people, architecture, and working waterfront economy.

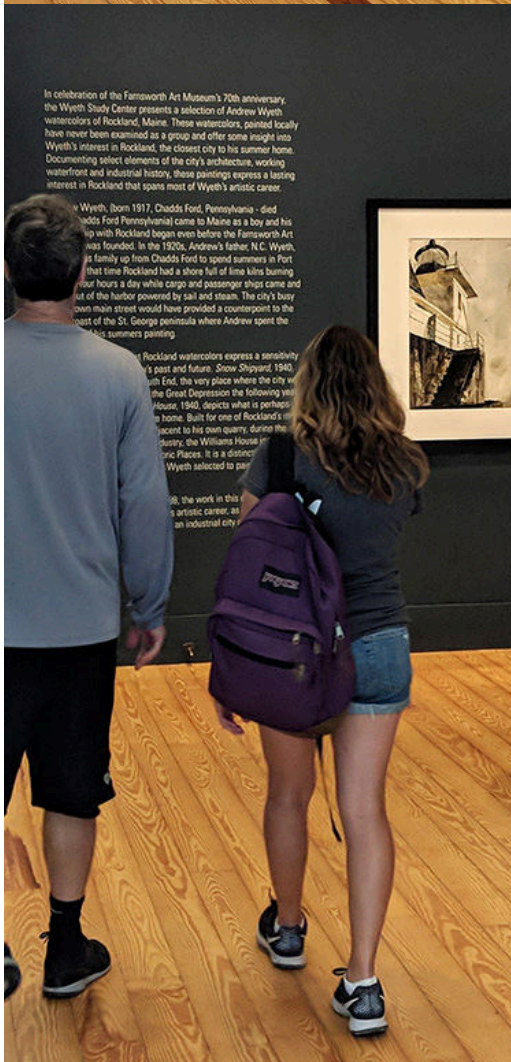
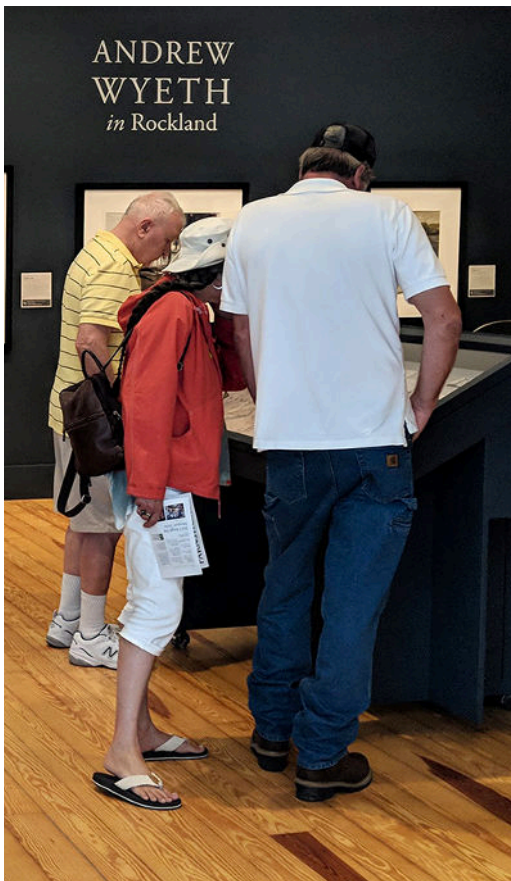
The idea for the exhibition began as part of the Wyeth Study Center staff’s routine care of the Andrew and Betsy Wyeth Collection. Something about the stance of the gulls perched atop a ragged scratched fence in the painting *400 Limerock* made a deep impression. Upon further research into the 1958 watercolor, staff discovered that this previously unexhibited watercolor had originated just up the hill from the Farnsworth Art Museum on nearby Limerock Street.

While Wyeth famously painted the peninsulas and islands south of Rockland, the experience with *400 Limerock* led staff to search for additional pieces created in their backyard. A surprisingly large number of pencil drawings, watercolors, and tempera paintings were identified. The pieces were then shared with the Rockland Historical Society for assistance in better understanding their place in the historical context of Rockland’s changing landscape.

The Historical Society’s local knowledge and passion resulted in myriad of connections between Wyeth’s paintings and Rockland history. During the team’s first meeting, Historical Society volunteers and staff identified several places in Wyeth’s paintings that have since disappeared and many others that have been recognized on the National Register of Historic Places. As they enthusiastically viewed reproductions of Wyeth’s Rockland work, they shared stories of their own Rockland experience inspired by the paintings.

While the Historical Society provided invaluable assistance with research and fact checking, it was the stories that they shared that led to a vision to incorporate actual Rockland voices into the exhibition. As a result, the show includes a city map that details the location of each painting, as well as a series of oral histories that offer a local flavor and unique insight into the “Real Maine” that is not available anywhere else.

Wyeth Study Center staff and a team of Farnsworth Art Museum specialists worked together to present the knowledge and information gained from the Historical Society with a clean and simple gallery presentation. New label designs were created to encourage guests to engage with the oral histories on their own cell phones, resulting in more than 1,700 calls within five months. The three institutions have collaborated on marketing and outreach, seeking to bring local residents in to marvel at Wyeth’s take on their hometown, and to learn more about its dynamic history.



ANDREW WYETH
in Rockland

In celebration of the Farnsworth Art Museum’s 70th anniversary, the Wyeth Study Center presents a selection of Andrew Wyeth watercolors of Rockland, Maine. These watercolors, painted locally, have never been examined as a group and offer some insight into Wyeth’s interest in Rockland, the closest city to his summer home. Documenting select elements of the city’s architecture, working waterfront and industrial history, these paintings express a lasting interest in Rockland that spans most of Wyeth’s artistic career.

Wyeth (born 1917, Chadds Ford, Pennsylvania - died 1972, Rockland, Maine) came to Maine as a boy and his connection with Rockland began even before the Farnsworth Art Museum was founded. In the 1920s, Andrew’s father, N.C. Wyeth, brought his family up from Chadds Ford to spend summers in Port Rockland. At that time Rockland had a shore full of lime kilns burning 24 hours a day while cargo and passenger ships came and went out of the harbor powered by sail and steam. The city’s busy main street would have provided a counterpoint to the quiet of the St. George peninsula where Andrew spent the summers painting.

Rockland watercolors express a sensitivity to the city’s past and future. *Show Shipyard*, 1940, depicts the shipyard at South End, the very place where the city of Rockland was founded. *The Great Depression*, the following year, depicts the city’s economic struggles. *House*, 1940, depicts what is perhaps the most famous home. Built for one of Rockland’s prominent families, it is a testament to his own family during the Depression. *Places*, 1940, depicts a distinctive place. It is a distinctive place. Wyeth selected to paint

1958, the work in this painting is a testament to his own family during the Depression. It is a distinctive place. Wyeth selected to paint

CONTINUED ON PAGE 5

GRANT OPPORTUNITIES

Take advantage of one of the following grant opportunities for your organization!

Sustaining Cultural Heritage Collections Grants (NEH)

Application deadline: December 12, 2018

The Sustaining Cultural Heritage Collections (SCHC) program helps cultural institutions meet the complex challenge of preserving large and diverse holdings of humanities materials for future generations by supporting sustainable conservation measures that mitigate deterioration, prolong the useful life of collections, and support institutional resilience: the ability to anticipate and respond to natural and man-made disasters.

FMI visit <https://www.neh.gov/grants/preservation/sustaining-cultural-heritage-collections> or contact the NEH's Division of Preservation and Access Team at 202.606.8570 or preservation@neh.gov

Digital Humanities Advancement Grants (NEH and IMLS)

Application deadline: January 19, 2019

Digital Humanities Advancement Grants (DHAG) support digital projects throughout their lifecycles, from early start-up phases through implementation and long-term sustainability. Experimentation, reuse, and extensibility are hallmarks of this program, leading to innovative work that can scale to enhance scholarly research, teaching, and public programming in the humanities. This program is offered twice per year. Proposals are welcome for digital initiatives in any area of the humanities.

Through a special partnership with NEH, the Institute of Museum and Library Services (IMLS) anticipates providing additional funding to this program to encourage innovative collaborations between museum or library professionals and humanities professionals to advance preservation of, access to, use of, and engagement with digital collections and

services. IMLS and NEH may jointly fund some DHAG projects that involve collaborations with museums and/or libraries.

FMI visit <https://www.neh.gov/grants/odh/digital-humanities-advancement-grants> or contact the NEH's Office of Digital Humanities Team at odh@neh.gov.

Collections Assessment for Preservation Program (CAP)

Application deadline: February 1, 2019

The Collections Assessment for Preservation Program (CAP) is supported through a cooperative agreement between the Institute of Museum and Library Services and the Foundation of the American Institute for Conservation of Historic and Artistic Works. The program is designed to help small and mid-sized museums receive prioritized recommendations for improving the care of their collections.

A CAP assessment is a study of all the institution's collections, buildings, and building systems as well as its policies and procedures relating to collections care. The assessment involves a site visit by a collections assessor and a building assessor, who spend two days touring the museum and interviewing staff and governing officials. The assessors then prepare a comprehensive report that outlines their recommendations for improved collections care tailored specifically to the participating institution.

A CAP assessment may assist small museums by identifying short- and long-term priorities for preventive conservation; facilitating the development of a long-range preservation plan; and/or serving as a fundraising tool for future collections projects.

FMI visit <http://www.conservation-us.org/grants/cap> or <https://www.imls.gov/grants/available/collections-assessment-preservation-program-cap> ❄️

UPCOMING EVENTS

WORKSHOP:

Book & Pamphlet Enclosures

November 2, 2018 from 11AM - 3 PM

Libby Memorial Library
Old Orchard Beach
Advance Registration Required

WORKSHOP:

Archival Basics

November 13, 2018 from 2 - 5 PM

Colby College
Waterville
Advance Registration Required

ADVOCACY EVENT:

Maine Museums Day

February 5, 2019, details forthcoming

State House
Augusta

FMI, visit MaineMuseums.org

"WYETH"

CONTINUED FROM PAGE 4

Volunteers at the Rockland Historical Society enjoyed having the opportunity to tell their stories and have them integrated into a museum exhibition they can have pride in. Historical Society board member Captain David Sulin remarked "This collection of paintings isn't Christina's World, it is *our* world. This is where we grew up, this place was wrapped all around us."

By listening, sharing, and being willing to try new things, this collaboration of three Midcoast institutions brought together a diversity of expertise behind the work of one of America's great painters to create a new and engaging gallery experience at the Farnsworth Art Museum.

Andrew Wyeth in Rockland is on view at the Farnsworth Art Museum now through February 2019. ❄️

DISPATCHES

CONTINUED FROM PAGE 3



TOP: Children exploring ornithology in the Audubon Gallery at L.C. Bates Museum to learn about birds

BOTTOM: An archival photograph from Ski Museum of Maine, featuring a group at the Ski school at Mt. Abram



for the Museum. You can see for yourself what an inviting entrance the new glass windows and doors on our main building now present to our visitors. This was truly a membership-driven project. Additional insulation, new siding and structural reinforcements were included in the renovation. Although the 2018 season has come to a close, planning and fund-raising are on-going. The museum plans to “power up” again in May of 2019.

Looking forward, the museum will adapt the c. 1830s farmhouse on the premises to serve as a new exhibit. The house would illustrate what a small, independent telephone company would have looked like around 1900. Many such companies were set up in the owner’s home to serve neighborhoods that the Bell system deemed unprofitable. The adaptation would include furnishings original to the farmhouse and - of course - a working manual switchboard!

The Telephone Museum is also currently calling for people to join its Board of Directors. Individuals living in Ellsworth, Hancock County and/or the State of Maine are particularly encouraged to apply. Those who believe in strengthening community bonds through cultural organizations and preserving the history of technology will most appreciate this opportunity. The museum board meets formally four times per year, and informally through teleconferencing or other electronic means. Experience managing, directing or funding a non-profit institution is a plus. Please email all inquiries to switchboard@nemot.org

HINCKLEY

L.C. Bates Museum Receives IMLS Grant

The L.C. Bates Museum is pleased to receive a \$24,744 Museums for America Grant from the Institute of Museum and Library Services (IMLS) for a two-year educational project “Observing Ornithology”. The project will support the development, presentation and evaluation of STEM programs for second grade students and families. The project activities will use museum collections and other resources to plan, present and evaluate school and museum programs and tours.

KINGFIELD

Ski Museum of Maine has Much to Celebrate

The Ski Museum of Maine is celebrating its silver anniversary this year. Twenty-five years ago a group of Sugarloaf Ski Club members had the foresight to begin to preserve the history of Sugarloaf, and thus the Ski Museum of Maine was the outcome. We have come a long way in those years, and changes are continuing as this is printed.

Did you know that there has been a representative from Maine in the past twenty-six modern Winter Olympics? The museum is in the process of developing our latest exhibit – “Maine Olympians – 1948 to Present.” This exhibit will honor those athletes and coaches from Maine that represented the United States. Information about the opening of the Olympic Exhibit in our Kingfield location will be posted on our website.

The museum has also secured a permanent satellite location in Bethel at the Robinson House at the Museums of the Bethel Historical Society. This exhibit, “Oxford County Skiing – From Jockey Cap to Jordan Bowl” features the development of skiing in the Oxford Hills region and the contributions of key individuals and companies. ❄️

MAM Board Updates

The MAM 2018 Annual Meeting was hosted at our October conference. Thank you to all members who attended and voted. As we enter 2019, we have a new board composition.

Heather Moran, Tim Garrity, and Nan Cumming have finished their terms on the Board of Directors. We thank them for their service to Maine's collecting institutions!

To follow in their work, three MAM members have been confirmed to serve two-year terms, effective January 2019 through December 2020:

Katie Worthing, Director, Yarmouth History Center

Katie Worthing is a native of Brunswick. She attended Bowdoin College, majoring in Art History and Environmental Studies, and then earned a doctorate in Art History at the University of Glasgow. After returning to Maine, she worked at Victoria Mansion while teaching at Southern Maine Community College, University of Southern Maine, and Bowdoin College. Katie joined the staff of Yarmouth History Center as Program Director in 2015 and was named Executive Director in 2016.

Kate Raymond, Donor Relations Manager, Maine Historical Society

Kate Raymond is the current Donor Relations Manager at Maine Historical Society (MHS) where she focuses on fundraising and fostering meaningful relationships between MHS and those they serve. Before coming to Maine Historical Society, Kate served in Development at Old Sturbridge Village, MA. She has also spent time with Old Fort Western, Augusta, ME, and Colonial Pemaquid State Historic Site, Pemaquid, ME. Kate holds a B.A. in History from the University of Maine and an M.A. in History with a concentration in Museum Studies from the University of New Hampshire.

John Taylor, Museum Assistant, Margaret Chase Smith Library

John Taylor holds a B.S. in History and Political Science from Indiana State University and an M.A. in American History and Popular Culture from Indiana University Indianapolis. He assists in educational programming and creates and installs exhibits at the Margaret Chase Smith Library. John is also state coordinator for National History Day in Maine, and serves on the Executive Council of Coordinators. Previously, John worked both at the Indiana Historical Society and Indiana Historical Bureau.

We welcome them to the team!

These current members of the MAM Board of Directors are reaching the end of their term and have been reelected to another term, effective January 2019 through December 2020:

Renee DesRoberts

Kathy Goldner

These current members of the MAM Board of Directors were

appointed to serve out terms of members who had to leave the board mid-term. Those terms are now up and they were confirmed to their first elected terms, effective January 2019 through December 2020:

Erin Rhodes

Cipperly Good

Within the board, the Executive Committee provides especially valuable leadership for the rest of the larger group. The following individuals were confirmed to serve as officers in that committee for one-year terms, effective January 2019 through December 2019:

Cipperly Good (President)

Renee DesRoberts (Vice President)

Erin Rhodes (Secretary)

Kate Raymond (Treasurer)

We encourage you to reach out to any MAM board members to provide your feedback or ideas for the future. In fact, if you look to pages 9 - 10 in this edition of the MAM Quarterly, you'll be provided with a member survey. Your thoughts will help guide work our board will be completing in the coming months to serve you better in years to come. ❁❁

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Book Review

BY ANASTASIA S. WEIGLE

REVIEWING: *Matassa, Freda. Valuing Your Collection: A Practical Guide for Museums, Libraries and Archives. London: Facet Publishing, 2017. 224 pp. ISBN: 978-1-78330-187-4 (Available through American Library Association (ALA) for \$74 / ALA members \$66.60)*

Freda Matassa is Director of Matassa Toffolo Ltd, a museum-quality company offering advisement to museum curators, directors, and archivists on cultural and corporate collections management with hands-on practical help. Matassa is the author of two previous books: *Museum Collections Management* (2011) and *Organizing Exhibition: A Handbook for Museums, Libraries, and Archives* (2014).

Valuing Your Collection touches upon a problematic subject for non-profit cultural institutions. Curators, archivist, and rare book librarian place primary focus of material value on its cultural, historical, intrinsic, and evidentiary value—the significance of the collection, not monetary value. We archivist and curators do not look at monetary value nor advise on the monetary value to donor collections. We are insurance appraisers, and it is unethical for curator, archivists, and librarians to make such suggestions to a donor or potential donors. However, there is another reason why we do not place a monetary value on artifacts. By doing so, are we devaluing the artifacts' worth—aesthetic, historical, and scientific? Matassa addresses these and other controversial issues in regards to placing a monetary value on cultural collections. Matassa explores the concepts of value and price in respect to cultural collections. Matassa's book is written through the lens of the UK and the European Union but applies to cultural institutions in the United States and other countries.

This book contains two sections. The first section is an

introduction (Chapter 1) to the legal and ethical concerns in adding monetary value to collections, as well as addresses the need to recognize the cultural economy is playing a more significant role in cultural industries, and contributes toward our economy here in the United States and around the world. Chapters 2 through 8 follow the introduction. These chapters take the reader, step by step, through the legal and ethical issues regarding the difficulty of valuation, law and ethics, insurance, value collections, as well as assigning a value.

The second section offers the reader case studies on values for different types of objects. The range lists thirteen different types including, but not limited to, anthropology, biological, fashion/textiles, archives, and rare books. I find the case studies are the most beneficial part of this book because it ties in with what you've learned from the previous chapters and its application to specific collections. Lastly, this section provides the reader with sample templates with criteria for valuing different types of collections.

Two appendices are added at the end of the book before the index. Appendix 1 covers the UK Government valuation of cultural items. The UK government is involved in valuation in a number of areas under the Department for Digital, Culture, Media and Sport (DCMS) [www.culture.gov.uk]. Appendix 2 is the European Report for Valuation of Works of Art for Lending and Borrowing Purposes by Dr. Cornelia Dumke and Freda Matassa [from the European Expert Network on Culture, 2012].

I find any book that contains case studies as being very helpful. The added benefit of Matassa's book, besides her expertise, are the templates. I recommend this book to any curator, archivist, and rare books librarian who must address not only the cultural value of collections but the ethical and realistic issues regarding the monetary value of our cultural materials. ❁❁

"LOCOMOTIVE"

CONTINUED FROM COVER

success, Matthias began receiving orders from many of the early railroads in the area not wishing to order their locomotives from England. In its early years Baldwin's success was largely due to creating a standard locomotive product line. However, by the mid 1840s the market had shifted to where each railroad ordered locomotives designed by themselves, and not the locomotive builder. Baldwin installed a system of standard parts to be used on various engine designs, minimizing design and manufacturing effort. Baldwin also insisted that parts be interchangeable from locomotives of like design. This was a new concept, but it worked to his advantage. Even with all of this, Baldwin built most

locomotives in their standard eight-week production cycle.

Baldwin eventually grew into one of the largest employers in the country, having over 18,000 employees by 1907. Ultimately BLW became the largest locomotive builder in the world, building over 70,000 locomotives by the early 1950s.

All but one of the narrow-gauge railroads of Maine had at least one Baldwin Locomotive. This was due to several factors, but most notably cost. Baldwin had developed clever ways to construct different locomotives to do different jobs, using a core of standard Baldwin parts. This kept construction costs low and delivery times fast, just what was needed in Maine. Although Baldwin engines were

economical, they proved to be of high quality in both workmanship and material. Most of the Baldwin locomotives on the narrow-gauge railroads in Maine, were rebuilt over and over again during their long service lives, proving their value and ruggedness.

We are very fortunate that four of the twenty-three two-foot gauge Baldwin Locomotives built for service in Maine still exist. S.D. Warren & Co. Nos. 1 and 2 exist at the Boothbay Railway Village and Bridgton & Saco River Nos. 7 and 8 exist at the Maine Narrow Gauge Railroad in Portland. The restorations of both Locomotives No. 2 and 7 have been completed in 2018. ❁❁

MAM WANTS YOUR FEEDBACK

The MAM Board of Directors was recently awarded a grant from the Maine Arts Commission to engage in a long-range planning process. Our desire is to assess the current state of our organization and aspire to greater impact in the future.

We're working with Dela Murphy of the consulting firm Nuf Sed to facilitate the process. Dela was at the Annual Conference to kick off the first phase: collecting feedback from members and other stakeholders.

If you completed a survey at the conference, thank you. *If you did not, please complete the feedback form on this page, and send it to us by November 30th, 2018 at: Maine Archives & Museums, P.O. Box 784, Portland, ME 04104.*

For those of you who prefer email, by November you will be receiving an email with a link to this form. Taking less than 10 minutes to share your thoughts will contribute tremendously to our decision-making.

You'll hear more about this process in the February newsletter. If you have questions in the meantime, please direct them to Dugan Murphy, our Executive Director, at info@mainemuseums.org.

MEMBER SURVEY

Please complete this anonymous survey, which will be used by the MAM board to plan for the future and better meet member needs.

1. What is your county? (Select one)

- Androscoggin Penobscot
- Aroostook Piscataquis
- Cumberland Sagadahoc
- Franklin Somerset
- Hancock Waldo
- Kennebec Washington
- Knox York
- Lincoln Out-of-state
- Oxford

2. What is your age? (Select one)

- Less than 18 45 – 54
- 18 – 24 55 and over
- 25 – 34 I prefer not to say
- 35 – 44

3. How long have you been a MAM member? (Select one)

- Less than a year 2-5 years
- 1-2 years More than 5 years

4. Realizing that individuals may belong to an association for a variety of reasons, please tell us why you belong to MAM.

5. Please choose the category that best describes you/your organization: (Select one)

- Individual Nonprofit or collecting institution – All Volunteer
- Student Nonprofit or collecting institution – Annual Budget <\$50,000
- Business – Consultant Nonprofit or collecting institution – Annual Budget \$50,000 - \$400,000
- Business – Partnership Nonprofit or collecting institution – Annual Budget >\$400,000
- Business – Corporate

6. How is your organization best described? (Select as many as applicable) Skip if individual, student or corporate member.

- Museum Historical Society Library Archive Other

7. How valuable are the following MAM services to you? Please rate the following. (Circle)

1 = not valuable | 2 = somewhat valuable | 3 = valuable | 4 = very valuable | N/A = not applicable

Quarterly Newsletter	1	2	3	4	5	N/A
Annual Conference	1	2	3	4	5	N/A
Networking opportunities / social mixers	1	2	3	4	5	N/A
Professional development workshops	1	2	3	4	5	N/A
Discounts on goods and services	1	2	3	4	5	N/A
Access to MAM's member database	1	2	3	4	5	N/A
Advocacy on behalf of members	1	2	3	4	5	N/A
One-on-one support when you have a question	1	2	3	4	5	N/A
Being listed on the public "Find a Museum/Archive" database	1	2	3	4	5	N/A
Online forum for posting your events	1	2	3	4	5	N/A
MAM Website	1	2	3	4	5	N/A

8. How often do you attend MAM events? (Circle)

- Once per year 2-3 per year 4+ per year

9. What prevents you from attending more MAM events? (Select one)

- Transportation issues Not enough time Event topics not applicable/interesting
- Events hosted too far away Events too expensive Other _____

CONTINUED ON PAGE 10



MEMBER SURVEY, CONTINUED

10. Please rate the overall quality of each of the following MAM member benefits. (Circle)

1 = excellent | 2 = very good | 3 = good | 4 = fair | 5 = poor | 6 = don't use | 7 = was not aware of

Quarterly Newsletter	1	2	3	4	5	6	7
Annual Conference	1	2	3	4	5	6	7
Networking opportunities / social mixers	1	2	3	4	5	6	7
Professional development workshops	1	2	3	4	5	6	7
Discounts on goods and services	1	2	3	4	5	6	7
MAM member database	1	2	3	4	5	6	7
Advocacy / governmental affairs	1	2	3	4	5	6	7
One-on-one support for members	1	2	3	4	5	6	7
"Find a Museum/Archive" database	1	2	3	4	5	6	7
Online member event forum	1	2	3	4	5	6	7
Online membership sign up/renewal	1	2	3	4	5	6	7
Social media updates	1	2	3	4	5	6	7
MAM Website resources	1	2	3	4	5	6	7

11. Do you feel any regions of Maine are underserved by MAM services? If so, select the region(s) below. Skip if "No".

- Aroostook County
- Downeast & Acadia
- Greater Portland & Casco Bay
- The Kennebec Valley
- Maine's Lakes & Mountains
- Mid-Coast
- The Maine Beaches
- The Maine Highlands (Bangor-Katahdin-Moosehead Lake)
- Other _____

12. What topics would you like to see MAM offer at upcoming professional development workshops?

13. What should MAM be doing differently?

14. What isn't MAM doing that you believe it should be doing?

15. How can MAM improve?

16. What else do you want MAM to know?

17. How do you prefer to hear from MAM? (Circle all that apply)

- Email
 Phone
 Social Media
 Web
 Newsletter
 Mailed letters

18. How likely are you to join or renew your membership with MAM? (Select one)

- Unlikely
- Likely
- Very Likely

THANK YOU!

Please remove this page (cut on the dotted line) and send your responses to MAM by November 30, 2018:

MAM, P.O. Box 784, Portland, ME 04104



MAINE ARCHIVES & MUSEUMS MEMBERSHIP

MEMBERSHIP RATES SHOWN HERE EFFECTIVE AS OF JANUARY 1, 2016.

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 interested

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
- Reduced rate for MAM events
- Member rate for ads in MAM's newsletter
- Discounts at a variety of vendors
- Free event and job listings (print & web)
- Regular e-mail updates

INDIVIDUAL MEMBERSHIPS

Basic/Student*	\$35
Patron	\$75
Sponsor	\$100
Benefactor	\$150

Additional benefits for Individual members:

- Member rate to attend MAM events (one reduced rate with Basic membership, unlimited for Patron and Benefactor)

BUSINESS MEMBERSHIPS

Consultant (single-member firm)	\$35
Partnership (two-member firm)	\$50
Corporate (multiple employees)	\$100

Additional benefits for Business members:

- Member rate for all staff to attend MAM events
- One highlighted listing on "Service Provider" feature on MAM's website
- E-mail updates for up to 4 contacts

INSTITUTIONAL MEMBERSHIPS

All Volunteer	\$35
Annual budget \$15,000 or less	\$35
Annual budget \$15,001 – \$50,000	\$50
Annual budget \$50,001 – \$100,000	\$60
Annual budget \$100,001 – \$500,000	\$100
Annual budget over \$500,000	\$175

Additional benefits for institutional members:

- Member rate for all staff and volunteers to attend MAM events
- One free listing on "Find a Museum/Archive" feature on MAM's website
- E-mail updates for up to 4 contacts

Member Information

Membership Type (See Membership Categories & Dues section; please check one):

- Institutional (for non-profit, collecting organizations)
 Business (for commercial or for-profit businesses that support the field)*
 Individual (for individuals not representing a non-profit, collecting organization)

Check one: New member Renewing member

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 _____

For Institutional and Corporate Members

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.

Institution/Business/School (NOTE: all student membership applications must be accompanied by a copy of a valid Student I.D.) _____

Mailing Address _____

City/Town, State, Zip _____

Contact Phone _____ Website _____

Membership Category: _____ **Dues enclosed \$** _____

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 784, Portland, ME 04104, or register on-line and pay with a credit card at www.mainemuseums.org.

Questions?

info@mainemuseums.org
(207) 400-6965

"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.

Name of Institution _____

Physical address for the general public _____

Phone number for the general public _____

E-mail address for the general public _____

What's your specialty? Check up to 10 boxes below for your listing in the Find a Museum/Active search feature on www.mainemuseums.org.

- | | |
|---|---|
| <input type="checkbox"/> Acadian Culture | <input type="checkbox"/> Literary |
| <input type="checkbox"/> American Indian | <input type="checkbox"/> Living History |
| <input type="checkbox"/> Aquarium | <input type="checkbox"/> Local History |
| <input type="checkbox"/> Archaeology | <input type="checkbox"/> Logging or Lumber |
| <input type="checkbox"/> Archive | <input type="checkbox"/> Maine History |
| <input type="checkbox"/> Art | <input type="checkbox"/> Maritime |
| <input type="checkbox"/> Children's | <input type="checkbox"/> Military |
| <input type="checkbox"/> Civil War | <input type="checkbox"/> Museum |
| <input type="checkbox"/> College & University | <input type="checkbox"/> National Register of Historic Places |
| <input type="checkbox"/> Ethnic History | <input type="checkbox"/> Natural History |
| <input type="checkbox"/> Fire/Police | <input type="checkbox"/> Recreation |
| <input type="checkbox"/> Forestry | <input type="checkbox"/> Reenactments |
| <input type="checkbox"/> Forts | <input type="checkbox"/> Religion |
| <input type="checkbox"/> Genealogy | <input type="checkbox"/> Science & Technology |
| <input type="checkbox"/> Historic House | <input type="checkbox"/> Shakers |
| <input type="checkbox"/> Historic Site | <input type="checkbox"/> Historical Society |
| <input type="checkbox"/> Conservation, Storage & Climate Control Supplier | <input type="checkbox"/> Sports |
| <input type="checkbox"/> Conservation/Preservation Services | <input type="checkbox"/> Transportation |
| <input type="checkbox"/> Exhibit Design, Fabrication & Resources | <input type="checkbox"/> Library |
| <input type="checkbox"/> Fundraising/Development Consulting | <input type="checkbox"/> Miscellaneous |
| <input type="checkbox"/> Lighthouse | |

Describe your institution: _____

Business Members: Please select up to three categories for the "Service Provider" feature on our website.

- | | | |
|---|---|---|
| <input type="checkbox"/> General Museum Services | <input type="checkbox"/> Appraisal Services / Assessment of Collections | <input type="checkbox"/> Conservation, Storage & Climate Control Supplier |
| <input type="checkbox"/> Historical Research | <input type="checkbox"/> Architectural Design/Construction Consultants | <input type="checkbox"/> Conservation/Preservation Services |
| <input type="checkbox"/> Public/Educational Programs | <input type="checkbox"/> Human Resources/Pensions/Retirement | <input type="checkbox"/> Exhibit Design, Fabrication & Resources |
| <input type="checkbox"/> Marketing and Public Relations | | <input type="checkbox"/> Fundraising/Development Consulting |
| <input type="checkbox"/> Digital Services/Archiving | | |
| <input type="checkbox"/> Professional Development | | |
| <input type="checkbox"/> Printing | | |

Describe your business: _____



THE ASSOCIATION OF
MAINE ARCHIVES & MUSEUMS
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The 2018 Annual Conference was a day rich with learning and connections. We're grateful to all attendees, to the University of Maine - Farmington for hosting us, and to Colin Woodard for an entertaining, unusual and thoughtful keynote.

We're also grateful to our sponsors, who made the day possible:

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MAINE ARCHIVES AND MUSEUMS ACTIVELY STIMULATES THE FLOW OF KNOWLEDGE AND SUPPORT AMONG ORGANIZATIONS AND INDIVIDUALS IN MAINE WHO IDENTIFY, COLLECT, INTERPRET, AND/OR PROVIDE ACCESS TO MATERIALS RELATING TO HISTORY, LIVING COLLECTIONS, AND CULTURE, IN ORDER TO STRENGTHEN AND PROMOTE ALL COLLECTING INSTITUTIONS IN MAINE. | [DISCOVER MORE AT MAINEMUSEUMS.ORG](http://DISCOVERMOREATMAINEMUSEUMS.ORG)