



**Katonah Museum of Art
Founding and History
1954 – 2004**

The Katonah Gallery first opened its doors on the top floor of the Katonah Village Library in June 1954. Earlier, in 1953, Katonah resident Inge Jensen Brouard had purchased several posters during a bicycle trip through Holland, Belgium, and Denmark that she felt were worthy of display. She approached Eleanor “Rusty” Hendrickson, librarian at the Katonah Village Library, who showed her an abandoned room in the attic that she could use. The small space, painted institutional green, had cracks in the walls and a single bare light bulb hung from the ceiling. Undeterred, Inge hung the posters and sent invitations to members of the Library and the Katonah Village Improvement Society (KVIS). Inge’s mother baked Danish cookies for the opening reception and a speaker came from the Danish Institute in New York City.



Inge Brouard, 1988

The exhibition was a success and created a buzz in town about starting a permanent gallery. Inge asked KVIS for permission to sell works by area artists during the Library’s annual book sale.¹ Of the 65 artists contacted, almost all donated artwork. John I. H. (“Jack”) Baur, a local resident and curator at the Whitney Museum of American Art, set the prices. The sale generated \$565 and The Katonah Gallery was on its way. Inge and her friends covered the walls with burlap, hung panels over the windows to increase the wall space, and hired a local electrician to install gallery lighting. To continue their fund-raising efforts, the following year, 1955, the committee held a “fancy dress party” at the Bedford Hills Community House. The tables, chairs, and linens were borrowed from Clark’s Funeral Home and tickets cost \$7.50 a couple.

At the first official meeting of The Katonah Gallery, five couples—Bill and Millie Cummings, Larry and Winn Smith, Jack and Louisa Baur, Red and Lina Derektor, and Paul and Inge Brouard—met to set an exhibition schedule. From the beginning, the Gallery was committed to presenting exceptional art from all cultures and time periods (although photography was at first ruled out as an “inappropriate” medium).² The decision not to maintain a permanent collection resulted in a dynamic and flexible exhibition program, and, to this day, remains one of the most distinctive features of the Katonah Museum of Art.

Inge Brouard was elected the first chairperson of the Gallery in 1954. She and the other founders committed their time and energy in a remarkable spirit of volunteerism. Not only did they curate the exhibitions, they also painted the walls, hung the art, did the advertising, designed the invitations, and served as security guards. They transported all of the artwork in their family station wagons.

Gallery hours were established and membership levels were set at \$5 Patron, \$10 Benefactor,

\$25 Sustainer, \$50 Donor, and \$100 Life. By October 1956, the Gallery had 53 members; three years later it had 233.³ Even without salaried positions, money was tight. A used typewriter was purchased, but as a cost-saving measure, it was decided not to install a telephone. (A computer was more than 20 years away, and a copier and fax machine were not donated until 1984 after being displayed in the exhibition *Product of Design*.) In 1958 each Board member agreed to contribute \$4 to cover the cost of hiring a secretary three afternoons a month at a rate of \$1.50 an hour. The Gallery rented a Pitney Bowes postage meter with a non-profit mailing rate of one cent.

The Facilities

The small attic room in the Library soon proved inadequate for the quality exhibitions that the Gallery committee wanted to produce. Aside from the space constraints—the room could not accommodate more than 50 people—the Library did not have air conditioning, and an opening had to be made in the ceiling to allow the stifling heat to escape. The narrow stairs were difficult for elderly and disabled visitors and had to be carpeted to muffle the noise (and quiet the complaints) from Library patrons below.

Fortunately, with the Library's expansion in 1969, a much larger room was constructed for the Gallery, designed by architect Iver Lofving. The new addition provided over



1,800 square feet of exhibition space, ten-foot high ceilings, a modest sculpture garden, and its own street entrance. The Gallery was also granted access to the adjacent room if it agreed to pay for its completion. The construction costs totaled \$29,542. The Gallery signed a ten-year lease with the Library, with an option to renew another ten years.⁴ The new Katonah Gallery opened on March 30, 1969 when 800 people attended a reception for the exhibition *Collector's Choice*.⁵

At the opening, Jack Baur, by this time the Director of the Whitney, eloquently proposed “that we dedicate this gallery this afternoon to upholding art’s highest standards, but I hope that in implementing that noble intention we keep the courage to make our mistakes, to explore new directions even if they turn out to be blind alleys, to seek for new talent even if it eventually stumbles and fails. This small room, if we do this, has a potential, I believe, far beyond its square footage, a potential to become a center of intellectual stimulation, a center of human understanding, and a center of plain joy.”⁶

Almost as soon as it opened, the Gallery seemed to outgrow its new quarters. Closets and storage rooms were converted into small galleries and offices. Constant rumblings for greater space persisted, but it was the 1984 death of Emily Clark, owner of the house adjacent to the Library, that sparked renewed debate about the future size and location of The Katonah Gallery. Expressing its desire to remain in town, the Board of Trustees unanimously agreed to purchase the house and its ¼-acre lot. Parking would remain an issue and the house would require extensive remodeling, but the Trustees felt it was vital for the Gallery to finally have a building of its own. However, a covenant in the Clark deed stated that the property could be used only as a private residence and the Gallery's bid was retracted.

Trustee Richard Weinland was appointed to head the search for a new building site. He looked at property at the Harvey School, as well as at the Bedford Playhouse and the Department of Transportation building on Jay Street. Meanwhile structural engineers were brought in to determine if a third floor could be added to the Library. In 1985 it was learned that the American Legion in Katonah was interested in selling two of its seven wooded acres along Route 22. Tirelessly Mr. Weinland spent the next two years, and countless hours in meetings, to purchase the property for \$143,750 and secure the necessary permits from the town.

The Gallery launched a Capital Campaign in 1986 with a goal of raising five million dollars: four million to finance the construction of the new building and one million for an endowment to ensure the care and maintenance of the facility. Under the leadership of George "Spike" Beitzel and President Linda Nordberg, the Campaign raised an impressive \$5.3 million dollars, the largest amount ever raised by a Westchester arts institution.

Renowned architect Edward Larrabee Barnes was selected to design the new building. His relationship to The Katonah Gallery had begun several years earlier through his wife Mary, the former Curator of Architecture at The Museum of Modern Art and a founding member of the



Groundbreaking for the new Katonah Museum of Art in May, 1989. Building Campaign Chair George "Spike" Beitzel, Trustee Sally W. Richter, architect Edward Larrabee Barnes, Executive Director George King, Volney Richter, Katonah Gallery President Linda Nordberg, Westchester County Executive Andrew P. O'Rourke, New York State Senator Mary Goodhue, Bedford Town Supervisor Lawrence Dwyer, and General Contractor William Kelly.

Gallery. Barnes designed a facility with two identical galleries containing nearly 2,500 square feet of climate-controlled exhibition space, two adjacent smaller galleries, a 10,000-square-foot sculpture garden, and a private parking lot that could accommodate 46 cars. Barnes’s design retained the intimacy of the previous gallery while also remaining flexible for changing exhibitions. The second-floor offices were set up like a large loft, intentionally kept open to reflect the spirit of teamwork that had always characterized Gallery administration.⁷ Sensitive to the site and the concern of neighbors, Barnes angled the building perpendicular to the road and designed a low wall to shield the parking lot. The Trustees praised Barnes’s design, declaring it “consistent with the ethic of the organization” and noting that its plan was “neither grandiose or extravagant, but emphasize[d] quality....”⁸ Because the offices would be located upstairs, the new galleries could be open to the public an additional four weeks each year and an extra 13 hours each week. The construction contract was awarded to William A. Kelly Associates of Katonah.

With a two-year building schedule, discussion ensued among the Trustees whether to keep or change The Katonah Gallery’s name. There was strong sentiment that the Gallery should be called a museum, although some questioned whether it would be appropriate since it did not have a permanent collection or a curatorial staff. After months of often heated debate, it was voted that in order to be perceived as a serious teaching institution, and not as a commercial gallery, the title of “museum” would be adopted.⁹ The new Katonah Museum of Art hired Ivan Chermayeff to design the diamond-shaped logo that has since become its signature and that elegantly echoes Barnes’s distinctive window facing Route 22.



KMA under construction, 1990

None of this came about without some internal strife and controversy. Lina Derecktor, a founder and forty-year trustee of the Gallery, was vehemently opposed to leaving the center of town. Area artists were also angered over the Gallery’s transformation into a museum because it greatly limited their exhibition and sales opportunities. This unrest led to the creation of the Katonah Museum Artists Association (KMAA).

The Katonah Museum of Art opened to the public on November 2, 1990. In its first two months, over 6,000 visitors came to admire the new building and view the exhibition *The Technological Muse*. In 1995 the Museum received accreditation from the American Association of Museums (AAM). This prestigious honor acknowledged that the Museum met the AAM’s stringent requirements for professionalism, thereby joining a select list of nationally prominent museums. On a lighthearted note, volunteers and staff were so thrilled with the abundant storage

space in the new building that Trustee Janet Gilmore donated a tea set and wicker furniture so people could eat lunch in the spacious, concrete basement.

50 Years of Artistic Achievement

The first exhibition held at The Katonah Gallery featured oil paintings and sculptures by Mt. Kisco artist Maurice Sterne.¹⁰ Two years after its founding, in April 1956, the Gallery confronted its first public controversy, one that would forever change its identity. Scheduled for that year was an exhibition by the social realist William Gropper, a Croton-on-Hudson resident with alleged Leftist leanings. This was during the height of McCarthy-era paranoia, and the Un-American Activities Committee of the American Legion accused the Gallery and the president of the Katonah Village Improvement Society of “instilling communist ideas in the children of Katonah.”¹¹ Fearing that public backlash would affect contributions, KVIS debated withdrawing their support of the exhibition. The Gallery hung the show as planned but the experience, and the need for freedom of expression and choice, prompted it to become incorporated as a separate legal entity from KVIS in 1956. The by-laws were written and The Gallery, as it was formerly known, officially became The Katonah Gallery.

An Advisory Board of distinguished curators and artists was established. Its function was twofold: to provide direction with the exhibition schedule and to select artists for the art lending program. By all accounts, Jack Baur, the first chairman of the Advisory Board, was a dominant personality whose high standards and opinions went unchallenged.¹² His name and connections proved a great asset to the fledgling gallery, particularly in securing loans of important artworks. Baur’s steadfast leadership helped shape the identity of the Gallery and installed confidence in its board. Longtime volunteer Mimi Osyczka recalls Jack Baur’s exacting precision: once, after inspecting a completed installation, he proclaimed it expertly hung but asked Mimi to “just move the entire thing over four inches.”¹³



Jack Baur, first Chairman of the Katonah Gallery Advisory Board, at the opening of the Cass Canfield Collection in 1972.

Some of America’s most eminent artists were exhibited during The Katonah Gallery’s first decade: John Marin (1958), Ben Shahn (1959), Charles Sheeler (1960), Alexander Calder (1961), and Winslow Homer (1963). Two early significant shows were *Eskimo Art* in 1967, which set the highest attendance record to that date with 2,219 visitors, and *Leonardo DaVinci: Inventions, Working Models, and Drawings* in 1969, an exhibit proclaimed as “a smashing success.”¹⁴ In keeping with

its mission to explore a broad spectrum of artistic styles and historic periods, the Gallery's early exhibitions ranged from American Indian, Eskimo, and French Impressionist art to Surrealism, Pre-Columbian, and Primitive African art.

The 1970s was a decade of significant growth, as the physical space of the Katonah Gallery expanded and it achieved mounting success and critical acclaim. The National Endowment for the Arts (NEA) awarded the Gallery its first federal grant in 1974 when \$6,419 was given in support of an Alexander Calder show. The opening was scheduled for a bitterly cold evening in November. As former Trustee and Overseer Volney "Turk" Righter recalled, "We were all seated around the edge



Alexander Calder with Sally Righter

of the room, sculptures spread around. Sally [his wife] was standing in the middle, speaking about the work and some background on Sandy—but no Sandy. He and his wife finally arrived. They were seated on chairs next to me. Sally starts again, so happy our guest had arrived. But our guest did not move. I looked and saw Sandy was fast asleep, with his head on his wife's shoulder. [I] am not very good at art, but I saw I could help in this situation. Mrs. Calder and I joined in erecting her husband,

and I steadied him to [the] middle of the room. As if an electric switch had been thrown, Sandy came to life, took over the room and spoke beautifully. This turned out to be one of our great shows. At the end of his talk, Sandy mentioned that on the way to our Museum [sic] he and his wife had stopped [at Segre's Iron Works] in Waterbury, which casts his sculptures, great, medium, and small. The boys there insisted on a party for Sandy. This explained his coming in from the cold, whisky inside, our overheated room surrounding him and the sudden sleep. We all clapped."¹⁵

The first exhibition to elevate the Gallery to a level of national prominence was Ming-Chi: Clay Figures Reflecting Life in Ancient China, Han through Tang Dynasties (1975). With this show the Gallery received its first New York Times review under the headline "A Cultural Treat in the Suburbs." Critic John Canaday wrote: "Anyone can see more Chinese art...on permanent exhibition at the Metropolitan than they can see in the current Katonah show, but they can't see it as intimately, undistracted by extensions in every direction." He also noted that the Gallery takes "advantage of a small-scale operation instead of regarding smallness as a limitation."¹⁶ (Although Ming-Chi was a critical success, the exhibit presented many challenges behind the scenes. The catalogue designer had a nervous breakdown in the middle of production, and Arthur Clark's striking installation design constantly set off the alarm system.) The following year marked a three-part

exhibition series on American art, curated by Jack Baur, in commemoration of the country's bicentennial.¹⁷ *Hopi Clay, Hopi Ceremony*, also in 1976, brought in 9,000 visitors and marked the first time that a temporary gallery shop was set up, which sold over \$2,000 in merchandise.

The 1970s closed with two groundbreaking exhibitions. In 1977, William Kelly Simpson, curator at the Boston Museum of



Ming-Ch i, 1975

Fine Arts and a member of the Gallery's Advisory Board, organized *The Face of Egypt: Permanence and Change in Egyptian Art*. The timing of the exhibition was fortuitous; it was mounted just prior to the opening of the Egyptian wing at The Metropolitan Museum of Art and a year before the blockbuster *Tutankhamun* arrived in New York. In acknowledgment of The Katonah Gallery's standard of excellence, the NEA, which gave \$37,696 for the exhibit, requested permission to use the Gallery's grant application as a model for other institutions. Attendance at *The Face of Egypt* was the largest in the Gallery's history, with 14,684 visitors. The other landmark exhibition, *Islamic Insights: An Introduction to Islamic Art*, received a \$35,000 grant from the National Endowment for the Humanities (NEH) and major artworks were borrowed from the Metropolitan Museum of Art, the Walters Art Gallery, and the Morgan Library.



The Face of Egypt, 1977

Notable exhibitions in the 1980s included *Shelter: Models of Native Ingenuity* (1982); *Bloomsbury Artists at Charleston: Paintings from the Reader's Digest Collection* (1987); *The American Eagle: Spirit and Symbol, 1782-1882* (1988); and *The Intimate Eye of Edouard Vuillard* (1989), a "suburban blockbuster" that attracted 12,000 visitors. Over 1,500 Vuillard catalogs were sold and John Russell, in his *New York Times* review, cited the exhibition as "one of the most rewarding of the summer, and one that has an impact out of all proportion to its size...."¹⁸

It would be remiss to discuss the KMA's exhibitions without mentioning the person responsible for designing more than 75 installations over a 21-year period. Arthur Clark could take any object and display it in an accessible yet compelling way. His wife, Esther, worked closely with

him and designed the Gallery's graphics for many years. Arthur, who was the Exhibition Director for IBM's Gallery of Science and Art, was truly dedicated to the Gallery. Ten days before the opening of *Shelter*, he had emergency surgery, sending everyone into a panic wondering if the exhibition would open on time. Arthur arrived at the Gallery immediately upon his release from the hospital and directed the installation crew from his position lying flat on the floor!



Arthur and Esther Clark installing *Art of the Maya*, 1973

After the Gallery's move to its new home in 1990 and its incorporation as a museum, the institution's exhibition schedule continued to exemplify the diversity, originality and complexity intended by its founders. Many of the shows made significant contributions to scholarship and traveled to other venues across the country. *Forever Wild: The Adirondack Experience* (1991) examined the life and art of the region through paintings, prints, drawings, and photographs, as well as objects that included boats, tools, sporting gear, metalwork, and basketry. Accompanied by a 48-page catalogue, the exhibition traveled to the Hyde Collection in Glens Falls and the New-York Historical Society. *Asobi: Play in the Arts of Japan* (1992), which traveled to the San Antonio Museum of Art and the Los Angeles County Museum of Art, explored the important but rarely recognized aspect of play in Japanese tradition. *Friends and Family: Portraiture in the World of Florine Stettheimer* (1993) was the first in-depth scholarly exploration of the artist's paintings since her major retrospective at the Museum of Modern Art in 1946. Lending institutions included the Metropolitan Museum of Art, the Minneapolis Institute of Arts, the Pennsylvania Academy of Fine Arts, the Philadelphia Museum of Art, and the Yale University Art Gallery. *Medieval Monsters: Dragons and Fantastic Creatures* (1995) examined the rich variety of imaginary animals found on both religious and utilitarian objects made in Western Europe from the 10th through the 16th centuries.

Perhaps one exhibition more than any other secured the Museum's place in the art world. *Object as Insight: Japanese Buddhist Art and Ritual* (1996) marked the culmination of five years of original research and included 64 loans from the most important public and private collections of Japanese religious art in the United States, Canada, Europe, and Japan. Once used in Buddhist rituals, all of the objects were displayed and interpreted within the context for which they were originally intended. This milestone exhibition was the most complex project ever undertaken by the Museum—a courier delivered many of the pieces, a consulting registrar was hired, and overnight security was necessary for the duration of the show. *Object as Insight* drew record crowds and critical acclaim from press and colleagues alike. The exhibit traveled to the Museum of

Fine Arts, Boston.

Now in its fiftieth anniversary year, the KMA continues its program of excellence and diversity. Even without historical hindsight, exhibitions such as *Latin American Still Life: Reflections of Time and Place* (1999) and *Divine Mirrors: The Virgin Mary in the Visual Arts* (2002) have educated, entertained, and attracted new audiences. But it is the personal stories and encounters that are most treasured, such as in 1979 when Kenneth Noland came to the opening of his exhibition and stayed the entire evening, talking to everyone. Or when Ellsworth Kelly, in 1985, helped install his own heavy wall



Object as Insight, 1996

sculptures. Staff may recall when architect I. M. Pei made a special trip to Katonah in 1997 to view the exhibition *Toying with Architecture*¹⁹ or when New York Times crossword editor Will Shortz arrived with the World Puzzle Champions to see the *Art of the Puzzle* (2001). And it would be difficult to forget when Joel Shapiro stormed into the Gallery in 1979, a day before the opening of the exhibition *Removed Realities*, and announced that he would sue the Gallery because he had not been informed that his sculptures were included in the show. Fortunately, Mimi Osyczka was volunteering that morning and gently persuaded the artist to sit down and enjoy some donuts and orange juice. Shapiro eventually calmed down, moved his sculptures a couple of inches and, declaring himself satisfied, left.

50 Years of Education and School Collaboration

Education was a priority for the Gallery from the beginning. Inge Brouard and the other founders knew they had a remarkable opportunity to educate children in the community, not just in Katonah but in Peekskill, Ossining, and other towns where cultural enrichment was lacking. Children didn't have to travel to New York City; they could see and learn about art in their own neighborhood. Educational programs were designed on the premise that art is an integral part of life and provides a way of looking at and understanding the world. At a time when art was primarily about aesthetics and quiet contemplation, The Katonah Gallery was among the first to institute educational programs that are now commonplace at most museums.

School membership was established at \$10. In 1957, each member school chose their ten best student artworks to be included in a children's art exhibition. The Gallery took a 25% commission on all sales as "an educational adjunct for the student so that he knows how professional

galleries operate.”²⁰ By 1963, the popularity of the annual school show was firmly established. That year, 160 student artworks from 24 schools were exhibited. Over 500 visitors came to see the school show over Memorial Day weekend.

The Gallery not only welcomed students and exhibited their work, it also sent teachers and artists into the schools. Betty Himmel, Shirley Contino Phillips, Sally Righter, Betsy Stott, and Pat Van Pelt were among the talented people who recognized the critical importance of visual education in the schools.²¹

In 1969 the gallery organized an exhibition of posters to be displayed in local schools; it proved so successful that it traveled for several years. The following year gallery volunteers created four photography exhibitions for junior and high schools and a textile exhibit for elementary schools.²² The Gallery’s traveling school exhibitions were soon in great demand. In 1975 the ten circulating exhibits, each accompanied by a lecture, traveled to 63 member schools and were seen by 40,000 children.

Other outreach programs were offered at the schools in conjunction with Gallery exhibitions, such as printmaking, photography, macramé, and hand-weaving workshops. The Gallery sponsored a slide program entitled “An Introduction to Art Appreciation,” taught by Pat Van Pelt, and a third grade slide show “Looking at Painting,” taught by Ellie Kahn. In 1973 “Looking at Painting” was

seen by 3,652 students in 30 different schools.

(Additional slide shows for fifth graders, “Looking at Sculpture” and “Looking at Architecture,” were later developed.)

It was also in 1973 that Yvonne Pollack initiated the successful Kindergarten Session for pre-schoolers and their mothers.²³

In a popular Gallery-sponsored travel series, Pat Sands brought high school students to New York City to visit museums and commercial galleries.

Katonah Gallery educators went into the schools and showed teachers how to incorporate visual literacy into their regular curriculum

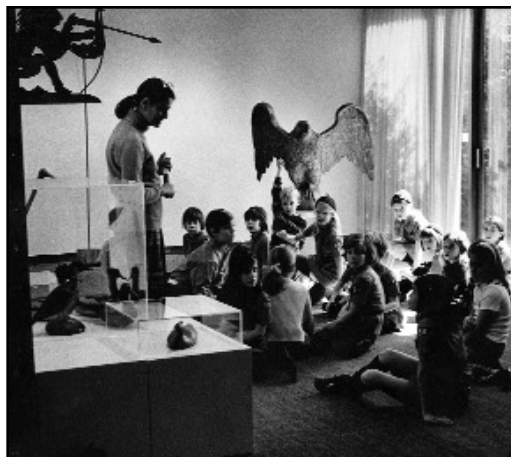
by demonstrating the innovative ways that art could be

used to teach history, writing, mathematics, speech, and other subjects. Out of this came a series of successful seminars called “What is the Role of the Art

Teacher?” taught by Ed Giobbi, Anthony Toney, and Robert Kaupelis in 1976. Throughout the



School visit to the Katonah Gallery, 1989



Barbara Gatje discusses the exhibition *American Folk Art* with a local Brownie troop in 1971.

1970s and 80s, the Gallery's Visiting Artist Program allowed students to come into direct contact with dynamic, creative personalities. Artists shared their expertise with students through demonstrations and workshops in graphic design, enameling, basket weaving, ceramics, collage, drawings, painting, and puppetry.

Initially, one exhibition per year was chosen specifically for its relevance to school curricula, usually a show with a historical component such as *Oceania: The Art of Polynesia, Micronesia, and Melanesia* (1974) or *Shadow Images of Asia* (1979). For these exhibits, classroom packets were compiled for teachers to use in pre- and post-Gallery visits. They contained background information about architecture, geography, agriculture, government, trade, religion, and social roles with relevant

supplementary materials. For example, the education packet for *The Face of Egypt* (1977) contained a model pyramid, a chart of hieroglyphs, a map of ancient Egypt, a chronological chart, a description of major gods and goddesses, and age-appropriate bibliographies.²⁴ As one success led to another, every exhibition during the school year was targeted for school visits, and tours were enhanced with art activities and open-ended discussion, all of which were expanded for the classroom.²⁵

The benefits of school membership were numerous. Each school was entitled to borrow four original works of art from the Gallery's lending service during the academic year. Students often

selected the art themselves. Member schools could receive two traveling exhibitions a year covering such topics as Picasso posters, Eskimo prints, Islamic architecture, World War I posters, and Navajo sand painting. Gallery volunteers developed audio-visual programs for schools, which were self-contained slide presentations accompanied by scripts or taped narrations on subjects ranging from American painting to Medieval imagery. The Gallery maintained an extensive slide library, and teachers were permitted to borrow slide sets with scripts on



Artist Dan Osyczka gives a painting demonstration to students at Horace Greeley High School in 1974 as part of the Katonah Gallery's "Visiting Artist" program.



Shadow Images of South East Asia, 1979

masters like Calder, Michelangelo, Rodin, and Turner. The Gallery also disseminated “How To” sheets—instructional pamphlets for educators to teach their students bookbinding, papermaking, pinhole photography, and printmaking techniques using readily available materials.

Young Artists, the annual art show featuring the work of member high school seniors, started in 1983. For almost 20 years the Young Artists exhibitions at the Museum have



Young Artists, 1989

showcased the extraordinary talent of budding artists, encouraging their creativity in a variety of media. The successful format has remained the same: the students attend a graphic arts workshop, create their own exhibition invitation, and participate in the show’s installation. Former project director Frieda Pilson stated that the unique aspect about Young Artists is “that art is taken out of the classroom and placed in a professional setting, in the real world of art.”²⁶

In the 1990s, Museum-on-the-Go (MoGo) was developed with a grant from the Surdna Foundation. MoGo was a free-standing, interactive, modular “museum” designed to introduce elementary school children to the history of the visual arts, the elements of design, and the materials and techniques used to make art. For more than eight years, MoGo traveled to elementary schools across the county, from White Plains to Peekskill and from Yonkers to Brewster. MoGo was child-friendly and fun, containing hands-on games that became the impetus for the construction of the Museum’s Learning Center in 1997.

Today the Learning Center is a family-oriented gallery for exploration and creation using games and art activities as the catalyst. A committee, headed by Leslie Needham and Yvonne Pollack, developed the Learning Center around the theme of children’s storybooks, and the Center now presents rotating exhibitions of original book illustrations. Beginning with Eric Carle, who allowed the KMA to use his “hungry caterpillar” logo for the Learning Center campaign, the Museum has exhibited the work of Peter Sis, David Kirk, William Wegman, Keith Haring, Giselle Potter, and Jerry Pinkney, among others. The Children’s Learning Center remains a flexible space, frequently transformed to encourage regular visits by school groups and families. Perhaps one of its best features is the Hunt Sheets, which are designed



Children working and learning in MoGo

for visitors of all ages, even preschoolers who cannot read, and which encourage people to directly engage with the art in the galleries.

Yvonne Pollack, who volunteered as the Museum's Director of Education for 15 years, noted that her favorite exhibition for school groups was *Stopping Time* (1989), organized by the Gallery in celebration of photography's 150th anniversary. To complement the stop-action photographs and photography equipment in the exhibition, the Meeting Room Gallery was transformed into a giant, walk-in camera obscura. The entire room was darkened and black paper, containing a pinpoint hole, was taped over the windows. Students were able to see images from outside projected through the hole, upside down onto the wall. It was a natural phenomenon that allowed children to understand optics and the physics of a camera. Yvonne and other educators also used strobe lights to freeze action as Dr. Harold Edgerton did in his famous motion study photographs (on view in the exhibition). But the most rewarding aspect for Yvonne was reveling in the children's squeals of delight at the moment when everything made sense to them.

50 Years of Commitment to Artists

From its inception, The Katonah Gallery was committed to displaying the work of outstanding professional artists living and working in the area. In an effort to support the artists who donated work to the Gallery's first fund-raising sale, the Board started an art lending service modeled after the one at The Museum of Modern Art. Members and the public could rent a work of art for their home, with the hopes of eventually purchasing it. In 1956, 32 individuals borrowed 39 different artworks by 23 artists. The Gallery took a 25% commission on rental sales. The Gallery also rented and sold pictures to corporations. When it first opened in 1960, the Mt. Kisco Medical Group paid \$500 a year to borrow artworks to display in its waiting rooms. In 1985, the president of North American Mercedes purchased \$11,300 worth of artwork from the Gallery. Other large corporate sales were made to Pepsico and Hoffman-LaRoche.

The Advisory Board selected all of the artwork for the lending program, which remained in existence for 36 years. It was considered an honor to be chosen as a Katonah Gallery member artist. In addition to rental opportunities, the artists were given one-person and group exhibitions throughout the year in both the Meeting Room



The Gatje family with their new artwork, 1974

Gallery and, later, in the Little Gallery (adjacent to the main gallery). Once a year, the entire exhibition space was devoted to member artists works.

From 1955 to 1965, the Gallery sponsored a fall Sidewalk Sale to showcase the art of both professionals and amateurs. Although never financially successful, the show was extremely popular; more than 100 artists participated at its peak. The Sidewalk Sale was eventually discontinued because of the amount of work and the unpredictability of the weather. For several years afterward, the Gallery held an exhibition in early December titled *More Art Than Money*, which offered works of \$100 and less for holiday purchase.

When the Gallery became incorporated as a museum in 1990, it was prohibited from selling art “off the walls.” This presented a dilemma for the Gallery’s 140 member artists. They were extremely disappointed by the dissolution of the art lending program, and relations between artists and the Museum became strained. It was important for the Museum to continue to acknowledge and support area artists, many of whom were founders and active participants in its growth.

In an effort to restructure the program, Executive Director George King established the Katonah Museum Artists Association (KMAA). The two major goals of the new organization were to have juried exhibitions with distinguished curators at the Museum every 18 months and to plan public programs for educational opportunities such as studio visits, demonstrations, lectures, and workshops. Under the leadership of Julia Goldberg, and later Dyan Rosenberg and Sally Aldrich, the



Breaking the Rules, 2001

KMAA grew and prospered into a vital artistic community that now has 400 members. The KMAA provides networking and support for area artists through a slide registry, a popular quarterly newsletter, and an artist presentation series. Over the past decade, the KMAA has sponsored lectures by distinguished artists like Wolf Kahn, Judy Pfaff, and Daniel Greene, and has organized panel discussions on artist copyright laws, grant writing, and marketing.

Curator Elisabeth Sussman of the Whitney Museum of American Art juried the first KMAA exhibition, *Modern Times* through the *Concerned Eye* in 1992. *All-Of-A-Piece* followed in 1995, juried by Robert Storrs of the Museum of Modern Art. Thelma Golden of the Whitney judged *Art as Spectacle* in 1998, and independent curator Eugenie Tsai juried *Breaking the Rules: Art 2001*. Three cash prizes were awarded each time. The next juried show is scheduled for spring 2005.

More recently, the KMAA has expanded its exhibition opportunities throughout Westchester County. They have regularly held shows at the Northern Westchester Center for the Arts, the

Westchester Arts Council, the Northern Westchester Hospital Center, the Macy Pavilion of Westchester Medical Center, as well as at regional libraries and banks. The KMAA truly exemplifies the Museum's vision of bringing art to life.

50 Years of Public Programs

Today the Katonah Museum of Art is known for the excellence of its public programs, drawing large audiences from the entire metropolitan area. Daily docent tours, lectures, seminars, panel discussions with artists, scholarly symposia, art tours, and films are meticulously planned to enhance and expand exhibition content. For example, adult programming for the exhibit *Object as Insight* (1996) included two performances of the Goma Ceremony (Buddhist fire ritual) in the Museum's Sculpture Garden by the Reverend Shimizu Koyo, an ordained Shingon priest from



Goma Ceremony by Reverend Shimizu Koyo

the temple of Todai-ji in Japan (attended by 1,200 people); a lecture on Buddhism in the Western World by Professor Taitetsu Unno of Smith College; a series of meditation sessions led by Reverend Sohaku Flagg, an ordained Zen Buddhist priest; a demonstration of Ikebana (Japanese flower arranging); and an international weekend symposium at Amherst College, where eminent historians

of Buddhist art and Japanese religion examined the role of art in Buddhist ritual. For families, there was a series of weekend workshops where children experimented with sumi brush painting and calligraphy, and created personal mandalas.



Trip to Africa, 1989

Earlier, in the 1960s, the gallery sponsored trips to Philip Johnson's home in New Canaan, to the Wadsworth Atheneum—where the \$10 cost included a glass of sherry before lunch—and to Chicago to see the Edouard Vuillard exhibition. The museum has continued its popular bus trips to points of interest such as Baltimore, Washington DC, Philadelphia, Providence, and Newport, as well as to the Barnes Foundation, Boscobel, and Storm King. There have been extended travels to Spain, North Africa, Italy, France, Cuba, Mexico, China, England, Russia, and

Scandinavia, and to the cities of Berlin, Prague, Vienna, Budapest, Santa Fe, and New Orleans. In the Gallery's early years, Trustees Clara Haas and Kay Oliver planned the cocktail parties and meetings with museum directors in foreign cities that helped make the trips unforgettable experiences. Later, Myrna Clyman, who headed the Public Program Committee in the 1980s,

organized informative lectures prior to traveling.

The Gallery attracted renowned historians as speakers: Vincent Scully, Professor of Art History at Yale, gave a lecture on the shingle style of architecture in 1975; art historian Irving Sandler spoke to a sold-out audience about 20th-century American painting (1975); Linda Nochlin, art history professor at Vassar, lectured on “Women Artists of the 19th and 20th Century” (1976); and William Rubin, director of painting and sculpture at The Museum of Modern Art, spoke on the “Roots of Abstract Expressionism in Modern European Painting” (1976). Most lectures in the 1970s were sponsored by the Charles E. Merrill Trust, which granted an aggregate of \$90,000 to the Gallery. Other Merrill lecturers included Barbara Tuchman, Joseph Campbell, and John Rewald. Author and critic Susan Sontag spoke in 1977, art historian William Gerdts lectured on trompe l’oeil painting in 1980, and Whitney Museum curator Patterson Sims gave three lectures on

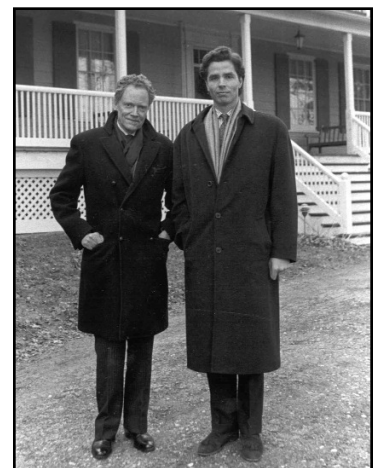


R. Buckminster Fuller, 1973

American art in 1980. The following year Eudora Welty traveled 1,500 miles from her home in Jackson, Mississippi to give a reading in conjunction with her exhibition of WPA photographs.

But not every lecture went according to plan. Before he spoke in 1973, architect and inventor R. Buckminster Fuller required a dinner of broiled lamb chops, fresh peas, and homemade mashed potatoes. Sated, Fuller proceeded to talk for almost four hours, eventually putting his audience to sleep. When he finally finished, there was a smattering of applause, to which he tersely responded, “I’ll have you know that I’ve lectured all over the world and this is the first time that I have not received a standing ovation.”²⁷ In 1977, art historian Dore Ashton spoke to a sold-out audience on the art of Milton Avery. It was a sweltering day in August and both the air conditioning and microphone in the Library broke down. As Betty Himmel recalls, it was “one of the lower moments” in the Gallery’s history.

More recently, in 1990, the Museum instituted the John I. H. Baur Memorial Lecture series, named in honor of the distinguished art historian who served as Chairman of the Advisory Board for over 30 years.²⁸ Dr. H. Barbara Weinberg, Curator of American Painting and Sculpture at the Metropolitan Museum of Art, presented the first Baur lecture at the John Jay Homestead in 1990. Her topic was “American Art Comes of Age: 1865-1900.” Other



J. Carter Brown and Executive Director George King, 1993

Baur lecturers have included artist Jacob Lawrence, who spoke on “My Life and My Art” (1992)²⁹, J. Carter Brown, director emeritus of the National Gallery of Art, who discussed “Building Museums for the Future” (1993), and Kirk Varnedoe, former Chief Curator of Painting and Sculpture at MoMA, whose lecture was titled “Jackson Pollock and His Consequences” (2002).

The Museum’s signature House Tour, which today attracts nearly 500 people annually, began sporadically. A Gallery-sponsored studio tour was first offered in October 1961 and included the studios of Amy Jones, Anthony Toney, Lawrence Beall Smith, and Al Goodspeed. In 1977, tickets to the tour “Modern Spaces” cost \$10 and showcased the Westchester homes of architects Myron Goldfinger, Richard Meier, Robert Gatje, and Robert Siegel. A solar house tour in 1982 was offered in conjunction with the *Shelter* exhibition. In 1992, when the House Tour became an annual event, it was moved to a Monday in the spring and expanded to include six exceptional area homes, many with private art collections and spectacular gardens. The KMA’s House Tour continues to be a successful fundraiser for the Museum.

The KMA’s public programs in music and literary arts reflect the ever-growing interests of its constituency. A more recent offering, the Literary Lunch has quickly become a perennial holiday favorite. Started in 1999, the Literary Lunch has featured distinguished authors Zoe Caldwell,



Literary Lunch, 2000.
Author Michael Crichton
with Joan Sanger, Betty
Stern, Linda Levine, and
Executive Director Susan
Edwards

Margaret Carlson, Gail Collins, Michael Crichton, Robert MacNeil, Ruth Reichl, and Frank Rich, among others.



Fife and Drum parade for The



Mid-Eastern Family Festival on the streets of Katonah during the Islamic Insights exhibition, 1980

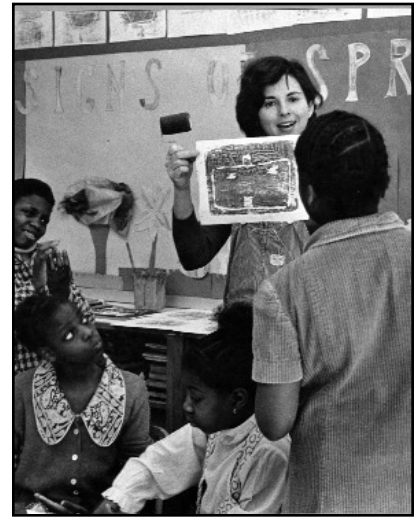
50 Years of Generous Community Effort

Long-time residents may recall some of the colorful family festivals that have been staged by the Katonah Gallery over the years. To celebrate the 1977 exhibition *Ukiyo-e: Japanese Prints 1680–1850*, the Gallery sponsored a Japanese fair that included a cooking demonstration, a tea ceremony, and a kite-making workshop. In 1980, for *Islamic Insights*, the upper Parkway in town was closed to host a Middle Eastern festival featuring camel rides, crafts, belly dancing, Persian storytelling, and ethnic food. A souk offered tribal rugs and camel bags for sale. Over 3,000 people attended the event. (The celebration was not without controversy however. A few citizens protested the event in local newspapers and radio stations, but the Gallery held fast to its conviction that, on this occasion, art was separate from politics.) A Native-American arts festival was co-organized by the Gallery, the Library, and the Presbyterian and Methodist churches along Bedford Road in 1983 for the exhibit *Many Trails: Indians of the Lower Hudson Valley*. The event, attended by 2,000 residents, hosted 22 descendants of the original Algonquians and featured a wigwam encampment in the sculpture garden. Five years later, in 1988, a fife and drum parade through town announced the opening of *The American Eagle* exhibition while a Finnish festival featuring folk dancing, storytelling, and a Finnish buffet was organized for *Art by Design: Reflections of Finland*. A community Medieval Merriment Day in 1995 had period costumes, madrigal singing, sword dance teams, and tapestry weavers, as well as manuscript illumination and stained glass demonstrations for *Medieval Monsters: Dragons and Fantastic Creatures*.

In addition to its outreach at schools, the Katonah Gallery also developed programs for local service organizations. In the 1970s, Mary Lou Beitzel and other volunteers taught weekly art classes

at the Hillcrest Center for Children, a NYC Board of Education school in Bedford Hills for children who had been removed from their homes. With no previous art program at the center, the Gallery's classes there were incredibly rewarding and fun. Painting classes were offered at Opengate, a home for mentally challenged adults, and at the Swiss Home for the Aged in Mt. Kisco. The Bedford Hills Correctional Facility has long been the recipient of Gallery generosity. Winn Smith and Marlene Gerberick taught art and poetry classes there throughout the 1970s. And in conjunction with the 1988 exhibition *Self as Subject*, Yvonne Pollack and Joan Gaylord developed a program at Four Winds that proved "a most effective form of therapy" and was featured in a *New York Times* article.³⁰ The program used the exhibition as a springboard to teach adolescent patients how to use art as an effective means of communication.

Other popular community events on the Museum's annual calendar are the Estate Sale, the Jazz in the Garden concert series, and the more recent Trunk Shows. Each April billowing white tents in the sculpture garden herald spring and announce the arrival of the Museum's popular Estate Sale, where the motto "one person's junk is another person's treasure" has never rung more true. The Jazz in the Garden series, begun as a four-night offering in 1991, today presents six free summer evenings of live music. On Wednesday nights in July and August hundreds of residents arrive to picnic under the majestic Norwegian spruces in the Museum's Sculpture Garden. The Trunk Shows, held in different historic locations around northern Westchester, offer unique shopping opportunities to purchase jewelry, clothing, and home accessories.



Yvonne Pollack teaching at Hillcrest, 1976

Perhaps one of the most beloved community offerings was the museum shop. The shop began on a temporary basis in 1976 during the *Hopi Clay, Hopi Ceremony* exhibition, where over \$2,000 worth of jewelry, ceremonial sashes, postcards and pottery were sold. Several small, temporary retail components were established during other exhibitions, but it was not until the Gallery moved into its new building that enough space was available for a permanent store. Managers Sally Mayer and Betty Stern devoted all their volunteer efforts to make the KMA shop "the best art bookstore north of the city."³¹ They focused on exhibition-related merchandise for visitors of all ages. On their cross-country buying trips, Sally and Betty purchased unique objects such as electronic jewelry with flashing lights (*Technological Muse*), Haitian sculpture (*Spirits Selections* from the Collection of Geoffrey Holder and Carmen De Lavallade), and battery-operated mobiles (*George Rickey: Art of Movement*). For *Forever Wild: The Adirondack Experience*, the duo brought in rustic handcrafts of birch and pine. During *The Board Game*:

America at Play 1845–1945, the shop sold jewelry with game motifs like tic-tac-toe, dominoes, jacks, and checkerboard designs. Regrettably, due to financial considerations, the museum shop officially closed in spring 2003. The space, renamed the Mary Taylor and Samuel F. Pryor, Jr. Gallery, has since been converted into a reading and meeting room where staff and visitors can enjoy a cup of coffee and learn more about the art on exhibit.



Asian bazaar for Ukiyo-e: Japanese Prints, 1680–1850 in 1977

An Extraordinary Journey

The Katonah Museum of Art began as one woman’s vision. It was built upon Inge Brouard’s conviction that her community needed a gallery so its residents could encounter art in their everyday lives. The Gallery was founded and administered by volunteers who performed all aspects of gallery operations: they created the exhibitions, researched and wrote catalogues, transported and installed artwork, did publicity, created audio/visual programs, initiated and implemented school and educational programs, and arranged for guest speakers and special events. “Because of volunteers,



Founder Inge Brouard (left) is honored by Betty Himmel, Kay Oliver, Mimi Osyczka, Pat Sands, Lisa Trent, and Rose Russell

we are able to have a much larger and better staff than most institutions our size,” reported administrator Anne Baren to the Board of Trustees in 1979. “I never cease to be amazed at the incredible variety of talent we have available to us, the absolute devotion to doing the best possible job—whatever it may be—and the lack of ‘office politics’ that seems to beset so many organizations.”³²

Inge Brouard knew that in order to be successful, the Gallery had to be “more professional than the professionals.”³³ Volunteers attended courses on museum management at the Metropolitan Museum of Art, the Museum of Modern Art, and the Museum of Natural History. Project directors were required to take field trips, to consult the leading authorities, and most of all, to request only the best objects. Betty Himmel, project director for the 1982 Auguste Rodin exhibition, spent over two years researching the topic. She met with scholars, attended lectures, and traveled to different cities to view Rodin sculptures, essentially becoming an expert on the artist. Prior to the 1988 exhibition *Art by Design: Reflections of Finland*, Linda Nordberg, Mimi Osyczka, and Betsy Stott traveled to Finland to visit artists, select the works, and arrange for the international transportation to Katonah.³⁴ It should be noted that volunteers were not paid for their time or travel. Their jobs were fueled by incredible initiative and commitment.

The one constant that the early Gallery supporters all convey was just how much fun they had collaborating with others who shared their passion for art. Inge claims that her early years at the Katonah Gallery were the “most exciting time of my life.”³⁵ Likewise, Betty Himmel noted “we had the best of it,” referring to her opportunity to set policy and shape the character of the Gallery.³⁶ Rosalie Dolmatch, a longtime volunteer and current Trustee, says that the “Museum has changed my life,” bringing both lasting friendships and intellectual challenges.³⁷ Most of the women volunteers in the 1950s, 60s, and 70s did not realize how capable they were until they started working at the Gallery. They had little or no experience in the work force, but guided by Inge, they used common sense and a willingness to learn and be organized to build a professional, thriving organization.

In the mid to late 1970s, the Board held several meetings to determine if the Gallery should change from a volunteer organization to a salaried one. In 1981, the New York State Council on the Arts turned down three grant proposals, stating their unease with the structure of the Gallery and with volunteers acting as curators for the exhibitions. When the lack of government funding became dire, the Gallery hired its first executive director in 1988. George King, previously the Director of Programs at Cooper Hewitt, was chosen from a pool of 47 applicants. He was loved from the start and had a wonderful way of making everyone feel important. Although he was young and inexperienced, George and the board “all grew together.”³⁸ With Gallery president Linda Nordberg, he oversaw the construction and dedication of the new building. George left the KMA in 1998 to become Director of the Georgia O’Keeffe Museum in Santa Fe.

Susan Edwards replaced George as Executive Director in August 1998. The former curator of the Hunter College Art Galleries, Susan arrived with impressive credentials and a broad network in the contemporary art world. She quickly demonstrated her talent as a consensus builder. Susan’s curatorial expertise has also shone through in the exhibitions *WildFlowers* (1999), *Horse Tales: American Images and Icons, 1800–2000* (2001), and *Behind Closed Doors: Collectors Celebrate the Museum’s Golden Anniversary* (2004).

Today, the Katonah Museum of Art has 22 full and part-time employees. Despite this growth, annual offerings such as the House Tour, quarterly publications like the newsletter, monthly Art Adventures classes, and daily docent tours could not thrive without the time and dedication of a legion of volunteers. Currently the KMA boasts 180 active volunteers who give of their time and expertise. They contribute 35,000 hours of their time each year, which translates into 17 full-time staff positions. At a minimum, this is a contribution of \$400,000 per year. Even as paid positions are created, volunteers continue to be a vital and welcomed resource. This spirit of collaboration has been a defining characteristic of the Museum throughout its fifty-year history.

From its simple beginnings in a small attic room—with no money, paid staff, or permanent collection—the Katonah Museum has grown into a nationally recognized arts institution. It has become a major cultural resource with an impact that extends far beyond Katonah’s borders. Hundreds of thousands of children have benefited from the Museum’s programs in their schools and in its galleries, and the Museum’s curatorial scope has attained a level of national distinction with its traveling exhibitions and scholarly publications. Perhaps the greatest accomplishment is that all of this was achieved through the passionate dedication of volunteers.

Presidents of the Katonah Gallery and the Katonah Museum of Art

Inge Jensen Brouard	1953-55
Violet LaFarge	1955-57
Valli Firth	1957-59
Jane Grenville Simpkins	1959-60
Sally Righter	1960-62
Kay Starr Oliver	1962-64
Clara S. Haas	1964-66
Katherine Schmidt	1966-69
Inge Jensen Brouard	1969-71
Ellen Cabell	1971-74
Sally Righter	1974-79
Betty Himmel	1976-81
Deborah W. McCain	1981-84
Linda F. Nordberg	1984-91
Betty Himmel	1991-93
Frieda Pilson	1993-96
Athena Kimball	1996-99
Katherine C. Moore	1999-2001
Victoria F. Morris	2001-2004
Yvonne Pollack	2004-2007
Victoria F. Morris	2007-2010

- ¹ The founding members of the Gallery were Inge Jensen Brouard, Mary Barnes, Ellen Cabell, Doris Caesar, Bernard Shirley Carter, Millie Cummings, Willard Cummings, Lina Derecktor, Ora Lee deYoung, Amy Jones, Annie Lee Kerst, Violet Amory LaFarge, Lawrence Beall Smith, Winn Smith, and Margot Wilkie. Among the local residents who actively participated in its creation were Jack and Louisa Baur, Al Geschitt, Edward Giobbi, Mary Ann Hess, Kay Oliver, Pat van Pelt, and Charles Reid.
- ² Katonah Gallery Board of Trustee minutes, March 3, 1955. The first photography exhibition at the Katonah Gallery was of Edward Steichen in 1963. The introduction to Steichen's brochure states: "Six feet tall, with every hair on his head and in his fine bushy beard bristling with life, he looks a little like Shaw, only earthier, juicier, and kinder."
- ³ Membership grew steadily throughout the first three decades. The Gallery had 500 members in 1970 and the 1,000-member mark was attained in 1978.
- ⁴ Because the Gallery raised the money to finish the space it occupied when the Library addition was built, it paid, instead of rent, a proportionate share of electricity, fuel, insurance, and general maintenance.
- ⁵ This exhibition showcased major American and European artworks loaned by members and friends of the Gallery. Some of the artists included were Albers, Avery, Arp, Burchfield, Calder, Chagall, Demuth, Diebenkorn, Durand, Giacometti, Hartley, Homer, Inness, Matisse, Magritte, Monet, Noguchi, Picasso, Prendergast, Renoir, Rodin, Sargent, Whistler, and Wyeth.
- ⁶ Excerpted from John I. H. Baur's dedication of the new Katonah Gallery, March 30, 1969.
- ⁷ According to former Executive Director George King, when the Museum was being designed, many people did not feel that the director needed a private office. They wanted to continue in the way of the past with everyone sharing one large open space.
- ⁸ From Katonah Gallery Board of Trustee minutes, September 17, 1987.
- ⁹ A vote before the Board of Trustees resulted in 13 votes for "The Katonah Museum of Art," 11 votes for "The Katonah Art Museum," and one vote against any name change.
- ¹⁰ Maurice Sterne was given the first retrospective for an American artist by the "new" Museum of Modern Art in 1933.
- ¹¹ "Gallery Becomes Corporation" in *The New York Times*, March 22, 1956.
- ¹² Baur worked for 16 years as a curator of painting and sculpture at the Brooklyn Museum of Art before being hired as a curator at the Whitney Museum of American Art in 1952. There he became the Assistant Director from 1958 to 1968, and then served as Director, 1968-1974.
- ¹³ Ibid.
- ¹⁴ Katonah Gallery Board of Trustee minutes, November 10, 1969. It was with the Leonardo show that founder Lina Derecktor remarked that the dreams of many years ago had finally been realized and that the Gallery had become an integral part of the community.
- ¹⁵ Excerpted from Turk Righter's speech at the Katonah Museum Overseers Dinner, March 22, 2002.
- ¹⁶ John Canaday, *The New York Times*, June 1, 1975, p. 29.
- ¹⁷ The NEA contributed \$28,000 for the three-part exhibition *The American Scene* and over 200 catalogues were sold.
- ¹⁸ John Russell, *The New York Times*. Reprinted in *Katonah Gallery News & Events*, Fall 1989.
- ¹⁹ *Toying with Architecture* still holds the record for highest attendance of any KMA exhibition at 16,000.
- ²⁰ Katonah Gallery Board of Trustee minutes, November 20, 1957.
- ²¹ Yvonne Pollack's presentation on the history of the Education Department, January 22, 2004.
- ²² The textile show, appliqué embroidery done by Indians of the Caribbean (Mola), was organized by volunteer Sue Kelly, the district's future United States congresswoman.
- ²³ Yvonne Pollack's Kindergarten Session program continues today under its new title Tuesdays for Tots.
- ²⁴ Over 4,500 students from 56 schools visited *The Face of Egypt*.

- ²⁵ Yvonne Pollack's presentation on the history of the KMA Education Department, January 22, 2004.
- ²⁶ Katonah Gallery News & Events, Summer 1989.
- ²⁷ Author interview with Betty Himmel, November 7, 2003.
- ²⁸ John Baur died in 1987.
- ²⁹ Baur was one of Jacob Lawrence's earliest and most important supporters.
- ³⁰ Katonah Museum Board of Trustee minutes, December 13, 1988.
- ³¹ Katonah Museum Board of Trustee minutes, October 15, 1990.
- ³² Katonah Gallery Board of Trustee minutes, June 11, 1979.
- ³³ Author interview with Inge Jensen Brouard, September 25, 2003.
- ³⁴ Attending the opening reception of *Art by Design: Reflections of Finland* were County Executive Andrew O'Rourke, the Finnish ambassadors to the United States and the United Nations, and the president of Marimekko, a famous design shop.
- ³⁵ Author interview with Inge Jensen Brouard, September 25, 2003.
- ³⁶ Author interview with Betty Himmel, November 7, 2003.
- ³⁷ Author interview with Rosalie Dolmatch, January 12, 2004.
- ³⁸ Excerpted from George King's comments at the Edward Larrabee Barnes symposium, March 20, 2004.