



Ellsworth As Muse

COURTHOUSE GALLERY
FINE ART

Ellsworth As Muse

MAY 12 - JULY 10, 2026

Introduction by Karin Wilkes

Essay by Carl Little



Siri Beckman, *Our Town*, 1988, edition of 7, woodblock print, 16 x 19 inches

cover Tom Curry, *The Bridge*, 2026, oil on birch, 30 x 36 inches

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My thoughts went first to the river itself and the woodlands surrounding it, the abundant birdlife coursing above and within its meandering run, from the northern headwaters, to the mouth at Union River Bay.

— Heidi Daub



Introduction: Ellsworth As Muse

by Karin Wilkes



Ellsworth's historic courthouse and registry of deeds after they was first built in 1832 (note the dirt roads).

When my husband Michael and I purchased the historic courthouse and registry of deeds from the City of Ellsworth in December 2005, their significance was not lost on us. We became willing stewards, restoring both buildings inside and out to their former grandeur. Six months later, we opened Courthouse Gallery Fine Art.

As long-standing members of the Ellsworth community, we wanted our inaugural exhibition to be about the City of Ellsworth. To that end, we asked Carl Little to co-curate the show and set about inviting eighteen artists to paint Ellsworth. The city is best known for its growing commercial district on High Street rather than the Union River, surrounding lakes, or its pastoral countryside. Not usually a subject artists choose to paint. Or so I thought.

Little had recently given a lecture about artist Carroll Sargent Tyson (1877–1956), a nineteenth-century impressionist painter who split his time between Philadelphia and Northeast Harbor, Maine.



The dedication of the Civil War Monument was well attended on the sprawling green in front of the courthouse.

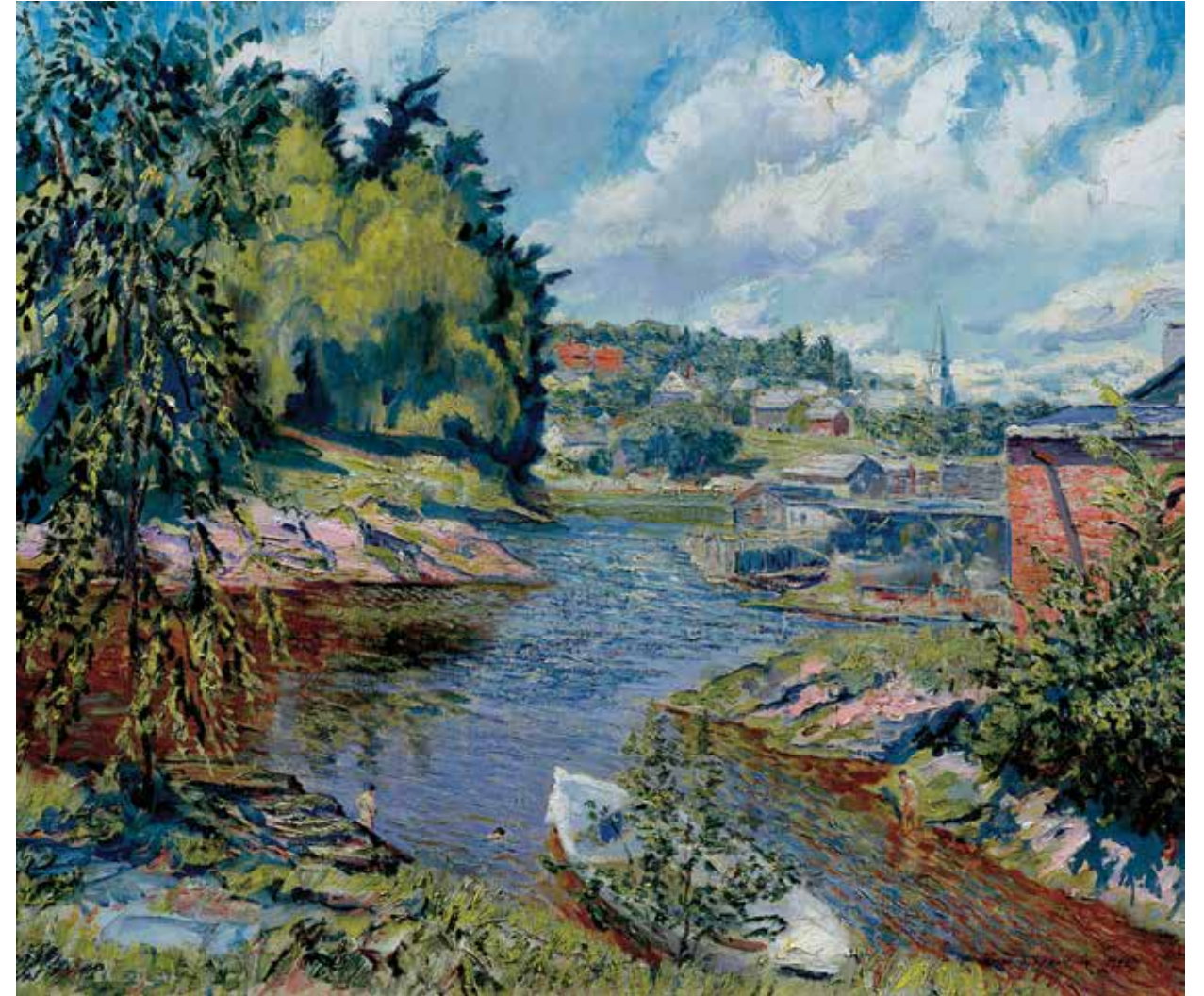


Carroll Sargent Tyson was an plein air painter who drove a Model A Ford runabout that allowed him to traverse rough terrain. It was upholstered in faux leopard and embellished with numerous deer and wildlife ornaments. The easel stuck out of the rumble seat, and he was always accompanied by a cantankerous mongrel female spaniel.

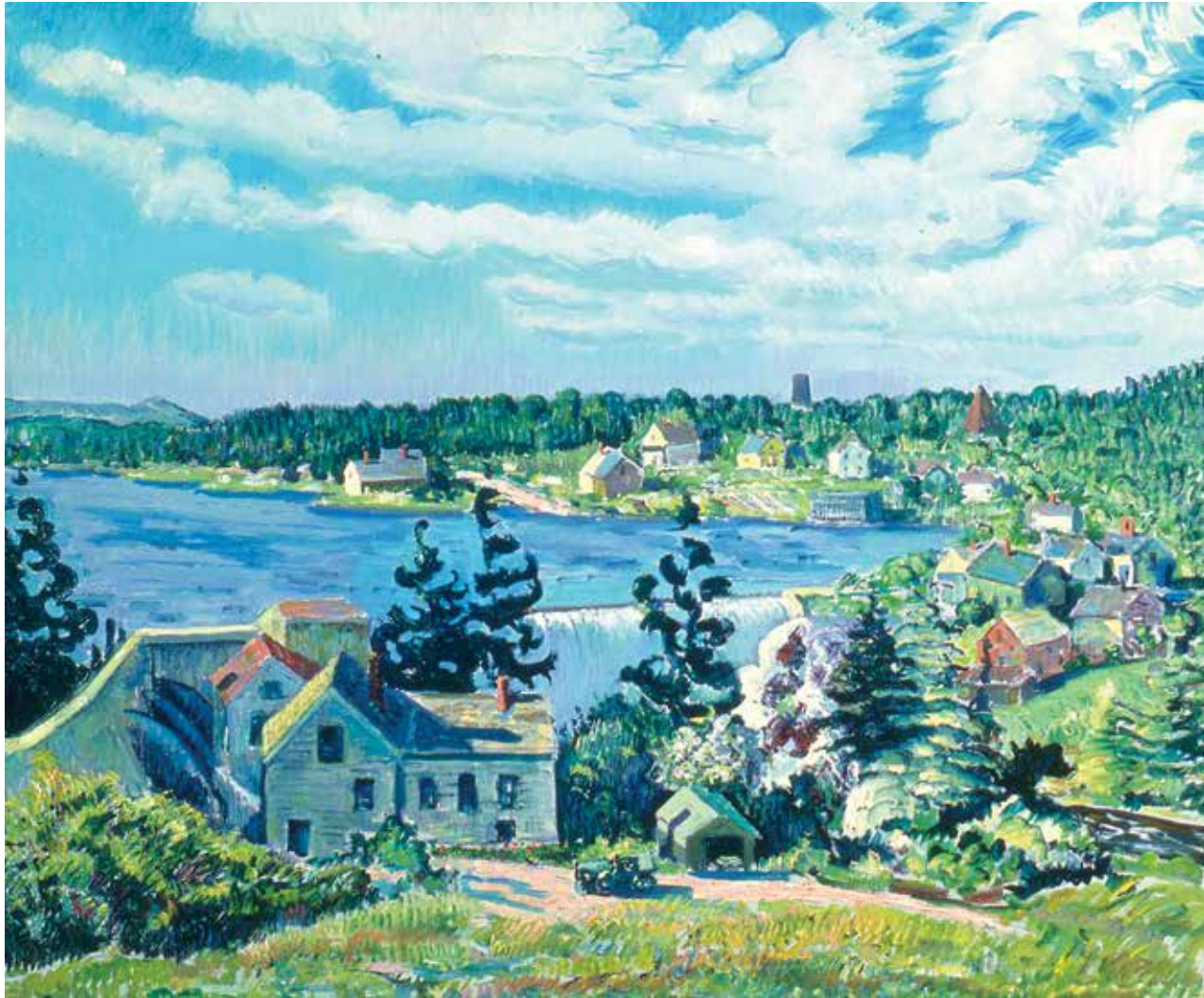
Included in Little's slide show were several paintings of Ellsworth by Tyson, an avid plein air painter, as described in this passage from his lecture:

“Early in the morning, when the household was asleep, he would make his own breakfast, pack a lunch, and leave by dawn to be set up on his day's painting project by the time of the best light. He drove a Model A Ford runabout to enable him to go through rough terrain. It was upholstered in fake leopard and was embellished with numerous deer and wild life ornaments. The easel stuck out of the rumble seat and he was always accompanied by a nasty mongrel female spaniel who bit any potential kibitzer. There was a long succession of these dogs. He spent the day at his work, battling wind and intermittent fog, then would skip painting for a few days of fishing.”

I was surprised to discover that an artist of Tyson's stature regularly painted Ellsworth over a century ago. I could imagine him rambling around Ellsworth in his runabout searching for scenes along the river to paint. Little introduced us to Patricia McCurdy, a collector who generously loaned us her Tyson painting *Union River At Ellsworth, Maine* for the exhibition.



Carroll Sargent Tyson (1877-1956), *Union River At Ellsworth, Maine*, 1921, oil on canvas. Collection Patricia McCurdy.



Carroll Sargent Tyson (1877–1956), *Ellsworth Falls*, ca. unknown, oil on canvas, size unknown



Chenoweth Hall (1908–1999), *County Courthouse, Ellsworth, Maine*, ca. unknown, watercolor, 12 x 19 inches. Private collection.
RIGHT Chenoweth Hall with John Marin at The Sands in Prospect Harbor, Maine. The property is situated on the edge of scenic Sand Cove with beautiful ocean views and a rugged Downeast shoreline.



We soon discovered Tyson was not the only artist to paint Ellsworth.

Sculptor and watercolor painter Chenoweth Hall (1908–1999) also painted Ellsworth. Hall spent most of her formative years in New York City during the 1930s, and in the early 1940s she moved to the small coastal town of Prospect, Maine. There she became a noted art teacher, sculptor, and landscape painter. Hall became a close friend of John Marin during his

summers at Cape Split near Addison, and her early admiration of his work came full circle in their mutual affection and regard.

Alzira Peirce was another accomplished artist who painted Ellsworth in the early 1900s. Alzira was the third wife of notable painter Waldo Pierce, who was a good friend of Ernest Hemingway. Between 1933 and 1942, the U.S. federal government commissioned artworks for public spaces to help provide

employment for artists during the Great Depression. In 1938, Waldo and Alzira both joined the WPA as a husband-and-wife team. Alzira's mural, *Ellsworth, Lumber Port*, was painted in 1938 as part of the WPA commission for the post office in Ellsworth, Maine. Her mural currently resides at Ellsworth City Hall.

Over the past twenty years, we have encountered other artists who have painted Ellsworth, including Linden Frederick, Francis Hamabe, Paul Rickert, and the eighteen artists who participated in our inaugural exhibition.

Twenty years later, Ellsworth As Muse is the second iteration of this show, and we could not be more pleased. Eighteen more artists have painted Ellsworth, three of whom participated in our first show.

I love walking into the annex and looking around the room at the creative interpretations of the City of Ellsworth, aware that I am standing in the middle of Ellsworth itself, which can be seen all around me just beyond the windows.

Hanging over the mantel in the annex is a stunning painting by Alison Rector of the arched window inside the Ellsworth Public Library overlooking the Union River. Her painting is flanked by two large windows, expanding the gallery wall beyond the physicality of the building. Looking past these windows, across the

sprawling green is the Ellsworth Civil War Monument. The solitary soldier watches over the city like a sentinel. To the right is Ard Berge's painting *Civil*, mirroring the scene just outside the window. While I take all of this in, I am reminded that this historic site was once the town common, a place where people gathered. We are grateful to have reinvented these buildings into a thriving contemporary art space.

As we mark our 20th anniversary, we extend our deepest gratitude to the artists whose work continues to shape and expand our vision, and to our supporters whose belief in Courthouse Gallery has made this all possible. We hope you enjoy the show!



Rosie Moore, *Ellsworth Fragmented*, 2026, mixed media on canvas, 16 x 20 inches



Alzira Peirce, *Ellsworth, Lumber Port*, 1938, oil on canvas, 64 x 144 inches

Between 1933 and 1942, the U.S. federal government commissioned artworks for public spaces to help provide employment for artists during the Great Depression. In 1938, painter Waldo Peirce and his wife, Alzira, both joined the WPA as a husband-and-wife team. Alzira's mural, *Ellsworth, Lumber Port*, was painted in 1938 as part of the WPA for the post office in Ellsworth, Maine. Her mural currently resides at Ellsworth's city hall.

Philip Frey

Years ago, it was suggested that I paint the view behind the Maine Grind building in Ellsworth at twilight. It's a familiar, even "mundane" scene—one rarely chosen as the subject of a painting, as far as I know. Yet there is something fleeting and magical in the shifting color temperatures of twilight, where the ordinary becomes quietly extraordinary. As daylight recedes and the sky deepens into rich blues, the cool atmosphere is set against the warm darkness of the buildings, their interiors softly aglow.

Twilight

oil on linen

30 x 40 inches

2026

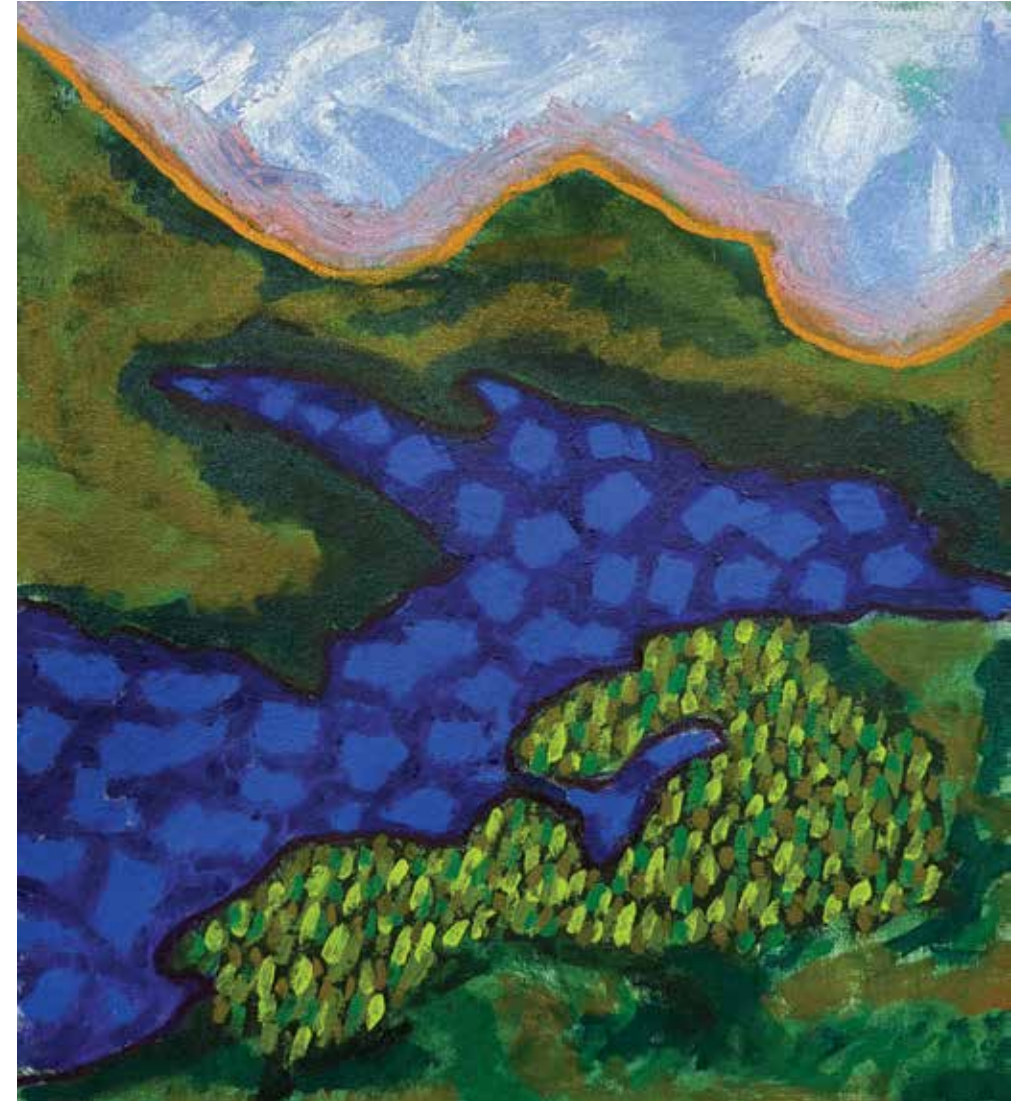


Richard Keen

My perspective has been shaped by years of working as a commercial diver and a lifelong engagement with the natural world. I am an explorer drawn to the meeting points of natural and man-made forms, translating what I observe into a simplified visual language. When a place or object resonates, I distill it into bold shapes, textures, and color relationships—expressed through geometric abstraction and layered surfaces. Guided by experience and memory, my work explores pattern, structure, and the physical presence of color.

I look for places and spaces to paint where nature has influenced communities, which is why I feel so at home in Maine. *Union River No. 1* and *No. 2* are paintings based on my experiences hiking around the Jordan Homestead Preserve trail in Ellsworth, Maine. This particular trail offers so much of what I find appealing about Maine landscapes—varied forest terrain, flora, views of water, ledges and glacial erratic formations.

Union River No. 2
acrylic and oil on canvas
20 x 18 inches
2026



Ellsworth As Muse: *Recognition and Revelation*

by Carl Little

When Karin and Michael Wilkes presented their inaugural exhibition about Ellsworth in 2006, Karin invited me to help curate a wonderfully diverse array of art that expanded appreciation and awareness of the crossroads of Downeast Maine. For some, the images came as a revelation as viewers encountered parts of the City they had either never seen or passed by without a glance. The works on display obliged a closer look at one's surroundings.

Twenty years later, the Wilkeses have done it again, assembling a choice and remarkable assortment of scenes of greater Ellsworth that are bound to incite both recognition and surprise. However well you know the shire town's thoroughfares and surrounding landscape, one or more of these works will reorient your vision of the place.

Several pieces remind us that a river runs through Ellsworth—and underscore one of the City's early names, the Union River Settlement. Tom Curry evokes the power of this waterway through a rendering of

its dam, the water coursing over the spillway. With the structure's future in question, this painting may one day serve as a record of its might.

In another oil, Curry offers the Union River bridge with its classic arches. The same bridge attracted artist Carroll Sargent Tyson (1877–1956) who used his impressionist wherewithal to transform the subject into a sunlit painting worthy of Monet.

The bridge also appears in Kate Hanlon's stunning white-line woodcut of a figure netting elvers from a nearby riverbank. Harking back to the celebrated Provincetown printmakers who practiced this print technique in the 1910s, Hanlon creates the scene with a fine linearity and a muted palette.

Heidi Daub, Richard Keen, Rosie Moore, and Rick Fox abstract the river, heightening its essence in the process. Daub's paintings represent an ecosystem of intermingling flora and fauna while Keen opts for bold simplification to evoke his ramblings around the Jordan Homestead Preserve. Moore and Fox take



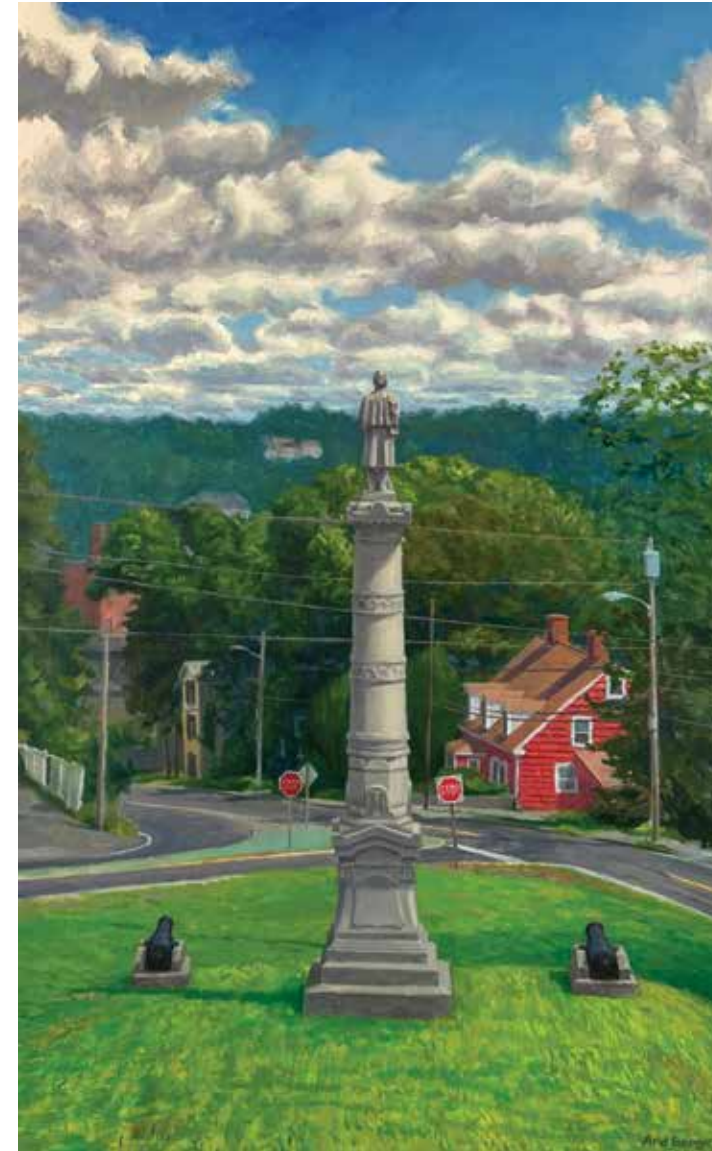
Carroll Sargent Tyson (1877–1956), *Fourth of July*, 1936, oil on canvas, 25 x 30 inches
Collection of the National Academy of Design, New York, NY

Ard Berge

I first considered the Ellsworth Civil War memorial as a painting motif for this show when I encountered the monument one foggy summer morning. Viewed from above as seen from Courthouse Gallery, the soldier, who rises above the village, appeared shrouded by mist, positioned like a guardian over Ellsworth's rooftops.

As a realist painter, I seek subject matter that simultaneously speaks to broader social and cultural concerns, while being equally invested in a sense of place. Against the backdrop of the current political divisions, the soldier seems like a sentinel, or even an angel, safeguarding the precious union that has been the bedrock of our nation. The presence of two stop signs facing the viewer appear to signal the need to pause, while the two cannons are reminders of the historical bloodshed that ensued in an era of profound social and political discord. The Ellsworth Civil War monument is dedicated to the citizens of Ellsworth, Maine, who fought and died for the values of freedom and national unity.

Civil
oil on linen
26 x 16 inches
2026



the abstraction to another level, employing a kind of intuitive, collage-like approach to capturing the river's vitality.

Ellsworth as Muse features a number of well-known landmarks. Ard Berge chose to paint the 1887 Civil War monument made from Blue Hill granite that honors the “Men of Ellsworth Who Served and... the Memory of those who fell on land and sea In the War for the Union” as its inscription reads. The soldier, his back to us, stands tall against the clouds, looking out over the City.

With its dynamic cross-hatching, Siri Beckman's woodcut *Our Town* gives the First Congregational Church and city hall pride of place. While the title calls to mind Thornton Wilder's famous play, it also conjures community. So, too, does Gilbert Welch's radiant palladium print of the church's light-filled interior.

The celebrated wood engravings of Carroll Thayer Berry (1886–1978) feature a number of historic buildings, including the Governor Smith House in Wiscasset and the Admiral Pratt House in Belfast. Berry engraved several different views of the Colonel Black House in Ellsworth, drawn to its tree-surrounded hillside presence.

In *Twilight*, Philip Frey pays homage to the former Masonic lodge, more recently known as the Maine Grind building, at the corner of Main and School streets. Over the years, Frey, who attended Ellsworth High School, has built on an impressive inventory of city scenes, each painting reflecting his special eye for light and architecture.

A much newer building, the Jackson Laboratory's Charles E. Hewitt Center at Kingsland Crossing, appears in Jeffrey Becton's photomontage *The Blue of Unknowing*. In his deft digital hands, the research facility's facade with its slim smoke stacks stands like a modern-day castle beneath a diaphanous sky.

From the industrial to the humble: *Rte. 1 Motor Court, Ellsworth* by Gregory Dunham pays homage to a classic Ellsworth roadside accommodation. Dunham's precision watercolor is perfectly suited to this line-up of colorful tourist cabins.

Joseph Keiffer depicts a home with a boathouse on stilts overlooking the Union River where the tide is out, exposing a sandy estuary. Keiffer used his artistic license to change the color of the buildings.

Alison Rector provides the sole interior—the reading room in the Ellsworth Public Library on a sunlit spring day. Light from the arched window streams across the room. Known for her portraits of

Maine libraries, Rector once again manages to capture the “shared quiet” of a communal space.

In one of his tabletop still lifes, William Irvine sets a couple of banded lobsters and a bait bag atop a rumpled edition of the award-winning *Ellsworth American*. Local papers help sustain democracy—and serve to wrap a couple of banded crustaceans.

Beyond the city limits one finds a spectacular sunset over Graham Lake by painter Judy Belasco. She reminds us to explore the outskirts for scenes of splendor; “Ellsworth is so much more than its cityscape,” she avers. Belasco brings her signature dramatic lighting to this neo-luminist painting.

The exhibition is the occasion to remember two painters who have passed on: Philip Barter (1939–2024) and B Millner (1939–2026). Both painters chose to focus on Main Street. Barter's vision of the central artery on New Year's Eve as seen from Courthouse Gallery glitters with celebratory lights. By contrast, Millner brought his sharp realist eye to the Art Deco façade of The Grand's auditorium.

This past March, Heart of Ellsworth announced that the City's downtown district had received a National Register of Historic Places designation. Per Laurie Schreiber's reporting in *Mainebiz*, this designation will be key “in positioning Hancock

County's largest city, with a population of 8,800, for economic and cultural growth.”

In its own historic buildings Courthouse Gallery Fine Art plays an important role in that growth. Built in 1832 when the County Seat moved from Castine to Ellsworth, these Greek Revival buildings housed the county courthouse house and registry of deeds. In the 1880s, the Ellsworth school system made its home there, followed by the YMCA, Head Start, and the Red Cross until the Wilkeses bought the buildings from the City in 2005.

In 2006, the Wilkeses restored both buildings to their original grandeur, turning what was once the Town Common into a thriving arts center that draws people from around Maine and beyond to Ellsworth.

“Reinventing this historic site into a venue that supports so many local artists and brings their work to the public has been deeply rewarding,” said Karin. “As we mark the Gallery's anniversary, we wanted this exhibition to celebrate the City of Ellsworth, whose history, character, and evolving identity continue to inspire artists and residents alike.”

Here's to an art-filled 20th!

— Carl Little

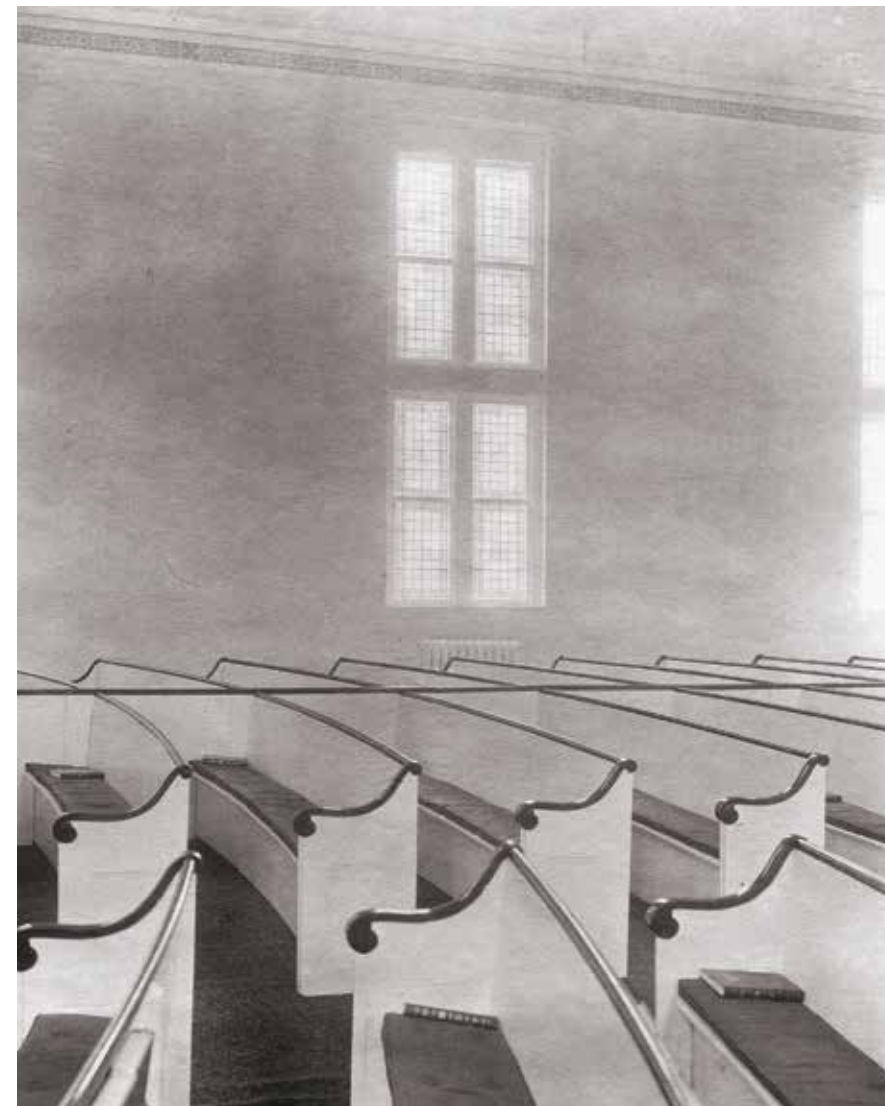
Gilbert Welch

Photographer Gilbert Welch created *First Congregational Church* for Courthouse Gallery's inaugural exhibition in 2006. Twenty years later as the Gallery celebrates this milestone, Welch's palladium print has resurfaced as part of the Ellsworth As Muse show.

Welch creates his photographic prints by using palladium printing, a mid-nineteenth century handcrafted, archival photographic process known for their unmatched tonal range, deep blacks, and delicate highlights. In addition, palladium prints are stable and unaffected by light and pollution.

Born in Texas, and raised in New Jersey, his family spent summers in Maine during his youth. In 1979, he moved to Rockport to attend the Maine Photographic Workshop (now the Maine Media Workshop). Welch earned a BA in business administration at Rutgers, and his BA in fine art photography at Arizona State University in 1984.

First Congregational Church
palladium print
10 x 8 inches
limited edition
2006



Tom Curry

It's easy to assume Ellsworth is merely a place one drives through on the way to someplace else—Acadia National Park for instance, or the Blue Hill Peninsula, where I live. But pausing to observe the City's natural and built environment opened my eyes to new compositions. I was particularly drawn to the Union River and the bridge, and the surrounding buildings. A brilliant March light ignited the red brick buildings along the riverbank and glittered across the surging water. I sought to capture the stark power of that light and the hidden muscle of the river in *The Bridge*.

Just upstream, the Ellsworth dam presented another opportunity to explore the relationship between the City and the river, as well as the larger landscape and weather. As I set up my easel, a thunderstorm approached, an unusual occurrence on a spring morning in March. I thought about the force of the river as I watched the storm loom over the placid houses. This painting became *Waterworks*.

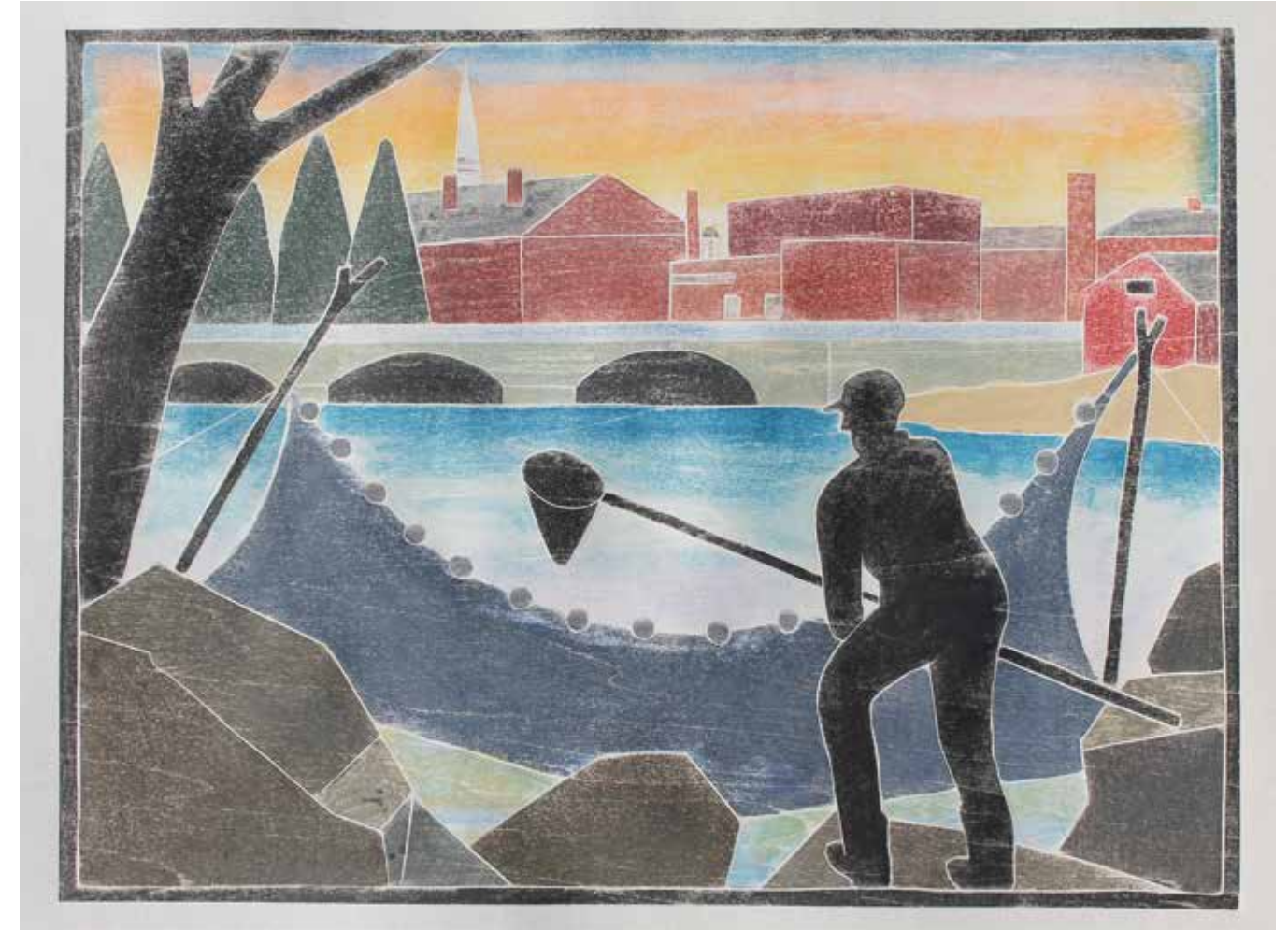
Waterworks
oil on birch panel
36 x 43 inches
2026



Kate Hanlon

As an artist, I'm an observer of my daily life and environment, and my work is inspired by the social and cultural events that are unique to a particular time and place. When I became aware of the lucrative elver fishing industry in Maine, I was intrigued. Elvers, or glass eels, are tiny baby American eels that have travelled north from the Sargasso Sea, roughly off Bermuda, all the way to the rivers of the coast of Maine, including the Union River in Ellsworth. There, they travel in-land, to live in the rivers for many years before returning to the North Atlantic Ocean to breed, and the cycle repeats. The lucky fishermen and women who have legal permission to catch them gather in the evenings during springtime on the river shores, where the eels travel, to gather them with hand nets and fyke nets. They're then most commonly sold by the pound at a good price to the Asian markets. I find the shapes of the fyke nets to be graceful, the flowing tide and the sight of the hopeful fishermen to be a timeless image.

Elvering
white-line woodcut
16.5 x 16.75 inches
edition of 25
2026



Jeffery Becton

The foundation photograph for *The Blue of Unknowing* was taken just before the opening of the newly built Jackson Laboratory facility in Ellsworth, Maine. I was standing in the parking lot with gallery owners Karin and Mike Wilkes, when we were all struck by the contrast of this huge dramatic blue sky set against the stack pipes of the new building. This photomontage, like much of my work, explores the existential tension between human presence and the unknowable, which, for me, is most often represented by water.

The title alludes to *The Cloud of Unknowing*, a fourteenth century text written by an unnamed Christian mystic who proposed that the deepest truths cannot be attained solely through intellectual analysis, but through entering a space of humble contemplation. I layered a second photograph taken in front of my home of rippling water on a calm day to create a watery veil over the scene. The unresolved tension between the stack pipes and the sky reminds me of our human limits, while the *blue* becomes a condition of depth, contemplation, and unknowability itself.

The Blue of Unknowing

photomontage

22.5 x 30 inches

edition of 12

2026

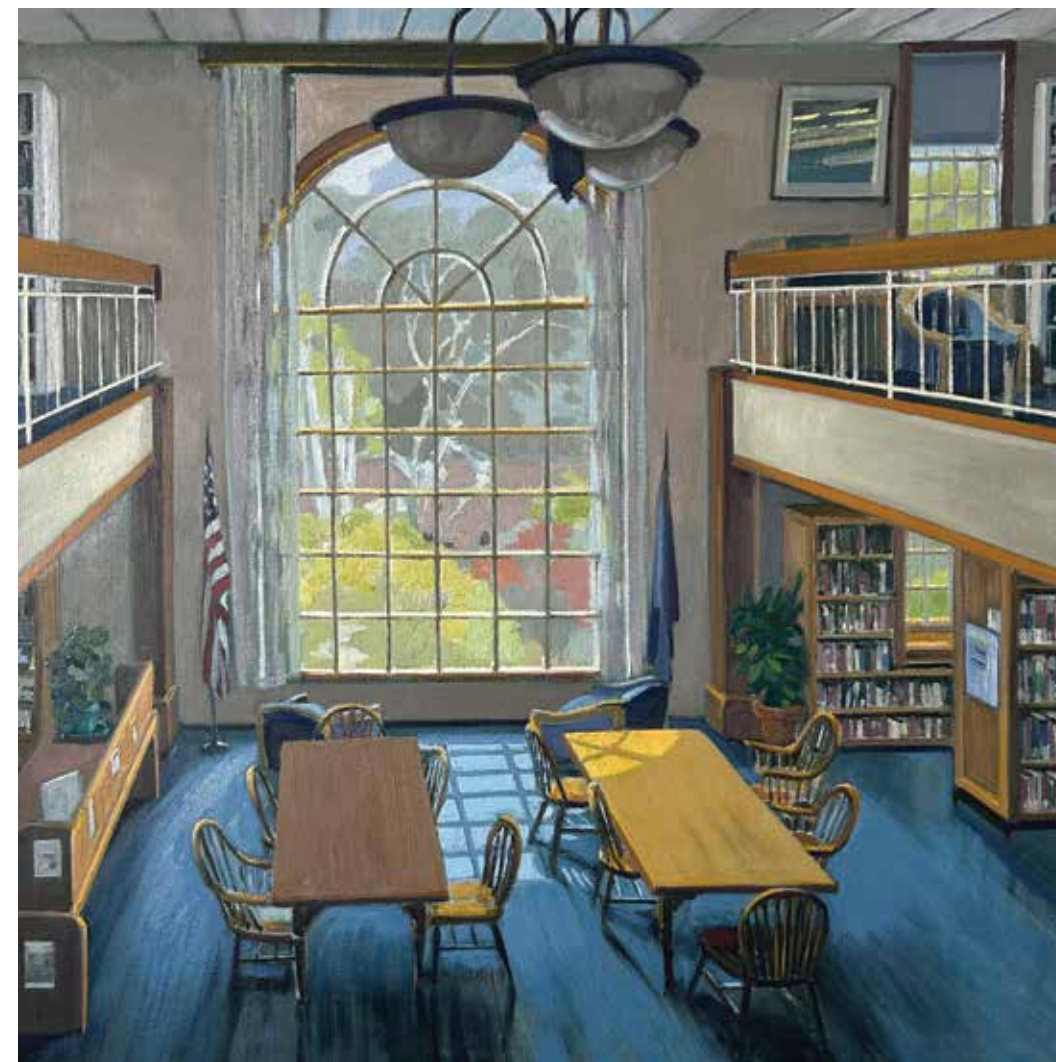


Alison Rector

The central staircase of the Ellsworth Public Library offers an elevated vantage point. From the second floor, you overlook the reading room with broad tables next to stacks of books. The Union River flows past the large arched window. In this painting, the light of a spring day migrates brightly across the quiet room.

In the past decade I've painted many public library buildings. Maine has eighteen Carnegie libraries, and I set out, with my painter's eye, to visit each one. I've depicted those and many more in ongoing series call Shared Quiet. The Ellsworth Public Library has been inspiration for several of those paintings.

By The River
oil on linen
28 x 28 inches
2026



Rick Fox

After this long winter, painting in Ellsworth this spring has been such a treat.

Setting up my easel on the Union River with the excitement of my first coatless days (two sweaters) amid the welcomed arrival of loons scampering across the surface of the river to get their running start and eventual lift off, and a half a dozen osprey circling immediately overhead.

The color around me seems as alive as the company I find myself in.

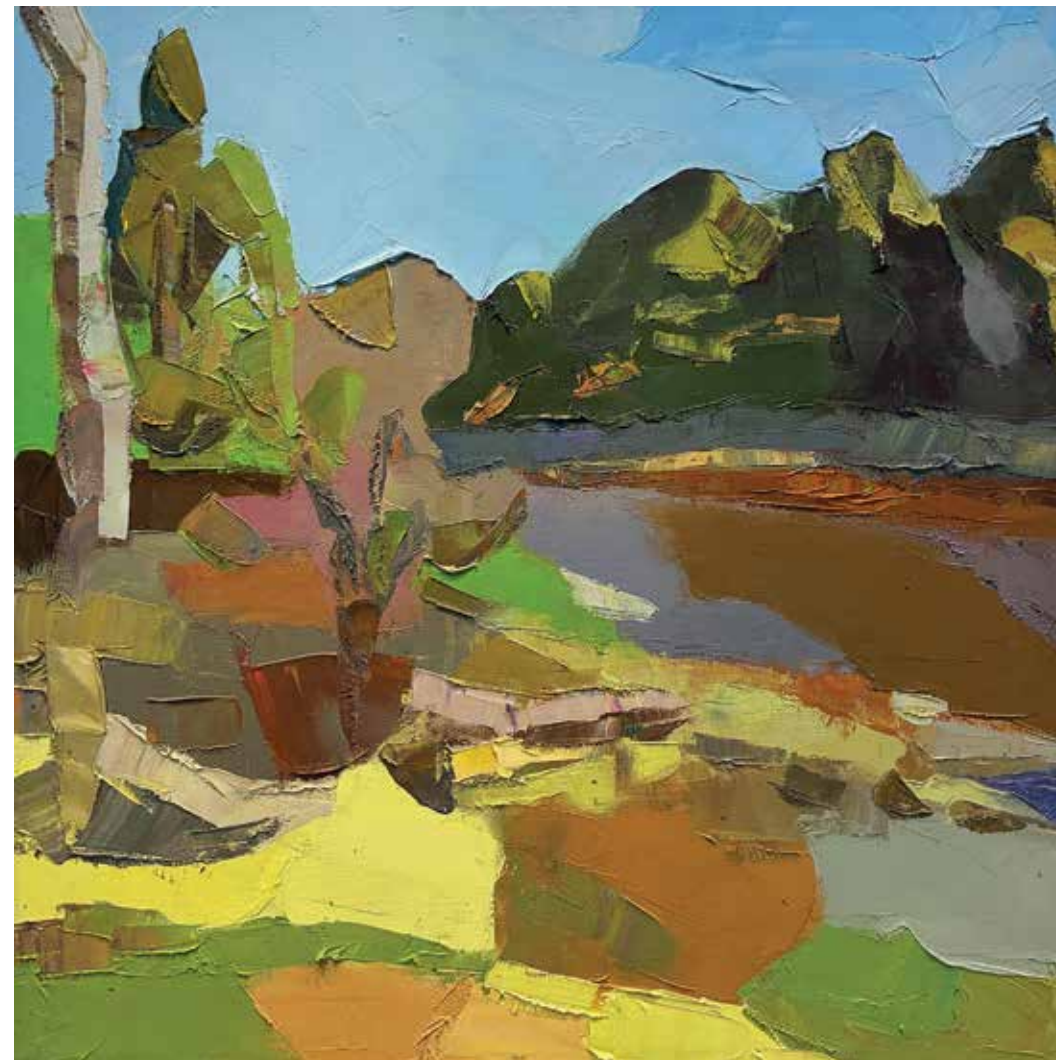
These paintings: oil on canvas, painted outside in attempt to witness to it all.

Afternoon, Union River

oil on canvas

20 x 20 inches

2026



Gregory Dunham

The Sunset Motel in Ellsworth—you can't miss it. The colors grab your eye and don't let go. It's now called a motel, but I prefer the older name of "motor court" for my painting. It brings back childhood memories of trips to the shore or mountains with my parents during the 1950's. We usually stayed in little detached cabins like these, with a fireplace or wood stove and a tiny kitchen, but mostly, whenever the weather permitted, we cooked and ate outside. The colorful cabins of this Ellsworth landmark are a subject that begs to be painted. It brings a smile to my face and can even brighten a dull day.



Rt. 1 Motor Court, Ellsworth

watercolor

7.5 x 15 inches

2026

Judith Belasco

Ellsworth is so much more than its cityscape. When I first saw Graham Lake, just outside the town of Ellsworth over ten years ago, I had to pull over and have a careful look. The space, water, and land shapes were so compelling, that I easily imagined a future painting. I held it, as a potential, until gallery owner Karin Wilkes raved about the incredible lake and mountain views on Rte. 179 at dusk. She felt this could be a compatible subject for the Ellsworth show.

I revisited near sunset and was quietly thrilled by the dramatic light. The clouds formed an energetic diagonal and the contrasting values were strong. Although painting this sunset was a challenge, I thoroughly enjoyed creating the piece and that place.

Graham Lake, Ellsworth

oil on canvas

12 x 24 inches

2026



Rosie Moore

I have always loved to arrive in Ellsworth by boat. The experience is completely different than coming by car. You leave the wind chopped bay and wander along the Union River through woods and homes and river grass, keeping to the channel where the river narrows. Slowly you come around the corner into the harbor by the waterfront park and experience the familiar spread of the town. *Safe Harbor* is an abstracted expression of these memories.

Ellsworth Fragmented is composed of random images that are familiar to me. I want them to find comfortable space on the canvas and create an abstraction that represents the many facets of this quintessential, historic Maine town.

Safe Harbor
mixed media on canvas
16 x 20 inches
2026



William Irvine

Although lobsters are much the same wherever they are caught, this one is called *Ellsworth Lobsters* because they are lying on an *Ellsworth American* newspaper. I have painted several still lives with lobsters, and I think my fascination for them is that alien, silent world they live in, half-light, gentle motion of water. Do they cast shadows in moonlight? So, I am trying to express that wonder.

Ellsworth Lobsters
oil on canvas
30 x 40 inches
2026



Heidi Daub

In thinking about painting for the Ellsworth Muse exhibition, my thoughts went first to the river itself and the woodlands surrounding it, the abundant birdlife coursing above and within its meandering run, from the northern headwaters, to the mouth at Union River Bay. The hundreds, maybe thousands of times in the over forty years I have lived on the Blue Hill Peninsula, and driven across the present-day town bridge, I've felt the way the land bends down to the tidal river from all directions except the east, Main Street opening to the traveller. And in crossing that bridge, I've imagined the first colonial settlers, the tall ships lining Water Street and the greening of spring, early blossoms. And even before all that settlement, the deep forests, the salmon running, generations of eagles, and the vital flowing river.

The Crossing
acrylic on paper
22 x 25 inches
2026



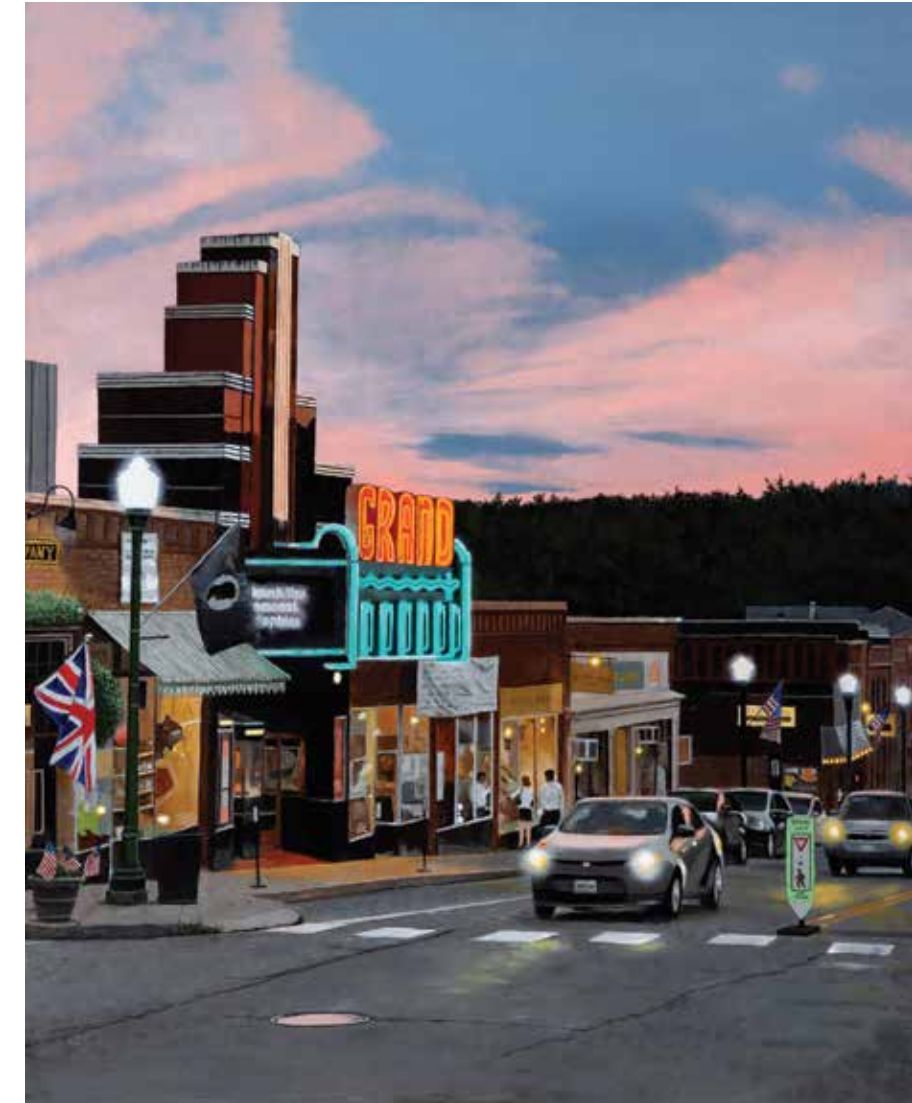
B Millner

B Millner (1939–2026) was a realist painter and sculptor, whose work approached photorealism and included interiors, landscapes, waterscapes, and cityscapes, frequently nocturnal. He favors character over beauty and liked to convey a certain grittiness in his paintings. When asked why so many of his paintings include manhole covers, he replied: “Because most streets have manholes.”

When Millner began exhibiting at Courthouse Gallery in 2019, he was immediately inspired to paint Main Street and The Grand. The scene contained many of the urban elements he sought: an evening sky at dusk, crosswalks, the headlights of approaching cars, an Art Deco façade, and the neon sign on The Grand’s marquee.

Millner began coming to Maine in 1995. He built a home and studio on Bailey Island in 2006, and thereafter divided his time between Maine and Virginia, where he also maintained a studio.

The Grand
oil on canvas wrapped panel
30 x 24 inches
2019



Joseph Keiffer

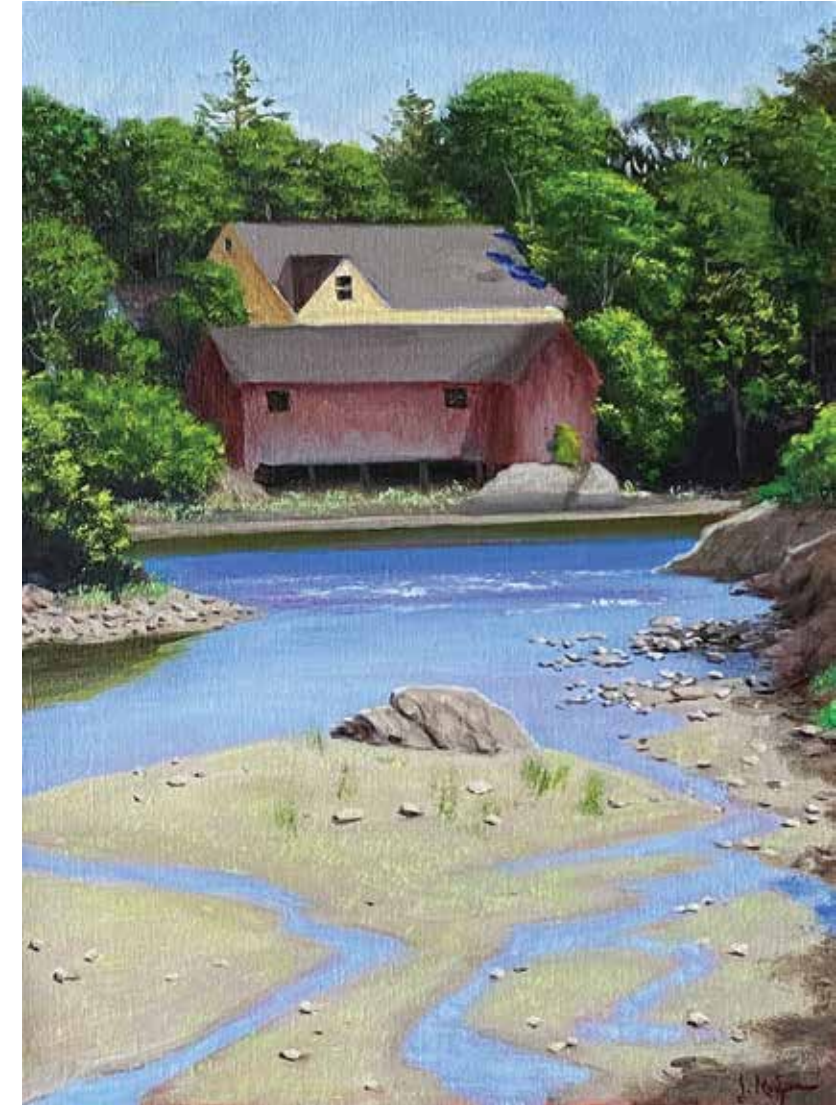
It was a lovely July morning, and I was having breakfast from Rooster Brother when I noticed the river was down to a trickle. One always wonders what lies beneath the water, and within twenty minutes I was painting the scene—whereupon I began to notice the water level rising, a small drama unfolding before my eyes as it became more insistent. A fun and instructive thing to observe. I changed the color and shape of the buildings beyond—artistic license.

Trickling Tide, Union River

oil on canvas

16 x 12 inches

2024



Carroll Thayer Berry

Carroll Thayer Berry (1886–1978) was a printmaker known for his emblematic wood engravings of Maine. Berry, who was born and raised in New Gloucester, Maine, cherished his home state, specifically the glory of her seacoast villages. He believed these maritime communities were in danger of disappearing, and made it his life-long passion to capture them in prints. His subjects included fishing villages, harbors, lobstermen, windjammers, pastoral farms, lighthouses, and historical buildings like the Colonel Black House in Ellsworth. Berry produced over 10,000 wood engravings, woodcuts, and linoleum prints on a nineteenth-century printing press at his studio in Rockport, Maine. His extensive collection of prints became his legacy to the people of Maine.

Colonel Black House
wood engraving
7.5 x 9.5 inches
1940



Siri Beckman

In the 1980s a group of local artists formed a cooperative studio in Ellsworth. I was lucky to find a place to live in Ellsworth for six months, so I could join in. Several of us were printmakers. Every morning I walked into the center of town and enjoyed the view shown in *Our Town* with the two steeples—First Congregational Church on the left of City Hall. On this morning the sky was particularly dramatic.



Our Town
wood engraving
3 x 3.5 inches
1988



Rick Fox, *Ellsworth, Maine*, 2026, oil on canvas, 20 x 20 inches



Rick Fox, *Happytown Road, Ellsworth*, 2026, oil on canvas, 20 x 20 inches

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