



NOANK HISTORICAL SOCIETY

Presents:

“Voices from the Past: Memories of Noank in Days Gone By”



JOIN US: WEDNESDAY, June 21, 2023
6:00 PM—Potluck Supper
7:30 PM—Annual Meeting & Program

*The Latham/Chester Store,
108 Main Street, Noank*

One of the most incredible resources at the Sylvan Street Museum is the Noank Historical Society's oral history collection. The collection includes dozens of interviews and recordings from a generation of Noankers who are no longer with us, sharing their memories of Noank from days gone by. Join us on June 21 to hear selections from this collection including stories about prohibition, the waterfront, the 1924 shipyard fire, Carson's store, Noank's early seafaring days and various Noank characters from Captain Adrian Lane, Jessie Carson Plumstead, Halstead Brown, Florence Oliver, Ben Rathbun, Mary Virginia Goodman and more.

The public is cordially invited. Refreshments will be served.
<http://www.noankhistoricalsociety.org>

Museum Open House Scheduled July 1, 2023

The Noank Historical Society is hosting an open house at the Sylvan Street Museum on Saturday, July 1, with light refreshments from 3-5pm. The museum will continue to be open for the summer from July 3—September 4 on Monday, Wednesday and Saturday afternoons from 1-4 p.m.

Palmer Pizza Giveaway—July, August, September

This summer, we will be offering a free pizza from Palmer's Provisions to one lucky visitor at the Sylvan Street Museum for each month that we're open—July, August and September. Feel free call us at 860-536-3021 or email us at noankhist@gmail.com with any questions.

AN EVENING IN NOANK

PLEASE JOIN US

Wednesday, June 21, 2023, at the Latham/Chester Store
Sponsored by the Noank Historical Society

Potluck Supper: 6:00 p.m.
Annual Meeting and Program: 7:30 p.m.

Don't miss this event.

Bring a favorite dish to share (suggestions below) and prepare to enjoy!

You will meet or renew friendships in a fun setting that annually attracts a capacity crowd. Committee members provide a cheerful setting, paper plates and napkins, cups, plastic utensils, coffee, iced tea, soda and ice.

REMEMBER TO BRING:

Your food dish and utensils for serving that dish
Your personal silverware, if you prefer it to plastic
Hearty and appreciative appetites

A few **willing hands** are needed to help with clean-up details afterward and set up chairs for the annual meeting to begin at 7:30 p.m. A special program will follow.

If your last name begins with the indicated letters below, **please bring:**

A-H
Desserts

I-P
Salad
Veggies

Q-Z
Main Dish
Appetizers

Selections from the NHS Photograph Collection

By John Wilbur, NHS Historian



This magnificent aerial photograph, is a recent gift of John Oat. Many long-vanished features of town are revealed, and inspire an effort to date the photograph.

At the bottom of Smith Court is a large structure known as the Morgan Block, and later as Corona Hall. Corona Hall burned in September 1937, so it is no later than that.

The trolley trestle is visible as a black line across the marsh at the head of West Cove, but the trolley tracks have been lifted, and Mosher Avenue now occupies the former trolley bed. Mosher Avenue was established in the early 1930s, and the old trolley bridge across the railroad has been replaced by a much more substantial span, built in 1932. Curiously, this same bridge, itself so recently replaced, has been listed by numerous sources as being built in 1936, but Town of Groton records clearly show it as 1932. The concrete sidewalks on

Mosher and Ward show up as brilliant white lines in the photograph. They were built as State Roads, and so sidewalks were legally required. So the date of the photograph falls somewhere between 1932 and 1937.

The State Lobster Hatchery at the bottom of Riverview Avenue allows further refinement of the date. Magnification shows it to be without the single-story, flattish roofed addition on the south side. Another photograph of the hatchery in the Florence Fitzpatrick Johnson collection at NHS dated 5 November 1932 shows the addition being built.

So, the photo was taken one sunny day in 1932, prior to early November.

Continuing, the *Alice L. Pendleton* is prominent in her final berth at the south end of the Shipyard, the three-master *J. O. Webster* is alongside, and no fewer than a

half dozen menhaden steamers are clustered around the docks. Just upriver, the present site of Abbott's Lobsters, is an overgrown area, at the water's edge of which are at least three or four launching ways left over from World War I, when the Shipyard launched wooden ocean-going steamships from them. Going a little further upriver is the pier at the old Morgan Shipyard, where a moored menhaden steamer is facing downriver.

Around the Town Dock, the large wooden building immediately seaward of the brick felt mill (now Noank Oysters) is the former Paine Engine Works, and next door is the black-roofed coal bunker.

At the north end of town Potter's Wharf, also known as Old North Dock is in apparent good repair, with a fishing vessel alongside. Immediately north of that stands the new restaurant, Skipper's Dock, now the Ram Island yacht Club clubhouse, with its long finger pier extending out to the channel. Old North Dock, like most of Noank's waterfront structures was either destroyed outright by the 1938 hurricane, or else damaged beyond economic repair.

On land, the Bayside Inn still stands, about halfway down Bayside Avenue. Built at the turn of the century as "The Palmer," it was sold and renamed "The Bayside Inn" around the first World War. The Bayside Inn was damaged by the hurricane, but lingered on until it was torn down in 1940. At the other end of town, nearly across Pearl Street from the Deacon Palmer residence stands Noank's other hotel, The Ashbey House, also damaged in the hurricane. The final demise of the Ashbey House is less well documented, or awaiting discovery, but it too vanished from the scene in the years following the hurricane. The Village Hall, standing on Main Street was also badly damaged in the storm, and torn down in 1939.

The site is now a parking lot for the Baptist Church. The Baptist church itself suffered greatly in the hurricane, losing its steeple and most of its roof. In this photo, however, all these icons of the town are in good condition.

At far left in the photograph, is the Westview Bridge. It crossed the railroad from Westview Avenue to Marsh Road. The bridge was removed after Groton Long Point Road and Elm Street South were established in the early 1960s.

As a final offering, it is just possible, that somewhere in this picture, unseen, and undistinguishable are parents and/or grandparents, or maybe even oneself, at play, work, or up to no good. Nobody behaves all the time.

Nominating Committee Report

By Shirley McFadden

At the annual meeting, the Nominating Committee will present the following nominees to serve a four year term on the Board of Directors, 2023-2027:

Chris Lane
Patty Oat
Bruce Smith
Carol Brown

Nancy Codeanne has also been nominated to fill a vacancy in the 2022-2026 term.

We continue to hold a vacancy for a new curator. A vote will be taken on all names and any others that may be proposed by the membership.

Nominating Committee members are: Joan Butler, Nancy Codeanne, Shirley McFadden and Judith Hesp.

In Memoriam

Patricia Stuart Fritzsche, 1928—2023



The Terrible Collision of the *Stonington* and *Narragansett*

By John Wilbur, NHS Historian



Photograph of the steamer *Narragansett* of the Providence & Stonington Steamship Co. on Palmer Marine R.R., Noank, being repaired after collision with the steamship *Stonington*. NHS1976.010, gift of Robert Palmer.

Before the railroad bridge was built across the Thames River in 1889, the primary means of traveling between Boston and points south was by train to Stonington, then by steamship for the trip to New York. In 1868 the newly-formed Stonington Steamboat Company bought two sister steamships, *Narragansett* and *Stonington*, for the year-round service between Stonington and New York. For many years they enjoyed a reputation for speed, safety, and comfort, yet 12 years later the two ships would be inextricably linked with one of the worst disasters on Long Island Sound.

The steamship *Stonington* departed her namesake town at 9:30 p.m. on 11 June 1880. Her sister ship *Narragansett* “cleared New York” around 5:00 p.m. Both steamers reportedly ran at reduced speed due to the foggy conditions on the Sound that night. At approximately 11:15 p.m., the two steamers collided a few miles off Cornfield Point, just west of the Connecticut River. *Stonington*’s bow breached *Narragansett*’s starboard side just forward of the paddlewheel. *Narragansett* immediately started taking on water, and

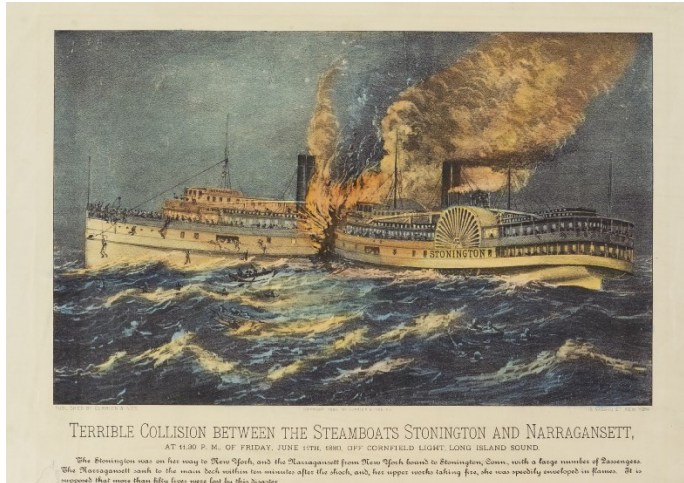
the force of the collision caused all of her gas illumination to go out. Shortly thereafter, the gas ignited, setting the ship on fire.

As *Narragansett* began to sink, passengers and crew abandoned ship. Accounts of the disaster make for very grim reading, yet all agree that the women coped much better than the men. The *Narragansett*’s private detective went so far as to say “if the male passengers on the *Narragansett* had acted one-half as well as the women, there would not have been five passengers lost.” The passing steamers *Providence* and *City of New York* assisted *Stonington* in the rescue effort. The burned out hulk of the *Narragansett* settled onto the bottom, with her walking beam still above the surface.

Accounting for the casualties presented difficulties, and contemporary reports varied wildly from a 0 to 100% casualty rate. Matters were further complicated by an inaccurate passenger manifest. The toll is believed to be 27 passengers, 3 crew dead. Among the survivors was Charles J. Guiteau, who believed he was

“spared for a higher purpose.” He was later hanged for the assassination of President James Garfield.

The disaster was national news, and Currier and Ives issued a color lithograph of the incident. Curiously, the lithograph shows *Narragansett* fully engulfed in flames, and *Stonington* striking her port, not starboard side.



Weeks after the collision, the *Narragansett* was raised and brought to the Palmer Shipyard in Noank, where the damage was repaired and the steamer reentered traffic. Noank apparently experienced a tourist boom while the steamer was under repair as she was popular with sightseers. *Stonington* received only mild damage in the collision, and returned to service after brief repairs.

In 1893, *Stonington* was purchased by Deacon Robert Palmer and brought to the shipyard for conversion into a schooner barge. The superstructure and machinery were removed, masts, hatches and new crew's quarters installed, and the barge entered the coastal coal trade.

Narragansett lasted in service a few years longer than her sister ship, and for a while was employed as an accommodation vessel at Ellis Island, housing newly-arrived immigrants until the Ellis Island Receiving Station was completed. The ship was then towed to the Shore Line Railroad pier in Groton, where she was laid up. The Thomas Butler Company of Boston bought the old steamer for scrapping, then sold the hull to Robert Palmer. Palmer had the vessel towed to Noank in mid-December 1900, for conversion into a coal barge.

The Noank reporter for *The Day*, thoroughly documented the conversion process. The yard was very busy at the time, building 10 barges for the Philadelphia and Reading Railroad, and three car floats for two other railroads. Even with so much other concurrent work, it still boggles the mind that the method of dismantling the steamer was to cut large pieces from the ship, and simply drop them in the Mystic River where they were allowed to drift away. Some pieces were requested by townsfolk. George P. Wilbur, for example, requested a particular part of the vessel, and Palmer obligingly placed it on a raft which Wilbur then took in tow with a small boat. On his way to his residence at the north end of town, the wind proved too strong to maintain control over his charge and the raft drifted onto Mason's Island. There it fetched up at the property of a Mr. Morgan, who claimed the raft and its cargo as his own. Wilbur contended that this amounted to piracy. *The Day* did not report on the final disposition of the case.

On a more bizarre note, to break up the machinery, workers at the Shipyard resorted to using dynamite. As can be expected, this caused a great deal of noise, and did little to promote good will with the yard's neighbors, and at least one worker was injured when shrapnel hit him in the eye. Not all of the heavy machinery was broken up with explosives. The large derrick barge, *Briareus* broke much of it up in the time-honored way of dropping a very heavy weight on it. This practice is common ashore, but does seem an odd method to use aboard a wooden hulled ship.

The steamer's immense walking beam fell to the scrapper on the 19th of January, 1901, and scrap iron was removed to New London by lighters and schooners. Over 250 tons of scrap iron were shipped out, in addition to other precious metals.

When *Narragansett* first came to Noank in 1880, following the collision, a few bodies were found within her hull. This time many less gruesome discoveries were made, several Italian coins, a silver 50-cent piece from 1856, and Jack McDonald found a gold \$20 piece as well as two copper cents.

Narragansett was relaunched as a barge on 19 July 1901, having many new frames, bottom timbers, and an additional four feet of freeboard. She was expected to carry 2500 tons of coal. The barge departed Noank on 26 November 1901.

Another in the series of unusual events saw *Narragansett* ashore near Flushing, New York in April 1902. Robert Palmer noted in his diary that she came ashore in a gale, and had seven feet of water in her hold. He also noted that the barge “*Stonington* was in the tow that came into the *Narragansett*.” Twenty-two years after they collided in mid Sound as steamships, they fell afoul of each other as barges in the East River. The holes in the *Narragansett* were patched with canvas, and after discharging her cargo in Providence, the barge was brought to Noank for permanent repairs.

Captain Henry Specht, of Noank, was her master, but his tenure was short lived. (Specht was also master of the barge *Stonington* for a while.) *Narragansett* was northbound off the New Jersey coast on 17 September, 1903, when she was overtaken by a hurricane. Along with the barge *S.R. Mead*, *Narragansett* was being towed by the tug *Nathan Hale*. The hurricane overwhelmed *Narragansett*, and she foundered off Absecon, but Captain Specht and his crew were rescued. That was a very bad day for Noank, as this was the same storm which claimed the lives of Captains Silas B. Latham and John “Ed” Morgan and three other men from the Noank fishing schooners *Ester Anita* and *M.A. Baston*. The schooners had been fishing on the nearby Five Fathom Bank (See NHS Ledger September 2021).

As for *Stonington*, Palmer at some point sold the barge to the Erie Railroad, and on 24 March, 1911, the 45-year old vessel was the last of three barges being towed by the tug *Daniel Willard*. While off the Bass River, Cape Cod, enroute to Boston, the barge was found to be in a sinking condition. The four-man crew, including Captain Nelson Dawes, of New London, his son Nelson junior, and two seamen abandoned the sinking vessel, and took to a dory. After a bitterly cold night spent on Nantucket Sound, the dory landed at Great Point, Nantucket Island. Captain Dawes and one of the seamen died from exposure. *Stonington* sank in

12 fathoms of water. No attempt was made to raise her.

But what survives of them today, other than a Currier and Ives lithograph? Apparently, Palmer was fairly generous with artifacts from the steamers, and *The Day* even remarked on 9 March 1901 that “many mementoes are now in existence throughout the village” of the ships dating back to 1880. Some furniture from the ships made its way up Pearl Street and in one house is a chair which has always been known as the “*Stonington* Chair.” Family legend maintains that it came from the steamer of that name, presumably when she was converted in 1893. Two other chairs are reportedly in another house, and there may very well be others.



Last June the Noank Historical Society received the scrapbook of Walter Palmer, Sr., donated by Susan Palmer Deragon. Among the many fascinating news clippings it contained is this January 1882 article following the aftermath of the STONINGTON and NARRAGANSETT collision:

A Romance in Real Life: Strange Adventure of a NARRAGANSETT Survivor with a Noank Miss

“John G. Reilly, the well-known young baseball player of Cincinnati is the hero of as strange a romance in real life as was ever written. It is known that he was a passenger in 1880 aboard the ill-fated Sound steamer NARRAGANSETT, of the *Stonington* line, when she collided with the STONINGTON and many of her passengers were drowned. At that time John was on his way from New York to join the Cincinnati club at Providence.

The Cincinnati *Commercial* says: He has always been a natural artist, and scarcely ever was without a large number of pencil sketches, amateur aqualettes, crayon drawings and designs of all kinds in his possession. These he usually carried around with him in a portfolio, and to their number would add new sketches of anything that might strike his artistic mind on a trip with the club. The night before retiring on the ill-fated

NARRAGANSETT John had sat on the deck of the boat till quite late with his sketch book in his lap. When he finally went to his stateroom he put the portfolio of sketches beneath the pillow of his berth and retired.

The history of his narrow escape has been written and is well known, how he barely had time to rush out, clad in a few garments, jump into the waters of the Sound and swim about for several hours, until finally he was dragged into a boat more dead than alive, and saved. He lost everything, and of course the portfolio of sketches was among the sacrifice. But John was glad enough to escape alive, and did not complain of hard luck. Now comes the strange sequel.

Shortly afterward – probably two or three months later – a brother of his, who lives in Louisville, came up to Cincinnati and handed John a package. Wondering what it could be he opened it, when lo, the ‘drowned’ portfolio appeared, all mildewed and torn, but still recognizable. In it were all the sketches, but most of them were so blurred and washed that they were of no value. The brother handed John a letter which he had received and which explained everything.

The letter was written by a Miss Lamb, a young lady who lived near the scene of the disaster, at a place called Noank. She said she had found the portfolio floating around near the shore a few days after the disaster, and with some difficulty had fished it out of the water. She desired very much to keep it as a memento of the catastrophe, but in the portfolio she had found a card with the address on it of the brother in Louisville. Then she thought by returning the portfolio to the address, it might lead to the disclosure of the fate of someone whose absence might be a subject of mystery.

The letter was written in a pretty female hand, and couched in language which bespoke the writer to be well educated and refined. Gallant John answered the young lady, writing her his thanks, and said many nice things, such as a young man of John’s age can write when the recipient is a mysterious girl. In answer to her expressed wish that she might have kept the portfolio or some of its content as a memento, he looked

over his collection of sketches, and selecting one of the best sent it to her to keep instead.

This happened to be a pencil sketch of a young ladies’ training school at Worcester, Massachusetts. The building stands within sight of the baseball grounds at that place, and on one of the Cincinnati club’s visits to Worcester John had sketched it. What was his surprise to get a letter of thanks from Miss Lamb, and in which she also wondered how he knew she had been educated at that school. The sketch had no name attached to it and the young lady recognized its familiar outlines at once. Her belief was that John, in some way knew her, and was aware that she would appreciate no gift as much as a picture of the dear old school.

From all this followed a correspondence which was at last interrupted in an unforeseen manner. One of her letters to John fell into the possession of a third party, who put it in his pocket to hand to John, and forgot all about it. This was about the change of the seasons, and the coat with the letter in it was hung away and not used for nearly eight months. When it was again brought into use, the long delayed letter was found and delivered. John was so vexed over it that he concluded not to explain the blunder.

It ought to all end, as ideal romances do, in love, engagement and marriage; but if truth is to be stuck to all the way through, this happy ending cannot be recorded here. There is no telling, though, that it may not end so yet. John is going to New York to make his home there after March next, and he declares he will then run up to classic Noank someday and hunt up this Miss Lamb. Who knows what may be the end.

In this connection it may be said that John is an artist of very bright promise, and has of late done some fine work in watercolors, crayon and pencil. He is one of the best engravers and designers in the city. He goes to New York to play ball during the summer, after which he will enter the lithographing department of Appleton & Co.’s publishing house and study designing for magazines. He will also have opportunity there to study art in every form. He goes under the encouragement and recommendation of Matt Morgan, who believes he will someday make his mark among the artists of New York City.”

Noank Artist's Exhibition

Mark your calendars! The 30th Annual Noank Art Show, sponsored by the Noank Historical Society, opens July 1 at the Latham-Chester Gallery. A showcase of over a hundred pieces representing more than forty artists, the exhibition features original paintings, photographs, sculptures, prints, and cards that celebrate life along the seashore as well as other captivating subjects.

The Gallery is free and open to the public 1 - 4 p.m. every Wednesday through Sunday from July 1 through September 4, and a "Meet the Artists" reception will be held July 7 from 4-7 p.m. Visitors are encouraged to return and view the "refreshed" exhibition throughout the summer, as artists replace sold pieces with new works as the weeks progress. A portion of all proceeds will benefit the Noank Historical Society.

The Latham-Chester Gallery is located at 108 Main Street in Noank, a lovely historic seaside village where visitors can stroll along the water, take in the fabulous views, and enjoy a leisurely lunch at one of several local restaurants.

Portrait of a Noank Artist: Sean Patrick Kane



Sean Patrick Kane, Student of Life, is pursuing a "Bachelor of Liberal Arts Studies" in his retirement. He is a graduate of the University of Connecticut School of Social Work.

He has or is serving on a variety of Board of Directors including Mystic's St. Edmund's Retreat Center at Ender's Island; Fort Griswold State Park; Ocean Beach State Park; Connecticut Early Music Society, Inc.; Southeastern Connecticut Council of Human Resources; and Connecticut Academy of Fine Art (CAFA). Sean Patrick takes advantage of challenging ways to give back to the community.

A visiting instructor with New London and Groton and the Mystic Museum of Art, Sean Patrick enjoys teaching the ancient art of calligraphy. Frequently, he employs a teaching style that blends the arts with life is-

sues for all ages. As a board member of Mysticalligraphers for the past two decades, he has cultivated a deep appreciation for the fine art of lettering or penmanship.

As an active member of the YMCA, Sean Patrick has realized a lifelong passion for swimming as an enthusiastic member of the water aerobics swim team. He enjoys exhibiting his life works with a variety of venues including Noank's Latham/Chester Gallery; Mystic Museum of Art (MMoA); and "Pacific Street Art Gallery." He is also a member of the Denison Pequotsepos Nature Center and the Stonington En Plein Artists, and a docent for his alma mater's botanical gardens through Connecticut College's Arboretum Dept.

Sean Patrick has three grown children and resides in Oakdale.

Membership Report

By Andrea Lithgow

Our 2022-2023 fiscal year is quickly closing, and as of May 15, 2023 we have a total of 488 members. It is now renewal time for the year 2023-2024. Membership dues are \$20.00 for individuals, \$30.00 for a families, and \$50.00 for a contributing membership.

Your dues directly support the preservation of our diverse historical collections, the development of our museum and virtual exhibits, and the publication of our quarterly newsletter.

Members who are moving to a different address in the winter, or are moving to a new residence permanently should notify us so that we can update our records. If you would prefer to receive a digital copy of the newsletter you can join our mailing list by emailing us at noankhist@gmail.com.

The membership renewal envelopes are being sent separately. Checks should be made payable to the Noank Historical Society and to P.O. Box 9454, Noank, CT 06340.

We appreciate your continued support!

Noank Historical Society
P.O. Box 9454
Noank, CT 06340
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Noank Ledger Editor: Elizabeth Boucher

All photos in the Noank Ledger belong to the NHS Photograph Collections unless otherwise noted.

If you have any questions, concerns, and/or articles to share in the Noank Ledger, please contact us at Noankhist@gmail.com. If you have any questions or concerns regarding the mailing of the ledger, or address changes, please contact Elizabeth Boucher at P.O. Box 9454, Noank, CT 06340

Noank Historical Society Artists Exhibition 2023
Noank Historical Society's Latham/Chester Store Gallery
Foot of Main Street, Noank, Connecticut

Exhibit on View July 1 – September 4 (1-4p.m. Wednesday – Sunday)
The “Meet the Artists” Reception will be held Friday, July 7, 4-7p.m.

The Noank Historical Society, Inc. (NHS) acknowledges receipt of art for the purpose of exhibition and sale on its premises. We are very careful, but NHS will not be held accountable for lost or damaged works. The exhibition is open to current members of the Noank Historical Society. Membership may be paid upon entry. Artists may exhibit 1 to 3 pieces of original artwork (all artwork must be for sale). One copy each of priced and matted prints may be left for sale in artist's own rack (no prints or digital artwork on wall, no framed prints in bins). Cards made from your original art may be sold in this exhibit. Artists must supply their own rack (not too large) for unframed artwork to be sold. Sculptors must supply pedestals.

All work must be identified, framed and wired for hanging (no brackets please). All fine arts media (painting, drawing, sculpture, photography) are welcome – paintings are not to exceed 40” on longest side including frame, and photographs (of local scenes only) are not to exceed 11”x14” and are limited to 2 per artist. Works that are sold may be replaced by a similar piece. **BRING YOUR CALENDAR** and sign up for at least three hours of selling. This commitment is required **before your work is hung. There is no entry fee but artists must donate a minimum of three hours of gallery sitting time and 30% of the sale price to NHS. Entry forms will be provided at receiving of artwork.**

Receiving Dates: Monday, June 26 (10a.m. - 2p.m.) and Tuesday, June 27 (10a.m.– 2p.m.)
Sorry, but we no longer have room for children's art

Pick-Up Date: Tuesday, September 5 (10a.m. – 1p.m.)

Exhibit Contacts: Carole Erdman (860-536-3652) and Carol Connor (860-912-7691). Bring your CALENDAR for gallery sitting dates.

_____ I agree to sit for at least one 3-hour period this summer. My date to do this is _____

_____ I have up-to-date information about key pick-up

_____ I understand that 30% of the sale price of any work sold will be retained by NHS

_____ I am a **NOANK HISTORICAL SOCIETY** artist

_____ My NHS membership is current

_____ I have an updated artist's bio with photo of my artwork for an “Artist's Portfolio” at the exhibit

_____ I will bring a plate of finger food to the opening

THE ARTIST HEREBY ACKNOWLEDGES THAT THE NOANK HISTORICAL SOCIETY, INC. IS NOT PROVIDING ANY INSURANCE COVERAGE FOR THE ART BEING DISPLAYED AT THE LATHAM/CHESTER STORE DURING THE SUMMER OF 2023. THE ARTIST AGREES TO HOLD THE NOANK HISTORICAL SOCIETY, INC. HARMLESS FOR ANY AND ALL LOSS OR DAMAGE TO THE DISPLAYED ART.

Artist's Name _____

Artist's Signature _____ **Date** _____