

CLUE IN COLLECTIONS REVEALS WHITE MOUNTAIN ARTIST'S IDENTITY

In 2006 the Society's staff researched and organized the exhibition *Consuming Views: Art and Tourism in the White Mountains, 1850–1900*, with the help of guest curators John J. Henderson and Roger E. Belson. No one suspected at the time that the answer to a puzzling mystery concerning one of the featured artists lay hidden within the Society's own collections. Subsequently, grants from the National Endowment for the Arts, the McIninch Foundation, and the Robert and Dorothy Goldberg Foundation enabled the Society to systematically catalog and digitize its fine arts collection. As a result, information and images previously not easily accessible to either the staff or the general public are now searchable through the Society's online museum collection catalog at nhhistory.org.

Due largely to this cataloging project, we now know the full name and nationality of a White Mountain artist identified previously only as Captain L. Lüthÿ. Dr. Belson, author of the 2006 catalog entry for this artist's c. 1855 *Mount Washington from Sunset Hill*,

North Conway, gleaned what little information could then be found about the elusive artist from a careful study of the subject matter, inscriptions, and canvas stamps on his nine known works. These included examples at the Shelburne Museum in Vermont, the New-York Historical Society, the University of Michigan Museum of Art, and the Manchester Historic Association. The artist's surviving works date from a three-year period, 1854 to 1856, and extend in subject matter from New Jersey to New Hampshire. Besides the known oil paintings, a "pen drawing" by "L. Luethy" was exhibited at the Boston Athenaeum in 1856.

The online museum catalog reveals that this artist's name also appears on a lithograph, long part of the Society's collection but until recently not cataloged in a way that allowed researchers to look for it by the artist's name. A search for Lüthÿ today in the Society's online museum catalog retrieves an image of a Manchester Locomotive Works lithograph signed

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Newsletter

Volume 51, Nos. 1 & 2
Summer 2014

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ARTIST'S IDENTITY (continued from page 1)

"Lorenzo Lüthÿ, del.," identifying him as its artist and disclosing his first name.

Revelation of Lüthÿ's full name immediately opened additional

opportunities for research. New evidence indicates that Lüthÿ was born in Switzerland around 1811; was responsible for the artwork for a c. 1840 panoramic lithograph of the port of Livorno (a.k.a. Leghorn) in Tuscany, Italy; took subscriptions in 1841 as a professional calligrapher in Caracas, Venezuela, for a lithograph and later that year sailed to Philadelphia to have it produced; at an unknown date married Ida Von Munchow "of Prussian royalty"; had three sons born in America from 1855 to 1861; worked starting around 1860, with the help of a New York City patron, on two editions of a 40x50-inch ink drawing *The Past and Present of the United States* (shared with Abraham Lincoln and exhibited at the Philadelphia Centennial respectively); and finally, appeared in the U.S. capital working as an artist in 1862.

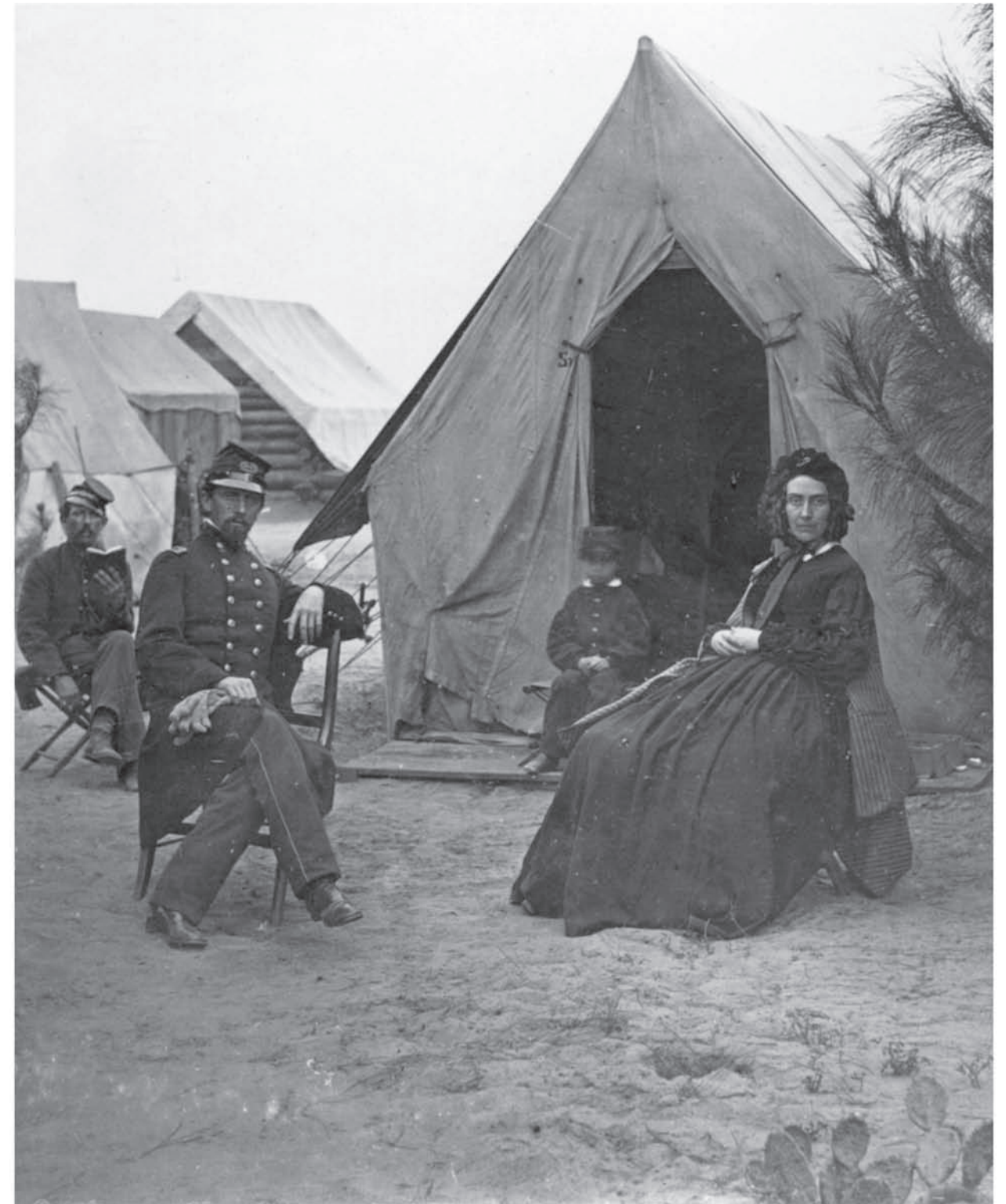
This is just one example of the types of discoveries that the Society's online museum catalog is capable of providing. We are confident that this new resource will solve many more such puzzles, thereby enriching our knowledge of New Hampshire history.

Lorenzo Lüthÿ del.



Manchester Locomotive Works, lithograph, upper image drawn by Lorenzo Lüthÿ (active in New Hampshire, c. 1855), lower image drawn by Louis Meyer (active c. 1855–60), lithographed by J. H. Bufford's, Boston, c. 1855.

NEW HAMPSHIRE
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2013 Annual Report

A complete audited financial report for the New Hampshire Historical Society's 2013 fiscal year is available at nhhistory.org or by contacting the Society's Director of Finance Ann-Marie Miller at 603-856-0602.

Front cover: *Surgeon Moulton, wife and son, 3rd NH, Hilton Head, South Carolina, April 1862*, by Concord photographer Henry P. Moore (1835–1911), albumen print, 1880–1900, from the exhibition *Soldiers, Sailors, Slaves, and Ships: The Civil War Photographs of Henry P. Moore*.

The Third New Hampshire Regiment boasted one surgeon, an assistant surgeon, and their five-person staff to look after the health of one thousand men. Pictured here with his wife, Anna, is Dr. Albert A. Moulton (1827–90) and their son, Arthur, in front of the surgeon's tent and regimental hospital. This introduction of family life to the encampment earned reproach as "unmilitary." Dr. Moulton's first medical crisis came in September 1862 when half of the regiment got sick. By current standards, the quinine, Dover powder, and unspecified pills that were available to surgeons for treating the malaria, typhoid fever, and diphtheria that they encountered at Hilton Head seem hopelessly meager. The surgeon also had the unenviable responsibility of informing families of the death of soldiers.

MESSAGE FROM THE EXECUTIVE DIRECTOR



I am pleased to report on the progress made over the past year and the significant plans we will begin implementing in the coming year.

We closed fiscal year 2013 with total net assets of \$18,986,607, an increase of slightly more than \$2 million compared to the prior year. The lion's share of this surplus was the result of strong investment gains for our endowment along with gifts and pledges to our ongoing capital campaign. For the year, revenues were \$2,445,985, and expenses were \$2,136,190.

While such black ink is good news, I should note that a significant portion of revenues were campaign pledges and gifts, which are non-recurring. When these are eliminated from the statements, we actually had a modest operating deficit, so we continue to operate on a tight annual budget.

One of the core activities of the Society is adding to our collections, and last year was no exception. We acquired 940 museum objects, 180 books and pamphlets, 64 manuscript collections, and 275 photographs and other special collection items. All of these materials add to our capacity to preserve and share the rich history of our state.

Each year we provide programs to New Hampshire schoolchildren, both at the Society and in visits to classrooms throughout the state. Our staff served 13,436 students—from elementary grades through high-schoolers.

Last year's exhibitions included *Mountain Scenery*, featuring notable landscape paintings from the Society's collection; *Women Artists and New Hampshire*, showcasing paintings, drawings, and sculpture from the early 1800s through the mid-1900s; and *Soldiers, Sailors, Slaves, and Ships*, a collection of striking Civil War images by Concord photographer Henry P. Moore. Finally, we hosted an exhibition of recent works by the New Hampshire Furniture Masters, a group we helped launch in 1996.

Our journal, *Historical New Hampshire*, once again produced articles of exceedingly high quality and scholarship. We are especially excited about plans to have all issues of the journal since its first publication in 1944 available on our website in the near future.

We continued to make major strides in our initiative to digitize our collections (create digital images with accompanying descriptions) and make this extraordinary material accessible through the internet. On the heels of last spring's posting of our museum collections catalog on our website, we have progressed in recent months with digitization of other priority collections. Among these are the papers of John Stark (with digitization made possible by the generous gift of a Society member), the papers of other leading figures including Josiah Bartlett and Meshech

Weare, thousands of historic photographs, and a significant portion of the map collection. We continue to invite financial contributions to digitize other important collections such as the papers of Franklin Pierce.

A component of our digitization initiative is the creation of the online *New Hampshire History Network*. As I have reported in previous annual reports, planning for the network was made possible by a grant from a national foundation. Scheduled to launch this fall, the network will be a new vehicle for sharing the Society's collections and will enable local historical societies from around New Hampshire to share digitized material from their own collections as well. As the network grows into a truly statewide historical database, so will the opportunity for researchers, teachers, and students to access New Hampshire history.

The strategic plan adopted by the Society's board of trustees at the outset of the capital campaign calls for some important changes relating to our facilities, beginning this summer. Key elements of the plan are to make our Park Street building the public hub for exhibitions and educational programs; to make investments in energy efficiency upgrades and related measures to increase the safety of the collections at Park Street; to utilize the Hamel Center at Eagle Square as our collections management center; and to generate additional financial resources for the Society by making a portion of the Hamel Center available for commercial rental.

As we begin this transition at the end of June, the exhibition *New Hampshire Then and Now* will open at our Park Street gallery, and the galleries at the Hamel Center will close. The Society's publications and products will continue to be available through the now online-only store. Following further planning and engineering conducted in the coming months, the energy efficiency and collections care-related renovations at Park Street will be completed by mid-2015. Next a major new exhibition will be installed in our Park Street gallery and in other spaces throughout the building. Mobile technologies that integrate the onsite exhibition with our digital collections catalog will enhance the visitor experience.

The ability to fulfill the Society's mission—to preserve, save, and share New Hampshire history—will be strengthened as we implement the plans described above. Our capacity to share the collections will take a quantum leap through digitization and the *New Hampshire History Network*; public visitation will be focused in our most magnificent facility; our collections will be made safer against environmental risk; and our financial strength will be enhanced, helping to ensure that we will be able to share the joys of New Hampshire history for generations to come.

None of this would be possible without our engaged and generous members. Thank you for your support.

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Executive Director

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Grants from foundations and businesses are vital to the continued success of the Society's school programs. *Above:* A school group on a field trip to the Society. *Right:* Students participating in a program on colonial history.



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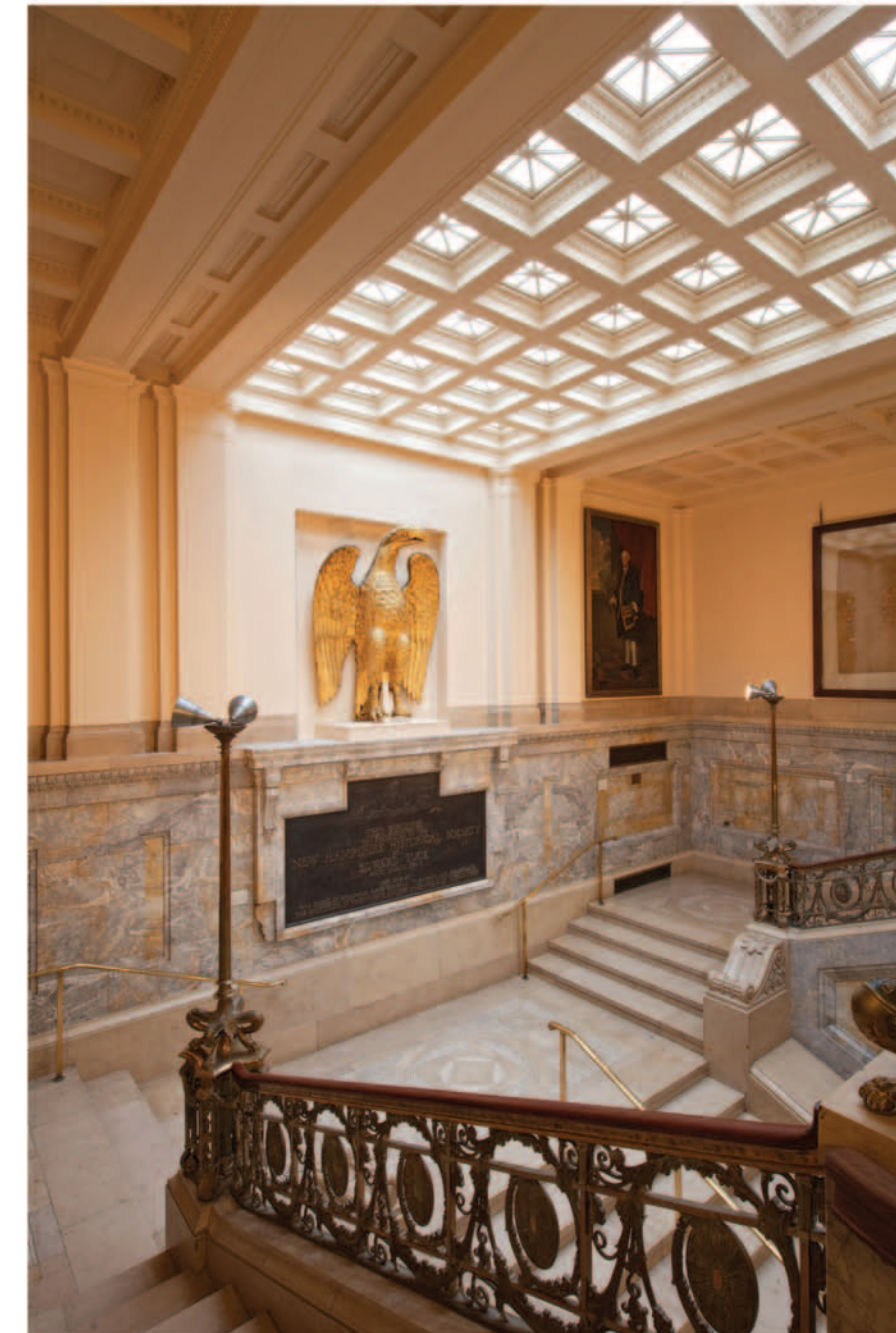
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Photograph of the rotunda stairway at the
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Unrestricted annual gifts to the Heritage Fund, made in addition to membership dues, are vital to the Society's work to save, preserve, and share New Hampshire's heritage. The Society is grateful to all of its Heritage Fund donors and is fortunate to have loyal supporters who serve as leaders in unrestricted annual giving beginning at \$1,000.

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Adelaide C. Palmer (1851–1928), unidentified photographer, Boston, Massachusetts, c. 1900, reproduced from a silver gelatin print, gift of Mildred Peaslee.

Adelaide Palmer grew up in Piermont and had a long and accomplished career as an artist and teacher. Her work was featured in the Society's exhibition *Home, School, and Studio: Women Artists and New Hampshire*.

The exhibition also included several works by Marjorie Prescott Rowell Sturm (1889–1960), including an untitled painting (right), dated around 1940 and donated by Richard G. and Joan A. Malfait. After studying art in Boston, Marjorie Sturm settled into life as a commercial artist in Concord during the late 1910s. Active from the 1920s through the 1950s, she created greeting cards and advertisements for local businesses and cultural organizations, as well as book illustrations and announcements.

Home, School, and Studio: Women Artists and New Hampshire was funded by the Robert and Dorothy Goldberg Charitable Foundation with additional support from the Robert O. Wilson, D.D.S., Historical Research Fund, Eleanor Briggs, and the Una Mason Collins Fund.

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Edward Tuck (1842–1938) and his wife Julia (1850–1928) financed the creation of the Society's landmark building at Park Street (completed in 1911) and made additional gifts that laid the foundation for the Society's endowment. Photograph (right) by Desgranges of Nice, France, April 1928, gift of Miriam Gardner Dunnan.

The Edward & Julia Tuck Society honors those who have included the New Hampshire Historical Society in their estate plans. A bequest to the Society's endowment preserves your legacy and provides support in perpetuity. For information on making a gift to the endowment or to discuss including the Society in your estate plans, contact Director of Development Anne Hamilton at 603-856-0608 or ahamilton@nhhistory.org.



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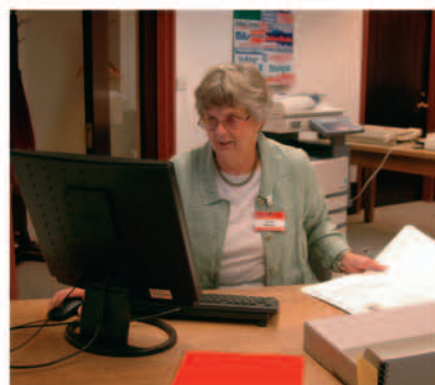
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Fueled by generous gifts to the Campaign for New Hampshire History, the Society is making significant progress in our goal to expand access to the collections through digital technology. Staff and volunteers working on collections access projects include (from left to right) Projects Archivist Sarah Galligan, volunteer Sandy Wheeler, Reference Librarian/Archivist Malia Ebel, volunteer John Rule, and Digital Projects Manager Katelynn Vance.

STATEMENT OF ACTIVITIES AND CHANGES IN NET ASSETS YEAR ENDED SEPTEMBER 30, 2013

	Unrestricted	Temporarily Restricted	Permanently Restricted	2013 Total	2012 Total
OPERATING ACTIVITIES					
REVENUES					
Contributed support					
Contributions and memberships	\$ 305,157	\$ -	\$ -	\$ 305,157	\$ 379,321
Grants, gifts, and fundraising	203,030	472,600	179,760	855,390	191,128
Contributed goods and services	12,155	-	-	12,155	6,393
<i>Total contributed support</i>	520,342	472,600	179,760	1,172,702	576,842
Earned revenues					
Earned income and special events	176,337	-	-	176,337	226,165
Rental income	542,181	-	-	542,181	669,298
<i>Total earned revenues</i>	718,518	-	-	718,518	895,463
Investment income					
Kimball Trust and Watson Trust income	80,704	-	-	80,704	70,897
Other investment income	133	-	-	133	136
Endowment spending draw in accordance with investment policy	284,749	189,179	-	473,928	496,728
Release of endowment draw for satisfaction of program restrictions	146,991	(146,991)	-	-	-
<i>Total investment income</i>	512,577	42,188	-	554,765	567,761
TOTAL REVENUES	1,751,437	514,788	179,760	2,445,985	2,040,066
Net assets released from restrictions:					
For satisfaction of program restrictions	174,548	(174,548)	-	-	-
EXPENSES					
Program service expenses					
Museum	231,561	-	-	231,561	243,562
Library	282,727	-	-	282,727	299,825
Education, exhibitions, and publications	348,418	-	-	348,418	426,372
Museum store and visitor services	97,010	-	-	97,010	104,516
Buildings, grounds, and security	27,763	-	-	27,763	11,980
<i>Total program service expenses</i>	987,479	-	-	987,479	1,086,255
Library and museum collection items acquired by purchase	72,799	-	-	72,799	85,780
Supporting services and general expenses					
Membership, development, and public relations	326,090	-	-	326,090	309,913
Administration	187,692	-	-	187,692	254,434
Depreciation expense from operations	191,441	-	-	191,441	156,284
<i>Total supporting services and general expenses</i>	705,223	-	-	705,223	720,631
Rental expenses, including depreciation of \$41,043	370,689	-	-	370,689	308,466
TOTAL EXPENSES	2,136,190	-	-	2,136,190	2,201,132
<i>Increase (decrease) in net assets from operating activities</i>	<i>(210,205)</i>	<i>340,240</i>	<i>179,760</i>	<i>309,795</i>	<i>(161,066)</i>
NON-OPERATING ACTIVITIES					
Capital campaign					
Capital campaign contributions	-	736,275	6,342	742,617	909,718
Capital campaign expenses (project-related and fundraising)	(182,748)	-	-	(182,748)	(74,439)
Net assets released from restrictions for capital campaign expenses	226,973	(226,973)	-	-	-
<i>Net capital campaign</i>	44,225	509,302	6,342	559,869	835,279
Investment return					
Realized and unrealized investment gains	595,854	427,174	-	1,023,028	1,393,422
Investment expenses	(15,441)	(9,728)	-	(25,169)	(24,682)
Investment income, actual dividends and interest	274,418	195,398	-	469,816	375,516
Change in value of beneficial interest in a trust	-	-	209,017	209,017	13,786
<i>Total investment return</i>	854,831	612,844	209,017	1,676,692	1,758,042
Less endowment spending draw	284,749	189,179	-	473,928	496,728
<i>Increase in net assets from non-operating activities</i>	<i>614,307</i>	<i>932,967</i>	<i>215,359</i>	<i>1,762,633</i>	<i>2,096,593</i>
<i>Increase in net assets</i>	<i>404,102</i>	<i>1,273,207</i>	<i>395,119</i>	<i>2,072,428</i>	<i>1,935,527</i>
Net assets, beginning of year	10,205,774	2,605,954	4,102,451	16,914,179	14,978,652
Net assets, end of year	\$ 10,609,876	\$ 3,879,161	\$ 4,497,570	\$ 18,986,607	\$ 16,914,179

IN MEMORIAM

All of us involved with the New Hampshire Historical Society lost a colleague and friend when Eleanor H. Stark of Concord died on May 27 at the age of 80. In the words of one staff member, "I don't know how we can replace her." Indeed, Lea Stark and her legacy of devotion to the Society are irreplaceable.

Lea was our longest-serving volunteer, having first signed on in 1961 and still spending a day each week at the Society at time of her death—a remarkable 53 years. Her volunteer service ranged from hands-on work with museum and library collections to leadership positions on the board of trustees.

Lea's record of accomplishment at the Society is long and impressive. She was a life member, a member of the Leaders Circle for 32 years, a member of the Edward and Julia Tuck Society, a member of the board of trustees from 1985 to 1993 and again from 2002 to 2010, and Volunteer of the Year in 1999. She served on numerous board committees, was a long-time chair of the collections committee, and served on the volunteer council.

Lea had wide-ranging interests. She served as a member of the New Hampshire House of Representatives, a director of Concord Savings Bank, president of the Concord League of Women Voters, vice chair of the City of Concord planning board, and board member of the Concord Public Library. She had a remarkable artistic side as well and was a renowned needleworker who frequently exhibited, taught, and lectured on the craft.

As much as for her record of accomplishment and service to the Society, Lea will be missed for her wonderful human qualities. She was kind, helpful, cheerful, clever, funny, loyal, and quietly generous.

In a note she sent to the Society after being recognized as volunteer of the year, Lea wrote, "The historical society has given far more to me in terms of support, friendship, being part of an ever increasingly active and influential force in New Hampshire, and fun volunteer work. It is something I shall always cherish and support."

The New Hampshire Historical Society shall always cherish Lea Stark.



Last fall volunteer Lea Stark (right) worked with Digital Projects Manager Katelynn Vance to select and prepare maps for their digitization. Lea filled many volunteer roles at the Society over five decades and worked on a wide range of projects, including the creation of an inventory of the museum's textile collection and the processing of the Kimball-Jenkins Papers, one of the library's largest collections of family documents.

HISTORIC PARK STREET BUILDING BECOMES PUBLIC HUB

New Hours Begin July 8

On June 29, 2014, the exhibition galleries at the Hamel Center at Eagle Square will close, and the Society will offer exhibitions and public programs exclusively at our Park Street building. The Hamel Center will be utilized as a collections management center. Beginning July 8 both the reading room and exhibitions at Park Street will be open Tuesday through Saturday, 9:30 a.m. to 5 p.m., year-round.

New Exhibition Opens July 10

An exhibition of contemporary furniture made by members of the New Hampshire Furniture Masters Association will be on view at the Society from July 10 through July 31, 2014. An opening reception will be held on July 10 from 5:30 to 8 p.m.

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Gosport Church, Star Island, Isles of Shoals, Rye, c. 1890, from the exhibition *New Hampshire Then & Now*. The exhibition features 40 pairs of photographs of people, places, and events that reflect the character and culture of New Hampshire, past and present. Based on the book of the same title by photographer, author, and publisher Peter E. Randall, the exhibition is a visual overview of New Hampshire and of changes that have taken place in the state from the late 19th century to today. The exhibition also includes a variety of objects from the Society's museum collection that relate to the subjects featured in the photographs. *New Hampshire Then & Now* is on view at the Society's Park Street gallery through June 2015.