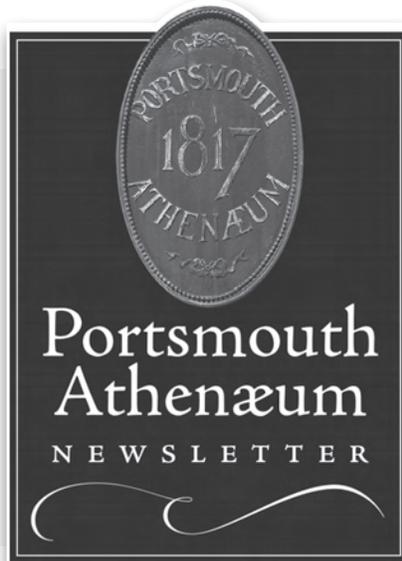


FALL 2021

*News and events for
Proprietors, Subscribers & Friends
of the Portsmouth Athenæum*

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SPACE NEEDS REDUX

By DICK ADAMS

THE ATHENÆUM is currently experiencing a shortage of space, primarily involving the storage of books and other printed materials. Off-site storage of lesser-used publications has already been utilized to ameliorate the situation, and other measures are under consideration.

Athenæum *Arcana*

This is not the first time the institution has had to confront a space issue.

Shortly after its founding in 1817, the Athenæum's directors were given the use of a room in the still-extant Customs House at the corner of Penhalow and Daniel streets. This arrangement was soon recognized as being only marginally satisfactory: The small space was made available only through the generosity of customs officer Col. Timothy Upham, whose own hold on the position was tenuous, being a political appointment.

In 1823 the directors of the New Hampshire Fire & Marine Insurance Company decided to liquidate the business and sell their building (the one we now know as "the 1805



The New Hampshire Fire and Marine Insurance wall safe's lock is actuated by a huge brass key.

PHOTO BY JAMES SMITH

Building") at auction. The insurance business had been in steady decline since the War of 1812 and prospects for a turnaround looked bleak.

The company's misfortunes afforded the Proprietors of the Athenæum an unparalleled opportunity to solve their space concerns. On Sept. 9, 1823, most of the Athenæum's 50 Proprietors gathered in the first-floor front room of the 1805 Building to celebrate

the acquisition of the entire handsome structure for \$4,000.

Throughout the insurance company's tenure, the front room had been used as a reading room by subscribers, who paid \$4 per year to the insurance company for access to as many as 30 newspapers.

The insurance company used as an of-

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CATALOGING COLLECTIONS

By JAMES SMITH
Photographic Collections Manager

WITH THE assistance of UNH intern Jess Manning (*see Page 7*) we've begun cataloging Douglas Armsden's color-positive film (transparencies), which represent a portion of the 25,000 to 30,000 Armsden images donated to the Athenaeum.

As we continue to process this collection, we'll be using #TransparencyTuesday on social media to share examples.

We are still in need of additional archival supplies to preserve this historically valuable material. On our website, you can learn more about the Armsden project and how to donate.

Also requiring archival supplies is the recent donation of the Lincoln collection, which represents about 5,000 images.

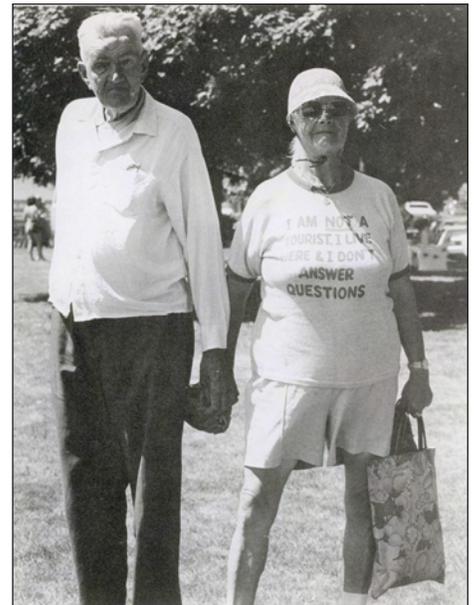
J.D. Lincoln captured candid photos of the beginnings of Portsmouth as a cultural destination with the Portsmouth Park Arts Festival, Market Square Day, Theatre-by-the-Sea productions, and the artists who appeared to live AND work downtown.

His work could be considered an "Intro into 21st Century Portsmouth" because



all that Portsmouth has become now as a major hub for art and culture seems to originate from the era Lincoln captured on film.

To contribute to the cost of the polyethylene archival sleeves, acid-free



ABOVE: Photographer J.D. Lincoln included this photo in his 1982 book, *"People of Portsmouth: And Some Who Came to Town."*

AT LEFT: Photographer Douglas Armsden took this photo, which pictures Athenaeum Proprietor John Rice as a child. Kittery Point neighbor Percy Amee is carving the pumpkin. Another angle of the image was featured on the October 1951 cover of *Shoreliner* magazine.

envelopes, Hollinger boxes and folders required for archiving, go to <https://portsmouthathenaeum.org/donate/> and put "Armsden Project" or "Lincoln Photograph Project" in the notes, or on the memo line of a donation by check.

SPACE NEEDS

CONTINUED FROM PAGE 1

the rather small room in the rear. Needless to say, there was no lavatory at that time. A wall safe, whose lock was actuated by a huge brass key, is still in place on the south wall of the old office, offering the most tangible evidence that the space was once used as an office.

Upon acquisition of the building, the Athenaeum's directors embarked on a major refitting to better suit

the Athenaeum's needs and purposes. There had been no internal access to the second floor, which, until 1820, had been utilized by three separate Masonic Lodges for meetings.

Instead of the elegant curved stairway that now affords passage between the two floors, there had been a solid wall separating the insurance office from a staircase. Those stairs, which could be accessed only from the outside back lot, led straight up to the

room above, the one we now call the Library.

(Examination of the exterior brickwork to the left of the elevator door offers a sense of where the exterior door was situated).

What is now the Mezzanine -- the Loretta Slawson Room -- did not originally exist. Rather, the ceiling of the insurance office was the same height as that of the Reading Room, some thirteen feet. In order to accommodate an

interior staircase, the Mezzanine was created, providing a landing for the new stairs.

The unforeseen availability of the 1805 building in 1823 offered the directors of the Athenaeum a *deus ex machina* solution to a space shortage problem that had plagued them for a number of years. Two hundred years later, the directors are confronted with a similar dilemma. We can hope that a yet-unknown resolution of the problem lies in the not-distant future.

ATHENAEUM COIN COLLECTION CONTINUES TO REVEAL MYSTERIES

By DOUG AYKROYD

IT WOULD NOT be difficult to convince most people that the Athenaeum is full of surprises. Who knew that Ogden Nash was a Proprietor?

Who would expect to be greeted by Atlanta in the Reading Room?

Where else can you find a newspaper with contemporary descriptions of items coming from France destined for the Continental army?

Who knows that the Athenaeum's coin collection was recognized in a report of the Library of Congress in 1851? Yes, a coin collection.

In an effort to document the holdings of American Libraries, the Smithsonian sent over 900 letters to institutions around the country. One of the areas investigated was if the library had a collection of coins and medals.

In response to this query, the "Athenaeum Library" of Portsmouth reported that it had a collection of 246 coins. Although we might think of a coin collection in a library as something extraordinary, more than 40 of the libraries queried reported having one. The Boston Athenaeum reported that it had "the most valuable collection of coins in that part of the country."

Records about our col-



PHOTO BY DOUG AYKROYD

A circa-1830 "List of Coins in Portsmouth Athenaeum Library" contains three pages with coin rubbings which show the obverse and reverse of 25 coins in the collection.



1818 Netherlands East Indies 2 Stuiver (Obv)



1818 Netherlands East Indies 2 Stuiver (Rev)



1814 Antwerp 10 centime coin (Obverse)



1814 Antwerp 10 centime coin (Reverse)

Obverse and reverse of 1818 Netherlands East Indies 2 Stuiver (top) and 1814 Antwerp 10 centime coin.

lection are rather limited. There is a single document in the historical files of the Athenaeum entitled "List of Coins in Portsmouth Athenaeum Library." It contains three pages with coin rubbings which show the obverse and reverse of

25 coins in the collection. To date we have been able to identify 11 of the 25 coins as being still in our collection.

As far as we can determine, this was the first attempt to organize our collection. That said, there is no

obvious arrangement of the coins other than size.

A second effort was made using cardboard and Mylar coin flips. Coins were sorted by country and the bottom right corner of the holder was marked sequentially with a letter designating the country followed by a number. The sequencing of the coins appears to be random.

These coin flips are probably 40 to 50 years old since they were held together with staples.

A later effort to organize the coins used vinyl coin flips containing an acid-free paper for recording identification information. These coins were identified by more than country of origin and contain such information as date of issue, the monarch, and the denomination of the coin. These coins were taken

CONTINUED ON PAGE 8

LONG-RANGE PLANNING: A PROGRESS REPORT

By DON MARGESON

The Long-Range Planning Committee drafted revisions to the Athenaeum's bylaws; when finalized, these will be submitted to the Proprietors for their approval.

The revision proposal does not alter the composition of the Athenaeum's leadership (its officers and directors) nor the terms of their offices. It retains the existing rights of Proprietors as shareholders. It does, however, make several changes in other areas.

Principal among these are the establishment of the new position of Executive Director and the reorganization of the Athenaeum's committee structure through creation of five standing committees for Collections and Facilities, Finance, Governance, Membership and Programs.

The Executive Director is to be the organization's chief executive officer. Besides supervising all staff, the Executive Director will have full responsibility for personnel decisions; serve as an ex officio member of the standing committees; take a leading role in the coordination of

committees; act as director of budgeting; and be the principal conduit of information between committees and the Board of Directors.

The standing committees, each of which has some basis in the current committee system, will have responsibilities as follows:

1. The Collections and Facilities Standing Committee will coordinate and oversee planning and resource allocation for the maintenance and development of the Athenaeum's collections and buildings. Giving a single standing committee responsibility for the care and development of a variety of assets will facilitate consideration of the impact that a project conceived to benefit one type of asset – say, a new HVAC system for the building – may have on another. It may also sharpen the evaluation of budget priorities.

2. The Finance Standing Committee will oversee the Athenaeum's budgeting, financial resources, investment management, and investment risk and strategy.

3. The Governance Standing Committee will promote and ensure best practices in the organization and enhance the effectiveness of its operations. It will assume the current Nominating Committee's responsibility for nominating Proprietors for election as Athenaeum officers and directors.

4. The Membership Standing Committee will recruit, vet and recommend new Proprietors and Subscribers for the Athenaeum and will provide for social integration for new members. It is tasked with actively seeking out new members for Proprietorship and increasing the number of Friends of the Athenaeum.

5. The Programs Standing committee will coordinate and oversee the Athenaeum's program and public communications activities. It will be the Athenaeum's principal vehicle for public outreach and responsible, through its coordination of the topics and scheduling of those activities, for engaging with the wider community and conveying to

CONTINUED ON PAGE 8

RUTH BLAY REMEMBERED

Research Librarian Carolyn Marvin recently took part in a Portsmouth Public Library presentation on the story of Ruth Blay, hanged on Dec. 30, 1768 in South Street cemetery for concealing the stillborn birth of her illegitimate child.

Marvin is the author of "Hanging Ruth Blay: An Eighteenth-Century New Hampshire Tragedy," and is described by library officials as "the penultimate scholar on Ruth Blay."

Also inspired by Blay's story was a group of local volunteers working on the Portsmouth400 project.

A few years ago, they started planning a memorial to Blay and a day of programming. Friends of Ruth Blay (FORB) was founded in March 2021, and a mural of Ruth was unveiled on State Street on July 26.

Marvin was joined in the Zoom presentation by FORB president Laura Brown, as well as the group's vice president, Terrence Parker, and secretary, Nancy Pearson, who told how the mural came to be.

With the "History Through Art" initiative, Friends of Ruth Blay supports public art installations of marginalized historic Portsmouth figures. More information can be found at friendsofruthblay.org.

And a good time was had by all ...



Athenaeum Keeper Tom Hardiman snapped this photo of the 28th annual Athenaeum pot-luck picnic on Aug. 31. The outdoor event at the Seacoast Science Center in Odiorne Point State Park in Rye was well-attended, and the first large gathering of members and friends of the Athenaeum since the start of the pandemic.

A TRIBUTE TO DICK WINSLOW

By PETER E. RANDALL

Richard E. Winslow III (Share 80) passed away Oct. 20 at 86. A Proprietor since 1987, he was a regular presence in the building, often leaving packages of cookies and copies of articles he'd found for staff members.

He earned a doctorate and a Master of Library Science, and taught briefly in public schools and colleges, but he really wasn't comfortable as a teacher. His forte was researching and writing. After living away, he returned to this area in 1981 and lived with his parents, who had retired to Rye.

About that time, Proprietors Joseph Sawtelle, Joseph Copley, Ray Brighton, and I recreated the Portsmouth Marine Society as a non-profit research organization. People supported the organization by purchasing the research as books.

This fit Richard perfectly. He researched and wrote about gundalows, submarines, privateers, ship builders, and the Portsmouth Shipyard, in all six volumes. A meticulous worker, Richard spent up to



Proprietor Richard E. Winslow died Oct. 20 at 86.

five years on some of these books, visiting numerous libraries and the National Archives in Washington. He typed and retyped his manuscripts many times until I finally convinced him to switch to a computer, but that didn't work. He finally hired typist Pat Mullaney, who worked for him for decades.

If Richard didn't like computers, he absolutely adored copy machines, making thousands of copies. Not all of the copies were for his book projects. He had lots of friends and if he knew you were interested in particular subjects, he'd send you copies of articles he found in his li-

brary rounds. Richard also enjoyed attending lectures and going to meetings and conferences. At the bottom of copies of these event announcements, he usually wrote, "I shall attend."

Proprietor Sherman Pridham, then Portsmouth Public Library director, hired Richard in 1983 as a one-day-a-week assistant in the research department. He helped people interested in local history and genealogy. About 30 years later, the library staff retired him as a Historian Emeritus. He then came in weekly as a volunteer doing the same tasks he had always done.

As a young summer

camper, Richard enjoyed the outdoors, especially canoeing. In his later years, this pastime led to wilderness adventures as he paddled with groups on rivers in Alaska, arctic Canada, and Maine. He often made two trips a year and more recently added Scotland to his river travels. He wrote extensively about these trips and submitted photographs and manuscripts primarily to a little publication called "Messing Around in Boats." Of course, he sent copies to his friends.

During his last months, Richard began working on a final book, *Keep Reaching Forward: Canoeing the Arctic Barrens Lakes and Rivers to the Sea*, to be published by my daughter Deidre at Peter E. Randall Publisher. Concerned about his health, Richard planned for the book to be published posthumously. The limited-edition book is now in production.

Richard wrote, "...I feel a moral obligation to seek out and preserve knowledge which otherwise might be lost. To me, research and writing constitute a lifelong quest and a full-time job."

Calling all Proprietors, Subscribers and Friends

The annual Proprietors' Art Show in the Randall Gallery opens Friday, Dec. 3.

The show features works of fine or decorative art, crafts, and published writings by our Proprietors, Subscribers, and Friends.

All forms of creative endeavors are welcome -- paintings, photographs, sculpture, fiber arts and furniture have been exhibited.

This is your opportunity to share your work with Athenaeum

colleagues and the public.

Items should be dropped off by Saturday, Nov. 27. For more information, contact Keeper Tom Hardiman at thardiman@portsmouthathenaeum.org.

Athenaeum People

CURATORIAL CREATIVITY: SANDRA RUX

By SHERRY WOOD

IN A REMARKABLE run of creativity, cooperation and plain old elbow grease, Proprietor Sandra Rux curated or co-curated nine exhibits in seven years in the Randall Gallery during her tenure at the Athenaeum.

Rux, who recently stepped down as Exhibits Committee chairman, said her favorite was the first -- "Height of Propriety," which featured costumes from the Portsmouth Historical Society that belonged to Proprietors of the Athenaeum or their spouses. It opened in June 2012.

"I learned a lot about Portsmouth people doing this," said Rux, who came to the Seacoast in 2005 to be the synergy manager for Warner House, the Wentworth-Gardner House and Portsmouth Historical Society.

Rux also curated a number of exhibits at the John Paul Jones House and a couple at the Wentworth-Gardner, as well as co-curating several at the Warner House.

"Memorable moments include the fires in Portsmouth at the opening and closing of 'Going to Blazes' (2013) and the blizzard at the opening for "Cosmopolitan Consumption: New England Shoe Stories" (2015)," she said.

"I most appreciated all the people I got to work with and the subjects I learned about, even though I didn't think I was that interested (for instance, brewing)," Rux said, referring to 2019's "By the Bottle or the Barrel: 400 Years of Brewing in Portsmouth."

Rux said it was a privilege to work with the late Joyce Volk and Kitty Clark, as well as Richard Candee, Ronan Donahoe, Kimberly Alexander, Jeff Hopper, Elizabeth Aykroyd and Judy Groppa, and Athenaeum Keeper Tom Hardiman and Librarian Robin Silva.

"Barbara Adams, Joan Graf and Kitty Clark always did the Proprietors' Art Show and I learned from them more about hanging exhibits," Rux said.



"I became a 'corporate dropout' in 1994. I was eligible for an eventual pension and had a 401K, so I had planned for the future and could afford to work at museum jobs."

She also recalled Proprietor Deb Richards' "wonderful table arrangements for the opening receptions."

Before coming to New Hampshire, Rux had worked at museums in Connecticut and the Connecticut Academy of Arts and Sciences (publications manager) starting in 1994.

Previously she worked for Southern New England Telephone Company and AT&T for 25 years, mostly in IT. At AT&T Rux worked in New York and New Jersey and commuted to Connecticut on weekends

because her husband, Proprietor Alan Haesche, worked for SNET in New Haven.

He would eventually assist with photography for her Athenaeum exhibits and become a stalwart at Art 'Round Town.

"I started working for the phone company right after I graduated from UConn with a history degree — historians not terribly employable as such — and I couldn't afford graduate school at the time," Rux said.

She would go on to get a master's degree in history at Trinity in Hartford while working.

"I became a 'corporate dropout' in 1994," Rux said. "I was eligible for an eventual pension and had a 401K, so I had planned for the future and could afford to work at museum jobs."

Weaving is one of Rux's other interests. She started learning the craft in 1991 and specialized in reproducing early linens and studying antique weaving equipment.

"I once had six or seven barn frame looms," she said. "Most needed serious repair."

In the past few years Rux has been working on finding an American craft tradition in making weaving reeds. Exploring and uncovering the history of early ingrain carpet factories has been another serious interest.

Here is a list of the exhibits Rux curated or co-curated:

"Height of Propriety," 2012; "Going to Blazes," 2013; "First Congregational Church of Kittery Point and the Pepperell Family," 2014; "Cosmopolitan Consumption: New England Shoe Stories," 2015; "1817-1839: Laying the Foundation of a Large and Permanent Establishment," 2017; "High Hopes and Ambitious Plans, 1840-1899," 2017; "Painting Portsmouth Notables, 1750-1830," 2018; "Many Faces of George Washington," 2019; "By the Bottle or the Barrel, 400 Years of Brewing in Portsmouth," 2019.

Athenaeum People

Q & A with ATHENAEUM INTERN JESS MANNING

University of New Hampshire student Jess Manning worked with Athenaeum Photographic Collections Manager James Smith as an intern this year.

What brought you to the Athenaeum?

Ever since I got accepted to UNH's Museum Studies program in the summer of 2020, I knew I wanted to work at the Athenaeum. Growing up in Iowa, I never had the chance to live and work at a place with such a long, storied history as Portsmouth, and the Athenaeum has been preserving the area's history for over 200 years. Having done some work with archives and photographic collections in the past, I knew that this was too good of an opportunity to pass up.

You have been working on the Douglas Armsden Collection, which has more than 25,000 images of Seacoast scenes and people from the 1940s to the 1980s. What is a typical day like for you?

We tried to change up what I did every few weeks, starting out by sorting photographs and trying to identify where they were taken (which was sometimes difficult for someone who never lived here before) before placing them in appropriate folders. Eventually, I moved on to sorting and scanning transparencies of the collection before entering them into the Athenaeum's system.

Which images stood out for you?

Out of all the images I've seen, the ones that really stand out are actually photos of Douglas Armsden's family. It reminds me of the human aspect of the work we do. These photos represent people's lives, and having Armsden's daughter (Beverley Daniel) visit and give some background on the photos I was sorting through reminded me that what is history to me is someone else's most treasured memories.

Did doing this archival work change your perspective on local history?

As someone who has only lived in New England for about a year, the work I've done at the Athenaeum has really estab-



JAMES SMITH PHOTO

"Working at the Athenaeum has really shown me how much I love being in an archive, and I want to continue doing that for my entire career."

lished my perspective on local history. I did some research about Portsmouth before I moved here, but getting to witness Portsmouth's transformation through these decades of photographs makes me feel like I've lived here for much longer than I actually have. For example, I can visit Strawberry Banke and have some insight and extra appreciation for the work it took to create it, from the filling in of the Puddle Dock to the moving of several buildings. Also, I can pass by the large Yoken's sign on Lafayette Road and know about the place that used to be there.

Has your time at the Athenaeum influenced your future plans?

Working at the Athenaeum has reinforced what I want to do in the future, and that is archival work. As a Museum Studies major, I can choose to specialize in front-of-house duties like creating/giving tours and educational programs or the less visible back-of-house aspects — things like archival work. Working at the Athenaeum has really shown me

how much I love being in an archive, and I want to continue doing that for my

PORTSMOUTH ATHENAEUM NEWSLETTER

Published three times yearly.
Deadlines for articles are March 1,
June 15 and October 1.

Contributions and queries may be
directed to Publications Committee
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COIN COLLECTION

CONTINUED FROM PAGE 3

from those in the cardboard coin flips, which left gaps in the numbering of the previous effort.

Our focus now is to properly identify and store all of the coins which can be recognized. There are some which defy identification due to extreme wear.

The collection consists of nearly 200 coins which mostly date from the late 1600s through the mid-1800s. The largest group is British or British Commonwealth, with nearly 40 coins. Surprisingly, the next-largest group is about 20 Roman coins. Spain, Portugal, India, Denmark, France, Belgium, and the Papal States are among the many countries represented.

Curiously enough, there are no coins from the United States. That makes sense since the Athenaeum was looking for curiosities to display in its collection.

Here are a couple of interesting examples. Consider the 1818 Netherlands East Indies Bank 2 Stuivers. This coin is totally non-traditional, having been made by cutting pieces off a copper rod and stamping the front and back with a die. The obverse indicates the value of two Stuivers (2 St) and the reverse the date 1818. The coin is nearly a half-inch thick and weighs about a half-ounce.



A page from the circa-1830 "List of Coins in Portsmouth Athenaeum Library" includes rubbings of 11 coins from the Athenaeum's collection.

PHOTO BY DOUG AYKROYD

Another curiosity from the collection is the 1814 10 centimes coin from the besieged city of Antwerp which was, at that time, a part of the French Empire. French troops occupied the city while British, Prussian, and Russian troops laid siege. The siege lasted from January 1814 until May, when Napoleon abdi-

cated. The expression "Monnaie Obsidionale" means "siege money."

These are just two of the curiosities in our collection. Many more are sure to emerge as we continue to catalog. Want to find out more? Just drop me an email at oakscounter@gmail.com

LONG-RANGE PLANNING

CONTINUED FROM PAGE 4

the public a sense of our unity and purpose in advancing the Athenaeum's mission.

To foster coordination and communication between standing committee activities and the policies of the Board of Directors, the chairs of most standing committees will be members of the board. Following a practice widespread among today's non-profits, a charter has been drafted for each standing committee

detailing its purpose, membership, responsibilities and obligation to keep the board apprised of its activities and plans and directing it to conduct annually an evaluation of its own performance.

The committees now in existence will continue performing the same functions as at present. Each standing committee will oversee and coordinate the activities of the working committees with which it shares substantive jurisdiction.

Finally, the proposal replaces the existing bylaw provisions on conflicts of interest with new language taken almost verbatim from the New Hampshire Center for Non-profits' "best practice" provisions on the subject. Our goal is to bring the bylaws into compliance with state and federal law, and to ensure the protection of the organization from liability.

The Board of Directors reviewed the bylaws at its meeting on Oct. 27. It is expected

that the proposal, with any Board changes, will be submitted for Proprietor approval at the Athenaeum's annual meeting in January.

We planned two information and listening sessions for the Proprietors to fully engage in this process and to ask questions. The first session was in person at the Athenaeum on Nov. 10. The second session will be on Zoom on Wednesday, Dec. 8 at 5 p.m. We look forward to your feedback.

SEEN ON SOCIAL MEDIA

By JAMES SMITH, *Photographic Collections Manager*



Pic 'n Pay

Pictured are Phyllis Lufain and Bill Copeland, starting off their morning with a coffee at the lunch counter at the Pic 'n Pay at 800 Islington St. in Portsmouth.

The Pic 'n Pay was owned by George Amergian and his family. Eventually, the supermarket became Hanaford, which had been the distributor for many years. The Captain's Table lunch counter is long gone, and the store has gone through a few renovations, including a major reconfiguration this year.

The photographer was Jane Tyska from the Portsmouth Press (1987-1993), and the photo was published in the now-defunct newspaper on Feb. 27, 1992.

The photo was given in memory of Jay Smith, former Press Room owner and journalist, and is part of the Portsmouth Press Photograph Collection.

Phyllis Lufain and Bill Copeland have coffee at the lunch counter at the Pic n' Pay in Portsmouth. PORTSMOUTH PRESS PHOTO COLLECTION

Childe Hassam on Appledore

Pictured is artist Childe Hassam painting plein air on Appledore Island, the largest of the Shoals islands, circa 1895. His model was identified as Alice, possibly Alice Brown.

Born Frederick Childe Hassam, Childe Hassam (1859-1935) was an American impressionist. In the summer of 1886, Hassam first visited Appledore and the Shoals. For the nearly three decades that followed, he spent summers on the islands, where he created about 300 paintings.

The Isles of Shoals had become a gathering place for many well-known artists, authors, and intellectuals thanks to poet Celia Thaxter (1835-1894).

Literary and artistic figures of the day gathered in Thaxter's parlor while staying at the fashionable Appledore House, which was built by her father, Thomas B. Loughton. Other guests included Ole Bull, John Appleton Brown, Sarah Orne Jewett, Annie Fields, and William Morris Hunt. Many would also come to Appledore for Celia's garden, which was the inspiration of several Hassam paintings.

Hassam would eventually own his own cottage on Appledore. He recalled, "I spent some of my pleasantest summers [at the Shoals] where I met the best people in the country."



Childe Hassam paints on Appledore Island, circa 1895. He also painted Portsmouth scenes, including the Athenaeum.

ISLES OF SHOALS PHOTOGRAPH COLLECTION

THE PORTSMOUTH ATHENAEUM
9 MARKET SQUARE
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Athenaeum Calendar of Events

Sunday, Nov. 14, 3 to 4 p.m.: Memorial Concert, North Church, Market Square. You are invited to attend a Memorial Concert to honor the Athenaeum members who passed away in 2020. Peter Sykes, Boston's renowned harpsichordist, will perform. The concert is sponsored by the Athenaeum and is open to the public.

Tuesday, Nov. 30, 6 p.m., via Zoom: Elizabeth Howard, host of the Short Fuse Podcast, will be in conversation with Meredith Hall, who grew up on the Seacoast. In Hall's recent novel, *Beneficence*, a family must overcome heartbreak to reclaim goodness and peace in their lives.

Thursday, Dec. 2, 5:30 p.m.: Proprietor Jane C. Nylander will give a brief talk in the Sawtelle Reading Room and sign copies of her new book: *The Best Ever! Parades in New England, 1788 -1940*. The lavishly illustrated book reveals the rich diversity of New England

parade traditions from the time of the ratification of the Constitution to the eve of World War II.

Friday, Dec. 3, 5 p.m.: Opening of the Annual Proprietors' Art Show in the Randall Gallery. (See Page 5.)

Thursday, Dec. 9, 5:30 p.m.: Proprietor Mike Dater will give a talk in the Sawtelle Reading Room and sign copies of his newest book, *The Godawful Years: He Came, He Stole, He Wrecked: A Survey of the Bedlam*. Compiled in part from Mr. Dater's cartoons in The New Hampshire Gazette, the book demonstrates the author's unique talent for expressing horror through humor.

Wednesday, Dec. 8, 5 p.m. via Zoom: A discussion session with the Board of Directors and Governance Committee on the proposed restructuring of the Athenaeum's bylaws. (See Page 4.)

Sunday, Jan. 16, 2022, 3 p.m.: The 203rd Annual Meeting of the Portsmouth Athenaeum.