Please Join Us for the 72nd Annual Meeting and the Members’ Reception for Art and the New England Farm.

Friday, June 1, 2018 at 5:30PM
Florence Griswold Museum
96 Lyme Street
Old Lyme, Connecticut

The Annual Meeting takes place on Friday, June 1, 2018 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. Afterwards, we’ll enjoy a festive reception for the exhibition Art and the New England Farm.

This is your invitation to the Annual Meeting and Members’ Reception. We hope you can join us. Kindly RSVP (acceptances only) to 860-434-5542 ext. 122 or DeeDee@flgris.org.

Art and the New England Farm – the Perils and Pleasures of Farming

The Florence Griswold Museum is uniquely positioned to tell the story of Art and the New England Farm, on view May 11 through September 16. This exhibition delves into the agricultural heritage of Florence Griswold’s family estate, the Lyme region and beyond, to examine the complex history and character of New England’s farms. Paintings, drawings, and photographs by artists from the 1830s to the present day will trace the unique challenges of farming in New England.

The Museum’s property is itself a case study of family farms in New England. Purchased by the Griswolds in 1841, these grounds became a country estate with barns, an orchard, gardens, and riverfront pastures where the family practiced small-scale farming during Florence’s childhood. While farming on the property had declined by the 1880s, much of what was grown still supplemented the table for the artists who stayed at Miss Florence’s famous boardinghouse.

The exhibition explores representations of the New England farmstead by influential artists such as George Henry Durrie, which became iconic emblems of mid-19th century rural American life. Artists captured the distinct landscape of the region with its rocks, hills, and the farms crafted from this difficult terrain. Durrie’s depictions of rural life became ubiquitous through their replication as Currier & Ives prints and came to represent the essence of New England—and American—rural life. (Continued on page 6.)
Collection Spotlight: Another Bovine Beauty by Howe

Farm Animals were favorite subjects among the Lyme Colony painters, but few are more beguiling than the cows featured in a new acquisition, William Henry Howe’s Repose, September Days in Normandy (In the Meadow). The former dry-goods salesman left his home in Saint Louis in the 1880s to pursue an art career. He studied in Düsseldorf and Paris, as well as with an Austrian cattle painter, and traveled throughout France and Holland in search of bovine subjects. He quickly won acclaim for large-scale canvases he displayed at the Paris Salon and other prestigious European venues.

Until now, the Florence Griswold Museum’s collection has not included an example of the cattle pieces that established Howe’s reputation abroad as a talented animalier. This winter we acquired one of these monumental paintings, Repose, September Days in Normandy (In the Meadow), which the artist began in 1888 and completed in 1889. Shortly afterward, Howe included Repose as one of his entries at the Exposition Universelle, where he received a silver medal and a certificate donated to our collection by the artist’s family in 1992.

Returning to America in 1893, Howe sustained his reputation as a painter of animals by placing pieces with important public institutions and collectors such as Daniel Catlin, a Connecticut-born patron who donated Repose to the St. Louis Art Museum in 1913. When Howe joined the Lyme Art Colony, he reproduced one of his prizewinning French cattle pictures on Florence Griswold’s parlor door, suggesting how proud he was of the work he did in France. Now, with the addition of Repose to the collection following its sale by the St. Louis Art Museum, we have gained a portable—albeit nearly life-sized at 36 inches high x 51 1/2 inches wide—example of the artist’s acclaimed European cattle subjects.

Outstanding New Gift to the Collection

At the December Board of Trustees meeting, an incredible gift by The Vincent Dowling Family Foundation was unveiled, Childe Hassam’s painting Apple Trees in Bloom, Old Lyme, 1904. It was given in honor of retiring director Jeff Andersen. The painting depicts a view behind Florence Griswold’s boardinghouse, looking down toward the Lieutenant River with the studio that Hassam speaks of on the edge of the orchard. Hassam flourished in his rough-hewn studio, the walls of which were constructed with uneven boards. Writing to fellow artist J. Alden Weir, he declared, “You are all well I hope and of course you are enjoying that bully studio! You should see mine here, just the place for high thinking and low living.” Apple Trees in Bloom, Old Lyme has a scintillating quality that places it among the artist’s best work and is a testament to the creative spark Hassam felt in Old Lyme.

Historic frame experts Gill & Lagodich of New York City are helping to identify an appropriate frame for the painting. Its current frame was added in the 1950s, and is not in keeping with Hassam’s approach to framing his works circa 1904. With the advice of the firm and of Hassam frame expert Susan G. Larkin, we selected a hand-carved frame with foliate corners, channeled lozenge centers, and a metal-gilded surface. Look for it on view in the galleries this spring!
In Memoriam Eleanor Del Mar Revill (1921-2018)
By Jeffrey Andersen, Director Emeritus

ONE OF THE LAST LIVING links to Florence Griswold herself passed away in January 2018 at the age of 96 years. Eleanor “Ellie” Revill stayed in Miss Florence’s boarding house with her aunt, the artist Lydia Longacre, when she was a little girl in the 1920s. Ellie, who served as an honorary trustee, shared vivid memories of Miss Florence and the Lyme artists in oral history interviews and countless conversations over the years.

Revill descended from a distinguished family of American artists, including her mother Breta Longacre (1887-1923), who died when Ellie was a baby; her aunt Lydia Longacre (1870-1951); and her great-grandfather James Barton Longacre (1794-1869), the esteemed engraver who designed coins for the United States Mint, including the Indian head penny.

Ellie’s association with the Museum was a deep and abiding one. She visited several times a year, always taking time to talk with the docents, staff, and visitors. The Museum received numerous gifts to its permanent collection from her, including a major oil painting by her mother Breta Longacre entitled Still Life with Fruit Compote, 1915; a treasured painting by Everett Longley Warner entitled Snow Covered Hills currently on view in the hallway of the Florence Griswold House; and a selection of beautiful miniatures by Lydia Longacre, including The Blue Kimono, which depicts Ellie’s mother; and a miniature portrait of Ellie herself as a young woman. There were many other gifts, as well.

Early in 2016, the Museum invited Ellie to once again sit at Miss Florence’s table and presented her with a proclamation from the Collections Committee and Board of Trustees that expressed their appreciation for all she and her family contributed to American art. Her son, the artist Bill Revill, recalled “that was a great day for her.” We remember Ellie’s generosity of spirit with particular fondness.

Old Lyme Arts District

THE FLORENCE GRISWOLD MUSEUM is proud to be a partner in the newly formed “Old Lyme Arts District: Arts & Culture on Lyme Street.” The partnership is now the official producer of the Old Lyme Midsummer Festival, held this year on July 27 and 28.

The partnership encourages year-round collaborations and promotes events and offerings along the historic one-mile stretch of Lyme Street. With art galleries, musical venues, shopping, “artful” dining and lodging, as well as the many book discussions, artist talks, workshops and cultural learning opportunities on Lyme Street, there is always something to do or see for cultural tourists and local residents. New shopping incentives, joint events and programming themes will also be considered by partnership.

Partners at press time include The Bee & Thistle Inn, Cooley Gallery, the Fence Artists, Florence Griswold Museum, Lyme Art Association, Lyme Academy College of Fine Arts, Lyme-Old Lyme Schools, Lyme Street Studios, Lymes’ Youth Service Bureau, Musical Masterworks, Nightingale’s Acoustic Café, Old Lyme Historical Society, Old Lyme Inn, OL-PGN Library, Patricia Spratt for the Home, Studio 80+ Sculpture Grounds, and the Town of Old Lyme.

Follow the Old Lyme Arts District on Facebook or find upcoming events and activities at OldLymeArtsDistrict.com.
AFTER A LONG WINTER, what could be more lovely than to wander through Miss Florence’s garden? It’s as charming as the lady herself, and just as ready to please. This yearly event is filled with an array of garden-related activities for all ages and interests. Please check FlorenceGriswoldMuseum.org for a complete list.

Blooms with a View: A Display of Art & Flowers
Friday, June 8 through Sunday, June 10

ENJOY STUNNING flower arrangements by 15 designers that interpret works of art in the exhibition Art and the New England Farm. Included with Museum admission.

Garden Luncheon—A Day of Art, Music, Flowers, and Food!
Special presentation by Sunnie Evers, Ph.D. on The Language of Flowers
Friday, June 8, 2018 at noon

GUESTS GATHER FOR REFRESHMENTS and light jazz by the Tangerine Trio on the lawn overlooking the Lieutenant River before enjoying the seated luncheon prepared by Jonathan Rapp of River Tavern.

Sunnie Holden Evers knows flowers—especially the ones on canvas. With a Ph.D. in the History of Art from University of California at Berkeley, Sunnie has spent her career illuminating the meaning and origins of Renaissance art—its symbolism, its spirituality, even its eroticism. At this year’s Garden Luncheon, she will lead guests on an entertaining exploration of the symbolism of flowers from Botticelli to the Lyme Art Colony to the recently unveiled Obama portraits.

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

Tickets for this popular event are $125 and sell out quickly. For reservations, please contact DeeDee at 860-434-5542 ext. 122.
20 Years of Inspiring New Audiences

CONGRATULATIONS to Director of Education & Outreach David D.J. Rau, who is celebrating twenty years at the Florence Griswold Museum this June! Formerly Curator of Education at the Cranbrook Art Museum in Bloomfield Hills, Michigan, David was recruited by former director Jeff Andersen to join the staff in 1998, at a time when the Museum was undergoing transformative change. Since arriving here, David has been an inspirational leader, helping to shape the visitor experience in profoundly new ways. These include contributing to the design of the Hartman Education Center, which opened in 1999; initiating a number of museum theatrical events on the grounds; and leading a successful new approach to the interpretation of the Florence Griswold House that offers opportunities for personal exploration. Always ready to rise to challenges, David was the brainchild behind the creation of Wee Faerie Village, begun in 2009 as a way to lift people's spirits visiting the Museum during the great recession. It was a spectacular success with thousands of families joyfully viewing scores of miniaturized dwellings and artistic settings that occupied the nooks and crannies of the historic site. Now held with a new theme each October, Wee Faerie Village has been recognized by the American Alliance of Museums as one of the most innovative museum education initiatives in the entire country. Who knows what fabulous ideas are in store as David enters his third decade of reaching out to new audiences at the FloGris!

Our King of Creativity and sisters Dorie Lundh and Denise Murray.

This Fall’s Wee Faerie Village Marks the 10th Year of Our Creative Outdoor Event

September 29–October 28

EVERY DAY will be a red-letter day this fall at the Museum. This year’s Wee Faerie Village, Lettersburg Junction, Wee Faerie Homesteads from A to Z and 1-2-3 is at the crossroads where the enchantment of faeries and letters and numbers meet. The month-long outdoor event features over thirty faerie-scaled installations scattered across the Museum’s campus that celebrate the alphabet in a fun and imaginative way. The autumnal grounds will be transformed into a letter-filled wonderland where invisible faeries live in houses resembling all the letters of the alphabet. Deep River Elementary students will create the quaint hamlet of Numbertown under the beech tree, and several artists have taken on punctuation symbols, where the homes are somewhat questionable (?), exciting (!), inclusive (&), trendy (#), and, of course, where it’s at (@). The village will reward visitors of all ages with creative and clever creations sure to enchant.

Garden Gang Plant Sale

Friday May 18 and Saturday, May 19 from 9am to 3pm

Need Plants? Choose from a beautiful selection of plants and garden specimens, including heirloom perennials, roses, herbs, and succulents. Your purchase supports the Museum’s historic gardens.

Wee Faerie Homesteads from A to Z and 1-2-3 Florence Griswold Museum. CT
September 29 to October 28, 2018
Save the Date! 36th Annual Benefit Auction & Dinner Dance

THERE’S NO OTHER PARTY on the Shoreline quite like it! Now in its 36th year, the Museum’s Benefit Auction & Dinner Dance gets more spectacular every year, so save the date for Saturday, September 22, 2018 to make sure you are a part of the magic!

Our Auction Committee, chaired by Marie Martin and Katie Tuttle, is busy assembling an exceptional variety of art, travel packages, décor, jewelry, and special events for an evening of spirited bidding throughout the Museum galleries. Meanwhile, the creative party planners of the Benefit Committee, chaired by Deborah Moore, are putting together a dazzling affair under the tent with farm-to-table dining by River Tavern and dancing into the night.

As always, this is our most important fundraiser of the year—with all proceeds supporting the Museum’s inspiring education and outreach programs for learners of all ages. Gather your friends, and make your plans now to be there!

SEE/change Online Learning Portal Has Launched

AFTER A YEAR OF WORKING closely with both content and curriculum specialists, the Museum is thrilled to announce that the SEE/change online learning portal has launched. Funded by the Institute of Museum and Library Services, the immersive website focuses on the 1853 painting Seven Miles to Farmington by Connecticut artist George H. Durrie. The popular genre scene of travelers arriving by sleigh to a rustic country inn on a winter’s day is steeped in historical content. The website is designed for teachers and students to connect art and history in their classrooms, but can also be enjoyed by virtual visitors. Users learn more about the artist, his life in New Haven, and his artistic career. There’s a stunning portfolio of Durrie’s work, a timeline, a visual glossary, and lesson plans. The site features three engaging videos including a guided tour of the painting, a demo for making pounded Cheese (a recipe of innkeepers), and a short painting lesson based on Durrie’s dogs. There’s also a fun section of games and learning-to-look activities. You can even make the scene come alive by clicking links to things you might hear such as a rooster crowing, crunching snow, or a snoring traveler.

Begin to explore the mysteries behind this iconic work of American art at FlorenceGriswoldMuseum.org.

New England Farm continued from page 1

Works by Thomas Nason, Martin Lewis, Walker Evans, and others, map the evolution and eventual decline of the New England farm under the influence of out-migration, industrialization, and urbanization. Thomas Nason’s engraving A Deserted Farm (1931) depicts the depleted state of many New England farmlands following this period of decline.

To make relevant connections to the struggles of the modern-day farmer, the exhibition showcases contemporary artist Judy Friday’s photographic and literary portrait of Lyme’s historic Tiffany Farms, which has been a beloved local landmark for generations. Friday’s series, A Year at Tiffany Farms, completed in 2003, has become a kind of epitaph for the farm, which announced the end of its dairy operation in 2017. Her photos are supplemented by paintings and a sculpture that she made as part of the project, along with artifacts from the farm.
The Jeffrey Andersen Fund for Excellence

WE ARE PLEASED to report that well over 160 donors have participated in The Jeffrey Andersen Fund for Excellence—with more gifts coming in every day! Jeff has been deeply touched by this remarkable show of support from friends, Trustees, colleagues in the field, and of course, our members.

Jeff is delighted that the interest from this endowed fund will equip Becky and our future leadership to take on ambitious, Board-approved projects that will make a profound impact on the institution.

The entire membership is invited to be a part of this important fund, and any amount—large or small—is welcomed. All donors will be recognized on a commemorative plaque that will be prominently displayed. For more information on how you can participate, please contact Janie Stanley at 860/434.5542 x104 or janie@fl gris.org.

Many thanks for helping us honor Jeff’s legacy in such a meaningful way!

ANNUAL FUND 2018

Equipping FGM for an Exciting Future

AS WE ENTER A NEW ERA in the life of FGM, there’s never been a more exciting and important time to show your support for the 2018 Fund!

Last year’s Annual Fund campaign exceeded all expectations—thanks in part to a Trustee Challenge which matched new and increased gifts in honor of retiring Director Jeff Andersen. Our members jumped at the chance to honor Jeff in this way, and we significantly surpassed our goal!

In this same spirit, we hope that our members will again make a statement with their giving to the 2018 Annual Fund—showing with equal enthusiasm that they support Becky Beaulieu’s new leadership and wish to equip her and the Museum with every tool for success.

Please consider giving generously; your gift means and does so much. Contributions to the Annual Fund are separate from membership dues.

Matching Gifts

Double your donation to the FloGris!

Many companies offer a matching gift program for their retired and current employees who contribute to nonprofit organizations like the Florence Griswold Museum and will match your membership and annual fund contributions.

Some companies also contribute funds for employees who volunteer their time. Check with your employer to see if they offer a matching gift program or will match your volunteer hours to the Florence Griswold Museum.

Completed matching gift forms can be mailed with your contribution to:

Florence Griswold Museum
Attn: Development Office
96 Lyme Street
Old Lyme, CT 06371

The matching gift will be credited to the area of your initial gift.
The Old Lyme Arts District (read more about the collaboration on page three) partners with local artists and businesses to celebrate the arts in Old Lyme with a mix of music, art exhibitions, craft fair, and food. For 32 years the festival has grown in visitation and offerings — but has always stayed true to its mission of highlighting the culture of the community.

Friday, July 27
Midsummer Concert by Otis and the Hurricane

The official start of the Festival is Friday night with the annual free concert at the Museum. It’s a much-anticipated summer event and makes for a perfect summer evening on the banks of the Lieutenant River. From 5 to 7pm enjoy free admission to the exhibition Art and the New England Farm.

Saturday, July 28

Plan on spending the full day at the Festival, because between activities at the Museum and the rest of the Old Lyme Arts District, you will have plenty of art, food, and music to enjoy!

Bohemian Street Fair

The Bohemian Street Fair was such a hit last year, we’re expanding it to over 40 food vendors and artisans!

Hands on/Minds on Fun

Enjoy fun projects presented by local cultural and educational organizations.

Parading Paws Dog Show

Sit. Stay. Enjoy. That could be the motto for our two-legged guests, but in this case, we’re talking about our furry festival friends. Does your dog have the best smile, longest tail, biggest paws? Special categories include Best Trick and Best Costume. Please note that the registration and judging times have changed this year. Registration from 10 to 10:30am. Judging begins at 10:45am. Presented by Vista Vocational Life Innovations.
Visit Twenty-one Museums for $25

**AS PART OF THE CONNECTICUT ART TRAIL,** we are in very good company! Visitors to member sites discover bucolic farms, art studios and former artists’ boarding houses, as well as grand and modern art museums in vibrant downtowns. The diverse collections are rich in history and heritage, including European masterpieces, American Impressionism, ancient art and contemporary culture.

Several years ago, the group launched the Art Trail Passport. By combining admission to museums and historic sites throughout the state, residents and travelers alike receive a year’s worth of admission in one, much-reduced fee. Although the Art Passport is not like membership or reciprocal admission (you can use it only once at each location within a year) it is a $95+ value for only $25.

Did you know that you can pick up your Passport here at the Museum? Stop by the Front Desk today and start planning some daytrips! They also make a very special gift.

New London Adult Education

**ONCE A MONTH,** Museum Educators Julie Garvin Riggs, Shelby Chadwick, and Caryn Mickle head to New London, Connecticut to work with instructor Andrea Fenton and her students in New London Adult Education’s ESOL (English for Speakers of Other Languages) classes. They provide hands-on instruction for nearly one hundred students ages 16 to 75. Each art-making session delves into a different art medium (painting, clay sculpture, printmaking, collage, and self-portraiture). In May, to celebrate their achievements, the students will come to the Museum for a day of painting on the grounds, viewing the current exhibition, and visiting the historic Florence Griswold House. Also in May, the group will exhibit their artwork at the Expressiones Cultural Center at 84 Bank Street in New London.

It is our hope that the lessons, trip to the Museum, and art show serve as a sense of accomplishment and empowerment for these students, as well as a catalyst for cultural engagement and learning in the future.

The Museum is constantly seeking ways to reach underserved audiences in our neighboring communities with arts programs that are accessible and engaging, often going off-site to take Museum programming directly. *We are grateful to Charter Oak Federal Credit Union for supporting this project.*

Brides can’t wait to get married at the Museum! Photo by Ashley Caroline Photography.

Are There Wedding Bells in Your Family’s Future?

Consider the Museum’s elegant setting for your most cherished events.

Many fiancés choose the meandering Lieutenant River as the perfect backdrop to exchange their vows. Outdoor wedding receptions of up to 150 guests (including a seated dinner and dancing) take place under a sailcloth tent on the Adrian P. Moore Garden Terrace. Guests can enjoy the Krieble Gallery during the first two hours of the reception and wander the flower gardens and grounds throughout the evening. Receptions take place during the Museum’s closed hours, so your guests have exclusive use of the property.

More intimate wedding celebrations can take place in Marshfield, where the Museum holds a number of its receptions. Contact Event Coordinator Melissa Díaz at Melissa@FloGris.org or (860) 434-5542 x118, to discuss holding your special celebration (including engagement parties or showers) at the Florence Griswold Museum.

The interactive nature of these classes offers a unique opportunity for students to stretch their English skills to include a new vocabulary for creativity, arts, and culture.
New Partnership with Vista Life Innovations, Inc.

**IF YOU RECEIVE** the Museum’s e-newsletter or like us on social media, you will be seeing more videos about the exhibitions, events, and programs. The Museum is happy to partner with Vista Life Innovations, Inc., an organization in Westbrook that provides services and resources to assist individuals with disabilities achieve personal success. Intern Sam Stark is working with all departments to create videos about the Museum’s activities. Watch for new videos! If there’s something special you would like to see, please let us know.

New in the Shop

After a bout with back pain, Michael Lyons’ doctor told him to stop putting his wallet in his back pocket. With this prescription for a new wallet, Michael set out to try and find a front pocket wallet. After a long search with no results, he and his son Wells designed their own. The Rogue Industries front pocket wallet is a curved wallet, which nestsles nicely into the curved front pocket of men’s pants. The wallets are made in Maine from leather such as cow, bison, and even moose. Each wallet is designed to carry both cards and cash, plus there’s added RFID protection. This New England father and son team has created beautiful everyday works of art. Stop by The Shop today to see our diverse selection of Rogue Industries front pocket wallets. Your purchase not only supports the Museum, but also these local artisans.
TIMES UP! My five-year term as President of the Board of Trustees will be over at our Annual Meeting on June 1. I would like to take this time to describe the three most significant things that we have accomplished over the last five years which have put the Museum in great shape for the future.

First, we were able to get Miss Florence’s land back! We acquired the neighboring Hannas Property, which was the last remaining piece of Florence Griswold’s original inheritance in private hands. We had attempted to buy back this land for many years. I was thrilled to negotiate a really good price, so that for the first time in nearly 100 years, Florence Griswold’s estate was put back together. This beautiful property doubled the Museum’s river frontage. We can use part of the additional land to accommodate our proposed new building. The rest of the property can be cultivated to recreate the landscape that the artists of the Lyme Art Colony enjoyed and often painted.

Second, we completed a comprehensive Master Plan which integrates the new property with the existing campus. The gallery expansion will showcase our permanent collection and create an art and local history research facility. We hired Centerbrook Architects & Planners of Centerbrook, CT and Stephen Stimson Associates Landscape Architects of Cambridge, MA to work together to create a reimagined, fully-integrated master plan. We have also engaged an independent professional cost estimator, who has created a detailed cost estimate.

The final accomplishment was to find a person to replace Jeff Andersen, our Director of 41 years. Last year, we established a Search Committee to find a new Director. The Committee selected Korn Ferry from a group of ten preeminent Search Firms. They did a global search, looking at over a hundred applicants. We interviewed 25 candidates and selected five finalists. Of these five, Rebekah Beaulieu stuck out as an exceptional choice. So, we hired her!

These three accomplishments allow us to create our Reimagined Florence Griswold Museum. Thank you for letting me lead the Board of Trustees during this exciting time. We have a very bright future and I look forward to helping our new Director, Becky Beaulieu, and new President, David Dangremond, take the Museum to new heights.

Ted Hamilton
President
SPRING IS THE SEASON of new beginnings. We see buds form on barren branches, snow melt under warm sunshine, and green grass emerge from frozen earth. This spring has been an especially trying one for us all, with seemingly incessant storms and a late winter in which spring felt like it may never arrive.

Yet, spring has finally sprung, and we are in a period of rebirth here at the Florence Griswold Museum. Director Emeritus Jeffrey Andersen retired after an astounding 41 years of leadership, and I am honored to be entrusted with forging the new path ahead. Jeff and I shared truly memorable days working in tandem, and the synergy we felt led us both to remark on this transition being notably productive and positive. Jeff’s remarkable generosity of time and expertise is surely a surprise to no one, and is compounded by the welcoming spirit of Old Lyme and the Florence Griswold Museum community. I have been overwhelmed by the warmth you all have shown as I sit in on committee meetings, visit with local community groups, and enjoy tours and programming. To join an institution of such vitality, with a skilled staff as well as an incredibly engaged group of volunteers and members, is the dream of every museum professional. Thank you for offering me the opportunity to be a part of this vibrant place.

It comes as no surprise, then, that though I have only recently jumped aboard, the fast-moving train of the Florence Griswold Museum races forward. We are pleased to share that our current exhibition, Pen to Paper: Artists’ Handwritten Letters from the Smithsonian’s Archives of American Art, is intriguing visitors with its interpretation of writing as an artistic form and with the integration of pieces from our own collection, such as the recently acquired Apple Trees in Bloom, Old Lyme by Childe Hassam. We eagerly await the opening of Art and the New England Farm and our Annual Meeting in June, as well as upcoming events such as GardenFest and the Garden Luncheon, the Art Colony Camp throughout the summer, and the Midsummer Festival. The spring and summer are overfl wing with rich programming, and I look forward to sharing these experiences with all of you.

It is with this robust programming, thought-provoking exhibition schedule, and uplifting community in mind that it is no surprise that this institution has been recognized with reaccreditation by the American Alliance of Museums. Awarded to only 3% of museums in the country, reaccreditation acknowledges the high standard at which this museum operates at every level. In the effusive narrative provided by our peer reviewers, my favorite quote is this: “The enthusiasm for the institution was in full evidence… and included all staff members, volunteers, and the active and dedicated board. The buoyant esprit de corps among staff was genuine and should be noted. This is truly a beloved institution and a trusted one. This kind of public goodwill is impossible to manufacture; the Florence Griswold has clearly earned its ‘beloved’ status.” This statement sums up what is so special about this institution, which exceeds every professional and, dare I say, personal standard. I am truly honored to join a team that has been commended at the highest level in our field.

Though free time is scarce in my early days here at the Museum, I have already found moments to build my own relationship with the site. Looking out my office window at the ducks gathering along the Lieutenant River, walking by rose bushes from which soon will burst colorful blooms, and exploring the panels of the dining room in Miss Florence’s house, I am struck by the tremendous history, artistry, and nature that defines this site. The good fortune to be able to share the experience of a place such as the Florence Griswold Museum is a feeling that will never grow old but, like the spring, constantly renew. I look forward to welcoming this new season of life at the Florence Griswold Museum with you all.

Rebekah Beaulieu
Director
THE MUSEUM’S FISCAL YEAR 2017 came to an end with operating results that were within 2% of budget. Total contributions were slightly less than projected but the Annual Fund and fundraising events both surged past their goals, offsetting a small decrease in earned revenue. Due to the popularity of Café Flo and the Holiday Teas, facility rentals exceeded expectations. Additional activities including Midsummer Festival, GardenFest, Wee Faerie Village, Winter Studies, and the Magic of Christmas also contributed to earned income, which made up almost a quarter of the budget.

As a result of internal budget controls and purchasing efficiencies, the Museum’s administrative and facilities operating costs have continued to remain consistent over time. Program expenses are more variable and FY 2017 included the implementation of SEE/Change, an IMLS-funded curriculum program, and a successful exhibition schedule including the publication of two catalogues.

2017 was a productive year for the Museum’s endowment and other restricted funds invested for long-term purposes with the market value of the portfolio up over 18% for the year.

The current environment continues to be challenging for nonprofit organizations with cutbacks in Federal programs and decreasing State funds and corporate support, but the Museum has weathered the last few years through the crucial support of visitors, members, and contributors. The Finance Department remains dedicated to carefully managing our resources while balancing our institutional mission with fiscal responsibility to ensure the ongoing stability of the Museum.

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.

ANNUAL REPORT ADDITIONS TO THE COLLECTION

Robert Vonnoh (1858-1933)
*Cattle at the Brook Early Morn November,* ca. 1917
Oil on canvas, 23 3/4 x 37 inches
Signed Vonnoh, lower left
Bequest of Arthur J. Phelan, Jr., 2017.1.1

Wilson Henry Irvine (1869-1936)
*A Glimpse of the Connecticut River,* ca. 1920
Oil on canvas, 25 x 30 inches
Signed Irvine, lower left
Bequest of Arthur J. Phelan, Jr., 2017.1.2

Oliver Hazard Perry (1843-1913)
*View of Stonington, May 14, 1892 at 5 a.m./*
Oil on panel, 12 x 16 inches
Signed Irvine, lower left
Bequest of Arthur J. Phelan, Jr., 2017.1.3

George Albert Thompson (1868-1938)
*Along the Mystic River, n.d./*
Oil on canvas, 25 1/4 x 30 inches
Signed G.A. Thompson, lower left
Bequest of Arthur J. Phelan, Jr., 2017.1.4

Henry Ward Ranger (1858-1916)
*Noank Harbor, 1911/*
Oil on wood panel, 11 3/4 x 16 inches
Signed and dated Henry Ranger 1911, lower right
Bequest of Arthur J. Phelan, Jr., 2017.1.5

Edward Gregory Smith (1880-1961)
*View of Houses from Across a River,* n.d.
Oil on canvas, 12 x 16 inches
Signed Gregory Smith, lower right
Bequest of Arthur J. Phelan, Jr., 2017.1.6

Charles Harold Davis (1856-1933)
*Afternoon Shadows, Mystic, Connecticut,* ca. 1910
Oil on canvas, 17 x 21 1/4 inches
Signed G. Wiggins, lower right, also signed and dated Guy Wiggins 1909, and titled The Blue Connecticut on reverse
Bequest of Arthur J. Phelan, Jr., 2017.1.7

Charles Harold Davis (1856-1933)
*Afternoon Shadows, Mystic, Connecticut,* ca. 1910
Oil on canvas, 17 x 21 1/4 inches
Signed C.H. Davis, lower left
Bequest of Arthur J. Phelan, Jr., 2017.1.8

Eliphalet Terry (1826-1896)
*Hauling the Cotton Bales to Market,* 1864
Oil on panel, 7 1/2 x 12 inches
Signed E. Terry ’64, lower right
Bequest of Arthur J. Phelan, Jr., 2017.1.9

James Welling (b. 1951)
*2023,* 2016
Inkjet print, 15 1/2 x 23 1/4 inches
Edition 1 of 5
Signed and dated on verso
Gift of the artist in memory of his parents, 2017.2.1

James Welling (b. 1951)
*4589,* 2016
Inkjet print, 15 1/2 x 23 1/4 inches
Edition 1 of 5
Signed and dated on verso
Gift of the artist in memory of his parents, 2017.2.2

James Welling (b. 1951)
*2029,* 2016
Inkjet print, 15 1/2 x 23 1/4 inches
Edition 1 of 5
Signed and dated on verso
Purchase, 2017.2.3

John M. Tracy (1843-1893)
*Botany,* 1891
Oil on canvas, 16 x 24 inches
Signed J.M. Tracy, lower left
Bequest of Arthur J. Phelan, Jr., 2017.1.10

Francis Louis Mora (1874-1940)
*Pennies,* 1916
Oil on wood panel, 11 ½ x 16 inches
Signed F. Louis Mora 1916
Bequest of Arthur J. Phelan, Jr., 2017.1.11

Katherine Sophie Dreier (1877-1952)
*1 to 40 Variations: Variation #10,* 1934
Lithograph with pochoir coloring, 8 3/8 x 11 3/4 inches
From an edition of 65
Stamped signature and dated Katherine S. Dreier 1934, lower right; also titled on verso

Thomas H. Hope (1832-1926)
*Trompe L’Oeil U.S. Dollar Note, after 1883/*
Oil on panel, 7 1/2 x 11 1/2 inches
Bequest of Arthur J. Phelan, Jr., 2017.1.13

Eliphalet Terry (1826-1896)
*Hauling the Cotton Bales to Market,* 1864
Oil on panel, 7 1/2 x 12 inches
Signed and dated E. Terry ’64, lower right
Bequest of Arthur J. Phelan, Jr., 2017.1.14

Charles Harold Davis (1856-1933)
*Afternoon Shadows, Mystic, Connecticut,* ca. 1910
Oil on canvas, 17 x 21 1/4 inches
Signed Edmund Greacen, lower left
Bequest of Arthur J. Phelan, Jr., 2017.1.15

James Welling (b. 1951)
*2023,* 2016
Inkjet print, 15 1/2 x 23 1/4 inches
Edition 1 of 5
Signed and dated on verso
Gift of the artist in memory of his parents, 2017.2.1

James Welling (b. 1951)
*4589,* 2016
Inkjet print, 15 1/2 x 23 1/4 inches
Edition 1 of 5
Signed and dated on verso
Gift of the artist in memory of his parents, 2017.2.2

James Welling (b. 1951)
*2029,* 2016
Inkjet print, 15 1/2 x 23 1/4 inches
Edition 1 of 5
Signed and dated on verso
Purchase, 2017.2.3

**ANNUAL REPORT**

Charles Harold Davis, *Afternoon Shadows,* Mystic, Connecticut, ca. 1910

Eliphalet Terry, *Hauling the Cotton Bales to Market,* 1864
Norman Ives (1923-1978)  
*Number One*, 1967, 1967  
Screenprint, 12 x 8 3/8 inches  
Edition 1/5000  
Gift of Charles T. Clark, 2017.3

James Henry Daugherty (1887-1974)  
*Justice*, 1936  
Pastel, black conté and white chalk on brown paper, 18 x 24 inches  
Stamped on verso  
Gift of the Friends of James Daugherty Foundation, 2017.4.1

James Henry Daugherty (1887-1974)  
*The Navy’s Answer*, n.d.  
Gouache on paper, 8 x 6 1/2 inches  
Gift of the Friends of James Daugherty Foundation, 2017.4.2

James Henry Daugherty (1887-1974)  
*Untitled Abstraction*, ca. 1970  
Oil on canvas, 95 1/4 x 59 1/4 inches  
Unsigned  
Gift of the Friends of James Daugherty Foundation, 2017.4.3

James Henry Daugherty (1887-1974)  
*Study for Lincoln’s Gettysburg Address, a Pictorial Interpretation*, 1947  
Oil on board, 25 1/2 x 35 7/8 inches  
Gift of the Friends of James Daugherty Foundation, 2017.4.4

James Henry Daugherty (1887-1974)  
*Devil’s Glen, Weston, Connecticut*, ca. 1927  
Pastel on paper, 18 x 12 inches  
Initialed lower left  
Gift of the Friends of James Daugherty Foundation, 2017.4.5

James Henry Daugherty (1887-1974)  
*Devil’s Glen, Weston, Connecticut*, ca. 1927  
Watercolor on paper, 24 1/2 x 19 1/2 inches  
Gift of the Friends of James Daugherty Foundation, 2017.4.6

Christian Gobrecht (1785-1844), engraver  
*United States Mint, Philadelphia, Penn.*

Charles Willson Peale  
*Museum Token*, after 1821  
1 Copper, 1 1/4 inches, diameter  
Florence Griswold Museum Purchase, 2017.6

Matilda Browne (1869-1947)  
*Lambs (Twin Lambs)*, ca. 1921  
Bronze on marble support, 4 1/2 x 6 5/8 x 5 1/8 inches  
Foundry mark on bottom rim of base: P.B. u. Co. MUNCHEN MADE IN GERMANY  
Gift of Susan G. and James T. Larkin in honor of Jeffrey W. Andersen, 2017.7

Martin Lewis (1881-1962)  
*Twin Silos*, 1936  
Drypoint, 7 3/8 x 8 3/8 inches  
Signed in the plate lower left: M. Lewis; inscribed in graphite at lower left: Twin Silos 115; stamped and inscribed on back of sheet: S.W.P. 1-23-1  
Gift of Charles T. Clark, 2017.8

Willard Metcalf (1858-1925)  
*Ethelinda and James*, 1890  
Oil on canvas, 15 x 17 inches  
Signed and inscribed lower left: To Miss Allen / Souvenir of Onteora / from Willard Metcalf Sept. 1890  
Purchase, 2017.9

Sophie T. Lvoff (b. 1986)  
*St. Paul Granite*, 2016  
Archival inkjet print, 20 x 26 inches  
Edition 1 of 6  
Purchase, 2017.5.1

Sophie T. Lvoff (b. 1986)  
*Wildroot, Look Better, Feel Better (Walker Evans’s Possible Barber Shop)*, 2016  
Archival inkjet print, 20 x 26 inches  
Edition 1 of 6  
Purchase, 2017.5.2

Harry Leslie Hoffman (1871-1964)  
*An Old Fashioned Garden*, ca. 1920  
Oil on canvas, 26 1/16 x 24 1/8 inches  
Signed lower center  
Gift of David and Suzanne Hoffman and the Hoffman Family, 2017.10

Bertram Bruestle (1902-1966)  
*Laughing Gulls*, ca. 1920  
Etching, 5 1/2 x 4 1/2 inches  
Initialed and signed in the plate, lower left: BBruestle  
Purchase, 2017.11.1

Bertram Bruestle (1902-1966)  
*Untitled [Canada Geese]*, ca. 1920  
Gouache on paper, 13 x 9 3/4 inches  
Initialed and signed lower right: BBruestle  
Purchase, 2017.11.2

Unidentified maker and Allen Butler Talcott (1867-1908)  
Chair with painted decoration by Allen Butler Talcott, ca. 1840 and ca. 1900  
Wood, paint, 33 x 17 inches  
Gift of Priscilla Talcott Spahn and Arnold Spahn, 2017.12.1
Allen Butler Talcott (1867–1908)
Sketch of French Children
Eating on a Doorstep
Watercolor on paper, 12 1/4 x 15 3/4 inches
Gift of Priscilla Talcott
Spahn and Arnold Spahn, 2017.12.2

Allen Butler Talcott (1867–1908)
Nine Linen-Bound Sketchbooks, Various Dimensions
Gift of Priscilla Talcott
Spahn and Arnold Spahn, 2017.12.3-6, 2017.12.12-16

Allen Butler Talcott (1867–1908)
10 Sketches—French Scenes
Watercolor on paper, various dimensions
Gift of Priscilla Talcott
Spahn and Arnold Spahn, 2017.12.7.1-10

Allen Butler Talcott (1867–1908)
Sketch of Satyrs
Ink, watercolor, graphite, 9 x 12 inches
Gift of Priscilla Talcott
Spahn and Arnold Spahn, 2017.12.8

Allen Butler Talcott (1867–1908)
Double Sided Sketch: Girl with Cow and Windmill
Watercolor, ink, graphite, 9 x 12 inches
Gift of Priscilla Talcott
Spahn and Arnold Spahn, 2017.12.9

Allen Butler Talcott (1867–1908)
The Llama
Graphite, ink and watercolor, 9 x 12 inches
Gift of Priscilla Talcott
Spahn and Arnold Spahn, 2017.12.10

Thomas W. Nason (1889-1971)
Oval Tilt-Top Side Table
Mahogany, 17 3/8 x 23 3/4 x 14 1/2 inches
Gift of Janet Eltinge in Memory of Margaret Nason, 2017.13.2

Tina Barney (b. 1945)
393816-1
393816-2
393816-3
393816-4
Four Contact Prints of the Yankee Doodle Day Parade, Florence Griswold Museum, October 2017
Color photographs, 8 x 10 inches
Gift of the Artist, 2017.14.1-4

Everett L. Warner (1877-1963)
The White Steamer, ca. 1915-1920
Oil on canvasboard, 6 1/8 x 9 3/8 inches
Gift of Remak Ramsay, 2017.15.1

Everett L. Warner (1877-1963)
Laight Street, New York, 1902
Watercolor, 12 5/4 x 9 inches
Gift of Remak Ramsay, 2017.15.2

Childe Hassam (1859-1935)
Apple Trees in Bloom, Old Lyme, 1904
Oil on wood, 25 x 30 inches
Signed and dated lower left: “Childe Hassam 1904”; verso: signed with initials and dated
Gift of the Vincent Dowling Family Foundation in Honor of Director Emeritus Jeffrey Andressen, 2017.16

Chauncey Foster Ryder (1868-1949)
Le Départ, 1909
Oil on canvas, 45 x 58 inches
Signed lower right: Chauncey F. Ryder
Gift of Stephen R. Kendall, 2017.17

Edward F. Rook (1870-1960)
Haunted House, 1908
Oil on canvas, 30 x 36 inches
Signed lower left
Gift of Alan and Lisbeth Block, 2017.18

Childe Hassam, Avenue of the Allies, 1918

ARCHIVES AND ADDITIONS TO THE LIBRARY

A selection of handwritten letters and postcards from Harry Hoffman to Nelson White.
Gift of George and Betsy White

Typed letter to Frances A. Greene from Patty Burr of Grand Central Art Galleries, August 4, 1972
Gift of Nena Evans

Archival Materials and Books relating to Allen Butler Talcott
Gift of Priscilla Talcott
Spahn and Arnold Spahn
15 Books owned by Thomas Nason, illustrating his work
Gift of Janet Eltinge

A selection of handwritten letters and postcards from Harry Hoffman to Nelson White.
Gift of George and Betsy White

Papers associated with Nelson C. White
Gift of George and Betsy White

LOANS TO OTHER INSTITUTIONS

Greenwich Historical Society, Greenwich CT
Michener Art Museum, Doylestown, PA
The Smith-Harris House, East Lyme, CT
Taubman Museum of Art, Roanoke, VA
Hartford Steam Boiler Inspection and Insurance Company, Hartford, CT
Office of the Lieutenant Governor, Hartford, CT
EDUCATIONAL SERVICES

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.

SCHOOL GROUPS

<table>
<thead>
<tr>
<th>School Name</th>
<th>Location</th>
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</thead>
<tbody>
<tr>
<td>Alcott Elementary School</td>
<td>Wolcott, CT</td>
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<tr>
<td>Ansonia Homeschool Group</td>
<td>Ansonia, CT</td>
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<tr>
<td>A.W. Con Elementary School</td>
<td>Guilford, CT</td>
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<tr>
<td>Bearpath Elementary School</td>
<td>Hamden, CT</td>
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<tr>
<td>Berlin High School</td>
<td>Berlin, CT</td>
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<tr>
<td>Calvin Leete Elementary School</td>
<td>Guilford, CT</td>
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<tr>
<td>Country Day School</td>
<td>Hamden, CT</td>
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<tr>
<td>Charles Wright Elementary School</td>
<td>Wethersfield, CT</td>
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<tr>
<td>Chester Elementary School</td>
<td>Chester, CT</td>
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<tr>
<td>Connecticut College Art Students</td>
<td>New London, CT</td>
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<tr>
<td>Deep River Elementary</td>
<td>Deep River, CT</td>
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<tr>
<td>Dual Language &amp; Arts Magnet School</td>
<td>Waterford, CT</td>
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<tr>
<td>Experiential Learning Center</td>
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<td>Emma Hart Willard School</td>
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<tr>
<td>Fairfield Warde High School</td>
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<td>Fishers Island School</td>
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<td>Flanders School, East Lyme</td>
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<td>Friendship School, Waterford</td>
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<td>Gala School</td>
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<td>Goodwin Elementary School</td>
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<td>Groton</td>
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<td>Hamden Hall Country Day, Hamden, CT</td>
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<tr>
<td>Hamden Youth Services</td>
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<td>Hubbard Elementary School, Berlin, CT</td>
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<td>Independent Day School</td>
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<td>Integrated Day Charter School, Norwich</td>
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<td>ISAAC School, New London, CT</td>
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<td>Jeffrey Elementary School, Madison, CT</td>
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<td>John B. Stire School</td>
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<td>Lyme School</td>
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SCOUT GROUPS

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<th>Group Name</th>
<th>Location</th>
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<tr>
<td>Girl Scouts of Branford</td>
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<tr>
<td>Cub Scouts of East Lyme</td>
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<tr>
<td>Brownie Troop of Groton</td>
<td>Groton, CT</td>
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<tr>
<td>Girl Scouts of East Lyme</td>
<td>Lyme, CT</td>
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<tr>
<td>Girl Scouts of Guilford</td>
<td>Guilford, CT</td>
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<tr>
<td>Girl Scouts of Haddam</td>
<td>Haddam, CT</td>
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<tr>
<td>Brownies of Middlefield</td>
<td>Middlefield, CT</td>
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<tr>
<td>Girl Scouts of Milford</td>
<td>Milford, CT</td>
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<tr>
<td>Brownies of Mystic</td>
<td>Mystic, CT</td>
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<tr>
<td>Girl Scouts of Sandy Hook</td>
<td>East Haddam, CT</td>
</tr>
<tr>
<td>Student Poets, Old Saybrook</td>
<td>Old Saybrook, CT</td>
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</tbody>
</table>

ADULT GROUP TOURS

A Way for the Day, Westport, CT

Prime Time Tours, Bellport, NY

Society of Marine Artists, Brighton, CO

Art History Students from Davidsonville, MD

Brooklyn Garden Club, Brooklyn, CT

Bruce Museum Staff, Greenwich, CT

Celebrate Connecticut, Easton, CT

Connecticut College Museum Studies Class, New London, CT

Cordova Family Tour, Avon, CT

Coventry Senior Center, Coventry, CT

D’Eramo Group Tour, Charlestown, RI

Daytime Gardeners, North Haven, CT

Elmwood Senior Center, West Hartford, CT

Emeritus Assembly of AAUP, Windham, CT

Essex Meadows, Essex, CT

Fairfield University Students, Fairfield, CT

Friends of South Windsor Library, South Windsor, CT

Garden in the Woods, Framingham, MA

Gilead Community Services, Lyme, CT

Greenwich Historical Society, Cos Cob, CT

Greenwork's Lending, Darien, CT

Hebron Senior Center, Hebron, CT

Ireland's Great Hunger Museum, Hamden, CT

John O'Neil's & Friends, Old Lyme, CT

Kent Parks & Recreation, Kent, CT

Lyme Academy Students, Old Lyme, CT

Lyme-Old Lyme School, Old Lyme, CT

Mattauch Museum, Waterbury, CT

Middletown Senior Center, Middlefield, CT

Mount Valley Garden Club, West Hartford, CT

Mythic Seaport Interpretation Staff, Mystic, CT

Mythic Seaport Summer Interns, Mystic, CT

Narsett Newcomers Day Trippers, Orleans, MA

New York Botanical Garden, Bronx, NY

Old Saybrook High School Student Poets, Old Saybrook, CT

Pat Lenihan & Friends, Westbrook, CT

Prime Time Tours, Bellport, NY

Schiller Shoreline Institute of Lifelong Learning, Guilford, CT

Senior Care at Home, Bridgeport, CT

Simsbury Newcomers Club, Simsbury, CT

Skads Travel, Minneapolis, MN

Somers Senior Center, Somers, CT

Southington Red Hatters, Southington, CT

Staff of Oysterponds Historical Society, Stone Ridge, Mystic, CT

The Arts at Angelia's, Southington, CT

The Saybrook at Haddam, Haddam, CT

The Williams School, New London, CT

Town of Glastonbury Seniors, Glastonbury, CT

Town of Roxbury Senior Center, Roxbury, CT

University of New Haven Honor Students, West Haven, CT

Westover School Alumnae & Spouses, Old Lyme, CT

Wexford ETC, Hilton Head Island, SC

White Star Tours, Reading, PA

Wilton Womens Club, Wilton, CT

Winthrop Art Association, Winthrop, MA

Women Redeeming Retirement, Milford, CT

Yale Architecture Class of 1972, Centerbrook, CT

OUTREACH

ACE Afterschool series, Mile Lyme, CT

BP Learned Winter Art Series, New London, CT

BP Learned Mini Camp Series, New London, CT

Camp Clio two painting Nights, Camp Claire, Lyme Center School, Special Needs class, Old Lyme, CT

Clark Lane Middle School Professional Development Day, Waterford, CT

Connecticut College Arboretum, New London, CT

Connecticut Flower Show, Hartford, CT

Emma Hart Willard School five-day program, Berlin, CT

Essex Meadows two classes, Essex, CT

Family Fun Day BP Learned, New London, CT

Friendship School two-day program, Waterford, CT

Goodwin School Camp Fair, Old Saybrook, CT

Lyme Consolidated, two-day program, Lyme, CT

LYSB camp fair, Old Lyme, CT

Mile Lyme School painting class, Old Lyme, CT

New London Adult Education three classes, New London, CT

New London Day Nursery School e-part series, New London, CT

Salem after school art series, Salem, MA

Sunshine Kids/Sail Up for Cancer paint class, Mystic, CT

It's always exciting when a descendent stops by. This summer we welcomed Eliza Burton (right) from Corte Madera, California, whose mother Anabel Haas was the model for Ivan Olinsky's The Old Fashioned Gown, 1913. Eliza and her daughter Abigail (left) were joined by Elza's cousin, Melinda Haas (far right) of Vermont. During this reunion, all of us were taken by Abigail's striking resemblance to her grandmother. We were delighted to learn more about Anabel, an artist, a writer, and a solitaire Scrabble player with a great laugh.
PROFESSIONAL PRESENTATIONS BY STAFF

The FGM from A to Z, Berlin-Peck Memorial Library, Kensington, CT

Visiting Instructors, AHI
281: Museum Education, Connecticut College, New London, CT

Collecting the Art of Childe Hassam, Union Club of New York City, New York, NY

Childe Hassam & American Impressionism on the Connecticut Coast, Bruce Museum, Greenwich, CT

Lessons from a Resume: Odd Lessons Learned Along the Way, Lymann Allyn Art Museum, New London, CT

(For Museum Studies Cerro! are Ceremony)

Matilda Brune: Quiet Rebel, Essex Meadows, Essex, CT

The American Impressionists in Connecticut, American Appraisers Society, Boston, MA

Rising Tides Leadership Roundtable Keynote, Eugene O’Neill Theater Center

Front of the House: Dining Together in Objects and Images (Juror), Guilford Art Center, Guilford, CT

Members’ Exhibition Juror, Windsor Art Center, Windsor, CT

2017 Alumni of Distinction Awards Dinner, State University of New York at Oneonta

SEE/CHANGE: Seeing Change in How to Offer Online Museum Content to Schools, New England Museum Association Annual Conference, Falmouth, MA

Time and Timekeeping in Edward Lamson Henry’s Genre Paintings, Ward Francillon Time Symposium: Horology in Art, Museum of Fine Arts, Boston, MA

Professional Seminar Speaker, Cooperstown Graduate Program Alumni Forum, Cooperstown, NY

The American Impressionist, Slater Library, Groton, CT

American Impressionist Childe Hassam in Old Lyme & Beyond, First Congregational Church of Old Lyme, Old Lyme, CT

Guest Speaker at Board Meeting, Connecticut Landmarks, Hartford, CT

Southeastern Connecticut Visual Arts Regional Professional Development Clark Lane Middle School, Waterford, CT

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Thank you to all of our Auction donors who help make this time honored fundraiser so successful!
In 2017 the Education Department began to consistently install creativity stations for each exhibition. For Matilda Browne: Idylls of Farm and Garden, visitors were encouraged to “sketch like Matilda.”
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Throughout the year, Museum Educators worked with students in New London Adult Education’s ESOL (English for Speakers of Other Languages) classes. We were delighted to host them for an afternoon during the Magic of Christmas. Read more about our continued partnership on page nine.

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Guests to the annual Garden Luncheon enjoyed Curly Lieber’s presentation, *The History of Botanical Illustrations.* A pop-up exhibit of her work demonstrated the way contemporary artists attempt to capture nature with scientific accuracy. Lieber uses a fine brush (often with just one or two hairs) to paint as many as 30 layers of watercolor on natural calf skin vellum or paper to achieve the exquisite detail and translucency of her work.
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Watch out Willard (Metcalf)! The Florence Griswold Museum believes in encouraging art at every age.
In January, Café Flo was recognized by Connecticut Magazine as an Experts’ Pick for “Best Hidden Gem” as well as for “Best Outdoor Dining.” Thank you Anna Lathrop and the Café Flo staff!

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Place-based education is all the rage! The Museum fosters local learning by focusing on the artistic legacy of the Lyme Art Colony. The Museum welcomed 58 school groups last year. 1,928 students learned about Miss Florence and the artists of Old Lyme by touring The Museum, exploring the current exhibitions, and painting their own work of art “en plein air” with the help of Education staff and enthusiastic volunteers.
From drop-in programs for families to adult-centric Art Bars, creativity is always flowing in the Hartman Education Center.
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Organized by Assistant Curator Jenny Parsons, the exhibition Flora/ Fauna: The Naturalist Impulse in American Art was highly popular this past summer. Parsons, Curator Amy Kurz Lansing, and Ellery Fouth, Assistant Professor at Middlebury College contributed essays to the catalogue.

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We like to show off the Museum whenever we can! For the past three years, the Marketing staff have promoted the Museum’s gardens at the Connecticut Flower Show. For four days in February, thousands of visitors to the show see Miss Florence’s gardens in their summer glory.

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Each year the Museum welcomes new Lyme Academy College of Fine Arts students to the Museum for a “get to know us” tour and ice cream social.

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Note: The President and Director are ex officio of all standing committees except Committee on Trustees.
CAFE FLO OPENS MAY 1

Café Flo is a favorite spot to relax over lunch. Enjoy a variety of salads, sandwiches, seasonal favorites, and deserts, along with specialty summer cocktails, wine, and beer on the Marshfield veranda overlooking the Lieutenant River. See you soon!

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 Krieble 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 Fehrer House and property in Lyme. The Museum is accredited by the American Alliance of Museums.

STAFF
Rebekah Beaulieu, Director
Emily Clark, Visitor Relations Associate
Fred Cote, Director of Finance
Melissa E. Diaz, Executive Assistant to the Director
DeeDee Filiatreault, Fundraising Office Coordinator and Grant Writer
Tammi Flynn, Director of Marketing
Ted Gaffney, Facilities Manager
Joan Greene, Visitor Relations Associate
Matt Greene, Manager of Visitor Relations
Nathaniel Greene, Membership Coordinator
Therese Kas, Business Manager
Amy Kurtz Lansing, Curator
Jenny Parsons, Assistant Curator
Cheryl Poirier, Marketing Associate
David D.J. Rau, Director of Education & Outreach
Julie Garvin Riggs, Museum Educator
Randy Robinson, Groundskeeper
Janie Stanley, Director of Development
Lisette Turner, Visitor Relations Associate
Mell Scalzi, Registrar

WEBSITE
FlorenceGriswoldMuseum.org

ADMISSION
$10.00 for adults $9.00 for seniors
(62+) $8.00 full-time students with I.D.
Children 12 and under are free

MUSEUM HOURS
Tuesday through Saturday, 10 a.m. to 5 p.m.; Sunday, 1 p.m. to 5 p.m.
Chadwick Studio and Rafal Landscape Center first Saturday in April through October during Museum Hours

CAFÉ FLO
May 1 to October 28, Tuesdays through Saturdays, 11:30 a.m. to 2:30 p.m., and Sundays, 1 p.m. to 3:30 p.m.

OFFICE HOURS
Monday through Friday, 9 a.m. to 5 p.m.
Telephone: 860/434-5542
Fax: 860/434-9778

CLOSED
Mondays and New Year’s Day, Easter, Fourth of July, Thanksgiving, and Christmas Day

DIRECTIONS
Located in the heart of the historic district of Old Lyme, Connecticut at 96 Lyme Street, exit 70 off Interstate 95. Handicap parking available.

MISSION STATEMENT
The mission of the Florence Griswold Museum is to foster the understanding of American Art, with emphasis on the art, history, and landscape of Connecticut.