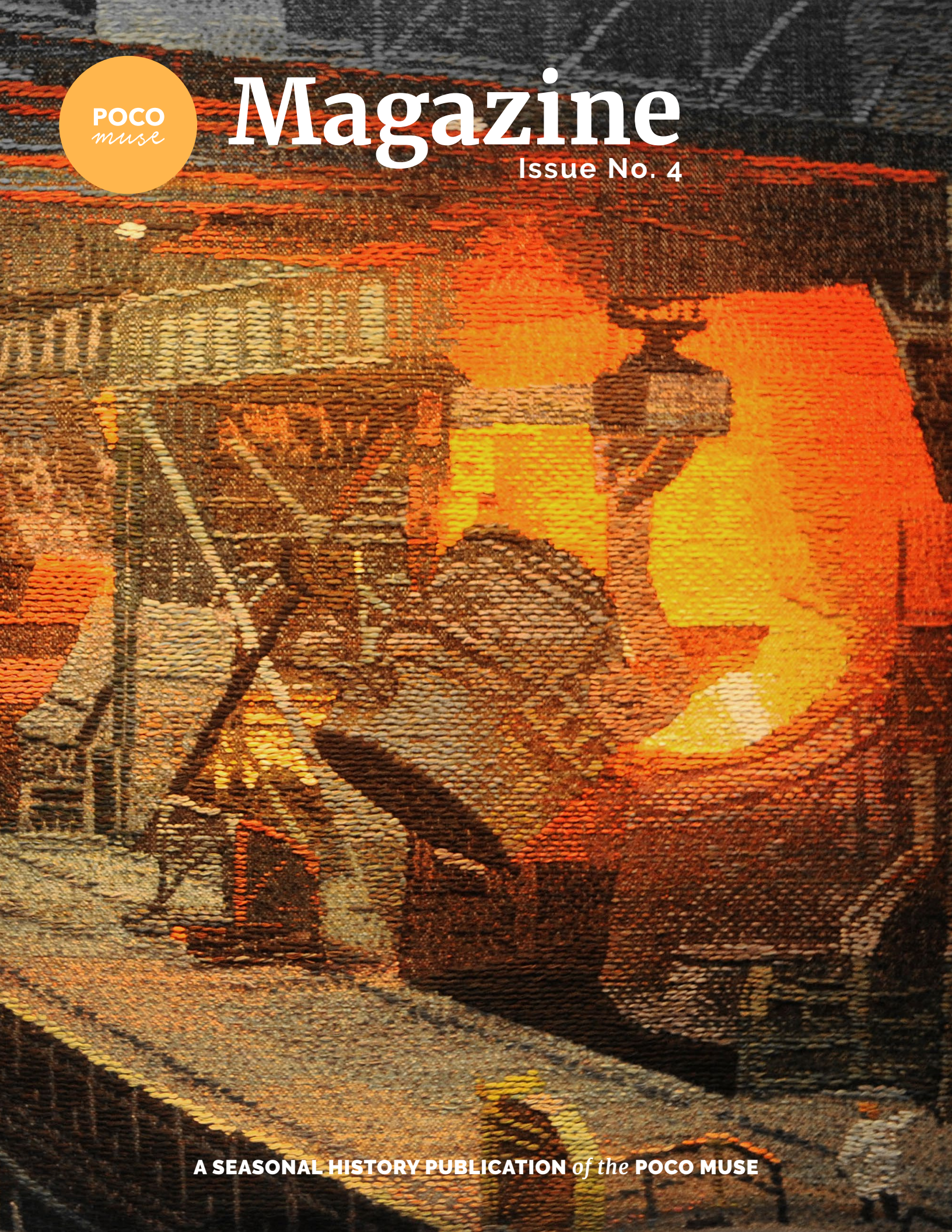




Magazine

Issue No. 4



A SEASONAL HISTORY PUBLICATION *of the* POCO MUSE

Cover Detail of Steel I, by Helena Hernmarck. Wool, 1973. Courtesy of the Northwest Indiana Steel Heritage Project, Inc.

Right Detail of an untitled drawing of a bird by Robert Cain. Pen and ink on paper, 2013.

"[Robert Cain] wore many hats ... and took inspiration from everything" (pages 21-22)

The groundbreaking exhibition *A Calumet Tapestry* **looked at regional history through the lens of artists** (page 4). This issue, too, **makes connections** (page 16) between history and art, exploring the multi-faceted lives of two local artists: **an inventive photographer and scientist** who captured his love of nature (page 10) and **a walking museum of an artist** dedicated to his community (page 18).

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By Kae Eberhart

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Dear Readers,

Our staff has welcomed thousands of visitors to *A Calumet Tapestry* at the PoCo Muse since opening in our new home on May 19, 2022. The art and artifacts of the exhibition have helped many make connections between nature, industry, and everyday life to gain a greater understanding of the Calumet region. We hope this issue of the *PoCo Muse Magazine* helps further your connection to the history of Porter County and allows you to look at old things with new perspective.

Sincerely,



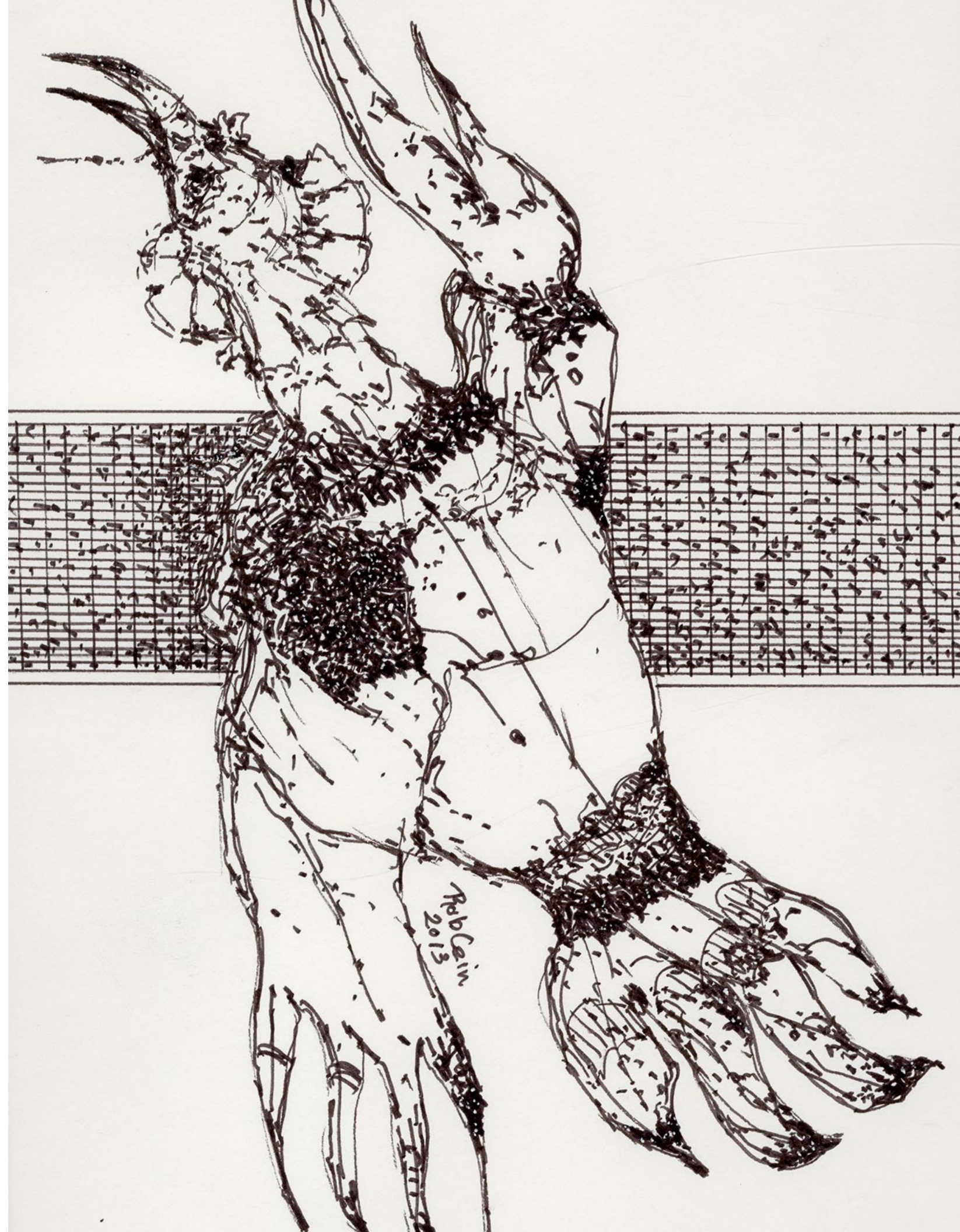
Kevin Matthew Pazour

Executive Director, PoCo Muse



Joanne Urschel

Chair, Board of Trustees, PoCo Muse Foundation



Playing Favorites

Selections from A Calumet Tapestry

After a four-year collaboration with the Field Museum in Chicago and 18 other local museums and cultural centers, the PoCo Muse unveiled a groundbreaking exhibition in May 2022. *A Calumet Tapestry: Artistic Views of the Region* is the third of a four-part exhibition series across the Calumet region called *Calumet Voices, National Stories* that gives voice to the national significance of this unique area along the southern tip of Lake Michigan.

A Calumet Tapestry presents the Calumet region through the eyes of regional artists. The exhibition invites visitors to explore selected artwork and historical objects which showcase the unique character of this landscape—a place of juxtapositions where nature, industry, and culture live uncommonly closely together.

The PoCo Muse Magazine brings together members of the team who participated in the project and asks them to reflect on their favorite pieces displayed in the exhibition.

What is your favorite work on display?

Serena Ard: My favorite work is the Morris Topchevsky piece *Factory Workers*. It is a compelling piece that is beautiful but also makes me kind of sad. My dad worked in the area steel mills as a union pipefitter for many years. I know it can be hard, dirty, hot, and dangerous work. I don't think those kinds of jobs necessarily get the respect and appreciation in society that they deserve, but the Topchevsky drawing shines a light on the worker, putting him in the forefront, with the factories in the background. It is the workers who are important to this piece, not the factory.

Serena Ard is the Museum Curator at the Westchester Township History Museum in Chesterton, Indiana. She collaborated with other Calumet Curators to create the exhibition, *A Calumet Tapestry: Artistic Views of the Region*.



Factory Workers *Factory Workers*, by Morris Topchevsky. Charcoal and pastel on paper, c. 1943. Morris Topchevsky was a modern artist in Chicago who created works frequently dealing with themes of social justice. In this drawing, a study for a painting that features the figures wearing union badges, Northwest Indiana workers stand in solidarity with the mills looming behind them. Courtesy of the Brauer Museum of Art.

A Calumet Tapestry Installation view of *Steel I*, by Helena Hernmarck. Helena Hernmarck is a Swedish fiber artist who specializes in monumental tapestries that achieve powerful photo-realistic effects. Relying on a painterly sense of light and color and a technique entirely her own, Hernmarck explores the inherent tensions between a meticulous and time-consuming craft and the immediacy of the fleeting moment. This tapestry, completed in 1973, was commissioned by Bethlehem Steel and based on a photograph of the Basic Oxygen Furnace at the Burns Harbor Plant.



Alfred Meyer Maps Alfred Meyer, a professor of geography at Valparaiso University from 1926 to 1975, understood the Calumet region by showing the sequence of those who inhabited—and altered—the landscape over time. In this image, visitors explore Meyer's maps on display in the exhibition. Courtesy of Albert Photographic, 2022.

We see and feel the workers' exhaustion, yet they have strength and a will to keep going. They are a kind of "everyman," representing the strength of blue-collar workers everywhere. *Factory Workers* also highlights the unity of the workers, standing behind one another in support.

The tapestry *Steel I* by Helena Hernmarck is probably the best single object from the exhibition that brings together all of the elements in the Calumet region in one place. It is a beautiful work of art, and the Calumet region has inspired and been the subject of many artists. It was created by a foreign artist, just as many regional artists were immigrants or foreigners who found a new home here. It depicts workers in an industry that has been influential in the region and kept area residents employed for more than 100 years. It is a combination of natural and manmade materials, in

Asa Kerr worked at the PoCo Muse from 2017 to May of 2022 as a Researcher and Writer, and most recently as the Collection Manager. He is currently a graduate student at the University of Michigan Rackham Graduate School, where he is studying to become a teacher.

the same way the region consists of strong industry and strong environmental conservation. The tapestry is owned by a local heritage group, which makes an effort to protect and preserve the region's history. And, it was commissioned by a large steel company that had a huge impact on the Indiana dunes and the local economy for decades.

Asa Kerr: My favorite pieces in the show are Alfred Meyer's occupation maps. I could look at maps all day, and these two are so detailed. They represent a great deal of work on Meyer's part. When he produced them in the early 1950s, there were still many "old timers" around Porter County, some of the earliest White settlers to come to this area. It's my understanding that Meyer interviewed them to create these maps, one showing locations important to Potawatomi ways of life, and the other depicting

the early stages of Euro-American settlement of the area. These maps raise a lot of questions for me. How did Meyer determine the locations on the Potawatomi map? Did he just base it on interviews with White settlers, or was he able to speak with local Potawatomi tribal members?

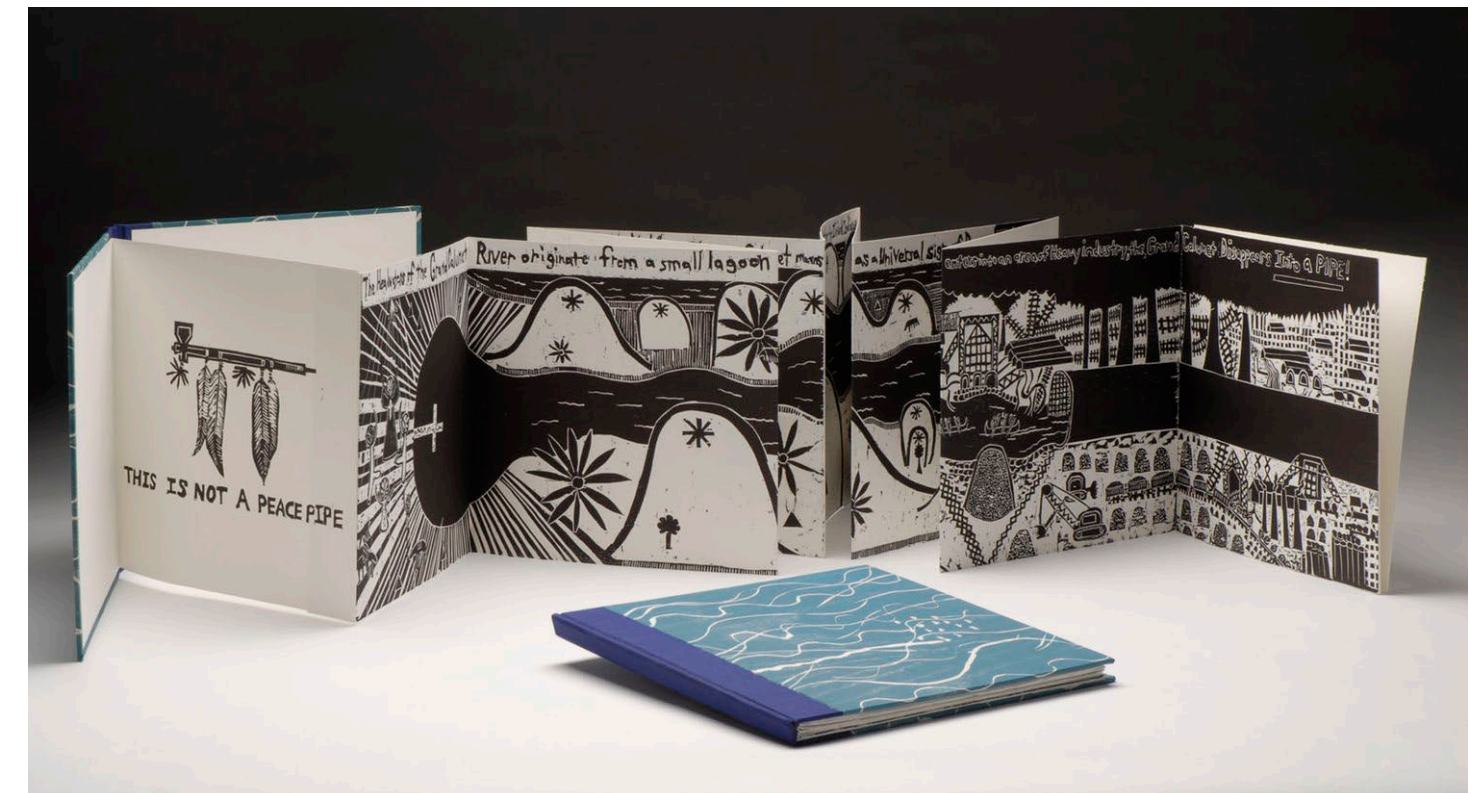
Quinn Albert: My favorite piece on display shifts from day to day, but lately, *This is Not a Peace Pipe*, by Corey Hagelberg, has consistently been in my top five. In stark black and white, with seemingly simple shapes and words, the piece takes you through the history of the Calumet region by looking at the Calumet River over time. The accordion-style book format helps take viewers on a journey, zig-zagging their way through the text that ends with industrial pipes. This piece seems to surprise visitors more than any other on display, either with its sharp graphics and message or by simply teaching the meaning of the word "Calumet." Most people make some sort of comment before moving on.

Quinn Albert is the Visitor Experience Associate of the PoCo Muse and has a front-row seat of the exhibitions and how visitors interact with them.

Kevin Matthew Pazour is the Executive Director of the PoCo Muse.

Kevin Matthew Pazour: There's no one work in *A Calumet Tapestry* that is my favorite, but I can't imagine this exhibition without Helena Hernmarck's *Steel I* tapestry. Everything on display has a fascinating story of connection to the Calumet region, but my phone call with the fiber artist (and her studio manager, Mae Colburn) puts her woven work at the top of my list.

It is impossible to miss the impressive work of art on the west wall of our main gallery thanks to its massive size (92" x 112"), Hernmarck's impeccable color choice, and its striking representation of the Burns Harbor steel facility's Basic Oxygen Furnace. The tapestry is the only work of art on display that glows even when the lights are off. Even more amazing is that Hernmarck created *Steel I* with a hand loom on the floor of a historical home in Dorset, Canada, in only six weeks! This brisk pace was necessary to complete the three tapestries she was commissioned to make for the auditorium lobby of Bethlehem Steel Headquarters at Martin Tower in Pennsylvania.



This Is Not a Peace Pipe *This Is Not a Peace Pipe*, by Corey Hagelberg. Woodblock print on paper, 2010. Hagelberg adapted his woodcut print to an accordion book format to introduce elements of time and narrative into the piece. The artist, a native of Northwest Indiana, wished to communicate a sense of the history of the region while at the same time offering a critique of decisions that affected the environment. The region is a place of natural beauty and wonder, but as Hagelberg indicates, such an identity can be easily lost to short-sighted human projects.



Neighborhood Sisters Quilt This machine-stitched, brick-pattern quilt was made in 1939 by a group of Valparaiso women whose names can be seen embroidered in the quilt blocks. A powerful symbol of community, the quilting circle gives form to many of the values of its particular neighborhood and seeks to hand them down to future generations.

Steel I eventually found its way to Northwest Indiana nearly three decades after its creation when it was moved to the ArcelorMittal Global Research Facility in East Chicago. I am grateful to the Northwest Indiana Steel Heritage Project, stewards of the tapestry since 2009, for loaning the incredible work for display at the PoCo Muse. It's hard not to smile every time I see the piece knowing Hernmarck used a pair of binoculars—in reverse—to keep her proportions correct when translating her reference photograph into wool.

Sarah Berndt: The Neighborhood Sisters quilt has become my favorite work on display. I love hearing visitors talk about their own quilts and the warm memories they have of quilters in their families. Displaying a quilt on a gallery wall makes you stop and reconsider an everyday object. I think it prompts reflection on the skill and artistry that

Sarah Berndt is the PoCo Muse Collection Manager and has been involved with the exhibition collaboration since the beginning. In addition to her work with the PoCo Muse, Sarah teaches World History at La Lumiere School in La Porte, Indiana.

goes into a practice that has long been considered "women's work." No matter the message a visitor interprets in the quilt, I think they walk away considering family legacy and the items left behind for future generations.

Jake Just: I love displaying original photographs from our Collection because they remind us that photographs are *made* and not simply "taken." There's construction involved in formally composing the image and in physically creating the object. Older photographs especially are typically quite small and rich, which encourages viewers to lean in for a closer look.

One compelling photograph in the exhibition depicts women working at the Continental Diamond Fibre factory in Valparaiso in the early 1930s. Although parts of the photograph are slightly out of focus or physically damaged, the composition of

the image is quite organized and thoughtful. Light streams in from the left and illuminates the white clothing of the women sitting in a row, creating a strong diagonal shape which invites our eye into the image. The pendant lights are almost perfectly aligned above each woman like spotlights. The vertical and horizontal lines of the factory's pipes and beams create a small frame within the image, curbing our eyes from straying off the edge. As our eye moves along the row of women, their gazes direct us back toward the woman in the foreground, identified on the back of the photograph as Ruth

Jake Just has served at the PoCo Muse in a number of different ways since 2012, mainly in the areas of exhibition design and publications production.

Nickerson Hall. Even the man walking down the aisle in the very center of the image turns to draw our attention back to Ruth and the woman next to her, whom we find looking directly back at us. Their expressions divulge a small degree of irritation at our intrusion, as if we've suddenly entered into their workspace without warning and interrupted a moment of concentration.

Of all the works on display, this photograph seems to reveal the most about the inner world of its subjects. •



Ring Press Department Ring Press Department at Continental Diamond Fibre Factory, by A. H. Reading, c. 1931-1935. This photograph shows women working in the ring press department of the Continental Diamond Fibre factory in Valparaiso. While the factory didn't actually make diamonds, it did manufacture mica, vulcanized fiber, and bakelite for use in electrical insulation.

William D. Richardson: Naturalist and Photographer

By Serena Ard

Photography came to life as an art form in the late 1800s as artists realized that photography could be more than a documentary process. One photographic art movement to emerge during this time was pictorialism. In this approach, photographers treated the camera like a paintbrush, emphasizing the beauty of the image rather than just its documentation. William D. Richardson (1875–1936), an innovative pictorialist who loved nature, used his scientific knowledge and passion for photography to create artful images, particularly scenes of the Indiana dunes.

Born in Michigan, Richardson moved to Chicago with his family when he was fourteen years old. There, he attended high school and the University of Chicago, where he studied chemistry. He left college without a degree and began working for the Swift and Co. meatpacking company. Within three years he was named head chemist.

In 1901, William married Flora May Slack (1871-1960). The active couple traveled and joined nature groups like the Prairie Club, Friends of Our Native Landscape, and the Wildflower Preservation Society. William exhibited a passion for nature even in childhood. Around age twelve, he began a bird journal, sketching and identifying various birds he observed. Much of his photography later in life also focused on birds. It is unclear how Flora developed her interest in nature, but she participated in all of their outdoor activities with a certain degree of enthusiasm. Seemingly a woman who could take care of things, she armed herself with a knife when in the wilderness and found ways to enjoy camping and cooking even in the dead of winter.

Flora was William's favorite subject to photograph, but he also took hundreds of photographs of the Indiana dunes. As members of the Prairie Club, William and Flora first visited the dunes in 1908 or 1909. They soon rented a piece of land in what is now Dune Acres, where they set up a teepee-style tent and camped throughout the year. William and Flora hiked and studied the dunes' beauty, landscape, plants, and animals, all of which became the source of many of William's photographs.



William and Flora Richardson William and Flora Richardson enjoy a picnic in the Indiana dunes, 1913. Courtesy of Richardson Wildlife Sanctuary Archives, Westchester Township History Museum.

William D. Richardson Richardson prepares his camera equipment along the side of a dune. Undated. Courtesy of Richardson Wildlife Sanctuary Archives, Westchester Township History Museum.





Above Caspian Tern, by William D. Richardson. Charcoal hand-colored on gelatin silver print, undated.

Right Great Horned Owls, by William D. Richardson. Gelatin silver print, undated. Courtesy of Richardson Wildlife Sanctuary Archives, Westchester Township History Museum.

The Richardsons' participation in the Prairie Club led to interesting connections. While camping or during a trip with the Prairie Club, William and Flora met and befriended Alice Gray, better known as Diana of the Dunes. Most of her contemporaries considered Gray "strange" for abandoning her life in Chicago in favor of a rugged life in the Indiana dunes, but she loved the peace and solace that the dunes offered. At first, Gray lived in a dunes shack, but William and Flora allowed her to use their campsite when they were not there. The Richardsons' records show that they asked Gray to leave when they realized that she did not clean up after herself.

William used his knowledge of chemistry in developing his photographs and was incredibly creative with his photography. He often developed the same photo several times, experimenting with different chemicals and chemical combinations. He also retouched different images and slides with pencil, ink, or charcoal. William's photography became popular enough to be exhibited around the world, including in London, Paris, and Tokyo.

William took hundreds of photographs of the dunes landscape and wildlife decades before steel mills and other industries changed it. Today, these photographs serve as documentation of dunes landscapes that no longer exist.

Through their studies and trips to the dunes, William and Flora recognized the destruction that was taking place and took steps to stop it. In 1908, around the time they started visiting the dunes, U.S. Steel was finishing the construction

of its Gary Works mill. Hundreds of acres of dunes land were flattened to make way for the mill. In Michigan City, just fourteen miles from their campsite, the Ball Glass Co. was removing sand from the Hoosier Slide at an alarming rate. By 1925, the Hoosier Slide—once the largest dune on the Indiana shoreline—was gone.

In an effort to stop the pillaging of dunes land, the Richardsons participated in the Prairie Club's artistic pageants celebrating the beauty of the dunes and advocated for a national park to preserve the land. The pageant's goal was simply to advocate for a Sand Dunes National Park in Indiana. Although it took another 50 years to get a national park in the dunes, the publicity and interest that the pageant aroused inspired the creation of the Indiana Dunes State Park.

William died at age 61 in 1936 and left behind a large collection of photographs, books, and papers related to his nature studies. After William's death, Flora built a house on their Dune Acres property, lived there much of the year, and hiked the dunes regularly, even into her 80s. Towards the end of her life, Flora realized that she held a valuable collection of educational materials that could help future generations continue the conservation efforts she and her husband advocated. Flora established the Richardson Wildlife Sanctuary through her will, leaving her home, her books, and her husband's photographs as well as funding to support the education of future generations in the importance of the dunes and conservation.

From the 1960s to 2005, the Richardson Wildlife Sanctuary circulated the Richardsons' books and photographs to schools and created filmstrips to preserve the original items. These filmstrips were circulated to schools throughout Northwest Indiana at no charge. The board later offered college scholarships to students interested in conservation and environmental education and sponsored several area dunes educational activities for schools.

Today, the Richardsons' legacy lives on through the Flora Richardson Foundation. Although the Dune Acres property was sold, the board purchased new land to preserve in LaPorte County. The 104-acre Richardson Nature Preserve is open to the public for hiking, photography, and nature study, while the board supports restoration activities and educational programming. The Richardson archives—including William's photographs and notes, Flora's diary and poetry books, and the Sanctuary's filmstrips and videos—are housed at the Westchester Township History Museum in Chesterton, Indiana. The archives and user's guide are accessible to the public by appointment. •



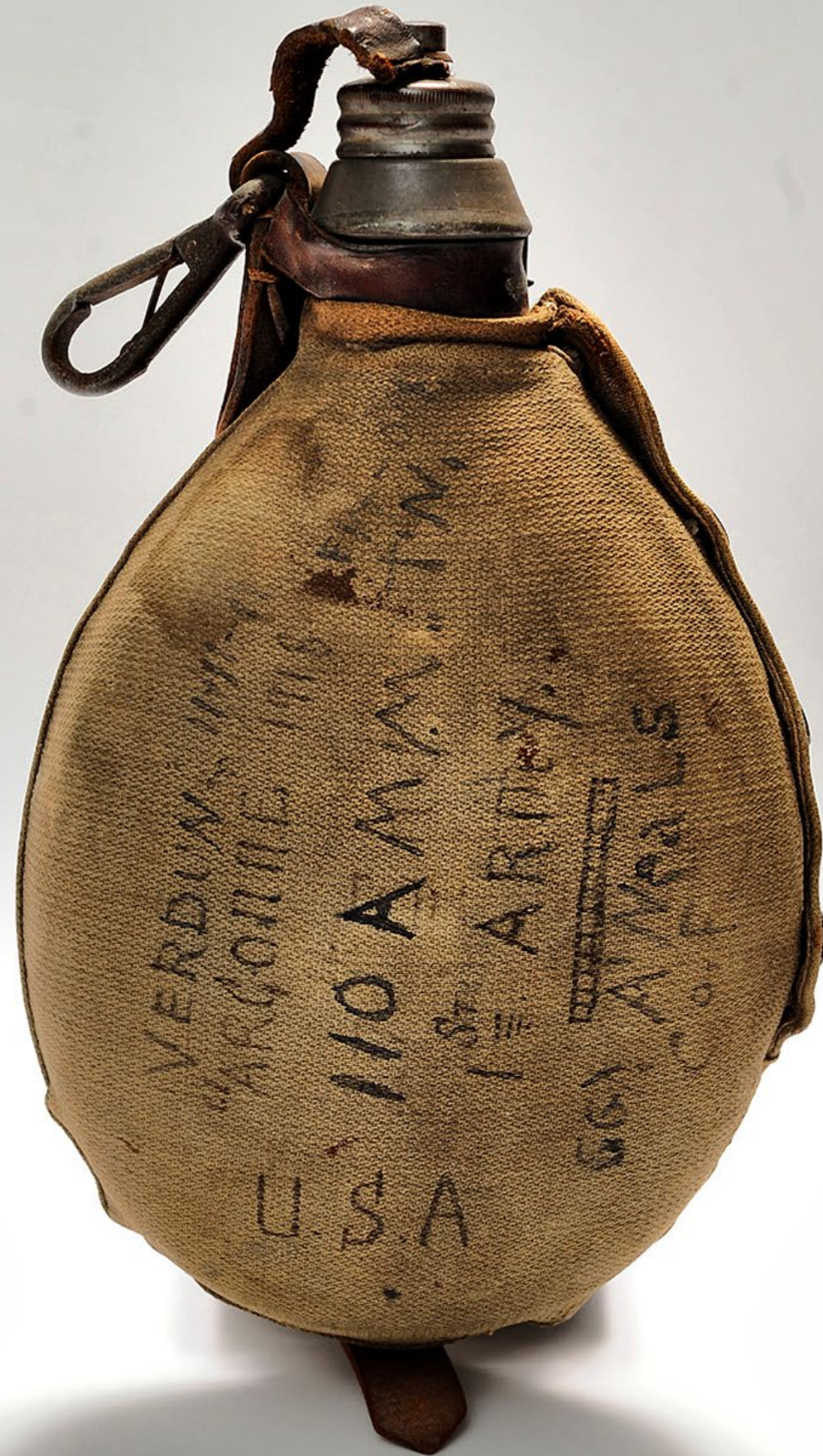
Making Connections

Why do museums continue to collect objects? It's an interesting question, especially in an age when information is instantly available. The PoCo Muse believes objects tell important stories, and engaging with them can lead to surprising discoveries. A museum's job is to help make these connections. Gathered here are two objects from the Collection that speak to each other in a number of unexpected ways. As you join their conversation, consider the ways these objects connect with those you encounter in your own life.

Albert A'Neals brought this German-made canteen home with him after serving in Europe during World War I. The metal, oval-shaped drinking vessel was likely liberated from an enemy German soldier. A'Neals' writing on the canvas cover reveals a number of things: his name and rank (Sergeant A'Neals), his company (110 Ammunition Train, 1st Army, Company F), and references to two major battles fought during the war ("Verdun" and "Argonne"). The latter refers to the Meuse-Argonne offensive, which A'Neals witnessed during the final months of the war in 1918.

Mark N. Brown acquired these crackers while preparing for his second space flight as a NASA astronaut, a five-day mission with crew STS-48 aboard the orbiter Discovery. Foods such as crackers, cookies, and nuts are classified by NASA as "natural form" foods: ready-to-eat and requiring no additional rehydrating or heating preparation. The clear, flexible package eliminates the hassle of washing dishes in zero gravity and allows for easy trash compression. The printed label clearly marked the item with a serial number, and the blue sticker helped astronauts identify specific provisions in their lockers. Notice how a rubber stamp was used to mark the word "training" on the label, as the red ink is only visible along the hard, arc-shaped edge of the crackers.

Seen side-by-side, these two very different objects speak across time and geography to exchange stories of a shared function: to provide vital, human nourishment to individuals on perilous missions abroad. Furthermore, their conversation raises important questions about the nature of personal souvenirs. Why do we bring home objects to remind us of significant places or events? How can a souvenir activate memories or spark the imagination? Can it help us communicate to other generations the sometimes-inexpressible quality of our experiences? •



Above Packaged crackers from NASA training, circa 1991.

Left WWI-era German canteen, circa 1917. Albert Photographic.



A Life Like a Museum: The Art and Legacy of Robert Cain

By Kae Eberhart

On June 30, 2022, the Porter County community lost Robert “Rob” Cain, lifelong Valparaiso resident and beloved Valparaiso High School art teacher, driver’s education instructor, and boys’ golf coach. Multiple generations of students had their creativity sparked in Cain’s classroom, and he is remembered for his excellent memory, storytelling skills, and knowledge of Porter County history.

Cain was also an artist himself, making many fine works, several of which are in the PoCo Muse Collection. He was an inspiring, kind person who adored the community he served. This article seeks to memorialize Cain not only as a great teacher but also as an artist who cared deeply about the history of Porter County.

Robert Cain was born Marvin Robert Cain on November 8, 1930, to parents Marvin Campbell and Margaret Delona (McNay) Cain in Valparaiso near Washington Township. He had one younger sister, Barbara, who died in infancy. During his childhood, the family moved closer to downtown Valparaiso, and he attended Central, Banta, and Columbia Schools. He graduated from Valparaiso High School in 1949 and was involved in golf and the Noonday League for all four years there. After high school, he served in the United States Army for two years, based out of Fort Riley in Kansas and Fort Custer in Michigan. As a Private, he served in the Korean War. After his service, he took a two-year course in commercial art at the Chicago Academy of Fine Arts and went on to get Bachelor’s and Master’s of Science degrees in Education from Indiana University.



Above Robert Cain (seen in the top row, furthest to the right) poses for his Senior portrait in the Valparaiso High School “Valenian,” 1949.

Left Rooster, by Robert Cain. Pastel on paper, 1974.



1949 VHS Boys' Golf Team Robert Cain (fourth from the right) poses with other members of the Valparaiso High School Boys' Golf Team. Valparaiso High School "Valenian," 1949.

As a young man, Robert worked at Clover Leaf Dairy, now Valpo Velvet, which was owned by the family of his future wife, Sue Carol Brown. Robert and Sue's parents were friends, and the young couple both attended Valparaiso High School. They married on June 10, 1956, and lived at 508 ½ Oak Street in Valparaiso before moving to a farm by the intersection of State Road 49 and State Road 2 (where ALDI is now located). The Cains had three children: Polly, Tom, and Marty. Robert and Sue both became teachers in Valparaiso schools. Sue worked in various elementary schools for 30 years, mainly teaching first grade. Robert became an art teacher at Valparaiso High School in 1958, a position he kept for 31 years before retiring in 1990. In those three decades, he made an enormous impact on his students, who still respect his work and passion to the present day.

One could wonder why Cain decided to go back to his old alma mater to teach, but the answer for him was clear and simple: he loved his community and wanted to ignite a love of art in its youth. He always had a variety of projects in progress in his classroom, spanning everything from papier-mâché to pastels. According to his family, Cain was always working on a personal project on his desk so that he could show his students that art was a lifelong process. To spark creativity in his students, Cain covered the walls of his classroom with his own paintings and drawings. Student projects were



Art teacher Robert Cain (center) in his first year of teaching art at Valparaiso High School in 1958. Valparaiso High School "Valenian," 1959.

often on display as well, and Cain took some to hang in his own home. According to his youngest son, Marty, he never threw away students' pieces for being "bad." If he saw a student throw away their artwork, he would take it out of the trash and tell them that there were no mistakes in art. Cain worked alongside his students in creating art and emphasized having fun when doing it. But he also took students' work seriously and would often encourage them to pursue careers in art. From 1980 to 1983, Cain served as a member of Valparaiso High School's Independent Programming for Students Committee, which helped connect students to classes that more closely matched their individual interests. As a teacher, Cain selflessly shared his passion for art with the community he loved.

Cain had deep familial roots in Valparaiso and loved its local history. Both sides of his family descended from some of the

first White settlers of Porter County, who arrived in 1833. His father came from the Campbell family and his mother from the Clifford family. According to many who knew Cain, he had an astonishing photographic memory and was a fantastic storyteller. He seemed to know everybody and every place in Valparaiso; he could point to a building and easily name every family or business that had occupied it. Cain was an avid walker who was known to walk as many as 60-70 blocks a day in town. He used this time to connect with his community, talking to any and all he encountered.

In his artwork, Cain took inspiration from everything around him and never stuck to a single medium. He was passionate about all forms of art, whether it was pen-and-ink drawing, sculpture, or pastels. According to his family, he drew every single day of his life up until his death and was known to suddenly park his car while driving around Valparaiso to make a drawing of something that piqued his interest. Cain would draw anything from buildings to chickens to horses to trees and much more. His artistic focus was rarely on the present or future; many of his pieces represent the past, events from his life he never forgot, or moments reflecting simpler times.

Cain worked in a number of different media, all of which demonstrated the hallmarks of his unique style: simple and elongated forms rendered with a variety of texture and meticulous detail. An exhibition of his work at the PoCo Muse in 2013 featured several figural sculptures and pen-and-ink drawings of birds, horses, and people. Much of the sculptural work depicted solitary figures, such as horses, and were constructed with armatures of copper and wood covered in wax and often including "odds and ends" found in local junkyards. Likewise, many of his drawings featured birds, horses, or individuals at work, usually alone or in pairs. His drawings of birds were achieved with dots and bold ink strokes, adding an element of texture, perfectly outlining darker and lighter areas of the body and accentuating the feathers around the head, eyes, beak, and tail. The drawings also display another element common in his work: a dark strip of gridlines with numerous bold dots of ink within.

Another of Cain's works in the PoCo Muse Collection is the simple, yet vividly-colorful pastel drawing of a rooster pictured at the head of this article. Cain's rooster is a delight to the eyes. The



Two Birds Detail of an untitled drawing of two birds by Robert Cain. Pen and ink on paper, 2012.

bird is fiery red in color, with bold greens on its neck and tail feathers and yellow on its beak and feet. Cain made the rooster distinctly his own with another common element among his figures and animals: an elongated and tired expression. Cain achieved the textured appearance of the neck feathers separating at the ends by etching directly into the pastel's surface. The scratchy texture around the rooster's face emphasizes the exhaustion displayed in its eyes and beak. Cain's treatment of shadows and highlights on the rooster's body is remarkable, making the feathers seem as if they are shining in the sunlight. The rooster artwork was created in 1974 and presented by the artist to Michael Rouse. Rouse initially gave the drawing to his mother; it sparked in her such an intense love for roosters that



Robert Cain Exhibition Opening The artist discusses his work at the 2013 exhibition, Robert Cain: Imaginations & Renderings in the Robert Cain Gallery of the Porter County Museum.

she decorated her kitchen with them in many forms. After his mother's death, Rouse donated Cain's rooster to the PoCo Muse in 2022.

In 2013, with the help of the Urschel family whose members were inspired by Cain from their time in his classroom, he participated in the dedication of the Robert Cain Gallery in the former PoCo Muse location at 153 Franklin Street in Valparaiso. The PoCo Muse will maintain Cain's legacy in the same fashion at its new Robert Cain Gallery at 20 Indiana Avenue. Like his classroom of years past, the gallery will show not only Cain's work but also a revolving exhibition of other artists' works.

At the opening of his namesake gallery in 2013, this quote from Cain was displayed: "Living and working in Valparaiso has given me the added bonus of staying where my family has lived since 1833. It seems to have become almost a museum to the people, places and things I have known all of my life." In a way, Cain himself was a museum of a man, taking people, places, things, and events he had known from the past

and incorporating them into the art he shared with family, students, and community. He wore many hats: teacher, coach, family man, community leader, local historian, and artist. He was a creative man who sought to encourage creativity in his students. He will always be remembered for instilling in many an appreciation for art, family, history, and kindness toward one's fellow man. •

Kae Eberhart began working at PoCo Muse in June 2022 and soon after acquired the position of Collection Assistant. She is in her senior year at Valparaiso University as a history major and enjoys studying music history and the late 1960s San Francisco counterculture.

POCO MUSE

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The PoCo Muse Foundation is a private, not-for-profit, tax-exempt organization that supports the operation of the Porter County Museum, cares for its expansive collection of local artifacts, and advocates for increased exposure to regional history and the arts in Porter County.



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We connect stories with artifacts to encourage imagination, introspection, and empathy.

Hands-on Learning

We create opportunities to learn from interactive and intergenerational experiences.

Collaboration

We work together with people and organizations aligned with our mission and vision.

Responsible and Reflective Stewardship

We uphold the collection and history of our institution with integrity and accountability.

VOLUNTEER

Would you like to volunteer your time at the PoCo Muse? E-mail Quinn Albert at quinn@pocomuse.org with your interests and general availability.

DONATE AN ARTIFACT

Visit pocomuse.org/donate-an-artifact to start the process of donating an artifact to the PoCo Muse.

WHY CONTRIBUTE?

Monetary gifts made to the PoCo Muse Foundation enable our employees to create mission-driven programs and exhibits, preserve our vast collection of artifacts, and engage the public in ways that make the PoCo Muse an award-winning institution.



Last Look! Naturalist and photographer William D. Richardson was known for his innovative approach to making photographs of the Indiana dunes. He would sometimes add emphasis to an image by hand coloring directly on the surface of the photographic glass slide. But Richardson would occasionally go to even greater lengths for the sake of a successful image. Seen here is Richardson using his large-format camera near the top of a twenty-five-foot-tall tree. Notice the handmade rope ladder leading to his perch. Courtesy of the Richardson Wildlife Sanctuary Archives, Westchester Township History Museum.