BY ANY MEASURE 2018 was a memorable year for the Florence Griswold Museum, celebrating both the extraordinary achievements of Jeff Andersen throughout his four decades as Director, as well as the auspicious arrival of Becky Beaulieu as our remarkably creative and energetic new Director. What a privilege it has been to serve as President of the Museum’s outstanding Board of Trustees during this year of continued growth and success, and what a pleasure it has been to work in partnership with our visionary new Director. I have watched with admiration as Becky quickly and effectively assumed her leadership role at the Museum and in the community, working with our talented and tireless staff to make the Museum a source of inspiration for local, regional, and national visitors through engaging exhibition and outreach programs, attracting unprecedented numbers of new and supportive audiences.

2018 was also a year that marked the anniversaries of two major milestones in our history. The first was the 40th anniversary of the Museum receiving Accreditation from the American Alliance of Museums in 1978, making it among the first museums in America to meet the rigorous standards of the AAM Accreditation Program. Did you know that of the estimated 33,000 museums in the United States only 1,072 have earned this high honor? Further honor was brought to the Museum when Becky, a longtime AAM Accreditation Peer Reviewer, was named to a five-year term as one of only nine members the national AAM Accreditation Commission, the only representative from a museum in New England. 2018 also marked the 25th anniversary of the Secretary of the Department of Interior’s designation of the historic 1817 Griswold House, known to us as Miss Florence’s boardinghouse, as a National Historic Landmark, the highest distinction awarded by the National Park Service.

While much has been accomplished in the year just past, untold challenges and opportunities lie before us in the year ahead. We have never been better poised to share our treasures with the public. The uniting of the best of the old with the best of the new offers countless opportunities as we reclaim and reinterpret our historic landscape, add to our superb permanent collection, and provide programs to make our museum one of America’s most innovative and engaging museums of art and history.

I am grateful for the imaginative and highly professional work of our entire extraordinarily capable staff, the dedication and countless hours of service of my fellow Board members and legions of volunteers, and the devoted support of each of our members and donors. We are counting on all of you to continue your support and service to our great museum as we work together to accomplish the ambitious goals that will emerge from our strategic planning process. With your help, I am certain that we will sustain our momentum, attain our goals, and maintain the highest standards of the museum profession in all we do to preserve and protect the exquisite landscape, historic buildings, and extraordinary collections entrusted to our care—always striving to share them with our ever-expanding audience of visitors from around the corner and throughout the world.

David W. Dangremond
President
2018 WAS A YEAR OF TRANSITION and evolution at the Florence Griswold Museum, a moment to be remembered and celebrated. Following Jeff Andersen’s retirement in February after four extraordinary decades as Director, my arrival was humbling and gratifying, with our Museum community offering unwavering encouragement and a hearty welcome. As I reflect on my first year at the Museum, I am in awe of the support you have offered, insights you have shared, and warmth you have imparted. In turn, I am pleased to have the opportunity to chronicle all that has transpired at the Museum in our first year together.

Our exhibition program in 2018 illuminated the strengths of our permanent collection, beginning with *Pen to Paper: Artists’ Handwritten Letters from the Smithsonian’s Archives of American Art*, which explored letter-writing as an aesthetic expression of creativity and created a wholly unique lens through which to view the lives of some of our best-known American artists such as Thomas Eakins and Georgia O’Keeffe. The installation at the Florence Griswold Museum augmented the display of letters from the Smithsonian Archives of American Art with selections from our permanent collection as well as the allied exhibition of Lyme Art Colony correspondence *P.S. Letters from the Lyme Art Colony*, which greatly enhanced the original exhibition. *Summer’s Art and the New England Farm* similarly highlighted the role of artistry in our everyday world, tracing the story of the New England farm from its early establishment and dominance through the advent of industrialization until today’s rise of niche farms. The addition of Judy Friday’s photography from her publication entitled *A Year at Tiffany Farms* situated the exhibition in a modern, regionally relevant context that resonated with many of our visitors. The 2018 exhibition program concluded with *Paper Trail: American Prints, Drawings, and Watercolors*, a rare opportunity to view our collection of works on paper that followed the “paper trail” of the Museum’s works on paper from the Colonial era until the present. With special interest in artists’ changing approach to the creative process, *Paper Trail*, like all of our 2018 exhibitions, encouraged our visitors to ponder motivations for and execution of artistic expression, the role of the artist in representing the surrounding world, and the singular perspective of the Museum in telling such stories.

In addition to exhibitions that shed light on the potency and breadth of our collection, our programming continued the trajectory of excellence for which the Museum has become known. We hosted guest lecturers from institutions such as the Smithsonian Archives of American Art and Clark University, and on topics ranging from forensic handwriting analysis to the history of hops and the brewing industry. Workshops on topics such as botanical drawing, film screenings in collaboration with the Katharine Hepburn Cultural Arts Center, Winter Studies, and a variety of other offerings create multiple avenues by which we welcome our audiences. We are pleased to share that our engagement figure has increased 5% in 2018, growing to just over 80,500 visitors and outreach recipients. In addition to our admirably supportive member base, which remains robust at just under 3,000 memberships, we also hosted a large number of non-member attendees that demographically split almost evenly between children and student visitors (37%), adults (33%), and seniors (30%). Such numbers are undoubtedly aided by the enthusiastic response to this year’s *Wee Faerie Village*, which garnered just over 15,000 visitors, as well as the expansion of the Museum’s *Magic of Christmas*, which incorporated extended family programming and our highest attended Christmastime Tea season on record.

The Museum staff, trustees, and community have made our first year together an exceptionally positive one. We look forward to an exciting future abundant with insightful exhibitions, wonderfully engaging and memorable programs and events, and innovative new interpretation that embraces our artistic, cultural, and natural worlds.

Rebekah Beaulieu
Director
THE MUSEUM’S FISCAL YEAR 2018 ended with expenses very close to budget. Public and private grants and business support both met budget, the Annual Benefit and Auction exceeded expectations, and memberships finished ahead of the previous year. Additionally, activities including the Museum Shop, facility rentals, Café Flo, Midsummer Festival, GardenFest, Wee Faerie Village, Winter Studies, and holiday teas all contributed to earned income, which made up almost a quarter of the budget. A decline in admission revenue due to frigid weather in the first quarter, expenses incurred from the leadership transition, and a shift in projected contributed income resulted in an operating deficit.

The Museum’s operating costs have remained consistent over the past several years. Administration, Development, Education and Visitor Services were on a par with previous years. There was an increase in Facilities expenses as a result of water system repairs and replacement of copper piping. Curatorial expenses vary more than other departments from year to year according to the nature of the exhibition schedule. Costs for 2018 were less than the prior year, however, because the exhibitions were primarily organized around the Museum’s collection rather than loans.

2018 was a down year for the stock market and the Museum’s endowment and other restricted funds invested for long-term purposes reflected this with the market value down 6% to $17.2 million at December 31, 2018.

The Museum has weathered the last few years of economic uncertainty through the crucial support of visitors, members, and contributors, and the Finance Department remains dedicated to managing resources to annual projected revenue and ensuring the ongoing stability of the Museum.

Fred Cote
Director of Finance

<table>
<thead>
<tr>
<th>OPERATING SUPPORT AND REVENUE</th>
<th>2018</th>
<th>2017</th>
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<tbody>
<tr>
<td>Annual Giving</td>
<td>311,247</td>
<td>365,694</td>
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<td>Contributions</td>
<td>88,168</td>
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<td>Membership Dues</td>
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<td>Endowment and Other Investment Income</td>
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<td><strong>TOTAL OPERATING SUPPORT AND REVENUE</strong></td>
<td><strong>2,562,652</strong></td>
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<table>
<thead>
<tr>
<th>OPERATING EXPENSES</th>
<th>2018</th>
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<tbody>
<tr>
<td>Administration</td>
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<td>Development and Membership</td>
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<td>Curatorial</td>
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<td><strong>TOTAL OPERATING EXPENSES</strong></td>
<td><strong>2,691,084</strong></td>
<td><strong>2,541,331</strong></td>
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<tr>
<td><strong>NET OPERATING INCOME</strong></td>
<td>(128,432)</td>
<td>23,423</td>
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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.

William Henry Howe (1846–1929)
Repose, September Days in Normandy (In the Meadow), 1888-89
Oil on canvas, 36 1/4 x 51 1/4 inches
Signed, inscribed, and dated: “Willim [sic] H. Howe/18 Paris 89” lower right; titled, inscribed, dated, and monogrammed “-Repose-/September days/in Normandy/1888 WHH” on reverse
Purchase, David W. and Mary S. Dangremond Acquisitions Fund, 2018.1

Norman Ives (1923-1978)
L-E, 1970
Color screenprint, 21 1/4 x 22 inches
Unsigned and unnumbered
Gift of Charles T. Clark, 2018.2

Edward C. Volkert (1871–1935)
Misty Morning, ca. 1920
Oil on canvas, 12 x 16 inches
Gift of Remak Ramsay, 2018.3

George Henry Durrie (1820–1863)
Winter in the Country: A Cold Morning, 1864
Two-color lithograph with handcoloring, 18 5/8 x 27 inches
Purchase, 2018.4

Matilda Browne (1869–1947)
Still Life with Flowers, ca. 1925
Oil on canvas, 36 x 30 inches
Signed lower right
Gift of V.J. Dowling, 2018.5

James Daugherty (1887–1974)
Six original Futurist watercolors, 1914–15
Watercolor, various sizes
Gift of the Friends of James Daugherty Foundation, Inc., 2018.6.1-6

Everett L. Warner (1877–1963)
Camouflage Design for USS Santa Louisa, Port Side, Type 14, Design E (no. 57), 1918
Lithograph, 12 x 30 inches
Gift of the Friends of James Daugherty Foundation, 2018.6.7

George Glenn Newell (1870–1947)
Salt Haying, Old Lyme, 1906
Oil on canvas, 30 x 40 inches
Signed and dated lower left
Purchase, 2018.7

Breta Longacre (1887–1923)
Miss Florence’s House Seen from the Back, ca. 1916
Oil on canvas, 20 x 30 inches
Gift from three of Breta’s grandchildren in honor of her daughter Breta Eleanor DelMar Revill, 2018.8

Daniel Huntington (1816–1906); engraved by Charles Burt (1823–1892)
The Signing of the Death Warrant of Lady Jane Grey, after Daniel Huntington, 1848
Engraving
Gift of Jane Ross Ludington, 2018.9

Caro Weir Ely (1884–1974)
11 Sketches and studies from the artist’s estate
Mixed media, various sizes

Fidelia Bridges (1834–1923)
Portfolio of 41 watercolor studies and 16 prints she owned
Gift of Judith A. Hayes in memory of Jean H. O’Connor and the Chadwick Family of Salem, Massachusetts, 2018.11.1-57
Gretna Campbell, Untitled [Landscape], ca. 1970s–80s

J. Alden Weir (1852–1919)
Washington Arch no. 2, ca. 1887-1893
Etching, 7 x 4 7/8 inches
Purchase, 2018.15

Lewis Cohen (1857–1915)
Chioggia, 1912
Oil on board, 12 x 16 inches
Unsigned, dated May 17/12, lower right
Purchase, 2018.16

Lewis Cohen (1857–1915)
Château de Chinon, ca. 1912–15
Oil on canvas, 30 x 38 inches
Signed l.r.: Lewis Cohen
Purchase, David W. and Mary S. Dangremond Acquisitions Fund, 2018.17

Eleanor Lathrop Sears (1899–1988)
Portrait of William Marvin Ely, ca. 1940
Pastel on paper, 19 1/2 x 15 1/4 inches
Signed l.r.: Eleanor Lathrop Sears
Gift of the Estate of Kenneth D. Plimpton, 2018.18

William Bailey (b. 1930)
Still Life, 1987
Etching, 8 1/2 x 7 inches
Signed, dated l.r. on sheet, numbered 6/50 in pencil, l.l.
Gift of Charles T. Clark, 2018.19

Armin Landeck (1905–1984)
Cornwall Bridge Station, 1936
Drypoint, 5 3/4 x 10 inches (image)
Signed “Landeck” at lower right of image
Gift of Charles T. Clark, 2018.12

Harry L. Hoffman (1874–1966)
Queen Trigger Fishes, n.d.
Watercolor on board, 15 x 11 1/2 inches
Gift of the Estate of Mrs. Patricia Burr Bott, 2018.13.1

George Brainerd Burr (1876–1939)
Morocco-Holy Men, n.d.
Watercolor on paper, 5 x 7 inches
Gift of the Estate of Mrs. Patricia Burr Bott, 2018.13.2

George Brainerd Burr (1876–1939)
River Scene, n.d.
Oil on panel with second image on reverse, 7 3/4 x 9 3/4 inches
Gift of the Estate of Mrs. Patricia Burr Bott, 2018.13.3ab

Judy Friday (b. 1957)
Dry Cows by the Pond, from the series A Year at Tiffany Farms, 2003, printed 2018
Archival inkjet print, 20 x 30 inches
Gift of the artist, 2018.14.1

Judy Friday (b. 1957)
Rocky Field, from the series A Year at Tiffany Farms, 2003, printed 2018
Archival inkjet print, 16 x 20 inches
Gift of the artist, 2018.14.2
ANNUAL REPORT 2018

Gretna Campbell (1922–1987)
*Untitled [Landscape]*, ca. 1970s–80s
Oil on canvas, 47 7/8 x 41 7/8 inches
Gift of Nancy Friese in honor of Laura Friese Goforth and Henry Finkelstein, 2018.20

William Chadwick (1879–1962)
*The Orange Fan*, ca. 1906
Oil on canvas, 26 1/8 x 20 1/8 inches
Florence Griswold Museum, partial gift of the Everette James Family, 2018.21

Unidentified maker
Folding easel owned by Edward C. Volkert
Wood, metal
Gift of Ruth Middleton, David Kleeman and Family, 2018.22

Sol LeWitt (1928-2007)
*Yarmulke*, designed 2001/2011; printed 2018
Leather with digital print and blue fabric trim, 5 ¼ inches diameter
Gift of Ellen and Mark Maloney, 2018.23

ADDITIONS TO THE ARCHIVES AND LIBRARY
Seven art books and exhibition pamphlets. Gift of Charles T. Clark Materials owned by Louis Paul Dessar, including a photo album of pictures from Giverny. Gift of the Estate of Allan Ely Plimpton, nephew of Louis Dessar


Photograph of Nelson C. White in Florence Griswold’s Garden, ca. 1903. Gift of George and Betsy White

Transcripts of Nelson C. White lecture. Gift of George and Betsy White

Postcard-“Sketching Class in Lyme, CT.” Gift of The New Britain Industrial Museum

Two Ledgers from the Old Lyme Inn: Hotel Register, 1944-1956, and Laundry Book, ca. 1931. Gift of Carolyn Wakeman

21 books about Camille and Lucien Pissarro. Gift of the Westport River Gallery

Scrapbook/Photo Album and publications relating to Louis Paul Dessar, Gift of the Estate of Allan Ely Plimpton, nephew of Louis Dessar

Postcard of Hotel Baudy in Giverny. Gift of Ann Burr Czepiel


Wallet belonging to Robert Vonnoh. Gift of Captain and Mrs. Chip Seymour, Jr.

Books owned by Captain John Mather Chadwick. Gift of the Estate of Kenneth D. Plimpton

Photographs of Louis Paul Dessar and Elizabeth Dessar, ca. 1891. Gift of the Estate of Kenneth D. Plimpton

Two letters from Harry Hoffman to Henry C. White. Gift of George and Betsy White

LOANS TO OTHER INSTITUTIONS
Hartford Steam Boiler Inspection and Insurance Company, Hartford CT
Lyman Allyn Art Museum, New London, CT
New Britain Museum of American Art, New Britain, CT
Office of the Lieutenant Governor, Hartford, CT
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 visitors and educated students of all levels, abilities, and background both on and off site.

SCHOOL GROUPS
Alcott Elementary School, Wolcott
Ansonia Homeschool Group, Ansonia
A.W. Cox Elementary School, Guilford
Bearpath Elementary School, Hamden
Berlin High School, Berlin
Calvin Leete Elementary School, Guilford
Country Day School, Hamden
CELC New London
Center School, Old Lyme
Charles Wright Elementary School, Wethersfield
Chester Elementary School, Chester
Connecticut College Art Students, New London
Deep River Elementary, Deep River
Dual Language & Arts Magnet School, Waterford
Experiential Learning Center, Branford
Emma Hart Willard School, Berlin
Fairfield Warde High School, Fairfield
Fishers Island School, New York
Flanders School, East Lyme
Friendship School, Waterford
Gallup Hill School, Ledyard
Goodwin Elementary School, Stonrs
The Goodwin School, Saybrook
Haddam-Killingworth High School, Higganum
Hamden Middle School, Hamden
Hamden Hall Country Day, Hamden
Hamden Youth Services, Hamden
Hubbard Elementary School, Berlin
Independent Day School, Middlefield
Integrated Day Charter School, Norwich
ISAAC School, New London
Jeffrey Elementary School, Madison
John B. Sliley School, Branford
LEARN
Ledyard High School, Ledyard
Lillie B. Haynes Elementary School, Niantic
Lyme Consolidated School, Lyme
Melissa Jones Elementary School, Guilford
Mile Creek School, Old Lyme
Museum Academy, Farmington
Nathan Hale Middle School, Moodus
New London Arts Magnet School, New London
New London Day Nursery School, New London
New London High School, New London
Nicole Chu Homeschool, Fairfield
Niantic Center School, Niantic
Northeast Academy, Mystic
Norwich Technical High School, Norwich
Old Lyme Middle School, Old Lyme
OLM PREP, Madison
Oswegatchie School, Waterford
Oliver H. Platt High School, Meriden
Our Lady of Mercy, Madison
Oxford Academy, Westbrook
Pleasant Valley School, South Windsor
Portland Middle School, Portland
Red Barn Pre-K, Clinton
RIGHT Homeschool, RI
Stafford Springs Middle School, Stafford Springs
St. Thomas Day, Middletown
St. Johns School, Saybrook
The Masters School, West Simsbury
The Joshua Center, Norwich
The Red Barn Pre-School, Clinton
The Sherwood School, Old Saybrook
Voluntown Elementary, Voluntown
West Greenwich High School, West Greenwich, RI
West Side STEM, Groton
Unquowa School, Fairfield

SCOUT GROUPS
Girl Scouts of Branford
Cub Scouts of Clinton
Brownie Troop of Groton
Girl Scouts of East Haven
Girl Scouts of Glastonbury
Girl Scouts of Guilford
Girl Scouts of Haddam
Girl Scouts of Hamden
Girl Scouts of Higganum
Brownies of Madison
Brownies of Middlefield
Girl Scouts of Milford
Brownies of Mystic
Girl Scouts of Sandy Hook
Girl Scouts of Stamford
Girl Scouts of Vernon

ADULT GROUP TOURS
Adams & Knight, Avon
Alain Picard Studio, Southbury
Armsmear of Hartford, Hartford
Bob Pompei, Charlestown, RI
Carew Travel, Atlanta, GA
Celebrate Connecticut, LLC, Easton
Cherry Brook Garden Club, Canton
Connecticut College, New London
Denver Art Museum, Denver, CO
Duncaster, Bloomfield
East Hartford Senior Citizens, East Hartford
Eastern CT State University, Willimantic
Encore of Wilton, Wilton
Endless Byways, Brookline & Newton, MA
Evergreen Garden Club, Killingworth
Evergreen Woods, North Branford
Fairfield University, Fairfield
Founders Hall, Ridgefield
Gilead Community Services, Middletown
Historical Society of Early American Decoration, Farmington
International Society of Lower Fairfield County, Stamford
Jerry Weiss Studio Class, Chester
Lakeville Garden Club, Lakeville, MA
League of Democratic Women, Clinton
Lords Hill Studio, Stonington
LYDSI Travel Club, Rockville Centre, NY
Lyme Academy of Fine Arts, Old Lyme
Masonicare at Ashlar Village, Wallingford
Middletown Senior Center, Middletown
Morris Cove Garden Club, New Haven
Philetas’s Group, Southbury
Plainville Senior Center, Plainville
Pomperaug Woods, Southbury
Prospect Senior Center, Prospect
Queens Botanical Garden, Flushing, NY
Sea Kayakers, Guilford
SECT Art Teachers’ Professional Development Day
SECT Social Studies Teachers
Simsbury Library Group, Simsbury
Smith College Club, North Hampton, MA
South County Women’s Club, West Kingston, RI
Southern CT State University, New Haven
Stonington Garden Club, Stonington
Timeless Tours, Killingworth
Tunxis Community College, Farmington
United Methodist Women’s Group, New Canaan
Valerie Larko’s Painting Class, New Rochelle, NY
Veronica Soell’s Painting Class, Guilford
Vistage, Old Saybrook
Wesleyan Institute for Lifelong Learning, Middletown
Williams School, New London
Woodbury Senior Center, Woodbury

PROFESSIONAL DEVELOPMENT GROUPS
Southeastern Connecticut Art Teachers’ Professional Development Day
Pleasant Valley Teachers’ Development Day

OUTREACH
ACE Afterschool series Mile Creek School, Old Lyme
ADA/Historic Deerfield Antiques Show, Hartford
BP Learned Winter Art Series, New London
Berkeley Mountains Faerie Festival, Adams, MA
Big E, Springfield, MA
Boston Flower Show, Boston, MA
Camp Clio two painting nights at Camp Claire, Lyme
Center School winter class, Old Lyme
Connecticut College Arboretum four visits, New London
Connecticut Flower Show, Hartford
Connecticut Library Association Annual Conference, Danbury
Dudley Farm Fairy Festival, Guilford
Dudley Farm painting class, Guilford
Emma Hart Willard School five-day program, Berlin
Essex Meadows film and art series, Essex
Fishers Island School, NY
Goodwin School camp fair, Old Saybrook
Hubbard Elementary schoolwide two-day program, Berlin
Lyme Consolidated two-day program, Lyme
LYSB camp fair, Old Lyme
Mile Creek School winter class Old Lyme
Mystic-Noank Library class, Mystic
Naval Base adult class, Groton
Naval Base Library Faerie project, Groton
Naval Base family night, Groton
Redding Elementary schoolwide two-day visit, Redding
Salem after school art series, Salem
Sunshine Kids/Sails up for Cancer paint class, Mystic

PROFESSIONAL PRESENTATIONS BY STAFF
Rebekah Beaulieu, Director
Investing in Your Financial Literacy, New England Museum Association Workshop, Portsmouth, NH
CAS 69th Annual Summer Juried Exhibition, Clinton Art Society, Clinton
Fearless Finance and Fundraising, Connecticut League of History Organizations, Old Lyme
The Florence Griswold Museum: Past, Present, Future, Niantic Rotary Club
The Leadership Partnership: How to Build a Strong Relationship with Your Board Chair, New England Museum Association Annual Conference, Stamford
Break the Budget Bubble: How to Build and Read Budgets, New England Museum Association Annual Conference, Stamford
Nonprofit Financial Management, Indiana Historical Society, Indianapolis, IN
CEO Confidential, Indiana Historical Society, Indianapolis, IN

Tammi Flynn, Director of Marketing
From Crazy to Catalyzing: Taking a Chance on a New Idea, Southeastern Cultural Coalition Thrive! Conference, Mashantucket

Amy Kurtz Lansing, Curator
Art and the New England Farm, Mystic & Noank Library, Mystic
Discovering our Founders Series: Robert Hogg Nisbet, Kent Art Association, Kent.

Julie Garvin Riggs, Museum Educator
Museums as Partners in Place-Based Learning, 48th Annual Northeast Regional Conference on the Social Studies, Hartford
Film Viewing and Q and A: The Artist’s Garden and American Impressionism, Essex Meadows Retirement Community, Essex
Film Viewing and Q and A: Cézanne: Portraits of a Life, Essex Meadows Retirement Community, Essex

David D.J. Rau, Director of Education & Outreach
Presentation: SEE/change: Using Art to Teach History, Alan Marcus’ Teacher Education Program, UCONN

My brother always gets bored at art museums but we never wanted to leave this one. Peaceful and amazing experiences here! Always something so cool to look at.
A young visitor named Ashley
The Museum is most grateful to this wonderfully diverse range of individuals, foundations, businesses, and government agencies whose committed support equips us to achieve our mission and make great things possible here.

**GRANTS**

Community Foundation of Eastern CT  
Community Foundation of Middlesex County, Ellsworth & Virginia Grant Fund  
Connecticut Humanities  
Department of Economic and Community Development, Connecticut Office of the Arts  
Frank Loomis Palmer Fund  
Institute of Museum & Library Services  
National Endowment for the Arts  
Robert F. Schumann Foundation  
Rudolph & John Dirks Fund  
Town of Old Lyme

**SPONSORS**

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Bouvier Insurance  
Centerbrook Architects & Planners, LLC  
Connecticut Cottages & Gardens  
Guilford Savings Bank  
Mr. & Mrs. Frank W. Hamilton, III  
The Hartford Steam Boiler Inspection & Insurance Co.  
Imagineers, LLC  
Infiltrator Water Technologies  
Pasta Vita  
Pfizer Inc.  
Mr. & Mrs. M. David Sherrill  
Venu Contemporary Culture Magazine  
Wilber & King Nurseries  
WSHU Public Radio Group

**ENDOWED FUNDS**

The Jeffrey Andersen Fund for Excellence  
Dorothy Clark Archibald Acquisition Fund  
Sally Bill Children’s Education Fund  
The Betty M. Challgren Education Fund  
The David W. & Mary S. Dangremond Acquisitions Fund  
Fehler Family Fund  
The Yale Kneeland Object Conservation Fund  
Elizabeth Matthews Hubbard Education Fund  
Sali Godard Riegel Educational Fund  
Lelan F. Sillin, Jr. Education Endowment Fund  
The Nika P. Thayer Exhibition & Publication Fund  
Thayer Sanderson Docent Fund  
Samuel Thorne Memorial Lecture Fund

**SPECIAL PURPOSE GIFTS**

Anonymous  
Mr. Andy Baxter  
Maxwell & Sally Belding  
Chester Kitchings Family Foundation  
Charles T. Clark  
David W. Dangremond  
Mary S. Dangremond  
Don & Sue Joffray  
John & Kelly Hartman Foundation  
Roy & Deborah Moore  
Mr. & Mrs. J. Geddes Parsons  
Mr. & Mrs. John F. Pritchard

**MATCHING GIFTS**

Aetna Foundation, Inc.  
Amica Companies Foundation  
Bank of America  
Charter Oak Federal Credit Union  
Dominion Foundation  
Eaton  
GE Foundation  
Goldman Sachs  
Hanover Insurance Group  
IBM  
Mohegan Sun  
Norfolk Southern Foundation  
Pfizer Foundation  
Rockefeller Financial Service, Inc.  
Sallie Mae  
Travelers Foundation Community Action Awards  
United Technologies

**MEMORIAL GIFTS**

In Memory of Barbara Gustafson  
Charles T. Clark  
In Memory of Joan Pacelle  
Rosemary Czuchra  
In Memory of Eleanor Revill  
Janice Bilodeau  
Andrew Longacre, Jr. & Virginia Longacre  
Marian & Bruce McCart

**LIEUTENANT RIVER SOCIETY, FOUNDED 1993**

Our deepest thanks to the following donors who have included the Museum in their estate plans.

Anonymous  
Jeffrey W. Andersen & Maureen McCabe  
Dorothy Archibald †*  
Alice T. Barnwell †
Cleaveland Rice, Jr. †
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Continues on page 18
New Artists’ Trail Celebrates
Art, History, and Nature

A $1 MILLION GRANT from the Robert F. Schumann Foundation has allowed the Museum to engage one of the country’s leading design firms, Stephen Stimson Associates Landscape Architects of Cambridge, Massachusetts, to create and implement a Landscape Plan that re-envisions the 12-acre site. Once completed, visitors will be immersed in a culturally interpretive exploration of the grounds, learning about the site’s history and ecology. Robert Schumann was a devoted trustee and patron of the Museum for nearly two decades. We are honored to continue his legacy as an avid naturalist and philanthropist by dedicating the Artists’ Trail, a major component of the plan, in his name.

At the turn of the last century, Impressionist painters gathered at Florence Griswold’s boardinghouse along the Lieutenant River in Old Lyme to capture the landscape on canvas, forging an art colony that would become the nation’s center of American Impressionism. Today, the Florence Griswold Museum celebrates that rich tradition as a nationally accredited museum fostering the understanding of American art, emphasizing the art, history, and landscape of Connecticut. The Museum stands at a pivotal moment in its history. Concurrent with years of visitation growth has been the enlargement of the historic site’s footprint, which culminated in 2016 with the Museum’s acquisition of the last remaining private parcel of Miss Florence’s original estate. It was a long-held goal to fully reunite the historic property that had been sold prior to her death in 1937 and then subsequently subdivided. The land acquisition and Schumann’s gift provided the Museum an opportunity to restore the cultural authenticity of Miss Florence’s estate.

To ensure that the plan has positive environmental consequences, an Ecological Impact Assessment was prepared by the firm Great Ecology of New York. They concluded that the plan, “strives for balance between cultural and ecological interpretations of the Museum landscape while enhancing, diversifying, and restoring the native landscape.” The Museum worked closely with former Audubon Connecticut Executive Director Stewart J. Hudson, whose organization reviewed the project in detail. “Our overall conclusion is that this is a great project and will provide significant ecological benefits to this critical site,” stated Hudson. “We believe this project will benefit migratory birds and serve as a great demonstration area for techniques that visitors can take home with them to inspire conservation action in their own yards.”

We hope that you visit soon for an experience that interweaves art, history, and landscape in ways rarely found in the museum world. The Trail opens to the public July 22, 2019.
1 River Walk: meander along the bank of the Lieutenant River, a subject beloved by Lyme Art Colony painters. Stop at the overlook to view birdlife. Enjoy a terraced lawn, a rainwater garden of native plants, and benches for tranquil contemplation.

2 Hedgerow Walk: wander the path with views of the site of Childe Hassam’s painting studio, the apple orchard, and a bird-friendly mix of plantings along an old lane leading to the lawn where artists frolicked in front of the Florence Griswold House.

3 Garden Walk: delight in beds of lush, heritage flowers and vegetables like those Florence Griswold cultivated to serve her artist boarders, with access to the John & Dyanne Rafal Landscape Center and its exhibits detailing historic features and uses of the Lyme landscape.

4 Woodland Walk: stroll the shady path above a stream through the most wooded part of our grounds, an area kept semi-wild during the Art Colony years. Access to the bridge leading to the Lyme Art Association.
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Camp is an amazing artistic experience using many different mediums. The museum is very inspiring to visit & shows stunning examples of different styles.

Gray W.
Fifth Grade Art Colony Camper from Old Lyme, Connecticut
We have been to this museum countless times and love it more each time. Here we find intellectual stimulation, visual beauty, new and interesting historical information as well as serenity and reviving tranquility. A wonderful asset to the Connecticut arts scene.

Visitor from West Hartford, Connecticut
Comment Book in the Florence Griswold House
Great Museum. This house became the site of the Old Lyme art colony. The house is fascinating. The artists who roomed there were invited to paint on the different wall and door panels and they are beautiful. The gardens and art museum are great.

Trip Advisor reviewer from Nesconset, New York
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Star Computers
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Studio 33
Sullivan Lawn Services
Susan Powell Fine Art
Tanenbaum Gallery
The Chocolate Shell
The Cooley Gallery
The E List
The Essex
The Frame Shop on Wall Street
The Griswold Inn
The Hideaway Restaurant & Pub
The Inn at Stonington
The Merchants of Old Lyme Marketplace
The Mohegan Tribe
The Nautical Arts Workshop
The Noyes School of Rhythm
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The Museum would like to thank this special group of members who work both in a public role and behind-the-scenes to make a lasting impression on behalf of the Museum.

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Sandy Thurston

Christmas Shop Decorators
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Jeffrey P’an Glass Studio, Mystic, CT
Robin Breeding, Old Lyme, CT

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Kelly Birkenruth
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Sam D’Ambruroso
Vivien Hietala-P’an
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Christopher B. Steiner
Dmitri Wright

Griswold House & Marvelous Mantels
Matthew Greene
David D.J. Rau

Marshfield House
Matthew Greene
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.
JOIN US FOR THE OPENING OF THE
The Robert F. Schumann Artists’ Trail
ON MONDAY, JULY 22
Read more about the Trail on pages 16 and 17 and stay tuned for announcements about upcoming programs and special events in conjunction with the Artists’ Trail.

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

ACCESSIBILITY
The campus includes the Hartman Education Center and the Kriebel Gallery, which are fully accessible with specially equipped restrooms. Specially designed pathways make much of the Museum’s 12 acres accessible by wheelchair. The historic Florence Griswold House is partially accessible, when accessed using the ramped entrance. The 2nd floor (gallery space) of the House and the interior of the historic Chadwick Studio are not accessible by wheelchair.

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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
(NEW Seasonal Hours)
April-October
Tuesday through Sunday: 10am to 5pm
November through March
Tuesday through Saturday: 10am to 5pm, and Sunday 1 to 5pm
Chadwick Studio and Rafal Landscape Center open first Saturday in April through October during Museum hours. Grounds open during Museum hours.

CAFÉ FLO
May 1 to October 27, Tuesdays through Sundays, 11:30am to 2:30 pm

OFFICE HOURS
Monday through Friday, 9am to 5pm
Telephone: 860/434-5542 Fax: 860/434-9778

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

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