

Musings on the Pettengill Farmhouse

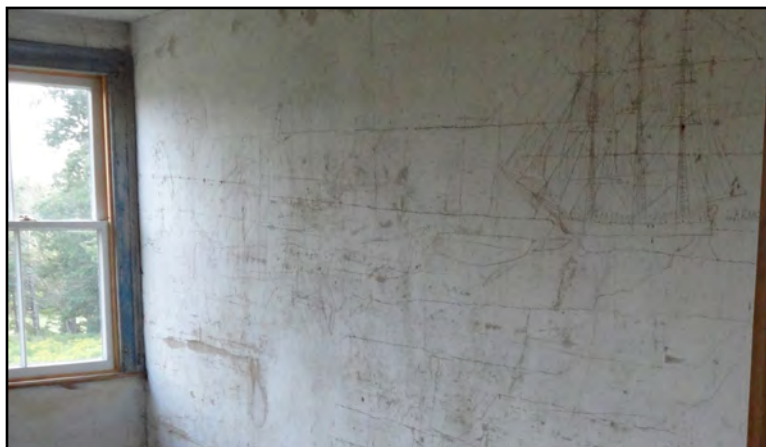
by Holly Hurd, FHS Collections Manager

Two centuries ago this year, the vessel that inspired the name of Freeport Historical Society's newsletter, The Dash, disappeared without a trace, probably lost off the Georges Bank with its crew of 60 men. We have the half-hull model that guided the brig's construction in 1813 as well as descriptions of its ports and riggings, but all known artistic renditions were done well after the Dash's demise—for example, a 1921 pen and ink drawing by local artist James Berkeley. Do we possibly have, by someone who could have seen it, a contemporary image of the famous privateer etched into the walls of the Pettengill Farmhouse?

Among the many unique features of Pettengill Farm is a series of maritime-themed sketches *in* the house (literally) that are believed to date to the early decades of the 1800s. Some of the drawings etched into the plaster of the upstairs bedrooms—a folk art form known as “*sgraffiti*”—are amazingly realistic and proficient. Their detail suggests an artist who intimately knew sea-going vessels, either by viewing broadsides of the ships or from direct experience.

Since the house came into the Historical Society's possession in 1975, a number of professionals have analyzed, studied, and speculated about the house, which is believed to have been built by mariner Aaron Lufkin. The homestead was subsequently owned by yeoman David Curtis of

Brunswick, and later by ship captain James Rodick, before being purchased by Mildred Pettengill's grandfather, Charles H. Pettengill in 1877. Experts and others who



“The Boys’ Room” in the Pettengill Farmhouse

have studied the drawings speculate that they are the work of a son(s) of Curtis or Rodick. Mildred Pettengill, the farm's last resident, believed the ships were drawn prior to the Rodicks' residence there, which began in 1831, and she thought the artist may have been one of the Curtis boys. Importantly, Millie knew descendants of the Rodick family, who told

her stories about the house and farm, and presumably they would have told her if their ancestors were responsible. She only *knew about* the earlier residents, particularly the Lufkins, who built the house.

The idea that the *sgraffiti* artist was young is suggested by the expectation that adults would not carve into the walls of their home. Further, some of the most detailed drawings are accompanied by identifying names with phonetic spelling and backwards letters, as is sometimes seen in the writing of children. Evidence that the creator may have been older is the position of the most accurate drawings on the upper sections of the walls, while the more free-flowing renditions of vessels and other marine life occur in the lower areas. Although the “accurate” ships have a distinct style and were probably done around the same time, the walls are also covered with less-expert drawings,

(Continued on page 3)

The Dash

Fall 2015

The Dash is published four times annually by Freeport Historical Society for its members.

Freeport Historical Society

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Office Hours

May to Oct. 12, Mon to Fri 9-5

Oct 13 to May, Tues to Fri, 10-4

Appointments may also be made for a weekend visit.

We encourage a phone call prior to any visit, to verify that the office is open.

Research and visits involving the collections require an appointment in advance. Call 207-865-3170 to speak with Holly Hurd or email info@freeporthistoricalsociety.org

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From the Director

Why do we study the past? One set of answers to this question focuses on what we enjoy about history—perhaps it's the fun of unpicking mysteries, like those etched into the walls of the Pettengill Farmhouse, or maybe it's the ability to make personal connections—like the fascinating recollections of Dwight Spaulding contained within this issue of the *Dash*

But a second and (to me) more important set of answers to that question focuses on what the past brings to our understanding of the present, the future, our society, and human nature itself. The well-worn phrase “those who cannot remember the past are condemned to repeat it,” is something of a cliché, but it's so fundamental to our understanding of our discipline that it's hard to believe it only was coined just over a century ago.

Anyone following current affairs this summer would have found no shortage of news items that called upon us to remember our past—from debates over the meaning of the Confederate Flag, to the history of institutionalized racism and the Black Lives Matter movement. Locally, the way we remember and interpret the events of the past decade were called into question by a protest at the annual 9/11 remembrance ceremony.

History doesn't contain the answers to all modern dilemmas, and it shouldn't be used as a silver bullet to resolve issues that require careful and considered debate among our citizenry. But what history can—and should—do is provide us with a way of looking at ourselves, and our society. The study of the past should offer us both the long view on what are often problems with deep roots, and the tools with which to critically evaluate sources of information and reconcile differing perspectives on the same events.

Here's to thinking historically!

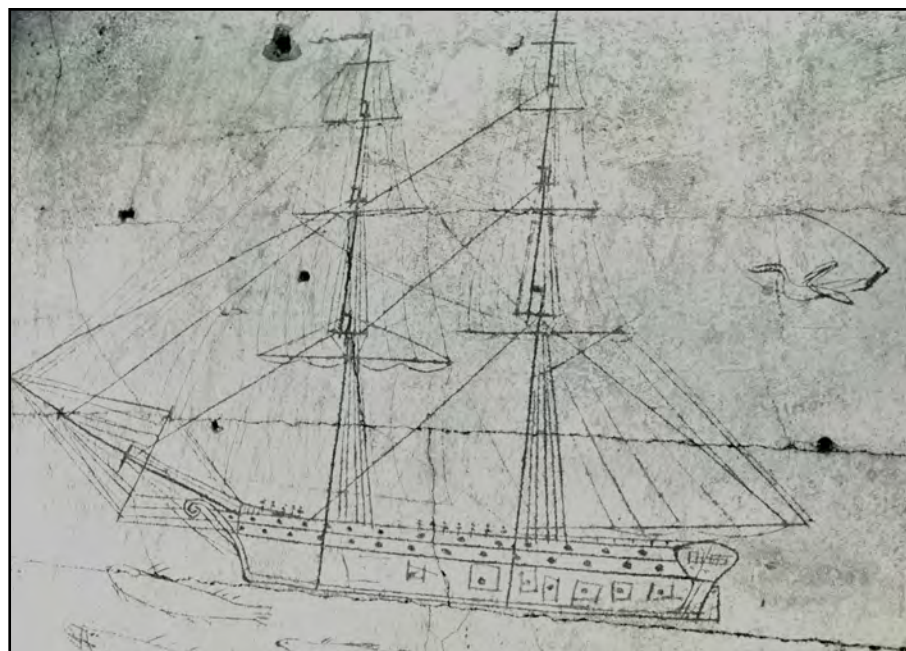


Fig. 3—A ship thought to be the *Dash*. The erased etching of “DASH” is visible to the left of the ship's bow.

Pettengill Farmhouse (continued from page 1)



Fig. 1—A sailor shoots a bird from the bow of the *Java*

signatures, initials, and one date (1829), which suggests the original artwork was added to over time. The names of two Rodick girls are carved into the wall (Mary and Sophronia), as are apparent additions to the detailed vessels—extra gunports and sails for example.

Another intriguing observation about the sgraffiti was made by a group of people visiting the farm for a guided tour this summer. A strange, large sea bird appears to be drawing gunfire from a sailor on board one of the ships, an image that evokes *The Rime of the Ancient Mariner*. (Figure 1) The poem about a seaman who shoots an albatross leading to ill fate for the crew was first published in 1798. The albatross is not native to Atlantic seas so New Englanders would not be familiar with the bird's appearance unless they had sailed to the Pacific, which was unusual for Freeport mariners in the early 19th century. The poem contains no description of the bird, though a later edition published in 1817 with a "gloss" (a kind of glossary) defined the albatross as "a great sea bird." (No images of the albatross appeared until 1876, when Gustave Dore published an illustrated version of the poem.) In fact, the bird-- if it is an albatross (which looks much like a seagull with very long wings)—is not very accurately depicted on the walls at Pettengill, as would be expected for an Atlantic coast seaman.

The only other description of sea life in *The Rime of the Ancient Mariner* is the "slimy things [that] did crawl with legs." Curiously, there are several strange seal-like creatures with multiple legs (or hair?) beneath a nearby ship. (Figure 2) If indeed the sgraffiti images are depicting the famous story-poem, it further suggests the artist was familiar with maritime lore and literature.

If there is any doubt that the creature being shot at is a bird, a similar, but not as large image clearly depicting a

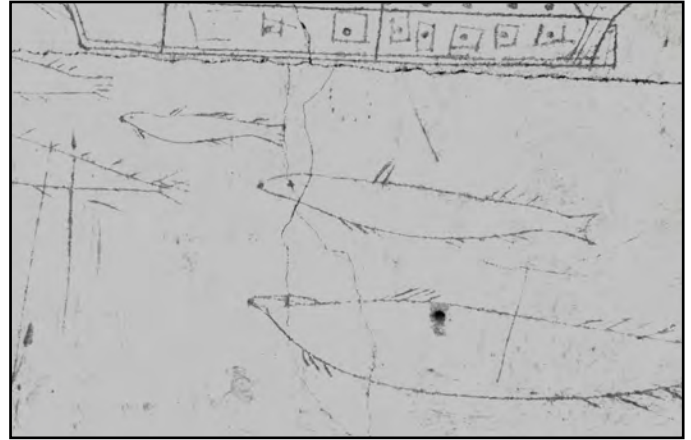


Fig. 2—Sea creatures lurk below the hull of an unnamed ship

bird, is shown near a different vessel that may be a rendition of the *Dash*. (Figure 3) The word "Dash" was once etched in the wall beside it, as shown in photographs from the 1970s, but it was covered over with plaster for an unknown reason. (Perhaps because the identification had been etched in later?)

This image, like the others that depict the British ships *Java* and *Macedonian*, are somewhat accurate and somewhat "fanciful" according to Nathan Lipfert, Maritime Historian and Curator of the Maine Maritime Museum. Lipfert notes that no brig-rigged warship ever had a multi-gunned deck as shown in the etching, and the other ships similarly have too many yardarms and sails. This observation suggests that a younger person, perhaps prone to embellishment, may be responsible for the drawings—they could also be done by an artist working from memory in a situation where detail was less important than the dramatic.

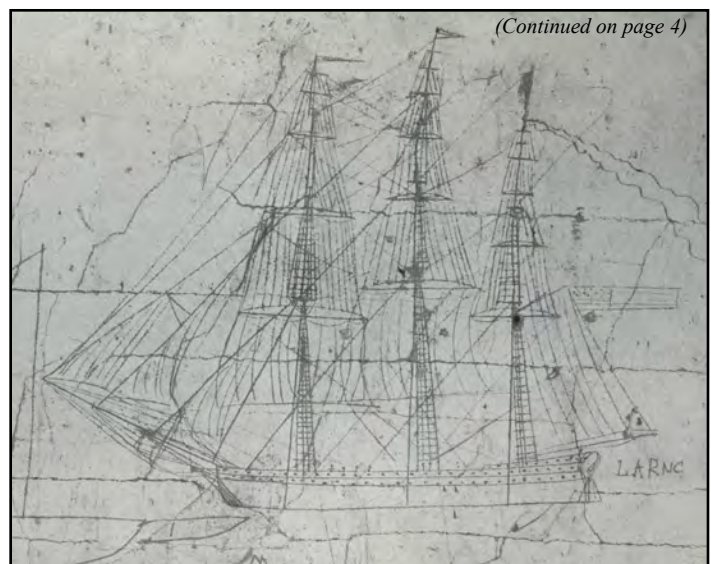


Fig. 4—The enigmatic "LANRC"

The frigates that are named were famous in the War of 1812, as was another vessel shown with the letters “LARNC,” which may be the phonetic spelling of Lawrence. Since this ship carries an American flag (there was a British frigate named the *Lawrence*), researchers have speculated that it could be an imaginative (not perfectly accurate) drawing of the *USS Chesapeake*, another War of 1812 frigate commanded by Captain James Lawrence. (Figure 4)

Could an eyewitness to the events of the War of 1812, someone who served aboard the *Constitution* or the *United States*, the frigate that captured the *Macedonian*, possibly be the Pettengill farmhouse artist? The detailed drawings coupled with the possibility of knowledge about *The Rime* suggests the artist was a mariner—someone immersed in experiences and stories of the sea, rather than a yeoman or merchant or artisan of Freeport who had simply viewed a broadside of the frigates involved in the War of 1812.

We know that a mariner named John Mitchell served aboard the *United States* and lived in nearby Mast Landing, but it is hard to imagine a circumstance in which he would have drawn on the Pettengill farmhouse walls. (He had no apparent relationship to the pre-Pettengill residents.) Also, David Porter of Porter’s Landing served during the war, but like Mitchell, there is no reason to believe he was the artist. Was anyone ever living at the farmhouse a veteran of the War of 1812?

Deeds show that Aaron Lufkin mortgaged his land to David Curtis of Brunswick just one year before his death—the house and land were sold to Curtis in 1813. However, tax records show something interesting about Curtis. Although he was taxed for a house, land, and livestock, he was a *nonresident* owner of Pettengill Farm throughout the 1820s. Because he did not live there, he presumably leased the homestead to someone else. Unfortunately, tax records do not show who this might have been. The only clue is that the mystery resident would be listed as owing a personal or poll tax, but would have no real estate—a common circumstance in early 19th century Freeport.

There is a good possibility that whoever lived in the Pettengill farmhouse in the early decades of the 1800s is the sgraffiti artist. Perhaps it was a son or relative of David Curtis, but that has yet to be discovered. (The genealogy of Curtis is still being researched—a Captain David Curtis of Harpswell had two sons age 4 and unborn in 1812, but recent evidence suggests that he was not the David Curtis who bought the farm, as earlier believed.) Whoever the artist was, we can imagine him telling stories about the War of 1812 in picture-form or simply recording his experiences or knowledge on the walls of a farmhouse that he did not own.

Freeport’s Shoemaking Heritage: Illustrated Talk

Monday, November 9th, Freeport Community Library, 7-8:30 pm



Holly Hurd, FHS Collections Manager and Curator for our current exhibit “Cobblers to Capitalists: Two Centuries of Freeport Shoemaking,” will give an illustrated talk on the history of shoemaking in Freeport from the late 1700s through the 20th century. The talk will take place at the Freeport Community Library on November 9 at 7 PM. Refreshments will be provided.

Shoemaking was an important industry in Freeport for more than a hundred years beginning with the first case of shoes made in North Freeport in 1869, and ending with the last case of shoes manufactured in the village by Eastland

Shoe in 2001. This program will highlight the development of shoemaking in Freeport from the early itinerant cobblers who custom-made shoes at people’s homesteads to the village shoeshops that grew into assembly-line production of shoe parts in a factory setting. More than 30 different companies settled in town over the course of a century, and just 60 years ago, 10 factories were operating in Freeport and employing about 1,000 people! Come learn about the roles of E.B. Mallet, L.L. Bean, Frank and Clarence Small, and the Davis Brothers in shoe manufacturing in Freeport, an industry once prominent in town, but virtually invisible today.

Admission is \$5 for the general public and free for FHS members. Call or visit our website to reserve tickets or for more information. In case of snow, the event will be rescheduled. Day-of calls for confirmation are encouraged.

Notable *Sgraffiti* Elsewhere:



The drawings in the Pettengill Farmhouse are fairly unusual and unique. Other similar artwork, in time period and quality, are located on Chincoteague Island in Maryland, at the Pownalborough Courthouse in Dresden, and at the Old Jail in Wiscasset, in Maine. The drawings in Maryland were scratched into the wood on the outside of the Timothy Hill house (left), built ca. 1800. It is believed that the drawings date to before 1870.

The Pownalborough Courthouse, built in 1761, has an etching in the wood of the sloop *Polly* (right), which was captured in Machias for carrying lumber to the British in 1775, an early event in the American Revolution. The prisoners responsible for the trading were held at the courthouse for a short time, and one of them is the presumed artist.



Barn restorer Jim Derby has found a number of ship etchings in the wood of old barns in other areas of Lincoln County as well-- in Bremen and Waldoboro (left).

An example more similar to the detailed drawings at Pettengill is a ship etched into a plaster wall of the Old Jail at Wiscasset (right), built in 1811, by an unknown artist.



Summer/Fall 2015 FHS Events

Coastal Studies for Girls Students
September 15th



Bates College Soil Science Students visit
Pettengill Farm—September 29th



Freeport Chamber After-Hours at
Harrington House—July 14th



Tea With Miss. Mildred
June 11th



Volunteer Picnic
August 29th





Pettengill Farm Day
September 13th
Photos by Paul Cunningham

Nature Journaling Workshop

With Maine Island Trails Association

November 8th, Pettengill Farm, 1-4 pm

Freeport Historical Society is partnering with the Maine Island Trails Association to offer a free nature journaling workshop at Pettengill Farm with author Andrea Lani, November 8th.

Spend a fall afternoon (1-4 pm) at Pettengill Farm and create a family nature journal. In this workshop, suitable for parents and children, attendees will practice observing with all of our senses, learn some simple drawing techniques, and write prose and poetry.

The group will begin the workshop with a visit to the 18th-century Pettengill Farmhouse, where they will be able to get a look at the rare *sgraffiti*, or plaster etchings in the upstairs rooms. These drawings of ships, sea creatures and other nautical themes, are thought to date from the early 19th century and were preserved under layers of wallpaper before being uncovered in the 1970s.

Andrea Lani is a freelance writer and blogger with an MFA in Creative Writing from USM's Stonecoast program. She writes about her family and nature on her blog, *Remains of the Day* (remainsofday.blogspot.com).

Participants should meet at the end of Pettengill Road at 1 pm. Access to the site requires a 15-minute walk along an unpaved road. Please note that there are no bathroom facilities on-site. Please dress for the weather and bring a journal, blank book, or paper, basic writing and drawing tools (pen, pencil, and colored pencils), as well as something to sit on outdoors, such as a camp chair or insulating mat. Dogs and other pets are not allowed at Pettengill Farm.

Pettengill Farm is owned by the Freeport Historical Society and was added to the Maine Island Trail in 2013. Offering 140-acres of field, woods, orchards and salt marsh, this beautiful property includes a network of hiking trails and an early 1800's saltbox house.

Reservations are required. Contact Chris Wall, Regional Stewardship Manager at MITA, at cwall@mita.org or 207-761-8225 to reserve a space.

Harraseeket Historic District

The Work Continues



As you may recall, FHS was asked by the Town of Freeport to update our records on properties in the Harraseeket Historic District during 2014-5. The first phase of that work, updating the photographic inventory, and conducting historical research into select properties, was completed in June 2015, and a first stage report was delivered to the Freeport Town Council. (the report is viewable on our website).

The Harraseeket Historic District (HHD) is one of two historic districts within Freeport listed in the National Register of Historic Places (the other being the Main Street Historic District, centered on Harrington House). The HHD is one of the largest districts in Maine, if not the nation, some 600 acres in size, and containing over 900 properties. It roughly encompasses the land from Staples Point to Wolfe's Neck as far inland as Bow Street.

The district was nominated to the National Register in 1974, based on a survey of historic buildings conducted by FHS. An update to the survey was conducted in 1997. The 2014-15 project had several aims—to monitor older properties for changes to their historic status; to note the amount of new construction in the district; to evaluate the potential for “newly historic” (i.e. 1927-1965) contributions to the district, and to conduct some procedural work that had been omitted in previous nominations (e.g. a complete count of the number of properties).

Ghosts of Freeport's Past



Carmella Castro of the Freeport Players will reprise her role as Margaret Dillingham, the mother of a Freeport sailor who died in a Confederate prison during the Civil War. Image courtesy Freeport Players.

The adventurous and open-minded are invited to Freeport's Woodlawn Cemetery this Halloween season, for an encounter with specters and spirits! Once again, FHS is bringing history back from beyond the grave, with the appearance of notable Freeporters in the graveyard, with the assistance of the Freeport Players.

The reincarnations of famous and not-so-well-known former residents of Freeport will share fascinating tales of their lives, and illuminate interesting aspects of Freeport's past. Come and hear history from the mouths of those who lived it!

Tours lasting approximately 45 minutes will take place the 28th, 29th and 30th of October, beginning at 6:30. Tours depart at 6:30, 7:00 and 7:30. Admission is \$10, children (12 and under), \$5. FHS members, \$5.

Woodlawn Cemetery is the resting place of some of Freeport's most prominent past residents including shipbuilders, industrialists, maritime captains, clergy and others whose stories are fascinating. This year's tour will incorporate some favorite tales from previous years, but will include some new appearances – including the survivor of an 18th-century Indian raid and an eccentric 20th-century artist.

Since the tours will take place on uneven ground in the dark, participants should bring a flashlight. Participants should also dress appropriately for nighttime, outdoors, in late fall.

Reservations are encouraged. FMI: (207) 865-3170, or info@freeporthistoricalsociety.org.

Historic District (Cont'd)

While the team is still working to assess the extent to which each property surveyed contributes to the historic nature of the district, a number of interim findings did emerge. Firstly, the district saw tremendous growth from 1974-97, with the construction of several modern subdivisions and other residential structures. This has changed the nature of the district dramatically from the series of rural villages described in the original nomination. Secondly, While relatively few structures have been irrevocably altered, demolished, or moved, this has been more the result of good fortune than deliberative local government planning (there is no ordinance protecting the historic district).

The HHD remains a treasure trove of architectural and historical gems. Some, like Casco Castle, or the Pote House, are storied and well-known. Others, like the Crate House, into which the Italian Stonemasons who built the Stone House carved their names, are more humble, but no less

important. Anyone travelling through the district can identify and appreciate the micro-communities that still retain their historic character (largely early-mid 18th century).

At this time, with the conclusion of the Town-funded portion of the project (which was paid to consultants, not FHS directly), we have a great resource for those interested in local history and architecture. But FHS staff and volunteers will continue our work to better understand this large portion of Freeport's built history, and to identify ways to preserve its integrity.

For more information on the HHD, visit our website.

The Mystery of the Juniper Tree: A Summer at Freeport Historical Society

By Riley Wilbur, FHS Summer Intern

Freeport is frequented by visitors from all over the world drawn not only by outlet shopping but the rich history and culture of a small New England town. The Freeport Historical society works to preserve and share this diversified history of everything from shoemaking to a 19th century farm standing in time. While walking through Freeport, pay close attention to the features that make this town so distinctive, from the architecture of the surrounding buildings to the signs for the Heritage Trail describing historic sites.

This summer, as I started working with the Freeport Historical Society, I was impressed not only by how kind and welcoming every person is, but also by how excited they were about their work. Enthusiasm was shared about details as well as the overall project. One morning, on my way to setting up a window exhibit for the library on the historic Pettengill Farm with Holly the Collections Manager, we took a detour. She had been sent a letter from a previous neighbor of Mildred Pettengill, detailing Mildred's planting of a juniper tree during her childhood, somewhere near her house. Knowing juniper is not native to this area, Holly and I set out on a mission to find trees of comparable size that could have been planted around the same time as the one at Pettengill Farm. We went to the site where a ship captain known by the Pettengills had once lived. While in the area, a woman came out and spoke with us about the history of that particular area of Freeport. I was impressed with the value that was placed upon the history and how willing she was to help us solve the mystery of the juniper tree. In this instance I felt the community of Freeport. I felt how the population of Freeport understands the importance of its history and how the Historical Society stands as its steward.

The mystery ended up being solved by going through the archives and finding a picture of the tree with a caption by Mildred Pettengill explaining its origins (see below). The back of the picture was labeled with the year and location. Although this adventure ended up with a different result than what was originally hoped, more pieces of Mildred Pettengill's life were discovered and I got a great impression of Freeport pride and how special the history here is.

Riley is an English major and sophomore at the University of St. Andrews in Scotland.



“The cedar tree came from Great Is[land] on our first trip to the Islands about 1934”

The cedar tree came from
Great Is on our first trip
to the Islands about 1934

Careful Work: Dwight Spaulding and the 1937 Lenox Shoe Strike

By Rebecca Hotelling, FHS Trustee

Dwight Spaulding walks a mile to do his errands in downtown Freeport wearing the shoes he made himself decades ago, when he worked for any one of a number of shoe manufacturers. At 94 years old, Mr. Spaulding has a lot to tell us about the manufacturing of shoes and the companies which made them.

In 1937, as a young man of sixteen, Mr. Spaulding started working summers for the Marsky Brothers who owned Lenox Shoe Factory in Freeport. (During the school year he attended North Yarmouth Academy). Two unions, the American Federation of Labor (AFL) and the Congress of Industrial Organizations (CIO), represented the workers at Lenox Shoe.

“Right away”, he says, “I was caught up in a big fight between the two unions and Lenox Shoe. One of the workers was fired, Mary Coffin. The CIO went on strike and walked outside. I was with the AFL; we stayed inside.” The picture was taken of Dwight Spaulding with his co-workers (he identified the date of the picture as

1937) to show solidarity of the AFL union for Lenox Shoe. Lenox preferred the AFL as they were less trouble. Dwight continued to work for two more summers for Lenox. During this time, management closed the shop in November and opened it in December. The workers were told, “no more unions.”

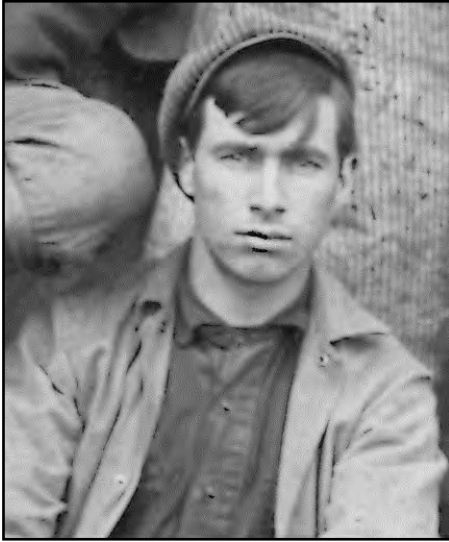
Mr. Spaulding recalls the working conditions were unsafe around the machinery. They worked 50 hours a week, which included working Saturday morning. There was no such thing as time-and-a-half pay. Fifty hours was a regular work week. “Take it or leave it” they were told. There were laborers outside on the steps waiting to work. This was the time of the Depression. Mr. Spaulding earned 8.60 for 50 hours. When WWII started, he left his job and worked in So. Portland making Liberty ships.

After the War, with an interlude working for a bus company, he worked for Norwalk Shoe in North Jay, ME. His job was antiquing the shoes (coloring the leather). “It was a job requiring careful work.”



AFL Union Members, Lenox Shoe, Freeport, 1937. Collections of Freeport Historical Society. Dwight Spaulding, age 16, is in the front row, third from the left.

(Continued from page 11)



Young Preservationists—40 years on

HELD



Dwight Spaulding's career is a story of a man who excelled at what he did. His career encompassed all facets of making a shoe.

In 1952, Tom Henderson asked Dwight to come to Florida as a foreman to set up a new company called Florida Moccasin. After a year in Florida ("the heat was awful") he returned to Freeport and was hired by Morris Levine to work for the Freeport Shoe Company. His next job was in Fryeburg, working at Northland Shoe Factory, which was owned by Eastland Shoe Co. At this factory, he taught workers how to cut the leather, a very exacting job. Each part of a shoe was cut from a different part of the hide. It took a worker a year to learn his job. Mr Spaulding's last job was with Eastland Shoe in Freeport. He taught workers how to cut and anything else that needed to be done. He took over making trials" (samples). "I don't think I worked for anyone at this time, I did what was needed." He worked for Eastland 14 years and retired in 1983.

Interviewing Dwight Spaulding has been an honor. He exemplifies the best of shoe making and the spirit of labor.

Rebecca interviewed Dwight as part of FHS's oral history program. The interview now forms part of our historic archives. Have a story to share? Let us know!

HELD—Pettengill 40th overflow

2015 Annual Gala

We want to wish all of you who contributed to the 2015 Harraseeket Heritage Day & Harborside Gala a big THANK YOU—with your help, we raised \$ to support the work of Freeport Historical Society all year long!

Those who played a role in making the day a success are almost too numerous to list (but we'll try!)—our outstanding Gala Committee (Kristin Peterson, Christine Sullivan, Connie Clifford, Josie Griffin, Hillary Jessen, Jen Pope & Christine Sullivan); our hosts, Brewer South Freeport Marine and other business sponsors (Autowerkes, Bob Knecht Town & Shore, Event Light Pros, Hannaford, Harraseeket Lunch & Lobster, Mary K. Noyes, Old Port Advisors & Wright-Ryan Homes); our bands (Ethos & Kevin McElroy and Friends) and our many vendors of food and beverages (Buck's Naked BBQ, Ice It! & Gritty's); the dozens of individuals and businesses who donated their items for our silent and live auction—and not forgetting the hundreds of you who showed up to support FHS at both the daytime and evening events!



2015 Harraseeket Heritage Day & Harborside Gala



Annual Fund Campaign 2015

Those of you on our mailing list should already have received a request for support as part of our 2015 Annual Fund appeal. Contributions from individuals and small businesses play a vital role in sustaining the work of Freeport Historical Society. Your donations help fund our educational programs, which reached have over 200 children this year alone; they allow us to maintain a collection of 200,000 historic artifacts and documents, many of them unique, as a record of Freeport's past. Your contributions allow us to work to keep Freeport the special place that we know it to be, through raising awareness of the community's shared history, and through our efforts alongside the Town of Freeport to preserve our built heritage.

We're counting on your support! Contributions can be mailed (or hand-delivered) to 45 Main Street, Freeport, ME 04032, or made online at www.freeporthistoricalsociety.org. Thank you!



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THANK YOU TO OUR 2015 BUSINESS SPONSORS

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Our lawnmower finally gave up the ghost! Perhaps you're looking to trade up, and have a working mower you'd like to give to a good home? If so, let us know!

Give the Gift of History!

Membership in Freeport Historical Society makes a great gift for a loved one, friend or neighbor. Perhaps you know someone who's moved away, and would love to get this newsletter? Maybe you know a high school or college student who could benefit from access to our historic documents? Or you've a friend who's always "meaning to" join, but never quite makes it?

Consider purchasing a membership in their name this Holiday Season, and give the gift that keeps on giving! Return the form at left, or visit the website. Memberships thru December are good for all of 2016!

www.freeporthistoricalsociety.org

JOIN US

Membership has its benefits: A copy of the book *Tides of Change: A Guide to the Haraseeket Historic District*, a trail map of Pettengill Farm, and our quarterly newsletter, *The Dash*, are included. Members also receive three hours of research time in our archives (a \$75.00 value) and invitations to all Society events and exhibits at free or reduced rates.

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|--|---|--|
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Please make checks payable to Freeport Historical Society and mail to 45 Main Street, Freeport, ME 04032, or join us online at www.freeporthistoricalsociety.org

U p c o m i n g E v e n t s a t F H S

Thru Jan. 15— Exhibit: **Cobblers to Capitalists: Two Centuries of Freeport Shoemaking** at Harrington House, 45 Main St., Freeport. Tuesdays-Fridays, 10am-4pm. Suggested donation \$3.

Nov. 8—**Nature Journaling Workshop** in association with Maine Island Trails Association. Pettengill Farm, 1-4 pm. Free. Reservations required. Contact Chris Wall, MITA, cwall@mita.org or 207-761-8225.

Oct. 28, 29, 30—Cemetery Tours: **The Ghost's of Freeport's Past**. Woodlawn Cemetery, West Street, Freeport. Three 45-minute tours departing 6:30, 7:00 and 7:30 pm. \$10 (Under-12s and Members \$5).

Nov. 9—**Freeport's Shoemaking Heritage**—illustrated talk with FHS Collections Manager Holly Hurd. Freeport Community Library, 7-8:30 pm. \$5 (Members Free).

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