



Friends of the Ogunquit Heritage Museum

Spring 2014 Newsletter

Mission of the Friends:

**To Support the Educational Goals and Programs
of the Ogunquit Heritage Museum**

Tribute to Stuart Nudelman . . .



Stuart Nudelman

“We came, we saw, and we were conquered.” That was Stuart Nudelman’s answer in August 2011, when asked why he and his wife Eva moved to Ogunquit.

Stuart first came to Ogunquit as a visitor in the 1960s, and moved to town permanently in 1986. He operated the Ogunquit Photography School from 1970 through 1992, and little by little became an integral part of the Ogunquit arts community. In addition to serving as chair of Ogunquit’s Performing Arts Committee for more than 20 years, he also served as a photographer for the Ogunquit Playhouse, the Portland Ballet, and the York County Coast Star, where he also served as arts reviewer.

But one of Stuart’s most important roles in Ogunquit was as a member of the Ogunquit Heritage Museum committee.

Stuart will be greatly missed.

— *Lesley Mathews*

Henry Strater; Ogunquit Artist . . .

We recently found this interesting commentary on Henry Strater’s life in the York County Coast Star of May 21, 1980 as written by Pam Sansbury. We’d like to share it with you...

Rivalry, Henry Strater muses, has a peculiar way of leading to lasting friendship.

The celebrated Ogunquit artist, now 84, has no ordinary list of friends – he and F. Scott Fitzgerald were college chums, competing writers at Princeton University; he and Ernest Hemingway frequently stepped into the boxing ring together during their post war years in Paris.

Fitzgerald featured Strater (by another name) as the main character in his first bestseller *This Side of Paradise*, in which the author tells the true story of Strater curing him of his fear of the dark. Strater capsulized the incident, “I took him for a long walk in the woods one night and cured him. He was very grateful for that.”

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Open House
Saturday, June 7
4:00 - 6:00 p.m.

Ogunquit Heritage Museum
Obed’s Lane, Ogunquit, Maine

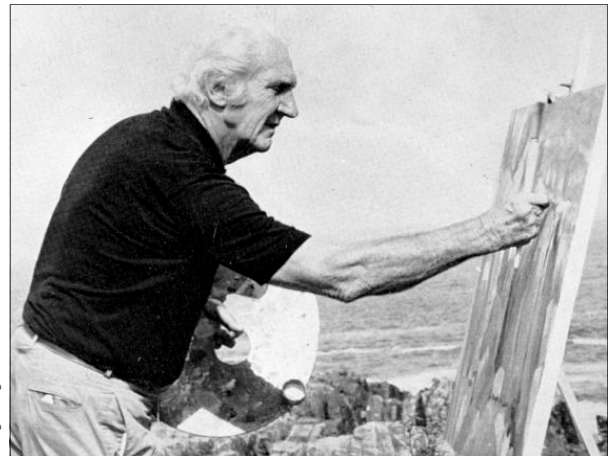
*New Exhibits * Refreshments*

Museum Opens
Saturday June 1
Hours: 1-5 Tues-Sat, June-Sept

The 40th Annual
Ogunquit Antiques Show and Sale
Sat Sept 13, 10-5 & Sun Sept 14, 10-4
Dunaway Center, School Street, Ogunquit

**Silver, Crystal, Jewelry, Textiles, Printed Matter,
Victorian & Depression Glass...and More.**

Dealers From Throughout New England
Admission \$5. . . Parking at Church Lane



Google Images

Henry Strater at Work

President's Letter . . .



Henry Hokans

Dear Friends and Members of The Ogunquit Heritage Museum:

In spite of the very ugly winter experienced by us all this past season, the Board of Directors of the Friends of the Ogunquit Heritage Museum missed only one scheduled meeting.

Our Board continues to grow in numbers and strength, this season adding new members Beverly Near and Wendy Levine. Who, by the way, quickly put themselves forward to form a new Publicity Committee. Thank you Bev & Wendy. And thanks to all Board members who work so hard for the support of our wonderful Museum.

Of vital importance to the Board are adjunct or associate members who contribute in many ways to the work of preserving our heritage. They are: Gary Littlefield (who along with Pat Dateo and Marilyn Eimon is Co-Chair of the annual Antique Show); Susan Meffert; Bob Joyner; Peter Woodbury (superb Editor of the semi-annual Newsletters), and Bobbie Treen, Volunteer Coordinator for the Antique Show. They all also contribute in other valuable and unseen ways.

Plans are well underway for the *Open House at the Museum for Members* to kick off the summer exhibits. This will take place during the hours of 4:00 to 6:00 PM on Saturday, June 7. We look forward to the usual excellent hors d'oeuvres served with wine, coffee and soft drinks. We hope all members will plan to be with us at the opening.

The major fund-raising event for the Endowment Fund is the annual Antique Show, this year again to be held the 2nd weekend after Labor Day, Saturday, September 13 and Sunday September 14. Pat Dateo and her committee do a marvelous job on this undertaking, and she is always in need of volunteers to help with the set-up on Friday afternoon and take-down on Sunday afternoon. Please consider calling Pat (251-4402) or Bobbie Treen (646-5770) and offer help before, during or after.

We again thank the Town and Select Board for their strong support of FOHM, and the Museum

itself. Museum Curator Carole Lee Carroll and her splendid staff look forward to showing this year's exhibits. A visit to the Museum is a great outing for adults and children.

For the Board of Directors,

—Henry Hokans, *President*



Ogunquit Heritage Museum Committee

Carole Lee Carroll, *Chair*
Gary Littlefield, *Vice Chair*
Susan Meffert, *Secretary*
Eva Nudelman, *Treasurer*

Robin Fagerlund Pat Weare
Susan Levenson Pete Woodbury
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*Friends of the
Ogunquit Heritage Museum
Spring 2014 Newsletter*

Peter R. Woodbury, *Editor*

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Museum Chair's Report . . .

After the annual Christmas open house, the Ogunquit Heritage Museum Committee began preparing for this summer's exhibits. This year we will feature the Leavitt Theatre, Ogunquit in the winter, and members of the Perkins and Littlefield families. In addition we will now have the archives from the Ogunquit Woman's Club available for viewing. We hope to see you at the opening party on June 7th, and invite you to stop by at anytime during the coming summer season. Our museum docents led by Museum Coordinator Louise Tragard will be pleased to assist you.



Carole Lee Carroll

— Carole Lee Carroll

Strater. . . from page 1

In the early 1920s Strater met Hemingway while both were attending a social function sponsored by poet Ezra Pound, who Strater describes as the “then famous and then infamous Ezra Pound.”

He continues, “On the occasion of my first visit to his salon in Paris, I met a handsome young American, Ernest Hemingway, who had just arrived in Paris as a foreign correspondent for the *Toronto Star*. We were boxing partners, a relationship that persisted for many years. That was 1922-23. We both went down to Raballa, Italy, where I did two portraits of Hemingway. One has been selected by the National Portrait Gallery in Washington for the Hemingway exhibition. Those two portraits, *Profile of Hemingway* and *The Boxer*, with the red background, were both painted in a little hotel room in Raballa while Hemingway was writing a series of short stories which later were published as *In Our Time*. He was writing and rewriting these stories, eliminating every unnecessary word, until he had them condensed into one or two pages, and this was the foundation of his literary style.”

Strater's *Profile of Hemingway* is being shown from June 5 to Dec. 1 at the National Portrait Gallery. An early caricature of Strater, drawn by Strater's Spanish studio mate Ismael Cuesta in 1921 is also on display.

While his friends Hemingway and Fitzgerald have passed away now, Strater still remains active both personally and professionally at his four-acre oceanside home off Shore Road, just across the Ogunquit border in York. Strater still paints and he is founder and trustee of the Museum of Art in Ogunquit, which is only a short distance from his home.

Strater has studied with widely-recognized artists throughout the world, and his work has been hung in

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Accessions . . .

Benita Braggiotti

A framed photograph of the Marginal Way (circa 1930s)

Marcia & Bobby Brazer

An unusual vintage umbrella or parasol

2 phone books from 1975 & 1976

An armband and card from the Ogunquit *Save the Dunes* campaign

Robin Fagerlund

A children's book created by Robin about the history of Ogunquit

Brenda Goodale & Richard Yorke

4 original Cliff Sterrett cartoons

2 newspaper obituaries of Cliff Sterrett

A *Sketch* magazine with an article about Cliff Sterrett

2 internet articles about Cliff Sterrett

An original *Ogunquit Breeze* from 1954

Richmond Yorke's hockey shirt & socks from the *Ogunquit Blue Fins* team

Eva Nudelman

A 2014-2015 Ogunquit Chamber of Commerce brochure

Peter Woodbury

A vintage wooden sign from *Polly's* gift shop at Ogunquit Beach

Endowment Contributions . . .

In Memory of **Adrian Asherman** from Ellen Asheman

In Memory of **Beverly Hallam** from Mary-Leigh Smart

In Honor of Dr. **Jack Gallagher** and **John David Gallagher** from Georgina Gallagher

In Memory of **Stuart Nudelman** from Louise and Henry Hokans

In Memory of **Stuart Nudelman** from Norman and Marcia Beal Brazer

Contribution from Paul McGowan

In Honor of **Wini** and **Paul Mason's** 70th Wedding Anniversary from Marilyn Eimon

In Memory of **Mary E. Mott** from Marilyn Eimon

In Memory of **Martin M. Fitzgerald, Jr.**, from Marilyn Eimon

In Memory of **Manuel L. Souza** from Marilyn Eimon

In Memory of **Stuart Nudelman** from Ray and Kay Hamlin

In memory of **Stuart Nudelman** from Muriel and Jordan H. Freedman

Strater. . .from page 3

tigious galleries throughout the United States and Europe, including both the Sorbonne and the Salon d'Automne in Paris. But while he is proud of these facts, the artist is pleased that his alma mater, the Pennsylvania Academy of Fine Arts in Philadelphia has featured an exhibition of his work this spring entitled *Return after Sixty Years*.

After he left the Pennsylvania Academy in the spring of 1920, Strater studied in Spain. "To the best of my knowledge, I'm the only American who ever received a royal scholarship," says Strater, explaining Spanish sentiments about Americans were strongly negative prior to 1920 because of the Spanish-American War. "A few months after I completed my work in Madrid, King Alphonso got kicked off his throne," Strater continues with a chuckle. "No more royal scholarships."

Strater did not begin his career as an artist. At 18, he got his first job as a newspaper reporter for the *Louisville Evening Post* in Kentucky, his home state. Strater had been interested in writing while he was in high school, and that interest continued when he went on to boarding school, where he had stories published in the school's literary magazine.

At Princeton, the college newspaper had a small staff, and it awarded only one editorship to an incoming freshman student. Competition for the position was fierce, but Strater finally emerged victorious. The man who came in second was David K. E. Bruce, a distinguished military servant to General Dwight D. Eisenhower, former ambassador to France, and creator of the European Common Market. "It was a bitter rivalry, and led to a lasting friendship. It was a friendship that lasted 40 years," says Strater, explaining he has a letter Bruce wrote to him just four days before he died. It was his friendship with Bruce at Princeton that led to his relationship with Fitzgerald, and Strater found himself in competition as a writer with Fitzgerald during those college years.

Strater describes Fitzgerald's wife, Zelda as a "luscious blonde." He recalls, "After the war, after he wrote *This Side of Paradise* – he'd been in love with Zelda ever since he'd been in college – and when he got into the money, they got married." Strater explained that Fitzgerald lived a life similar to that described in the novel *The Great Gatsby* during the early 1920's, but Strater didn't see much of him during those years because he was in Paris.

During World War I, Strater served mostly with the Belgian Army as an American Red Cross representative, and during World War II, he was the Army and Navy's state liaison officer, in charge of coastal Maine's dim-out.

"After the (first) war, the American Army had a problem. They had two million Americans in France, and you see, there was no air transport at that time...They figured it would take them a year and a half to get them all back here," Strater continues, explaining the United States started a variety of sports and study programs to try to keep the soldiers amused and out of trouble during the waiting period. "Anyone who wanted to study could get a month or two leave. During the war I'd served with a young fellow from Philadelphia named Copes, and he got me interested in painting." Strater attended the oldest art school in France,

the Julian Academy in Paris, for five weeks. It was at that time Strater knew he had to decide whether to devote his life to writing, or to painting, and he explains his decision to become an artist this way: "I had had this interest in painting and sculpture before I got hooked on journalism. I went to art school for five weeks, and I decided I would rather spend my life sitting in front of a beautiful girl rather than a typewriter." After he sailed home he enrolled at the Philadelphia Academy of Fine Arts and then returned to Europe to continue his studies.

After he returned to the United States, Strater became involved with the Art Students League of New York, and there he decided – mostly based on a whim – to further his art education in Ogunquit. "It was May, a very hot spell, and I was working next to an attractive blonde girl, and I remarked to her, "It's very hot, isn't it?" "An obvious remark," Strater chuckles. She said, "Next month I'm going to Maine to summer school." I said, "Maine? I've never been up there, I'm from Kentucky, but I've heard it's the coolest place in the country in the summer." She told Strater her instructor's name, and he looked it up. "That's how I got to Maine. During that summer here in Ogunquit, I got to know some artists who remained close friends of mine all their lives. I say all their lives because most of them are gone now."

Among his friends were the artists Alexander Brook, Yasuo Kuniyoshi and Reginald Marsh and Strater remarks that he always refers to the four of them as the "four horsemen." Brook, who died earlier this year, left the museum five of his paintings and a large number of bronze sculptures he created in the last years of his life. This summer the museum's feature show is *Alexander Brook and Our Crowd* an exhibit Strater said he picked because he likes the artists. "Since I have run the museum, I've centered on artists I like best, and all of them are top artists," he explains.

While most of Strater's own works are preserved carefully at museums, in private collections, and in his own collection, he expresses sadness at the loss of the painting he did of Ernest Hemingway's wife during the 1920s, a portrait he completed between the two paintings he did of Hemingway in Raballo. "In between the two portraits of Hemingway, I did a portrait of his wife, a striking redhead, and gave this painting to them as a gift. Somehow, it became lost at the time of their divorce and to date, neither Hadley, who survived Ernest by many years, nor I have been able to locate it." Strater says.

The artist happily describes the boxing matches he and Hemingway held in Paris. "Hemingway and I used to box in an unused basement of one of the small hotels. No one else was present except an Italian taxi driver who was supposed to act as timekeeper of the rounds. He would become so hypnotized by the spectacle of two 195-pound young men hammering one another around, just for the fun of it, that he would forget to call any time, and we would box with no rest between rounds."

He smiles at the memory, "I would love to have movies of one of those bouts – I could sell it for millions. If one of us got the other in trouble, we would never finish him off, because we wanted the friendship to continue."