

Broadside is published by the Friends of the Maine State Museum as a benefit of museum membership.

To learn more about membership

- call (207) 287-2304
- or email: friends.museum@maine.gov
- online: bit.ly/SupportFMSM
- or write to:

Friends of the Maine State Museum

83 State House Station
Augusta, ME 04333-0083

The Maine State Museum seeks to share what is meaningful about Maine and its place in the world, in order to inspire people to discover Maine's past, understand its present, and imagine its future. Visit mainestatemuseum.org.

Contributors to this issue include:

Andrew Beaupré
Ellen Dyer
Bernard Fishman
Angela Goebel-Bain
Sheila McDonald
Joanna Torow

Design by Casady Design

Maine State Museum Acquires C.F. Hathaway Company Products and Archives

The national press hailed the C. F. Hathaway Company as America's oldest existing and last major shirt manufacturer when its Waterville, Maine factory permanently closed in 2002. Twenty-one years later, the Maine State Museum received a donation of dozens of Hathaway shirts and the company archives so that the museum could preserve and share Hathaway's iconic Maine story.

The company's founder, Charles Foster Hathaway, learned the shirt-making business at his uncle's shop in Plymouth, Massachusetts. In 1837, Hathaway met his future wife Temperance Blackwell on a trip to Waterville. He moved there permanently with her in 1853 and established the C. F. Hathaway Company to "get



The man in the Hathaway shirt

C. F. Hathaway Company's first national advertisement featured Baron George Wrangell (1903-1969), a Russian aristocrat who donned a distinctive eyepatch that created the Hathaway brand. He was the face of Hathaway until 1961.

away from sweatshop conditions" he found in Massachusetts. He began the factory in the parlor of his home, with women sewing shirts by hand. Over the decades the factory expanded by adding sewing machines, and eventually took over a shuttered woolen mill on Water Street.

As the company grew during the 1800s, it specialized in fine dress shirts and filled government contracts for soldiers' shirts. Production efficiencies during the Civil War proved that men's shirts could

be mass produced, so Hathaway later focused the factory on producing high-quality shirts for the finest menswear shops in New England and beyond.

After Charles F. Hathaway's death in 1894, the
(continued on page 2)

New Museum Galleries Take Shape from Bottom to Top

Demolition of asbestos-containing material during the Cultural Building's major renovation has given way to installations of updated, redesigned, and improved systems throughout the museum spaces. Here, a subcontractor with Doten's Construction works 16 feet above the floor of a gallery containing one such improved system - a ceiling grid that will support new efficient museum lighting. The completed lighting system will dramatically illuminate two humpback whale skeletons - one stretching 45 feet along the gallery's length and the other 18 feet - as well as new educational exhibitions and interactives currently under planning by museum staff.



Re-examining the Defence

The Penobscot Expedition of 1779 was Maine's most dramatic military encounter of the Revolutionary War. Massachusetts, which then incorporated what is now Maine, organized a fleet of 19 small warships and 25 supply vessels to retake the upper Penobscot and midcoast region of Maine from the British. The expedition resulted in the destruction of the whole fleet and the loss of half the men. One of those ships was the *Defence*, a 16-gun brigantine (two-masted) privateer, a vessel intended to attack enemy ships for capture or plunder. It was sunk by its own crew near Stockton Springs to avoid capture. The wreck was first discovered in 1972. Subsequent excavations by the Maine State Museum added a significant number of 18th century maritime objects to its collections, some of which will be included in a Lunder Education Center digital interactive and related exhibit when the museum reopens.

Renewed attention to the *Defence* is resulting in the long-awaited publication of what was recovered from the ship. Warren Reiss, an emeritus professor at the University of Maine with a long career in nautical archaeology, is project coordinator. The two-volume publication will be produced by a team of a dozen specialists and will cover the ship's excavation and archaeological preservation, as well as historical activities onboard related to food and food preparation, weapons and munitions, personal artifacts of the crew, and

“The *Defence* is the best-preserved warship from the Revolutionary War and the only excavated privateer from the period.”

the ship's design and construction. Leith Smith, a historic archaeologist with the Maine Historic Preservation Commission, is interested in the glass and ceramic objects from the ship. He has determined the discovery position of every recovered item, and deduced, for example, that a certain group of bottles belonged together as a medicine chest. He has also determined that pottery vessels around the ship's cooking cauldron were all made at the same time by the same potter, specifically for the ship's outfitting. The project is to be about more than what was found; it is really about what the finds can tell us about the people who crewed the ship and their shipboard experiences.

The *Defence* is the best-preserved warship from the Revolutionary War and the only excavated privateer from the period. The publication of its archaeological findings will emerge in time for the nation's celebration of its 250th anniversary in 2026 - proud testimony to the exacting work of the specialist team, and to the museum's energy in preserving the discoveries and using them to educate and fascinate generations of visitors.



Kaja Veilleux of Thomaston Place Auction Galleries and his associate Jennifer Langley examine an item at the first What Ya Got There? Appraisal Fair.

What Ya Got There?

The Friends of the Maine State Museum, in partnership with Thomaston Place Auction Galleries, will hold its second annual *What Ya Got There? Appraisal Fair* on Thursday, July 18th from 1-4PM at the Viles House in Augusta. Visitors will have a chance to learn about their heirlooms from an expert, enjoy light refreshments, and bid in a silent auction featuring local merchants. All proceeds benefit the Friends of the Maine State Museum. Watch the museum's website for registration to open in mid-June and come find out what's in your attic!

For more information contact friends.museum@maine.gov or 207-287-2304.



The collar of the last shirt produced by the C. F. Hathaway Company, signed by workers. Former Maine governor (and investor) John "Jock" McKernan's signature is visible on the left collar.

Hathaway (continued from page 1)

company had a series of owners. It achieved international renown in the 1950s through one of America's most recognizable advertising campaigns – “the man with the eyepatch.” The advertisement, featuring a mysterious Russian aristocrat, Baron George Wrangall, debuted in a 1951 issue of *The New Yorker*. As a result of the ad, Hathaway sales doubled within five years. The campaign continued into the 1980s.

In 1996, the investment group that owned C.F. Hathaway Company announced they were discontinuing the Hathaway brand and closing the Waterville factory. In response, former Maine governor John R. McKernan rallied a group of local investors to purchase it. This enabled the company to operate until they could sell to Windsong Alliance Group five years later, with a promise to keep the Waterville factory operating. Workers did all they could to keep the factory profitable - retraining to work more efficiently, agreeing to stagnant wages, and working overtime or short weeks when needed.

Ultimately, by 2002 the Hathaway brand fell victim to changing fashion that favored casual styles, cheap foreign labor, and a corporate quest for higher profits. As a nationally significant company with roots in Waterville, its story is important to Maine. The museum is grateful for the opportunity to preserve and share it.

Museum Welcomes New Curator of Archaeological Collections

After an extensive search, the museum is pleased to welcome Andrew Beaupré as the new curator of archaeological collections. Andrew has jumped into the work at the museum with enthusiasm, extensive knowledge, and collegiality.

A native of Vermont's Northeast Kingdom, Andrew received his introduction to archaeology at the University of Vermont. After graduating, he received a MA in anthropology from Western Michigan University and then did his doctoral work at the College of William and Mary, where he concentrated on historical archaeology. In addition to his academic training, Andrew has worked as a field and lab technician on many archaeological projects, was a gubernatorial

appointee to the Vermont Commission on Native American Affairs, and served as the field scientific director for a historic fort site owned by the Canadian Department of Defense. Most recently, Andrew worked as the research station archaeologist for the Arkansas Archaeological Survey and held a teaching position at the University of Arkansas.

Andrew has been very busy since arriving at the museum. The archaeology lab has been buzzing with activity as scholars from across the Northeast have come to research the museum's world-class archaeology collections. He has also engaged with other state entities, including the Maine Historic Preservation Commission and the Bureau of Parks and Lands, to ensure that the state's archaeological resources are being protected. Additionally, Andrew has begun his own program of Maine-centered archaeological research and presented this new material at the Society for American Archaeology annual conference in April.



Curator of Archaeological Collections Andrew Beaupré with artifacts from the Revolutionary War brigantine Defence. See "From the Director" on page 2 for more on the Defence.

The Museum Bids Gabrielle Goodbye and Hello

When Gabrielle Stanhope stepped off the elevator to her new office associate job at the Maine State Museum in 1986, the sounds and sights that greeted her were much different than today's. Clicking typewriters, clacking adding machines, and stacks of carbon paper in desk drawers shaped those early years of her career.

By the time Gabrielle retired in December, computers, email communication, and ever-evolving procedures had brought great change to office administrative work. A hallmark of Gabrielle's tenure at the museum has been patience with those changes, a willingness to adapt, good cheer, great competence, and a keen commitment to all forms of the museum's work. In addition

to her regular duties, Gabrielle capably pitched in where she was needed. She did stints at the Museum Store; helped launch the Friends of the Maine State Museum



Gabrielle Stanhope

membership program; filled in at the museum's front desk; and assisted with exhibit openings and special events. Gabrielle has also been the longest-serving secretary to the Maine State Museum Commission, riding herd on 60 governor-appointed Commission members over 30 years, organizing and attending meetings, and taking minutes.

Thankfully, Gabrielle's devotion to the museum continues, albeit slightly altered. She has recently started a part-time administrative position at the museum. The museum looks forward to benefiting from her talents for some time to come.

Welcome Aboard!

The Friends of the Maine State Museum recently elected J.R. Phillips to its board of directors. J.R. will be familiar to many in the museum community, having served as Maine State Museum director from 1992 – 2012 (he played a large role in the formation of the Friends in 1992). Since leaving the museum, J.R. has consulted on projects for several cultural organizations around the state and honored his maritime history background by captaining educational cruises at the Maine Maritime Museum. He serves on the board for the Friends of the Blaine House. His particular talents and insights will be a welcome addition.



J.R. Phillips

Make Maine Your Legacy

Do you want to make what is meaningful about Maine and its place in the world part of your legacy?

■ You can do so by including the Friends of the Maine State Museum in your estate plans. Whether making a simple bequest or retirement fund beneficiary designation, or making a more formal arrangement through a charitable remainder or charitable lead trust, your gift can enhance the museum's programs and protect its collections for generations to come.

■ To find out more about supporting the work of the museum with a planned gift, contact Ellen Dyer, Director of Membership and Development, at ellen.dyer@maine.gov or 207-287-2304.

FRIENDS OF THE



MAINE STATE
MUSEUM

83 State House Station
Augusta, Maine 04333-0083

Nonprofit Org.
U.S. Postage
PAID
Permit No. 294
Augusta, Maine

Change Service Requested

Tour the Maine State House Online

Thanks to a grant from the Maine State Bicentennial Commission, visitors will find a new way of touring the State House, whether visitors are on-site, or online at home. The Maine State Museum staff has worked with the Office of the Clerk of the House of Representatives and the Legislative Council to create this self-guided tour, available on the museum's website.

The tour guides visitors through the building and highlights areas of historic, architectural, and civic interest. Viewers can click on the video camera icon for film clips that provide a better understanding of the important work happening in offices, legislative chambers, and the Hall of Flags. "Did You Know?" and "Can You Find It?" icons lead to fun and surprising facts.



■ Take the online tour by visiting <https://mainestatemuseum.org/visit/maine-state-house-mobile-tour/> (and be sure to take the survey afterwards). Or you can explore the State House in person – it is free and open to the public year-round on weekdays from 8:00 AM to 5:00 PM.