COLBY COLLEGE SESQUICENTENNIAL PROJECT

ART IN MAINE

or

COLONY, PROVINCE AND STATE -

THE ROLE OF MAINE IN AMERICAN ART

Prepared by

The Executive Committee of the Committee of Selection
for the Sesquicentennial Exhibition

Waterville, Maine

January, 1962
COLONY, PROVINCE AND STATE - THE ROLE OF MAINE IN AMERICAN ART

A statement of purpose.

The State of Maine offers the locale for a penetrating study of the visual arts as they relate to a people and a geographical setting. This study can reach fruition in three distinct but related ways: as an exhibition of the works of art themselves; in the establishment of a permanent repository for photographs, factual data and source material; and as a book combining good reproductions and an authoritative text. Each of these will be discussed separately later in this report.

As a region, Maine is perhaps uniquely qualified to reveal the scope of American art from the mid 18th century to the present. Its cultural history begins in colonial times, reflects the stage of being a province of Massachusetts, and in the last century or so has been shaped considerably by the natural beauty of the state. Its early settlers were patrons of the arts and sat for their portraits to the best of New England's artists. From the time that landscape painting first became popular in this country Maine's scenery has acted as a magnet to landscape artists. Even those who were not landscapists - sculptors for example - seemed to find its rural environment a stimulant to creativity.

In addition to this sophisticated art there are also the folk artists - portraitists who were willing to travel from town to town, landscapists who also painted signs, carvers who decorated ships, or metalworkers who designed weathervanes. There are many artists of this sort whose names and personalities will be revealed on further study, as others like them have been in the recent past.

Among the well-known artists of early times who portrayed people of Maine are Feke, Smibert, Copley and Stuart. Later come Eastman Johnson and Winslow Homer, both of whom were residents for part of their lives. As keenly observant visitors many of the major landscape artists of the nineteenth century recorded aspects of Maine's scenery. In the twentieth century the names of Hartley, Marin and Zorach are closely connected with the state, and there are many others who have not come quite so close to being "natives" as these. Appendix 1 contains a list of the artists who, according to present knowledge, bear the stamp of Maine's people and places. It is our objective to bring these works together for the first time, to be compared, studied and enjoyed.
It is appropriate that the program should culminate in an exhibition marking the celebration of the one hundred fiftieth anniversary of Colby College. Throughout its history Colby, located in the center of the state, has been associated with the cultural life of Maine. It now welcomes the opportunity to bring to the people of Maine, and to a country-wide audience as well, an awareness of the heritage of this state and its relation to the broad traditions of our country.

The exhibition: Colony, Province and State

The exhibition of painting and sculpture is to be the coordinating force for the whole project. It will bring the research into focus and provide the nucleus of material for the book. By the direct juxtaposition of works of art ranging through a period of two centuries which, at the same time, reflect some constants associated with a locale, one will see the sequence of American art in a revealing way. Major portraits, landscapes, genre paintings and sculpture which are known in other contexts and settings will be seen anew in this one. Deserving works of art will receive a first general showing and indigenous art will be revealed to a broader audience.

Approximately one hundred carefully selected objects will be included. The Committee of Selection is shown in Appendix 2.

The exhibition will originate in the Colby College Art Museum in May of 1963, continuing through the summer. It will open at the Whitney Museum of American Art in New York City on February 10, 1964, remaining through March 7. Negotiations are underway to bring the exhibition to two other major museums. The budget for this is as follows:

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Special installation costs</td>
<td>$3,500</td>
</tr>
<tr>
<td>Packing and shipping, including arrival at Colby, shipping to three other centers and return</td>
<td>$2,500</td>
</tr>
<tr>
<td>Insurance for this period</td>
<td>$1,000</td>
</tr>
<tr>
<td>Restoration where necessary</td>
<td>$3,000</td>
</tr>
<tr>
<td>Catalogue (material to be derived from book mentioned below)</td>
<td>$3,000</td>
</tr>
<tr>
<td>Promotion (newspapers, magazines, radio, television)</td>
<td>$400</td>
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<tr>
<td>Exhibition openings including speaker (4)</td>
<td>$3,000</td>
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<tr>
<td>Committee expenses</td>
<td>$300</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>$16,700</strong></td>
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The Archives of Maine Art

The Archives of Maine Art aims to become the center for the collection and preservation of documents of all kinds pertaining to painting and sculpture produced in Maine. It will be housed in the new fire-resistant Bixler Art and Music Center at Colby College. Material will be filed and arranged so as to be convenient for those consulting the Archives.

Aware of the fact that archives may include a great variety and number of items, we are concentrating our efforts for the moment on reproductions of paintings and sculpture in the form of colored transparencies and black and white, 8" x 10" photographs. As our Archives become known it is our hope that original documents such as personal papers, letters, diaries, etcetera will gravitate to them.

Two considerations have guided the Committee in concentrating on slides and photographs for the Archives at this time. We have first been concerned with assembling material for the exhibition and for the book. Secondly, it seemed important to begin now to gather material from artists currently active in the State of Maine. In reply to our requests these artists have responded generously with photographs and information about themselves in the form of statements, catalogues, and clippings.

In the absence of any such collection of material in the State of Maine, it is felt that the Archives of Maine Art will serve a useful function in the State and elsewhere. Two generations ago considerable accumulation and publication of historical material was undertaken, but there has never been any comparable effort devoted specifically to the arts of the state. Several museums and galleries have been established in Maine in the past fifteen years and there are indications that this trend will continue. It will be a service to the staff of these institutions to have a single repository of information from which all can draw. To insure their continued acquaintance with it, the directors of the five museums and college art departments are on the advisory committee for this project.

The material in the Archives of Maine Art obviously has many connections with material in Historical Societies in the state. Each of these has been supplied with a questionnaire which will aid in centralizing all material connected with art in the Archives.
In summary the progress on the Archives to date is as follows:

1) A census of over 600 artists' names, their dates and basic information about them when these have been available.

2) The acquisition of more than 500 slides and photographs and other readily available material.

3) The cooperation of Historical Societies and interested persons within the state, and the beginning of the flow of information from them to the Archives.

Budget for establishment of the Archives:

**Staff:**

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<tr>
<th>Position</th>
<th>Amount</th>
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<tbody>
<tr>
<td>Director of Research</td>
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<tr>
<td>Secretary (2 years)</td>
<td>2,400</td>
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<td>Travel</td>
<td>1,500</td>
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<td>Slides and photographs</td>
<td>1,500</td>
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<tr>
<td>Supplies and postage</td>
<td>300</td>
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<tr>
<td>Equipment, files, etc.</td>
<td>500</td>
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<tr>
<td>Building archives room</td>
<td>500</td>
</tr>
<tr>
<td>Books</td>
<td>300</td>
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**Total** $8,250
To be published in May 1963 for the Sesquicentennial of Colby College the book will illustrate and document selected works of art relating to Maine and its history from the mid-eighteenth century to the present time. It is the natural outgrowth of the Archives and the exhibition.

Essays by eight distinguished authorities will introduce the historical periods of the book. Emphasis will be placed on the broad pattern of development within each period and on the relation of the illustrated works to the cultural and social history of the state.

In outline, plans for the book are as follows:


II  Text and Illustrations

A. Introduction  Mary Ellen Chase

B. Historical Periods

1. Period of 1700 - 1820 (Maine became a state)
   a. Portraits: Feke, Copley, etc.  Louisa Dresser
   b. Indigenous art: portraits, still life, marines, genre paintings, figure heads  Nina Fletcher Little

2. Period of 1820 - 1865
   a. Well-known artists who painted in Maine: Eastman Johnson, Frederic Church, etc.)  James Thomas Flexner
   b. Indigenous art  Nina Fletcher Little

3. Period of 1865 - 1914
   a. Chiefly artists who came from outside the state and the relation of some of these to the summer residents. Winslow Homer  Lloyd Goodrich
   b. Indigenous art  Donelson F. Hoopes

4. Period of 1914 - 1940
   Early phase of modernism. The summer art colonies  John I. H. Baur

5. Period of 1940 - 1963
   Expansion of the new movement; the diversity of our time; art schools and museums. James M. Carpenter
C. Sculpture Illustrations

Photographs of sculpture in appropriate settings, specially taken for this book.

Eliot Elisofon

D. Picture Captions

Particular observations and documentary notes.

William B. Miller
Elizabeth F. Wilder

E. Appendices

1. Index of artists included in the book with dates and references.
2. Index of artists not included in the book with dates and references.
3. Major towns and areas with representative artists.
4. Art Museums, Historical Societies, Galleries and Art Schools of Maine
5. Notes pertaining to text.
6. Index of illustrations.


Publication Coordinator
Book Design

Matthew A. Meyer
Bryan Holm

Other information:

There will be approximately forty pages of text, excluding foreword, introduction and appendices. The page size will be approximately 8" x 11" and there will be 24 color plates and 96 pages of monochrome reproductions.

Notes on authors:

Mary Ellen Chase
Northampton, Massachusetts
Author, professor-emeritus, Smith College; well-known for her books on Maine people and places.

Louisa Dresser
Worcester Art Museum, Worcester, Massachusetts

Nina Fletcher Little
Brookline, Massachusetts
Author of books and articles on folk art, including American Decorative Wall Painting and catalogues of Abby Rockefeller Collection, John Brewster, etc.
James Thomas Flexner
New York, New York
Author of A Short History of American Painting, American Painting: The Light of Distant Skies, Gilbert Stuart, etc.

Lloyd Goodrich
Director of the Whitney Museum and author of many books on American Art, including Thomas Eakins, Winslow Homer, Edward Hopper, etc.

Donelson F. Hoopes
Portland Museum of Art, Portland, Maine
Director of the Portland Museum and author of articles in the Bulletin of the Portland Museum on little known Maine artists.

John I. H. Baur
Associate Director of the Whitney Museum and author of many books and articles, including Revolution and Tradition in Modern American Art, Editor New Art in America.

James M. Carpenter
Colby College Art Department, Waterville, Maine
Chairman of the Art Department at Colby College. Has frequently arranged exhibitions of works by artists of Maine.

Eliot Elisofon
New York, New York
Well known as a photographer for Life Magazine. Mr. Elisofon has published books on African sculpture and color photography.

William B. Miller
Colby College Art Department, Waterville, Maine
A trained art historian, Mr. Miller has already begun the organization of the Archives of Maine Art.

Mrs. Elizabeth F. Wilder
Boston, Massachusetts
Director of research for the book, Mrs. Wilder has previously worked on indigenous art in the southwestern United States.

Budget for book:

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<th>Description</th>
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<tr>
<td>Fees to contributing authors</td>
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<td>Salary of research assistant</td>
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Recapitulation of project budgets:

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<th>Amount</th>
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<td>Exhibition</td>
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<td>Establishment of Archives</td>
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<td>Book</td>
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APPENDIX I

ARTISTS WORKING IN MAINE FROM COLONIAL TIMES TO THE PRESENT
As well as a spread in time there is also a geographic spread represented by these artists. A broad division may be made between coastal and inland regions. The long Maine coastline and its offshore islands were settled early and have continued to be uniquely attractive to artists and their patrons. Here too, were centered the arts associated with shipping. Among the cities Portland and Bangor have been leading centers, but the inland rural areas have produced their artists, both natives and summer residents. In the last century artists who were drawn to the fringes of civilization portrayed places like Moosehead Lake and Mount Katahdin. More recently the summer art schools have created important art centers in rural areas.

**First Group - 18th Century**

Badger, Joseph  
Blackburn, Joseph  
Copley, John Singleton  
Dearing, William, Ship Carver  
Drowne, Shem, Sculptor  
Feke, Robert  
Hopkinson, Francis  
Jennys, J. William  
Johnston, John  
More, Thomas, Sculptor  
Pratt, Matthew  
Smibert, John  
Stuart, Gilbert  
Wollaston, John

**Second Group - First half 19th Century**

Akers, Benjamin Paul, Sculptor  
Appleton, George Washington  
Audobon, John James  
Badger, Thomas  
Badlam, (Stephen?)  
Beckett, Charles E.  
Birch, Thomas  
Bowler, Sophia A.  
Brewster, John  
Brooks, Noah  
Butler, Hsteria  
Cloudman, John J.  
Codman, Charles  
Codman, William P.  
Cole, Charles Octavius  
Cole, Joseph Greenleaf  
Cole, "Major"  
Cole, Thomas  
Cook, Mehitabel Jones  
Culom or Cullum, John  
Davis, Joseph H.  
Doughty, Thomas  
Doyle, William M.S.  
Drew, Clement  
Duran, John Waldo  
Eastman, Seth  
Finch, E.  
Fisher, Alvin  
Fisher, Jonathan  
French, C.  
Gilbert, A. N.  
Gilbert, E. J.  
Granger, Charles H.  
Greenleaf, Benjamin  
Griffin, Edward S.  
Hamblen, Eli  
Hamblen, Joseph G., or H.  
Hamblen, Nathaniel  
Hamblen, Sturtevant J.  
Hardy, Jeremiah Peason  
Hardy, Mary Ann  
Harry, Philip  
Hatch, Edbury, Sculptor  
Hewins, Philip  
Hilling, B. A.  
Hoit, Albert Gallatin  
Howard, B.  
Hoyt, Thomas  
Jackson, Edwin W.  
Jarvis, John Wesley  
Jenny, N. D.  
King, Charles  
Lamson, J.  
Lane, Fitzhugh  
Lewis, Elijah P.  
Littlefield, Nahum, Sculptor  
MacFarlane, R.  
Mayall, Eliza McLellan (or McClellan)  
Mellen, F.  
Moore, Joseph Thoits
Second Group - First half 19th Century, contd.

Moulthrop, A.
Neal, John
Palmer, Julia Ann
Parker, Puluus R.,?
Peale, Charles Willson
Poor, Jonathan D.
Porter, Stephen Twombly
Potter, Woodbury
Quint, Louis H.
Rowse, Samuel Worcester
Searle, Cyril
Seavey, Thomas, Sculptor
Seavey, William L.
Shegogue, James Hamilton

Soule, Charles, Sr.
Svinin, Pavel Petrovitch
Thompson, Cephas
Thurston, B.
Treadwell, Jona
Veasey or Vesey, Thomas
Venne, Jus.
Waldo, Samuel Lovett
Waters, Almira
Weber, Wesley
Wood, Orison
Wright, Charles Cushing
Zach

Third Group - Second half 19th Century

Akers, Charles, Sculptor and Crayon Portraitist
Alden, James
Albright, Adam Emory
Bailey, T.
Baker, William Jay
Barbour, F.

Bard, James and John d. 1854
Beckett, Sylvester B.
Bellamy, John Hale, Sculptor
Beman, William E.
Bettes, William E.
Bicknell, Albion H.
Bierstadt, Albert
Blakelock, Ralph A. 1847-1897
Blais, B. de
Brackett, Edward Augustus
Brackett, Walter M.
Brainard, L. H. W.
Brannall, E. H.
Brenner, Victor D., Sculptor
Bricher, Alfred T.
Brown, George Loring
Brown, Harrison B.
Campbell, Daniel A.
Campbell, John
Chadwick, William F.
Church, Frederick
Cole, Joseph Foxcroft
Cole, Lyman Emerson
Colman or Coleman, Samuel
Counce, Harver, Sculptor
Cross, Anson K.
Currier, J. Frank
Davis, J. M.
Dunning, Robert S.
Durand, John
Eastman, J. Frederick
Emery, Rufus H.
Enneking, John Joseph
Flagg, Jared Bradley

Frank W. Goodrich
Childs, James

Fletcher, Jacob Guptil
Forester, J. J.
Foster, Ben
Garibaldi, Mrs. Pietro A., Sculptor
Gifford, Robert Samson
Greeley, Mary Elizabeth
Greenwood, John 1737-1792
Griffin, Walter
Hall, J. P.
Hamilin, Dr. A. C.
Hardy, Anna Eliza
Harris, Philip Spooner
Heade, Martin J.
Hinckley, Thomas Hewes
Homer, Mrs. Henrietta Maria
Homer, Winslow
Hudson, John Bradley
Inness, George
Jackson, John Adams, Sculptor
Jefferson, Joseph
Johnson, Eastman
Jones, Emery, Sculptor
Kidder, John C.
Kilbourne, Samuel A.
Kimball, Charles Frederick
Knight, John A.
Ladd, Franklin Bacon
Lafarge, John
Libby, Francis O.
Littlefield, Charles H., and Francis A.
Ship Carvers
Longfellow, Ernest Wadsworth
Longfellow, Samuel
Longfellow, William Pitt Preble
Lord, Philip
MacKnight, Dodge
Metcalf, Willard L.
Moore, Emery N.
Morse, George Frederick
Page, William 1811-1885
Patten, Zebulon S.
Third Group – Second half 19th Century, contd

Plummer, R.
Pope, John
Porter, Rufus
Pratt, Henry Cheever
Prentiss, Sarah J.
Prior, William Matthew
Richardson, J., F.
Ritschel, William
Sampson, C. A. L., Sculptor
Sanborn, Percy
Sargent, John Singer
Sawtelle, Elizabeth
Silsbury, George M.
Simmons, Franklin, Sculptor
Smith, Benjamin F.
Smith, Xanthus Russell
Southworth, William
Starbird, Mary Ann

Fourth Group – 20th Century

Adams, Clayton Eugene
Akers, Vivian
Albright, Ivan Le Lorraine
Albright, Malvin (Zissly)
Allen, Charles Curtis
Arthur, Robert
Asherman, David G.
Bacon, Peggy (Mrs. Alex Brook)
Bailey, Mrs. Marcia E.
Barker, Mrs. Inga Lill
Barnett, Herbert
Barrett, Thomas R.
Bates, Carol C.
Batzell, Edgar A.
Bearce, Mrs. Jeana Dale
Bellows, George
Benson, Frank W.
Benson, John P.
Berenson, Theodore
Berry, Carol Thayer
Bettes, Edward
Bicknell, Frank A.
Biddle, George
Billmyer, James
Bishop, Alice S.
Bishop, Charles
Bishop, Mrs. Florence Snell
Blume, Peter
Bonnet, Leon D.
Booth, Ralph
Boss, Homer
Bower, Alexander
Boynton, Ruth
Bradley, Anne Carey
Breck, Bernice
Breede, Alexander
Breede, Ruth McIlvaine

Story, George Henry
Studds, William F.
Swann, Walter Buckingham
Sweet, Silas A.
Swett, Cyrus A.
Sword, James Brad
Thayer, Abbott Henderson
Thompson, Francis
Thoreau, Sophia
Tilton, J. R.
Tryon, Dwight William
Wedder, Elihu
Vinton, Frederic Porter
Warren, Andrew W.
Weston, Mary Coburn
Wetherby, Isaac Augustus
Whitney, John P.
Whittredge, Worthington

Brook, Alexander
Brown, Bradford
Brown, Edwin Leslie
Brown, Philip Wass
Brown, Roy
Browne, Syd
Bruce, Robert Winzer
Brun, Mrs. Virginia S.
Buck, H. S.
Burroughs, Mildred
Bush, Dacre
Butler, Howard Russell
Butler, Mary
Cabot, Amy
Cajori, Charles
Callahan, Kenneth
Carlson, Emil
Carney, Hal
Carpenter, James M.
Chase, Charles G., Sculptor
Chase, Joseph Cummings
Cheney, Russell
Clisby, William P., Sculptor
Cochran, Gifford Alexander
Cochrane, Harry
Collins, J. Ireland
Condon, Rudolph E., Sculptor
Connaway, Jay H.
Cook, Peter G.
Cooney, Mrs. Mae B.
Courjon, Robert A.
Cowles, Frank
Cozzens, Miss Evangeline C.
Craig, Robert
Crisp, Arthur
Crocker, Florence
Cronbach, Robert, Sculptor
Fourth Group - 20th Century; contd.

Cummings, Willard W.
Curry, John Steuart
Curtis, George A., Sculptor
Cutler, Carl Gordon
Cutler, Charles Cordon, Sculptor
Dacey, William
Danforth, Mrs. Hilda M.
Dashaeos, Arthur
Davey, Randall
Day, Harry, Jr.
Day, Maurice
Dearborn, George Douglas
DeCreeft, Jose, Sculptor
Deering, Roger
DeMartini, Joseph
Demers, Edmund R.
Devol, Joseph
Dickinson, Edwin
Dickson, Helen E.
Diederich, W. Hunt, Sculptor
Dirks, Rudy
Dougherty, Paul
Dow, William J.
Eames, John Heagan
Eberhard, Robert Georges, Sculptor
Ehrig, William C.
Elliott, James A.
Engel, Harry
Erlanger, Elizabeth
Etnier, Stephen
Ferguson, Duncan, Sculptor
Field, Hamilton Easter
Fiene, Ernest
Finney, Robert, Sculptor
Fisher, Mrs. Stowell Le Cain Smith
Fisher, William
Fitzgerald, Clark, Sculptor
Fitzgerald, James
Flanagan, John F., Sculptor
Folinsbee, James
Folinsbee, John F.
Fuller, Alfred
Gallacher, Sears
Gamage, Parker Wears
Gardiner, Allan Rhodes
Gassler, Henry Martin
Gaylord, Wood
Gibson, Charles Danea
Gikow, Ruth
Giles, Howard
Gonzales, Xavier, Sculptor
Grant, Gordon
Graves, Abbott
Greaver, Hanna
Greaver, Harry
Green, Samuel
Greenbaum, Dorothea, Sculptor
Gussow, Alan
Hall, Chenoweth Miss, Sculptor
Hallowell, George H.
Halpert, Samuel
Hamabe, Francis E.
Hamblen, Anne Reber Miss, Sculptor
Hammond, Mrs. Ruth
Hantman, Murray
Harithas, James
Harriman
Harris, Mrs. Margo Leibes, Sculptor
Hartgen, Vincent A.
Hartley, Maraden
Hartman, C. Bertram
Haskell, Ernest
Hassam, Childe
Haugard, Dan
Hawkins, John
Hawthorne, Charles W.
Hebald, Milton Elting, Sculptor
Hecht, Zoltan
Hekking, William
Heliker, John Edward
Hemenway, Bart
Hemenway, Miss Nancy
Henri, Robert
Hensel, Hopkins
Hergelroth, Edward H.
Hirsch, Stefan
Hogstrom, Gustave, Sculptor
Hopper, Edward
Hornberger, Mrs. Priscilla S.
Houmard, Walter
Howard, Stephen
Hoyt, David W.
Hudson, Jacqueline
Hynd, Frederic S.
Ipcar, Dahlov
James, Merle D.
James, Sandra
Jamison, Philip
Johnson, Leslie, Sculptor
Jones, Bernice
Kahill, Joseph B.
Karfiol, Bernard
Keller, Deane
Kent, Rockwell
Kienbusch, William A.
King, William, Sculptor
Kingsbury, Edward
Klebe, Gene
Knaths, Karl
Koch, Lizette J.
Kok, Mrs. Evelyn
Kortheuer, Dayrell
Kroll, Leon
Fourth Group - 20th Century, cont'd

Kuhn, Walt
Kuniyoshi, Yasuo
Lachaise, Gaston, Sculptor
Lahey, Richard
Lamont, Frances (Mrs., Sculptor
Langlais, Bernard
Lassonde, Omer Thomas
Laurent, John
Laurent, Robert, Sculptor
Lawrence, William Goadby
Laws, Edythe Armine
Legere, John
Lepper, Ruth (Mrs. Gardner)
Lesnikowski, Bronislaw
Levine, Jack
Lie, Jonas
Lillie, Ella Fillmore
Lipchitz, Jacques, Sculptor
Little, Philip
Logan, Robert Fulton
Longchamp, Gaston
Lovejoy, Rupert Scott, Dr.
Luisi, Nicholas
MacGregor, Willard
McCloskey, Robert
McCoy, John
McCusker, Joseph A.
McIver, Loren
Macklin, Mrs. Cornelia
Mager, Gus
Maki, Virginia Ladd
(Mrs. John)
Maldarelli, Oronzio, Sculptor
Mancuso, Leni
Manning, Sylvia, Mrs.
Manning, William R., Jr.
Marble, Edwin Warren
Marin, John
Mattei, Antonio
Maurer, Sascha
Mayo, Edward
Meader, Abbott
Meissner, Leo
Melville, Grevis W.
Menkes, Sigmund
Merritt, Francis Summer
Merritt, Norman
Mersfielder, Mr. Ade D.
Metcalfe, Olive (Mrs. Roger)
Meyer, John Colby
Minewski, Alex
Montgomery, Claude W.
Moses, Mrs. Constance Wiltbank
Mountfort, Julia Ann
Muench, John
Muir, Emily

Moller, Hans
Landry Gallery
Simon, Sidney
Sisson, Lawrence
Soffer, Sasson
Soule, Audrey
Soyer, Rafael
Spaulding, Warren
Spencer, Niles
Stavola, Jerome
Stein, Alfred, Photographer
Sterne, Maurice
Sterrett, Clifford
Stoddard, Alice Kent
Strater, Henry
Stump, Harry
Sturgis, Margaret E., Miss
Steumpfeg, Walter
Sturges, Katherine
Sturges, Margaret
Talbot, Dorothea
Tam, Reuben
Tenggren, Gustaf Adolf
Thompson, Ernest T.
Thompson, Mrs. Mabel Rand
Thompson, Susie Wass
Thon, William
Tiemer-Wille, Mrs. Gertrude
Titcomb, Mrs. Edna N.
Trefethen, Jessie Bryan
Tubby, Josiah T.
Tucci, Michael
Tucker, Richard
Turner, Edward L.
Tyler, Harry, Sculptor
Tyson, Carroll S.
Utterback, Mrs. Unice
Vallee, Jack
Von Schlegel, David
Wass, L., Roy
Weidenaar, Reynold H.
Welch, Lillian
Wellsman, Frederick
Wengenroth, Stow
Wescott, Paul
Whitchurch, Mrs. Dorothy
Whorf, John
Winchell, Elizabeth Burt (Mrs. John P.)
Winter, Andrew
Winter, Mrs. Mary Taylor (Mrs. Andrew)
Winters, Denny
Woodbury, Charles H.
Woodward, Stanley M.
Wray, William
Wyeth, Andrew
Wyeth, N. C.
Zorach, Karl
Zorach, Marguerite
Zorach, William
Zsissly (see Albright, Malvin)

Nebber, Louise Davies
Zetlin, Maire - grad.
Adeel, Pratt
Augusta - Mrs. Ralph
APPENDIX II

THE COMMITTEE OF SELECTION FOR THE EXHIBITION
<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
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<tbody>
<tr>
<td>Mr. Jere Abbott</td>
<td>Dexter, Maine</td>
</tr>
<tr>
<td>Mr. A. M. Adler</td>
<td>Hirschl and Adler, 21 East 67th Street, New York, New York</td>
</tr>
<tr>
<td>Mr. Horatio Alden</td>
<td>54 East 80th Street, New York, New York</td>
</tr>
<tr>
<td>Mr. John I. H. Baur</td>
<td>Whitney Museum of American Art, 22 West 54th Street, New York, New York</td>
</tr>
<tr>
<td>Professor Philip Beam</td>
<td>Department of Art, Bowdoin College, Brunswick, Maine</td>
</tr>
<tr>
<td>Mr. Francis Bilodeau</td>
<td>New York Historical Society, 170 Central Park West, New York, New York</td>
</tr>
<tr>
<td>Miss Mildred Burrage</td>
<td>Wiscasset, Maine</td>
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<tr>
<td>Mr. William Campbell, Curator</td>
<td>National Gallery of Art, Washington, D.C.</td>
</tr>
<tr>
<td>Professor James M. Carpenter</td>
<td>Department of Art, Colby College, Waterville, Maine</td>
</tr>
<tr>
<td>Miss Mary Bartlett Cowdry</td>
<td>33 Randolph, Passaic, New Jersey</td>
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<tr>
<td>Mr. Willard W. Cummings</td>
<td>Skowhegan, Maine</td>
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<tr>
<td>Miss Louisa Dresser, Curator</td>
<td>Worcester Art Museum, Worcester, Massachusetts</td>
</tr>
<tr>
<td>Mr. John Curtis, Assistant Curator</td>
<td>Old Sturbridge Village, Sturbridge, Massachusetts</td>
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<tr>
<td>Mr. Eliot Elisofon</td>
<td>1133 Park Avenue, New York, New York</td>
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<tr>
<td>Miss Etta Falkner, Director</td>
<td>Old Gaol Museum, York, Maine</td>
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<tr>
<td>Mr. James Thomas Flexner</td>
<td>530 East 86th Street, New York, New York</td>
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<tr>
<td>Mr. William Gerdts</td>
<td>Newark Museum, Newark, New Jersey</td>
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<tr>
<td>Mr. Lloyd Goodrich, Director</td>
<td>Whitney Museum of American Art, 22 West 54th Street, New York, New York</td>
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<tr>
<td>Professor Samuel Green</td>
<td>Art Department, Wesleyan College, Middletown, Connecticut</td>
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<tr>
<td>Mr. Wendell Hadlock, Director</td>
<td>Farnsworth Library and Art Museum, Rockland, Maine</td>
</tr>
<tr>
<td>Mr. Robert B. Hale</td>
<td>Curator of American Art, Metropolitan Museum of Art, New York, New York</td>
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<tr>
<td>Mrs. Edith Halpert</td>
<td>The Downtown Gallery, 32 East 51st Street, New York, New York</td>
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<tr>
<td>Professor Vincent Hartgen</td>
<td>Department of Art, University of Maine, Orono, Maine</td>
</tr>
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<td>Name</td>
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<tr>
<td>Mr. Bartlett H. Hayes, Director</td>
<td>Addison Gallery of American Art Andover, Massachusetts</td>
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<tr>
<td>Mr. Norman Hirschl</td>
<td>Hirschl and Adler 21 East 67th Street New York, New York</td>
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<tr>
<td>Mr. Philip Hofer, Curator</td>
<td>Department of Printing and Graphic Arts Harvard College Library Cambridge, Massachusetts</td>
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<tr>
<td>Mr. Albert Ten Eyck Gardner</td>
<td>Associate Curator of American Art Metropolitan Museum of Art New York, New York</td>
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<tr>
<td>Mr. Donelson F. Hoopes, Director</td>
<td>Portland Museum of Art Portland, Maine</td>
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<tr>
<td>Mr. David C. Huntington</td>
<td>Department of Art Smith College Northampton, Massachusetts</td>
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<tr>
<td>Mr. and Mrs. Ellerton M. Jetté</td>
<td>Sebec, Maine</td>
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<tr>
<td>Dr. Louis C. Jones, Director</td>
<td>New York State Historical Association Cooperstown, New York</td>
</tr>
<tr>
<td>Mr. Maxim Karolik</td>
<td>Newport, Rhode Island</td>
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<tr>
<td>Mr. and Mrs. Bertram K. Little</td>
<td>305 Warren Street Brookline 46, Massachusetts</td>
</tr>
<tr>
<td>Mr. Ernest C. Marriner</td>
<td>College Historian Colby College Waterville, Maine</td>
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<tr>
<td>Mr. Richard B., K. McLanathan</td>
<td>New York, New York</td>
</tr>
<tr>
<td>Mr. David McKibbin</td>
<td>Boston Athenaeum Boston, Massachusetts</td>
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<tr>
<td>Mrs. Gertrud Mellon</td>
<td>1035 Fifth Avenue New York 28, New York</td>
</tr>
<tr>
<td>Mr. Matthew A. Meyer</td>
<td>1100 Park Avenue New York, New York</td>
</tr>
<tr>
<td>Professor William B. Miller</td>
<td>Department of Art, Colby College Waterville, Maine</td>
</tr>
<tr>
<td>Mrs. William Muir</td>
<td>Stonington, Maine</td>
</tr>
<tr>
<td>Mr. Donald Philbrick</td>
<td>President, Maine Historical Society Congress Street Portland, Maine</td>
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<tr>
<td>Mr. Jules Prown</td>
<td>Department of Art History Yale University New Haven, Connecticut</td>
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<tr>
<td>Mr. Perry Rathbone, Director</td>
<td>Museum of Fine Arts Boston 15, Massachusetts</td>
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<tr>
<td>Mr. Nathaniel Saltonstall</td>
<td>53 State Street Boston, Massachusetts</td>
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<tr>
<td>Mr. Frederick Sweet</td>
<td>Curator of American Art Art Institute of Chicago Chicago, Illinois</td>
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<tr>
<td>Mr. Robert C. Vose, Jr.</td>
<td>Vose Galleries 559 Boylston Street Boston, Massachusetts</td>
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<td>Mr. Hudson D. Walker</td>
<td>18 East 48th Street New York 17, New York</td>
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<tr>
<td>Miss Alice Winchester, Editor</td>
<td>Antiques Magazine 601 Fifth Avenue New York, New York</td>
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<td>Mr. and Mrs. William Zorach</td>
<td>Robinhood, via Bath, Maine</td>
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APPENDIX III

FACTS CONCERNING THE ART DEPARTMENT OF COLBY COLLEGE
A brief reference to the Art Department at Colby College may help to relate the present project to the broad program of the college in the field of art.

During the first semester of 1961-62 the three instructors in art are offering six courses with an enrollment of about 260 from the college total of about 1100 students.

Since the establishment of the department by President J. Seelye Bixler in 1942 the exhibition program has been an important part of the life of the college and of constantly increasing importance to the community. While it is unnecessary to refer to all of these (there have been fifteen loan exhibitions since the opening of the new Art and Music Center in October, 1959) a list of some of the major loan exhibitions will give an idea of past accomplishment. Catalogues for many of these are available and some are included with a few copies of this report:

1944 - Exhibition of Maine Art
1945 - Exhibition of Maine Architecture
1954 - An Exhibition of French Painting
       The Art of Winslow Homer
1955 - Flemish and Dutch Painting - The Bernat Collection
1956 - Art in Maine
       An Exhibition of Drawings
1957 - Sixty-five Prize Winners, from the Skowhegan School of Painting and Sculpture
1958 - Thirty Paintings from the Whitney Museum of American Art
       Herman Roessler - Hermit-painter of China, Maine
1959 - Opening of the Bixler Art and Music Center;
       Inaugural Exhibition of the enlarged permanent collection.
       Susie Thompson, Maine Painter
1960 - Paul Klee - forty-nine paintings and drawings
       A. Rodin - twenty-five sculptures and six drawings
       Maine Sculptors - an outdoor exhibition
       Maine Crafts (first of a series of annual exhibitions)
1961 - John Brewster, portrait painter of Maine and Connecticut, 1766-1854
       Gothic and Renaissance Prints
       Nelson Rockefeller Collection at Seal Harbor
       Exhibition by Faculty and Visiting Artists of the Skowhegan School of Painting and Sculpture,
       Represented in this exhibition were seventy-five contemporary American artists.
       Henry Varnum Poor, 80 paintings, drawings and ceramics

With the exception of the John Brewster exhibition all these were arranged and catalogues prepared by the Art Department of Colby College, with the close cooperation of the lending individuals and institutions.
The Colby College Art Museum also has a rapidly growing permanent collection (see Inaugural Exhibition Catalogue) a selection from which was exhibited in the Vose Galleries, Boston, during November 1961.