

CAPE ANN
MUSEUM
2 0 1 2
ANNUAL
REPORT

OUR MISSION

To foster an appreciation of the quality and diversity of life on Cape Ann, past and present;

To further the knowledge and enjoyment of Cape Ann history and art;

To collect and preserve significant information and artifacts; and,

To encourage community involvement in our programs and holdings.

In all our activities, the Museum emphasizes the highest standards of quality.



(above) View of the Museum from the new sculpture garden.

(cover image) Twin Lights soda label, c.1930 [2012.98] (Cape Ann Museum Archives)

CAPE ANN MUSEUM

ART HISTORY CULTURE

27 PLEASANT STREET GLOUCESTER MA 01930

Dear Friends,

It is with great pleasure that we present our 2012 Annual Report. For 140 years, the Cape Ann Museum has embodied and promoted the rich historic and artistic legacy of our region. It is a legacy of which we are very proud. This annual recounting is both a celebration of the milestones we reached during the past year, and, we hope, a catalyst for future accomplishments.

A few years ago, as part of our Strategic Plan (2010–2016), we set on the path to become one of the best small museums in the country. We are pleased to report that we are on our way.

2012 was an amazing year:

- Membership, attendance and support reached all time highs due to your generosity and to the commitment of our board, staff and volunteers.
- We honored our maritime heritage with the exhibition *Ships at Sea*.
- We drew connections between Cape Ann’s creative past and the work of contemporary artists with the exhibitions *Marsden Hartley: Soliloquy in Dogtown* and Sarah Hollis Perry and Rachel Perry Welty’s *water, water*.
- We initiated the *Fitz Henry Lane Online* project, a “digital” catalogue raisonné, which promises to put the Cape Ann Museum at the forefront of Lane scholarship.
- We launched a dynamic new website which introduces our collection to an expanded audience.
- We embarked on new projects, including a collaboration with the Thacher Island Association to bring the original First Order Fresnel Lens from the south tower of the Island back to Cape Ann.
- We continued our successful *Young at Art for Head Start* and the *History of Art on Cape Ann* programs and introduced new initiatives, including CAM Connections, a program that uses art to engage seniors dealing with memory loss.
- As evidenced in this report, we collected and conserved historically significant art and artifacts.

All of us at the Museum are fortunate to witness the value of these efforts, which change perspectives, encourage further exploration, and inspire and delight visitors of every age.





A view of the exterior of the Captain Elias Davis House (1804) as it looked when the Museum took up residency in it in the early 1920s. (Cape Ann Museum Archives)

Continued success requires investment in our physical plant. The HVAC, fire protection, lighting and security systems and finishes in the older portions of the Museum date from the 1930s. To be responsible stewards of our collection and to ensure the comfort of our growing number of visitors, updates are urgently needed. As we do this, we are excited about the opportunity to transform your museum experience. We will create a more welcoming entrance and reception area and design a new central gallery, which will serve as the educational hub of the Museum. We plan to renovate outdated gallery spaces, including the Fitz Henry Lane Gallery, which holds our premier collection, and to reinstall our permanent collection in fresh, new ways. All of this to better tell the Cape Ann story.

We have embarked on a \$5M Capital Campaign to support this work. Over the course of the coming year, you will hear more about the Campaign, *Reaching Out, Strengthening Within*. In addition to our regular schedule of events – special exhibitions, lectures, artist demonstrations, guided walks and more – we will offer building tours to those who are interested in learning more about our plans. We want to hear from you and will do our best to keep you informed of our progress. Details on the Campaign projects can be found on our website at www.capeannmuseum.org. We look forward to sharing the transformation with you.

Sincerely,

Ronda Faloon
Director

John Cunningham
President

2012 BOARD OF DIRECTORS

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J.J. Bell, *Vice President*
David Porper, *Clerk*
Arthur Ryan, *Treasurer*

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Pearce Coues
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William James
Paul Littlefield
William Lynch
Stevie Neal
Ronald Nickerson
Lisa Rich
Hinda Simon
Andrew Spindler
Richard Tadler

2012 STAFF

Administration

Ronda Faloon, *Director*
Jeanette Smith, *Administrator*
Cara White, *Administrative Assistant*

Curatorial

Martha Oaks, *Curator*
Leon Doucette, *Curatorial Assistant*

Development

Gerry Herbert, *Director of Development*
Amy Fanning, *Development Coordinator*
Robert Bibelhauser, *Media & Communications Coordinator*

Education and Programs

Courtney Richardson, *Director of Education & Public Programs*
Elizabeth Browning, *Education Assistant*

Facilities

Walter Chianciola, *Facilities Manager*

Research

Stephanie Buck, *Librarian/Archivist*
Fred Buck, *Photo Archivist*
Linda Johnson, *Librarian Assistant*

Visitor Services

Dianne Sampson, *Reception*
Weekend receptionists/monitors:
Emma Paddock and Alex Dahlmer

We wish a fond farewell and best wishes to Meredith Anderson, *Communications Manager/Designer* and to *Weekend Receptionists/Gallery Monitors* Sarah Flanagan and Hannah Morris.

Building Committee

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 Robert Chandler
 Pearce Coues
 John Cunningham
 Stephanie Gaskins
 Sam Holdsworth
 Ron Nickerson
 David Porper
 Arthur Ryan

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 Elizabeth Clement
 John Cunningham
 Daniel McDougall
 John McGlennon
 Arthur Ryan
 Andrew Spindler
 Ingrid Swanson
 Ed Touchette
 William Traves

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 Hope Bachelder
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 Pearce Coues
 Bonnie Covington
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 Tom Hovey
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 Stevie Neal
 Lisa Rich
 Hinda Simon

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 Jeff Carovillano
 John Cunningham
 Dawn Dexter
 Susan Erony
 Tom Hovey
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 J.J. Bell
 Arthur Ryan

Finance Committee

Arthur Ryan, *Chair*
 John Cunningham
 Paul Littlefield
 Richard Tadler

Audit Committee

Paul Littlefield
 Lisa Rich
 Richard Tadler

Nominating Committee

J.J. Bell, *Chair*
 John Cunningham
 William James
 Lisa Rich

Capital Campaign**Steering Committee**

Honorary Chair: Dorothy Brown
 Hope Bachelder, *Co-Chair*
 Jackie Bell, *Co-Chair*
 William Lynch, *Co-Chair*
 J.J. Bell
 John Cunningham
 Tom Hovey
 Stevie Neal



Rocky Neck artist Judy Goetemann donated two of her works in batik to the Museum in 2012. Shown here is *Marshland II*.

COLLECTIONS

THE CAPE ANN MUSEUM THANKS THE INDIVIDUALS AND OR/THEIR ESTATES WHOSE GENEROUS DONATIONS HAVE ENRICHED THE MUSEUM'S COLLECTIONS OVER THE COURSE OF THE YEAR.

FINE and DECORATIVE ARTS

Gift of Ray Agler: *Choir Boy*, undated, oil on canvas by Margaret Fitzhugh Browne (1884–1972).

Gifts of the artist: Three drawings: *Catbriers, The Stream* and *Stump*, all 2012, pastel and charcoal on paper by Gabrielle Barzaghi.

Gift of Kermit and Glenys Birchfield: *Two Clam Diggers*, early 20th century, watercolor on paper by Harry Gage (1887–1982).

Gifts of Robert V. Brophy: Fifteen duck hunting decoys: three made in a Boston factory from stamped metal; nine made by the donor, hand carved and painted wood; the rest made by Lenny Oakes (1900–1973) and John P. Symonds (1943–2007).

Gift of Bettie Cartwright: *New England Nocturne*, 2012, oil on linen by Arturo Di Stefano (b. 1955). Given in memory of Colin Kennedy.

Gift of the artist: *Study for Quarry Rug #1 (Johnson's Quarry)*, 2008, wood, silk and cotton by Deborah Epstein.

Gift of the artist: *Rocky Neck from the Boat Garden IV*, 1988, oil on canvas by Carolyn Harris.

Gifts of the artist: *Summer* and *Autumn*, two paintings from the series *Walking the Great Ledge*, 2009–2010, oil and alkyd resins on wood panel with gold and silver leaf by Bruce Herman.

Gift of Jonathan and Louisa Fairbanks: *Camels*, 1980, bronze by Katharine Lane Weems (1899–1989).

Gift of Mr. and Mrs. Stuart P. Feld: *Study for Blue Taf-feta*, 1920, oil on wood panel by Lilian Wescott Hale (1881–1963).

Gifts of the artist: *Marshland I* and *Marshland II*, 2011, batik on cotton by Judy Goetemann.

Gift of Jack Loftus: *Gloucester, Mass.*, c.1920s–1930s, watercolor on paper by Thomas R. Curtin (1900–1977).

Gift of Harold S. Maddix: *Untitled (Dragon Relief Sculpture)*, c.1920s–1930s, oak, by Goon Chan (1893–1951).

Gift of the artist: *Untitled (view of a Cape Ann marsh)*, 2008, acrylic on paper by Mary Rhineland McCarl.

Gifts of Daniel and Jenifer McDougall: *Demonstration Study of a Male Model's Head*, 1921, charcoal on paper by Richard Andrew (1869–1958); *Portrait of Captain Michael A. Parsons*, c.1831, oil on canvas by unknown artist; Duck decoy, 1987, carved and painted wood by Richard K. Nutbrown (1920–2010); Model plane, 1994, carved and painted wood, also by Nutbrown.

Gift of Cathy McDowell in memory of her mother Marguerite Larkin Welch: Scrapbook related to artist Anthony Thieme (comprised of drawings and photographs), c. 1920s–1930s, unknown compiler.

Gifts of James F. O'Gorman: *Drawing of Jim O'Gorman*, 1976, ink and pencil on paper by Barbara Swan (1922–2003); Gloucester, MA 350th Anniversary Medal, 1973, silver, designed by George Aarons (1896–1980); *There Will be Other Towers for Thee to Build*, 1940, bronze medal, designed by Walker Hancock (1901–1998).

Gift of the Estate of Anne Hart Oaks: *The Trawlers*, 1914, oil on canvas by Frank E. Schoonover (1877–1972).

Gift of Margaret L. Pearson: *Red Warehouses at Gloucester*, 1914, oil on canvas by John Sloan (1871–1951).



Juni Van Dyke donated two works from her *Coolidge Point* series in 2012. Shown here is *Singing Beach*, a pastel and mixed media on paper done in 2007.

Gift of Kristi Stangeland: *In the Mirror*, 1906, pastel on canvas by Louis Kronberg (1872–1965).

Gift of Ellen Stern: *To the Quarry – Rockport*, 1990–1994, acrylic on canvas by Abe L. Rothstein (1908–1999).

Gifts of Ingrid Swanson: *The Sentinel Tree, Lanesville, Massachusetts*, 1973, lithograph on paper by Stow Wengenroth (1906–1978); *East Gloucester*, 1989, acrylic on canvas by Abe L. Rothstein (1908–1999).

Gifts of William and Roswitha Traves: *Rockport Quarry*, c.1930s, oil on canvas by Leighton Randall Cram (1895–1981); *The Quarry*, c.1930s, oil on canvas by Winthrop D. Turney (1884–1965); *Self-Portrait*, 1943, oil on canvas by Henryk Twardzik (1900–1992).

Gifts of the artist: *On Coolidge Point* and *Singing Beach*, two paintings from the series *Coolidge Point*, 2007, pastel and mixed media on paper by Juni Van Dyke.

Gift of the Harold and Lucette White: *Ebb Tide* (diptych), 1995, gouache and gold ink on paper by Lucette D. White.

Gift of Elizabeth A. Wilson: *Laughing Lions*, 1968, matching pair of carved wooden relief sculptures by James T. McClellan (1910–2005).

FISHERIES and MARITIME ARTIFACTS

Gifts of James Knott: Modern lobster trap and buoy, constructed by Riverdale Mills Corp.

Gift of the Estate of Marion Mansfield Patterson Livingston (1912–2010) in memory of her cousin Alfred Mansfield Brooks (1870–1963): Ship's bucket from the packet ship *Boston*, c.1830; wood, metal, paint; inscribed: *The Ship Boston / Saved from the ill fated packet ship Boston, / Capt. H. C.*

Mackay. Burn't at Sea, May 26 1830 / Elias Davis Knight, first mate.

Gift of Virginia Runkle Scott: Masthead light from an unknown Gloucester fishing schooner, late 19th/early 20th century.

Gifts of Howard Thomas: Assorted fishing and maritime artifacts including a tub of trawls, wooden blocks, speaking horns, a dory scoop, net mending needles, gyrocompass, late 19th/early 20th century.

Gift of William Traves: Masthead light from the Liberty Ship *Charles S. Haight*, built 1944 by Simes Co., NYC.

ARTIFACTS

Gift of The Gloucester Women's Club: Various pieces from the Club's tea service, c.1920–1965.

Gifts of Jack Loftus: Carved haddock bones and wooden pond model made by Clayton Stockbridge (1895–1973); stickin'tommie; ballot box (used in East Gloucester); a cut nail removed from the steeple of Gloucester's 1806 Universalist Church.

Gifts of Daniel and Jenifer McDougall: Panoramic photograph of Coles Island, c.1900, as well as a reconstruction of the panoramic photograph by Charles Carroll, 2012; *American Practical Navigator*, a navigation book owned and used by Captain Michael A. Parsons of Gloucester, by Nathaniel Bowditch, 1807.

Gifts of William and Roswitha Traves: Mahogany Hepplewhite Sideboard with inlay and brass pulls, descended from the Rogers family of Gloucester, 1804; Liverpool Ware Jug depicting the brigantine *Dromo* (built for Capt. John Beach of Gloucester in 1805), English ceramicist unknown, c.1805–1820.

PAPER CONSERVATION

Marsden Hartley (1878–1943), *Rocks, Dogtown*, 1931. Ink on paper. Collection of the Cape Ann Museum. Museum purchase.

William C. McNulty (1889–1963), *Gloucester, Mass. (View from Banner Hill)*, 1929. Ink on paper. Gift of William and Janet James, 1998. [Accession # 1998.12]. Completed through the generosity of William and Janet James.

SHIP MODEL CONSERVATION

Important conservation work was successfully completed on a model of the extreme clipper ship *Young America*, made by Peter Ness (1889–1976) in 1929. The model was donated to the Museum in 1957 by Mr. and Mrs. T. Jefferson Coolidge. Completed through the generosity of the Belinda Fund.

TEXTILE CONSERVATION

Articles from the Folly Cove Designer Collection have been cleaned and stored in archival boxes and rolls. Completed through the generosity of Deb Carlson; Beth Coolidge; Bonnie Covington; Rose-Marie Glen; Mary Granfield; Christine Kahane; Christine Lundberg; Grace Murray; Lee Natti; Susanna Natti; Brenda Richardson, MD; Candace Wheeler; Patsy Whitlock.



Volunteers begin the process of cleaning and storing printed panels from the Folly Cove Designer Collection.

COLLECTIONS CONSERVATION GRANTS AWARDED IN 2012 (Projects not necessarily completed within the year.)

Bruce J. Anderson Foundation (\$5,000) for stabilization of the windows at the White-Ellery House (1710).

City of Gloucester, Community Preservation Act Funds (\$10,000) for preservation/digitization of Phillips Architectural Drawings.

Society of the Colonial Wars in the Commonwealth of Massachusetts and the National Office of the Society of Colonial Wars (\$1,732) for stabilization of the windows at the White-Ellery House (1710).

2012 MUSEUM PURCHASES

Marsh Diorama, 2000, carved and painted wood by Robert V. Brophy (b. 1932).

Winter and Spring: Two paintings from the series *Walking the Great Ledge*, 2009–2010, oil and alkyd resins on wood panel with gold and silver leaf by Bruce Herman (b.1953). Purchased with funds provided by Stephen and Jill Bell; Linzee and Beth Coolidge; Mr. and Mrs. William R. Cross; and anonymous donors.



The Breakwater, Pigeon Cove, 1919, gouache on paper by Felicie Waldo Howell (1892–1968). Purchased with funds provided by Jeffrey L. Bewkes; Catherine C. Lastavica, M.D.; Marietta E. Lynch; John S. Newberry; Richard C. Norton; David J. Sheridan; and James B. Hand.

Sheet music, *The Old Arm Chair: A Ballad*, 1840, sheet music illustration by Fitz Henry Lane (1804–1865).

Felicie Waldo Howell (1892–1968). *The Breakwater, Pigeon Cove*, 1919. Gouache on paper. Museum purchase, 2012. Made possible by private donations. [2012.143]

2012 LIBRARY PURCHASES

Photography: Gloucester Cadets c.1907; Schooners *Gladys* and *Sabra*; Our Lady Statue, 1948; Stereo cards of Gloucester; Waino Band; Glass plate City Hall early 1900s; A. Jacobson, Cape Ann Symphony, 1955; Gloucester Soldiers, Ward 8 School; Unidentified Gloucester schooners.

Books: GHS Year Book *Trawler*, 1916, 1977, 1981, 1983, 1984; North Shore Blue Book, 1945; *From Cape Ann to the Isis*; *Roving Fisherman*; Fishermen's Institute Annual, 1916.

Letters: Letters from L. Barry, Lanesville; Ferrini Letters to D. Duff.

Newspapers: *Boston Independent Chronicle & Patriot*, 1817, 1819.

Ephemera: Breckenridge School advertisement; W. Parish School plans; Gloucester Society of Artists Program, 1940; List of USA Merchant Vessels, 1880–1881, 1882, 1883, 1876–1877, 1921.

Gift of Lauren Walling: Glass milk jug marked: *Ahola, Lanesville*, containing receipt dated 1924, and signed by S. Sophia Ahola (owner of the Ahola dairy business in Lanesville and mother of jazz musician Sylvester Ahola).

FOLLY COVE DESIGNERS COLLECTION

Gifts of William and Jeanne Clarke, given in memory of William's mother Aino Clarke: Ten carved blocks (*You're a Doll, Good Luck, Instrument Antiqua, Geometric I, Schooners, Elephants, Which Came First* [blocks 1 and 2], *Musicale, Sauna*), c.1950s, linoleum mounted on wood by Aino Y. Clarke (1914–1995).

Gift of Mary Wheeler: Eight placemats printed with *Head of the Cove* design, undated (design made 1945), ink on cotton by Louise Kenyon (1906–2000).

GIFTS TO THE LIBRARY & ARCHIVES

During the course of the year the following individuals generously donated books, catalogs and printed materials to the Museum's Library and Archives:

Gift of Shep Abbott: *Poems*, Daniel McKinney (two copies).

Gift of Allen C. Abend (author): *Gabrielle DeVeaux Clements: Etcher, Painter, Muralist, Teacher*, 2012.

Gift of Peter Anastas and Peter Parsons: Audio discs of interviews for *When Gloucester Was Gloucester*.

Gift of Judy Anderson (author): *18th Century Wallpaper of the Jeremiah Lee Mansion*.

Gift of Gaylord L. Brooks: Photographs of Gloucester Federalist doors, c.1905.

Gifts of Fred Buck: *Charles Olson Memorial Lectures*, Ed Dorn; via Beth Welin *Schooner Adventure: Skippy Finds Adventure*, P. Cheny, 2012.

Gift of Kate L. Burgess (author): *Revitalizing Historic Sites Through Contemporary Art*.

Gift of Rob and Tracie Colabella: Two City of Gloucester Ordinance Books.

Gifts of David Cox: Three *LIFE* Magazines, Jan 14, 21, 28, 1952 – Capt. Carlson & *Flying Enterprise*.

Gift of Jim Day: Frank E. Davis Co. letter, 1916.

Gifts of Dawn Dexter: Memos, invitations, booklets, letters and clippings; WWII ration books; photo-



Glass milk jug marked *Ahola, Lanesville*, containing receipt dated 1924, and signed by S. Sophia Ahola. Gift of Lauren Walling.

graphs; biography of Harold Dexter; *Nate*, J. Enos, 1990; 1925 Blue Book.

Gift of Dennis J. DiGregorio: O'Donnell-Usen Co. photographs and papers.

Gifts of Thomas C. Fraser: Two aerial photographs, 1947: West End Main Street, Gloucester and State Fish Pier.

Gift of Sha Gleason: Letters from Vincent Ferrini.

Gifts of City of Gloucester Archives: Inventory of the estate of William Lane c.1750; page from account book of Jonathan Harraden, 1875 (Rick Gendreau); *Official History of Odd Fellowship*, 1894.

Gift of Evgenia Gryn (Ed): *Sailing Alone Around the World*, Capt. J. Slocum (in Russian).

Gift of Deanie Hancock: *Charles Abbott Baldwin & His Family*, N. Williams, inscribed to Walker Hancock.

Gift of John T. & Patricia M. Hayes: Two photographs of Theresa Bernstein.

Gift of Rowena Hodges: Two postcards.

Gifts of Terry Hutchinson: 23 negatives, Gloucester and Rockport, late 1940s to early 1950s.

Gifts of Linda Johnson: Rockport National Bank, 2012 Calendar; *Whales, Whaling & Whale Craft*, P. Gianbara, 1966.

Gifts of Christine S. King: Fiesta program, Fiesta Mass program, 51 color snap shots, 1972.

Gifts of Gaspar Lafata: Fiesta memorabilia: Two programs, 1983; 11 pins, various years.

Gift of Cynthia Lang (author): *Sarah Carlisle's River & Other Stories*, 2012.

Gift of Jack Loftus: Five books inscribed to Clayton Stockbridge: Three from Joseph Garland, one (2 copies) from Gordon Thomas.

Gift of Robert Lufkin: George M. Wonson business card.

Gifts of Elizabeth Martin: *Deconstructing Marginality: Exploring the Foundations of Dogtown Common* (dissertation) (MS & CD).

Gifts of John McClellan: Four binders: James T. McClellan WWII letters.

Gifts of Adair Miller, Jr.: 300 film negatives; 50 glass plates.

Gift of William J. Mingace II: Moorland Hotel papers and ephemera.

Gifts of Martha Oaks: LP *Voices from a Castle*, St. Ann Boys Choir, 1960s; *The Best Care Possible*, Gary Larrabee, 2006; *Karen Rosenthal: Twenty Years of Photographs*, Danforth Museum Catalogue, 2000.

Gift of Mary Page: Gloucester Women's Club Addendum.

Gifts of James Paradis: GDT Newspaper, 1932; Paving Cutter's Union, 1932.

Gift of David Porper: *Cape Ann Tourist Guide*, 1952–1954.

Gift of Erik Ronnberg, Jr.: *The Search for Speed Under Sail*, 1700–1855, H.I. Chapelle.

Gift of Neil Rozman: 683 film negatives of Gloucester, Henry Williams (1908–1940), photographer.

Gift of Grace Schrafft: Miscellaneous collection of personal papers.

Gift of Virginia Runkle Scott: Miscellaneous family papers and photographs.

Gift of Trina Smith: *Ann Hyatt Huntington*, Cerinda Evans, 1965.

Gifts of Ingrid Swanson: *The Maximus Poems*, Charles Olson (boxed set, in Japanese); Nine artist catalogues.

Gift of Lynn Swigart: *History of the Great Civil War*, 1860s.

Gifts of Jeff Thomas: Two copy negatives: Gordon Thomas, 1940 and TSS *Tuscania*.

Gifts of William Traves: *Simple Courage*, F. Delaney (story of Capt. Carlson and *Flying Enterprise*); First Day Cover stamps, Merchant Marine Series; Mike Mulligan Travel Kit; *Marsden Hartley: Painting & Drawing*, K.W. Salander; 2004 Calendar, Rockport National Bank; *Painting Boats and Harbors*, Harry R. Ballinger, 2008.

Gift of Jane Walsh: Masonic ephemera, Edgar A. Saunders.

Gift of Robert Wilhelm (author): *Murder & Mayhem in Essex County*.

Gifts of the Estate of Elizabeth Woodbury: 1997 Rockport Calendar; Finnish/English Dictionary, 1919.

Gift of the author: *Birdseye: The Adventures of a Curious Man*, Mark Kurlansky.



Statue for the altar of Our Lady of Good Voyage Church being carried from the Portuguese vessel *Gil Eannes*, May 28, 1948. (Cape Ann Museum Archives)

The Fitz Henry Lane Catalogue Raisonné Project continues to make progress. Original documents are being pulled from the Museum's library/archives—most of them rarely seen by the public—and linked to a complete catalog of Lane's paintings and drawings to explore the history of fishing, maritime activity and life along the New England coast. Project researchers are working in collaboration with the Museum's staff and local historians to bring *Fitz Henry Lane Online* to the public in 2014. Board member Sam Holdsworth is directing the project. To date the project has received generous support from the Wyeth Foundation for American Art (\$25,000) and the Danversbank Charitable Foundation (\$2,500).



(above) Fitz Henry Lane (1804–1865), *Western Shore of Gloucester Outer Harbor*, 1857. Pencil on paper. Gift of Samuel H. Mansfield. [485.85] (below) Fitz Henry Lane (1804–1865), *Looking Toward the Loaf from Cross Island, Essex River*, 1862. Pencil on paper. Gift of Samuel H. Mansfield. [485.85]

The two drawings above are examples of the discoveries being made by the *Fitz Henry Lane Online* project. When the Museum's drawing *Western Shore of Gloucester Outer Harbor* was unframed, a second pencil drawing was found on the reverse side. In this second drawing, entitled *Looking Toward the Loaf from Cross Island, Essex River*, Lane shows a view of Two Penny Loaf from Cross Island in Ipswich Bay. In the online catalog these two drawings will be placed in context with historical information, maps, property documents and similar drawings and paintings.



White-Ellery House, 2012.

For the fourth consecutive summer the Museum has employed the distinctive architecture of the White-Ellery House (1710) to serve as a backdrop for the work of contemporary Cape Ann artists and for historical presentations.

Five one-day installations, often utilizing both the interior of the House and its grounds, were presented throughout the summer and fall of 2012.

June 2, 2012
Jenna Powell: Lost & Found

July 7, 2012
Ila Prouty: Dream Repeater

August 4, 2012
Elizabeth Alexander: Still Life, a Fabricator's Banquet

September 1, 2012
Shep Abbott: It's All about Dogtown

October 6, 2012
Ana Alakija: Interconnections, Brazil/Africa, Portugal/New England



A closeup view of Elizabeth Alexander's installation at the White-Ellery House.

EXHIBITIONS

EXHIBITIONS ARE ALWAYS PLANNED TO SHOWCASE THE COLLECTION, TO CELEBRATE CAPE ANN CREATIVITY – PAST AND PRESENT, AND TO INFORM AND ENGAGE OUR VISITORS. IN 2012, WE PRESENTED FOUR MAJOR EXHIBITIONS AND A NUMBER OF SMALLER INSTALLATIONS:

Ships at Sea

March 3–May 27, 2012

A celebration of Cape Ann's role in the maritime trades, featuring a selection of marine paintings, prints and ephemera from the collection of Roswitha and William Trays.

Marsden Hartley: Soliloquy in Dogtown

June 9–October 14, 2012

An exhibition of more than a dozen of the artist's Dogtown paintings and drawings, featuring an overview of Hartley's poetry and the history of Dogtown.

Rachel Perry Welty and Sarah Hollis Perry: water, water

July 14–September 30, 2012

A multi-media installation and meditation on collaboration and the connections between land and sea.

Arranged by Choice: The Art of Ralph Coburn

November 10, 2012–January 31, 2013

A survey of the artist's career from the 1940s to the present.

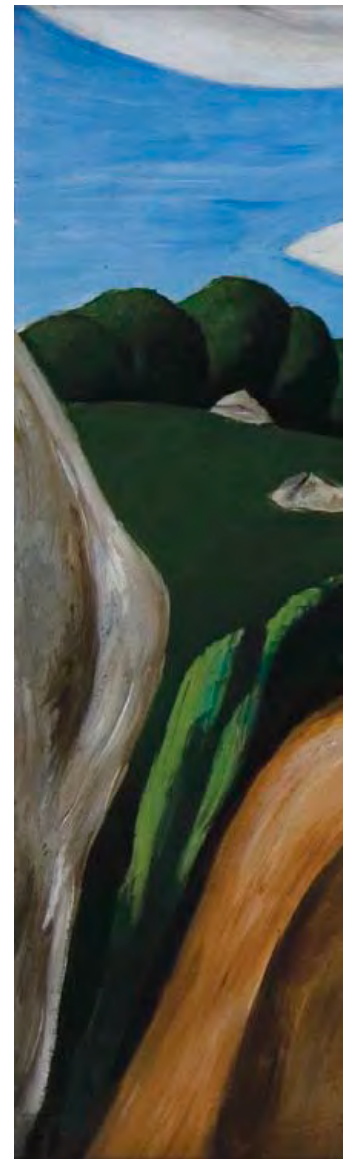
Into the Woods: Recent Drawings by Gabrielle Barzaghi

November 24, 2012–January 31, 2013

LIBRARY & ARCHIVES EXHIBITIONS

A Snapshot of Fiesta June 2012

A Stroll Down Main Street July 2012 – January 2013





Marsden Hartley (1877–1943), *Summer Outward Bound, Gloucester*, 1931. Oil on board. Gift of the estate of Robert L. French, 2009. [2009.51.9]

2012 MUSEUM PUBLICATIONS



Exhibition catalog
Marsden Hartley: Soliloquy in Dogtown. Essays by James F. O’Gorman, Grace Slack McNeil Professor Emeritus of the History of American Art at Wellesley College, author Peter Anastas and Martha Oaks, Curator, Cape Ann Museum. June 2012.

Gallery Guide
Arranged by Choice: The Art of Ralph Coburn, November 2012



2013 Folly Cove Designers calendar

2012 OUTGOING LOANS

Loaned to the Cahoon Museum of American Art in Cotuit, MA, for the exhibition *A Family of Artists: Gruppé Family*

Virginia Gruppé (1907–1980). *Gloucester Wharf*, undated, watercolor on paper (Gift of Roger O. Davis).

Charles Gruppé (1860–1940). *Untitled Landscape*, undated, oil on board (Gift of Mary Fay Somers).

Emile A. Gruppé (1896–1978). *The Bait Diggers*, c.1930s, oil on canvas (Gift of Leicester J. Roberts).

Loaned to the North Shore Arts Association for their 90th Anniversary Retrospective Exhibition

William Meyerowitz (1896–1981). *Gloucester Humoresque*, 1924, oil on canvas (Gift of James F. O’Gorman and Jean Baer O’Gorman).

Loaned to the Cleveland Museum of Art for the exhibition *Eternal Summer: The Art of Edward Henry Potthast*

Edward H. Potthast (1857–1927). *Portrait of a Fisherman*, 1900, oil on canvas (Gift of Marietta Lynch). Loan approved in May 2102; painting scheduled to leave Gloucester in May 2013.

The Museum is committed to offering collaborative programs in partnership with local educational, cultural and civic organizations to contribute to the cultural vitality of our communities, for both residents and visitors. Highlights include the Museum playing leadership roles in the Gloucester Education Foundation's Public School Arts Festival, the annual Middle Street Walk, the development of the HarborWalk and the Downtown Cultural District designation. The success of these initiatives results in a stronger appreciation of the region's cultural assets. Please see a complete list of our collaborations in the adjacent *Programs and Education Report*.



Perhaps the most enduring collaboration this year resulted in the return of the First Order Fresnel Lens originally located on the South Tower light at Thacher Island. Working with the Thacher Island Association, we have collaborated to raise funds to transport, conserve and install the lens in a permanent gallery at the Museum.

PROGRAMS AND EDUCATION

THE MUSEUM'S ANNUAL PROGRAM CALENDAR IS DESIGNED TO COMPLEMENT ITS COLLECTIONS AND SPECIAL EXHIBITIONS. EXHIBITION OPENINGS, LECTURES, GALLERY TALKS, WALKING TOURS, FILM SCREENINGS AND MUSICAL PERFORMANCES PROVIDE INSIGHT INTO THE ART, HISTORY AND CULTURE OF CAPE ANN.

BY THE NUMBERS

- In 2012, more than 9,200 adults and children participated in more than 300 educational and outreach programs offered by the Museum.
- 1,450 visitors were introduced to the Museum and its collections through docent led tours. Three hundred-forty (340) tours were offered in total.
- 3,400 children and families participated in more than 100 programs designed specifically for them.
- Students from more than 30 local schools displayed outstanding student artwork throughout the year in the Museum.
- CAM Connections was launched (see sidebar, facing page).

LECTURES, SPECIAL PRESENTATIONS AND COLLABORATIONS

The summer of 2012 was all about Dogtown! The Marsden Hartley exhibition, *Soliloquy in Dogtown*, provided subject matter for a broad range of programming, including a lecture series sponsored by Cape Ann Savings Bank. The series featured art historian Gail Levin; Marsden Hartley biographer Townsend Ludington; Anita Diamant, author of *The Last Days of Dogtown*; and Elyssa East, author of *Dogtown: Death and Enchantment in a New England Ghost Town*. We hosted book discussions in conjunction with each lecture as well as Dogtown walking tours in collaboration with Essex County Greenbelt and Trustees of Reservations. Other lectures of note were delivered by artists, authors, historians and art historians Karen Quinn, Mary Rhineland McCarl, William Traves, Joel Janowitz, Peter Anastas, William

Cross, David Rich and Erik Ronnberg, Jr. We entered our 5th year of the *Conversations with Contemporary Artists* series with a talk by Elynn Kroger and a gallery demonstration by Debbie Clarke. We continued our lecture series *Who We Are Is Who We Were: Historic Businesses of Cape Ann*, hosting Cape Pond Ice Company president Scott Memhard. And, internationally acclaimed authors presented new works to our audiences, including Mark Kurlansky – *Birdseye: The Adventures of a Curious Man* and Barbara Walsh – *August Gale*. Gallery talks and special tours were presented by Jay McLaughlan, Trina Smith, Sarah Hollis Perry and Rachel Perry Welty. In January, a number of docents delivered the second annual *Winter Shorts*, a series of mini-tours highlighting their favorite objects in the collection. Docents' enthusiasm also brought people out of doors to enjoy public walking tours: *Fitz Henry Lane's Gloucester* and *Hopper's Houses*.

Musical performances attracted record crowds. Emerald Rae and Flynn Cohen, Allen Estes and Mari Martin entertained as part of the popular summer *Music in the Courtyard* series. In the fall, Frances Conover Fitch enchanted an audience in the Fitz Henry Lane Gallery,





(left) Artist Debbie Clarke demonstrates her technique as part of the *Conversations with Contemporary Artists* series. Examples of her work are displayed in the background.

(below left) Children creating in the Museum's Activity Room.

playing the harpsichord built for her by her husband Gregory Bover of C. B. Fisk Organs.

The CAM *afterhours* program continued to engage new audiences. With support from Alchemy Bistro, Latitude 43, Ryan & Wood Distilleries and Mystery Train Records, we presented two special evening gatherings. Musicians Emerald Rae and Flynn Cohen performed in January, and dancer Sarah Slifer and musicians Brian King and Kristen Miller performed in August.

2012 collaborations with community organizations included: Distinguished Artist/Teacher, Goetemann Artist in Residency lecture with Rocky Neck Art Colony; *Words Beyond Words: Behind the Page* with

Sawyer Free Library and Gloucester Lyceum; *Artists and Dancers of Cape Ann* with Windhover Dance Company; *The Charles Olson Lecture Series* featuring author Anne Waldman, in partnership with the Charles Olson Society and the Gloucester Writers Cen-

ter; Captains Courageous Festival; Schooner Festival; *Follow the Thread*; and the annual Middle Street Walk.

YOUTH AND FAMILY PROGRAMS

The Museum was pleased to offer a series of programs in 2012 designed especially for children and their families. Highlights included the following:

Three memorable *Saturday Showcase* events sponsored by the Goldhirsh Foundation: *Daughter of Winter Celebration* with Native Americans from Plimoth Plantation and local children's book author Pat Lowery Collins; *A Celebration of the Sea* with local singers David and Linnea Coffin; and *Made in Folly Cove* with the Windhover Dance Company.

Our monthly *Family Fun Free Days* grew in popularity bringing more first-time visitor families into the Museum than ever before.

Young at Art for Head Start, sponsored by New England BioLabs and the McCarthy Family Foundation, welcomed more than 30 visits from students in Cape Ann's Pathways for Children program.

Morning at the Museum summer program sponsored by the Peter and Elizabeth C. Tower Foundation, served residents and summer visitors, alike.

The Cape Ann Museum is particularly pleased to have continued hosting on-going teacher workshops as part of the *History of Art on Cape Ann Curriculum Resource Project*, supported by the Massachusetts Cultural Council, the Gloucester Education Foundation, the Guttman Foundation and the Jedediah Foundation.



CAM CONNECTIONS

CAM Connections offers art and cultural engagement to underserved seniors in Cape Ann area nursing homes and adult day health centers. While exploring the paintings of marine artist Fitz Henry Lane, participants engage in Museum tours and stimulating art conversations. The Lane Collection, primarily local scenes of Gloucester, holds the key to unlock long term memories and personal stories of the participating seniors, many of whom have lifelong ties to the Cape Ann area. Shared in the restorative Museum environment, this project has reconnected individuals to their community, to each other and to the richness of their own life stories.



Participants in the CAM Connections Program meet with Peggy Cahill, Program Consultant, in the Fitz Henry Lane Gallery.

CAM Connections was launched in 2012 through a grant from the Llewellyn Foundation. Active partnerships between the Museum and six local senior care organizations have been established. In May 2013, CAM Connections was awarded a one year grant from Mass Humanities to expand and deepen the existing project by exploring the power of place through landscape paintings in the Museum's collection.



Associate Sarah Mowitt leads her tour, *Dragon Boats, Porcelains, ... and Stowaways: Treasures from China*, as part of the *Winter Shorts* series.

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(left) Volunteer David Rhinelander, featured artist Shep Abbott and members Jeremy and Kathleen Adams at the White-Ellery House.

(below) Associate Trina Smith leads a *Hopper's Houses* Tour.



(above) Volunteer Prudence Fish shares the distinguished history of the White-Ellery House with a visitor.

(right) Library Assistant Linda Johnson and Library Volunteers Howard Thomas and Sam Ciolino at work.



THE MUSEUM WAS RECOGNIZED BY THE FOLLOWING PUBLICATIONS IN 2012:

Magazines

American Art Review, "Marsden Hartley, Soliloquy in Dogtown," Martha Oaks, Vol. XXIV, No. 4, 2012, pp. 122–125.

Art New England, *Cape Ann Issue*, July/August 2012.

Cape Ann Magazine, "Inspired in Paint, Poetry," Gail McCarthy, Fall 2012, Vol. 5, pp. 51–54.

Yankee Magazine, "Best of Massachusetts: Editors' Choice," May 2012. Cape Ann Museum was chosen as one of the top 10 attractions in Massachusetts, citing it as exhibiting the "Best Seascapes."

Newspapers and Radio

Boston Globe: "The Landscape of Loneliness," Sebastian Smee, June 19, 2012.

Boston Globe: "In 'water, water,' a collaborative ebb and flow," Cate McQuaid, August 20, 2012.

Boston Phoenix: "Hartley's Gloucester: Dogtown Genius," Greg Cook, July 11, 2012.

Brooklyn Rail: "Marsden Hartley, Soliloquy in Dogtown," Vincent Katz, September 2013.

Maine Sunday Telegram/Portland Press Herald: "Hartley's Dogtown Has its Day at Exhibit," Bob Keyes, June 10, 2012.

Others include: *Cape Ann Beacon*, *Gloucester Daily Times*, *Manchester Cricket*, *Maine Antique Digest*, *WBUR online arts*.



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The Museum hosted a number of special events for members and friends in 2012:

The Captain's Party (*above*), the Museum's annual fundraising gala; Tavern Night at the White-Ellery House; The Fitz Henry Lane Society's annual Fall Art Excursion to Montreal; the Women's 5th Annual Luncheon; and, two CAMafterhours events (*below*), which welcome a young demographic to the Museum.



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Landscape historian Lucinda Brockway leads a walking tour of Dogtown.

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William Traves (center) and Gloucester City Councilor Bruce Tobey (left) at the opening reception of *Ships at Sea*, which featured marine paintings, prints and ephemera from the collection of Roswitha and William Traves.

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Mother/daughter artists Sarah Hollis Perry and Rachel Perry Welty talk about their work in the exhibition, *water, water*.

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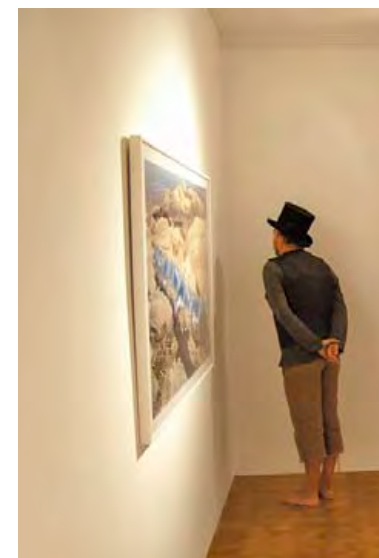
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Musician Brian King was a featured artist at last summer's CAMAafterhours.

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John Sloan (1871–1951). *Red Warehouses at Gloucester*, 1914. Oil on canvas. Gift of Margaret L. Pearson, 2012. [2012.140]

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 Raymond Agler and John Carter
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Alfred Mansfield Brooks (1870-1963), long time president and curator of the Cape Ann Museum, was responsible for assembling what would ultimately become the largest and finest collection of works by marine artist Fitz Henry Lane (1804-1865). Today, the Museum's Lane Collection includes over 40 oil paintings and more than 100 pencil drawings. The fact that such a comprehensive group of works has remained in the artist's hometown is remarkable, a testament to Brooks' vision and foresight.



The Alfred Mansfield Brooks Society was established in 2009 to honor the generosity of Robert L. and Elizabeth French and their gifts to the Museum's collection and to serve as an acknowledgment of gratitude to the long line of donors who have shaped the Museum's collection. The Society recognizes those who have made donations of art or artifacts to the Museum, who have pledged a future gift, or who have provided funds for the purchase of such at a minimum of \$10,000 on or after September 2009.

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Walker Hancock (1901-1998). *Alfred Brooks Memorial Sundial*, 1967. Bronze. Gift of the artist, 1967. [2012.67]

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2012 saw the completion of a number of capital projects including the installation of a light control shutter in one of the special exhibition galleries, designed and installed by W. Herbert Goodick, Inc.

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Artist Ralph Coburn (right) and friend Alan Fink at the opening reception of *Arranged by Choice: The Art of Ralph Coburn*.

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Author Mark Kurlansky signs copies of his new book, *Birdseye: Adventures of a Curious Man*.

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 Mary Putonen
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David Benjamin, Director of Instrumental Music at the Elementary and Middle Schools, with students at the *Instrument Petting Zoo*, part of the Gloucester Education Foundation's Annual Arts Festival for Gloucester Public Schools.

2012 FINANCIAL SUMMARY

SUMMARY OF OPERATING REVENUE AND EXPENSE

This is not a complete financial statement. A complete, audited financial statement is available upon request. Capital Campaign finances will be presented separately at a later date.

INCOME

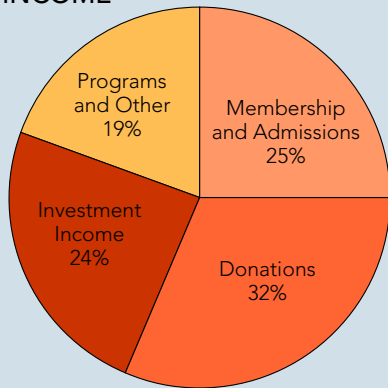
Membership and Admissions	278,512
Donations	345,668
Investment Income	268,092
Programs and Other*	211,693
Total Income	\$1,103,965

EXPENSE

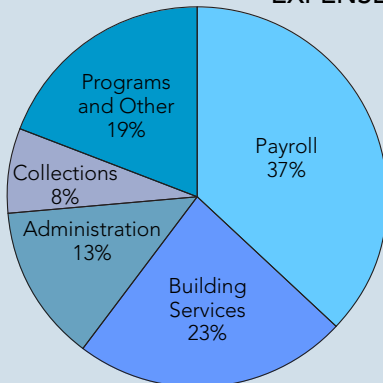
Payroll	461,838
Building Services	288,916
Administration	163,121
Collections	91,651
Programs and Other*	235,623
Total Expense	\$1,241,149

*Programs – Museum-produced exhibitions, events and educational programs

INCOME



EXPENSE



- Beverly Quint
- Christina Rafter
- William and Jennifer Rand
- Herb Randle
- Robert and Susan Ranta
- Martin and Kay Ray
- Myles Reardon
- Elizabeth Redmond
- Ruth Rehfus
- Andrew and Jessie Reid
- Heather Reid
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- Monica Reuss
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- Jerome Ryan
- Geoff and Rosemary Ryding
- Stephen and Janet Sacca
- Karen Safford
- Mina Sakai
- John Salisbury



Artist Gabrielle Barzaghi (center) at the opening reception of *Into the Woods*, featuring her recent work.

- Patrick Salony and Christine McGrath
- Cynthia Sam
- Reginald and Ellen Santos
- Fay Sargent
- Gail Sarofeen
- James and Mary Saunders
- Anika Savage
- Robert and Deborah Savoy
- Mary Jane Sawyer
- Janet Schlein
- Betty Lou Schlemm
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- Lully Schuartz
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Anita Walker, Executive Director of the Massachusetts Cultural Council addresses guests at the 5th Annual Women's Luncheon.



Funding for these programs was made possible through a grant from the Massachusetts Cultural Council, a state agency, which promotes excellence, access, education and diversity in the arts, humanities and interpretive sciences, in order to improve the quality of life for all Massachusetts residents and to contribute to the economic vitality of our communities.



BERNARD CHAET (1924–2012)

With the death of Bernard Chaet last October, Cape Ann and indeed all of America lost one of its most distinguished artists and teachers. A man of great vision and talent, Bernie will be remembered for his years of leadership in the fine arts department at Yale as well as for his deep and abiding commitment to the Cape Ann Museum.

Bernie and his wife, artist Ninon Lacey, began coming to Cape Ann during the early 1950s and made it their permanent summer home in 1967. They chose for their living and work space a simple clapboard house on Granite Street in Rockport just up from Old Granite Pier and Sandy Bay. The house had once belonged to the ancestors of fellow artist and friend Barbara Swan and, with its proximity to the rugged and beautiful shoreline that Bernie loved to paint, was perfectly situated. The gardens surrounding the house became Ninon's studio and the site where an old ship's pilot house once sat in the backyard became Bernie's.

Visiting with Bernie in his studio after a summer of painting was always exciting, something to look forward to. Displayed within his modest workspace would be an array of drawings, watercolors and paintings. Images of Halibut Point, Cathedral Rocks and Bass Rocks along with breathtaking renderings of a blazing sun rising over the ocean or a dark sky heavily laden with cloud formations. The knowledge that we had been invited to the studio by Bernie to select something for the Museum's collection and would be asked back again the following year was almost inconceivable.

Over the years, Bernie and Ninon maintained close relationships with many artists working on Cape Ann, relationships of which the Museum has ultimately been the great beneficiary. With his keen eye and his vast knowledge of art history, Bernie knew instinctively what the Museum needed to acquire to start laying the foundation for a strong contemporary art collection. In 1991, he began donating works from his collection to our holdings including those of Barbara Swan, Ralph Coburn, Reed Kay, Vincent Castagnacci and sculptor Lawrence Fane. He also began steering the Museum's attention towards other artists who he felt should be represented within our collection. In many ways, Bernie's nurturing of the Museum in terms of painting acquisitions was equivalent to Walker Hancock's patient guidance in the area of sculpture.

In time, Bernie began giving his own paintings and drawings to the Cape Ann Museum. Today, as we think back on this important man's life, we look forward to welcoming additional examples of his works into our collections and to celebrating his important and enduring legacy.

—Martha Oaks, Curator
Cape Ann Museum

Bernard Chaet, *Hot Dawn* (1982). Oil on canvas.
Gift of the estate of Robert L. French, 2009. [2009.51.4]

A PERSONAL TRIBUTE

The difference between his severe countenance and the real Bernie Chaet was extreme. He was one sweet guy!

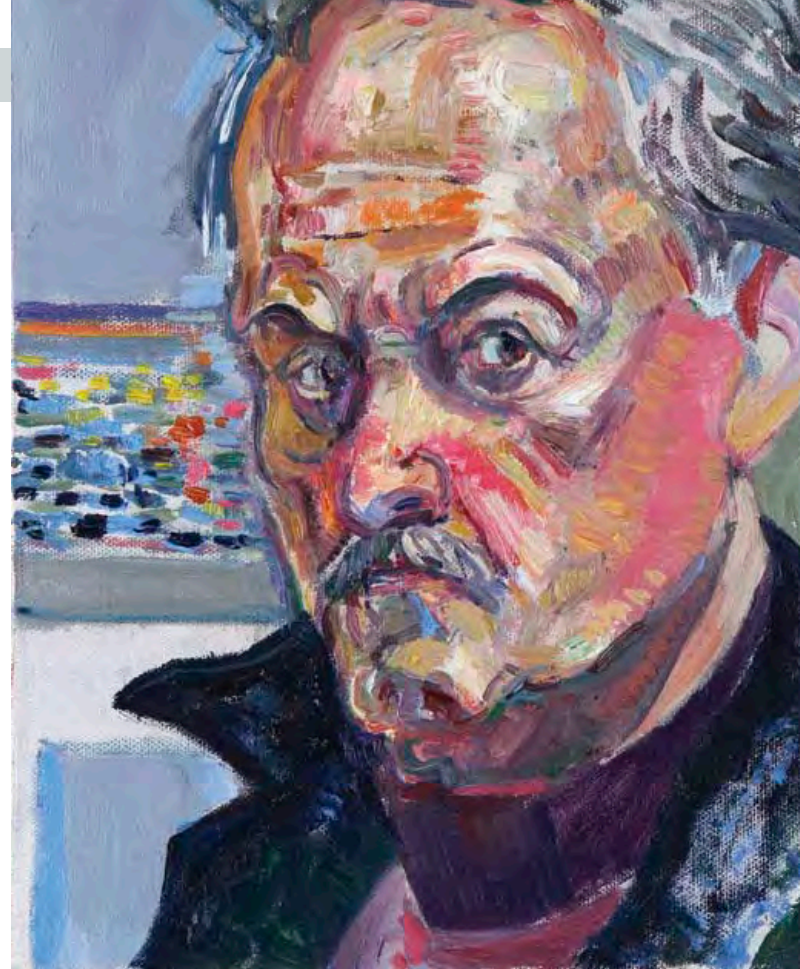
I first met Bernie almost 20 years ago at an art colony where he was a “resource person” and I was a Trustee. Bernie proposed an idea to the colony’s Chairman of the Board: provide a prize to a student at the Yale School of Art, where Bernie taught, which would include not only cash, but a residence in the donor’s home to paint for two weeks. The Chairman’s wife wouldn’t participate, so I volunteered. Thus was born the *Gloucester Landscape Prize*.

Each year, Bernie would help to pick the winner. Then, after the two weeks of the winner’s painting in Gloucester, Bernie would provide a final “crit.” He would find only good things to say about the work, keeping negative observations to himself. The students loved it!

Bernie’s paintings are exciting! Modest and unassuming, he was a great friend. The art world will miss him!

—Milt Lauenstein

Milt Lauenstein was an active member of the Museum’s Collections Committee for many years. In 2013, Milt and his wife, Helen, gave the Museum a collection of more than two dozen paintings created by recipients of Yale’s Gloucester Landscape Prize.



Bernard Chaet, *Self Portrait with Color Chart*, 1988. Oil on canvas.
Gift of Milton and Helen Lauenstein, 2013. [Acc. #: 2013.26.26]

THE GLOUCESTER LANDSCAPE PRIZE



Designed to continue the long tradition of young artists seeking inspiration from Cape Ann’s summer light and air, the *Gloucester Landscape Prize* provides an accomplished graduate student from the Yale University School of Art a focused time and space for artistic growth and development. The Prize is now in its 19th year. Painter and businessman, Milt Lauenstein and his wife Helen fund the Prize and until 2005, they hosted the annual recipient. Museum President John Cunningham and his wife, Lee have taken on hosting duties.

[left] Zachary Lytle, *Untitled*, 1999. Oil on canvas. Gift of Milton and Helen Lauenstein, 2013. [2013.26.23]
[right] Steve Orpin, *Houses*, 1994. Oil on canvas. Gift of Milton and Helen Lauenstein, 2013. [2013.26.15]

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