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Seguin Historical Museum : an internship report

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SEGUIN HISTORICAL MUSEUM

An Internship Report

Submitted to the Graduate Faculty of the
University of New Orleans
in partial fulfillment of the
requirements for the degree of
Master of Arts

in

Arts Administration

by
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B.A., Hartwick College, 1984
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ABSTRACT

This internship involved the creation of an historical maritime museum on an island off the Maine coast. The museum documents the history of Seguin Lightstation from 1795 to 1993. This paper describes the process of creating the museum, as well as the political and logistical complications of this particular site. The museum was created in conjunction with The Friends of Seguin Island, a nonprofit organization located in Georgetown, Maine, to promote public awareness of the lightstation's historic value.

Introduction

My summer internship was a combination of hard work, frustration, learning, and, in the end, satisfaction with a job well done in the form of a beautiful, professional and educational museum. It encompassed not only the entire process of creating an historical museum from A to Z, but also the frustrations and delays of managing an important, time sensitive project within a small town, grassroots nonprofit organization.

This internship report will describe the organization, the Friends of Seguin Island, for which I completed the museum, and discuss the problems facing the organization. It will also cover the detailed process I went through to create the museum, a description of its location, as well as a discussion of the constructive changes the organization could make in its ongoing management of the organization and its new museum.

Many of the challenges of the summer project will not be discussed as they are issues inappropriate to the professional discussion of the organization and my job there. However, it is important to point out that dealing with a small, rural, grassroots nonprofit organization which is entrenched in small town life and mentality, can lead to petty differences and personal difficulties that many arts administration professionals will surely want to avoid. Much of what I learned this summer had nothing whatsoever to do with professional practices in the arts administration field. Rather, it had to do with human behavior within a closed-minded and close-knit small town in coastal Maine. This aspect of my internship deserves mention because this small town mentality pervades the every day workings of this particular nonprofit.

The Organization

The Friends of Seguin Island is a small, grassroots nonprofit organization that was originally conceived to raise money to rescue the abandoned buildings of a local island lighthouse station. Incorporated in 1986, the Friends of Seguin Island is primarily made up of area residents of Georgetown, Maine (a community of 900 to 2000, depending on the season). Seguin Island Lightstation, also located in Georgetown, sits three miles off the mouth of the Kennebec River, directly south of Georgetown Island.

The mission of the Friends of Seguin Island, as stated in its by-laws, is to "Preserve and maintain this historic site, Seguin Island with its buildings, artifacts, and environment; carry out programs of research and education; encourage persons to visit the Island with the understanding that the Friends of Seguin Island cannot provide facilities or assistance to the Island." The organization has done this by continuing to raise money and generate interest in the island over the years. The goal of creating a museum was first conceived by the Board in the late 1980s.

After incorporating, creating a Board of Directors, writing by-laws, and spending a great deal of time negotiating with the U.S. Coast Guard, the Friends of Seguin Island finally signed a ten year lease for the island in 1989. In June of 1990, the first summer caretaker took residence. Much of the work on the keeper's quarters had been done by then, and basic systems were functional in the house. Work has continued each year since, as has the summer caretaker program.

Summer caretakers help to carry out the organization's mission by greeting visitors and giving tours of the lighthouse. They educate visitors about Seguin's history, the fragile nature of the environment on the island, and the ongoing activities of the organization. Adding the museum in the keeper's quarters gives the summer caretakers one more tool for carrying out the educational mission of the organization.

The Board of the Friends of Seguin Island consists of twenty- two area residents

who have an interest in the island or in local history. Board members' experience covers a spectrum from banking and boating to public relations and real estate sales. There is a minister, a retired navy secretary, a local historian, a college art professor, an island camp owner, and various other individuals.

It appears that Board members have always been hand-picked by the long standing Board president, Anne Wallace, also a founder of the organization. Choices are a direct result of her capricious personal agenda. These new members are often all accepting and unquestioning of her decisions. This phenomenon is exemplified by the hushed silence and compliance found at each and every Board meeting, even in the face of problems or controversy.

The Friends of Seguin Island has no paid staff. The officers or other Board members take care of the ongoing tasks of the organization by forming committees. During the summer months, the Friends recruit hardy volunteers to man the island in exchange for a small stipend to cover food expenses. I was one such volunteer who was not only responsible for caretaking tasks, such as greeting visitors, but also the substantial task of creating and implementing a museum in just three months.

Funding for the ongoing activities of the Friends of Seguin comes primarily from its members. The Friends of Seguin Island is a member organization made up of anywhere from 150 to 600 member families, depending on the year. Dues for membership range from \$10 to \$50 per person or family. Besides a semi-annual membership drive, the Friends also have a capital campaign every spring.

Several years ago, the organization received a matching grant from the Maine Historic Preservation Commission for the restoration of several out-buildings on Seguin Island. This money was specifically earmarked for restoration purposes only, and the organization had to adhere to strict guidelines in completing the work.

More recently, and as part of my museum project, the organization received a grant

from the Maine Humanities Council for the community event of opening the historical museum. The Maine Humanities Council felt that this grant gave the organization the chance to continue telling Seguin's history and therefore the community's history.

The Friends of Seguin Island is involved with several local educational programs, as well as ongoing programs for tourists. The Hyde School is a local boarding school for highschool students who have been difficult to handle at home. Each summer, in coordination with the Friends of Seguin Island, Hyde takes a group of potential students to Seguin Island to have a Hyde-style "outward bound experience". For up to four weeks, fourteen or so Hyde school students and several counselors inhabit the lower island. In exchange for their stay, the students do work on the island such as cutting trails, rough carpentry, cleaning, painting and lugging supplies. Enduring the experience usually ensures the potential student a spot at Hyde school for the upcoming year.

Another local educational organization that works with the Friends of Seguin Island is Camp Chewonki. Each summer a group of up to fourteen campers, ages ranging from 10 -14, come to the island for an overnight stay. They are given an extensive tour of the grounds and the tower, along with a comprehensive history of the light. They then go back home and tell their families about Seguin, which leads to further visits by their families.

The Friends also have a cooperative relationship with the local maritime museum. The Maine Maritime Museum in Bath is one of the biggest and most comprehensive on the east coast. It not only has an extensive museum of its own, but also an entire campus dedicated to the history of shipbuilding and local fishing. It offers cruises of the Kennebec River and area lighthouses. Since the Friends of Seguin Island came into being, the museum has also started offering cruises to Seguin Island at least once a month during the summer. On each of these cruises there is a representative from the Friends of Seguin Island who narrates the passage from the mouth of the Kennebec to Seguin Island, a three

mile pass. With the advent of the new Seguin Historical Museum, the Maine Maritime Museum plans to increase its cruises during the summertime to at least two per month.

The Friends of Seguin Island has continuing goals for the future. One is to maintain the outbuildings and house on the island. Another is to finish the upstairs of the north side of the keeper's quarters (above the museum) and possibly use it for more museum exhibition area. Having summer caretakers each year from Memorial Day to Labor Day, who can greet visitors and look after the museum, is a continuing goal. The Friends would like to see the Seguin Historical Museum grow as time goes on and as more people see it. There is a great deal more research to be done regarding Seguin Light, as well as Seguin Island, as a location of early area settlements (prior to 1795 when the light was commissioned). There is also some talk of constructing a docking area in the north cove of the island to create easier access for visitors.

Although the Friends of Seguin Island has accomplished a great deal since its inception in 1986, there are still problems in the organization and the management structure. Some are inherent in an all volunteer Board and staff. Others are a product of the method of Board assembly. Still other problems involve the ongoing cooperation and coordination with the U.S. Coast Guard, since they are owners of the property and continue to maintain the light and the fog signal. These problems, as well as specific challenges of the internship will be discussed later.

The Place - Seguin Island Light

On June 1, 1786, fifty-five Georgetown residents petitioned the General Court of Massachusetts for a lighthouse at Seguin. On May 19, 1793, President George Washington approved an Act of Congress providing for the erection of a lighthouse on Seguin Island. In 1795 Seguin Light was commissioned by President Washington. On March 29, 1796, Major John Polereczky (also known as Count Polereczky) was appointed

Seguin's first keeper. His salary was to be \$200 per year, as he was expected to live off the land to a great extent.

Seguin Island stands three miles off the coast of Georgetown, Maine and the mouth of the Kennebec river. It's landmass marks the entrance to the Kennebec river, a difficult river to navigate. For this reason, as well as its elevation, Seguin is the perfect spot for a lighthouse. The first light tower at Seguin was built in 1796 of wood with a rubble foundation. It is said to have cost \$6300 to build. By 1819, the tower was in desperate need of repair and an additional \$2500 was allocated to build a stone tower in its place. The second tower was also damaged and worn by weather and wind. It was replaced by the current granite block tower in 1857 at a cost of \$35,000. The current lightkeeper's house, oil house, and signal building were built in the same year.

Seguin's lens is a first order Fresnel lens, brought over from France in 1857. A first order Fresnel lens is the biggest of the Fresnel technology and therefore shines most brightly. Seguin's is the only first order lens in the state of Maine. The light stands 186 feet above sea level, a combination of the 53 foot tower and the 133 foot high peak on which it stands. This makes Seguin Light the highest light on the Maine coast.

The U.S. Lighthouse Service provided civilian keepers for the country's lighthouses until 1939, when the U.S. Coast Guard took over the responsibility. At one point during Lighthouse Service occupation, there were at least three families staying on Seguin. Children were educated at the island by tutors from the mainland. Each family had their own quarters and outbuildings to house their livestock.

After the Coast Guard took over at Seguin, the station became what was called a "stag" station, meaning that the island would be manned by the men in the service only. No families were allowed on the island with the men because of the hardship involved. In 1985, the Coast Guard automated the Seguin Island Lightstation. The light and fog horn were connected by computer and microwave transmission to the Portland Coast Guard

Station. Since automation, the light stays on twenty-four hours a day, and the fog horn is turned on and off automatically by a fog detector outside the signal building.

After automation, the Coast Guard was only interested in maintaining the tower and fog signal building. The rest of the buildings would have fallen into ruin had it not been for the efforts of the Friends of Seguin Island and its members.

The historical significance of Seguin Island Light cannot be understated. Seguin was a strategic naval site during the War of 1812 when a battle between the U.S. Enterprise and the British Boxer took place off of Seguin's coast. Seguin became a watch point for submarines during World War II. Over the years, Seguin's light has guided mariners through the channel, keeping them safe from rocks and ledges in their path.

As important as Seguin's historical significance, is its local significance and appeal. The community of Georgetown and surrounding islands is made up of many fishermen who rely on Seguin Island as their guide on rough days. Others, not necessarily of the fishing community, see Seguin Island as the lighthouse they always looked out on as children. It's survival as a community resource is of great importance to the community at large.

Seguin Island, because of its location, presents a challenge of place. In terms of forming a museum on the island, the challenge was to get to and from when necessary, and to get there and back dry and safe. Seguin is three miles from shore. More significant, Seguin is three miles from land, but also across one of the most dangerous river mouths on the east coast. Outgoing tides can conflict with onshore winds and create standing eight foot seas on the nicest of days. Common northeast winds during storms create huge sea swells in the docking cove of the island. Boarding the island must be done from a small skiff and can be treacherous at best. Once on the island, it is a quarter mile long climb up 133 feet from sea level to reach the house and museum site. Although it is a challenge to reach, Seguin receives at least fifteen hundred visitors per year.

The Museum Project

Having a small museum at Seguin had been a long time goal of the Friends of Seguin Island. I became interested in the project during the summer of 1992 while visiting Seguin and thinking about my internship for the program. The idea of creating a museum from scratch intrigued me.

I began conceptual work for the museum project during the winter of 1993. I wrote an article for the Friends of Seguin Island newsletter in February, giving a description of the scope of the project and asking for suggestions and donations (see Appendix).

My charter, as a summer intern, was to create an historical museum at Seguin Island Lightstation and open it before the end of the summer. I was to oversee the renovation of the museum space, solicit donations for the collection, solicit in-kind donations for the project, research Seguin's history to the extent time and money allowed, prepare grant proposals and secure grant money, design the display space and cases, assemble and catalog the collection, install the collection, produce the labels and informational texts, and plan and market the opening event. I was also responsible for doing interviews with the local press to secure as much exposure as possible for the museum and the Friends of Seguin Island.

Since there are no paid staff at the Friends of Seguin Island, I was not assigned a specific superior or department. And, since very few people involved with the Friends of Seguin Island know much of anything about museums, I was on my own in this endeavor. However, there was a museum committee assembled to oversee my work as the museum administrator. The committee included five Board members. I found this committee to be rather ineffective because the members were unaware of their purpose.

The concept of the museum project was this: To create a small, informational museum in the two lower rooms of the north side of the keeper's quarters at Seguin Island

Lightstation. The museum would supplement the guided tour that most visitors took of the lighthouse tower. It would be a comfortable place for visitors to learn more about the island and the keeper's quarters both from the collection and the rooms in which the collection was housed. The collection would illustrate days, decades and centuries gone by at Seguin, as well as the continuing history and activity on the island. It would be a place of discovery and wonder for the visitors who frequented Seguin for its beauty, spirit and rich history. The collection was to consist of old photos, reproductions of old photos, various historical memorabilia, old signs, printing plates of images of the lighthouse, hardware saved from the interior during renovation, stories regarding Seguin's past, various books or excerpts from books regarding the island, and a history of Seguin (as time allowed). It would also include local maritime history and items to illustrate the various fishing activities that are still the livelihood of many local families.

With that concept accepted by the Board, the next step was to plan the museum. The short period of my internship made the planning process difficult, as planning and action had to be taking place simultaneously. I began making contacts with individuals who knew of people who had served at Seguin or had relatives who had. At the same time, I let the local community know that we were looking for artifacts from Seguin, as well as stories about Seguin.

In order to pin down the scope of the museum and the needs I hoped to fulfill, I visited other similar museums in Maine. I also talked with other museum creators who had gone through similar processes. The museums I visited were: The Museum at Portland Head Light in Cape Elizabeth, the Pemaquid Fisherman's Museum in Pemaquid, the Shore Village Museum in Rockland, The Portland Observatory in Portland, the Maine State Museum in Augusta, and the Maine Maritime Museum in Bath. Nearly every museum I visited had been put together with a great deal more money than I had available. Several were quite slick and regimented in their historical presentation, and therefore a chore to get

through. The museum most like what I envisioned for the Seguin Historical Museum was the Pemaquid Fisherman's Museum because of its welcoming atmosphere and comfortable, easygoing style of presentation. From this extensive research and travel, I decided that I would stick with a casual approach in designing my exhibits.

In tandem with my activities and research, the contractors at the island, who were also the volunteer caretakers, were working on stripping out the old, mildewed, and crumbling plaster and lathe, and putting up new walls, as well as mudding, painting and installing trim. Because of budget constraints, the ceilings were left as open beams and the floors were left as is. According to several independent contractors I spoke with, this renovation should have taken only two to three weeks, but it took the contractors at Seguin almost all summer to complete. This became a problem for the museum planning process, as I was not able to get in the area to begin setting up until two weeks before the opening day.

Staffing for the project was limited. The contractors/caretakers were originally also to be helpers on the museum set up. However, as will be discussed in the section on challenges, the caretakers did not help and, in fact, hindered the process of installing the museum.

I was fortunate to have a few dedicated and helpful friends who assisted me on the project, especially in the last few weeks when I was transporting the collection to the island and installing the museum. Lucy Lippard, a well known art critic, and her friend Peter Woodruff, a local archeologist/historian were very helpful from the standpoint of identifying objects found over the years on Seguin's shores. My friend Brenton Perow, a lobsterman and fisherman, dedicated a great deal of time transporting me to and from the island and lugging supplies up the hill at Seguin. My father, Paul Wren, also dedicated a great deal of time and effort with transporting cases and carrying artifacts and framed photos to the top of the island. Both Brenton and my father helped with the installation of

the museum. A Board member's husband, who is also a cabinetmaker, made the cases and chart frame I designed. Another Board member, and the chairman of my museum committee, helped me frame thirty of the photographs for display. Most Board members did not become involved with the museum effort except for voting that the project be done.

Development for the museum took place in two parts. The first was a capital campaign for the museum conducted during the regular capital campaign for the organization. It was quite simple. There was a checkpoint for "museum fund" and a mention of the upcoming museum project in the letter sent out with the fundraising forms. The second part of our fundraising was the grant proposal (see Appendix). I researched the grant possibilities still available to us at such short notice. The final proposal was sent to the Maine Humanities Council who responded with part of the money needed.

My process in creating this museum from scratch was perhaps haphazard, as a result of the time constraints and limited guidance, but it was effective. I started by networking as much as possible in the local area. I worked to discover who knew what about Seguin, past and present. The local historical society had very little to offer, save for a poem about the island. I got quite a bit of information from a woman whose father was stationed at Seguin from 1893 - 1907. She also had two large photo albums from his tenure there which she allowed me to have reproduced for archive-quality copy negatives (4x5). The negatives were expensive to make, at eighteen dollars apiece. However, I struck a deal with the Maine Maritime Museum's curator/librarian of photography to have the museum help us with the cost in exchange for its having access to the images for educational purposes. This arrangement included the Museum agreeing to store the negatives in its climate controlled archives (see Appendix). I found this plan very attractive since the museum is a reputable institution with a bright and sure future. Knowing that the negatives and the history they depict would be in the museum's hands made me, and the owner of the original photographs, feel more comfortable. As a result of this cooperation

between the Friends of Seguin Island, The Maine Maritime Museum and Muriel Haggett, the owner, this early collection became the basis for our museum photo collection about life on the island during the U.S. Lighthouse Service occupation at the turn of the century.

I also spent some time talking to a former U.S. Coast Guardsman, Fred Kahrl, who was stationed at Seguin during the 1960s when it was officially a "stag" station. He enlightened me about life at Seguin during that time and donated a group of black and white photographs for the Coast Guard section of the museum.

A large amount of information was available through the Friends of Seguin Island, although it was not at all organized. I located a box of information the group had been collecting since their inception in 1986 and spent about a week sorting, reading and organizing that information into solid history files. Much of the information they had collected was spotty and unsubstantiated. That lead me to the library to do more research to try and fill in the gaps.

I used the Brunswick Public Library because of its interlibrary networking capabilities and talented reference staff. I also spent time at the Maine State Archives and Library which brought me to more information regarding the Lighthouse Service. I was quite successful in filling the general gaps about the history since the commissioning of the light in 1795, such as when and why each tower was built and when the current tower and house were built. However, information was scarce regarding lighthouse keepers' names and methods of construction of the towers. Building plans were also impossible to find in the local area or through loan. My next step was to head to Washington D.C. to the National Archives, or to New London, Connecticut to the U.S. Coast Guard Academy Library. However, the Board decided not to fund those trips and my research was cut short. Time was quite short as well, and with hindsight I can see that I wouldn't have had time to do any more than I did for the opening. Discovering some of the unanswered questions in the history will have to be a future project for someone with the Friends of

Seguin Island.

In starting to assemble the collection, I made an effort to find out about any items that had been found and, subsequently, taken from Seguin. I hoped to recover such artifacts for the museum. Several people came to me with items they had found during their visits since the Coast Guard left the station in 1985. One find was a brass boat hook from the turn of the century that had been found deep in the waters of the cove by a diver. Another was pottery sherds from early Coast Guard occupation. I believe that many possible donors were waiting to see if we came up with a professional and ongoing museum before they would part with their special finds from the island. Now that the museum has opened and the public understands the seriousness with which the Friends of Seguin Island approaches this collection, we may see donations of items continue and increase.

Many items for the maritime and fishing section came from local fishermen. Brenton Perow helped by donating and explaining items used in lobstering, groundfishing, and shrimping. I shot a series of fishing-in-process pictures on his boat to be used in how-to panels in the fishing section.

I designed the labels and informational texts on the computer system at the Maine Maritime Museum in Bath. The museum's director, Jean Weber, was very helpful and generous in offering the the museum's systems and her staff's expertise. The curator at the museum spent a great deal of time with me during the process, helping with ideas for the tone and tense of the text, and proofing drafts of text and informational panels for me. The museum's label-mounting staff person helped me with suggestions regarding labeling for non-climate controlled buildings, since she has experience with several outbuildings at the shipyard in Bath. All in all, the experience of documenting the collection for the displays was made quite a bit easier by the cooperation and generosity of the Maine Maritime Museum and its staff.

After two and one half months of researching, collecting, assembling, framing, identifying and sorting, as well as labeling, I was ready to install the collection. The rooms were finally done and ready for installation just two weekends before the grand opening scheduled for Tuesday, August 31, 1993. The framing of the photos was finished a week before the opening. The cases made by the husband of a Board member were done five days before the opening. The last task was to catalog the collection for the Friends of Seguin Island's records. I completed the catalog listing (see Appendix) using the methods described in the Maine State Museum workbook on accessioning and cataloging. (Maine State Museum, 1993, p. 13-14)

Such last minute completions made the weekend before the opening the best time to do the entire installation from beginning to end. Along with the help of my father and my lobsterman friend, Brenton, I laid out and installed the museum in three days. Mounting and hanging labels took another day. Final touches were flowers in the windows and a front door sign, which I put up the morning of the opening.

Along with the logistics of transporting the collection to the island and installing the museum, I was also responsible for publicizing the opening. I wrote a press release about the opening day and methods of transportation to the island (see Appendix) and sent it to the following: The Georgetown Tide in Georgetown, The Coastal Journal in Woolwich, The Times Record in Bath/Brunswick, The Kennebec Journal in Augusta, The Maine Times in Topsham, The Portland Press Herald in Portland, The Lighthouse Digest in Wells, The Maine Maritime Museum in Bath and local TV and radio stations. Several of the papers carried the press release (see Appendix) and one, The Lighthouse Digest, carried an article about the Seguin project a month before the opening. I also sent personal invitations to the opening to all of the original capital campaign donors, as well as to those individuals who had helped me along the way.

The opening day, Tuesday, August 31, 1993 had been chosen because that was

the last day for the summer that the Maine Maritime Museum would be sending a public boat to the island. The museum's boat carries at least forty people. Also planned for that day was the Echo Helicopter tour of the island, which was scheduled to ferry out at least twenty-five people. A Tuesday was not our first pick for an opening, since Saturday is always a busier day at Seguin for private boats, but the opening was planned as an event for the community, and the greatest number of people could be there if we selected a day that the public boat and helicopter were scheduled.

Opening day turned out to be a very windy day on the water. Small craft advisories were posted on the weather channel for high winds and rough seas. The day was grey early in the morning and threatened rain. The Maine Maritime Museum had to cancel their tour boat, waiting list and all. Echo Helicopter, having cancelled a previous trip to Seguin due to weather, went ahead with its tours. Brenton Perow, our local lobsterman, was scheduled to bring eighteen passengers out on his boat and he came along as well, despite the seas. All in all, we had a total attendance of forty-eight on the opening day. The skies cleared by noon, but the wind kept on howling. By two o'clock the helicopter had taken its last passengers back to shore and our ride on the lobsterboat was leaving for the last time. Seas had risen to six to eight feet and the return boatripe was quite exciting.

Still, the day was a success. The people who attended the opening of the new Seguin Historical Museum were very impressed and even shocked at how much I had been able to accomplish in just three months. Many had been to Seguin earlier in the summer or the summer of the previous year. They remembered the state of the keeper's quarters before renovation and were glad to see all the work done. Some commented on the professionalism with which the displays and labels were done. One visitor from New York city said, "Hey, Susie, this actually looks like a museum!" A reporter from The Lighthouse Digest came out on the helicopter and spent several hours taking photos,

reading labels, and interviewing me. He was surprised and excited to see such a museum on Seguin and was enthusiastic about the future of the museum and the possibility of greater numbers of visitors and tours.

Since the opening day was cut short by weather and the Maine Maritime Museum was unable to make the trip, we scheduled another day for them to bring a group to see the museum. On September 16, 1993, the Maine Maritime Museum brought another twenty people to the island, along with Candace Lawson, a reporter from the Times Record in Bath/Brunswick who had been unable to make the trip the opening day. I went along on the trip to narrate the cruise from the mouth of the Kennebec River to Seguin. It was a gorgeous, calm, sunny and clear day and the entire group was delighted to see the museum and have a guided tour. Candace Lawson interviewed me for several hours on the tour and wrote a sizeable article for the Times Record which went to press on October 5, 1993 (see Appendix.) Her article was also released to the Associated Press wire the following weekend and appeared in other regional papers.

After the opening and subsequent second opening day, the museum closed for the winter. It will be open each summer from Memorial Day until Labor Day and will be staffed by the summer caretakers. The island is closed for the winter and the keeper's quarters are also secured by extra dead bolts and grates on the windows. My job with the Friends of Seguin Island is done, for the sake of my internship. However, I hope to be a part of future additions and changes as they come about.

Problems and Specific Challenges

From my experience, I have seen that the most common and basic problems in an all volunteer nonprofit venture involve organization, responsibility, accountability, and continuity. The Friends know all about these problems. Organization is a rarity in this group. Board members in general are given no guidelines or copies of by-laws to refer to.

Most Board members do not attend monthly Board meetings. Those in charge through committee are working with little direction and often feeling their way blindly through tasks. Many times they do not even show up to Board meetings to report on their committee's progress. The prime example of this with the Friends of Seguin Island is the Museum Committee that was put together to oversee my creation and implementation of the museum.

The Museum Committee consisted of five people; Jack Schneider - a retired art professor, Mildred Farenwald - a homemaker and Maine Maritime Museum volunteer, Hannah Bachelder - a homemaker and Maine Maritime Museum volunteer, Jane Stevens - a local historian and author, Connie Donovan - a homemaker. The chairman of the committee was Jack Schneider, who was away in Europe from June 25th to August 5th. In his absence, Mildred Farenwald and Hannah Bachelder were acting co-chairwomen.

These complications, as well as confusion on the committee member's parts about what, exactly, I would be doing, made for a disorganized and rather ineffective museum committee for the first seven weeks of the summer. The first committee meeting was held on July 22nd, a full seven weeks into the project. Only three members attended. I made a report of my activities, plans, budget and problems. The committee's response was that I had it all under control, so "would anyone like more coffee?" At the following Board meeting, not one committee member showed up, so I had to give the museum report. The first committee meeting to which all members came was held August 5th, a mere three and one half weeks before the museum was to open. Again, I gave a report and very little was offered by the committee in the way of assistance, advice or information. The end result with the committee was that they did not attend the opening and subsequently could not, again, give the museum update in the last Board meeting of the summer. I gave the update and final report without a word from any member of the committee or the Board.

All this exemplifies the ineffectiveness of a committee thrown together in haste and

not given specific goals or directions for managing the project for which it was formed. This museum committee came to me for answers about the Board and the management of the activities on the island, rather than going to their fellow Board members. I felt as if I had to manage the committee, rather than the committee managing me.

With no responsibility or accountability, there is slack and grey area in the management structure. This also showed up in my committee, as well as in the general Board activity. Since Board meetings were apparently optional and possibly not taken seriously by some Board members, the same people were never present at meetings. A decision may have been made at one meeting, but at the next meeting those who were not present raised the issue for discussion again as if nothing had been decided. This happened each time even after the minutes from the previous meeting had been passed out, read, and agreed upon by the Board.

The issue of my budget is a good example of this problem. At one meeting I presented my current budget figures in comparison to my original figures. I also presented a plan to finish the museum without the grant money we had applied for (we were still awaiting word) if the Board could allocate an additional \$200. The Vice President suggested they allocate an additional \$300 to make sure I had enough. The Board voted and that issue was so moved. At the next meeting, all of a sudden, members who had not been there the meeting before were balking at the additional expenditure and the issue was brought to the floor again. The decision stood, yet much time was wasted on this issue and others due to the problem of attendance and accountability.

Issues of responsibility and accountability affected the project by causing the "ball-to-be-dropped" more times than not. The old "I thought you were going to call him..." or "no, I thought you were..." came into play frequently. The new saying that kept leaping into my mind during these ongoing arguments at the Board meetings was "Just Do It!" I found that the best way to get things done toward the museum opening was to do

them myself and ask questions later.

Continuity, or the lack of continuity, was an ongoing problem with this organization. With the exception of one Board member quite close to the president, each and every Board member had a different idea of what the purpose of the Seguin project was and what, specifically, my purpose there was. Each had their own ideas about the inherent problems on the Board which were causing difficulties in the organization. Much of the business of the Board went on, unbeknownst to the rest of the Board, between the president and her one or two most trusted friends on the Board. Some issues were decided by that closed group and were never brought before the Board, except as accomplished fact. This infuriated other Board members who were not shy about airing their feelings to me or to the summer caretakers, but would not openly object during a Board meeting.

Continuity was also a problem in communication. The summer caretakers and I lived on Seguin, three miles out at sea with no telephone and no boat of our own. We were dependent upon a marine radio for communication and a lobsterman for transportation. Marine radios are quite different from telephones. To communicate, both parties must have a marine radio and both radios must be on the same channel at the same time. Marine radios are expensive. Only three people on the Board had these radios (which were purchased by the Friends of Seguin Island). However, these three were not the people assigned to the "On Island Committee" which was to oversee our needs on the island. So, each night we had a radio call with the president, the treasurer, or the vice president, but not with the immediately responsible "On Island Committee". Often our messages about what was needed never got to the "On Island Committee". At one point, we were in desperate need of a pair of oars since ours had been stolen from the landing cove. It was weeks before we got the oars and only after asking every night on the radio call and, finally, going to the Board meeting ourselves to insist on the supplies. This problem was not only frustrating, but dangerous. We were also in need of a back-up radio at one point

because our primary radio was having problems. The person we spoke to on the radio took it upon herself to simply decide we didn't need the back-up radio and therefore she never communicated our need to the committee in charge. As a result, we were left with unreliable communication for most of the summer.

There are two more aspects of continuity that became issues for this project. One was continuity of management for the caretakers/contractors and, subsequently, lack of management of the caretakers. This problem affected my relationship with them and therefore their cooperation with me to finish the museum rooms. The other was continuity of message to the public and the press. This issue affected the way the organization looked to the public, the press and the U.S. Coast Guard.

First, in the case of the management of the caretakers, there was little consistency in their supervision. It was never made clear exactly who they worked for. It, apparently, was never made clear to Board members who was responsible for checking into the work that was being done on the island. The closest the Board got to choosing a direct supervisor for the caretakers was to appoint the three person "On Island Committee". This committee was to visit the island weekly to supervise the contractor's/caretaker's work. Not once in the summer did this committee, as a whole, come to the island to check on the work. Members came on their own, each with his own ideas and each interested in checking on a certain aspect, but never communicating observations to other committee members. The result was very low morale and very sloppy work on the part of the contractors. There were also construction changes that the contractors/caretakers made for their personal living pleasure that were against the wishes of the Board and the restoration purposes of the organization. However, the Board was unaware of these inappropriate changes until the contractors had finished and been paid. This happened because the balance due was paid without proper inspection of the work and with only the word of one or two Board members who had been to the island "in the past few weeks" to go on.

I was the only person who knew, on an everyday basis, how much work was and was not being done to accomplish the Board's desired goals. I was aware of the sloppy workmanship. I was also aware of a skylight the contractors' put in their own room for their pleasure - a blasphemy from the standpoint of historical renovation. However, I was not in charge of the contractors; when I tried to make constructive suggestions to them, they ignored my suggestions and warnings. They also became quite resentful of me for trying to make suggestions in the absence of the Board's supervision.

Eventually this resentment toward me and my project drove the caretakers to behaving quite immaturely and irrationally. When they got their last check three weeks before the end of their caretaker summer contract, they packed up their belongings, and quit without a day's notice. Before they left the island, they shot a seagull between the eyes and ate him for dinner in celebration. In hindsight and embarrassment, the Board quickly voted in new rules and procedures for checking references of future contractors and caretakers.

The last continuity problem was in regards to the message to the public, the press, and the U.S. Coast Guard. The purpose of the Friends of Seguin Island is to restore and maintain the island for the public. Funds are raised, presumably, for that purpose. The Friends are also supposed to be working in conjunction and cooperation with the U.S. Coast Guard. They are able to continue their work for Seguin by the permission of the U.S. Coast Guard. However, there are negative messages getting out from somewhere on the Board about the organization, its operations, and its relationship with the Coast Guard.

I have been at local social gatherings where residents came over to me (knowing my connection with the Friends). One of the first questions they ask is something like... "how's it going out there? I heard they've just ruined another boat" or, "I've heard they've put yet another roof on that place, why can't they do it right the first time?" or, from a Coast Guardsman at Seguin, "who is that witch who keeps calling the colonel and complaining about this and that on Seguin?" This is such a small community (even

considering the increased summer population); and somehow the Board members must be giving out mixed messages about the ongoing activity of the organization. Another possibility is that the founder and president is giving inconsistent messages in her social circles (which, in this community, involve most everyone in the area).

I have had to spend a great deal of time answering questions defensively when approached by reporters. In reference to the museum, the reporters tie everything into the difficulties that are scuttlebutt around town about the organization. For an organization dependent solely on the graciousness and concern of its local residents, this is a precarious situation. Questions regarding appropriate usage of funds can bring a nonprofit to the brink of disaster if the state Attorney General gets involved.

In respect to my project, the last problem I ran into was significant lead times on grants. I began this project full-time in the first week of June. The museum had to be put together and open by August 31, 1993. That gave me a lead time of less than three months. Many granting sources require up to a year or more of lead time, after a proposal is prepared. My three month time period included the time and red tape involved in getting proposals written and approved first by my Board, and then by the granting agencies. Several of the granting agencies I considered had deadlines at other times of the year which I simply could not meet. Other agencies would not fund an organization with no paid staff. The agency that finally accepted our proposal was the Maine Humanities Council, and that was because we were doing a community project and they have an ongoing, revolving deadline. Lead time for fundraising is a crucial issue in any project. I was fortunate to have the member support and grant money that I did.

The Friends of Seguin Island is dealing with other major problems at this time, several of which affected my project. One is the lack of an adequate boat for the caretakers. I was dependent on a lobsterman for all of my transportation which meant going out to the island at dawn and coming back in the late afternoon. Installation of a show in a gallery on

land can have its problems. This museum installation, at the top of a 133 foot climb on an island three miles from land and across the roughest waters in Maine in a lobsterboat, was a significant challenge.

This year we were also burdened with an environmental problem at Seguin. In the days of the Coast Guard habitation, the island's generators, winches, and heating systems were run by diesel fuel. When the Coast Guard departed the island in 1985, they left two, one-thousand-gallon diesel tanks, filled with fuel, on top of the island near the dwelling. These tanks were still connected to smaller holding tanks in the dwelling. This summer, time and the elements caught up with those tanks and the supply systems between them. There was a significant oil spill directly into the topsoil and dwelling basement. The spill is ongoing, despite our pleadings to the Coast Guard to do something about the tanks. This problem, apart from the obvious devastation of the natural environment, affected the museum project by putting it and the entire organization's future in jeopardy. It also made living in the dwelling quite uncomfortable and possibly dangerous. The smell of diesel fuel was everywhere and the basement was flooded with it. The spillage had made its way into the soil and was spouting up in the middle of a foot path which leads from the house to the landing cove. This is the primary footpath for visitors. As a result the visitors eventually began asking difficult questions about the spill.

Again, inconsistency and the absence of continuity came into play in this instance. The Board had supposedly been trying to contact the Coast Guard after the caretakers and I informed them of the problem on the island. Each week or so, the Coast Guardsmen were coming to the island for their regular servicing of the light and horn. The caretakers and I, being environmentally concerned individuals with nothing to hide, showed the Coast Guard the mess. Immediately confusion spread through the ranks of our Board. What was said to whom was question of the day and the Board was hesitant to even discuss the problem with the Coast Guard. Eventually the two did get together about the problem and,

through simple research, discovered that the problem was, indeed, the Coast Guard's, as stipulated by the lease with the Friends of Seguin Island. Coast Guard clean-up is pending.

Suggestions for Improvement

Solving the problems discussed here will be no small feat. However, it is possible to solve them all, or at least improve the situations. It will take some planning, organization, and revamping of the way the Friends of Seguin Island, as an organization, does business.

Planning and organization can solve the informational and communication problems the group faces. Planning meetings of the Board, with committee members present, can be a method of compiling and explaining the tasks to be involved with each committee. Committees must have definite tasks to be effective. (Duca, 1986, p. 24) They should know their purpose and responsibility before being formed, not after. And, everyone involved should be clear and in agreement about that function.

The Board members may feel a greater sense of belonging, accountability, and continuity of message if they are given informational packets regarding the organization's purpose, its goals, its funding strategy, and its membership strategy. Each and every member of the Board should be given a copy of the current by-laws as well. Perhaps the Board could hold a special orientation meeting once a year for newly elected Board members. The key is to make sure that each Board member starts out their service with the same thorough information and understanding. (Duca, 1986, p. 55)

With a standard package given to each Board member, a greater sense of consistent message will eventually grow within public awareness as a result of their dealings with the Board. The press, also, in dealing with the organization, will start to get more consistent messages in interviews. Dealings with the U.S. Coast Guard should be managed by one

or two members of the Board who work in a committee format and are responsible for the lease with the government. This structure would help in general communications with the government, as well as in dealing with specific crisis situations such as the current diesel spill. Consistency of message is directly linked to the image of the organization to its various publics. As William Rudman said in *Market the Arts*, "Image leads to our survival and growth, or to our failure." (FEDAPT, 1983, p. 163)

In order to increase participation of Board members, the by-laws should include rules regarding required participation and meeting attendance. Board members should be chosen by a community oriented procedure rather than chosen solely by the President of the Board. (Duca, 1986, p. 56-57) In forming the Board and changing the Board each year, an effort should be made to include people of different backgrounds to ensure a diversity of experience that will prove useful in times of difficulty. (Wolf, 1984, p. 43-44)

The Friends of Seguin Island should now, also, think about including individuals on its Board who are well versed in museum management and development. Having a museum in one's care is not a casual business. A museum must be responsible to its collection and its public, to ensure its perpetuity. (Maine State Museum, 1993, p. i) A Board, such as the current Board at the Friends of Seguin Island, may have trouble with consistent management of the museum created during this project unless it imports more expertise on its Board and museum committee.

Communication problems inherent in the provision of island caretakers can be much improved by ensuring that the "On Island Committee" members responsible for the caretaker's needs are also the people who have the radios for nightly communications. This is a simple solution to the problem, but it has not been adopted by this organization. The Board president and founder seems to have a problem with releasing her personal power to anyone else.

Along with continuity of communication, ways to solve the continuity of

management problems should be explored. This is also a rather simple solution, if the personalities on the Board can manage to release their own power. The new "On Island Committee" should be given a mandate that weekly group visits are required. All three members should visit at one time and inspect any work being done for contractual purposes. As well, each contract made by the Board should stipulate, in no uncertain terms, the Board members who are responsible for supervision of the contractors. Volunteers should not be expected to manage other volunteers, particularly without prior direction by the Board.

The casual attitude of many of the Friends of Seguin Island Board members has lead them to extreme difficulties in the recent past. It is the responsibility of nonprofit enterprises to ensure that the funds they raise are used wisely, correctly, and appropriately for their purpose. "Boards, by law, must exercise 'good faith' and 'due care'; they are obliged to act in a bona fide manner for the benefit of the nonprofit organization." (Duca, 1986, p. 2)

A good example of this concern is the boat problem. The Friends have now had three boats. One was donated for a summer and was wrecked in a storm because of user negligence. The next, a very sea worthy boat, was also wrecked in rough weather due to user error. The third, an inadequate boat for local sea conditions, was taken out of use after one summer because of its unsuitability. Ensuring that skilled, sea-going people are hired for caretaker positions could help end the loss of boats (and therefore donors' money). Forming a knowledgeable committee to choose the next boat can ensure that no mistakes will be made in purchasing it. These improvements in operations would result in the group saving money and being more responsible with donor's funds.

Accountability for expenditures is crucial in this type of organization. (Duca, 1986, p. 4) Nonprofit agencies are essentially working for the public since they are partly funded by the government both through grants and tax credits. (Duca, 1986, p. 105) Board

members at the Friends of Seguin Island seem unaware of this principle.

The last problem, that of time needed for grant possibilities, is one that can solve itself if an effective museum committee is formed for the Friends of Seguin Island. Ongoing grant deadlines can eventually be met by the committee. The intern project of this report was by its nature, of short duration. Therefore its grant possibilities were few. However, now that the grant writing work has been done, an effective committee can use that work on a continuing basis. For continued funding, it is important for an organization to establish close ties early with state and local funding agencies. (Stolper & Hopkins, 1989, p. 84)

Conclusions

At times during this project I felt as if I had taken on more than I could handle. The scope of the project was far too broad for a three month internship. It was necessary for me to make difficult decisions about what could and could not be done, realistically, in the time allotted.

Because of limited time and money, research had to be cut short. This was disappointing for me, since I had hopes of writing a book about the island after this project. However, basic historical facts in a constant timeline, from the commissioning of the light in 1795 to the present, were covered, and a continuity of message was achieved for the museum. In hindsight, I feel as if this is enough for the displays, because there is a limit to how much a vacationing boater on the Maine coast wants to absorb in a lighthouse museum.

Only the future will show what the long term effects will be of my contribution to the organization. I suspect that the presence of an inviting and professional museum at Seguin will increase visitor numbers significantly in years to come. I also feel that the museum will increase the respect and admiration for the Friends of Seguin Island among

both members and prospective members. As suggested earlier, people who have historical information or photographs from Seguin will feel much more comfortable donating them to the organization if they feel they will be professionally displayed and well cared for.

The short term effects of my contribution are clear. The Friends of Seguin Island has received significant press as a result of the museum project (see Appendix). The Maine Maritime Museum is already planning an expanded schedule of tour boats to the island in 1994. This will surely increase visitor numbers. The educational coordinator at the Maritime Museum has proposed visits to Seguin for summer campers as part of the museum's ongoing child education programs. These possibilities may produce more activity at the island as soon as next summer.

Internally, the Friends of Seguin Island will feel the project's effects due to a far more organized file system of history, correspondence and press documentation. The museum is an asset to the organization and it will give the Friends more ways with which to seek grant money for the maintenance of the keeper's quarters.

I expected that the Board would be enthusiastic and encouraging during the project because they had accepted my original proposal with great excitement. This was not entirely the case. The museum committee was helpful and supportive as well as enthusiastic.(see Appendix) However, there was a certain amount of animosity on the Board which made meetings uncomfortable and unproductive. I believe that certain members of the Board were unable to accept being in the background while the press and attention was on me and the museum project. As arts administrators we learn that our work will often be done in the background while others, such as the Board and the organization in general, get the credit. In this case, the roles were reversed and some of the Board members found the situation difficult.

Despite its drawbacks, this internship taught me a great deal. I learned that I tend to take on far more than can reasonably be accomplished in a given time period. I learned

that working for a small nonprofit organization necessitates being a jack-of-all-trades (and jack-of-all-faces). I learned how to, and how not to, treat volunteers. I became painfully aware that small town politics play a much greater part in rural nonprofits than I ever would have anticipated. I learned a great deal about Seguin Island, other lighthouses around the country, the U.S. Coast Guard, and the U.S. Lighthouse Service. I also learned that curatorial decisions come as much from instinct as they do from education.

This internship was quite appropriate for my interests and future, because it gave me a project to complete for which I needed to manage each and every aspect myself. I could rely on no one in putting this museum together. Having my finger on all the different parts of an organization is what I do best. In this case, I had to act as the Executive Director, the Artistic Director, the Development Director, the Public Relations Director, the Programming Director, the Curator, the Archivist, and the general hard laborer. An internship of this magnitude brought nearly every aspect of nonprofit management into play.

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APPENDIX

Museum Update

Susie Wren

February 2, 1993

Plans and preparations are in motion to establish the museum at Seguin this coming summer. Our idea is to start a small, informational museum in the two lower rooms of the north side of the keeper's quarters. The museum will supplement the guided tour that most visitors take of the lighthouse tower. It will be a comfortable place for visitors to learn more about the island and the keeper's quarters both from the collection and the rooms in which the collection is housed. The collection will illustrate days, decades and centuries gone by at Seguin, as well as the continuing history and activity on the island. It will be a place of discovery and wonder for the visitors who frequent Seguin for its beauty, spirit and rich history.

The museum will also be an information center about the Friends of Seguin Island. Apart from leasing and restoring buildings on the island during the past few years, the Friends of Seguin Island have put together stories, histories, and other important documentation regarding Seguin. Several years ago a survey of the local flora and fauna was completed. For two years, the summer caretakers have kept daily journals of their experiences. These and other documents will be available for visitors to peruse.

The museum collection will consist of old photos, reproductions of old photos, various historical memorabilia, old signs, printing plates of images of the lighthouse, hardware saved from the interior during renovation, drawings of historical descriptions of the keeper's quarters interior and exterior, stories regarding Seguin's past, various books or excerpts from books regarding the island, and a "beginning to end history of Seguin" that is as comprehensive as time allows. It may also include some local maritime history and items that illustrate the various fishing activities that are still the livelihood of many local families.

The project not only includes renovating the interior of the north side to a point where it is suitable to house the collection, but also assembling, cataloging, and showing the collection. Researching the history of the island in more depth and continuity will be an integral part of this process. In addition, we must pursue grant opportunities and commit to fundraising for this particular project. We will need money for the renovation itself, the cases to hold the collection, as well as the printing, photocopying, and framing costs involved in hanging the collection and informational panels.

We would like the local community, and other members of the Friends of Seguin Island, to be involved in this project as much as possible. Telling and illustrating the history of Seguin is part of telling the history of Georgetown and its surrounding communities. We welcome suggestions regarding the project as well as stories, information, photos and artifacts regarding Seguin. We would also like to encourage donations for this project! This small museum will be a community resource for years to come. We need donations of funds and/or services to help this important project get off the ground!

Please send suggestions, information, and donations to Susie Wren, c/o Friends of Seguin Island, P.O. Box 438, Georgetown, Maine 04548.

The Georgetown Tide

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Volume 19 Number 2

July--August--1993

Georgetown, Maine

FRIENDS OF SEGUIN ISLAND

Summer is in full swing at the Island with visitor numbers picking up as a result of the calm and warm weather. Jenny and Chris Wren have been hard at work since May 1 on renovations in both the keeper's side of the house and in the future museum rooms on the north side. Their work is paying off, as the keeper's dwelling is now a quite comfortable and pleasant place to live and the museum rooms will soon be ready for the collection.

Susie Wren took residence on May 25th and has been keeping up a busy schedule between Seguin on weekends, and research on shore during the week. Museum plans are moving along at a rapid pace with much cooperation and support locally. The Maine Maritime Museum has offered guidance, collaboration and the use of their computer systems. Lucy Lippard and Peter Woodruff, both involved with historical research regarding Georgetown, have also offered their ideas, time, consultation and artifacts to the project.

Efforts to create this museum would be nowhere without the support of the surrounding communities. We appreciate that support and hope that anyone will feel free to call or write with ideas, stories, memories, or other information about Seguin that would add to the story our museum will tell.

The planned opening date of the new Seguin Historical Museum is Tuesday, August 31st. We'd like to invite the entire community to come and see what we've been up to all summer, and to enjoy the new Seguin collection. For more information, please contact Susie Wren at 371-2310 or 371-9968, or write to 68 Bay Point Rd., Georgetown.

Trips to Seguin have been popular this summer and there are still more available by boat or helicopter. The Maine Maritime Museum will make trips on the Hardy II from the Museum landing in Bath on the following days: Tues, July 27 at 10 a.m. and Tues.,

Aug. 31 at 2 p.m. Please call the MMM at 443-1316 for more information.

(cont'd)

Echo Helicopter will also make two summer trips, providing service in a comfortable helicopter from Kennebec Point and/or Popham to the top of Seguin (no climbing!). Trips will be Tues., Aug. 17, 10 a.m., Tues. Aug. 31, 10 a.m..

For more information, please contact Echo Helicopter 1-800-639-2280.

For continuing activities of the Friends of Seguin Island, please call Anne Webster 371-2508 or write to Box 438, Georgetown, ME, 04548.

GEORGETOWN CONSERVATION COMMISSION

A GARDEN TOUR on Sat., Aug. 7, from 9 to 5, is sponsored by the GCC. The tour of vegetable and fruit gardens of Georgetown will provide helpful information and techniques used by local gardeners under a variety of conditions.

At \$5.00 per person, over a dozen gardens will be open on the tour. Their owners are ready to answer questions on coping with problems and what works for them.

On Aug. 31, Saturday, a week before the tour, tickets will be sold at the Georgetown Pottery. For more information, call 371-2575.

"Protecting Family Land," the program held on June 25, gave landowners the chance to learn what complex issues face them when passing down land to their heirs.

Dr. Linker, estate planner, stressed that a simple will no longer protects the family from high estate taxes. He emphasized the need for expert help in planning the way that land can be transferred to family members without loss of precious resources.

Those unable to attend can get information from the Georgetown Conservation Commission. The beautiful slide program, shown by Bill Blaiklock, can also be seen by arrangement with the GCC.

TRUDI SCHNEIDER would like to thank the voters of Georgetown for recognizing her candidacy for School Committee member at the election on June 8.

Friends of Seguin Island
68 Bay Point Road
Georgetown, Maine 04548

August 12, 1993

Richard D'Abate
Maine Humanities Council
P.O. Box 7202
Portland, Maine 04112

Dear Mr. D'Abate,

I spoke with you on the phone several weeks ago about a project grant for the museum I am putting together for the Friends of Seguin Island. I apologize for taking so long to get this first draft of the grant proposal to you, but I am working with a non-profit board who likes to be involved with every step of the process, and that takes time.

I would appreciate your input regarding my proposal. Is it something the Maine Humanities Council would consider funding? What do I need to re-work in the proposal, if anything?

My project is moving along at a rapid pace. The opening date is only three weeks away and the excitement in our community is building. Obviously this project is ongoing, as the museum will grow and change as years go by. I will be involved in the project for as long as I have the time and resources.

I will look forward to your input. Thank you for your time and consideration.

Sincerely,

Susan Wren
Project Director
(207)371-2310
(207)371-9968

Title Seguin Historical Museum
Date August 12, 1993
Opening Date August 31, 1993
Sponsor The Friends of Seguin Island
Project Director Susie Wren
Consulting Scholars Jack Schneider, Jane Stevens
Funds Requested \$ 250 - 600 Total Cost \$ 1753

* see budget attached

Introduction

Seguin Island Light is one of the most important aids to navigation on the coast of Maine. It stands 186 feet above sea level, two miles out from the mouth of the Kennebec river and guides a significant number of ships in and out of the river each year, including those built or maintained at Bath Iron Works. It is the second oldest light on the Maine coast, having been commissioned by George Washington in 1794. Seguin Light also contains the only first order Fresnel lense in the state of Maine.

The Seguin Island Light Station was automated by the Coast Guard in 1985. In 1986, Friends of Seguin Island formed to insure the preservation of the various buildings on Seguin that were no longer maintained by the Coast Guard. In 1989, the Friends of Seguin Island began the long and continuing task of renovating the keeper's dwelling and the other out buildings on the island. In 1990, the first summer caretakers took residence - a tradition which has continued each summer since.

The Friends of Seguin Island and their caretakers welcome visitors to the island from May to September each year. Visitors are treated to a narrated tour of the lighthouse and the other significant buildings that make up the light station. Over the few years the Friends of Seguin have occupied the island, many visitors have asked for more information regarding Seguin's history . The following project is an answer to that call.

Project Description

The Seguin Historical Museum will be a small, informational museum in the two lower rooms of the north side of the keeper's quarters at Seguin Island Light. The museum will supplement the guided tour that most visitors take of the lighthouse tower. It will be a comfortable place for visitors to learn more about the island and the keeper's quarters both from the collection and the rooms in which the collection is housed. The collection will illustrate days, decades and centuries gone by at Seguin, as well as the continuing history and activity on the island.

The museum collection will consist of old photos, reproductions of old photos, various historical memorabilia, old signs, printing plates of images of the lighthouse, hardware saved from the interior during renovation, stories regarding Seguin's past, ghost stories, various books or excerpts from books regarding the island, and a history of Seguin that is as comprehensive as time and funds allow. It will also include some local maritime history and items that illustrate the various fishing activities that are still the livelihood of many local families.

We are trying to involve the local communities, local history museums, and other members of the Friends of Seguin Island as much as possible. Telling and illustrating the history of Seguin

The opening day of the museum will be a community event. We plan to work with the Maine Maritime Museum, and other community groups to bring a significant number of local visitors to the island to celebrate the opening.

Goals

To identify and preserve an ongoing collection of Seguin artifacts and history. To fill gaps in known Seguin history by using local and national resources in the form of books, articles, archives and personal interviews.

Audience/Outreach

Visitors to Seguin number 500 - 1500 per summer, via public and private boats. With this project we would like to encourage more local participation from Georgetown, Arrowsic, Bath, Phippsburg, Popham, and Small Point and to offer the museum as an educational resource for those communities, as well as for the Maine Maritime Museum constituency.

Project Activities

Planning: The Project Director will research the scope of other similar museums in the state. The collection will be catalogued and assessed to determine the gaps that need filling and other areas in which to concentrate acquisition.

Format/Location: The collection will be shown each summer in the two first floor rooms of the north side of the keeper's quarters at Seguin Light. The collection will be exhibited with informational panels leading the viewer through Seguin's history and scope in which the artifacts fit.

Sequence of Events: The museum will open August 31, 1993 with a large scale Maine Maritime boat trip from Bath. The collection will move on shore each winter to insure its safety and proper preservation. Whenever possible, the collection will be exhibited for the public at a willing location or institution over the winter months.

Resulting Materials: Apart from the cataloging of the collection, we anticipate having a collection of duplicate 4x5 negatives to be taken care of in the climate controlled storage areas of the Maine Maritime Museum in Bath. A history of the island, as complete as time and funds allow, will be compiled for the organization. The Seguin Historical Museum collection will continue to be a resource for years to come, either housed at Seguin or at its winter home on shore.

Publicity: Publicity for the opening event will be arranged with the following publications and media:

The Friends of Seguin Island Newsletter
The Georgetown Tide
The Coastal Journal
The Times Record
The Kennebec Journal
The Maine Times
The Portland Press Herald
U.S. Lighthouse Society "Keeper's Log"

Relation to Sponsor

The museum at Seguin will be an added attraction to the lighthouse and the island's natural beauty. It will also be an added incentive for visitors to come to the island, and a valued resource for the continuing work of the Friends of Seguin Island. The goal of the organization is to preserve and protect Seguin. Telling Seguin's story and preserving its precious artifacts will contribute to that goal, and document a resource and its history for generations to come.

Personnel

| | |
|----------------------|--|
| Project Director: | Susie Wren |
| Consulting Scholars: | Jack Schneider Jane Stevens |
| Museum Committee: | Hannah Batchelder Mildred Farenwald Connie Donovan |
| Contractors: | Jenny and Chris Wren |

Evaluation

Community participation will be measured, as will the increase in visitors over the next three year period. Assessment of the project's success by the Friends of Seguin Board of Directors and the Maine Maritime Museum's director Jean Weber will be of primary concern.

Respectfully submitted by:

Susan Wren, Project Director

Date

Anne Webster, President of the
Friends of Seguin Island
(Authorizing Signature)

Date

Seguin Museum Budget

8/12/93

| | <u>Quantity</u> | <u>Total</u> | <u>Matching</u> |
|--------------------------------------|-----------------|-----------------------|-----------------|
| Copy Negatives (\$19.08/each) | 26 | \$496.08 | \$250.00 (MM) |
| Copy Negative (logo photo) | 1 | 12.72 | 12.72 (JS) |
| Print from logo photo (20x24) | 1 | 40.81 | 40.81 (JS) |
| Enlargements (8x10 at 6.75/each) | 26 | 175.50 | |
| Frames (10x13 at \$3.18/each) | 26 | 82.68 | |
| Mat board (\$3.80/sheet) | 7 | 26.60 | |
| Misc. photos/framing (\$4.50/each) | 12 | 54.00 | |
| Chart (Cape Eliz. to Monhegan) | 1 | 14.84 | |
| Chart Mounting (foamcore) | 1 | 54.06 | |
| Glass for chart frame | 1 | 29.00 | |
| Foamcore for labels (\$4/sheet) | 3 | 12.00 | |
| Package white Christmas lights | 1 | 3.00 | |
| Misc. photocopying costs | | 25.00 | |
| Binders for logs/photos (\$3/each) | 4 | 12.00 | |
| Guestbook | 1 | 8.00 | |
| Library Card/Research | 1 | 25.00 | |
| Framing of "Cruise to Seguin" sign | 1 | 40.00 | |
| Misc. hardware/installation supplies | | 30.00 | |
| 10' tracks for lights (\$50/each) | 4 | 200.00 | |
| Track light fixtures (\$25.00/each) | 12 | 300.00 | |
| Track light bulbs (\$8/each) | 14 | 112.00 | |
| | | <hr/> | |
| Total Expenses | | \$1753.29 | |
| Matching | | (303.53) (MM, JS,) * | |
| Net Expenses | | \$1449.76 | |
| Budgeted/Money raised for museum | | (875.00) | |
| Balance Required | | (574.76) | |



August 27, 1993

Susan Wren
 Friends of Seguin Island
 68 Bay Point Rd.
 Georgetown, ME 04548

Grant Identifying No. SO-21129-92-93-D-27

COUNCIL MEMBERS

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 Auburn

ROBERT TREDWELL
 Brooksville

PAMELA WARFORD
 Bangor

DAVID WIGGIN
 Smyrna Mills

Dear Susan:

Thanks for your letter and the draft proposal. The museum project looks like an interesting one, with good community support and a good advisory relationship with the Maine Maritime Museum. I think we can be of some help to you at this stage, at least in a small way.

As I think we discussed on the phone, however, the Council is usually interested in supporting the cost of material and supplies only to the extent that these things serve an interesting, substantive and engaging interpretation of history for the public. Doing such interpretive work often takes time, money, and expertise, which is why we are always willing to pay for additional scholarly help in our projects.

The interpretive issue in your project, at least from our point of view, is the connection of Seguin's history to that of Georgetown and its surrounding communities (and to the rest of Maine history, I would add). There's nothing in the proposal that really helps define this issue or your approach to it. Perhaps this was an oversight, or perhaps the project has not quite reached the stage when such matters outweigh more pressing physical and logistical problems. In any case, when you do start shaping the interpretive focus of the museum more carefully--creating the history, doing more to engage the general public, etc.--we may be able to be of greater help.

So, this is to officially let you know that your request for a discretionary grant to support the creation of the *Seguin Historical Museum*, a project of the Friends of Seguin Island, has been approved. The amount of the award is \$250. Enclosed please find a check for that amount and a simple reporting form, which you might use to describe the opening and public reception of the museum. Please return this form within two weeks. Please also acknowledge the Council's support at the museum itself, and, whenever possible, in any publicity or printed material related to the project.

If you have any questions, or would like to talk about future projects, please give me a call.

Sincerely,

Richard D'Abate
 Associate Director

DISCRETIONARY GRANTSPONSORING ORGANIZATION The Friends of Sequin IslandADDRESS Box 438, Georgetown, Maine 04548TEL. 371-2508PROJECT DIRECTOR Susie WrenTITLE Sequin Historical
MuseumMHC AWARD \$ 250.00OTHER CONTRIBUTIONS \$ 650.00

VALUE OF MATCHING SERVICES \$ 344.81 (specify) archiving, consulting, comput
copy negatives, storage, fram

BRIEF DESCRIPTION OF EVENTS OR ACTIVITIES MADE POSSIBLE BY FUNDING:

The grand opening of the new Sequin Historical Museum was August 31, 1993 and was a community event. Despite the weather, total attendance was 48. This number included local residents, summer folks, board members and the press. Some came by helicopter, some by lobster boat, some by private means. Funding made the opening possible, as well as the explanatory labels - as these were a result of further research.

The museum tells much of the history of Sequin Island Light and begins to tell stories of its close connection to the surrounding communities. As the museum continues to grow, the community will be able to become more involved by adding their own stories, memories, and artifacts to the collection. Funding has allowed us to start the collection and therefore intrigue the residents of the surrounding communities.

TOWN Georgetown AUDIENCE SIZE 48+ DATE (S) 8/31/93, 9/16/93*

COMMENTS:

Since the weather was a stumbling block to getting audience to the event, we have set up another opening day for the Maine Maritime Museum staff and volunteers. The original Maine Maritime Museum tour would have brought another 49 people to the opening, but the bad weather and small craft advisory kept them away that day. They are now planning on coming out to see the museum with a smaller group on 9/16/93. The local press will also attend that day.

The museum will open for the summer of 1994 on Memorial Day weekend and stay open until Labor Day. Audience potential for the summer of 1994 is 1500.

SIGNATURE OF PROJECT DIRECTOR

Susie Wren

DATE (S)

9-12-93

Return to:

Maine Humanities Council

P.O. Box 7202

Georgetown, Maine 04112

373-5051

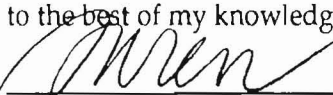


The Assurance Form

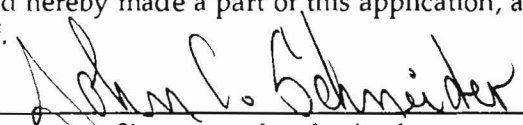
THE APPLICANT HEREBY GIVES ASSURANCE TO THE MAINE HUMANITIES COUNCIL THAT:

1. The sponsoring organization : (please check one of the statements below)
has 501(c)(3) status with the Internal Revenue Service
or, is a non-profit organization registered in the State of Maine
or, is an ad hoc group formed for the purpose of doing programs in the humanities .
2. The activities and services for which assistance is sought will be administered by or under the supervision of the applicant in keeping with the plan outlined in this proposal.
3. Any funds received under this grant shall not be used to supplant funds normally budgeted for services of the same type.
4. The filing of this application has been authorized by the governing body of the applicant, and the undersigned representative has been authorized to complete this application for and in behalf of said applicant, and otherwise act as the authorized representative of the applicant in connection with this application.
5. Individuals and organizations named in this application have agreed to participate in the proposed project on the terms specified.
6. The applicant will expend funds received as a result of this application on the described projects and programs and will provide separate funds for the maintenance of the organization.
7. The applicant will assure that it and any organization assisted by it will comply with Title VI of the Civil Rights Act of 1964 (PL 88-352) and the Rehabilitation Act of 1973 as amended, to the end that no person in the United States shall, on the ground of race, color, national origin or handicap be excluded from participation in, be denied the benefits of, or otherwise be subjected to discrimination under any program or activity for which the applicant received financial assistance from the Council.
8. The applicant gives permission to the Maine Humanities Council to reproduce and distribute the information contained in this application for purposes of evaluation. The applicant understands that if this application is funded, or if it has been prepared with financial assistance from the Council, the information contained herein is a matter of public record.
9. If the project is funded by the Maine Humanities Council, the applicant understands that the proposal will form the basis of a contract between the applicant and the Council.
10. Certification: By signing and submitting this application, the individual applicant or the authorizing official of the applicant institution is providing the applicable certifications regarding the nondiscrimination statutes, federal debt status, and debarment and suspension as set forth in these application guidelines.

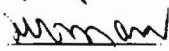
I hereby certify that all of the figures, facts, and representations made in this application, including all exhibits and attachments hereto and hereby made a part of this application, are true and correct to the best of my knowledge and belief.



Signature of Project Director



Signature of authorized representative of sponsoring organization



Title



Committee

7-15-93

AGREEMENT

This agreement is between the Friends of Seguin Island, the Maine Maritime Museum, and Muriel Haggett. The purpose of this agreement is to clarify the rights and responsibilities of those involved with the historical archiving of copy negatives acquired from Muriel Haggett's photo collection of Seguin Island.

The twenty negatives from Muriel Haggett are mutually owned by and for the exclusive use of the Maine Maritime Museum and the Friends of Seguin Island as follows:

- 1) The Maine Maritime Museum will appropriate \$ 250 toward the production of negatives from the original photographs. The Friends of Seguin Island will defray the remaining costs.
- 2) The negatives will be stored in the Maine Maritime's archives, but remain accessible to the Friends of Seguin Island for appropriate uses.
- 3) Photographs from the negatives may be used for educational purposes such as visual displays, logos, or non-profit publications. Any such use must bear the proper credit recognition.
- 4) The Maine Maritime Museum and the Friends of Seguin agree to make the following specific notation on the museum label whenever showing the display enlargements from these negatives:

"Courtesy of Muriel Haggett in loving memory of her father Herbert L. Spinney."

- 5) Any use of the photographs beyond that described above which involves a commercial sale must be approved by Muriel Haggett and/or her son and/or others who might be legally deemed as appropriate heirs at some future time.

The above is meant to permit the reasonable use of the photos by each party and to protect the right of Muriel Haggett and her family.

This agreement is understood by all parties involved and hereby formalized by the following signatures:

Anne Webster

Anne Webster
Friends of Seguin Island

8/17/93
Date

Nathan Lipfert

Nathan Lipfert
Maine Maritime Museum

9/22/93
Date

Muriel A. Haggett

Muriel Haggett

9/24/93
Date

MUSEUM TO OPEN AT MAINE'S HIGHEST LIGHT ABOVE WATER

♦ WILL THE GHOSTS GREET VISITORS AT SEGUIN ISLAND LIGHT?

The beautiful outpost at Seguin Island, the site of Maine's only first order Fresnel lens and highest lighthouse above water will be the site of New England's newest lighthouse museum.

With the grand opening set for August 31, the museum's exhibits will tell the story of the lighthouse and answer the most often asked questions by visitors to the station.

But, will the ghosts that inhabit the island and lightstation appreciate the new museum and stop their haunting, or will they continue to be a presence on the island as they are today?

The Seguin Island area is rich in history. It was near here in 1607, a full 13 years before the Mayflower arrived in Plymouth, that the first white colonists to settle on the mainland found shelter on Stage Island and later built the first colony at what is now called Fort Popham.

A lighthouse was first established here in 1876 under orders issued by President Washington in 1795. The first keeper was a French Count who served as a Major in The Revolutionary War and was rewarded for his service by being appointed Head Keeper.

Seguin Island was a strategic naval site during the War of 1812 and the famous sea battle between the US Enterprise and the British Boxer took place in the waters off Seguin. The island also served as a submarine watch post during World War II. Clarence Skofield who was keeper at Seguin Island from 1936 to 1946 was also the last civilian lighthouse keeper to serve on the Maine Coast.

Whether folklore, legend or fact, Seguin Island has more than its share of ghost stories embedded into its



history. It has been told that a keeper in the 1800's was driven insane by his wife's constant playing of the same tune on the piano over and over. He finally snapped; first he took an ax to the piano and then killed her and himself with the same ax. The Old Captain, as he has been referred to by later keepers, has been seen by many of them. Keepers and lobstermen have also heard the same tune being played over and over coming from different parts of the house and island.

When the light station was being automated and the furniture was to be removed from the island the ghost of the Old Captain appeared to a Coast Guard warrant officer and demanded that they not take his furniture. When the Coast Guard attempted to remove the furniture the chain snapped on the tram car and the furniture rolled down the tramway and crashed into the ocean where it remains to this day.

In the book, *Ghosts of New England Lighthouses*, Bill Thomson writes about the ghost of the little girl that died at the lighthouse and was buried

near the generator house. Former keepers have reported seeing the ghost of this child on various parts of the island as well as her ghostly figure running up and down the stairs of the keepers quarters. They have also reported the sound of a bouncing ball coming from the upstairs bedroom.

After automation in 1985, the ghosts were left on their own to roam the 64 acre island.

Realizing the need to preserve and maintain this historic lighthouse and the environment of the island, a group was formed in 1986 to do just that and in 1989 the Friends of Seguin Island became the official caretakers of the island.

Finding summer caretakers for the island lightstation has not been a problem for the Friends. However, there have still been some unusual things with these caretakers.

Susie Wren and her brother Paul were the island's caretakers during the 1991 season. They grew up in the Georgetown area in a home that overlooked Seguin Island. *continued on next page*

continued from previous page

Susie recalls that she always wanted to live there and almost joined the Coast Guard because of her fascination with Seguin Island Light. It was their grandfather that gave them a membership in the Friends of Seguin Island and when the opportunity came up to be a caretaker they jumped at the chance.

Susie said it was wonderful living on the island, it gave her the time she wanted to spend alone as well as a time for a spiritual connection. While there were lots of strange noises and the like, she never really paid much attention to them while she lived on the island, simply attributing them to the creaks and moans of the old

When the psychic started up the stairs she stopped, and refused to go any further, stating that she felt a powerful presence.

house and the wind. However, there was one event that has really stayed with her. While on the island alone she often listened to the Marine radio and the chatter going on back and forth between the fishing and lobster boats. One time she turned the radio off and went upstairs, only to hear the chatter between the lobstermen coming from the radio. Thinking she must have left the radio on, she went downstairs only to find the radio indeed was off. This happened on several occasions.

After leaving the island she went back to college but returned the next year to meet the new caretakers. They were Jenny Parody and Chris Wren. Although Chris had the same last name as Susie they are not related and had never met before.

With her love for the island Susie volunteered again, but this time her responsibility would be to start the museum with exhibits that would answer the most often asked questions by visitors to the island. She has spent a lot of time trying to find ancestors of the former keepers. Susie is most excited by the old photographs and records of Herbert Spinney who was Head Keeper from 1903 to 1907. With the help of Muriel Haggert, Spinneys daughter, they now have copies of some of the rare photographs taken during his stint on the island.

This past January, Chris Wren and Jenny Parody were married by Ann Webster the President of the Friends of Seguin Island, who also just happens to be a Justice of the Peace.

Jenny, Chris and Susie spent a lot of time together on the island. Susie brought along her 14 pound six year old Maine Coon cat Koty. Many times while the three of them would eat dinner Koty would sit on one of the lower steps of the stairway leading upstairs and stare into what appeared to be space. Koty would sometimes growl and sometimes howl, but always from the same step, and would never venture up the stairway. The Wrens invited

a psychic out to the island. When the psychic started up the stairs she stopped, and refused to go no further, stating that she felt a powerful presence. However, on later visits she did venture to the second floor. Susie, Jenny and Chris spent a lot of time together on the island and built up a friendship that will last for years.

This is the last season as caretakers for Jenny and Chris. They are planning to take a cross country bike trip this fall and then hike the Continental Divide.

Susie, however won't be far away from Seguin Island. She plans to work on a lobster boat that lobsters the waters around Seguin Island.

If you are that special type of person who would like to be a summer caretaker of an island lighthouse, this could now be your opportunity.

For the grand opening of the museum at the lighthouse there will be boat service available from the Maine Maritime Museum in Bath and Echo Helicopter will also be providing transportation to the island. Since the boat space fills up fast, you might want to make reservations.

If you are interested in joining the Friends or wish to go to the island and meet the caretakers and the ghost, or ghosts, this would be the time to do so.

The Friends of Seguin Island would be delighted to hear from you and they can be contacted at Box 438, Georgetown, Maine 04548 or call the organization's president Ann Webster at 207-371-2508.

Lighthouses of the Apostles



NOW AVAILABLE ON VIDEO

Enjoy all six lighthouses from the comfort of your own home!

30 minutes VHS only

Featuring exacting historical information, as well as current and historic views of the six Apostle Islands lighthouses on Lake Superior.

\$24.95 plus \$2.50 postage & handling

DAVE STRZOK

P.O. Box 691
Bayfield, WI 54814
1-800-323-7619

PRESS RELEASE: For Immediate Release

Date: August 12, 1993

Subject: The Friends of Seguin Island

Event: Grand opening of the Seguin Historical Museum on
August 31, 1993

The Friends of Seguin Island are pleased to announce the grand opening of their new Seguin Historical Museum. The museum will open its doors on August 31, 1993 for a special preview before the summer season closes.

The museum is housed in the north keeper's quarters in the lighthouse at Seguin Island. It includes displays of Seguin history, lighthouse life at the turn of the century, location of other area lighthouses, Coast Guard artifacts, local commercial fishing activity, and a complete history of the activities of the Friends of Seguin Island.

The museum is open to the public and admission is free.

Trips to Seguin the day of the opening are available by boat from the Maine Maritime Museum, or by helicopter with Echo Helicopter from either Popham or Georgetown. Please call the following numbers for more information and possible rain dates: The Maine Maritime Museum 443-1316, Echo Helicopter (800)639-2280.

For more information about The Friends of Seguin Island and continuing activities, please call Anne Webster at 371-2508, or write The Friends of Seguin Island, Box 438, Georgetown, Maine, 04548.

Friends of Seguin Island opens museum

8-20-93

SEGUIN ISLAND — The Friends of Seguin Island are planning a grand opening for the new Seguin Historical Museum on Aug. 31.

The museum is housed in the north keeper's quarters in the lighthouse at Seguin Island. It features displays of Seguin history, lighthouse life at the turn of the century, locations of other area lighthouses, Coast Guard artifacts, local commercial fishing activity.

The museum is open to the public. Admission is free.

Trips to Seguin the day of the opening are available by boat from the Maine Maritime Museum or by helicopter with Echo Helicopter from either Popham Beach or Georgetown.

For more information and possible rain dates, call the Maine Maritime Museum at 443-1316 or Echo Helicopter at 1-800-639-2280.



The Seguin Island lighthouse as it appeared in 1904. (Photo by Capt. Jim Perkins, courtesy of Friends of Seguin Island)

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COASTAL JOURNAL

Volume 27, Number 34, Zone I, August 25, 1993

FREE

Seguin Historical Museum Grand Opening

The Friends of Seguin Island announce the grand opening of their new Seguin Historical Museum. The museum will open its doors on Aug. 31 for a special preview.

The museum is housed in the north keeper's quarters in the lighthouse at Seguin Island. It includes displays of Seguin history, lighthouse life at the turn of the century, location of other area lighthouses and more. Admission is free.

Trips to Seguin the day of the opening

are available by boat from the Maine Maritime Museum, Bath, or by helicopter with Echo Helicopter from either Popham or Georgetown. For more information or possible rain dates call the Maritime Museum at 443-1316 or Echo Helicopter at 1-800-639-2280.

For more information about the Friends of Seguin Island call Anne Webster at 371-2508 or write The Friends of Seguin Island, Box 438, Georgetown, Me. 04548.

Welcome to the Seguin Historical Museum

Our museum is meant to be an informal place for visitors to discover more about Seguin Island and its history. This is just the beginning. Assembling the collection will be an ongoing process.

We hope that you will be part of the process of developing this museum by giving us your comments, questions and suggestions.

Enjoy!

*Susie Wren &
The Friends of Seguin Island*

Seguin Whistle

Photo by Herbert L. Spinney, circa 1898

Originally, the tramway was built all the way to the whistle house. It carried coal which was burned to create the steam to blast the whistle.

*Courtesy of Muriel Haggett in loving memory of her father
Herbert L. Spinney.*

At Seguin Island

Photo by Herbert L. Spinney, circa 1898

Maintenance of the tramway was an ongoing task.

*Courtesy of Muriel Haggett in loving memory of her father
Herbert L. Spinney.*

[The Spinney Family]

Photographer unknown, circa 1898

At this time, the entire family lived on Seguin with the lighthouse keeper.

*Courtesy of Muriel Haggett in loving memory of her father
Herbert L. Spinney.*

Seguin Historical Museum
Catalog List

| | | |
|------------|----------|---|
| 93.01.P001 | Photo | <i>U.S. Lighthouse Tender Myrtle</i> by Jacob W. Haley, circa 1899 (Courtesy Carl O. McCabe) |
| 93.01.N001 | Negative | (same as above) |
| 93.02.P002 | Photo | <i>Assistant Keeper's Dwelling on Seguin Lighthouse</i> by Jacob W. Haley, 1899 (Courtesy Carl O. McCabe) |
| 93.02.N002 | Negative | (same as above) |
| 93.03.P003 | Photo | <i>Mr. J. W. Haley, Seguin Light</i> by L. G. Beck, August 30, 1895 (Courtesy Carl O. McCabe) |
| 93.03.N003 | Negative | (same as above) |
| 93.04.P004 | Photo | <i>Seguin</i> by Jacob W. Haley, circa 1899 Seguin Island as seen from the south (Courtesy Carl O. McCabe) |
| 93.04.N004 | Negative | (same as above) |
| 93.05.P005 | Photo | <i>Keeper's Dwelling, Seguin Light House</i> by Jacob W. Haley, 1899 (Courtesy Carl O. McCabe) |
| 93.05.N005 | Negative | (same as above) |
| 93.06.P006 | Photo | <i>1st Assistant Keeper's Dwelling at Seguin</i> by Jacob W. Haley, circa 1899 (Courtesy Carl O. McCabe) |
| 93.06.N006 | Negative | (same as above) |
| 93.07.P007 | Photo | <i>Portrait of Herbert L. Spinney</i> Photographer unknown, circa 1898 (Courtesy Muriel Haggett) |
| 93.07.N007 | Negative | (same as above) |
| 93.08.P008 | Photo | <i>Portrait of Alberta M. Spinney</i> Photographer unknown, circa 1898 (Courtesy Muriel Haggett) |
| 93.08.N008 | Negative | (same as above) |
| 93.09.P009 | Photo | <i>Room at Seguin Island, Maine</i> by Herbert L. Spinney, circa 1898 Living room at Seguin with fur covered easy chair (Courtesy Muriel Haggett) |
| 93.09.N009 | Negative | (same as above) |
| 93.10.P010 | Photo | <i>Room on Seguin</i> by Herbert L. Spinney, circa 1898 Living room at Seguin with parlor stove (Courtesy Muriel Haggett) |
| 93.10.N010 | Negative | (same as above) |
| 93.11.P011 | Photo | <i>Seguin Light from the North</i> by Herbert L. Spinney, circa 1898 |

| | | |
|------------|----------|---|
| | | (Courtesy Muriel Haggett) |
| 93.11.N011 | Negative | (same as above) |
| 93.12.P012 | Photo | <i>Seguin Fog Signal</i> by Herbert L. Spinney, circa 1898 Signal building seen from the west (Courtesy Muriel Haggett) |
| 93.12.N012 | Negative | (same as above) |
| 93.13.P013 | Photo | <i>Seguin Whistle</i> by Herbert L. Spinney, circa 1898 Signal building seen from the south (Courtesy Muriel Haggett) |
| 93.13.N013 | Negative | (same as above) |
| 93.14.P014 | Photo | <i>At Seguin Island</i> by Herbert L. Spinney, circa 1898 Workmen maintaining tramway (Courtesy Muriel Haggett) |
| 93.14.N014 | Negative | (same as above) |
| 93.15.P015 | Photo | <i>[The Spinney Family]</i> Photographer unknown, circa 1898 (Courtesy Muriel Haggett) |
| 93.15.N015 | Negative | (same as above) |
| 93.16.P016 | Photo | <i>Seguin Island</i> Photographer unknown, circa 1898 Drying fish on Seguin (Courtesy Muriel Haggett) |
| 93.16.N016 | Negative | (same as above) |
| 93.17.P017 | Photo | <i>Winter - Seguin Island</i> Photographer unknown, circa 1898 Herbert Spinney with gun and coots (Courtesy Muriel Haggett) |
| 93.17.N017 | Negative | (same as above) |
| 93.18.P018 | Photo | <i>North Cove - Seguin Island</i> Photographer unknown, circa 1898 Herbert Spinney with rowboat and seal (Courtesy Muriel Haggett) |
| 93.18.N018 | Negative | (same as above) |
| 93.19.P019 | Photo | <i>Seguin Cove</i> Photographer unknown, circa 1898 Sloop in cove (Courtesy Muriel Haggett) |
| 93.19.N019 | Negative | (same as above) |
| 93.20.P020 | Photo | <i>Seguin Cove</i> by Herbert L. Spinney, circa 1898 Cove as seen from the northeast (Courtesy Muriel Haggett) |

| | | |
|------------|----------|--|
| 93.20.N020 | Negative | (same as above) |
| 93.21.P021 | Photo | <i>Landing Oil at Seguin</i> by Herbert L. Spinney, circa 1898 (Courtesy Muriel Haggett) |
| 93.21.N021 | Negative | (same as above) |
| 93.22.P022 | Photo | <i>Landing Coal at Seguin</i> by Herbert L. Spinney, circa 1898 (Courtesy Muriel Haggett) |
| 93.22.N022 | Negative | (same as above) |
| 93.23.P023 | Photo | <i>Landing the year's supplies at Seguin</i> by Herbert L. Spinney, circa 1898 Supplies taken up hill by oxen (Courtesy Muriel Haggett) |
| 93.23.N023 | Negative | (same as above) |
| 93.24.P024 | Photo | <i>Seguin</i> Photographer unknown, 1898 Swimming in Seguin cove (Courtesy Muriel Haggett) |
| 93.24.N024 | Negative | (same as above) |
| 93.25.P025 | Photo | <i>Seguin Island</i> Photographer unknown, 1898 Spinney family on rocks (Courtesy Muriel Haggett) |
| 93.25.N025 | Negative | (same as above) |
| 93.26.P026 | Photo | <i>Schooner Levina Bell</i> by Herbert L. Spinney, June 19, 1898 <i>Wreck of the Levina Bell</i> (Courtesy Muriel Haggett) |
| 93.26.N026 | Negative | (same as above) |
| 93.27.P027 | Photo | <i>Seguin Island</i> by Captain Jim Perkins, 1904 Seguin Light as seen from the north with family dog on fence (Courtesy Jane Stevens) |
| 93.27.N027 | Negative | (same as above) |
| 93.28.P028 | Photo | <i>Seguin Lighthouse</i> by Herbert Kelloway, September 5, 1898 Lighthouse with laundry line (Courtesy Nancy Dossett, and Peter Phialas) |
| 93.29.P029 | Photo | <i>Pond Island Light</i> by Herbert Kelloway Pond Island station with dwelling (Courtesy Nancy Dossett, and Peter Phialas) |
| 93.30.P030 | Photo | <i>[The Seguin Island Light Coast Guard rowboat]</i> Photographer unknown, circa 1966 |
| 93.31.P031 | Photo | <i>Behind the Whistle House at Seguin</i> Photographer unknown, circa 1910 Construction crew on south side of house |

(Courtesy Maine Maritime Museum)

- 93.32.P032 Photo *[Boarding Seguin from the Steamship]* by Captain Jim Perkins, circa 1882
(Courtesy Jane Stevens)
- 93.33.P033 Photo *[Sunrise over Seguin Island Light]*
Photographer unknown, circa 1989
(Courtesy Nat Chandler)
- 93.34.P034 Photo *[Clarence A. Skolfield]* by Fred Kahrl, 1974
- 93.35.P035 Photo *[The Keeper's House at Seguin]*
Photographer unknown, circa 1966
- 93.36.P036 Photo *Coast Guard Keeper*
by Fred Kahrl, 1966-1967
- 93.37.P037 Photo *Fog Horn*
by Fred Kahrl, 1966-1967
- 93.38.P038 Photo *Seguin Island Light*
Photographer unknown, circa 1966
Seguin Light as seen from the air
(U.S. Coast Guard Photo, 1CGD07276221, 1st Coast Guard District, Boston
13, Mass)
- 93.39.PC01 Card *First Order Lighthouse Five-Wick Oil Lamp* by Gregg Vicik
Photo postcard
(Mariner's Museum photo)
- 93.40.PC02 Card *Lighthouse Keeper's Oil Lamp Kit* by Richard Gary
Photo postcard
(Mariner's Museum photo)
- 93.41.BH01 Hook Brass boat hook, circa 1940
Discovered in Seguin cove by Peter Woodruff
- 93.42.PC03 Card Vintage Seguin postcard, circa 1940
(Courtesy Muriel Haggett)
- 93.43.PC04 Card Vintage Seguin postcard, circa 1940
(Courtesy Muriel Haggett)
- 93.44.DN01 Net Groundfishing/Shrimping net, 1975
Black nylon mesh
(Courtesy Brenton Perow)
- 93.45.CS01 Spool Cable Spool, 1993
Held cable for groundfishing doors
(Courtesy Brenton Perow)
- 93.46.LT01 Trap Traditional Lobster Trap, 1975
Wooden trap
(Courtesy Brenton Perow)
- 93.47.WD01 Door Westerbeke Door, 1975
Used to spread net for groundfishing
(Courtesy Brenton Perow)

| | | |
|------------|---------|--|
| 93.48.LB01 | Buoy | Lobster Buoy Modern styrofoam buoy (Courtesy Brenton Perow) |
| 93.49.LC01 | Crate | Sampling of various local catch, 1988 Lobster crate with clams and lobster (Courtesy Brenton Perow) |
| 93.50.BN01 | Needle | Bait Needle, 1975 Wood and stainless steel, used to thread bait (Courtesy Brenton Perow) |
| 93.51.LBT1 | Tool | Lobster Banding Tool, 1975 Stainless steel, used to band claws (Courtesy Brenton Perow) |
| 93.52.SSB1 | Sign | <i>All Aboard for Fort Popham, & Seguin Island!</i> , 1882 Original steamship fare bill (Courtesy Jane Stevens) |
| 93.53.ARCH | Arch | Wooden Arch, circa 1857 Architectural element from house |
| 93.54.PP01 | Plate | <i>[Approaching Seguin Island]</i> Photographer unknown, circa 1991 Photo plate |
| 93.55.LPC1 | Cut | Letterpress Cut, Seguin Island circa 1966 Seguin as seen from the west |
| 93.56.LPC2 | Cut | Letterpress Cut, Seguin Island circa 1966 Seguin tower |
| 93.57.FFC1 | Cart | Firefighting Cart, circa 1972 (Courtesy United States Coast Guard) |
| 93.58.CUPA | Cupola | Cupola Pieces from original cupola on oil house, circa 1857 |
| 93.59.ASCB | Box | Alarm System Control Box, 1985 (Courtesy United States Coast Guard) |
| 93.60.CGGT | Table | Game Table, circa 1960 Equipped with backgammon and checkers (Courtesy United States Coast Guard) |
| 93.61.CGD1 | Desk | Coast Guard Desk, circa 1960 Oak desk which belonged to the Officer in Charge (OIC) (Courtesy United States Coast Guard) |
| 93.62.SIGN | Sign | <i>[Seguin Sign]</i> , circa 1970 Painted sign in blue and red (Courtesy Brenton Perow) |
| 93.63.SHGL | Shingle | Shingle, 1857 Shingle apparently carved by builders in 1857 when the house was built |
| 93.64.OLB1 | Lamp | Oil Lamp Base, circa 1936 Brass oil lamp |

| | | |
|------------|---------|--|
| 93.65.KH01 | Hanger | Key Hanger, circa 1960 Seguin Light key hanger in red and white |
| 93.66.CEML | Item | A Mystery - old cement chunk with carved "L" - origins unknown |
| 93.67.OCAN | Can | Oil Can, circa 1950 Origins unknown |
| 93.68.ANCH | Anchor | Ship's anchor found in waters off Seguin in 1990 (Courtesy Brenton Perow) |
| 93.69.CHRT | Chart | Area lighthouses charted from Cape Elizabeth to Monhegan Island 1993 |
| 93.70.BKCS | Case | U.S. Coast Guard Bookcase (Courtesy United States Coast Guard) |
| 93.71.SPEC | Specs | Seguin Island Light Station Specifications Date unknown (Courtesy United States Coast Guard) |
| 93.72.MSBD | Board | U.S. Coast Guard Message Board circa 1960 Chalk and corkboard (Courtesy United States Coast Guard) |
| 93.73.CLCK | Clock | U.S. Coast Guard Clock (Courtesy United States Coast Guard) |
| 93.74.TANG | Pitcher | <i>Tang</i> Container, circa 1965 (Courtesy United States Coast Guard) |
| 93.75.MIRR | Mirror | U.S. Coast Guard Mirror (Courtesy United States Coast Guard) |
| 93.76.BWCR | Chair | Boatswain's Chair, circa 1950 Hanging chair used for painting the inside of the tower (Courtesy United States Coast Guard) |

Seguin Museum Budget/Costs
Final Tally

9/8/93

| | <u>Quantity</u> | <u>Total</u> | <u>Matching</u> |
|---------------------------------------|-----------------|-------------------------|-----------------|
| Copy Negatives (\$19.08/each) | 26 | \$496.08 | \$250.00 (MM) |
| Copy Negative (logo photo) | 1 | 7.50 | 7.50 (JS) |
| Print from logo photo (20x24) | 1 | 40.81 | 40.81 (JS) |
| Enlargements (8x10 at 6.75/each) | 29 | 195.75 | |
| Enlargements (8x10 at 6.75/each) | 2 | 13.50 | 13.50 (SW) |
| Frames (10x13 at \$3.18/each) | 26 | 82.68 | |
| Mat board (\$1.50/pre-cut mat) | 35 | 55.65 | |
| Mat for 20x24 logo photo | 1 | 7.39 | |
| Frame for 20x24 logo photo | 1 | 30.00 | 30.00 (SW) |
| Misc. photos/framing | | 51.98 | |
| Chart (Cape Eliz. to Monhegan) | 1 | 14.80 | |
| Chart Mounting (foamcore) | 1 | 54.37 | |
| Plexi-glass for chart/cases | | 76.56 | |
| Hardware for cases/frame | | 20.00 | |
| Lumber for cases (extra not provided) | | 20.00 | |
| Foamcore and cold mount for labels | | 63.18 | |
| Package white Christmas lights | 1 | 3.00 | 3.00 (SW) |
| Misc. photocopying costs | | 8.30 | |
| Postage for invitations | | 5.80 | |
| Binders for logs/photos (\$2.63/each) | 3 | 7.89 | |
| Library Card/Research | 1 | 25.00 | |
| Framing of "Cruise to Seguin" sign | 1 | 39.68 | |
| Misc. hardware/installation supplies | | 46.38 | |
| | | <hr/> | |
| Total Expenses | | \$1366.30 | |
| Matching | | (344.81) (MM, JS, SW) * | |
| Net Expenses | | \$1021.49 | |
| Budgeted/Money raised for museum | | (650.00) | |
| Maine Humanities Council Grant | | (250.00) | |
| Additional Board allocation | | (300.00) | |
| Balance/Surplus | | \$ 178.51 | |

68 Bay Point Road
Georgetown, Maine 04548

September 13, 1993

Georgetown Historical Society
Georgetown, Maine 04548

Dear Folks,

I am writing to thank you for your generous support for the new *Seguin Historical Museum* and to give you an update on our progress.

The grand opening of the museum was August 31st, a rather cloudy, windy and rough day. Echo helicopter service brought 27 people to the island and 18 came on a lobster boat. Several brave souls made it to the island in their own boats. The total attendance on opening day was 48. The scheduled Maine Maritime boat tour was cancelled due to the small craft advisory posted for very rough seas.

The museum was ready and waiting for the visitors. Two rooms and the hallway of the north side of the keeper's quarters were finished and used for exhibition space and installation. I am enclosing photographs for your information.

Our efforts were very well received. Most visitors were surprised that we had been able to put so much together in such a short time. The extensive collection of photographs from the late 1800s got the most attention, followed by the cases holding smaller items such as original hardware, beach glass and pottery, and other found items. Many positive comments were made about the local fishing section, as visitors from out of state find methods of fishing fascinating.

The museum will be closed, and the photographs brought to shore, for the winter. However, it will open again when caretakers take residence next summer, and will be open every day until Labor day. We hope that you will all have time to see the museum and offer your suggestions about how we might improve the experience for visitors.

Again, we appreciate your interest and support. Without your generous donation, much of our work would have gone undone. We look forward to a continued close relationship with the Georgetown Historical Society.

Sincerely,

Susan Wren &
The Friends of Seguin Island

The Times Record

Vol. 27 Number 170 • 22 Pages

Brunswick, Maine

Tuesday, October 5, 1993 • 50 Cents



Earl Warren, the Maine Maritime Museum's assistant education coordinator, rows Susie Wren and Jack Schneider ashore at Seguin Island on a recent day. This summer Wren created a museum on the island, in the old light keeper's quarters. Schneider is a board member of the Friends of Seguin, who sponsored Wren's efforts. (Candace Lawson photo)

Keeping lighthouse life alive

Seguin devotee creates a museum

By Candace Lawson
Times Record Staff

SEGUIN ISLAND — Susie Wren has always had a thing for Seguin Island. This summer she built a museum there.

Her family's summer home was in Georgetown, perched 100 feet above the Kennebec River overlooking the hardy little island and lighthouse. The view nurtured a childhood fascination that eventually inspired Wren to uncover and preserve the history of the island lighthouse.

The museum's official opening was Aug. 31. Only 48 people attended, and perhaps that was appropriate. It was blustery winds that kept people away, and it is Seguin's reputation for ruggedness and rough weather that lends it charm.

As a youth, Wren picnicked on the island. "What was intriguing was that there was a lighthouse, and it was only three miles offshore, but getting to Seguin was always the prize you reached after going through hell," Wren said.

The hell was just reaching the island, famous for high winds, fog, eight foot standing waves when wind and tides go head to head, and localized magnetic disturbances that can render compasses useless.

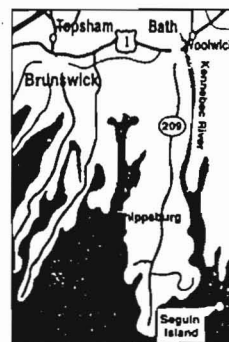
The cove on the island faces the northeast, where most of the area's storms come from.

For the last 20 years the U.S. Coast Guard manned the lighthouse. It was considered a hardship station and families weren't allowed.

In high school Wren fantasized about living on the island. She even investigated joining the Coast Guard, as long as she could be stationed on Seguin.

In the summer of 1991, she got her wish, and she didn't even have to join the military. Through the

• Please turn to page 3.



The Times Record

Keeping lighthouse life alive

61

• From front page.
non-profit group Friends of Seguin, who leased the island from the Coast Guard in 1989, she volunteered to be the island's caretaker over the summer with her brother. The pair acted as park rangers, showing tour groups or private boaters around the island, or allowing them to tour the lighthouse.

It was that summer, and the one after it when she spent a lot of time camping on Seguin, that Wren conceived the idea for the museum.

Wren, who is finishing her master's degree in arts administration at the University of New Orleans, created the museum for the Friends of Seguin as part of her master's thesis.

Wren began her research at the University of New Orleans, and followed up with library research in Augusta and Brunswick last summer. She found every book that mentioned Seguin, periodicals dating back to the 1800's and old lighthouse service bulletins. She relied on notes compiled by local historian Jane Stevens and conducted interviews of descendants of former lighthouse keepers.

An interview with Muriel Haggett, daughter of Herbert Spinney, who was Seguin's lighthouse keeper from 1897 until 1907, proved invaluable. Haggett remembered many of her father's stories about the island and had numerous pictures, which Wren used to make archive negatives. The photos, contained in the museum's first room, show family picnics and scenes of day-to-day life at the turn of the century.

Tours of other lighthouse museums in Maine sold Wren on a casual approach. She planned the exhibits to answer visitors' most commonly asked questions, and made the museum self-explanatory.

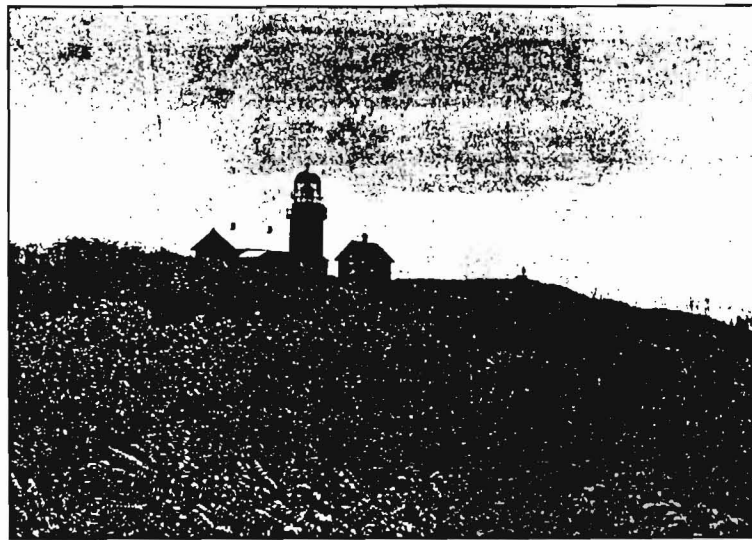
"I felt strongly that when you walk in to see the museum yourself, you will understand what you are seeing."

The museum is located in the south portion of the old lighthouse keeper's quarters. The entry hall features a large, lighted map showing the location of other lighthouses on the Maine Coast.

The first room contains pictures and relics from the turn of the century. Plexiglas containers contain such treasures as a shingle engraved with the names of construction workers who built the present lighthouse in 1857, and pottery shards dating back to the 1700s.

The second room features displays on the years the Coast Guard manned the lighthouse, from 1939 to 1985 — the year the light was automated. It also contains displays on local fishing and the Friends of Seguin.

Wren completed the museum on a budget of less than \$1,000. With donations from the Friends of Seguin, the Maine Maritime Museum and a grant from the Maine Humanities Council to



The Seguin Island Lighthouse was commissioned by George Washington in 1785. It was manned by civilians and their families until 1939, then by the Coast Guard until the light was automated in 1985. The island and the old lighthouse keeper's quarters are maintained by a non-profit group, the Friends of Seguin. (Candace Lawson photos)

'I felt strongly that when you walk in to see the museum yourself, you will understand what you are seeing.'

Susie Wren
Seguin museum founder



Susie Wren on a recent excursion to Seguin Island.

sponsor the grand opening

Wren's time was donated, and she worked on the museum nearly full time for three months.

"No one could ever pay me enough for what I did, all the work it took, and I'd never want them to because it was an emotional project for me, a heart-felt project," she said.

The work was not easy. Wren supported herself over the summer by working part time as sternman on a lobster boat — baiting traps and banding lobsters. She used the lobster boat as her main form of transportation out to the island.

A group of Maine Maritime Museum volunteers who recently went on an excursion said the museum, and the primitive state of the island, gave them a good idea of what life as a lighthouse keeper on the lonely, little island must have been like.

"It took guts and love and wanting to do it," said Muriel Kimball of the life of a Seguin lighthouse keeper.

"The real charm of this (lighthouse) is the effort it takes to visit the island," added Bob Howarth. "The lack of modern conveniences adds to the charm, and shows what it was like to live there."

About the lighthouse

— Seguin is located roughly 12 miles down river from Bath, three miles off the shore at Popham Beach at the mouth of the Kennebec River. The island is 64 acres in size.

— The lighthouse was commissioned by President George Washington in 1785, and is the second oldest lighthouse in Maine (the Portland Head lighthouse is the oldest.)

The present lighthouse is actually the third built on the island. The first was built of wood in 1786, the second, a stone structure, was built in 1817, and the present granite and brick lighthouse was erected in 1857.

— The lighthouse is 53 feet high and sits on a hill 133 feet above sea level. At 186 feet, it is the highest light on the east coast.

— The island museum is open for visitors between Memorial and Labor Days. Caretakers live on the island during the summer months. There is no dock or public restroom facilities on the island.

— How to get there:

The island can be reached by private boat, and skiffs can land in the island's northeast cove.

The Maine Maritime Museum schedules monthly trips during the summer.

Charters boats can be arranged through a number of local companies: Hermit Island Campgrounds 443-2101; Howard Marston 389-1883; and sailboat charters through Seguin Navigation 443-1677.

A helicopter can be chartered through Echo Helicopters 1-800-639-2280.

— For more information on Friends of Seguin contact Anne Webster, P.O. Box 438, Georgetown, Maine, 04548, 371-2508.

Childhood awe inspires museum

● Susie Wren's lifelong fascination with Seguin Island and its lighthouse moves her to research and preserve its history.

Associated Press

SEGUIN ISLAND — Susie Wren has always had a thing for Seguin Island. Last summer she built a museum there.

Her family's summer home was in Georgetown, perched 100 feet above the Kennebec River overlooking the hardy little island and lighthouse. The view nurtured a childhood fascination that eventually inspired Wren to uncover and preserve the history of the island lighthouse.

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In high school Wren fantasized about living on the island. She even investigated joining the Coast Guard, as long as she could be stationed on Seguin.

In the summer of 1991, she got her wish without joining the military. Through the non-profit group Friends of Seguin, who leased the island from the Coast Guard in 1989, she volunteered with her brother to be the island's caretaker over the summer. The pair acted as park rangers, showing tour groups or private boaters around the island, and through the lighthouse.

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Wren, who is finishing her master's degree in arts administration at the University of New Orleans, created the museum



Earl Warren, Maine Maritime Museum's assistant education coordinator, rows Susie Wren and Jack Schneider ashore at Seguin Island last month. Wren created a museum on the island. Schneider is a member of Friends of Seguin.

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UNIVERSITY OF MAINE *at Farmington*

Visual and Performing Arts

98 Main Street
Farmington, Maine 04938
207-778-3501

September 27th, 1993

Dear Suzie,

On behalf of the Museum Committee, friends of Seguin, I would like to express our appreciation for your magnificent effort in developing professional contacts, researching and collecting and bringing to fruition a visually attractive museum.

I would also like to compliment you for the professional manner in which you handled associations with the Board of Friends of Seguin which at times were difficult.

We wish you success as you prepare to enter the field of Museum Administration. Please do not hesitate to contact me if I can be of any assistance in your future endeavors.

With very best wishes,

Jack

Dr. John Schneider
Professor Emeritus, Dept. of Visual and Performing Arts

VITA

Susan Westly Wren received her Bachelor of Arts degree in 1984 from Hartwick College in Oneonta, New York. Until entering the Arts Administration program at the University of New Orleans, Ms. Wren worked in the computer software, marketing, training, and management fields. Ms. Wren attended the University of New Orleans from January 1991 until December 1993. While at the University of New Orleans Ms. Wren worked as the Assistant Director of the Fine Arts Gallery. She currently resides in Georgetown, Maine, manages her own design company, and works as a part-time sternman on a lobster boat.

EXAMINATION AND THESIS REPORT

Candidate: Susan Westly Wren

Major Field: Arts Administration

Title of Thesis: Seguin Historical Museum

Approved:

Howard Jones
Major Professor & Chairman

M. R. Wells
Dean of the Graduate School

EXAMINING COMMITTEE:

Kevin L. Brown
Elizabeth M. Williams

Date of Examination:

11/1/93

2000-11-04
11/1/93