



# CAM

2020 / 2021 News and Report



Dear Friends,

Thanks to your collective support, the Cape Ann Museum has been able to innovate during this unprecedented year and a half, amplifying our presence as an authentic community resource in the Cape Ann region. This report looks back at 2020 and how we responded to the challenges of COVID – “thinking outside the gallery” to launch new initiatives to buoy community spirit and stay connected to members.

This report also looks at how a critical need for expanded collections and archival space led to the creation of a facility with much more to offer than just that: the Janet & William Ellery James Center. And we introduce our newest space, the CAM Green, a stunning campus that represents a bold and innovative new chapter for not only the Museum but also Gloucester, Cape Ann and beyond. The creation of this incredible space has enabled our community to gather to memorialize, contemplate, celebrate, and view some of the finest contemporary art of this region.

It’s an exciting time for the Cape Ann Museum – brimming with new plans and opportunities. We thank you for the ongoing patronage that enables the Museum to continue finding new ways to serve – and celebrate – our community and its heritage.

Sincerely,

Oliver Barker, *Director*  
Charles Esdaile, *Chair*

Board of Directors:

Charles Esdaile, *Chair*  
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Timothy Miller  
Susanna Natti  
Leonard Parco  
David Porper  
John Rando  
Judi Rotenberg  
Anne-Seymour St. John  
Hinda Simon

# The Art of Lunch

Before 2020, food insecurity was a problem for 37 million Americans, according to Feeding America, the nation's leading hunger relief organization. After COVID-19 hit, that number climbed to 54 million – including many in the Cape Ann community.

Recognizing this, CAM board member and ceramics artist Nina Goodick sprang into action. With support from other CAM board members, Nina teamed up with the We Are All in This Together Gloucester Facebook group to underwrite the serving of lunch twice a month by the Grace Center, a Gloucester day resource center for residents experiencing food insecurity or homelessness.

The Grace Center was serving lunch daily to up to 50 people at its day shelter at the Gloucester Unitarian Universalist Church before pandemic-mandated occupancy restrictions were put in place, prompting a move to the Gloucester House banquet room, complete with fireplace, tables adorned with flowers, and views of Gloucester Harbor. The lunch program recently returned to the church as restrictions were lifted.

The effort combines CAM's dedication to community outreach with Nina's family heritage. "Food is love' is the mantra of my Sicilian family," said Nina. "You cook with love, and you share what you have. My father's words to me are always in my heart and head."

But Goodick and the Museum are providing more than physical sustenance to Gloucester residents served by the Grace Center. Goodick has also created ceramic mugs for all of the attendees, and the Museum has offered them art education activities and access to its Video Vault of lectures.

The Grace Center lunches are a continuation of the Museum's ongoing community outreach and support efforts. Earlier, the Museum provided group meals at the downtown Cape Ann YMCA during its use as an emergency shelter during the pandemic and initiated a charitable connection to The Open Door food pantry.

Both initiatives have brought creative expression and art appreciation activities into people's lives at a time when they have been especially meaningful. The Museum has taught residents how to paint their



*CAM board member Nina Goodick and volunteers serve lunch to residents who are experiencing food insecurity and in some instances, homelessness. Lunches are underwritten by a series of CAM Board members and other generous members of the community.*

own self-portraits as part of an ongoing community portrait program, and several of the works were hung in the Museum on Pleasant Street. The Museum also exhibited 245 local family portraits shot by photographers Jason Grow, Shawn Henry, Paul Cary Goldberg, and Bill Sumner as part of *The Porch-Rait Project*, which helped raise \$30,000 for The Open Door when it was experiencing a 40 percent increase in demand for food.

Nina Goodick feels strongly about the Museum's support of the Grace Center. "We are sharing not only nourishment for their bodies by providing meals to some of most needy people in our community but also nourishment of the mind and soul through education and entertainment by sharing our Video Vault lectures series," she said. "Education is such an important key to lifting people up and changing circumstances. Maybe what we are doing will touch someone in a way that can bring comfort, hope, and dignity through kindness." ■

*Photo: CAM staff*

CAM under COVID: Thinking Outside the Gallery

# Uplifting Banner

Like every other museum, the Cape Ann Museum shut its doors in March 2020 when the COVID-19 pandemic struck. End of story, right? Wrong. Rather than hunker down and hope for the best, the CAM staff saw the shutdown as an opportunity to “think outside the gallery” – to launch new initiatives to buoy community spirit and stay connected to members and supporters through expanded virtual programming and other innovative ideas. Here’s a look back at ways the Museum made a difference under COVID.

As the pandemic deepened, the Museum acted quickly to share a message of support, encouragement, and resilience with the community. Within days, three banners were installed on the façade of the Museum’s Pleasant Street campus featuring Fitz Henry Lane’s painting of an embattled ship at sea with the simple but stirring message of resilience, “Storms Rage, Gloucester Endures.” ■

*“Cape Ann Museum tells Gloucester’s true story, not the myths, not the fables.”*

Photo: Aram Boghosian







Storms  
Rage

Gloucester  
Endures

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CAM under COVID: Thinking Outside the Gallery

# Rally of Gratitude



As the pandemic spread globally, everyone's thoughts turned to the heroic essential workers who risked their own health and safety to care for COVID-19 victims and provide for the needs of the community under lockdown. The Museum brought that message of support and gratitude to life with a CAM Contemporary exhibition that projected an illuminated, multi-

lingual message on the side of the historic barn at CAM Green: "THANK YOU FRONTLINE HEROES." Stephanie Terelak Benenson, North Shore artist and founder of the nonprofit Harbor Voices Public Art and LuminArtz Art Events, further honored essential workers by organizing an *In Gratitude: Road Rally*. Members of the Gloucester community formed a





procession of 150 cars that drove past the illuminated projection and offered cheers and words of thanks for frontline workers. The cheers were recorded to become part of the permanent art created for this temporary exhibition. ■

*Photos: CAM staff*



CAM under COVID: Thinking Outside the Gallery

# Culture Cruise



In August 2020, more than 70 vessels joined together in Gloucester Harbor to take a guided (and socially-distanced) journey through American art history, visiting locations of importance to the careers of great artists, including Fitz Henry Lane, Winslow Homer, Cecilia Beaux, Edward Hopper, Jane Peterson, Milton Avery, and Mark Rothko. The next biannual Culture Cruise is scheduled for the summer of 2022. ■

*“What a beautiful way to celebrate Cape Ann’s remarkable artistic history.”*

Photos: CAM staff







CAM under COVID: Thinking Outside the Gallery

# CAM Digital Museum

## Virtual is Here

Since the Cape Ann Museum's temporary closure in March 2020, the Museum has been sharing its mission of fostering an appreciation of the quality and diversity of life on Cape Ann in new ways, including virtually, through a new online periodical, *CAM Connects*. Starting in May and now ongoing, *CAM Connects* has been a way for the Museum to digitally share new insights and familiar favorites through photographs, videos, online exhibits, virtual tours, and new essays. For its first year, a total of 19 issues were published, reaching more than 30,000 people in 2020 alone.

Each issue has focused on a specific subject to further readers' knowledge and enjoyment of Cape Ann history and art and has introduced new

content from CAM's dedicated and knowledgeable staff, including highlights from the recently digitized CAM Video Vault and Oral Histories Collections, CAM Kids art lessons, insights into the Library & Archives' expansive holdings, and of course, an in-depth look at some favorite pieces from our collection.

The catalyst for the *CAM Connects* series was the CAM Video Vault which comprises newly digitized lectures that were held at the Museum from 1992 to the present. In all, over 60 lectures, gallery talks, walking tours, and concerts covering the full range of Cape Ann topics were digitized, uploaded, and shared with the community in early May 2020. ■



Photos: CAM staff



# CAM Programs

## Strolls Through History, Live and Virtual

As state and city mandates kept the Museum closed, Museum docents took to the streets with a series of safe, socially-distanced walking tours in and around Cape Ann. Topics included: A Guided tour of the Fitz Henry Lane Gallery and Walk to the Lane House, Edward Hopper's Houses, Homer in the City, The Bones of Homes, Evolution of Spiritual Communities, Oak Hill Cemetery, and most recently Dogtown.

In addition to the walks, the Museum brought our gallery talks online in January 2021 with the CAM Virtual Lecture Series. This was another avenue for the community to gather, converse, and celebrate the rich cultural history of Cape Ann. On average, 120 attendees tuned in live for each of the lectures. ■

## The Kids' Favorite Sea Serpent

How does an art museum engage families in a pandemic? Invite them in for an up-close (but COVID-safe) look at a sea serpent! CAM engaged Gloucester-born artist Mike Grimaldi of Grimdrops to paint four murals of our new family-friendly gallery guide, Cassie the Sea Serpent. Inspired by the Cape Ann Sea Serpent seen by hundreds in Gloucester Harbor between 1817-1819, Cassie offers fun ways for students to engage with the collection – and pick up a copy of Cassie's Scavenger Hunt, a booklet that includes a family-oriented map of the Museum, a coloring activity, and a self-guided tour of five works of art. During April vacation week, 392 visitors came to the Museum to meet Cassie and explore the galleries. ■



Photo: CAM staff, Aram Boghosian

# “This Was No Accident”

## The Story of CAM Green and the Janet & William Ellery James Center

**What began with a call to action – to meet the Cape Ann Museum’s critical need for expanded collections and archival storage – soon led to the largest gift in the Museum’s history. This \$5 million investment has now transported the nearly 150 year-old museum into the 21<sup>st</sup> century and even deeper into the surrounding community.**

The source of that generous gift – benefactors Janet and William Ellery James – are no strangers to Cape Ann or Gloucester. “Wilber” James grew up on Cape Ann related to and imbued with some of the spirit of the early settlers and fishing schooner captains of an earlier era.

Philanthropy has always been important to the Jameses, and the building of the Janet & William Ellery James Center and creation of the Cape Ann Museum Green are a prime example. It has been an experience like none other, made possible through historic events, unprecedented collaboration and daring design decisions.

As Wilber James says, “We’re standing on the shoulders of those who came before us and setting the table for future generations.” In this case, it is the shoulders of Alfred Mansfield Brooks who saved the White-Ellery House. Then, Hyde Cox and Harold Bell, joined in the present day by Wilber and Janet, Sam Holdsworth, and Dick and Deb Carlson, helped secure the land and buildings on the site, knowing they would be important to the Museum. As Wilber puts it, “None of this was an accident.”

The story of the making of CAM Green is one of generosity, friendship, dedication, and vision. A group of talented volunteers, board members, architects, landscape architects and builders contributed to the “design build” project. The CAM Green Committee, chaired by Wilber James and made up of six Cape Ann Museum Board members and friends, with the full support of Board Chair Charles Esdaile and Director Oliver Barker, brought extraordinarily diverse talents, experiences and creativity to the effort.

The CAM Green’s nearly four acres have dramatically expanded the Museum’s community, contemporary art, and educational offerings. The campus is

home to three historic structures: the White-Ellery House (1710), an adjacent Barn (c. 1740), and the Babson-Alling House (c.1740), all located at the intersection of Washington and Poplar Streets. The land that time seemingly forgot has slowly been transformed, with brush and overgrowth replaced by a green grassy meadow sloped to gently form a natural amphitheater. A wall, built stone-by-stone by Sicilian/American stone mason Peter Giordano who came out of retirement at the age of 75, and indigenous plants now frame the grounds, while a large Cape Ann granite boulder from Blood Ledge Quarry donated by the Natti Family welcomes visitors.

Most striking, and perhaps most talked about, is the concrete, steel and glass Janet & William Ellery James Center, completed in 2020. Its 12,000-square feet include 2,000 square feet of flexible exhibition and community programming space called the “New Possibilities Gallery.” Wrapped on three sides by white Eastern cedar reclaimed from a Pennsylvania barn with an oversized garage door for light and air and enhanced on the opposite side with banners representing exquisite images from the CAM collections, the Center was built on a north/south access to align perfectly with the 18th century buildings on the property. The James Center placement and roof pitch were also carefully planned so that a 173 KW solar array could be incorporated into the building design.

The Committee endeavored to recreate the intimacy and emotion of the Fitz Henry Lane paintings of the Babson Family field and home while combining three historic structures with contemporary architecture. As the project took shape, the Museum went beyond simply collecting and displaying paintings to recreating the actual landscapes that the Lane paintings depict. As Committee members observed, “Not many museums can claim such a feat: We have the paintings, we have the 18<sup>th</sup> century buildings, and we now have the landscape... We seized an opportunity to take Lane’s paintings and recreate the parish, the landscape, the perspective, the mood, and to offer this to the community.”

While much of the world hunkered down during the last year of COVID isolation, the Museum was





busy slowly and carefully moving its collections into the new state-of-the-art storage facility, now home to over half of the collection. The collection moves continued throughout the summer while a variety of exhibitions from *Quilted Together* to *Dorothy Kerper Monnelly*, *Brad Story*, and *The Great Marsh*, together with free programming from Saturday morning yoga classes to an evening film series, were offered to the community. “It has been thrilling to watch Cape Ann Museum Green evolve,” said Oliver Barker, the Museum’s Director. “This unique location, visible at the entrance to Cape Ann, offers a historic connection from the 1700s through today. The Museum’s mission is to celebrate our rich, diverse history here on Cape Ann while also continually discovering new works by contemporary artists. This property symbolically brings all of that together in one place as the gateway to Cape Ann.”

The completion of the James Center and creation of CAM Green form a critical component of the Museum’s 2018–2023 Strategic Plan and its commit-

ment to enhance the Museum’s facilities by providing room for future collections and archival growth in the leadup to the Museum’s 150<sup>th</sup> anniversary in 2025 and beyond.

While Janet and Wilber James generally prefer to remain anonymous in their philanthropy, the couple says that by championing this highly visible transformational campus, they hope to inspire others to consider how they may also support the Museum and the community. In fact, they hope their gift will persuade others to join them in making the Cape Ann Museum an even more prominent regional museum, with national and international recognition.

Janet and Wilber - Building on the past, providing in the present, endowing for the future.

The table has been well-set. ■

*Photo: Steve Rosenthal*



# CAM







# CAM Art Takes to the Highway

The new James Center at CAM Green not only offers ample gallery space to display art, it also provides a blank canvas, if you will, to share our art with the community outside the Museum. Case in point: the banners currently festooning the south façade of the facility. Now drivers on Route 128 can get an eyeful of some of our most treasured assets, including:

Fitz Henry Lane: *View of the Babson and Ellery Houses, Gloucester*

William McGregor Paxton: *Jackie Hudson*

Winslow Homer: *Boy Hailing Schooners*

Peter Vincent: *Howard Blackburn*

Marsden Hartley: *Rock Doxology*

Cecilia Beaux: *Jimmie (Henry Parsons King, Jr.)*

Jane Peterson: *Smith's Cove, East Gloucester*

With an estimated average daily traffic volume of 26,000 vehicles, there are now a lot more people being exposed to – and attracted by – the works in the Museum on a daily basis. ■

*Photo: CAM staff*

# CAM Green

## Our Newest Space

### Capturing Families and Easing Hunger

What better way to open the James Center than with an exhibition that not only featured and benefited the Cape Ann community but also fed the creative spirit of area artists? Conceived by local photographer Bill Sumner, *The Porch-Rait Project* was intended to raise funds during the pandemic for The Open Door, a local agency that supplies food and meals to families in need. Fellow photographers Jason Grow, Paul Cary Goldberg, and Shawn Henry came onboard and the group took more than 245 photos of Cape Ann families outside their homes in exchange for donations, helping to raise \$30,000 for The Open Door. We at the Museum were pleased and proud to display these portraits from the project as our inaugural exhibition in the James Center from mid-September through October of 2020. ■



### Saluting Flags and Veterans

The past year has been a time of firsts for CAM Green, including the first raising of the American flag on the new campus. We made an event of it – inviting Adam Curcuru, District Director of Cape Ann Veterans Services, and Vee Chipperini, District Veterans Benefits Coordinator, to speak about what being a veteran means to them and the meaning behind the American flag. The flag was then raised by some of the youngest members of the Cape Ann Museum community while local bugler Jim Dalpiaz played. CAM Board Member and veteran David Porper concluded the ceremony with a performance of “America the Beautiful” on his piano and lead the children and the rest of the crowd in reciting the Pledge of Allegiance. ■



Photos: CAM staff



## A Celebration of Art and Artisans

Fitz Henry Lane's 1863 painting of the future CAM Green site features a fieldstone wall and gates. So when we developed CAM Green, we felt it only appropriate to recreate the wall using stones from the property. Peter Giordano, Sr., and a team of artisans built a beautiful 500-foot long wall, and we held a dedication ceremony to honor the masons. Three generations of the Giordano family and other key contributors were on hand to celebrate. We also took the opportunity to thank the Natti family for their generosity in providing the "Natti Rock" from Blood Ledge Quarry that greets visitors as they enter CAM Green on Poplar Street. ■



Fitz Henry Lane, *The Babson Meadows at Riverdale*, 1863  
Collection of the Cape Ann Museum, Gloucester, MA  
Gift of Roger W. Babson, [779.03]

## Remembering COVID Victims

March 2021 marked the one-year anniversary of the COVID-19 state of emergency in Massachusetts. We took note of the solemn milestone with the CAM COVID-19 Memorial comprising a video art installation by LuminArtz, the Cape Ann Cairns Memorial, and the Gloucester Memorial Quilt. These interconnected projects were created to remember the more than 2,200 Essex County residents who had died from the deadly virus that year. They placed the deeply-felt local losses provided within the broader national conversation and provide a space for visitors to take steps along the long road from grief to healing. More than 2,180 people have watched the Virtual Memorial Ceremony, including 665 who watched live on the night of March 10. ■



Photo: Aram Boghosian

# Exhibition Highlights

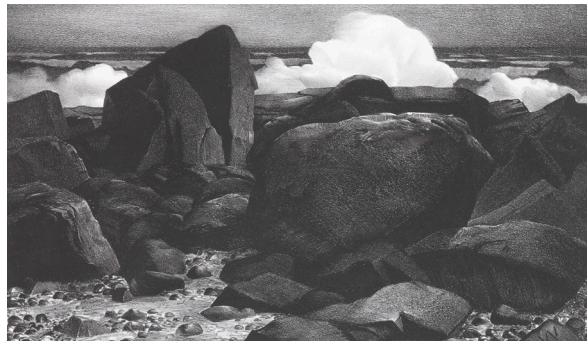
Past and Present

## Homeport: Stow Wengenroth and Adin Murray

July 11 / January 30, 2022, 27 Pleasant Street

Wengenroth was born in New York and began experimenting with lithography during the late 1920s. First introduced to this country in the 1820s, lithography reached the height of its popularity during the mid-19th century. When Wengenroth took it up, it was no longer the main medium for the print world; however, Wengenroth was keenly aware of the artistic possibilities of lithography and with the early encouragement of fellow artist George Ennis, devoted his life to the art. Without color, viewers are invited to consider the detail of each print and reflect on how the artist created the illusion of color through his careful attention to detail and his masterful use of light and shade. During his long and successful career, Stow Wengenroth created hundreds of prints, capturing images of New England and Cape Ann during a period of rapid change.

Adin Murray's work shares much in common with that of Stow Wengenroth, particularly his drawings done in graphite and from nature. Murray was born in Manchester-by-the-Sea and holds an MFA from the Savannah College of Art and Design. The precision reflected in his drawings, many of which are small in scale, is remarkable and invites viewers to look closer and deeper into each composition. Like Wengenroth's prints, Murray's black and white drawings are alive and engaging, filling our imaginations with the colors and nuances of the landscape that surrounds us. ■



(top) Stow Wengenroth (1906-1978), *Rocks and the Sea*, 1935  
Lithograph on paper  
Gift of Robert L. and Elizabeth French, 1991, [2771.28]

(top) Adin Murray, *Lanesville Quarry No 2, Gloucester, MA*, undated  
Graphite on panel  
Collection of the artist





(top) Joy Halsted, *Cold Water #1*, 2010  
 Acrylic on canvas  
 Gift of the artist, 2016, [2016.051.1]  
 Collection of the Cape Ann Museum, Gloucester, MA



(top) Elaine Wing, *Niles Beach*, 1995  
 Oil on canvas  
 Gift of Robert L. and Elizabeth French, 2009, [2009.51.19]  
 Collection of the Cape Ann Museum, Gloucester, MA

## Learning to Swim

August 14 / September 12, 2021, The James Center

The landscape of Cape Ann is defined by granite and water. For many residents, one of their earliest memories is learning to swim – whether it was at Plum Cove, Niles Beach, Folly Cove, or another Cape Ann beach. And as long as people have been swimming here, generations of artists have depicted them. From August to mid-September, we celebrated this local heritage with an exhibit that encouraged visitors to dive deeply into visions of the sea through the eyes of artists.

In the exhibit, visitors were invited to mark where they learned to swim on an interactive map made by CAM's new Teen Arts Council. ■



(right) Doris Prouty, *Lanes Cove*, 2017  
 Applique quilt  
 Lent by the Prouty Family

The background of the page is a painting titled 'Quarry' by Leon Kroll. It depicts a rugged, rocky coastline. In the foreground, there are large, light-colored rocks. In the middle ground, a small house with a dark roof and a chimney is visible on the left. To the right, a crane or derrick structure is positioned on a rocky outcrop. The sea is visible in the background, with a few small boats. The overall style is impressionistic with visible brushstrokes.

# CAPE ANN

Cape Ann is one of the most important places in the history of American art and industry.

The Cape Ann Museum celebrates this history and the remarkable contributions of this place to the cultural enhancement of our community and the world at large – *yesterday, today and tomorrow.*

*Quarry*

Leon Kroll (1884-1974)

The James Collection, promised gift of Janet and William Ellery James to the Cape Ann Museum





# Museum

# Exhibition Highlights

Present and future

## New installation focuses attention on scholarship and features a dedicated space for ongoing changing exhibitions

Great art should be shared in an environment that truly complements it. To that end, the Museum recently reinstalled its signature Fitz Henry Lane Gallery to better showcase new and ongoing scholarship into the artist's work and to create a dedicated space within the large, multi-sectioned gallery for regularly changing exhibits.

The gallery's new look aims to align more fully with *Fitz Henry Lane Online*, a free digital catalogue raisonné created in association with the Cape Ann Museum, as well as to make a strong connection to the Museum's new campus, the Cape Ann Museum Green, where Lane's 1863 paintings of the historic Babson-Alling and White-Ellery Houses and the surrounding landscape were done.

"Although Lane's life ended 155 years ago, research into his career and his artistic accomplishments continues today, and the Cape Ann Museum is pleased to keep abreast of that ongoing work and make contributions to the effort when we can," said Museum Curator Martha Oaks.

Since the online catalogue was initiated in 2012, Lane's life and artistic career have been examined from many new and exciting perspectives, including research into his work as a printmaker, his association with fellow artist Mary Blood Mellen, infrared analysis to better understand his working process, and the uncovering of new works attributed to Lane. Key insights from the Museum's 2017 exhibition, *Drawn from Nature & On Stone: The Lithographs of Fitz Henry Lane*, are now featured in the Lane Gallery, as are additional examples of Lane's lithographic works. The Gallery also includes three major paintings from the Samuel E. Sawyer Collection and a section devoted to exploring the history of Gloucester's Town Green through Lane's works, archival materials, and decorative arts from the Museum's permanent collection. ■



Photos: Al Malette





## Quilted Together: Community Portraits

September 24 / Nov 5, 2021, The James Center

For more than 18 months, the Cape Ann Museum has been collecting self-portraits from Cape Ann residents and soon we'll be exhibiting them at the James Center. Displayed in a grid, the portraits come together to form a tapestry. Starting in late September, they will be on view along with community quilts by Clara Wainwright and by participants in the Rose Baker Senior Center Art Program under the direction of Juni Van Dyke. ■



(top) *Lanesville*, c.2005-2015  
 Fabric, multimedia on linen backing  
 Gift of Juni Van Dyke and the Rose Baker Senior Center  
 [2015.033.6]

(bottom) Select examples of portraits submitted by the public  
 2020-2021

# Exhibition Highlights

Present and future

## Cape Ann and Monhegan Island Vistas: Contrasted New England Art Colonies

October 30 / February 13, 2022, 27 Pleasant Street

The growth of two of New England's oldest and most revered summer art colonies will be the subject of a special exhibition at the Cape Ann Museum later this year. Opening on October 30, *Cape Ann & Monhegan Island Vistas: Contrasted New England Art Colonies* was organized by the Museum in collaboration with the Monhegan Museum of Art & History in Monhegan, Maine. The exhibition features works by artists who visited and were inspired by both Cape Ann and Monhegan. Among them are Theresa Bernstein, Walter Farndon, Eric Hudson, Margaret Patterson and Charles Movalli. The exhibition was curated by art historian James F. O'Gorman; it was shown first in Maine and will be on view at the Cape Ann Museum through February 13, 2022.

Monhegan and Cape Ann trace the roots of their respective art colonies back to the mid-19<sup>th</sup> century and specifically to the years immediately following the Civil War. Summer enclaves which sprung up during that time gave artists the chance to socialize with one another and to work together, sharing ideas, trying out new techniques and critiquing each other's work. Monhegan is much smaller than Cape Ann and more isolated, however, both places offered their own vistas and many artists moved between the two colonies. During the early 20<sup>th</sup> century, both communities saw a surge of artists, professionals and amateurs, visit their shores. Today, Monhegan and Cape Ann continue to be vibrant regional art colonies of national significance.

One of the artists featured in *Island Vistas* is Eric Hudson (1864-1932) who was an accomplished painter and photographer. An expanded collection of Hudson's paintings will be on display in an adjoining gallery, giving visitors the opportunity to delve more deeply into his work. ■



(top) Don Stone (1925-2015), *Dorymen*, 1992  
Oil on canvas  
Collection of the Cape Ann Museum, Gloucester, MA  
Gift of the artist, 1999, [1999.41]

(bottom) Charles Movalli (1945-2016), *Marine Railways*, 2014  
Acrylic on canvas  
Collection of the Cape Ann Museum, Gloucester, MA  
Gift of Dale Ratcliff Movalli, 2016, [2016.59]





(top) Martha Hale Harvey (1863-1949), *Clammers in the Great Marsh behind Wingaersheek Beach*, c. 1890s.  
Collection of the Cape Ann Museum Library & Archives,  
Gloucester, MA.

(bottom) Martin Johnson Heade (1819-1904), *Sunset on the Marshes*, (detail), 1867  
Oil on canvas  
Private collection

## Window on the Marsh Heade, Lane & Harvey: Views of the Great Marsh

March 19 / September 27, 2022, 27 Pleasant Street

Nestled along the northeastern coast of Massachusetts, the Great Marsh lives up to its name in size and value as a habitat and source of artistic inspiration. As part of a community-wide initiative spotlighting the beauty and ecological importance of the Great Marsh, the Cape Ann Museum will present a special exhibition exploring the work of painters Martin Johnson Heade and Fitz Henry Lane and photographer Martha Hale Harvey. *Window on the Marsh* will open on March 19, 2022 and remain on view through September 27, 2022. The exhibition will be augmented by educational programming, including a panel discussion.

Working over a century ago in different mediums, each artist captured the timeless beauty of the Great Marsh in artwork that continues to inspire viewers today. For nearly 45 years, Martin Johnson Heade (1819-1904) focused his artistic skills on capturing the beauty of New England's salt marshes. Two paintings from that series, *Sunny Day on the Marsh (Newburyport Meadows)* (c. 1871-75) and *Sunset on the Marshes* (1867), will be part of the exhibition. Fitz Henry Lane (1804-1865) is known primarily as a marine painter, however, two of his most successful canvases are pure landscapes and include views of the marshes of Cape Ann: *Babson and Ellery Houses, Gloucester*, and *The Babson Meadows at Riverdale*. *Window on the Marsh* will also include pictures taken by Martha Hale Harvey (1863-1949), one of Cape Ann's earliest and more accomplished female photographers. For this special exhibition, display prints are being made by noted photographer Anne Rearick in the darkroom, using Harvey's original glass plates negatives. A long-time Gloucester resident, Rearick is the recipient of a Guggenheim fellowship in photography and has worked around the world. ■

# New to Our Collection

Generous donations



Walker Hancock (1901-1998), *Toivo* (Toivo Helberg), 1924  
Bronze  
Collection of the Cape Ann Museum, Gloucester, MA  
Gift of Deane Hancock French, 2020, [2020.12]

## Hancock bust

The Cape Ann Museum has a strong and growing collection of sculpture that includes works by such well known American artists as Paulanship, Anna Hyatt Huntington, Katharine Lane Weems, and George Demetrios. The collection also includes works by contemporary sculptors, among them Ken Hruby, Chris Williams and Anita Curtis. Each artist has intimate ties to Cape Ann and many rank today in the top tier of American sculptors. Foremost among them is Walker Hancock (1901-1998) whose 1924 bronze portrait bust *Toivo* was donated to the collection in 2020 by the artist's daughter.

Walker Hancock's career stretched from the early 1920s through 1998. Hancock was one of many sculptors who credited his success to Charles Grafly (1862-1929), the preeminent sculpture teacher of the early 20th century. In 1920, Hancock made his first visit to Cape Ann to Grafly's summer studio in Gloucester's Folly Cove neighborhood; he would begin studying under Grafly at the Pennsylvania Academy of the Fine Arts later that same year. In 1924, Grafly left his Folly Cove studio in the care of Hancock and the young sculptor modeled *Toivo*, a portrait head of a Finnish boy named Toivo Helberg who lived in the neighborhood. The finished piece which shows Toivo in a traditional Finnish smock won Hancock the prestigious Prix de Rome and a three-year fellowship in Rome. Hancock remembered many years later that the bronze was his "first really serious finished head."

Today, the Cape Ann Museum is proud to be the repository for many of Walker Hancock's finest works and takes great pride in exhibiting them throughout the galleries. ■



## Gloucester Daily Times archives

The Cape Ann Museum Library & Archives is thrilled to announce the recent acquisition of over one million images from the *Gloucester Daily Times* photo archive generously donated by the North of Boston Media Group. The bulk of the collection spans the years 1980 through 2005 and features work by photographers Amy Sweeney, Cristin Gisler Bradley, Paul Bilodeau, Josh Reynolds, Mike Dean, and Bart Piscitello. Also included in the donation are photographic prints from earlier decades as well as the vast newspaper clipping “morgue.”

The importance of this donation and collection cannot be understated. The *Gloucester Daily Times* was founded in 1888 and the collection holds both familiar published images and those not chosen for print—the candid shots between poses, every float in a parade, the storms, the sea, the festivals, and so many members of the community.

CAM Librarian and Archivist Trenton Carls cites the incredible reach of the collection as its most exciting aspect. “With this expansive collection, the Museum will be able to share the stories of an entire generation of people and almost three decades worth of events and moments from our community.”

Digitizing select images has already begun, and the Museum will be integrating many of them into upcoming exhibits and future issues of its online periodical, *CAM Connects*. In 2023, a large scale exhibition at the James Center at the CAM Green looking at over three decades of *Gloucester Daily Times* photojournalism is planned. ■



*Gloucester Daily Times* photo archives stored at the James Center prior to processing.

Cape Ann residents viewing the destruction left by the Perfect Storm, November 1, 1991. Photograph by *Gloucester Daily Times* photographer Cristin Bradley. Collection of the Cape Ann Museum Library & Archives, Gloucester, MA.

# CAM Calendar

2021, 2022, 2023 exhibitions, events, lectures and workshops

## 2021

### Exhibitions

July 11 / January 30, 2022

**Homeport: Stow Wengenroth & Adin Murray**

July 19 / October 10

**Display of the Gloucester Fishermen's Wives' Quilt**

August 14 / September 12

**Learning to Swim**

September 23 / 26

**Art Installations at the White-Ellery House:  
Leslie Lyman**

September 23 / October 16

**Heart in the Haystack: Artist Installation by  
Kim Radochia**

September 24 / November 5

**Quilted Together: An Exhibit of Community Portraits**

October 30 / February 13, 2022

**Cape Ann and Monhegan Island Vistas: Contrasted  
New England Art Colonies**

## 2022 – 2023

### Exhibitions

March 19 / September 27, 2022

**Window on the Marsh: The Art of Martin Johnson  
Heade, Fitz Henry Lane and Martha Hale Harvey**

April 29 / July 3, 2022

**Judi Rotenberg, Recent Work**

June 3 / July 17, 2022

**Sculpting Self**

July 23 / October 9, 2022

**Vincent Castagnacci: Notes From a Quarry**

July 29 / September 18, 2022

**Family Fishing Vessels, 400+**

September 30 / November 11, 2022

**Tim Saunders**

October 2022 / February 2023

**Folly Cove Designers**

March 2023 / June 2023

**Jeff Weaver**

July 22, 2023 / October 16, 2023

**Edward Hopper & Cape Ann: Illuminating Creative  
Partnerships**





## 2021

### Events, lectures and workshops

September 4 & 11, *workshops*

#### **Learning to Figure Draw**

September 9, *event*

#### **Members Opening of the Library & Archives**

September 10, *event*

#### **Community Open House for the Library & Archives**

September 11, *lecture*

#### **Rocky Neck in Three Dimensions: Art Railways, and the Rudder, 1950s-1990s**

September 25, *event*

#### **CAM Green Opening Community Celebration**

October 1, November 5, & December 3, *events*

#### **Taste the Art: CAM After Hours**

October 2, *lecture*

#### **Demystifying the Lithograph with Carolyn Muskat**

October 16, *400+ lecture*

#### **Brethren by Nature: New England Indians, Colonists, and the Origins of American Slavery with Margaret Ellen Newell**

October 23, *lecture*

#### **Charles Olson with Ammiel Alcalay**

October 30, *author's talk*

#### **The Serpent Came to Gloucester**

October 30, November 20, *event*

#### **Teen Night**

December 18, *event*

#### **Pop! Fitz! Clink!**

## 2022

### Events, lectures and workshops

First Fridays, *event*

#### **Taste the Art: CAM After Hours**

April 19 / 22, *event*

#### **Free Family Admission & Activities during April Vacation Week**

May 6 / 8, *event*

#### **Cape Ann Blossoms**

May 15, *400+ lecture*

#### **Celebrating Olmstead's 200<sup>th</sup>**

All dates are subject to change.

For the most current listing of events please visit [capeannmuseum.org](http://capeannmuseum.org).

Photos: (left) Aram Boghosian, (right) Steve Rosenthal



# 2020 Annual Donors

Donor / volunteer spotlights and donor listing

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 Sarah Holmes  
 Susan Hood and Tom Leonard  
 Lorraine Horn  
 Stephen and Jeanne Howard  
 Robin Hubbard

Robert Hughes and Nancy Hackett  
 Barbara Hull  
 Daniel and Priscilla Hurley  
 Holly Jannell and Richard Thibedeau  
 Ray Jenness and Mary Jane Long  
 Charlotte Jennings  
 Sheila Jillson  
 Peter and Joan Johnson  
 Patricia Johnson and Jeff Henderson  
 Dianne and David Johnson  
 Bruce Jones and Tina Cross  
 Ellen Kaminski  
 Suzanne Kaufman  
 George and Linda Kauss  
 Judy and James Kearney  
 Jane Keddy  
 Laura Kelly  
 Karen Kenny and Philip Chase  
 Sandra Kenyon  
 Michael and Fiona Kerr  
 Marilyn Kimball  
 Jeanne and Peter Kinch

M. Elizabeth King  
 John Klein and Liese M. Elerin  
 Susan Kolwicz and Ken Parker  
 Norman Krause  
 David Kriebel and Margaret Quinn  
 Charles and Eileen Kronauer  
 James and Elizabeth Kubik  
 Vito La Mura and Maggie Debbie  
 Mark Laliberte  
 Linda Lamarche and Rochelle Lamarche-Kelly  
 Gene Elizabeth Landis and David Donavel  
 Gloria Landy  
 Heidi and Marjorie Lane  
 Karen Larsen and Ron Donnell  
 Thomas Lattof  
 Jane Lavendar  
 Ellen Leaman  
 David and Margaret Leeco  
 Rosemary Lesch  
 Cynthia Levy  
 Margaret Lewis  
 Nancy Lewis





Martin and Nancy Lian  
 Herman and Ann Lilja  
 William Lillis  
 Diane Lindquist  
 Dan and Elaine Lipcan  
 Barbara Littlefield  
 Linda Lila Littleton  
 Anne Lowe  
 Geof and Celene Lyon  
 Tammy MacKenzie  
 Luana Maekawa  
 Maureen Malloy  
 Kathleen Maloblocki  
 Judith Maloney Boyle and Donald Boyle  
 Theodore Lane Manning  
 Marion Smith Marcucelli  
 Virginia Markell  
 Adah Marker  
 Lee Marshall and Paul Cary Goldberg  
 Jeff Marshall and Phoebe Potts  
 Jake and Karen Maslow  
 Karen Matthews

Cheryl Mazer  
 Kathleen McCadden  
 Valerie McCaffrey  
 James and Pauline McCready  
 Kevin McDonough and Susan Lillis  
 Susan McFarlane  
 Juliana McGovern  
 Walter and Joyce McGrath  
 Ann McKay  
 Roger McNeill  
 Wanda McSmith  
 Jane Mead  
 Natalie Medici  
 Herbert and Deborah Meiselman  
 Alexandra Meyers  
 Stephen and Ingrid Miles  
 Margaret Mills-Michael  
 Patricia Mitchell  
 Todd Montanaro  
 Janet Montgomery  
 Martha Morgan and Dan Ottenheimer  
 Wendy Morgan

Mary Lou Morison  
 John and Shirley Morris  
 Kimberly Moses  
 Priscilla Moulton  
 William and Linda Mueffelmann  
 Donald Muirhead and Mary Jane Crotty  
 Katharine Mullen and Deborah Hardy  
 Bob and Mary Murphy  
 Avis Murray  
 Gretchen Muschamp  
 Judith Nahas  
 Elizabeth Nahas  
 Monica and William Nardone  
 Scott Nason  
 George Neilson  
 Beebe Nelson  
 Charles and Suzanne Newman  
 T.M. and Laurel Nicholas  
 Cynthia Nicholls  
 Andrew and Catherine Nickas  
 Stephen and Susan Niemi  
 Gail O'Docherty  
 Susan Oleksiw  
 Linda O'Neil  
 Kathryn O'Reilly  
 Thomas Padick and Joan Flynn  
 Phyllis Parady  
 Martha Parrish Chapman  
 Peter Parsons and Barbara Oliver  
 Phyllis Paster  
 Brenda Pearse  
 Martha Peer and Jamie Mayer  
 Dick and Dina Peinert  
 James and Nina Perry  
 Ann Perry  
 David and Alison Pesky  
 Marcia Faye Peterson  
 Karin Peterson  
 Linda Petrino  
 Miriam Pett  
 David and Tammy Phinney  
 Beverly Pierce  
 Ralph and Marie Pisaturo  
 Susan Pollack and Eric Schoonover



Dawn Pratson and Ed Fisher  
Mary Alice Price  
William and Elizabeth Prickett  
Mary Putonen  
John Pydynkowski and Diane Smith  
Joan Quinlan and Rich Marlin  
Ashling Reilly  
Frederic and Patricia Rhineland  
Mary Rhineland McCarl  
Judith Ribbler and Anthony Freedman  
Courtney Richardson  
Deborah Rivers  
June Roberts  
Rebecca Robison  
Stephanie Rogers  
Elizabeth Roland  
Jane Rollins  
David Rosen  
Jon and Bonnie Rotenberg  
Albert and Cynthia Roth  
Doris Rust  
Nancy Ryan  
John Salisbury  
Patrick Salony and Christine McGrath  
Lisa Ann Santin  
Diane Sargent  
Paula Sasso  
Mary Saunders  
Thomas Schmidt and Tracy Mayor  
Peter and Deb Schradieck  
Judith L. Schroeter  
Paul A. Schwartz and Carole Y. Rein  
Jessica Schwarzenbach and Paul Hackett  
Sally Seamans  
Gail and Jim Seavey  
Ann Seymour  
Maureen Shamgochian  
Jack and Jean Sharry  
Jeffrey and Marlene Shindell  
Davina Louise Shuman  
Marcia Siegel  
Anne Siegel  
Anita Brewer Siljeholm  
Mark Silva and Sharon McDonald

Teresa Silverman  
Manuel Simoes  
Shirlie Marlene Slater  
Margriet Slinkard  
Isabel Sloane  
Hannah Smalltree  
Patriciz Smith  
Rebecca Smith  
Edith Sparling  
Corey Spence and Christopher Dean  
Eileen Sporing and Jocelyn Ramella  
Greta and Tad Suiter  
Mary Sullivan

Aila Tuulikki Loring  
George and Suzanna Ulrich  
Miranda Updike and Jeffrey Kern  
Diane Usewick  
Peggy Vagts and Mark Miller  
Cecily Vaughan  
Laura Ventimiglia  
Regina Villa  
Donald and Barbara Vitters  
Hazel Von Rosenvinge  
Deborah von Rosenvinge  
Theodore and Linda Von Rosenvinge  
Elizabeth Warden



Leanora Swekla  
Larry and Marilyn Swift  
Paul and Anne Talbot  
Janet Tsui Tang and Wayne D. Stimens  
Norma Tarr  
William Taylor  
Jeff and Ruth Taylor  
Susan Termyn  
Mary Thielscher  
Marcia Thomas and Mark R. Jones  
Joyce Lloyd Thomas  
John and Marilyn Thompson  
Ruth Torde  
David Tower and Robin Hoffman  
Bonnie Tracey and Seth M. Lynn  
Edmund Traverso

Suellen Wedmore  
Norman and Ruth Weeks  
Judith and Lee Weinberg  
Patricia Wellenkamp and Steve Provizer  
Diana Welsh  
Anne White  
Terri Whitney  
Michael and Amy Wiklund  
Dan Wilcox  
Nancy Winslow  
Andrew Wittkower  
Ann Woodbury  
Robin Wright  
Ann and Casey Wright  
Elliot and Janice Wyner  
Samuel and Ann Ziergiebel



## Gifts in Honor

John Berges and Ann Leamon Berges  
*In Honor of Joann Hart and Gordon Baird*

Martha Morgan and Dan Ottenheimer  
*In Honor of Whitney Robbins and Margorie Morgan*

Monica and William Nardone  
*In Honor of Beau Perkins*

Paula J. Sasso  
*In Honor of Anthony Sapienza*

Andrew Spindler  
*In Honor of Janet and William Ellery James*

## Gifts in Memory

Seth Berman and Amy Cohn  
*In Memory of Lee Natti*

Elana Brink  
*In Memory of Lee Natti*

Elizabeth Simonds Brown  
*In Memory of Abi Trotman*

Richard and Deborah Carlson  
*In Memory of Lee Natti*

James and Judith Caulkett  
*In Memory of Brent Wilkes*

Diane Chen Koch-Weser  
*In Memory of Jan Koch-Weser*

Covery's Community Healthcare Foundation  
*In Memory of Beth Coolidge*

William and Ellen Cross  
*In Memory of Lee Natti*

Christopher and Susan DiGiovanni  
*In Memory of Abi Trotman*

Janet Dodge  
*In Memory of Brent Wilkes*

Franklin and Frederica Doeringer  
*In Memory of Brent Wilkes*

Tamsen and Dominic Endicott  
*In Memory of Marion A. Harding*

Dan Fireman  
*In Memory of Abi Trotman*

James and Katherine Groves  
*In Memory of Lee Natti*

Ken and Billie Hruby  
*In Memory of Lee Natti*

Ann Jo Jackson  
*In Memory of Lee Natti*

Sandra S. Kenyon  
*In Memory of Grace Murray and Lee Natti*

Mary and Gary Marlow  
*In Memory of Brent Wilkes*

Amy Naimi  
*In Memory of Abi Trotman*

Brenda Richardson and Kenneth Slater  
*In Honor of Linzee and Beth Coolidge*

Deborah Robbins  
*In Memory of Abi Trotman*

Daniel E. Szostek and Lynne F. Warren-Szostek  
*In Memory of Nicholas and Michael Lynch*

David and Rita Teele  
*In Memory of Grace Murray and Lee Natti*

Janet Tsui Tang and Wayne Stimens  
*In Memory of Brent Wilkes*

Stanley and Susie Trotman  
*In Memory of Abi Trotman*

Yuri Tuvim and Mary Louise Giuliano  
*In Memory of David Babson*

Tycho Von Roseninge  
*In Memory of Lee Natti*

Mary Elizabeth Downing Wallenius  
*In Memory of Wesley Ahti Wallenius, Mary Downing Wallenius and Evelyn Parsons*

John C. Willis, Jr.  
*In Memory of Margaret 'Peggy' Lynch*

Patsy Whitlock  
*In Memory of Lee Natti*

## Grants

Mass Foundation for the Humanities, \$361

Massachusetts Cultural Council, \$6,910

Kanter Kallman Foundation, \$5,000

Highland Street Foundation, \$3,500

Barr Klarman Massachusetts Arts Initiative  
*Barr Foundation, \$87,813*  
*The Klarman Family Foundation, \$87,813*

The Umberto Romano and Clorinda Romano Foundation, Inc., \$25,000

## Matching Gifts

Coverys Community HealthCare Foundation

Gorton's Seafood

Intel Foundation

Johnson & Johnson Matching Gifts Program

Morgan Stanley Community Affairs

Sales Force

## In Kind

Cape Ann Tree Service, Matt Natti

Defalco Painting Company

Charles and Caroline Esdaile

Stephen and Nina Goodick

Museum and Collector Resource, LLC

Nancy Strisik

Paul Sylva and Christine Becker

## Corporate

Atlantis Oceanfront Inn

Bomco, Inc.

Energy North Group

Essex Alarm and Security, Inc.

Gloucester Marine Genomics Institute

Glover's Floor Covering, Inc.

Glovsky & Glovsky, LLC

Good Harbor Graphics

Gorton's Seafood

Hughes-Bosca

Ipswich Bay Advisors

Jane Deering Gallery

Jonathan Bayliss Society

Liquor Locker

Noble & Testaverde, Inc.

Systems Viewpoint, Inc.

Taormina Electrical Inc. dba Roy Spittle Associates

## Library Members

Abbot Public Library

Georgetown Peabody Library

Hamilton Wenham Library

Newburyport Public Library

Topsfield Town Library

## Alfred Mansfield Brooks Society

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). The AMB Society was established in 2009 to honor the generosity of Robert L. and Elizabeth French and to serve as an acknowledgement of gratitude to the long line of donors who have shaped the Museum's collection. The Society recognizes those who have made a donation of art, artifacts or archival materials, or who have provided funds for the purchase or conservation of such at a minimum of \$10,000 on or after September 2009.

Robert Amory

Willard and Linda Andrews

Diana Bell

J.J. and Jackie Bell

John and Jan Bell

Karen Bell

Timothy Bell

Kermit and Glenys Birchfield

Estate of Dorothy A. Brown

John Carter

Ninon Chaet

Grover Cleveland and Ellen Cook

Linzee Coolidge

Mary Craven

William and Ellen Cross

Lindsay Crouse and Rick Blue

Ronald and Joan Curhan

Aris Demetrios and Ilene Nagel Demetrios

Jonathan and Louisa Fairbanks

Hilarie Fairbanks-Burton and Tim Burton

Kristine Fisher and Richard Crangle

Jonathan French

Peter and Annette French

Deane Hancock French

Ian and Josie Gardiner

Helen Garland

Henrietta Gates and Heaton Robertson

Estate of Tamara Greeman

Myra Hall

James Hand

Bruce and Meg Herman

Sheila Pidgeon Hill

Cindy Holloran

James Hooper

Janet and William Ellery James

Joan Klimann

Diane Chen Koch-Weser

Estate of Richard Kuehne

Milton and Helen Lauenstein

Paul and Jessica Lohnes

Meg Lustig

Estate of Constantine Maletskos

George Maletskos

Walter Manninen

John and Ethel Martin

Alfred and Bruni Mayor

Gail Mazur

Daniel and Jenifer McDougall

Mary Jane McGlennon

Donald McPhail

Hugh Morton, Manton Foundation

The Estate of Anna Crouse Murch

Estate of Anne H. Oaks

Amy Oaks

James Oaks

Lawrence Oaks

Martha Oaks

William Oaks

Margaret Pearson

Susan Pollack and Eric Schoonover, Kanter

Kallman Foundation

John Rando

Rebecca Reynolds and David Montgomery

Ross Robinson

Rockport Art Association & Museum

Sara Roszak

Arthur Ryan

Stephen and Virginia Sandy

Linda Schreyer, Gergely Schreyer Collection

Martha Smith

Kristi Stangeland

Edith Stein

Ingrid Swanson

Roswitha Traves

The Umberto Romano and Clorinda Romano Foundation, Inc.

VNA Care Network Foundation, Inc.

Clara Wainwright

Martin Whyte and Alice Hogan

## Catalina Davis Society

Members and friends of the Cape Ann Museum value it for many reasons, but all share a common goal: to sustain it for the long-term. Creating a legacy through planned giving is a way to make this tangible.

Catalina Davis (1854–1932) was one of the Cape Ann Museum's early and most ardent supporters. During the 1930s, funds bequeathed to the Museum from her estate allowed for the construction of a modern, fireproof building containing a large exhibition gallery (now the Cape Ann Gallery) and an auditorium. Her generosity also resulted in the addition to the permanent collection of two oil paintings by Fitz Henry Lane, numerous pieces of early New England furniture and an array of other historically important objects, books and artwork.

Most importantly, Catalina Davis' foresight resulted in the creation of the Museum's first endowment, which to this day continues to benefit the Museum.

Established in 2015, the Catalina Davis Legacy Society recognizes individuals who contribute to the future of the Cape Ann Museum through bequests, trusts and other planned and life income gifts. Membership is extended to all who have made an estate provision for the Museum, regardless of the amount.

J.J. and Jackie Bell

Lois Brynes and Serena Hilsinger

William and Ellen Cross

John and Lee Cunningham

Kristine Fisher and Richard Crangle

William and Rose Hausman

Thomas and Caroline Hovey

Helen and Milt Lauenstein

Stephen and Sigrid Lindo

Amy Moore

David Porper

Louis Rusitzky Marital Trust

Ann Stewart

Ted and Juanita Tumelaire



# Financials

## 2020 summary of operating revenue and expense

The Museum's operating revenue and expenses are shown below. Due to the COVID-19 pandemic the proportion of certain revenue and expenses is different from a typical year. Audited financial statements are available on the Museum's website or upon request.

### Total revenue

membership & donations	\$1,400,697
<b>74%</b>	
endowment draw and interest	\$441,333
<b>23%</b>	
gift shop	\$42,307
<b>2%</b>	
admission	\$15,283
<b>1%</b>	
exhibitions, programs and events	\$3,603 *
<b>0% *</b>	

\* Exhibitions, programs, and events were virtual due to COVID, which factored into less than 1% of total revenue.

### Total expenses

payroll and benefits	\$846,100
<b>48%</b>	
facilities and maintenance	\$405,944
<b>23%</b>	
administration	\$314,326
<b>18%</b>	
marketing, pr and member services	\$70,624
<b>4%</b>	
programs, fundraising and exhibitions	\$68,865
<b>4%</b>	
cost of sales	\$29,613
<b>2%</b>	
collection	\$26,276
<b>1%</b>	

# CAPE ANN Museum

