

CAPE ANN MUSEUM

news & views DECEMBER 2014

TAKING IN THE BIG PICTURE THE CENTRAL GALLERY

One of the major changes that took place during the recent ten month closure of the Cape Ann Museum was the creation of a new central exhibition gallery, just up from the main entrance and Museum Shop. Carved out of the former Davis Gallery, the space was designed as a welcoming place for visitors, providing them with an overview of what they are about to discover as they move through the rest of the Museum. The gallery features a mural size reproduction of an early aerial rendering of Cape Ann and the North Shore, made from an original lithograph preserved in the Museum's archives.

In an era when most people could only dream of soaring above the earth and looking down on it from a "bird's-eye view," images like this balloon view of Cape Ann, published in 1879, had great appeal. Rich in detail and amazingly accurate, this view was drawn by F. Kimball Rogers and transformed into a lithographic print by John H. Daniels. Rogers and Daniels are known to have done at least two other balloon views at about the same time, one of Boston Harbor and a second of the view from Provincetown to Boston.

F. Kimball Rogers and John H. Daniels both have ties to Cape Ann. Rogers, who was born in Gloucester and living in Boston at the time the map was made, was a draftsman by trade; his father, John Kimball Rogers was a "type manufacturer" and his great-great grandfather was Daniel Rogers, one of Gloucester's preeminent Colonial *(cont. page 2)*

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DON'T MISS OUT!

Your Membership means a lot, especially now ...

We'd like to send out a big THANK YOU to our members for their generous support and patience during our recent renovation project. Don't miss out on all the exciting programs, exhibitions and events at the "new" Cape Ann Museum—renew your membership today!

FROM THE DIRECTOR

Dear Members and Friends,

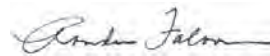
It's been three months since the Museum reopened to the public—three demanding, fulfilling, glorious months. More than 400 people attended our opening gala, more than 400 members and friends attended the opening reception and an additional 500 members of the community visited on opening weekend. During the first two-month's post-renovation, we welcomed 500 more visitors/week compared to the same time last year. Docent tour size doubled and shop sales were up by almost \$1,000/week. The renovation attracted significant media attention and the response from visitors beyond the greater Boston area is impressive. There has been an uptick of activity on the Museum website, our social media, and online services like TripAdvisor. For the first time, we have had multiple requests for translations of our collateral material into French, German and Chinese!

It was your support of the Capital Campaign that allowed us to transform the Museum, and through programmatic and physical changes, to be better stewards of the collection, to better tell the Cape Ann story and to enhance the entire visitor experience. We are truly grateful to you and truly grateful that people are noticing. Your ongoing support through memberships and annual fund contributions helps us maintain this momentum.

These accomplishments have been greatly augmented by a \$1 million gift from long-time board member and benefactor, the late Dorothy "Dotty" Addams Brown (1923–2014). Dotty was one of the guiding forces behind every major Museum initiative over the past six decades. She witnessed our growth from a sleepy local historical society into one of New England's finest small museums. Her gift increases our endowment, ensuring the sustainability of the Museum and guaranteeing that future generations will be inspired by the arts, history and culture of a place she dearly loved.

If you haven't had a chance to visit the "new" Cape Ann Museum yet, I hope this newsletter serves as an enticement. It is your enthusiasm and engagement that keep us moving forward. On behalf of the Museum's Board and staff, thank you for your continued support. We wish you the happiest of holidays.

Sincerely,



THE CENTRAL GALLERY (cont. from page 1)

merchants. John Daniels was also born in Gloucester in 1828, a son of Edward Daniels and Maria Reed Daniels. He began working in Boston in 1851 as a copperplate printer and by 1870 ran a lithographic printing firm that had six hand presses and employed six men. Both John H. Daniels and F. Kimball Rogers are buried in Gloucester's Oak Grove Cemetery.

A small advertisement in the *Cape Ann Weekly Advertiser* in the spring of 1879 announced that Procter Brothers in Gloucester had copies of Rogers and Daniels' balloon view map for sale for 25 cents each. It came folded up and included information on summer houses, beaches and other amenities that visitors to Cape Ann might find useful and informative.

FRESNEL LENS SHINES IN NEW SPACE

The Cape Ann Museum has successfully completed stabilization and installation of the first order Fresnel lens originally housed in the south lighthouse tower on Thacher Island off the coast of Rockport. The project, a collaboration between the Museum and the Thacher Island Association, received financial support



from a wide base of donors, and from both the Town of Rockport's and the City of Gloucester's Community Preservation Act funds.

In 1861, first order Fresnel lenses, made in Paris, were installed in the newly constructed lighthouse towers on Thacher Island. The lenses projected a beam of light that could be seen 22 miles at sea, a vast improvement over earlier lighting apparatus. The lenses remained in place until 1980 when they were decommissioned and removed from the Island; only one of the two—the one that had been housed in the south lighthouse—was preserved. Recently, the United States Coast Guard has been sending these magnificent lenses back to the communities where they were originally used to be preserved within museum settings. In 2012, the Thacher Island Association approached the Coast Guard about bringing the sole surviving Thacher Island lens back to Cape Ann. This quickly led to a partnership between the Association and the Cape Ann Museum aimed at bringing this one particular lens back home for display at the Museum.

Realizing that the project would be quite complex, it was divided into two phases. Phase one saw the beehive shaped lens assembled on a low platform in one of the Museum's maritime galleries. Phase two entailed reuniting the lens with a section of its original iron base and installing the entire piece in a newly constructed space. All of the work in both phases was extremely specialized and was done by a group of lampists—individuals who have been trained in the art of lens conservation. It is estimated that there are fewer than 10 qualified lampists in the United States today, scattered across the country.

The gallery in which the lens is now permanently installed includes a mixture of artifacts and interpretative materials designed to help visitors appreciate the beauty and power



of the lens along with the history of Thacher Island. In addition to the first order lens a smaller fourth order Fresnel lens, originally installed in the lighthouse at Eastern Point, is also on exhibition. Interpretative information is presented via traditional wall text panels and a video presentation, created with the assistance of several volunteers, including Erich Archer, director of Cape Ann TV, filmmaker Ann Patrice Hickey and actor Tom Babson.

The Museum looks forward to implementing educational programs around the Fresnel lens, exploring topics such as navigation, the history of Cape Ann's five other lighthouses, and more.

(left) The newly renamed Cape Ann Gallery, with a portion of the Gloucester Harbor Diorama in the foreground; (above) L. Sautter & Sons, Fresnel Lighthouse Lens, First Order, Paris, France, c.1860. On permanent loan to the Cape Ann Museum from the United States Coast Guard.



GRANITE! GRANITE! GRANITE!

Highlights from the Museum's extensive granite quarrying collection are now on exhibition in the new Granite Gallery and Auditorium. Reinstalled under the guidance of granite guru Leslie Bartlett, the display features quarrying tools and equipment, photographs, maps, models and archival materials. Many of the artifacts were donated to the Museum by the late historian Barbara Erkkila, author of *Hammers on Stone*, a history of quarrying on Cape Ann.

The harvesting of granite from quarries dug deep in the earth was big business on Cape Ann from the 1830s through 1930. Second only to fishing in economic output, for 100 years the granite industry played a pivotal role in the local economy providing jobs for many, turning profits for some and generating tons and tons of cut granite that was used here on Cape Ann and shipped to ports all along the Atlantic seaboard. Granite quarrying started slowly in this area in the late 18th century with small operations peppered across the rocky terrain. During the 1830s and 1840s, the trade grew steadily as a growing nation demanded more and more stone for construction. By the 1850s, the stone business was firmly established and Cape Ann granite was known throughout the region. So extensive and so awe-inspiring were operations during the second half of the 19th century that some observers feared that the business might actually run out of stone.

Barbara Erkkila, who passed away last year, had a vast knowledge of Cape Ann history and a passion for the granite quarrying industry. Over the course of half a century, Barbara carefully and methodically collected everything she could having to do with the topic and the people involved in it. Her attention to detail added immensely to the value of her collection and when she began donating it to the Cape Ann Museum in the early 1990s, every item was received with as complete a provenance as Barbara could pull together. Today, because of her efforts, the Museum's collection is one of the strongest in New England.

A NEW HOME FOR THE FOLLY COVE DESIGNERS COLLECTION

The Museum's collection of works by the Folly Cove Designers has found a new home in a specially designed gallery on the top floor of the Museum. The space features built in exhibition cases, plenty of wall space and a media table complete with two computer terminals giving visitors access to a wealth of information related to this amazing and talented group of individuals.

The Folly Cove Designers were a group of 45 designer-craftsmen who worked together on Cape Ann from 1938 to 1969 producing carefully wrought designs cut into linoleum blocks and printed (primarily) on fabric. Working under the leadership of children's book author and illustrator Virginia Lee Burton Demetrios (1909–1968), their common interests were in producing solid designs and good craftsmanship. Members were urged by Demetrios to look to their surroundings for inspiration, to draw "what they knew" and to sketch their subjects over and over again until they made them their own. While a vast majority of members of the Folly Cove Designers had no formal artistic training prior to becoming involved in the group, working under Demetrios and with the encouragement and support of fellow members, all achieved remarkable success in their work. During their years together they produced some 330 designs and saw their works included in 16 museum exhibitions.

Currently on display in the Folly Cove Designers Gallery are fabrics designed and printed by Demetrios, Aino Clarke, Peggy and Dorothy Norton, Eino



(left) Acorn Press and select fabrics in the new Folly Cove Designers Gallery; (above) Steel Derrick Quarry, c. 1914, Herman W. Spooner photographer.

LOOKING AHEAD

The exhibition schedule for 2015 will include three major exhibitions, in addition to smaller scale rotating shows throughout the year.

Roger Martin: Selected Work
Opens February 14, 2015

John Sloan: A Gloucester Day
July 11 to November 29, 2015

**On the Water: Jeff Weaver,
Don Gorvett & Peter Vincent**
October 24, 2015 to January 31, 2016

ON VIEW IN THE MUSEUM LOBBY

A selection of **Bernard Chaet** (1924–2012) landscape paintings will remain on view in the Museum lobby through the end of December.

In January 2015 a grouping of paintings by **Jeffrey Marshall** will go on display.

STAY INFORMED! VISIT US ONLINE AT
WWW.CAPENANNMUSEUM.ORG AND
SIGN UP TO RECEIVE WEEKLY E-NEWS.

A CELEBRATION OF PLACE

Walker Hancock and Stuart Davis both loved particular aspects of Cape Ann—and each expressed their appreciation for the area's unique light and beauty in very specific ways. In his sketches, Davis captured the activity and angularity of Gloucester Harbor, while Hancock drew inspiration from his home and studio on a hill beside a quarry in Gloucester's quiet Lanesville area to create sculptures of neighbors and friends as well as busts of famous statesmen and leaders. Works by these two prominent artists are explored in complementary exhibitions on view into 2015: *A Chosen Place: Walker Hancock & Friends* and *The Importance of Place: A Sketchbook of Drawings by Stuart Davis*.



Walker Hancock (1901–1998), *Arion*, 1985–1987. Plaster with a bronze patina. Gift from the estate of the artist, 2001. [Acc. #2001.27.22]

THE WORKING WATERFRONT

Portraits of a Working Waterfront, consisting of 71 photographs by Jim Hooper of men and women who make their livings working today in Gloucester, is on view through February 1, 2015. A series of educational and outreach programs will be held in conjunction with the exhibition including a gallery talk with Jim Hooper on Saturday, January 10 at 2:00 p.m.; a panel discussion on Gloucester's working waterfront on Saturday, January 24 at 2:00 p.m.; and a performance of Robert J. Bradshaw's original composition *Sounds of the Working Waterfront* on Saturday, January 31 at 1:00 and 3:00 p.m. Please see our website for more information (www.capeannmuseum.org). This exhibition is presented in partnership with the Northeast Seafood Coalition.

Natti, Lee Natti and many others. The exhibit will be changed throughout the year, protecting textiles from damage due to over exposure to light and keeping the display evergreen.

Since the core of the Folly Cove Designer collection was donated to the Cape Ann Museum in 1970 it has continued to grow, evolving into the single largest collection of their works in the country. The collection includes carved linoleum blocks, printed fabrics, clothing and table linens made from the fabric, carving tools, inks, photographs and other archival materials. Exhibitions of works by the Designers and programs exploring their lives and accomplishments are perennial favorites, consistently drawing large and enthusiastic crowds.

Another component to the new Folly Cove Designers Gallery is the presence of two touchscreen computers, offering visitors access to digital images of more than 200 designs. The images are high resolution color scans of textiles in the collection, which can be viewed in sequence or by individual designer. In addition a film, *Virginia Lee Burton: A Sense of Place*, created and produced by Red Dory Productions in 2007 can be viewed in its entirety (57 minutes) or as a 12 minute excerpt. The concept and design of the audio-visual element will allow the Museum to add content as it becomes available, thereby supplementing viewers' understanding of this important collection.

FOLLY COVE DESIGNER SCRAPBOOKS

While the Museum was closed to the public during the renovation, the staff had no shortage of work—both with ongoing projects and with preparations for the reopening in August.



One such longterm project, undertaken to coincide with the reopening, was the reconstruction of the Folly Cove Designer scrapbooks. These large, looseleaf books, compiled by the Designers beginning in 1940, have suffered the effects of time but have now been reconstructed using acid free materials to minimize further deterioration.

The first of these books—containing original newspaper and magazine articles, photographs and sales cards for each design—has been reproduced using scans from the original scrapbook and is now available for the public to peruse in the new Folly Cove Designers Gallery.





Parker Perkins (1862–1942), *Untitled (Seascape with Straitsmouth Island)*, undated. Oil on artist board. Gift of William and Janet James, 2014. [2014.048]

RECENT ACQUISITIONS

The Museum's collection continues to expand, particularly in the area of the fine arts, with a number of important additions coming into our holdings in recent months. A complete listing of all items added to various branches of the collection will be included in the Annual Report next spring. Just a few of them are spotlighted here.

Over the decades, longtime supporters William and Janet James have made a number of important gifts to the collection. Their most recent donation is a seascape by Rockport artist Parker S. Perkins (1862–1942) showing the crashing surf at Straitsmouth Island in Rockport. Perkins, who was born in Lowell, Massachusetts, began visiting Cape Ann in the early 1890s and, along with Gilbert Margeson and Harrison Cady, was among the first wave of artists to discover Rockport. Largely self-taught, Perkins' work was shown locally in the third annual exhibition at the Gallery-on-the-Moors (1918) and in the first exhibition of the Rockport Art Association (1921). During the early 1920s, Perkins shared studio space in Rockport with Antonio Cirino.

Longtime Museum trustee Dorothy Addams Brown who passed away earlier this year, earmarked a handful of her treasured

possessions as donations to the Museum. Dotty's gift included two paintings done by her grandmother, Harriet Addams (Young) Brown in 1913 and 1914; a bronze sculpture by Beverly Denson Seamans (1928–2012); and an oil portrait of Sarah Fraser (later Sarah Fraser Robbins) painted in 1913 by Charles Hopkinson and displayed in a frame made by Charles Prendergast (1863–1948).

And finally, for many years the Museum has been actively collecting artist's self-portraits, looking forward to one day organizing a major exhibition of such works. Through the generosity of Roswitha and William Traves, *The Artist in a Time Symbol*, a 1958 oil on paper self-portrait by artist De Hirsh Margules (1899–1965) has been added to this area of the collection.

GIFTS TO THE LIBRARY & ARCHIVES

The mid to late 1800s saw an increase in the number of exclusive gentlemen's (and women's) clubs. For the middle-classes of the Victorian era these institutions were a home-away-from-home, often providing their members with dining rooms, game rooms, libraries and sleeping accommodations. The club was a place to relax and create bonds of friendship away from the responsibilities of family life and the hurly-burly of frequent social engagements. Most of the organizations carried out charitable work, such as supplying aid to the underprivileged, and provided financial support to their members, usually in the form of group insurance plans. In 1886, the year the Improved Order of Red Men (IORM) was founded in Gloucester, the town was home to 26 other such organizations, half of which were temperance societies. The rest, whose rather grandiose names arose from the Victorian fascination with the romanticism of royal courts, religious crusades, templar knights, and America's own indigenous native peoples, included three Masonic Lodges and branches of the Knights of Pythias, the Independent Order of Odd Fellows, the United Order of the Golden Cross and the Royal Arcanum.

The IORM, whose motto is "Freedom, Friendship and Charity," is the oldest fraternal order in the United States. Its origins can be traced back to the Sons of Liberty, a secret society of pre-Revolutionary days. The Gloucester branch, Wingaersheek Tribe #12, was organized on February 5, 1886, with Charles A. Russell as the Sachem (president), Edgar S. Taft as Senior Sagamore (vice-president), Frank E. Davis as Junior Sagamore (assistant vice-president), M. Herbert Nichols as Keeper of Records (secretary) and Asa G. Andrews as Keeper of Wampum (treasurer). These men came from

various walks of life: two lawyers, one grocer, a newspaper reporter and a clerk in a business office.

This 41" x 28" blueprint was created for the Gloucester IORM by Joseph Messere of the Rockland Fireworks Co. of Massachusetts. The precise date is unknown but it was after 1948 when Mr. Messere became owner of the Rockland Fireworks Co., and may have been 1951, the year the IORM celebrated the 65th Anniversary of the formation of Wingaersheek Tribe #12.



Blueprint for a firework display created for the Gloucester branch of the Improved Order of Red Men, c.1951. Gift of the Leominster Historical Society. [2014.008]

DISTINGUISHED SPEAKERS FEATURED THIS FALL

On September 4, New York-based independent curator and lecturer Karen Wilkin presented *Stuart Davis: Abstract, Real, and Concrete*. Stuart Davis (1892–1964) is America's home-grown Cubist, inventor of a visual equivalent of the jazz music he loved. A leading Davis scholar, Wilkin has organized and contributed to many exhibitions about Davis and also served as a contributing editor of the *Stuart Davis Catalogue Raisonné*, published by Yale University Press in 2007.

Offered in conjunction with the Cape Ann Museum's special exhibition *The Importance of Place*, Wilkin's talk focused on the importance of Davis' drawings. Davis is renowned as a colorist and acclaimed as an American pioneer of abstraction, yet, according to Wilkin, he always maintained that



A full house turned out to hear Deane Hancock French and Jonathan Fairbanks talk about Walker Hancock's life and legacy during the city-wide *Monuments Men* celebration.



Museum director Ronda Faloon and independent curator Karen Wilkin.

honoring Hancock, including a presentation by Robert Edsel, author of *The Monuments Men*, a showing of the Hollywood film and a panel discussion. The Museum also offered special tours of the exhibition *A Chosen Place: Walker Hancock and Friends*.

drawing was fundamental to his art, claiming that, "A Drawing is the correct title for my work." He also insisted that he was not an abstract artist, summing up both contentions in the characteristically oblique statement "Nothing is more Abstract than a Line, and nothing is more Real and Concrete."

Towards the end of September as part of a community wide celebration of sculptor Walker Hancock and his role as a Monuments Man during World War II, Jonathan Fairbanks, artist, director of the Fuller Craft Museum and former curator of the Decorative Arts and Sculpture Department at the Museum of Fine Arts, Boston, joined Deane Hancock French for a conversation about her father. In front of a packed audience, Fairbanks and Hancock French discussed her father's work and her experiences as the daughter of a renowned American sculptor living in Gloucester. This special evening kicked off a weekend of events

A NEW ATTRACTION FOR THE MUSEUM'S ACTIVITY CENTER

Early next year, children and families visiting the Museum's Activity Center will have the opportunity to explore the by-gone world of the Gloucester dory fisherman. Under the leadership of Board and Education Committee Member Tom Hovey, the Museum has commissioned heritage dory builder and fisherman Geno Mondello of Maritime Gloucester's Dory Shop to build an authentic 10'7" dory. The historic vessel will be placed adjacent to the existing ship's wheel, creating a maritime exploration area that will offer children a chance to climb on board to simulate dory rowing and shore fishing. Children will also be able to dress up as fishermen and other maritime figures while they play on board the dory or steer the ship's wheel. Be sure to join us to celebrate this new addition on January 10, 2015.



CAM's dory in process of construction at the Dory Shop at Harbor Loop.



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.

REOPENING GALA



PLANNED GIVING

I am an annual supporter of the Cape Ann Museum, and a great admirer of its staff. I have spent 44 years in the working world and I have made a bequest to the Museum—which might be realized sooner rather than later as I am in my 90th year.

We have two things in common, we are born and we will die. We have no control over the former and almost none over the how and when of the latter. However, we do have control over where and to whom our assets find a future home, and it should not be the Commonwealth or the federal government.

It begins with acknowledging death and seeking the right professional help to “arrange our affairs.” Ideally this should begin in one’s thirties, forties, or fifties with the execution of a will, followed by whatever kind of trust arrangement is appropriate for your situation. And let me be clear, the fewer the assets you have the more important it is for them to be protected from the result of inaction.

Inertia is the great enemy here, procrastination is the foe. It is almost never too early, but certainly can be too late. Onward!!

—Adele Q. Erwin



In the past year the Museum has been transformed by an imaginative redesign, state of the art lighting and an inspired reinstatement of the collection. This transformation happened because of your generous contributions to the Capital Campaign. Thank you.

We are now in the midst of our **Annual Appeal**. The excitement and the glow continue—and so do the many expenses required to keep our new Museum open, make sure that the collection is beautifully lit, that this newly renovated facility is cared for and that its exhibitions and programs remain strong, relevant and inspiring!

Simply put—

A **Campaign** is what you *build*.

Membership is what you *get*.

The **Annual Appeal** is what you *give*.

Please consider making a gift today.



Visit the new Museum Shop for a wide selection of gifts for the holidays ... including the 2015 Fitz Henry Lane Calendar!

And, with your Museum membership, take 10–20% off when you shop at the Museum Shop or online at www.capeannmuseum.com/shop.



JANUARY IS MEMBERSHIP MONTH

Cape Ann residents enjoy free admission throughout the entire month of January. Visit often, bring your friends, become a member.

GIVE THE GIFT OF MEMBERSHIP

A Cape Ann Museum membership makes a great gift! Share the Art, History and Culture of Cape Ann with friends and family members by giving a Museum membership for the upcoming year.

Purchase a gift membership online, or call (978)283-0455 x35.

We appreciate your support. THANK YOU!

(opposite) Members and friends celebrate at the Reopening Gala on August 19. Clockwise from top left: Dick and Deb Carlson, Jenifer and Dan McDougall, and Janet and Wilber James; a view from the atrium; Jane Cunningham, Kaia Cunningham, Tad Cunningham, Andrew Cunningham, Lee Cunningham, Ben Cunningham and Kelsey McNiff; Sem Sutter and John Easton; Mary Dearborn, Stevie Neal and David Dearborn; a happy guest.

CAPE ANN MUSEUM

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MUSEUM INFORMATION

HOURS The Museum is open Tuesday through Saturday from 10:00 a.m. to 5:00 p.m. and on Sunday from 1:00 to 4:00 p.m. Closed on Mondays and all major holidays. The Library/Archives are open Wednesday through Saturday from 10:00 a.m. to 1:00 p.m. or by appointment.

ADMISSION Adults \$10; Seniors, students and Cape Ann residents \$8; Youth (under 18) and Museum members are free.

TOURS Guided tours are offered Tuesday through Saturday at 11:00 a.m. and Saturday/Sunday at 2:00 p.m. Group tours can be arranged by appointment; please call (978) 283-0455 x16.

ACCESS The Museum is wheelchair accessible.

MEMBERSHIP The Museum is supported by donations and annual memberships. Call (978) 283-0455 x35 for membership information.

For up-to-date information on exhibitions, special events and public programs visit www.capeannmuseum.org or call (978) 283-0455 x10.

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[Facebook.com/camuseum](https://www.facebook.com/camuseum)
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HOLIDAYS AT THE DAVIS HOUSE

The Captain Elias Davis House will be decorated for the holiday season and open for tours on select Saturdays throughout the month of December. Built between 1799 and 1804 for Lucy Haskell Davis and her husband Elias Davis, Sr., the house is a noteworthy example of early Federal architecture on Cape Ann and is furnished with many of the Cape Ann Museum's finest examples of early American furniture and decorative arts.

During the Museum's recent closure, the Davis House underwent a number of important upgrades including a major overhaul of its heating system and installation of fire detection and suppression systems. Upon completion of that work, rooms on the first floor of the structure were repainted and exhibitions re-installed, incorporating many objects which had not previously been on display in that setting.

The Davis House makes a perfect backdrop for exploring the early roots of the celebration of Christmas in this country. The holiday as we know it today began in the early 19th century—around the time the Davis family moved into the House—and by the early 1820s when Clement Clarke Moore penned the poem *'Twas the Night Before Christmas* it was becoming an increasingly significant part of many people's lives.

The House will be open for self-guided tours on the following Saturdays: December 6, 13 and 20 from 11:00 a.m. to 3:00 p.m.