A Special Invitation to Florence Griswold Museum Members


Friday, June 3, 2016 at 5:30pm
Florence Griswold Museum
96 Lyme Street
Old Lyme, Connecticut

The 70th Annual Meeting of the Florence Griswold Museum takes place on Friday, June 3, 2016 at 5:30pm under a tent on the Adrian P. Moore Garden Terrace. We will share brief reports on the activities of the Museum and invite members to elect a new slate of officers and trustees.

Members and guests are invited to preview the newly acquired parcel of riverfront property and celebrate unifying this historic estate for the first time since Miss Florence’s death in 1937.

Afterwards, we’ll enjoy a festive reception for the opening of The Artist’s Garden: American Impressionism and the Garden Movement. This is your invitation to the Members’ Reception. We hope you can join us. Kindly RSVP (acceptances only) to 860-434-5542 ext. 122 or DeeDee@flogris.org.

The Artist’s Garden—a New Exhibition

Organized by the Pennsylvania Academy of the Fine Arts, The Artist’s Garden: American Impressionism and the Garden Movement, 1887-1920 is the first exhibition to situate discussions of the growth of the Garden Movement and American Impressionism within the politics of the Progressive Era—a period known for both a surge in nationalism and growing anxieties about immigration, urbanization, and women’s suffrage. From June 3 through September 29, paintings, sculpture, and stained glass blend with prints, books, and photographs to explore how art, literature, and social theory played an important role in American culture during the transformative period of 1887-1920. Works by Childe Hassam, John H. Twachtman, J. Alden Weir, Cecilia Beaux, and Maurice B. Prendergast, among others, illuminate the historical context behind these garden paintings and inspire relevant discussions for the 21st century. See page 4 for details on GardenFest, a seasonal event which also begins June 3. The Museum’s historic gardens and landscape are the perfect backdrop for this exhibition. This exhibition is generously supported by a grant from Connecticut Humanities.
CONSERVATION is part of the regular care and preservation of the Museum’s collections, which are in trust here for visitors today and for future generations. We assess and monitor the condition of artworks, and when we place them on view, we aim for them not only to look their best, but also to be in the strongest possible condition. In preparation for the exhibition Ten/Forty: Collecting American Art at the Florence Griswold Museum, we sought the help of furniture conservators Fallon & Wilkinson and objects conservator Susan Holbrook to treat two recent additions to the collection, a mahogany drop-leaf table once owned by Florence Griswold and A Chance Acquaintance, a plaster sculpture by Bessie Potter Vonnoh, as well as a bust of George Griswold by John Frazee. These treatments marked the first uses of the Yale Kneeland Object Conservation Fund, which was also tapped to carry out conservation on The Sprinter, a 1902 plaster sculpture by R. Tait McKenzie that is on view in the parlor of the Florence Griswold House.

The fund was created in 2014 in honor of our late trustee Yale Kneeland, who was for many years an objects conservator at The Metropolitan Museum of Art, and has grown through the contributions of his friends and the Museum’s supporters. The Kneeland Fund provides resources to better care for the three-dimensional objects in our collection, including frames. As this restricted fund grows through your continued support, we will be able to conserve and study additional objects from the collection.

The bust of George Griswold by John Frazee was among the first objects treated thanks to the Yale Kneeland Object Conservation Fund.
FGM Appoints New Assistant Curator

AFTER A NATIONAL SEARCH, the Museum has selected Jennifer Stettler Parsons, Ph.D., as its new Assistant Curator. Jenny begins her duties on May 25, following her graduation from the doctoral program at the University of Virginia, where she wrote her dissertation, “John Sloan: Between Philadelphia and New York, 1892–1907.” An expert on nineteenth and twentieth-century American art, Jenny brings to the Museum an understanding of artists’ communities like the tightly-knit circle of Ashcan School artists of which Sloan was a part. A native of the Philadelphia area, Parsons developed an interest in curatorial work through past positions at the Philadelphia Museum of Art, and in Washington, D.C., at the National Gallery of Art, the Phillips Collection, and the Smithsonian American Art Museum, where she has been the Sara Roby Predoctoral Fellowship in Twentieth-Century American Realism since 2014.

Jenny looks forward to exploring the international context of American Impressionism, in keeping with recent scholarly trends toward examining the connections and resonances between Impressionism’s practitioners across the globe. She also plans to turn her attention to the subject of artist-naturalists, and to delve into iconic examples from the Hartford Steam Boiler Collection, such as Frederic E. Church’s The Charter Oak at Hartford, ca. 1846.

Community Leaders Unite to Oppose High Speed Rail Alternative One

THE FLORENCE GRISWOLD MUSEUM is working closely with a group of community and state leaders to vigorously oppose the potentially devastating effects of a proposal by the Federal Rail Administration (FRA) to construct an entirely new 50-mile high-speed rail corridor between Old Saybrook, CT to Kenyon, Rhode Island as part of a long-term effort to improve the speed of rail service between Washington, D.C. and Boston. If approved, Alternative 1, which is the least expensive of three alternatives, would build a new railroad bridge across the Connecticut River and then come up diagonally to meet up where the Lyme Street overpass is located. The map shows how the new track would go right through the heart of the Old Lyme Historic District, cutting a wide swath through the middle of Old Lyme with an industrial corridor that would destroy the town’s natural beauty and its historic assets forever.

Thanks to the leadership of First Selectwoman Bonnie Reemsnyder and the grass roots work of many organizations throughout this region, our voices are being heard. But this is an issue that will require everyone’s vigilance in the months ahead of a decision by the FRA at the end of the summer. A group of local concerned citizens are partnering with leaders at the Connecticut Trust for Historic Preservation (see related column by their executive director on page 6) to present a new website at www.secoast.org that is devoted to keeping us informed on developments that might impact Old Lyme and the Connecticut shoreline. The Museum is committed to doing everything in its power to defeat this alarming proposal. Your input and help is needed.
Lunch and Book Talk:
9th Annual Garden Luncheon and Rescuing Eden
Friday, June 10 at noon

Members and guests are cordially invited to a day of art, music, flowers, and food! Luncheon guests gather for refreshments and music by The Tangerine Trio on the lawn overlooking the Lieutenant River.

Seated under a festive tent on the Adrian P. Moore Garden Terrace, guests enjoy lunch catered by Gourmet Galley followed by remarks by design historian and biographer Caroline Seebohm and landscape photographer Curtice Taylor, whose new publication Rescuing Eden: Preserving America’s Historic Gardens is a perfect complement to the current exhibition, The Artist’s Garden.

Rescuing Eden celebrates the landscapes that serve as living, flourishing pleasure grounds for botanists, horticulturalists, and nature lovers throughout the country. The thirty gardens (including the Florence Griswold gardens!) were selected for the drama of their original creation and rescue and for their historical and horticultural importance.

The Garden Luncheon, sponsored by Wilber & King and Centerbrook Architects and Planners with media sponsor Connecticut Cottages and Gardens, supports the stewardship and preservation of the Museum’s historic gardens and riverside landscape.

Tickets for this popular event are $125. For reservations please go to FlorenceGriswoldMuseum.org or contact DeeDee at 860-434-5542 ext. 122 or DeeDee@flogris.org.

Garden luncheon attendees may pre-order a copy of Rescuing Eden for $37.50 (a savings of 25%). All pre-paid orders will be ready for you to pick up at the Luncheon. Day-of pricing for Rescuing Eden, $50.00 (members $45.00).
Garden Party for Young Patrons

**YOUNG PATRONS** between the ages of 21-39 are invited to join us on **Friday, June 24** from 5:30 to 7:30 for a festive Garden Party in the Rafal Landscape Center, a historic 19th century barn in the heart of the Museum’s landscape.

Enjoy light hors d’oeuvres and cocktails while listening to live music and trying your hand at a game of croquet amongst the Museum’s lovingly-restored “old-fashioned” gardens, in view of the picturesque Lieutenant River!

Guests will also enjoy viewing the exhibition, *The Artist’s Garden*.

Bring your friends and meet new ones! Tickets are $15 in advance (until June 23) or $25 at the door. Casual garden party attire recommended. For more information, please contact DeeDee at (860) 434-5542 x122.

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**Museum Partners with Opus You to Transmit Live Educational Programs into New York City Classrooms**

**OPUS YOU FOUNDER** and Artistic Director Scott Ellaway is streaming live music education programs from the Museum’s galleries into New York public schools. Opus You is an online educational resource that emphasizes the unique opportunity for young audiences to hear music performed by professional musicians and explained for them by Ellaway. After visiting the current exhibition *Ten/Forty*, the innovative Welsh-born conductor envisioned a new series of musical lessons that could be presented in real time, tapping the power of the internet, that explores ideas represented in the Museum’s paintings paired with live performances of music expressing common themes. The first session in April emphasized the Boundaries of Classical Modernism, Everyday Life, Geometry, and Spring with images by Peter Halley, Harry Holtzman, Miriam Anne Barer, and Willard Metcalf. The recent second session focused on the Brass Band and Urban and Rural Settings and feature the work of Gertrude Nason, Martin Lewis, and Louis Paul Dessar. The third session will be streamed live from London in mid-June and focus on American Impressionism, Sea, and Water with the work of Edward Rook, Harriet Whitney Frishmuth, and Samuel Walters. Deeply committed to music education, Scott Ellaway made his conducting debut at the age of twenty-one while still an undergraduate at Oxford, and is also the founder of the prestigious orchestral academy, Orchestra Europa. He has conducted widely in both Europe and America, and was named by BBC Music Magazine as one of the UK’s Top Ten Emerging Talents. Our thanks to Vice President David Dangremond for introducing Ellaway to the Museum.

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**Jack always counseled the Museum to look ahead with vision and foresight and for that we are deeply grateful.**

**John C. Evans**

**THE MUSEUM** recently lost a good friend and longtime honorary trustee John C. (Jack) Evans. Jack was instrumental in helping the Museum to earn the support of the Henry Luce Foundation where he served as treasurer and head of their finance committee. His dedication and support of arts and culture was impressive, serving as a trustee of Connecticut College, High Hopes, the Dia Art Foundation and the National Theatre of the Deaf. The Museum houses the *John C. Evans American Art Library Collection*, a fitting reminder of his appreciation of the arts.
Citizen Advocacy Essential to Protecting Town

By Daniel Mackay, Executive Director, Connecticut Trust for Historic Preservation

The federal planning process now goes quiet until fall 2016 as coastal Connecticut waits to see if the tunnel proposal is grafted onto the FRA’s coastal route proposal and if this route is chosen for new high-speed rail lines. If FRA proceeds with a coastal bypass, will engineering studies prove that a tunnel at Old Lyme is both feasible and affordable? Does a tunnel option shift the community impacts from visual intrusions to a wider range of environmental effects?

To assure the best outcome for Old Lyme, there’s little point in waiting for process and politics to deliver best results. A local research and advocacy group has formed, and SECoast needs your financial support to cover costs of staffing and outreach on this issue. Adopted as a special project of the Connecticut Trust for Historic Preservation, contributions to SECoast are tax deductible: http://secoast.org/donate/.

SECoast is proving itself diligent, thoughtful and creative in its early weeks and they will be central in efforts to protect Old Lyme, but their advocacy and research needs our support to continue to be effective in Connecticut and Washington D.C. While their website is under development, you can most easily follow SECoast’s work via their Facebook page.

It would be easy to accept the FRA’s tunnel concession as the end of the line, to dismiss the whole rail plan as too expensive to ever implement, and to label Old Lyme’s cultural resources as too important to suffer the industrial intrusions of new national transportation infrastructure. But to do so would be a mistake; only sustained citizen action will protect the community and estuary from the audacious new train route mapped through Old Lyme and the Connecticut River estuary.

This issue can and needs to be won. The time to win it is now, in this early stage of federal planning. Join us in this work. There’s room for your involvement, ideas and creativity. You’ll find a nascent but committed partnership of citizens, cultural institutions and historic and environmental organizations working to protect the remarkable community and context that is Old Lyme and the seacoast region.

Mackay comes to the Connecticut Trust from New York and fifteen years leading policy work in the preservation field on a variety of legislative and environmental siting issues, including commercial scale wind energy, hydro-fracking and transmission line development impacts on historic and cultural resources.
Fall Outdoor Event to Feature the World of Faeries, Literally

Grab your *Time Traveler's Guide to the Faerie World* and travel through time and space to visit magical faerie realms around the globe. This fall, the Museum presents its 8th outdoor creative event with *A Flutter in Time: Faeries Around the World and Across the Ages*. Visitors young and old investigate how faeries created miniature homes inspired by the great wonders of the world, from prehistoric caverns, ancient temples, and lofty pyramids to exotic huts, medieval cottages, and Victorian palaces—all fashioned with an emphasis on natural materials. *A Flutter in Time* will feature nearly thirty faerie-scaled sites on the Museum's campus that conjure the history of faerie-kind around the world in a fun and imaginative way. This year's creative roster includes many artists who have participated in the past, including the students of Deep River Elementary, and the Nathan Hale Arts Magnet School in New London, as well as a few new creative folk, including students from ISSAC School (Interdistrict School for Arts and Communication) in New London. The month-long (October 1-30) experience will be enhanced with fun and informative programming.

Help Us Reach 3,000 Members

We need your help! Think of what you love about the Museum, whether it’s the high-quality exhibitions, exciting programming for all ages, rich history, or beautiful landscape, then share those reasons with your family, friends and associates and invite them to become a member. With your help we can surpass our goal and welcome many new faces to our ever-growing family of members!

To view the many benefits of membership and to sign up online, go to FlorenceGriswoldMuseum.org and click the Support tab. If you wish further information or membership materials please contact, Nathaniel Greene, Membership Coordinator, 860-434-5542 x112 or Nathaniel@flogris.org.

P. S. Thank you to our dedicated and loyal family of members for helping us to consistently maintain an 85% membership renewal rate, a rate that far surpasses the national average!

Ellie Revill Honored

**HONORARY TRUSTEE** Eleanor Del Mar Revill (b. 1921), seated at the dining table in the Florence Griswold House, was recently honored for her lifelong association with the Museum. “Ellie,” as she is known to her friends, is one of the last living links to Florence Griswold (1850-1937), having visited and stayed at the “Holy House” when she was a little girl in the 1920s with her aunt, the artist Lydia Longacre.

A proclamation from the Collections Committee and Board of Trustees was presented to her this winter, noting with appreciation her service as an Honorary Trustee since 1996 and the many gifts to the collection that she and her family have made over the years. We were happy to give Ellie the opportunity to return to the table of the artists after all these years!
Fall exhibition preview

It’s normal to see photographers search the grounds, galleries, and Griswold House for that perfect picture. A moment, a reflection, a shadow—a story only they can tell.

This year, a select group of photographers has been invited to train their lenses on the Museum, outside and in, to create a body of new work for the fall exhibition, *In Place: Contemporary Photographers Envision a Museum*. With this invitation, the photographers were encouraged to focus their unique eyes on the Museum’s landscape, its collections, and spaces. Featured artists are Tina Barney, Marion Belanger, Adrien Broom, Kate Cordsen, Peter Daitch, Alida Fish, Ted Hendrickson, Sophie Lvoff, James Welling, and Tom Zetterstrom.

Please read more about the artists and exhibition on the Museum’s website and follow on Facebook for updates and photos of their progress.

WHETHER IT’S SETTING up displays at garden shows or providing professional speaking engagements and educational outreach (see page 9), the Museum staff is committed to reaching new audiences whenever, wherever possible.

Last fall *Wee Faerie Village* was promoted at the Big E. This winter the exhibition *The Artist’s Garden* was promoted at the Connecticut Flower and Garden Show. This summer, a display for the exhibition will be seen at Hartford Blooms and the Newport Flower Show. These and similar events help us reach out to over 9,000 potential visitors this year. While at these events, staff hears everything from, “I love that museum!” to “You’re the inn in Essex, right?” and everything in between. These events are an opportunity to get to know people and invite them to the museum based on their interests. And let’s face it, with art, history, nature, we truly have something for everyone.

Staff has shown their support at a variety of events held at the Connecticut State Capitol. Led by director Jeff Andersen, staff assembled at Connecticut Arts Day and #CTPlacesMatter Rally Day. These gatherings demonstrate the importance of maintaining funding for art, history, and heritage sites.

Staff members Nicole Wholean and Ted Gaffney volunteered their time to judge Connecticut History Day contests. These young regional

NEW in The Shop

Beautiful hand-painted Turkish ceramics are now available in The Shop. While on a buying trip in New York City this past February, Shop Manager Matt Greene became enchanted with these lovely one-of-a-kind pieces. They range from plates and platters to large serving bowls. Each one features its own rich color pattern with raised embellishments. Since these pieces are lead free and dishwasher safe, they are not only works of art but functional as well. Each one is uniquely handmade, so stop in today to choose the perfect piece. These make a great housewarming gift, wedding or anniversary gift, birthday present, or hostess gift.

Museum Staff on the Go!

Museum staff reached out to over 2,000 people at the Connecticut Flower Show.

Winners in grades 6 through 12 go on to compete in the state History Day competition.
ANNUAL FUND 2016

Participate in Something Special!

participation—(pahr-tis-uh-pye-shuhn)—noun, to take part in, support, sharing in something; see also partnership.

IT’S THAT TIME OF YEAR—when the FGM’s Annual Fund appeal begins to appear in every member’s mailbox. We know you get similar appeals every day, but we hope this envelope stands above the rest.

Because you have shared in the rare beauty of this place with your families…or because you have grown in your understanding of the world through our programming…or because this has been a place of inspiration or respite for you…we hope you participate in helping us reach our 2016 Annual Fund goal. The excellence of our exhibitions, education programs, and facilities depends on our members’ gifts—gifts large or small. And when we all participate, we all share in the benefits—just like the definition says.

Keep an eye on your mailbox or use the enclosed envelope for our Annual Fund appeal, and please consider how you will participate! When you do, we all share in something truly special.

Contributions to the Annual Fund are separate from membership dues.

Save the Date!

34th Annual Benefit Auction & Dinner Dance

MARK YOUR CALENDARS—you don’t want to miss the Museum’s most elegant and important fundraiser of the year on Saturday, September 24th!

Please join Benefit Committee chair Deborah Moore and Auction Committee co-chairs Marie Martin and Dyanne Rafal for a truly memorable evening. Bid on a variety of exceptional works of art, unique travel packages, unforgettable events, and much more—all handsomely displayed in the Robert and Nancy Krible Gallery. Enjoy River Tavern’s delectable farm-to-table dinner under a lavishly-decorated tent on the Adrian P. Moore Garden Terrace along the banks of the picturesque Lieutenant River. Participate in an exciting live auction led by the talented and always-entertaining Jennifer Wright of Christie’s of New York and afterward, dance to the upbeat sounds of Eight to the Bar.

All proceeds from this year’s highly-anticipated gala benefit the Museum’s education and outreach programs for all ages.

Education Outreach

IN 2015 our educators provided hands-on outreach programs for 1,260 children!

We truly enjoy taking our act on the road (sometimes even the ferry), teaching on islands, in parks, gardens, forested camps, and urban settings, as well as the many schools across Connecticut and beyond. Each calls on us for a specially tailored experience.

We have enjoyed great success with our new multi-media curriculum for all abilities and ages—pre-K onward, and have offered this to schools as a series geared towards introducing new mediums, in a method created specifically for their students’ needs. We love expanding our Museum family!

Bouvier Insurance knows that the Annual Benefit and Auction is a night of friends, food, and festivities!
Did you know that 2016 marks the 30th Anniversary of the Old Lyme Midsummer Festival?

**July 29 and 30**

**MARK YOUR CALENDARS**

for this very special celebration!

It began with just a few neighbors — the Lyme Academy, the Old Lyme Inn, Bee & Thistle, the Lyme Art Association and the Museum partnering together to celebrate the arts in Old Lyme with a mix of music, art exhibitions, and food. Thirty years later the festival has grown in visitation and offerings—but has always stayed true to its mission of highlighting the culture of our community.

Visit OldLymeMidsummerFestival.com for a complete list of events and vendors and like Old Lyme Midsummer Festival on Facebook for up to the minute notifications and information.

We are thrilled to have Connecticut’s own **Braiden Sunshine** perform as part of this special anniversary of the Midsummer Festival. America fell in love with Braiden on Season 9 of *The Voice*. Braiden and his band will perform his version of much-loved rock classics as well as original compositions. Bring a picnic and join us Friday, July 29 at 7:00 for the fun-for-the-family performance.

Yankee Magazine has called our Midsummer Festival a “Top 20 Connecticut Event.” We agree!

Do you have photographs like this from past festivals?

If so, could you please contact memories@OldLymeMidsummerFestival.com? The Festival committee is putting together a commemorative booklet and might be able to include your photos.
AT LONG LAST WE HAVE returned the property back to Miss Florence. This spring the Museum purchased the last private piece of Florence Griswold’s former property from Warren Hannas and his wife, Christy Laurence, unifying her original property for the first time since the 1930s.

This is an important acquisition for the Florence Griswold Museum, because it enables us to put a plan in place for the next generation and beyond. As I mentioned in the Fall 2015 Ledger, it is a beautiful riverfront property which will nearly double our river frontage and give a sense of completeness to the site for the members and the public.

After Florence Griswold died in 1937, her property was sold off in several pieces. In 1947, the house, and less than an acre of land, was purchased by the Florence Griswold Association and turned into an historic house open to the public. This was the beginning of the Museum. Over time, additional parcels were acquired, including five acres of river frontage in 1996. In 2002, we opened the Robert and Nancy Krieble Gallery to, in part, display the magnificent collection of Connecticut Art, which Hartford Steam Boiler Inspection and Insurance Company gave the Museum the year before. This was a pivotal moment for the Museum as we turned the historic house into a significant regional art museum.

With the unification of the original estate, we are now at another pivotal moment. It will take a thoughtful plan, one that requires stepping back to look at the big picture. We must also think long term. All of us involved in this project have a strong feeling that we must emphasize the land and the riverfront. We have a beautiful campus with restored gardens and a collection of mature specimen trees that are arboretum-like in their quality. Above all, we have the riverfront along the almost untouched Lieutenant River. To help us in thinking this through, the Museum has hired Stephen Stimson Associates of Princeton, MA to create a landscape master plan for the site.

The Lyme Art Colony painters chose to come to Old Lyme because of its natural beauty. The fields, woods, and estuaries of Old Lyme reminded them of coastal locales in France, where many of these artists were exposed to the French Impressionists. Living on this property, the Lyme Impressionists reveled in its beauty and painted its environs in the open air. We want the property today to harken back to what the artists saw.

Together, we have the opportunity to envision a museum where the landscape perfectly complements our wonderful historic house and art galleries. The result will be a place for our members and the public to enjoy the natural beauty that surrounds us.

Ted Hamilton
IN DECEMBER 2014, the Florence Griswold Museum was described by Yankee Magazine as one of “The 5 Best Small Museums in New England.” The article went on to highlight each of the five museums, noting that these institutions are “proof that great art isn’t found only in large cities.” The Museum has always enjoyed strong press coverage, but it was particularly satisfying to be recognized with the best of our peer institutions by a magazine so closely identified with New England.

Why did they select the Florence Griswold Museum? I can’t be sure but I bet it has to do with the unique story of Old Lyme as an artists’ colony. Everything at the Museum—the landscape, the buildings, and the collections—work in concert with one another to tell a compelling story about a group of artists who found inspiration in the beauty of this region and helped to transform it into the place we know today. The artists came here initially as visitors, staying in the Florence Griswold House, now the emotional heart of the Museum. Quite a few artists eventually became residents, serving as ambassadors for the town through the fame of their paintings and art works. It is a remarkable story that still resonates with audiences today.

The Museum’s active schedule of exhibitions, educational programs, and special events attracted 72,216 visitors, an 8% increase over the previous year. During the winter/spring of 2015, we presented Peter Halley: Big Paintings, an exhibition of the largest canvases of this influential contemporary artist who dramatically represents many of the new technologies and interconnections that rule our lives today. The New York Times highlighted this show in an article entitled “Displaying New Art in Old Museums” that described how museums like this one are experimenting with contemporary art to put collections in broader contexts and encourage the participation of younger audiences.

Last summer was devoted to All the Sea Knows: Marine Art from the Museum of the City of New York, an exhibition that explored the close ties between Old Lyme and New York. Our curators delved into the history of New York’s Black X Line (founded by John Griswold of Old Lyme and for which Miss Florence’s father Captain Robert Harper Griswold sailed extensively) and brought new scholarship to our understanding of American maritime history. As part of the exhibition, we debuted an extensive online learning resource devoted to the correspondence between Florence’s parents that tells of both the hardships of the sea and the challenges of managing family life. This poignant and absorbing exchange of letters can be found on the History Blog on the Museum’s website. Finally, The Artist in the Connecticut Landscape featured paintings from ten museums that contributed to a statewide digital library. Given that this exhibition was inspired by a digital collaboration, our curators borrowed the notion of the keyword search to group and cluster works of art in digital grids that illuminated the complex ways we find meaning in the Connecticut landscape.

Educational enrichment for students from pre-K through college lies at the heart of the Museum’s mission. Each program is customized to respond to the needs of teachers, parents, and students. Some of the programs take place at the Museum while others are held in classrooms or even outdoors at such places as Camp Clio in Lyme where our educators worked with adopted children and their counselors. Through our partnership with Child and Family Services, we are continuing to provide art enrichment to the B. P. Learned Mission and the New London Day Nursery. The Museum was pleased to offer therapeutic art programs for differently abled teenagers from 13 to 19 years of age in partnership with LEARN, a regional educational service center. This past fall, art students at the Lyme Academy College of Fine Arts were invited to show their paintings, created in response to an exhibition here, in a “pop up” show at the Museum. For the first time, the Museum was asked by New London Adult Education to provide a field trip experience for adults studying English as a second language, some of whom were moved to tears by the sight of Edward Moran’s 1886 painting of the “Statue of Liberty Enlightening the World” in the galleries.

By a willingness to venture out into the community, the Museum made a difference to over 11,400 students, parents, and teachers during 2015.
IT IS A PLEASURE to report the overall strong operating performance of the Florence Griswold Museum for the year ending December 31, 2015. The Museum leadership values transparency and fiscal responsibility. Thanks to internal controls, the Museum received a clean report from our auditors for fiscal year 2014 and ended fiscal 2015 with a modest surplus.

The Museum continues to maintain a diversified funding base. Last year, 48% of revenue was contributed income including individual and business support, public and private grants, and memberships, while 22% was earned income from exhibition admissions, museum shop sales, and education programming.

A key element in the Museum’s financial stability is the strength of the endowment and investments. In order to reduce risk, the Museum has established a diversified portfolio. The endowment and other restricted funds invested for long-term purposes ended the year with a market value of $16.8 million with income accounting for 30% of revenue.

Revenue was used to fulfill the Museum’s mission with nearly half in support of exhibitions and public programs. As a result of internal budget controls and purchasing efficiencies, the Museum’s administrative and facilities operating costs have continued to remain consistent.

In closing, I wish to thank the many trustees and members who serve on the Board, and Executive, Investment, and Audit Committees and also a particular thanks to the Museum staff, without whom we would not be able to deliver these great results year after year, balancing our institutional mission with fiscal responsibility and financial stability.

Fred Cote
Director of Finance
ADDITIONS TO THE COLLECTION

Gifts, bequests, and purchases of significant objects are essential to the growth of the Museum’s collection. All of the objects outlined below have added depth to the collection, enabling the institution to build on its commitment to fully portray the art and history of the region. The Museum is grateful for the generous gifts received this year and every year.

FINE ART

Nelson Cooke White (1900–1989)
Peonies, July 1926
Oil on panel, 14 x 20 inches
Signed LR and dated given in memory of Grace White Ellsworth by her children, 2015.1.1

Harriet Whitney Frishmuth (1880–1980)
The Vine, 1921
Bronze on black slate base, 11 ¾ inches h.
Signed on base: “Harriet W. Frishmuth/Copyright 1921 Gorham Company Founders/ QBWS
Given in memory of Grace White Ellsworth by her children, 2015.1.2

Mary Tarleton Knollenberg (1904–1992)
Dora Washington, 1930–31
Bronze, 15 x 8 x 6 inches
Singed on base: Tarleton Sc.
Gift of Ippy Patterson, 2015.2

Ellen Louise Axson Wilson (1860–1914)
Road through the Pasture, 1910
Oil on canvas, 18 x 24 inches
Signed and dated lower right: E.A. Wilson / 1910
Museum Purchase, 2015.3

Woodhull Adams (1854–1921)
Lady by a Window
Oil on canvas, 16 x 14 inches
Signed lower left: Woodhull Adams
Museum Purchase, 2015.4

Charles Warren Eaton (1857–1937)
Evening Quiet, ca. 1905
Oil on canvas, 28 x 29 7/8 inches
Signed lower right: Chas Warren Eaton
Gift of Charles T. Clark, 2015.5

Frank Vincent DuMond (1865–1951)
Creeping Shadows
Oil on canvas, 40 x 34 x 2 7/8 inches
Signed lower left: F.V. DuMond
Gift of David M. Smith and Jill Warren, 2015.6.1

Frank Vincent DuMond (1865–1951)
Twilight Fishing (October Anglers)
Oil on canvas, 38 x 32 x 2 inches
Signed lower left: F. V. DuMond
Gift of David M. Smith and Jill Warren, 2015.6.2

Breta Longacre (1887–1923)
Untitiled (View of Griswold House Barn), 1914
Oil on wood, 12 x 10 inches
Signed and dated lower left: BL/1914
Gift in honor of Eleanor Revill, daughter of Breta Longacre, 2015.7

Sybil Wilson (1923–1997)
Black and White, circa 1970
Acrylic on canvas, 35 x 45 inches
Unsigned
Museum Purchase with funds provided by Charles T. Clark, 2015.8

Winfield Scott Clime (1881–1958)
Shad Fisherman on Hamburg Cove, ca. 1931
Oil on canvas, 25 x 30 inches
Signed lower left: Winfield Scott Clime
Gift of John and Ellen Wells, 2015.9

Wilson Henry Irvine (1869–1936)
Summer on the Hill, n.d.
Oil on canvas, 24 x 27 inches
Signed lower right: Irvine
Gift of David A. Behnke and Paul F. Doherty, 2015.10

Louis Paul Dessar (1867–1952)
Sketchbook and one loose photograph of a Dessar painting, ca. 1885
Linen-covered sketchbook, 5 ¼ x 8 ¼ inches
Gift of Diane Rubacha in memory of Marion Giacopina Daniels, 2015.11

Martin Lewis (1881–1962)
Dawn, Sandy Hook, Connecticut, circa 1933
Oil on canvas, 30 x 40 inches
Signed lower right: Martin Lewis
Museum Purchase, 2015.12

Ernest Albert (1857–1946)
Spring Thaw, 1938
Oil on canvas, 25 x 30 inches
Signed and dated lower right: Ernest Albert. A.N.A. / 1938
Gift of Dora Mercede, 2015.14

Unidentified Maker
N.L.G.G. Tea Box, circa 1844
Wood with paper and ink 10¼ x 10¼ x 11 inches
Gift of Mr. & Mrs. David J. Powell, 2015.15

Katharine Ludington (1869–1953)
Unstitled (Portrait of a girl), 1903
Pastel on brown paper, 15 x 11 inches
Signed lower right: K. Ludington, 1903
Gift of N.S. Ludington, Jr., 2015.16.1

Frank Vincent DuMond (1865–1951), Twilight Fishing (October Anglers)

Woodhull Adams (1854–1921), Lady by a Window

Martin Lewis (1881–1962), Dawn, Sandy Hook, Connecticut, circa 1933
Katharine Ludington (1869–1953)
Untitled (Portrait of a Girl), 1902
Pastel on brown paper, 15 x 11 inches
Signed lower right: K. Ludington, 1902
Gift of N.S. Ludington, Jr., 2015.16.2

Norman Ives (1923–1978)
4-G Series I-1 (9), 1965
Acrylic on wood, 23½ x 23½ inches
Gift of Charles T. Clark, 2015.17.1

Power Boothe (b. 1945)
Gray Drift, No. 8, 1975
Acrylic wash on canvas, 36 x 36 inches
Gift of Charles T. Clark, 2015.17.2

Miniaturist’s watercolor paintbox, sketches, photographs, etc.
A collection of materials relating to artist Lydia Longaere (1870–1951)
Gift of Eleanor Revill and Family, 2015.18.1-83

Bessie Potter Vonnoh (1872–1955)
A Chance Acquaintance, modeled circa 1911–12
Plaster, 15 ½ x 7 ½ x 13 inches
Gift of David and Suzanne Hoffman, 2015.19.1

Two books with dedications by their author, naturalist
William Beebe
Beneath The Seas, 1928, to Harry Hoffman in 1928
Galapagos Worlds’ End, 1924, to Jack Hoffman in 1925

Golf Clubs once belonging to artist Harry Hoffman
Gift of David and Suzanne Hoffman, 2015.19.4

Henry E. Comstock
2 original handwritten letters to his father, Charles F. Comstock (1841–1863),
dated March 16th, 1852, and one later letter written from
Portsmouth, England
Gift of Carolyn Wakeman

“Ocean Mosses”
Scrapbook of seaweed compiled by Charles H. Ludington
Leather bound, 8 ½ x 7 inches
Gift of Mr. and Mrs. Charles Townsend Ludington

Botanical Scrapbook compiled by Charles H. Ludington
“CHL” containing herbarium labeled with locations and dates
Leather bound, 9½ x 7¼ inches
Gift of Mr. and Mrs. Charles Townsend Ludington

Record of Works by Winslow Homer
Edited by Abigail Booth Gerds
Gift of Mr. and Mrs. Raymond J. Horowitz Foundation

Unidentified Maker, N.L.G.G. Tea Box, circa 1844
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Educational services lie at the heart of the Museum’s mission. “To foster the understanding of American art, with emphasis on the art, history, and landscape of Connecticut” is a goal that has touched thousands of students whose schools are listed below.

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Southeastern Connecticut Art Teachers' Professional Development Day

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Subase Library Family Programming, NOLON
Sunshine Kids Paint Out Cancer Event, Mystic

PROFESSIONAL PRESENTATIONS BY STAFF
Visiting Instructor for AHI 284: House Museums Connecticut College, New London, CT
Art Show Judge: Ninth Annual Land Trusts Photo Contest, Old Lyme, CT
Lecture: Impressionism in Connecticut: Cezanne to Old Lyme, Waterford Public Library, Waterford, CT
Lecture: Painted Chests of the Connecticut Shore, Historical Society of Early American Decoration Research Center, Old Sturbridge Village, Sturbridge, MA

Lecture: The American Impressionists at Old Lyme, Hermitage Museum, Norfolk, Virginia
Lecture: Peter Hallet: Big Paintings, The Oxbow Gallery, Northampton, MA
Art Show Judge: On the Edge of Your Seat: Chairs for the 21st Century, Center for Art in Wood, Philadelphia, PA
Lecture: Museum Enchanted: Attracting Visitors through Creativity, TEDx Talk at Connecticut College, New London, CT
Lecture: The American Impressionists at Old Lyme, Union Club, New York
Art Show Judge: Three Rivers Community College Student Art Show 2014-2015, Three Rivers Community College, Norwich, CT
Seminar: New England Art Colonies
Rhode Island School of Art Continuing Education, Providence, RI
Presentation: Anything and Everything About the Florence Griswald Museum: An Art-Filled Past, Present, and Future, part one of a series
A Sampling of Connecticut Museums
The Heights at Avery Heights, Hartford, CT
Presentation: Using VTS to Read Images, part one of a series
Summer Workshop on the New Social Studies Curriculum
CCSU, New Britain, CT
Lecture: The American Impressionists at Old Lyme, Springfield Museums, Springfield, MA
Lecture: The Lure of the Connecticut Coast, Bruce Museum, Greenwich, CT
Art Show Judge: Canton Artists Guild, 48th Annual Open Juried Exhibition, Gallery on the Green, Canton, CT
In-class Presentation: A Curatorial Practicum, Connecticut College (Department of Art History), New London, CT
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No one will forget the winter of 2015! Despite bitter temperatures and feet of snow, the site’s quiet beauty and serenity still captivates.
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Through March 1, 2016

The Museum’s growing family of members helps to continue our tradition of public service to a broad and diverse community, inspiring thousands of children and adults each year.

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From scherenschnitte to collage and everything in between, Art • Bar participants gather with friends to learn a new skill.
Some visitors arrive by water!
Peter Halley and his wife artist Ann Craven are joined by Jeff Andersen, Amy Kurzt Lasing, and Ben Colman at the opening of the exhibition, Peter Halley: Big Paintings.
2015 marked the 25th anniversary of Musical Masterworks. Initially started as a partnership with the Museum, it seemed fitting that the Midsummer Festival concert celebrate the group’s milestone.
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Group tours aren’t just for kids, each year alumni associations, museum groups, and other cultural travelers gather to tour the exhibits, historic Florence Griswold House, and grounds.
It was an evening of altered book mania for this group of Girl Scouts.

Amy C. Wallace, Ph.D. Candidate in the Department of Art at the University of Toronto, does research in the Chaucer B. Stillman Study Center for her dissertation on artists’ colonies in the United States and Canada, 1870–1930.

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THE FLORENCE GRISWOLD MUSEUM is a non-profit organization dedicated to fostering the understanding of American art, with emphasis on the art, history, and landscape of Connecticut. The Museum is located on thirteen acres from Florence Griswold's original estate and includes the Florence Griswold House, the Robert and Nancy Kriebel Gallery, the John and Kelly Bill Hartman Education Center, the John and Dyanne Rafal Landscape Center, the William Chadwick Studio, Marshfield, the Huntley-Brown House, a living landscape, and a collection of American paintings focusing on the art of Connecticut highlighted by the Hartford Steam Boiler Collection. Other collections include New England furniture, decorative arts, artifacts of everyday life, a reference library, and the Lyme Historical Society Archives. Education programs include exhibitions, lectures, trips, interpretive tours, youth Art Colony Camp, and publications. The Museum also owns the Catherine Fehr House and property in Lyme. The Museum is accredited by the American Alliance of Museums.

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