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. Lüthỳ. 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. Lüthỳ” 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 Lüthỳ today in the Society’s online museum catalog retrieves an image of a Manchester Locomotive Works lithograph signed

(continued page 2)
**ARTIST’S IDENTITY** (continued from page 1)

“Lorenzo Lüthy, del.,” identifying him as its artist and disclosing his first name.

Revelation of Lüthy’s full name immediately opened additional opportunities for research. New evidence indicates that Lüthy 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.

*Manchester Locomotive Works, lithograph, upper image drawn by Lorenzo Lüthy (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.*
I am pleased to report on the progress made over the past year and the significant plans we will be beginning 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 capital gains 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 collections items. All of these materials added 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 variety. 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 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 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 increased 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.

Bill Dunlap
Executive Director

Bill Dunlap
Executive Director
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The Wayside Inn

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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Photograph of the rotunda stairway at the Society’s 30 Park Street building by Fiona Boyd, courtesy of New Hampshire Home.
Leaders Circle Heritage Fund

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.

25+ YEARS
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Dana A. Hamel
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Mildred K. Spooner

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

Adelaide Palmer grew up in Piemont 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 Rowlatt Shurr (1859–
1940), including an uplaid painting (right),
dated around 1940 and donated by
R. Richard Shurr and A. M. Shurr. After
studying art in Boston, Marjorie Shurr
settled into life as a commercial artist in
Cambridge during the late 1910s. Active
from the 1920s through the 1950s, she
created greeting cards and advertisements
for local businesses and cultural organiza-
tions, 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
Unix Mason Collins Fund.

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To become a member of the Leaders Circle, contact Director of Development
Anne Hamilton at 603-856-4600 or join online at nhhistory.org.
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 603-855-0608 or ahamilton@nhhistory.org.

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 Deagonrages of Nice, France, April 1928, gift of Miriam Gardner Dunn.
### Operating Activities

<table>
<thead>
<tr>
<th>Category</th>
<th>2013 Total</th>
<th>2012 Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenues</td>
<td>305,157</td>
<td>379,321</td>
</tr>
<tr>
<td>Contributions and membership</td>
<td>$305,157</td>
<td>$379,321</td>
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<tr>
<td>Grants, gifts, and fundraising</td>
<td>203,010</td>
<td>191,126</td>
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<tr>
<td>Contributed goods and services</td>
<td>12,105</td>
<td>6,385</td>
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<tr>
<td>Total contributions</td>
<td>320,324</td>
<td>396,842</td>
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<tr>
<td>Earned revenues</td>
<td>176,337</td>
<td>225,165</td>
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<tr>
<td>Earned income and special events</td>
<td>176,337</td>
<td>225,165</td>
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<tr>
<td>Rental income</td>
<td>542,181</td>
<td>669,298</td>
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<tr>
<td>Total earned revenues</td>
<td>718,518</td>
<td>894,463</td>
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<tr>
<td>Investment income</td>
<td>80,704</td>
<td>70,897</td>
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<tr>
<td>Investment income</td>
<td>80,704</td>
<td>70,897</td>
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<tr>
<td>Endowment spending draw in accordance with investment policy</td>
<td>284,740</td>
<td>496,726</td>
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<tr>
<td>Release of endowment draw for satisfaction of program restrictions</td>
<td>146,091</td>
<td>146,091</td>
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<tr>
<td>Total investment income</td>
<td>512,577</td>
<td>661,761</td>
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<tr>
<td>TOTAL REVENUES</td>
<td>1,781,437</td>
<td>2,440,086</td>
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### Expenses

<table>
<thead>
<tr>
<th>Category</th>
<th>2013 Total</th>
<th>2012 Total</th>
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</thead>
<tbody>
<tr>
<td>Program service expenses</td>
<td>231,961</td>
<td>243,862</td>
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<tr>
<td>Library</td>
<td>282,727</td>
<td>299,825</td>
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<tr>
<td>Education, exhibitions, and publications</td>
<td>348,419</td>
<td>428,372</td>
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<tr>
<td>Museums store and retail services</td>
<td>97,010</td>
<td>104,516</td>
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<tr>
<td>Buildings, grounds, and security</td>
<td>27,762</td>
<td>17,980</td>
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<tr>
<td>Total program service expenses</td>
<td>957,479</td>
<td>1,080,255</td>
</tr>
<tr>
<td>Library and museum collection items acquired by purchase</td>
<td>72,799</td>
<td>85,780</td>
</tr>
<tr>
<td>Supporting services and general expenses</td>
<td>326,091</td>
<td>360,913</td>
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<tr>
<td>Membership, development, and public relations</td>
<td>187,662</td>
<td>204,434</td>
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<tr>
<td>Administration</td>
<td>191,441</td>
<td>196,288</td>
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<td>Total supporting services and general expenses</td>
<td>705,223</td>
<td>721,631</td>
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<td>Rental expenses, including depreciation of $41,043</td>
<td>370,689</td>
<td>308,466</td>
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<td>TOTAL EXPENSES</td>
<td>2,136,190</td>
<td>2,201,132</td>
</tr>
<tr>
<td>Increase (decrease) in net assets from operating activities</td>
<td>(210,205)</td>
<td>161,066</td>
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### Non-operating Activities

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<thead>
<tr>
<th>Category</th>
<th>2013 Total</th>
<th>2012 Total</th>
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<tr>
<td>Capital campaign</td>
<td>44,225</td>
<td>639,275</td>
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<tr>
<td>Capital campaign contributions</td>
<td>-</td>
<td>742,817</td>
</tr>
<tr>
<td>Capital campaign expenses (project-related and fundraising)</td>
<td>(162,749)</td>
<td>(742,817)</td>
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<tr>
<td>Total net assets released from restrictions</td>
<td>236,973</td>
<td>909,067</td>
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<tr>
<td>Net capital campaign</td>
<td>44,225</td>
<td>639,275</td>
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<tr>
<td>Investment return</td>
<td>555,654</td>
<td>1,501,422</td>
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<tr>
<td>Realized and unrealized investment gains</td>
<td>417,174</td>
<td>1,501,422</td>
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<tr>
<td>Investment expenses</td>
<td>(15,441)</td>
<td>(20,169)</td>
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<tr>
<td>Investment income, accretion and dividend</td>
<td>274,418</td>
<td>496,816</td>
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<tr>
<td>Total investment income</td>
<td>642,044</td>
<td>1,998,042</td>
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<tr>
<td>Loss on encumbrance draw</td>
<td>264,749</td>
<td>477,728</td>
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<tr>
<td>Increase in net assets from non-operating activities</td>
<td>614,307</td>
<td>2,036,583</td>
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<tr>
<td>Increase in net assets</td>
<td>404,102</td>
<td>1,935,527</td>
</tr>
<tr>
<td>Net assets, beginning of year</td>
<td>10,205,774</td>
<td>14,978,052</td>
</tr>
<tr>
<td>Net assets, end of year</td>
<td>10,509,876</td>
<td>16,914,179</td>
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</tbody>
</table>

### Historic Park Street Building Becomes Public Hub

**New Hours Begin July 8**

On June 29, 2014, the exhibition galleries at the Hannel Center at Eagle Square will close, and the Society will offer exhibitions and public programs exclusively at our Park Street building. The Hannel 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.
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.