

# Maine Archives and Museums Quarterly

## WHERE AND HOW TO STORE EVERY OBJECT

BY CIPPERLY GOOD

In an ideal situation, museums and archives would be able to climate control all their buildings and storage locations. In reality, we are not able to outfit our buildings with climate control, although we should always strive to create the most stable environment. What follows is a storage plan based on object type that maximizes our environmental conditions.

Studies have shown that having a stable environment can help preserve collections. Recommendations are to have a relative humidity (RH) of below 65% in the summer to avoid mold growth and prevent significant swelling of organic materials. In the winter, it is recommended to keep the humidity above 35%. [1] Within that range of 35% to 65%, it is recommended that the RH not fluctuate more than 3% in 24 hours.[2] Temperature can be used to control relative humidity: cooling summer humid air to about 65 degrees dries it out and warming winter dry air to about 50 degrees adds some humidity back. Light can damage all objects; it is assumed that all storage will be kept to acceptable light standards of 5 footcandles (50 lux) or less.

The guidelines above are general ones related to organic and sensitive materials. Metals prefer a dryer environment and non-organics are suitable for a wetter environment. What follows is a breakdown of the different types of objects and the "ideal" storage environment.

### MODELS, FURNITURE AND WOOD-BASED OBJECTS

Although our furniture has adapted to the seasonal fluctuations of temperature and humidity, it is best to maintain a stable storage environment. Relative humidity should be maintained between 35% and 65% with a fluctuation of no more than 3% in 24 hours. At above 65%, mold grows on the wood and below 35% the wood can crack.[3] House the furniture and any other objects with wooden components in a storage room with some control on relative humidity and temperature.

### PAINTINGS, WORKS OF ART ON PAPER

Paintings should be stored in an environment that has a relative humidity between 40% and 60% with fluctuations of no more than 3%.[4] Unframed works on paper should be stored in acid-free paper folders with interleaving of acid-free tissue for multiple works. The folders should be stored in acid-free boxes with lids. [5] Prioritize room in the climate-controlled storage for these pieces.

### TEXTILES

Textiles are sensitive to mold and mildew caused by high humidity. Textiles should

CONTINUED ON PAGE 8



### IN THIS ISSUE

Painted with Personality 4

Book Review: *Open Licensing for Cultural Heritage* 8

# IN THIS ISSUE

Where & How to Store Every Object .....	Cover	Dispatches, Continued .....	6 - 7
Dispatches .....	3	Book Review .....	8
Painted with Personality .....	4	Seen & Heard.....	9
Recent Acquisition at Freeport Historical .....	5	MAM Membership Information .....	11
New Executive Director Joins the Holocaust & Human Rights Center of Maine .....	5	MAM is Farmington Bound! .....	12
Wax Museum Project in Corinth Delights Students .....	5	SUBMIT YOUR NEWS TO MAM! SEND CONTENT BY SEPTEMBER 30, 2018 TO BE PUBLISHED IN THE NEXT ISSUE!	

## MAINE ARCHIVES & MUSEUMS QUARTERLY

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The mission of Maine Archives and Museums is to develop and foster a network of citizens and institutions in Maine who identify, collect, interpret and/or provide access to materials relating to history and culture. This quarterly newsletter is a benefit of MAM membership. Content contributions from members are encouraged. Our next edition is November 2018; submission deadline is September 30, 2018.

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TOP: The earliest known photo of skiing in Bethel, 1915-1916. The skiers, patients at the Gehring Clinic, enjoy snow-covered trails of what is today the Bethel Inn Resort.

BOTTOM: the Maine Forest and Logging Museum looks forward to having safety railings fully across the Blackman Stream dam.



# Dispatches

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

## BELFAST

### Waldo County Seniors Book to be Published

The Belfast Historical Society and Museum has received a \$3,000 grant from the William and Emily Muir Community Fund II of the Maine Community Foundation to publish a book of interviews and photographs of Waldo County seniors, which first appeared in the Waldo Independent newspaper in the 1990s. Almost thirty years ago, photographer Peggy McKenna and staff writer Jeff Shula, both working for Belfast's Waldo Independent newspaper, produced a lengthy series of interviews and photographic spreads called "Fireside Chats." These stories focused on wise, colorful old-timers whose lives spanned most of the 20th century. The purpose of this current project is to reissue many of those first-person accounts and photographs in book form.

## BETHEL

### Ski Museum of Maine Opens Satellite Gallery in Bethel

The Ski Museum of Maine has opened a satellite exhibition space, the Western Mountains Gallery, at the Robinson House of the Museums of the Bethel Historical Society in Bethel. The inaugural exhibit, "Oxford County Skiing History - From Jockey Cap to Jordan Bowl", traces the roots of alpine and Nordic skiing and manufacturing in Oxford County and Bridgton, Maine. The exhibit displays photos and stories of Sunday River, Mt. Abram, and Shawnee Peak along with lost ski areas Jockey Cap, Burnt Meadow, Evergreen Valley, and Earle Brown. It highlights Nordic ski and jumping venues, ski clubs, and ski lodging. The manufacturing wall features Paris Manufacturing, YOPP and Claw skis, in addition to a monitor on which to view the "Tree to Ski" video. A central ski rack displays skis that were made in Oxford County between 1920-2018. The satellite gallery exhibit has been made possible through a grant from the Oxford County Fund of the Maine Community Foundation. Hours for the Western Mountains Gallery will match those of the Bethel Historical Society, Tuesday through Friday from 10:00 am - 4:00 pm through October 19th and 1:00 - 4:00 pm Saturdays in July and August. Admission is free.

## BRADLEY

### Maine Forest and Logging Museum to Make Accessibility Updates

The Maine Forest and Logging Museum in Bradley received a \$15,000 grant this spring from the Davis Family Foundation to support on-site safety and accessibility projects. Projects include the construction of two handicapped-accessible outhouses and a walkway over the dam will improve visitor comfort and safety. The amazing alewife run up Blackman Stream has created lots of excitement at our dam and fish ladder. It is tempting to lean over while on the dam to see the fish, so the addition of a railed boardwalk will help with safety as well as allow access for handicapped visitors to see the fish in action.

## HIRAM

### Digital Conversion Plans at Hiram Historical Society

The Hiram Historical Society has received a grant of \$1,000 from the Maine State Archives to convert eighteen audio tapes to CD/MP3 format, and fifty VHS video tapes to DVD/MP4 format. Oral History and Folklife, Inc. of Augusta, Maine, will

CONTINUED ON PAGE 6

# Painted with Personality

SUBMITTED BY THE CENTER FOR PAINTED WALL PRESERVATION

Over the years, the building currently known as the Pederson House has served several functions, including the town post office and a private family home. Sitting on a crossroads in South Standish, a small town near Sebago Lake on the outskirts of Portland, it originally started out as a tavern. The tavern was owned by the Libby family for many of its early years, and it was most likely during this time that its walls were painted by Jonathan D. Poor.

Jonathan D. Poor, nephew of renowned painter Rufus Porter, had learned many mural techniques from the standards set by his uncle. However, over time, Poor developed his own distinctive style. Where Porter was formulaic in his design approach, Poor “used the basic formula but expanded upon it providing detail and sometimes whimsy well beyond the standard set by his uncle.” [1]

Poor’s murals are full of interesting small details that fill every conceivable space. The tavern must have attracted visitors who admired the wall paintings crammed with scenes of houses, tiny sailboats and towering trees. The house’s smaller bedchamber features landscape murals, including a small yellow farm house with a carriage shed and barn surrounded by fencing. The fencing continues down the hill at the side of the barn, and the painting is so detailed that there is a well sweep depicted to the left of the house.

Two of the walls in rooms that originally comprised a larger ballroom at the Pederson House feature “water walls” or harbor scenes, depicting ships and islands. The Federal-style houses in the foreground, one seen here complete with an ell extension, are commonly found on many of Poor’s wall murals.

Perhaps the most creative, and most subtle, Jonathan D. Poor signature found to date appears on the fireplace wall in the ballroom. Located in front of the over mantel village cluster (which is very typical of a Poor mural) and near the largest building in the cluster, there is signpost identifying the building as the “HOTEL J.D.P”. One can only speculate that perhaps the owner of the tavern didn’t want Poor to announce his work boldly, and thus the artist decided to subtly place this signature for those who admired the murals and wanted to know the name of their creator. Indeed, one must really be examining the walls in close detail to catch the lettering. Even owners who have lived in the house were unaware of the signature until it was pointed out to them.

Over the course of his mural painting career, Poor’s wall designs grew more complicated and complex, with added details and even the incorporation of whimsical elements at times. His later murals exhibit such features as laundry drying on a clothesline in the dooryard of a farm house, piles of dung in barnyards, militia men marching in a row, and as previously mentioned, the clever use of a signpost as the vehicle for signing his work at the Pederson House.

The vibrant colors that remain on the murals throughout the Pederson house are a testament to the care and stewardship the murals have been given over the past 200 years, as well as to the personality of the artist who painted them. Intriguingly, the Center for Painted Wall Preservation has photographs of another bedchamber and stairway with well-preserved walls and vividly decorated doors of the same period from another building in town of Standish. The current whereabouts and fate of these walls is unknown.

## REFERENCES

[1] Linda Carter Lefko and Jane E. Radcliffe, *Folk Art Murals of the Rufus Porter School: New England Landscapes: 1825-1845* (Atglen, Pennsylvania: Schiffer Publishing Ltd., 2011), 45.

SIDE: Details from wall paintings in bedchamber (top), ballroom (middle) and fireplace wall in ballroom at the Pederson House (bottom).



## RECENT ACQUISITION AT FREEPORT HISTORICAL

BY ARIELLE KELLERMAN

The portraits of the Honorable Rufus Soule and his first wife Susan Mitchell Soule have come home to the Freeport Historical Society. The portraits, along with 19th century photographs of the portraits, were purchased at Skinner Auctioneers in early March. These two oil paintings are attributed to famed 19th-century Maine folk artist William Matthew Prior and date to around 1840. These stylistically academic pieces are synonymous with his early work. The portraits have been in a private Maine collection since the late 1960s. We are indebted to our nine generous donors for making this acquisition possible— including the Soule Mates, a local group of Soule family descendants.

Rufus Soule (1785-1867) was one the most eminent shipbuilders in Maine having constructed at least eighty-five vessels at Porter's Landing during his career. His son, Rufus C. Soule, continued in the business and together they built 100 vessels, around the same number known to have been built by the Porters, Soules, Bliss and Talbot of South Freeport, and at Cushing-Briggs and Mast Landing. Another son Robert ran a packet ship from Porter's Landing and owned stores

CONTINUED ON PAGE 10

## NEW EXECUTIVE DIRECTOR JOINS THE HOLOCAUST AND HUMAN RIGHTS CENTER OF MAINE

The Holocaust and Human Rights Center of Maine announces that it has hired Shenna Bellows as their new Executive Director. Founded in 1985, the Holocaust and Human Rights Center of Maine (HHRC) works to promote universal respect for human rights through outreach and education. Located at the Michael Klahr Center at the University of Maine at Augusta, the HHRC hosts permanent and rotating exhibits highlighting Holocaust history and past and present human rights issues. The HHRC also conducts educational programming and teacher training at the Klahr Center and in schools statewide.

"Our mission to promote universal respect for human rights is more important than ever, and the lessons of the Holocaust provide valuable insights into how we can stand up against human rights violations," said Nancy Spiegel, President of the Board of Directors of the Holocaust and Human Rights Center of Maine. "Shenna Bellows has the experience and the vision

CONTINUED ON PAGE 10

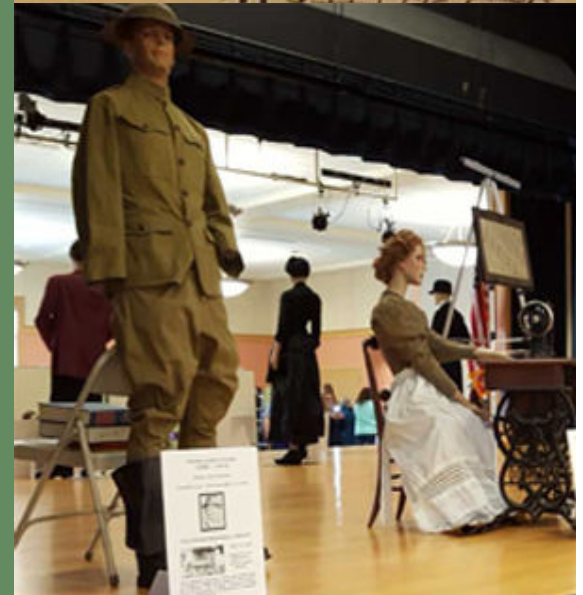
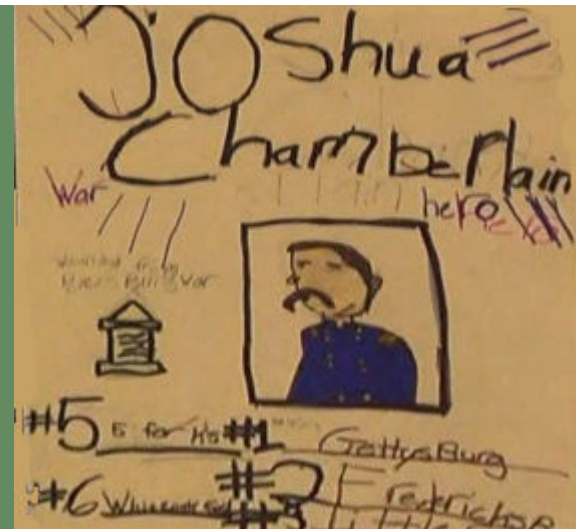
## WAX MUSEUM PROJECT IN CORINTH DELIGHTS STUDENTS

This past spring the Corinth Historical Society was invited to participate in the Corinth Central Community Elementary School's 4th grade "Wax Museum" project. This unique educational experience introduced the students to historical research and developed skills in composition, public speaking, costuming, and art.

Ninety students chose a famous person from Maine, researched the person's history, and created a short speech to be given by the person's "statue." Each student then "became" the animated statue of his/her person in a small booth. The students developed costumes and decorated their booths with posters and objects relevant to this person. Sports heroes, soldiers, writers (Stephen King was popular!), dancers, and medical pioneers were represented, just to name a few. The booths were laid out in roped-off lines in the school's gym and cafeteria with each booth having a switch (flat rubber disk) in front of it. When a visitor stepped on the switch, the statue came to life and recited their speech.

On the stage connecting the gym and cafeteria, the Corinth Historical Society displayed mannequins dressed as past noteworthy Corinth citizens, each with a poster. Mannequins included: Donald Strout (Maine Representative and Corinth Town Manager for many years); Sarah Skinner (tailor and dressmaker); Daniel Atkins (WWI hero), Arthur Gould (U.S. senator); Frank Robinson (inventor of the Coca Cola logo and marketing genius); Mary Wingate (poet and hymnist); General Isaac Hodsdon (pioneer Corinth settler and veteran of the War of 1812); and Daniel Davis (Maine Governor, U.S. Senator, and lawyer).

Corinth Historical Society was proud to have had a part in this unique learning experience for their school district.



# DISPATCHES

CONTINUED FROM PAGE 3



TOP: Dan Hester was the first visitor at the Great Ossipee Museum to ride the newly installed rails.

BOTTOM: Detail from Aaron Cole's work "The Past Resides," one of a series of photographs capturing Jackman Historical Society, taken while exploring life in North America and the changing values of the people living there.

©Aaron Cole (UK) The Past Resides, 2017



execute the digital conversion. Some of the recordings being digitized include *Longfellow's Connection to Hiram* (by Ned Allen); *The Medicine Men* (by Raymond Cotton & Dr. Lowell Barnes); *Hiram Hometown* (by Wanita Sargent); *Good Old Days* (narrated by Hilda Kay Berry); and *Forest Fires of 1947 & Flood of 1953*. We invite the public to join us at the Hiram Historical Society Meeting on September 8th to view and listen to our newly converted recordings.

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## HIRAM

Greater Accessibility at the Great Ossipee Museum

The Davis Family Foundation awarded the Hiram Historical Society a grant of \$16,214 to install a new stair lift at Great Ossipee Museum to replace the old broken lift that was not repairable. The old lift consisted of two straight lifts – one to the mezzanine landing and a second lift to the second floor – which required a user to get out and walk to the other lift. The new stair lift – Helix Curved Stair Lift by Harmar – is one continuous lift that curves around the mezzanine landing and delivers users directly to the top or bottom. It can also be used to carry goods upstairs and downstairs by use of remotes kept on each floor. Planning and installation was done professionally and smoothly by Black Bear Medical of Portland. We have high praise for both Rick Intrieri, who has installed ramps at Soldiers Memorial Library and 8 Hancock Avenue Arts Center, and assistant Greg Blouin.

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## JACKMAN

Hometown Historical Society Makes Big Splash Across the Pond

International photographer Aaron Cole, of Birmingham, England, and his fiancé saved for two years to make an epic road trip through the United States and Canada. Their journey took them through the Jackman/Moose River Valley in August of 2017. They found many small towns on their travels held an authenticity different to the big cities. The pace of life, the people, communities, and buildings were fodder for new knowledge and memories.

"In Jackman, I found a town which is so remote and worlds away from the 'big city' life," said Cole. "Its diverse history is protected in the walls of the museum, but I felt a great sadness when I reflected that if future generations of locals don't decide to step up and guard this valuable history, it could be lost forever. I hope the museum in Jackman is there for many years to come so my wife and I will get visit it once again and future generations will learn of Jackman's rich past."

With permission obtained from the Jackman/Moose River Valley Historical Society, Cole entered a photograph depicting the interior of JMRVHS in a competition, and was able to announce that the Light House Media Centre in Wolverhampton, England, would be displaying his work alongside other great national and international photographers in the 2018 Reclaim Photography Festival "Reclaiming Our Future".

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## LEWISTON

Bangor Savings Bank Supports Innovation at Museum L-A

Bangor Savings Bank philanthropic goals include supporting events like Museum L-A's "Maine Innovation Expo", which was held on May 19th. One of their major focuses is on initiatives that raise individual aspirations, and the Expo certainly met this focus. Nearly 700 people attended the free community event. "We are honored to receive financial support from Bangor Savings Bank," says Kate Webber, Museum L-A's Director of Education. "Their sponsorship of the Expo serves as testimony about their enthusiasm in innovation and learning, as well as their trust

in the quality of our events and the work we do within our community.”

The event showed that anyone can be an innovator by providing the inspiration and resources for attendees of all ages who want to try something new or even take the next step in their education and career. Exhibitors included various businesses, schools, artists, youth groups, entrepreneurs, and organizations, all who are doing remarkable work here in Maine.

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## SKOWHEGAN

### Margaret Chase Smith Library Awards Essay Winners & Hosts Town Meeting

The Margaret Chase Smith Library was pleased to present Cassidy Lessner of Highview Christian Academy in Charleston with the top prize of \$1,000 in the 22nd annual Margaret Chase Smith Essay Contest for Maine high school seniors. The theme this year was the role of the media in American society.

Other prize winners were Sydney Kenna Moore from the Watershed School Camden (second place and \$500 award) and Jessica Bruns, Brewer High School (third place and \$250 award). Five honorable mentions received a \$50 award each: Cameron Cleary, Houlton High School; Ivanka Hernandez, Dexter Regional High School; Benji Jost, Highview Christian Academy; Logan Malyk, Skowhegan Area High School; and Megan Niedzwiedki, Old Orchard Beach High School.

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The Margaret Chase Smith Library in Skowhegan hosted its 29th annual Maine Town Meeting on May 31st. This year’s featured speaker was Professor Robert Brent Toplin, who presented a talk on the history of “fake” news, dating all the way back to the presidential election of 1800 between Thomas Jefferson and John Adams. An audience of nearly 100 people also heard Chet Lunner discuss his perspective on the media drawn from his background as both a former newspaper editor in Maine and as an high-ranking official with the U.S. Department of Homeland Security in Washington, DC.

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## WATERVILLE

### Mellon Foundation Grant Awarded to Support Lunder Institute Programming

Colby College has been awarded a \$600,000 grant from the Andrew W. Mellon Foundation to support the Colby Museum’s Lunder Institute for American Art and its inaugural programming.

The award will add depth to the institute’s programs, which have already made an impact on Colby students and faculty, Waterville school children, and visiting artists. In 2014 the Mellon Foundation generously supported the Colby Museum’s academic programming, and this new grant will further expand opportunities for student and faculty research and scholarship in all disciplines.

The Mellon grant will support four key areas: advancing American art scholarship and artistic practice through multidisciplinary, multi-genre residencies and convenings; engaging students and faculty by creating teaching and research opportunities with visiting artists and scholars that reach across the curriculum; sharing and archiving scholarly and artistic projects through exhibitions and publications; and increasing local and global collaborative opportunities that engage with the artistic and scholarly initiatives of the Lunder Institute in partnership with Colby students and faculty.

## SEEN & HEARD

RIGHT: Alicia Elliot, Colby College (Waterville) Arts and Humanities summer intern, stores Native American baskets in an archival box. She has worked to identify, research and catalog collection objects including Navajo sand paintings, objects from the Dayak people of Borneo, and Pre-Columbian ceramics. Student interns engage in experiential learning through hands-on work and skill-building.



TOP: Christine Bosse of Bangor Savings Bank (center) presents a check to Museum L-A staff Kate Webber, Director of Education (left) and Rachel Desgrosseilliers, Executive Director (right).

MIDDLE: Essay contest winner, Cassidy Lessner, accepts award from David Richards during the Margaret Chase Smith Essay Contest.



# Book Review

BY ANASTASIA S. WEIGLE

REVIEWING: *Hamilton, Gill & Fred Saunderson, Open Licensing for Cultural Heritage*. London: Facet Publishing, 2017. 216 pp. \$89. ISBN: 9781-78330-185-0. (Available through ALA Bookstore).

Hamilton and Saunderson, authors of *Open Licensing for Cultural Heritage*, have written a practical guidebook for professionals working in galleries, museums, archives, and libraries interested in understanding and applying open licenses for digital content, data, and metadata. Moreover, it is written in easy-to-understand language for students in library sciences, digital humanities, and museum studies. Open access practices are finding their way into cultural institutions that are making public domain materials accessible for use without restrictions, as well as providing copyright materials available for access for non-commercial and educational purposes.

The book contains two sections, the first of which encompasses Chapters 1-4. These initial chapters walk the reader through the background, history, and development of the open access movement. Chapters 1 and 2 include a fascinating history starting with the inception of open source software, to proprietary software, and back to open software through GNUs (general public licensing), and the emergence of creative commons, open educational resources, and new, open source operating systems such as Linux. From there the authors give us an overview of open government starting with the passing of the Freedom of Information Act (FOIA) in 1966 to the history of open governments in the UK and the European Union. The historical overview provides the reader an understanding of the global changes with regards to information access. Chapter 3 includes a background of copyright and intellectual property in context to openness and the open movement, while Chapter

4 provides us with the rationale for open movement for cultural heritage.

The second section is the practical part of this topic—presented as case studies (Chapters 5-11). Various professionals in the information field contribute to each case study. One case studies of note was Merete Sanderhoff's "Small Step, Significant Impact: How SMK Became SMK Open". SMK (the National Gallery of Denmark), a publicly funded art museum, was approached by Google, a private company, to join the Google Art Project making the SMK images open to free access. The case study follows the decision making process, working with creative commons license, understanding the impact of public domain use through Wikipedia, the benefits of collaboration, and how SMK facilitated stronger partnerships with museum professionals through Wikipedia editing. It is important to point out that the case studies in this publication are from our colleagues across the Atlantic—Wales, UK, and Denmark.

Chapters 12-13 discuss how a cultural institution can make a case for open licensing—clarifying context, support of senior management, relevant options, documentation, the use of tools, techniques, and services to help with open access projects.

The true test of Hamilton and Saunderson's book is the case studies. I found the case studies extremely useful and included them in my syllabus as additional reading materials in the Digital Preservation course I teach. I recommend *Open Licensing for Cultural Heritage* to cultural institutions who looking for a way to make their digital content accessible to a broader audience, thus bringing them not only the visibility that comes with openness, but also to initiate them as new stakeholders that support such endeavors.

## "EVERY OBJECT"

CONTINUED FROM COVER

be stored in a cool, dark, dry location with good ventilation. The relative humidity should be between 35% and 65% with a fluctuation of no more than 3%.<sup>[6]</sup> Put textiles in a storage room with some control on relative humidity and temperature.

### MINERALS, GLASS AND CERAMICS

Minerals, Glass and Ceramics are not reactive to fluctuations of temperature and humidity. As long as the materials are in a safe, secure location with padded shelving, these objects can be stored in the basement.

### METALS

Metals are reactive to high humidity and should be stored below 40% humidity. <sup>[7]</sup> Attics tend to be the driest spaces in a building, as long as the roof is secure from leaks, and are fine for metals stored in a safe, secure storage unit.

### ORGANIC MATERIALS

Ivory, leather, furs, and other organic materials are sensitive to fluctuations of relative humidity. Bones and ivories should be maintained at a relative humidity of 50-55%, whereas leather, skins and furs can be stored at the 45-55% range.<sup>[8]</sup> To maintain the shape of leather goods, such as shoes, the cavities should be stuffed with acid-free tissue. <sup>[9]</sup> Prioritize the space in climate control storage for these objects.

### BOOKS, ARCHIVES AND PHOTOGRAPHS

All these items need a stable, relative humidity in the range of 35% to 65%; rapid changes in temperature and humidity can cause problems. Books react to low relative humidity by becoming dried out and high relativity by developing mold. <sup>[10]</sup> Archival materials react to high relative humidity by forming mold and attracting silverfish and book lice.<sup>[11]</sup> Black and white negatives are sensitive to changes in heat and humidity and color film breaks down when exposed to heat. Photographic prints react to lower

relative humidity by curling and higher relative humidity by developing mold and mildew.<sup>[12]</sup> Store these archival items in a room with some control over relative humidity and temperature.

To determine the relative humidity and temperature of the various rooms in a storage facility, use a thermometer and hygrometer and do periodic readings. If your repository can afford it, acquire a datalogger that tracks relative humidity and temperature and which downloads the readings to a computer to create graphs. In the grand scheme of things, a graph that shows a straight line for the conditions over time, even if just slightly out of range, is better than wild spikes of more than a few degrees or percentage points within a day's or week's time. For climate control storage build a room that is well insulated and can maintain a consistent environment, invest in a dehumidifier with controls that allow for a set relative humidity percentage and which has a hose that drains to the

CONTINUED ON PAGE 10





## SEEN & HEARD

Volunteers (above) continue salvage work at the Maine Forest and Logging Museum in Bradley. Four truckloads of pine were sold this past winter, and there are still piles of hemlock to be milled at the museum, all the result of a big October 2017 blow-down storm, which felled dozens of old growth pines and destroyed two small buildings.

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# "EVERY OBJECT"

CONTINUED FROM PAGE 8

exterior of the building for the summer months, and humidifier is needed for our Maine winters.

Cipperly Good is Curator and Collections Manager at Penobscot Marine Museum and the principal at C.A. Good Museum Services; contact her at 207-322-0870 or [cipperlygood@gmail.com](mailto:cipperlygood@gmail.com).

## REFERENCES

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# "RECENT ACQUISITION"

CONTINUED FROM PAGE 5

in Freeport Village. Rufus Soule's first wife, Susan Mitchell, was eldest of nine children of Benjamin Mitchell of Spurwink (Cape Elizabeth) and Sarah Fogg of New Gloucester. Susan's family later moved to Chebeague Island where she was would be raised. Rufus and Susan shared eleven children together. Susan died in 1853 leaving Rufus to marry Philomena Talbot, and later Hannah B. Small. He was a first cousin to South Freeport shipbuilders Enos, Henchman, and Clement Soule. A man of wealth and social standing, Rufus was a lifelong Democrat who served as a Representative in the Maine Legislature from 1832-1838. He was a Justice of the Peace and known in the community as "Honorable Rufus," a title that referred not only to his official life, but also to the integrity of his character.

Rufus and Susan Soule are buried in the Porter's Landing cemetery. The two portraits are currently on view at Freeport Historical Society.

# "HHRC DIRECTOR"

CONTINUED FROM PAGE 5

to help us build capacity and expand our reach in these important times."

Bellows is also currently a State Senator representing eleven towns in southern Kennebec County. Bellows has a strong background in civil rights and nonprofit leadership. She led the ACLU of Maine as Executive Director for eight years and served as Interim Executive Director for LearningWorks, an educational nonprofit organization in Portland. Most recently, Bellows owned a nonprofit consulting firm providing services to a range of nonprofit organizations ranging from the Maine Women's Lobby to the Maine Immigrants' Rights Coalition. Bellows was a key leader on the successful 2012 marriage equality campaign and co-chaired the successful 2011 statewide ballot campaign to restore same day voter registration. She served a volunteer with the Peace Corps in Panama and AmeriCorps VISTA in Nashville.

The leadership transition also moves David Greenham into the position of Assistant Director. Greenham, who came to the HHRC in 2013, has been working as the program director. He is also an adjunct professor of drama at the University of Maine at Augusta.

The center of the HHRC's work in Maine focuses on education. During the 2017/2018 academic year more than 5,000 secondary school students and teachers experienced at least one of the HHRC's eight educational outreach programs. In addition, more than 6,000 visitors came to the Klahr Center for classes, workshops, trainings, or events. The HHRC also hosts three ongoing exhibits, including a short video, *Michael's Story*, about Michael Klahr who survived the Holocaust as a hidden child; *The Holocaust: Presence of the Past* photographs by Judith Glickman Lauder; and the 80-minute multi-media art installation film *Were the House Still Standing: Maine Survivors and Liberators Remember the Holocaust*.

The Michael Klahr Center is located on the campus of the University of Maine at Augusta. Those who are interested in educational outreach programs are encouraged to call in advance. For more information call 207.621.3530, or visit <https://hhrcmaine.org>.

# 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

## 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

## 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

## 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)

## 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](http://www.mainemuseums.org).

**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: \_\_\_\_\_

## Questions?

[info@mainemuseums.org](mailto: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](http://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"/> Sports                               |
| <input type="checkbox"/> Historical Society   | <input type="checkbox"/> Transportation                       |
| <input type="checkbox"/> Industrial History   | <input type="checkbox"/> Miscellaneous                        |
| <input type="checkbox"/> Library              |   |
| <input type="checkbox"/> Lighthouse           |   |

Describe your institution: \_\_\_\_\_

\_\_\_\_\_



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# MAM IS FARMINGTON BOUND!

The Maine Archives and Museums annual conference is set for Friday, October 12, 2018 at the University of Maine at Farmington. Stay tuned to MAM's website for details about conference registration, the schedule of events, parking, and other information.

Colin Woodard will be the keynote speaker at the MAM Annual Conference on the theme of "Deeper Context Downeast: How Maine's Past Informs the Present and Shapes Our Future." During his keynote, he predicts the future trends in our state based on our past and present; and will share reflections on how our institutions can support good outcomes. Mr. Woodard is author of *The Lobster Coast: Rebels, Rusticators, and the Struggle for a Forgotten Frontier* and more recently *American Character*. He is the State and National Writer for the Portland Press Herald and Maine Sunday Telegram.

The MAM Annual Conference has a full slate of sessions that should appeal across all the disciplines represented by the MAM community. New this year are roundtable discussions that will allow participants connect with their fellow practitioners in the field. Tables will be broken down by the following disciplines: fundraising, historical societies, administration, collections management, archives, security, plus more! Session topics at the conference have different tracks for all. Learn more about inclusivity. Go digital with sessions on digital storytelling, smart phones in exhibits, digital humanities research, and creating online environments. Dive into the archives with sessions on scouring archives for music, and documenting and researching stereoscopic materials in the collection. Learn how one museum has undertaken watercraft restoration, and share another organization's journey in starting a new museum. Discover how to raise money through successful event planning, creating marketing partnerships, and leveraging resources.

See you all there on October 12!



## MAINE ARCHIVES & MUSEUMS

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)