

GOVERNOR JOHN McLANE GALLERY OPENS



The Society's new Governor John McLane Gallery is home to a long-term exhibition of White Mountain art. The salon-style display features landscapes inspired by New Hampshire's natural beauty, history, and local character as they might have been shown in the 1800s.

On November 17, friends and supporters of the Society gathered to dedicate the new Governor John McLane Gallery, celebrating its opening with a reception and preview of the gallery's new long-term exhibition, *White Mountains in the Parlor: The Art of Bringing Nature Indoors*.

After welcoming Society guests, President Bill Dunlap invited lead donor Andy McLane to share some remarks. McLane spoke with warmth and humor about the legacy of his grandfather, former governor of New Hampshire John McLane, for whom the gallery is named (for more about Governor McLane, see page 2). Board Chair Joel Bedor also took the opportunity to commend Society staff for the hard work and dedication involved in designing and installing the new gallery and exhibition.

As formal remarks concluded, guests were invited to join Director of Collections and Exhibitions Wes Balla for a preview of the exhibition. Featured paintings were selected from the Society's permanent White Mountain collection, which includes major works by esteemed artists such as Benjamin Champney, Edward Hill, Thomas Hill, Samuel Gerry, John Ross Key, Jasper Cropsey, Albert Bierstadt, and many others. The 36 landscape paintings on view are displayed salon-style, evoking practices at the time when the works were new. Explanatory labels placed throughout the exhibition provide informative background about the White Mountain landscape, the artists who depicted it, and the people who acquired, owned, and cherished

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NEW HAMPSHIRE
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Newsletter

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PRESIDENT'S MESSAGE



As is often said, we are a nation of immigrants. Governor John McLane, for whom our new gallery is named, was one such immigrant. His life story is an amazing and inspiring one.

In 1854 John McLane came to the United States from his native Scotland at age two with his parents and older brother. His father had been recruited to work in Manchester's Amoskeag mills, but within months after arriving in New Hampshire the elder McLane tragically drowned, leaving his young family in difficult straits. John McLane's mother, Mary, found work in the mills and placed John's older brother in a foster home. In the next year she remarried and moved to New Boston, bringing along her younger son. Details of John's early education are sketchy, but he apparently attended school in both New Boston and Manchester. At age 12 he became an apprentice in cabinetmaking.

By 1876 McLane, then 24, had finished his apprenticeship and opened a furniture manufacturing company in Milford. After a few years he expanded his product line to include post office furnishings and fixtures. In that era large cities had government-owned post offices, but in most smaller communities the post office was located in a general store, with the postal boxes being owned by the storekeeper/postmaster. The market for these postal fixtures was large, stretching from coast to coast, and John McLane invented and patented improved versions to take advantage of the opportunity. By the early 1880s one of his marketing brochures could claim that "10,000 post-offices are supplied with my Patented Lock and Call boxes."

"His story is a quintessentially American one, a journey in a single lifetime from the humblest of beginnings to a place of prominence and accomplishment."

Having attained prosperity, McLane turned his attention to public service and politics, progressing from the New Hampshire House of Representatives to the State Senate, where he served as its president for two terms, and, in 1904, to the governor's office. In that position McLane was instrumental in securing funding for improving highway links to the White Mountain region, thereby encouraging tourism. He is most often remembered for persuading President Theodore Roosevelt to designate Portsmouth as the host city for the 1905 Russo-Japanese peace

conference. This conference, which resulted in the Treaty of Portsmouth, brought major publicity to New Hampshire and is among the most noteworthy events in our state's history.

In the official photograph of the peace conference, John McLane, a man emblematic of the United States' rising new role in the world, stands prominently among diplomats from the "old world." It is fascinating to consider the trajectory of his life; his story is a quintessentially American one, a journey in a single lifetime from the humblest of beginnings to a place of prominence and accomplishment.

John McLane was the progenitor of one of New Hampshire's leading families. His descendants have achieved prominence in the legal, business, charitable, and public affairs of the state and beyond. One of the joys of history is the opportunity for encounters with people like John McLane.



Bill Dunlap
President

Governor John McLane (1852–1911) is pictured seated in the rear of an automobile with Governor Robert Glenn (1854–1920) of North Carolina at his right (with walking stick). The photograph was taken in Concord on September 13, 1905, as the two statesmen were en route to the State Fair. New Hampshire Historical Society.



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SAMUEL F. B. MORSE IN NEW HAMPSHIRE

Primarily remembered today as the inventor of the telegraph and as a pioneering photographer, Samuel F. B. Morse was better known in the early 1800s as a talented artist. A native of Massachusetts, Morse also had strong ties to New Hampshire.

In 1815 Morse returned to the United States fresh from study in Europe and established a studio in Boston. Each summer the young and ambitious artist left his studio and traveled around the eastern United States seeking commissions to paint portraits. On one such foray he traveled to New Hampshire armed with a letter of introduction from his father, Rev. Jedidiah Morse, to Rev. Asa McFarland of Concord.

At a party given by New Hampshire Secretary of State Samuel Sparhawk, Morse met Lucretia Pickering Walker, the daughter of Charles and Hannah (Pickering) Walker and great-granddaughter of Rev. Timothy Walker, Concord's first minister. He fell in love, writing to his parents on August 20, 1816, "I have other attractions beside money in this place. . . . Do you know the Walkers of this place? Charles



These oil on panel portraits of Charles Walker (1765–1834) and Hannah Pickering Walker (1771–1821) date from about 1816. Around the time that Samuel F. B. Morse (1791–1872) painted the likenesses he met the Walkers' daughter, who would become his wife. The portraits of Morse's father- and mother-in-law are on loan to the Society from a private collection and are currently on view in the Society's exhibition *Revealing Relationships: Portraits of New Hampshire Friends and Family*.

Walker Esqr., son of Judge W., has two daughters, the eldest very beautiful, amiable, and of an excellent disposition. . . . I may flatter myself, but I think I might be a successful suitor." Returning to Concord several times, Morse courted and won Lucretia. They were married in Concord on September 29, 1818.

Recently rediscovered portraits that Morse painted of his future father- and mother-in-law are on loan to the Society and may be seen through July 1, 2017, in the new exhibition, *Revealing Relationships: Portraits of New Hampshire Friends and Family*.



This crayon sketch of Lucretia Pickering Walker Morse (1799–1825) was drawn by her husband, Samuel F. B. Morse, in 1818, shortly after their marriage. An inscription on the reverse notes that the portrait was believed to be an "impromptu scetch [sic] made more for the . . . posture than for the fidelity of likeness." New Hampshire Historical Society purchase, in memory of Walter C. and Louise Kimball Jenkins.

McLANE GALLERY continued from page 1



these paintings. Lively discussions of the works and the selection process filled the remainder of the evening.

The successful opening of the gallery represents another step in the Society’s *Connections through Time: Campaign for New Hampshire History*. Refurbishing the space required infrastructure

renovations to improve climate control to museum standards and eliminate damaging ultraviolet light from overhead skylights. Following those improvements, the gallery space and adjacent hallway were refurbished with new lighting, paint, carpeting, and label railings to improve the visitor experience. Lead donors Andy and Linda McLane made this work possible, with significant additional support provided by Kurt and Elaine Swenson, Joel and Cathy Bedor, the Robert and Dorothy Goldberg Charitable Foundation, and a number of other friends of the Society.



The Governor John McLane Gallery opened to the public on the morning after its dedication and has already attracted visitors from New Hampshire and beyond. Those of all ages who might not otherwise have the opportunity to visit the North Country can now be inspired by its striking landscape. To enjoy the exhibition in the Governor John McLane Gallery, please pay a visit to the Society at 30 Park Street any Tuesday through Saturday, between 9:30 a.m. and 5 p.m.



Above left: Northeast Document Conservation Center’s Bill Veillette, also a Society trustee, views the Governor John McLane Gallery with past trustee and Dartmouth’s Professor Emeritus of History Jere Daniell and his wife, Elena. Above: Lead donor Andy McLane (r) reconnects with Jim Garvin, Society trustee and former State Architectural Historian. Left: The entrance to the new gallery.

NEW HAMPSHIRE AND THE GREAT WAR

On the 100th anniversary of the United States' entry into World War I, the New Hampshire Historical Society presents its annual spring lecture series focusing on the Granite State's commitment to the war and in turn, the war's impact on New Hampshire. More than 20,000 men from New Hampshire served in the U.S. military during the 19 months the nation was involved in the conflict, and hundreds of them gave their lives to the effort. Some—like Dr. Robert Blood and Private George Dilboy—earned medals for their heroism, but nearly all of them fought and suffered in conditions unlike any the world had ever seen. New Hampshire women made their own contributions on the battlefield, serving as aid workers, ambulance drivers, and nurses. One of them, Warner's Caroline Gardner Bartlett, began styling herself as a nun and adopted the name Sister Beatrice to gain better access to the wounded. New Hampshireites also made significant contributions in pioneering a new wartime technology—flight—through the efforts of daring

aviators like young John Winant and his friend Tommy Hitchcock.

On the home front, the war brought great changes as well. New Hampshire's massive industrial capacity generated textiles for uniforms, tents, and other military gear. The state's farmers ramped up production to supply sufficient foodstuffs for the troops serving overseas. The war also brought controversy to America domestically. Immigrants to the Granite State found themselves torn between the lands of their birth and their new country, raising questions of divided loyalties. Those opposed to the war and the human tragedy unfolding on the fields of France challenged traditional methods of expressing dissent. Just as the war looked to end, the state was confronted by a new enemy—an influenza epidemic that worldwide would claim far more lives than the battlefield.

The massive U.S. effort, begun in earnest in 1917 to supply the beleaguered Allies with troops and supplies, marked a turning point as the country moved to embrace a new role on the world stage. By the time the war ended in late 1918, the world was a very different place than it had been just a few short years before, as it hovered on the brink of the modern era.

This five-lecture series, *New Hampshire and the Great War*, will be held on Thursday evenings at 6 p.m., beginning April 13 and running through May 11, at the Society's headquarters at 30 Park Street, Concord. Lecturers include historian Byron Champlin, professors Hugh Dubrulle (St. Anselm College) and Christopher Capozzola (Massachusetts Institute of



The passport at left belonged to Caroline Gardner Bartlett (1867–1938), whose life story will be explored in the Society's spring lecture series on the Great War. A noted singer, Bartlett married Boston dentist James W. Bartlett, who owned a home in Warner. During World War I, Caroline Bartlett became active in the relief effort, raising money and working in hospitals in France—frequently traveling between England, France, the United States, and Canada. The passport pictured at left was issued to her by Great Britain's Foreign Office in London on September 25, 1914. In 1915 Bartlett was accused of being a spy; her name was not cleared until 1929. The passport is part of the Society's Caroline Gardner Bartlett Papers, 1892–1934, which were a gift of the American Legion in Warner.

Technology), and Society Library Director Sarah Galligan.

As an added benefit of Society membership, this spring's five-part lecture series is free for members. Nonmembers are welcome to attend for a fee of \$50, which includes a one-year membership to the Society and all the benefits that membership offers. Space is limited, and registration is required, so please secure

your spot soon to avoid disappointment. To register, watch for the brochure in your mailbox, due to arrive in late February, or register online through Eventbrite.

In the fall of 2017, the Society's look at New Hampshire and the Great War continues with a special edition of *Historical New Hampshire*. Each member will receive a copy in the mail, hot off the press.

CONSERVATION OF AN IMPORTANT CANTERBURY SAMPLER

With the support of a grant from the Loudoun Sampler Guild of Purcellville, Virginia, the New Hampshire Historical Society recently conserved an important sampler dating from 1806. The sampler was prioritized for conservation as part of the Society's recently completed project to document, catalog, and photograph 1,955 textiles in the museum collection. The project, funded by the Institute of Museum and Library Services, resulted in the identification of 80 samplers dating from 1750 to 1850 and the treatment of a number of historically important textiles.

The previously undocumented Canterbury-type sampler was made in 1806 by Nancy Curry of Canterbury. It is one of several elaborate examples of schoolgirl needlework made between 1786 and 1833 by more than 30 other sampler makers from this region. It has a variation of flame-like trees, flowers, and birds on a panel at the bottom, similar to many samplers in the group. Curry probably learned particular stitches and design elements from members of her family or neighbors.

Conservators at Museum Textile Services of Andover, Massachusetts, used a meticulous process to stabilize and preserve this important sampler for study and exhibition. The sampler was first vacuumed front and back, removing any surface dust, and conservators removed remnants of paper and glue and treated areas of dirt and discoloration. They also applied a binding agent to specific areas requiring support, including three green leaves and individual brown silk threads on a goat embroidered in the lower right corner. Finally the sampler was hand-stitched to cotton-covered acid-free board and the edges treated to prevent fraying. The conservation process was thoroughly documented with photography.



Detail from a conserved sampler by Nancy Curry (1791–1851) of Canterbury, created in 1806. This section contains motifs outlined with black silk stitching (a feature of Canterbury-area samplers), a strawberry vine border, and an embroidered goat that received particular conservation treatment. The sampler was donated to the Society by Frederick A. Eastman, Curry's great-grandson.

Grant funding makes it possible for the Society to move forward with conservation priorities. The Loudoun Sampler Guild, which was founded in 1996 as an organization for sampler enthusiasts, was instrumental to the success of this project. The Guild's mission is to foster excellence in the practice of the art of sampler-making, through an active program of education and study, and to preserve the heritage of sampler-making. We are grateful to the Guild for its vision and support for this project.

PROGRAMS & EVENTS CALENDAR

WORKSHOPS

Starting Family Genealogy

Offered in conjunction with the New England Historic Genealogical Society

Saturday, February 25, 2017, 1 to 4 p.m.

Family history is one of the most valuable pursuits in which you can participate—learning about who you are, discovering where you come from, and “meeting” the thousands of people who came before you can be a rewarding and even life-changing experience. But how do you get started? There are plenty of websites, libraries, and printed sources out there, but access to all that information can leave a beginner feeling overwhelmed. In this workshop, Director of Research Services Lindsay Fulton from New England Historic Genealogical Society (NEHGS) will help participants navigate the first steps in tracing their family history and teach basic strategies for researching. Even if you’ve already been doing research for a few years, you’re sure to learn a new tip or two! Space is limited, and registration is required. The cost for this workshop is \$35 for members of the New Hampshire Historical Society or the New England Historic Genealogical Society and \$50 for nonmembers. Register online through Eventbrite, mail payment with the registration form found on nhhistory.org, or call Member and Visitor Services Coordinator Wendy Olcott at 603-856-0621 to register by phone and pay with a credit card.

Tracing Irish Roots

Offered in conjunction with the New England Historic Genealogical Society

Saturday, March 25, 2017, 1 to 4 p.m.

An estimated 39.6 million Americans claim Irish heritage, yet tracing one’s Irish ancestry is not without its challenges. Common surnames, unsubstantiated family lore, and lost records from the 1922 destruction of the Public Record Office can certainly play havoc with your research. In recent years, however, a number of genealogical materials have come online. This workshop aims to provide participants with the tools and resources to discover their ancestors’ Irish origins; offer strategies for overcoming brick walls; and discuss key resources, records, and repositories to assist genealogists in their Irish research. Space is limited, and registration is required. The cost for this workshop is \$35 for members of the New Hampshire Historical Society or the New England Historic Genealogical Society and \$50 for nonmembers. Register online through Eventbrite, mail payment with the registration form found on nhhistory.org, or call Member and Visitor Services Coordinator Wendy Olcott at 603-856-0621 to register by phone and pay with a credit card.



Fraternal ribbon badges dating from about 1920. The ribbons were worn by John J. Maloney (1874–1936) of Concord in processions of the Ancient Order of Hibernian Division No. 1. Donated to the New Hampshire Historical Society by Maloney’s daughter, Catherine Maloney Jewell.

PROGRAMS & EVENTS CALENDAR

LECTURES & GUIDED TOURS

***19th-Century Art and Photography in the White Mountains* by Professor Inez McDermott**

Saturday, February 11, 2017, at 2 p.m.

Photographers have been captivated by the White Mountain landscape since the introduction of the medium in 1839. This lecture discusses landscape photographers in the region during the 1800s and the ways that their work was both an influence on, and in turn influenced by, the many painters who flocked to the region as well. Admission to this lecture is free for Society members and included in the price of paid admission for nonmembers.

***The Mystery behind the “Mystery Stone”* by Wesley Balla**

Saturday, April 29, 2017, at 2 p.m.

The Mystery Stone has been an object of fascination since it was donated to the Society in 1927. Join Director of Collections and Exhibitions Wesley Balla as he discusses the carved, egg-shaped stone, unearthed in 1872 by workmen digging post holes in Meredith.

Spring Lecture Series: *New Hampshire and the Great War*

Thursdays, April 13 through May 11, 2017, at 6 p.m.

[See page 6 for event details.]

Group Tours

To schedule a guided tour for a group of 12 or more people, see nhhistory.org or contact Elizabeth Dubrulle at 603-856-0604 or edubrulle@nhhistory.org. All youth and school groups must schedule guided visits in advance.

Guided Gallery Tours

Saturdays, February 11, March 11, April 8, and May 13, 2017, at 2 p.m. and 3 p.m.

Fridays, February 17, March 17, April 21, and May 19, 2017, at 12 noon

Enjoy a guided tour of the Society’s historic Park Street building and the *Discovering New Hampshire* exhibition led by a member of the Society’s education or volunteer docent staff. Guided gallery tours are 45 minutes long and are appropriate for visitors of all ages. The tour is included in the price of paid admission with no reservations accepted. Availability is on a first-come, first-served basis, and tours are capped at 12 people.



Discovered in 1872, the “Mystery Stone” is carved with a face, a teepee, an ear of corn, and various symbols and geometric designs. Learn more about the stone and the fascination it inspires during a collection highlights talk at the Society. New Hampshire Historical Society, gift of Frances Ladd Coe.

PROGRAMS & EVENTS CALENDAR

MEMBER EVENTS

New Member Welcome Event

Saturday, March 18, 2017, at 2 p.m.

Designed to introduce new members to Society benefits, this event is also an excellent refresher course for long-standing members. The afternoon offers an overview of key resources available to Society members. A guided building tour of the Society's historic 1911 building introduces its three current exhibitions, while a stop in the research library explains how to connect with available collections. Attendees will meet a number of experienced staff members, who will share information about public programs and demonstrate the digital member benefits that are available via the Society's website, *nhhistory.org*. Members will have the opportunity to ask questions about online member accounts, saved research folders, discounts on research and reproduction services, and more.

Annual Meeting of the New Hampshire Historical Society: Celebrating 194 Years

Saturday, May 6, 2017, 10 a.m. to 2 p.m.

Join us for the New Hampshire Historical Society's 2017 annual meeting. The morning begins with a business meeting for Society members, outlining accomplishments of the past year and future plans. Members then have the option to attend morning and afternoon programs on historical topics. Registration for this members-only event is required, and seating is limited. Members will receive their invitations by mail in April; the event is free with the option to purchase a buffet lunch.

The image below, dating from January 1945, was digitized with support from the Society's *Connections through Time: Campaign for New Hampshire History*. Visit *nhhistory.org* regularly to view additions to the Society's collections catalog, which features thousands of digitized images from the museum and library collections.



PROGRAMS & EVENTS CALENDAR

EXHIBITIONS

Discovering New Hampshire

Long-term exhibition on view in the Society's main gallery

This exhibition showcases objects, photographs, and documents essential to understanding New Hampshire's story. The exhibition uses artifacts—from the ordinary to the extraordinary—to illustrate how material items link us with our past. What do objects that have been saved by people over the course of 200 years tell us about a state and its changing values?

Organized around five key themes, the exhibition explores the Granite State's identity, community connections, rich political tradition, citizen soldiers, and natural beauty and their impact on the state's history. True to its name, *Discovering New Hampshire* encourages visitors to explore the state further and think about our collective history in new ways. From an Abenaki dugout canoe to a snowmobile, this exhibition shares the history of New Hampshire's people, places, and events through images and artifacts you can't see anywhere else.

Revealing Relationships: Portraits of New Hampshire Friends and Family

On display throughout the building until October 2017

Portraits are created for many reasons and in many forms, from paper silhouettes to marble sculptures. Whether capturing the likeness of a rising young lawyer or a military officer who has traveled around the world, the images often proudly display the status of the sitter. Portraits can also speak to the sitter's relationship with friends and family. The commissioning of a portrait frequently marked a special occasion and, in the process, preserved the appearance of a loved one or friend for all time. We invite you to take a closer look at the more than 32 portraits currently on view in this exhibition, as every portrait holds within it stories about the life of the sitter, the artist, and the period in which it was painted.

White Mountains in the Parlor: The Art of Bringing Nature Indoors

Long-term exhibition on view in the Society's new Governor John McLane Gallery

During the 1800s the natural wonders of the White Mountains attracted artists, photographers, writers, tourists, and entrepreneurs to New Hampshire. Summer tourists brought home paintings of the landscape as souvenirs, and residents of large cities toured art sales galleries each winter, eager to acquire paintings of mountain scenery.

American and European artists ventured into the mountains each summer and fall on a quest to capture elements of the grandeur and beauty of nature. Rambling through the notches, rivers, and meadows, they made detailed sketches of scenes to record the changing play of light and atmosphere. Back in their city studios—through the alchemy of talent, documentation, memory, and imagination—they created beautiful and inspiring interpretations of the White Mountains for the enjoyment of eager customers. Some artists, like Benjamin Champney, eventually established seasonal homes and studios in the mountains where they could experience seemingly endless sources of inspiration.

Discover the many paintings inspired by the White Mountains' natural beauty, history, and local character that the Society has collected since the early 1900s. Through the exhibition, featuring 36 of these works, we celebrate the area's magnificent scenery, the talented artists who depicted it, and the people who acquired, owned, and cherished these paintings through the years.

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The independent nonprofit that saves, preserves, and shares New Hampshire history.



The painting “Benjamin Thompson’s Farewell” was created by Daniel G. LaMont (1817–1883) in 1850 and is featured in the current exhibition *Revealing Relationships: Portraits of New Hampshire Friends and Family*. The work depicts Thompson (a Loyalist later named Count Rumford by the Elector of Bavaria) saying goodbye to his wife, Sarah Walker Rolfe Thompson (1739–1792), in 1775, before leaving New Hampshire. Their daughter Sarah (known as Countess Rumford) commissioned the painting and is shown in the arms of the Thompsons’ African-American slave, Dinah. New Hampshire Historical Society, gift of Timothy W. Woodman.