

2021 – What a year for the Lyme Art Association!

This year we celebrated the 100th anniversary of the gallery's construction, put the finishing touches on a new Strategic Plan, and kicked off the Skylight Project appeal. Add these to a record-breaking year in gallery sales, a wonderful Palate to Palette fundraiser, ramping back up to full studio programming and issuing our first newsletter in over ten years - it's no wonder that our volunteers and staff are a bit out of breath.

Back in January and February, the gallery was open and the Associate Artists Show was on view, but the studio was quiet, and committees were meeting virtually and doing a lot of planning. The Strategic Planning committee consolidated a lot of valuable information gleaned from surveys that our members and community completed and used it to solidify our purpose, prioritize objectives, and set goals and



Centennial Day, August 7, 2021 - Celebrating the 100th anniversary of the opening of our gallery.

strategies for the coming years. The Second Century Committee worked with Point One Architects to evaluate options for fixing our leaking and energy-wasting skylight/daylight system, as well as solving accessibility problems in the building and updating mechanical systems. A few small winter painting groups met outdoors, and another group brought their Monday morning painting camaraderie indoors and painted, socially distanced, in the gallery.

Collaboration was the unofficial theme for March and April. The Old Lyme Arts District members met and generously named the summer's planned activities as "Centennial Summer" in honor of LAA's anniversary. The Florence Griswold Museum's exhibit on the Lyme Art Association's centennial was wonderful, and the Hands on the Land exhibit opened at the Connecticut River Museum, bringing our artists' work to a new venue and audience. That show is now in its final weeks in our own

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CALENDAR

For complete details on exhibitions, classes, workshops, lectures and other events, visit-
www.LymeArtAssociation.org

First Impressions: Associate Artist Members Exhibition

January 14 – February 24, 2022

Receiving: January 8 and 9

New Elected Artist Members Exhibition: Rick Daskam, Sara Drought Nebel, and Matthew Schwager

January 14 – February 24, 2022

Receiving: January 8 and 9

Winter Art Classes starting January 2022:

Oil Painting for Beginners & Intermediates

Instructor: Jacqueline Jones

Tues., Jan. 4 to Feb. 8, 9:00 am to Noon

Composition, Color, & Creativity in Oil and Watercolor. Instructors: Howard Park & Lisa Miceli. Monday afternoons 2:00 to 5:00 pm & evenings 5:30 to 8:30 pm., Jan. 10 to Feb. 21 (no class Valentines Day)

Pastel Painting

Instructor: Nancy Gladwell

Thurs., Jan. 13 to Mar. 17, 1:00 to 4:00 pm

Art Is – Short Pose Monitored Figure Time

Thurs., 9:00 am to Noon

[Email Joann Ballinger to register.](mailto:Joann.Ballinger@lymeart.org)

Long Pose Monitored Figure Time

Fridays, 9:00 am to Noon

[Contact Petrice Petricone to register.](mailto:Petrice.Petricone@lymeart.org)

Monday Plein Air Painting Group

[Email Maura Cochran](mailto:Maura.Cochran@lymeart.org) for details.

An Exhibition in Four Acts: 1. Wanderlust, 2. Black and White, 3. Renewal: Visions of Spring, and 4. Poetry in Motion

March 4 – April 7, 2022

Receiving: February 24, 25, and 26

Expanding Visions

April 15 – June 2, 2022

Receiving: April 8, 9 and 10, 10 am – 5 pm

Hudson Valley Art Association 89th National Exhibition

April 15 – June 2, 2022

From the Board President



I am writing this as we prepare for Christmas and the New Year. It's interesting how we adjust our perspective on what is merely a day on the calendar, from that of reflection on the last day of the year and of all that has taken place and for all that is yet to come. Of course, these last two years have been quite interesting. Covid has consumed the world and led the headlines of our daily lives. Yet, most of us soldier on and perform our usual tasks.

This has me thinking about art making over the centuries.

It seems that despite whatever calamities affect society, artists seem to continue in the creation of their art and discover beauty in their interpretation of nature. Despite war, famine, plagues, and the like, artists plug away, decorating churches, creating statues, painting portraits, landscapes, still lifes and so on. Artists don't grow food. They aren't creating new medicines, repairing cars, or plumbing pipes. Yet, why is it that art sales surged during our recent respite from the pandemic? How is it that art seems to be a balm for the soul of many patrons? Could it be that we artists have a more important role in our world?

I am biased, of course. With a roof over my head, my appetite sated, and companionship fulfilled, my next goal is to create art. And, my opinion is, that many of us, more than we think, would have a hard time surviving without the Arts. It is the glue that holds all the practical stuff together. I can't be wrong; history proves it. So, roll up your sleeves, dust off the easel and get to work. The world depends on us.

— Harley Bartlett

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* Deceased Nov 1, 2021

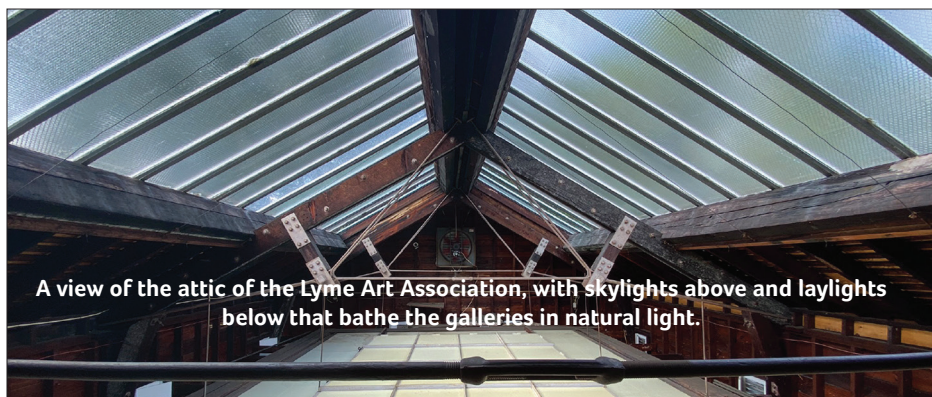
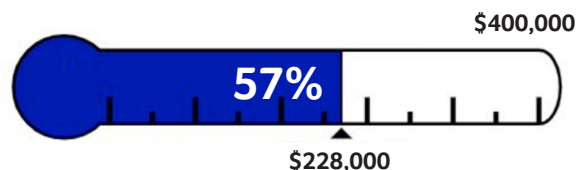
"SAVE OUR SKYLIGHTS"

Many thanks to all our generous supporters who made donations to the Skylight Project over the past year. To-date we have received \$228,000 of the \$400,000 goal!

You can help Lyme Art Association make our historic building ready for its Second Century. [Give online](#) or send a check with "Skylights" in the memo line to the Lyme Art Association, 90 Lyme St., Old Lyme CT, 06371.

The Skylight Project will replace the leaking, 100-year-old skylights and install insulating translucent panels in place of the flimsy plastic laylight panels. This will increase our energy efficiency and complete the refurbishing of the building envelope that was begun with the shingle and trim replacement in 2018. We hope to begin construction on the Skylight Project in 2022, and look for additional donations to make this possible.

The interior projects remaining in the Second Century Capital campaign improve accessibility, and update mechanicals. These once-in-a-century projects are funded primarily through individual donations with help from the Town of Old Lyme and the State Historic Preservation Office.



A view of the attic of the Lyme Art Association, with skylights above and laylights below that bathe the galleries in natural light.



2021 – What a year for the Lyme Art Association! *Continued from page 1.*

gallery. We provided activities for local students to get “unplugged” through an event organized by the Lymes Youth Services Bureau, and had introductory conversations with the newly re-invigorated Lyme Academy of Fine Art. The Monday outdoor painting group was back in full swing by the end of April and artists were beginning to find locations and scenes that related to the early Lyme Impressionists’ work to submit for the summer Century of Inspiration show.

In May and June, the Archive Committee was hard at work creating themed historical material for the display cases and researching and designing banners to span the entire history of the Association. These banners have been wonderful tools to inform and enlighten our visitors, and to remind us all of our deep and inspiring roots in the Lyme Art Colony.

One of the goals that came out of the Strategic Plan was to increase opportunities for social engagement of our member artists. In June the Associate Artists had a delightful paint out and pizza party at Rocky Neck State Park – hopefully the first of many such easy, casual, enjoyable events.

July and August saw a frenzy of activity surrounding Centennial Day, which was celebrated on August 7 with a wet painting event, family friendly activities and a tea party during the day, and a 1920s themed party and Skylight Project fundraiser in the evening. Representative Devin Carney presented a State Citation to congratulate the Association on our 100th anniversary, and the evening brought together some of our newest and oldest members in a truly festive celebration.

In September and October, we brought our focus to returning classes to the studio and Thursday evening lectures. Landscape classes, workshops and the Monday morning painting group made good use of all the fresh air and scenery available in our corner of Connecticut, with organized plein air painting lasting well into November. After a hiatus during pre-vaccine 2020, *Palate to Palette* returned this year, and attendees couldn’t have been happier. The weather cooperated so well that we could keep the gallery doors open for extra ventilation! In November we applied for a number of grants – one of which, if awarded, will match \$200,000 of our Capital Campaign donations and make it possible to begin the Skylight Project in 2022.

All of this happened against a backdrop of outstanding exhibitions of our talented members’ work in our beautiful sky-lit galleries. Of course, the pandemic has placed a layer of complication over everything we did – we recently had to cancel the Deck the Walls

opening reception due to staff COVID exposures, and one of our workshops has been postponed by its instructor three times. But the Association is hardly alone in dealing with these difficulties. Our members and supporters, who are undoubtedly experiencing their own COVID-related disappointments, have been largely supportive, understanding, and encouraging.

We move into 2022 with excitement and focus, grateful for the generosity of our donors and the support of our volunteers. We are over halfway to our Save the Skylights fund-raising goal, we have our work laid out for us by the Strategic Plan, and we continue to be inspired by the legacy of the Lyme Art Colony – our founders and mentors.

– Laurie Pavlos, LAA Executive Director



Love those plein air painters - catching the mood and the light at the source. Top left, clockwise: Beverly Schirmeier, Ken Shuey, Nancy Schroeder, Alexander Anisimov, Joan Carew, and Liz Egan.



Jane McGraw Teubner, *Snowmelt*, pastel - Hands on the Land Exhibition

Robert and Bessie Vonnoh were one of the very few couples who were founding members of Lyme Art Association. Robert Vonnoh (1858–1933) was born in Hartford, Connecticut and raised in Boston, Massachusetts. He studied at the Massachusetts Normal Art School (now Massachusetts College of Art and Design), Boston, in 1875, and attended the Academie Julian in Paris in 1880. There he studied with Gustave Boulanger and Jules Joseph Lefebvre. In 1883, he returned to Boston where he taught at the Cowles School in 1884 and at the School of the Museum of Fine Arts in 1885. Following his first marriage in 1886 to Grace Farrell, he lived and worked in Grez and then Pont-Aven, France, where his impressionistic style blossomed and matured.

Robert Vonnoh is significant both as a painter and as a teacher. In 1891, he returned to the United States, teaching at the Pennsylvania Academy of Fine Arts. Among his students at the Academy were Robert Henri, William Glackens, and Maxfield Parish. Vonnoh completed more than 500 commissioned portraits. Perhaps one of his most famous paintings portrayed President Woodrow Wilson's first wife [Ellen Axson Wilson](#) (1860–1914) with her three daughters, painted at the artist's home in Cornish, New Hampshire in the summer of 1913. Ellen was a graduate of the Art Students League and spent many summers with the art colony in Old Lyme, Connecticut, painting and studying with Frank DuMond, Childe Hassam, William S. Robinson, and Robert Vonnoh.

Robert Vonnoh married Bessie Potter in 1899 after the death of his first wife. Robert and Bessie moved to New York where they established a joint studio. Around 1905, they began to spend their summers in Lyme, Connecticut, later becoming Artist Members of the Lyme Art Association.

A child prodigy, Bessie Potter (1868–1954) enrolled at the Art Institute of Chicago in 1886 at the age of 14. She was able to afford the tuition when a local sculptor, Lorado Taft, hired her as his studio assistant while she completed classes at the Art Institute. Encouraged by Taft, she went to Paris in 1895. Upon her return from Paris, she sculpted *A Young Mother*, a work that displayed impressionistic handling of form and realistic emotion.

Vonnoh's small-scale works were suited to the size and style of the average American home and had broad appeal. Vonnoh stated that she was "determined to prove that as perfect a likeness and as much beauty could be produced in statuettes twelve inches in height, and in busts of six inches, as could be had in the life-size and colossal productions suitable for so few houses."

In 1921, she was elected an academican of the National Academy of Design. She was elected to the American Academy of Arts and Letters in 1931. In 1937, Vonnoh completed her best-known large-scale work, the Burnett Memorial Fountain in Central Park.

Bessie Vonnoh's work is included in the collections of the Metropolitan Museum of Art, the Art Institute of Chicago, the Brooklyn Museum, the Carnegie Institute, the Corcoran Galleries of Art, the Philadelphia Academy, the Newark Museum, the Cincinnati Museum, the Detroit Institute Museum, the Roosevelt Memorial in Oyster Bay NY, and the Central Park Memorial.

Robert and Bessie first showed with the Lyme Art Association artists at the Phoebe Griffin Noyes Library in the August 25 to September 2, 1917 Annual Exhibition. *American Art News* reported: "The truth is that in these war days the artists have assumed so many other activities, that they have little time for painting ... however, in spite of the fact that much energy has been diverted into other channels during the past three months, agriculture and home defense were put into temporary eclipse for one week at least." Robert and Bessie showed regularly with Lyme Art Association from 1917 until their deaths in 1933 and 1955, respectively.

SOURCES:

American Art News Archive, [jstor.org](#), [Ancestry.org](#), [Archives.org](#), [Archives of American Art](#), [Smithsonian Institution](#), Lyme Art Association Archives, [WoodrowWilsonHouse.org](#).



Top left, clockwise: Robert and Bessie Vonnoh, c. 1930 in Lyme; Robert Vonnoh in his studio c. 1890; Bessie Vonnoh working on *Water Lily*, a work included in the 1924 Lyme Art Association exhibition; Robert Vonnoh, *Ellen Axson Wilson and Her Three Daughters*, oil, 1913, Collection of The Woodrow Wilson House, Washington DC; Bessie Vonnoh, *A Young Mother*, bronze, Collection of The Metropolitan Museum of Art.

Just as our gallery has distinctive pillars in its foyer, our Association benefits from human pillars, members who have volunteered their time and talent for the benefit of the entire Association and who have shared their talent with legions of grateful students and loyal patrons. Let's recognize Shirley Cean Youngs and Joann Ballinger!

Originally from upstate New York, Shirley Cean Youngs received minimal art education in her youth and is self-taught. She has a gift for painting a subtle gesture, a sensitive mood, and a feeling of light. For many years, she taught figure and landscape painting, at Lyman Allyn Museum, Mystic Art Association, Lyman High School, Lyme Art Association, and privately.

Shirley's work has found a place in private and public collections around the world. "During my career as a painter I have been told that my work is uplifting and heartening connecting with the lightness of the spiritual world," says Youngs.

Joann Ballinger received her early inspiration from her dad, who was artistically talented. She attended Norwich Free Academy which gave her a solid foundation for her art career. Following her marriage, Joann was encouraged by her husband to join a monitored figure painting group at the Lyman Allyn Museum while he cared for their son in the evenings. It was at the museum that Joann met Shirley Cean Youngs, an art alliance and close friendship that has endured over the years.

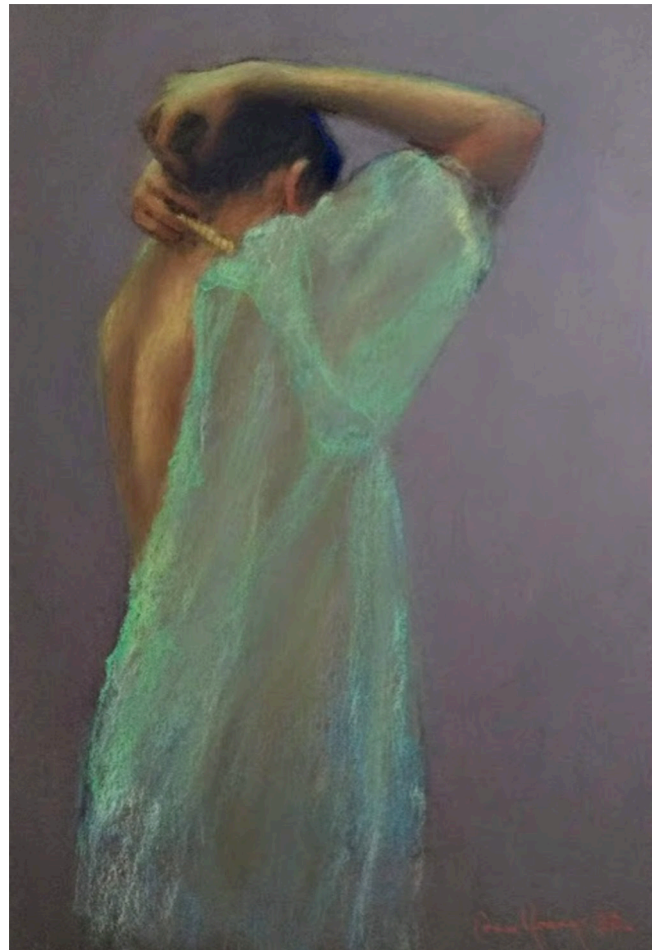
Eventually, Joann and Shirley took over the museum's monitored class. Then, they discovered the Lyme Art Association and it became the new home for their monitored figure painting group. Shirley and Joann immediately connected with the Association's beautifully lit galleries and spacious art studio. They became Elected Artist members of the Association in 1986.

Shirley and Joann have fond memories of their early years with Lyme Art Association, then under the leadership of Board President William Babcock. They enjoyed the wonderful stories of Gershon Camassar (1908–1995) about the Association's early members. A second generation member of the Old Lyme Art Colony, Camassar exhibited at LAA from 1957 to 1994 and loved to recall the personalities of early Association founders such as William Chadwick (1879–1963), Will Howe Foote (1874–1965), and Harry Hoffman (1872–1964).

In the late 1990s, Joann served as Board Secretary and then Board President from 1997 to 1998 while Shirley served as the Association's Treasurer. Together, they hung shows, presided over receptions and events, helped navigate through financial hardships, and eventually helped the Association attain its non-profit certification.

Today, these two talented women continue to show their beautiful work at Lyme Art Association and mentor the next generation of artists through their [Monitored Figure Drawing and Painting Group](#) Thursday mornings from 9:00 am to noon in our art studio.

Above right: Shirley Cean Youngs, *Evening's End*, pastel.
Below right: Joann Ballinger, *Looking Carefully*, pastel.



CONGRATULATIONS TO NEW ELECTED ARTIST MEMBERS

Visit the Lyme Art Association Gallery from January 14 through February 24, 2022 for a special showing by these talented artists.

[Rick Daskam](#) has always been enthralled by a master artist's ability to capture a moment or idea in a painting. Rick received his classical art training at Paier College of Art and fell in love with the brush on canvas as soon as turpentine evaporated in the air. In 1998, he increased his focus on plein-air painting, following his passion for painting landscapes and farms in the local area surrounding his home.

On his first visit to Monhegan Island in 2002, he fell in love with its rugged beauty, returning every summer, painting from sunup to sun down daily. In 2019, he was honored to be "Artist of the Year" on Monhegan Island, Maine, with a solo exhibition at the Island Inn.

Rick is a member of the Academic Artists Association, the Butler Museum in Youngstown, Ohio, the American Artists Professional League, Salmagundi Club in NYC, and the Hudson Valley Art Association where he is currently serving as co-President.

Painter, poet, and calligrapher, [Sara Drought Nebel](#), was educated at Bennington College in Bennington, VT and Silvermine Guild School of the Arts in New Canaan, CT and has studied with [Clifford Jackson](#), [Charles Sovek](#), and Ann Toulmin-Roth. A versatile artist, Sara has



Sara Drought Nebel, *Daisy Drawing*, oil

created billboard art, murals, book and magazine illustrations, and backdrops for Sesame Street. A romantic realist, Sara's philosophy is just plain art. The brevity of her brushwork exhibits her philosophy, candid, truthful, humble, open to the experience of life and the passage of time. Currently, she teaches drawing and painting classes for children and adults in portraiture, still life, and landscape at her "just plain art" studio near downtown, Madison. Sara's second book, *A Sliver of Light Meditations*, is now available, signed from the artist, and [Amazon](#), [Barnes&Noble](#), and [BalboaPress](#).

Sara is a member of the Madison Art Society, the Clinton Art Society, the Guilford Art League, New Haven Paint and Clay Club, Connecticut Plein Air Painters Society, and and the Lyme Art Association where she serves as Gallery Associate.

In contrast to artists who see still lifes as subjects for study, [Matthew Schwager](#) believes that still lifes are just as significant as other disciplines. He doesn't care for cleverly arranged, finely rendered pieces. Rather, his focus is on creating a mood, a wholeness, and a quiet spirituality.

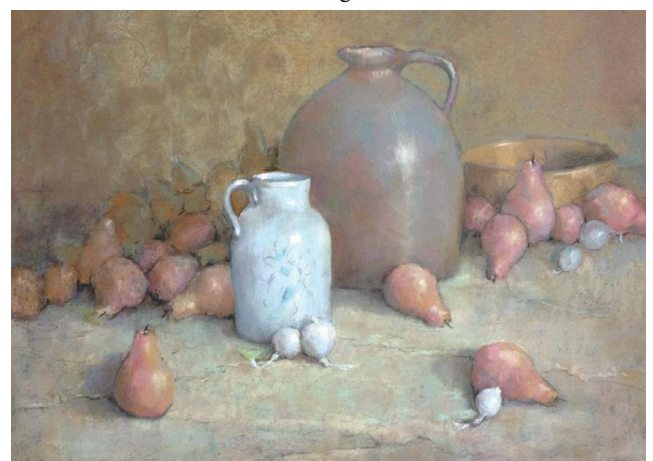
Matthew had the good fortune of having [Deane Keller](#) as his fifth and sixth grade art teacher. Under Deane, Matt created his first paintings, learned the basics of perspective, light, and shade, and worked with plasticine clay. Later, Matt studied at the West Hartford Art League under Ruth P. Bazanker and then William J. Shultz. He studied at the Lyme Academy of Fine Arts, studying life drawing, printmaking, and sculpture. He then had the opportunity to live in New York and attended the National Academy of Design and the New York Academy of Art, studying under well-known artists such as [Harvey Dinnerstein](#), [Mary Beth McKinsey](#), and [Furman J. Finck](#).

Then, as happens in life, art took a back seat to his work as a carpenter, for about a decade. Matthew Schwager came back to art in 2012, joining the monitored figure drawing and painting group led by Shirley Cean Youngs and Joann Ballinger where he continues to pursue his love for art.

Congratulations to Rick, Sara, and Matthew!



Rick Daskam, *Trailing Yew Laundry*, oil



Matthew Schwager, *Tranquility*, oil

*Among all the books on landscape painting that I could recommend, there are two that always bubble to the top, *Composition of Outdoor Painting* by Edgar A. Payne and *Carlson's Guide to Landscape Painting* by John F. Carlson. These classics belong on the bookshelf of the beginner as well as the professional artist, to be read at leisure or explored for the solution of problems as they arise. As Payne said in his preface, "a most important ally in the study of painting is the art of thinking."*

Edgar Payne said of his book, *Composition of Outdoor Painting*, "it is not presented as a treatise on art, but is rather a short and concise handbook on the essentials of outdoor painting for the practical student." His thoughts on creativity and intention illuminate the artistic process. "Even where a natural composition is seen, it should be subjected to many variations in pencil notes," said Payne, not just taking what nature offers but communicating it through the artist's personal response and sensibility.

Edgar Alwin Payne (1883–1947) was largely a self-taught artist. He studied portrait painting at the Art Institute of Chicago, but dropped out after just two weeks as he found it too structured. He probably owes part of his distinct style to his decision to go the self-taught route rather than the rigid, academic approach.

His paintings feature a strong use of shape, an adventurous use of color to create the illusion of light, and strong contrasts between light and dark, or saturated and dull.

He earned his first major commission in 1917 from the Santa Fe Railroad as part of an advertising campaign to attract tourism. This required Payne to explore and paint areas in the Southwest, including the Grand Canyon, Canyon de Chelly and Northern New Mexico. The commission helped establish Payne's reputation as an artist and paved the way for the rest of his prolific career. While Payne is probably best known for his majestic paintings of the Sierra mountains, he was equally well-known for his marine paintings and Mediterranean landscapes.

Originally published in 1929, **John F. Carlson's *Guide to Landscape Painting*** provides good advice on what to look for in choosing a subject to paint and unravels the mysteries of color, atmospheric conditions, and other phenomena found in nature. Carlson offers valuable insights for achieving a strong unity of design, the emotional properties of line and mass, and the importance of memory work. Note that the section on materials is somewhat outdated.



Edgar A. Payne, *Kearsage Peaks, High Sierras*, oil



John F. Carlson, *Winter Morning Mists*, oil

John Fabian Carlson (1875–1947) received his earliest training at the Art Students League in New York City where he studied under Frank Vincent Dumond. Carlson later taught at the League, primarily in the summer program in Woodstock, New York, becoming the director in 1911. Around 1918, he became director of the Broadmoor School of Art in Colorado Springs until 1923 when he founded the John F. Carlson School of Landscape Painting in Woodstock.

Carlson was interviewed in the December 1942 issue of *American Artist Magazine* in which he discussed his use of plein air studies to create studio paintings. "During the year, and especially in winter, I make numerous sketches outdoors. I do not make these trips to 'find pictures' but to freshen myself physically and mentally. I sketch both in oil and in pencil but never paint a large canvas outdoors." In these studies, he strived to capture the color relationships of the large masses, composing as well as possible in the limited time on site.

Back in the studio, his impressions from field work would start to crystalize and a painting took shape in his mind. He cautioned that a studio painting is in no sense an enlargement of an oil sketch painted outdoors. "Sometimes, to be sure," he said, "a[field] sketch becomes the basis for a picture but only when a picture concept has built itself up around that sketch, developing into something quite beyond the content of the small study. The mere enlargement of a sketch results in areas of emptiness and a dull canvas. The larger the extent of the canvas the greater the art required to make the picture vital."

Both books are available at www.Amazon.com.

IN MEMORIAM

This year, we lost two valued members of our Association, Elected Artist Member Barrant Nelson and Association Board Member and Swing for Art Golf Chair David Moore.

Tribute from Barry's friend, Kent Winchell, LAA Elected Artist:

"In early August 2021, **Dr. Barrant Nelson** passed away. He was an Elected Artist Member at Lyme Art Association for over twenty years.

Remembering Barry is remembering how many interests he had, his work in dentistry and his degree in geology. He collected rocks and gems, and indulged his lifelong passion for Italian sports cars. He told many stories about keeping his battered Alpha Romeo running while in school.

Art and painting outdoors were his passions. When he moved from Ohio to Connecticut, he found the light and the salt air exhilarating. Coastal Maine held a special fondness for him. Anywhere on the Maine coast was his favorite spot! Here he met and made friends, painting with many of the New England artists he admired.

Last year, when he was more ill than I knew, we met for lunch. He said he was giving away some of his art collection. With that, he handed me a beautiful Bernard Corey painting that I had admired for years. "I know you love it. Take it my friend," he said. Thanks Barry."

Biographical notes from The Norwich Bulletin, posted online December 8, 2021.

Barrant Wyatt Nelson (1945 –2021) died following complications from a fall with his son Smokey Nelson of Brooklyn, New York and daughter Cori Nelson of Mill Valley, California by his side. His wife, Sally Blake of Norwich and the love of his life, passed away on November 27, 2021 after a lengthy decline from Alzheimer's. Barry earned his Bachelors degree in 1968 from Ohio State University (OSU). Following his service as a tank commander in the Vietnam War, Barry earned his Doctor of Dental Surgery (DDS) degree from OSU. He maintained a dental practice in Willimantic and Moosup for three decades. In high school, he discovered his aptitude for painting that would become a defining part of his life.



Barrant Nelson, *Friendship, Maine*, oil



David Moore, Board and Associate Artist member, was an enthusiastic and dedicated supporter of Lyme Art Association. He combined his love of art and golf by developing Swing for Art Golf, a fund-raising event and five-year partnership between the Association and the Old Lyme Country Club.

A graduate of the Rhode Island School of Design, Dave enjoyed a long career as an advertising and marketing executive, first at Doherty, Clifford, Steers, and Shenfield in New York, then Bristol Meyers Product Group, and followed by his time at Conde Nast Publications.

After a decade with Conde Nast's *House & Garden Magazine*, he joined the Hearst Corporation as Director of Advertising for *House Beautiful Magazine*, then became Publisher of the House Beautiful Home Interest Group then Vice President of Hearst Magazine Division and Publisher of *Colonial Holmes Magazine*. David then became the Director of the Hearst Home Magazine Group, including popular titles such as *Country Living*, *Victoria*, *House Beautiful*, *Countryside*, *Colonial Homes*, and *American Home*.

In 1992, he founded Endeavour Media, an advertising and marketing company that provided marketing strategy, media planning, and national advertising campaigns for high end dinnerware, crystal, and furniture companies.

David was a bright light and vibrant spirit, always ready for a party, always ready to pitch in with the latest Association project. He was loved dearly by so many and will be greatly missed.

Biographical notes posted online at TributeArchive.com.

David Jonathan Moore (1937 –2021), son of the late Millard & Ruth Moore of Bronxville, New York, is survived by his wife, Margaret "Mardee" Holmes, his daughter Connie Widmann and son-in-law Jamie Widmann of Newtown CT, his son David J. Moore Jr and his daughter-in-law Andrea Moore of Westport CT, his stepson and daughter-in-law Bill MacKenty and Dagmara MacKenty of Warsaw Poland, and stepdaughter Susan MacKenty Brady and son-in-law Jamie Brady of Needham MA.



David Moore, *Queen Mary*, watercolor

**Thank you so much to everyone who contributed to the Lyme Art Association in 2021.*
We are deeply grateful for your support!**

\$10,000 +

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\$500 – \$999

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Arthur & Hilde Reichenbach
Emily Reynolds - Tidal Counseling
Ronald and Brenna Sadowsky

Ted and Erin Schaaf
Beverly Schirmeier
Scully Land Design LLC
Bill Sonstrom
Patricia Trapp
Frances Violante
Joan Wallace
Kristen Widham

\$100 – \$499

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David & Charlene Amacher
Christina Amaral
Christine Anderson
Alexander Anisimov
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