

# CAPE ANN MUSEUM

ART HISTORY CULTURE

*news & views* FALL 2015



*John Sloan*  
Gloucester Days

*Fitz Henry Lane Online*  
Beneath the Surface

*Historic Perspectives*  
Handlining on Georges

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**MISSION STATEMENT**

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.

**CAPE ANN MUSEUM**  
ART HISTORY CULTURE

**FROM THE DIRECTOR**

Dear Friends,

August 22 marked the one-year anniversary of the Museum's reopening. So much has been made possible due to the renovation and it's all good news. As expected, we've seen an increase in visitors—approximately 4,000 more people have toured the Museum to date than the last full year we were open. As a result, admission income is up and shop sales have more than doubled. Due to demand, we added to the number of walking tours we've offered this summer, and group tour requests for the fall are mounting.

There is a new energy and excitement surrounding our exhibitions. The stellar *John Sloan Gloucester Days* continues to draw visitors and interest from the press. (Visit our website to find links to related newspaper articles, and television and radio interviews about the show.) We continue to receive rave reviews about our permanent collection as well, in particular the Folly Cove Designers exhibit, the Fresnel Lens Gallery and the contemporary work on display in the third floor gallery.

Members and friends are thinking about the Museum's collection in a more focused way than ever before. The last few months have seen some remarkable gifts enter the collection either through the generosity of individuals or the collective effort of Museum members. A striking collection of work by William Meyerowitz and Theresa Bernstein, including Theresa's self-portrait, beloved by Museum staff, hangs in the third floor Atrium Gallery. The paintings are promised gifts by long-time supporters William and Janet James. You've no doubt noticed *Reflections né Talisman né Thin Man*, a stunning piece of sculpture by Robert Amory installed in the courtyard. The sculpture is a gift of the artist, given in addition to works by other Cape Ann artists from his private collection. The Collections Committee is spearheading an effort to see that Paul Manship's tortoise, a sculpture currently on loan (also beloved!), remains at the Museum. We hope that these examples will inspire others to remember that the best Cape Ann work should remain on Cape Ann and be made available to the public. Some additional gifts and acquisitions are showcased in this newsletter.

More than ever before visitors are joining the Museum as new members. This fact, along with the continued loyalty of our



T.E. Andresen Fine Art Moving & Storage assists in the installation of Robert Amory's sculpture *Reflections né Talisman né Thin Man*.

long-term members, has brought our annual membership—a major source of funding for the Museum—to near record levels.

Until her death last year, friend, former board member and benefactor Dotty Brown was the principle donor to the Museum's annual fund. She understood that, in addition to membership, annual support is critical to the operation of the Museum. This year, we have renamed the fund in honor of her sustaining annual gifts. As we begin this year's annual appeal we hope you'll be inspired by her generosity to continue your support of this vibrant, dynamic place with a gift to the Dotty Brown Annual Fund.

A heartfelt thanks to you—our members, our volunteers, the Museum's board and my colleagues on staff—for participating and contributing to this year of growth and change. The goal of the Capital Campaign was to "Reach Out" and "Strengthen Within." We have done just that, and it's something we can all be proud of now, and for the future.

Sincerely,

Ronda Faloon, Director

**Warm Welcomes and Fond Farewells**

**Welcome to New Board Members**

The Museum relies on a volunteer board for their expertise and guidance. We welcome Kristin Zarrella and Bill Hausman to the Board.

Kristin L. Zarrella is a Program Manager for Northrop Grumman Corp., overseeing a multi-million dollar software support contract for an agency within the Department of Defense. With over 25 years of IT experience, she has held leadership roles at companies including Integic Corporation and Universal Systems, Inc. Kristen holds a BS in Management Information Systems from Old Dominion University. She resides in Gloucester and New York City and serves as a member of the advisory committee for Pathways for Children.

Bill Hausman's professional career spans 17 years in administrative roles at private institutions of higher education in the Chicago area and 26 years as a senior partner with Campbell & Company, a national firm of consultants to nonprofit organizations and institutions. Bill continues to be involved on a part-time basis as advisor, mentor and facilitator to a small number of nonprofit organizations, providing counsel on organizational management, strategic planning, board development, staff and volunteer training and fundraising.

He holds a BA in philosophy from Wheaton College and graduate degrees in history from Trinity Evangelical Divinity School and in administration and planning from Harvard University. He resides in Rockport and has served for 15 years as a Trustee of Rockport Music, where he was recently appointed Trustee Emeritus.

We would also like to express our appreciation to outgoing Board member Lisa Rich. Lisa served two terms on the Board and was a valued member of the Development, Audit and Nominating Committees. Lisa made many contributions to the Board, including helping to initiate CAMafterhours and the Red Cottage Society. We are grateful to her for her ongoing support.

**Welcome to New Staff**

We are pleased to introduce Leslee Shlopak as the Museum's new Director of Development. Leslee comes to the Museum with a strong nonprofit development background, having served on the boards and participated in fundraising efforts for Wellspring House, Rockport Music, the Brookwood School and numerous other efforts. She is no stranger to CAM. As one of the founding members of the Fitz Henry Lane Society Committee, Leslee helped launch the FHL Society twelve years ago. The Society, currently comprised of 139 members, represents the highest level of Museum membership and is a major source of annual support. Leslee replaces recently retired Development Director Gerry Herbert, whose inspired leadership helped grow the Museum's support base and resulted in the completion of the highly successful \$5M Capital Campaign.

We also welcome Kate LaChance as the Museum's new Program Coordinator. Kate will be completing the Master's Program in Museum Studies from Harvard Extension School this fall and has assumed programming duties from former Director of Education and Programming, Courtney Richardson, who is leaving to spend more time with her family. A seven year veteran of the Museum's team, Courtney, enlivened the education department and expanded programming for adults and children during her tenure, including *Young at Art for Head Start*, *CAM Connections*, *CAMafterhours* and the Red Cottage Society.

**NEWS & ANNOUNCEMENTS**

**Cape Ann Museum Receives Preservation Massachusetts' Paul E. Tsongas Award**

This year's Tsongas Awards honored the collaborative work that goes on behind the scenes to make historic preservation projects happen. Founded in 1985, Preservation Massachusetts is the state-wide nonprofit organization that actively promotes the preservation of historic buildings and landscapes as a positive force for economic development and the retention of community character. The Cape Ann Museum was one of twenty historic preservation/rehabilitation projects and their teams to be honored at the May 6 award ceremony as part of National Preservation Month.

The Museum's preservation partners included designLAB Architects, CBA Landscape Architects, Windover Construction, Naomi Chapman Exhibition Design and Frank Vanzler, Building Consultant for KVAssociates. The project was financed by Cape Ann Savings Bank and a major grant was received from Mass Cultural Council's Facilities Fund/MA Development. The total project cost was \$4M.

**Museum to Present at Upcoming NEMA Conference**

With the Cape Ann Museum renovation as their case study, Windover Construction submitted a proposal to present a workshop on gallery design at this year's New England Museum Association (NEMA) Conference. *Telling the Best Story in the Language of Gallery Architecture and Design* will be presented at the conference in Portland, Maine, on November 5. Panelists J.J. Bell, Vice President of the Cape Ann Museum Board; Ronda Faloon, Cape Ann Museum Director; Peter Gourdeau, Project Executive, Windover Construction; and Mary Ann Upton, Architect and Project Manager at designLAB will discuss prioritizing available resources to enhance presentation and preserve the collection. Optimization techniques such as "white box" vs. staged vignette gallery composition, circulation, finishes, climate control and lighting will be explored.



Outgoing Development Director, Gerry Herbert, with Facilities Manager Walter Chianciola at the Captain's Party.

### From *The Masses* to *The Cape Ann Shore*

The contrast between the work John Sloan is best known for—largely social realist depictions of the lives of the poor and working class in New York City—and the breezy landscapes he painted during summers spent in Gloucester, could not be more pronounced. This striking dichotomy is well exemplified by two very different publications, both of which can be found in the Cape Ann Museum's Archives. Facsimiles of select issues of *The Masses*—a radical leftist magazine published monthly in New York City from 1911 to 1917—and *The Cape Ann Shore*—a weekly newspaper “Devoted to the Interest of the Summer Residents of Cape Ann”—are now available for reading in the Sloan exhibition gallery (and online at [capeannmuseum.org/sloan\\_publications](http://capeannmuseum.org/sloan_publications)).

For some background on Sloan's work for *The Masses*, we have chosen to reprint an excerpt of an essay written by curator Britt Crews for the 1992 catalog that accompanied the Cape Ann Historical Association's exhibition *The Red Cottage*. Both the 1992 catalog and the *John Sloan Gloucester Days* catalog for the current exhibition are available for purchase in the Museum Shop and online.

*From 1914 to 1918 John and Dolly Sloan left the sweltering summer heat of New York City for the cool sea breezes of Gloucester. Each year they rented the same red cottage on East Main Street near the entrance to the Rocky Neck art colony. They shared the house with other artists including their old friend Helen Stuart Davis, her sons Stuart and Wyatt, and Alice Beach Winter and her husband Charles Allan Winter. [...]*

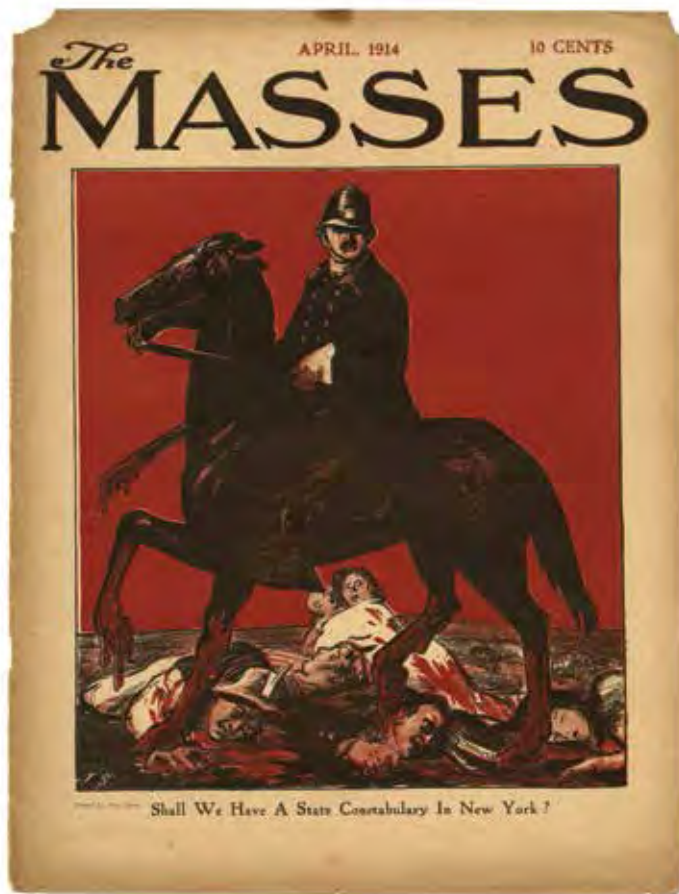
*Exactly when the Sloans first met [the] Winter[s] is not known, but by 1912 all four were working on a magazine called *The Masses* in New York. The original magazine was the brainchild of two social idealists, Piet Vlag and his silent partner Rufus Weeks. They conceived of the nonprofit magazine as the exemplar of the cooperative movement. It quickly encountered financial problems and ceased publication in August 1912, a year and a half after it started.*

*The utopian vision that initially attracted the staff members to *The Masses* survived. In September 1912 an emergency meeting was held at the New York studio of Charles and Alice Winter, two of the magazine's original editors. John and Dolly Sloan were invited to attend and were quickly recruited. Dolly accepted the unenviable job of business manager and treasurer for the bankrupt operation. Agreeing to join the staff as a contributing editor, Sloan immediately became the unofficial art editor. When Max Eastman was nominated as editor that night, Sloan took a piece of drawing paper and, using one of the Winters' paintbrushes, wrote with a flourish: “You are elected editor of *The Masses*. No pay.”*

*An utterly new magazine was born that night. It proclaimed itself: “a magazine with a sense of humor and no respect for the respectable; frank; arrogant; impertinent; searching for the true causes ... a magazine whose final policy is to do as it pleases and conciliate nobody, not even its readers—a free magazine.”*

*Sloan completely redesigned the magazine and he recruited new artists such as Stuart Davis, the talented son of his old friends. Davis began donating drawings to the magazine in 1912 and joined Sloan and the Winters on the staff as a contributing editor in 1913. Davis later recalled: “My ability to draw life in the raw, as far as it went, made me a candidate to join the staff of *The Masses*.... We drew cartoons and pictures having neither remote*

(cont. on page) 11



*The Masses*, April 1914 and *The Cape Ann Shore*, August 8, 1914. Collection of the Cape Ann Museum Library & Archives.

### John Sloan Gloucester Days

#### Related Programming

A preview party for the Sloan exhibition was held on July 11, with curators and collectors from around the country in attendance. In addition to the public reception held the following day, the Museum has planned a lecture series, a gallery talk with Curator Martha Oaks and two Dogtown walks. The first two lectures in the series—*Three Moderns Paint Gloucester: Sloan, Hartley, and Hopper on Cape Ann* presented by Carol Troyen of the MFA in July and *John Sloan, Robert Henri, and John Butler Yeats: A Portrait of Friendship* presented by Avis Berman in August—were very well attended and helped to round out the picture of these artists' lives and their relationship to Cape Ann. The third and final lecture, *Passing through Gloucester: John Sloan between City and Country*, will be presented by Michael Lobel

on Friday, October 30; for reservations please call (978) 283-0455 x10 or email [info@capeannmuseum.org](mailto:info@capeannmuseum.org). Each of the lectures is being videotaped and will air on Cape Ann TV (channel 12) soon after the lecture date. They will also be available for viewing online two weeks after broadcast. Please check our website for broadcast times and video links.

**John Sloan Gloucester Days will remain on view through November 29, 2015.**

#### In the News

The Sloan exhibition has been well covered by local and Boston area press, including a review by critic Sebastian Smeed of the *Boston Globe*; a video segment on NECN; an audio tour of the exhibition by Amanda Kersey for *Art Up Close* on WGBH; and an interview with Jared Bowen for *Open Studio*, also on WGBH. Excerpts from the exhibition catalog were the featured story in *American Art Review*, and locally the show was written

about by Gail McCarthy in the *Gloucester Daily Times*, by Keith Powers in the *Cape Ann Beacon*, by Joann McKenna in the fall issue of *Cape Ann Magazine* and by James Foritano in *Artscope Magazine*. We expect to see an article in *Art New England* forthcoming. Links to coverage can be found on our website at [capeannmuseum.org/news](http://capeannmuseum.org/news).

#### Thank You to Our Sponsors

In addition to support received from private donors, this exhibition was sponsored by Carpenter & MacNeille Architects and Builders, Inc. and Cape Ann Savings Trust & Financial Services. We are grateful for their support.



### UPCOMING EXHIBITIONS



### Vincent, Weaver, Gorvett: Gloucester, Three Visions

#### Opening Reception

**October 24, 2015 from 3:00 to 5:00 p.m.**

During the early 1970s, the lives of Peter Vincent, Jeff Weaver and Don Gorvett converged in Gloucester. They had all studied at the School of the Museum of Fine Arts, Boston, and each found a particular attraction in Gloucester's hardscrabble working waterfront. Today, Weaver maintains a studio in Gloucester where he works in oil and watercolor. Gorvett, now based in Portsmouth, NH, excels at the exacting art of reduction wood block printing and is a dedicated teacher. Before passing away in 2012, Vincent had gained a solid reputation as one of New England's most well regarded marine artists. In 1986 he was honored with the coveted Mystic Invitational Award for excellence in painting.

**The exhibition will be on view through February 28, 2016.**

#### RELATED PROGRAMMING

**Saturday, November 7 at 9:30 a.m.**

*The Art & Life of Peter Vincent: A Gallery Talk with Eoin Vincent*

**Saturday, November 14 at 9:30 a.m.**

*Jeff Weaver Gallery Talk*

**Saturday, December 19 at 10:00 a.m.**

*Don Gorvett Gallery Talk*

**Saturday, January 23 at 2:00 p.m.**

*A Conversation with Eoin Vincent, Jeff Weaver and Don Gorvett*

These programs are free for Museum members / \$10 nonmembers (includes admission). Space is limited, reservations required. Please call (978) 283-0455 x10 during business hours or email [info@capeannmuseum.org](mailto:info@capeannmuseum.org) for tickets/reservations or for more information. Please check our website for updates and details on these programs and more: [www.capeannmuseum.org/events](http://www.capeannmuseum.org/events).

[Above, left to right] Peter Vincent (1947–2012), *Howard Blackburn* (undated), egg tempera on board, gift of Dr. and Mrs. Harold White, 1993 [Acc. #2887]; Jeff Weaver, *Pavilion Beach* (2006), oil on canvas, gift of the artist, 2008 [Acc. #2008-25]; Don Gorvett, *Gloucester Reveries* (1996), woodblock reduction print, 9 of 12, gift of the artist, 1996 [Acc. #1996.32].

**Woman Reading by Charles Allan Winter**

Charles Allan Winter was a versatile and accomplished artist and, along with his wife Alice Beach Winter, a central figure in the art world on Cape Ann for many years.

Born in Cincinnati, Charles Allan Winter enrolled in the Cincinnati Art Academy at a young age. In 1894, Winter was awarded a scholarship to study at the Académie Julian in Paris and in Rome. Returning to this country, he taught portraiture at the St. Louis School of Fine Art from 1898 to 1901. It was there that he met his future wife Alice Beach who was also an artist.

In 1901, the Winters settled in New York where he worked as a portrait painter and as a magazine illustrator including with *The Masses*. During this time, like many painters, Winter began experimenting with various color theories and technical approaches to painting using geometric principals to strengthen his compositions. It was around 1910 that the Winters made their first summer visit to Gloucester and Cape Ann. Enamored with the area, they convinced John Sloan and his wife Dolly who they had befriended in New York to also visit. In 1922, the Winters had a house and studio built on Mount Pleasant Avenue in East Gloucester; they made this their year-round home in 1931.

In addition to portraits like this one, which the artist referred to as being "allegorical, fantastic and imaginative," Charles Allan Winter was employed during the 1930s as a mural painter under the auspices of the Works Progress Administration. Examples of his murals are preserved within Gloucester's City Hall.

**Paul Revere Pottery Bowl**

Lili Shapiro was a member of the Saturday Evening Girls, a social club organized in Boston in 1899 to educate young immigrant women and



Charles Allan Winter (1869–1942), *Woman Reading*, c. 1898. Oil on canvas. Museum purchase, 2015. Funds provided by Arthur Ryan.

help assimilate them into American culture. In addition to introducing its members to literature, art and history, the club was closely associated with the the Paul Revere Pottery which allowed girls to learn the skills of making and decorating ceramics.

One of the most influential and long-term supporters of the Saturday Evening Girls was Boston philanthropist Helen Osborne Storrow (1864–1944). A friend of Isabella Stewart Gardner and here on Cape Ann, of Henry Davis Sleeper, in 1907 Storrow had a summer camp built at Wingaersheek Beach in West Gloucester for use by the Saturday Evening Girls. While the camp was in operation for just a short time, it offered young women a respite from life in Boston's poorer neighborhoods and the opportunity to enjoy summer at the seashore.

The Paul Revere Pottery stayed in existence until 1942 and Lili Shapiro oversaw the business during its final five years. Today, pieces like this bowl with decorative finishes inspired by the work of artists such as Ipswich's Arthur Wesley Dow, are emblematic of the Arts and Craft movement of the early 20th century in America.

The bowl and Charles Allan Winter's painting can be seen on exhibit in the Cape Ann Gallery.

Bowl, created by the Paul Revere Pottery of Boston and decorated by Lillian "Lili" Shapiro (1894–1978), 1910. Earthenware and glaze. Gift of Martin K. Whyte and Alice Hogan, 2015. [2015. 31]

**White Rock by Gordon Goetemann**

Gordon Goetemann is a contemporary artist who fits into the tradition of American romantic–realism. His subject matter has been almost exclusively landscape, created not only for its beauty but also as a metaphor for the spiritual dimensions of life. In recent years his work has moved further into abstraction.

Goetemann first came to Gloucester in the summer of 1954 to study with Umberto Romano (1905–1982), an experience that set the course for Goetemann's artistic career. After receiving a Masters of Fine Arts degree from the State University of Iowa in Iowa City, Gordon taught at universities and colleges in the midwest and Canada. He retired from teaching in 1998 and moved back to Gloucester; he and his wife Judith Steele Goetemann maintain a home and studio on Rocky Neck. In 2005, under Gordon and Judy's leadership, The Goetemann Residency was established. The residency, now in its tenth year, allows emerging artists to spend concentrated time living and working on Rocky Neck. In 2009, the Cape Ann Museum mounted an exhibition of Goetemann's work entitled *A Narrative of Life and Glory*, a series of paintings inspired and informed by Gustav Mahler's Second Symphony.

*White Rock* was recently purchased by the Museum, with funding provided by the Kanter Kallman Foundation and Roswitha and



Gordon Goetemann, *White Rock*, 2013. Oil on canvas. Museum purchase, 2015. Funds provided by the Kanter Kallman Foundation and Roswitha and William Traves.

William Traves. Over the past five years, in addition to the Goetemann painting, the Foundation has helped to fund the purchase of works by Laurel Hughes and Gail Halaban, and the installation of *Strong Breezes & Passing Clouds* by Diane KW.

**Recent Acquisitions for the Library & Archives**

Popular between 1870 and 1900, so called "trade cards" were used by tradespeople to advertise their products. The bright colors and pretty or amusing themes pictured on the cards made them very desirable to customers, who collected and displayed them in albums. Many of the cards told a story or were part of a series, which encour-

aged repeat business on the part of the customer in order to collect a complete set.

This card is advertising the harness shop of Henry S. McCulloch who was born in England in 1849 and died in Gloucester in 1930 at the age of eighty. He came to America as a young man and by 1872 had settled in Gloucester where he established a harness making business. By 1880 he had three employees who worked eleven hours a day for an average wage of \$1.88 per day. He was described as providing "[an] elegant and extensive variety of all kinds of light and heavy harness, saddlery, whips, brushes, and horse-furnishing goods which generally are constantly kept on hand, and the horse owner will here find many novelties not procurable elsewhere at very moderate prices."

More of the Museum's wonderful collection of trade cards can be found on our website ([capeannmuseum.org/research](http://capeannmuseum.org/research)). To view the collection in person, please contact Librarian/Archivist Stephanie Buck at (978) 283-0455 x19 or [stephaniebuck@capeannmuseum.org](mailto:stephaniebuck@capeannmuseum.org) to make an appointment.

Victorian Trade Card. Gift of M. R. Rainbow. [Acc. #2015.006.01]





Marcia Steele, Senior Conservator, and Joan Neubecker, Conservation Photographer, both of the Cleveland Museum of Arts, use an infrared camera to find out more about the work of Fitz Henry Lane.

## Beneath the Surface

By Melissa Geisler Trafton

After several years of work, the first stage of the *Fitz Henry Lane Online* website will be released to the public this fall. The project is unprecedented among museums for the way that it will provide not only information on Lane's paintings, including conservation images, but also a wealth of related historic material. Collaborative relationships with the Cleveland Museum of Art, the Museum of Fine Arts, Boston, and other institutions continue to be important to the success of the broad scope of the project.

In mid-April Senior Conservator, Marcia Steele, and Conservation Photographer, Joan Neubecker from the Cleveland Museum of Art spent a week in Gloucester conducting infrared analysis on the underdrawing in twenty of the Cape Ann Museum's Lane paintings. The two drove from Cleveland with their specialized equipment and recreated a photography studio in the Museum's darkened auditorium. Each of the twenty CAM paintings were removed from the gallery wall, brought to the auditorium and

unframed, then meticulously set up on an easel at a carefully-calculated distance from the camera.

Infrared reflectography operates by illuminating a painting with light that contains some infrared radiation. A camera that is sensitive to that radiation detects the underdrawings and compositional changes below the paint's surface. Black drawing material, such as that used by Lane, shows up particularly well using this technology.

It was an exciting process to witness, to stand in the darkened auditorium and see Lane's pencil marks and underpainting revealed for the first time beneath the paint. Discoveries included changes among the figures in the foreground of *On the Wharves* and the appearance of a lighthouse in *Somes Sound* that Lane drew and then omitted in the final painting. One of the most dramatic findings was the revelation that underneath the painting of the clipper ship *National Eagle* is a drawing of a bark (with unusual double topmast studding sails). Possibly Lane changed his mind, or perhaps he had already started the canvas when he received a commission for the *National Eagle*

and decided to paint over the ship already on the canvas.

Another interesting discovery can be seen in the infrared image of *Gloucester Harbor* (1852) (facing page, top). In Lane's original composition, a topsail schooner is placed prominently in the middle of the harbor, between the Pavilion Hotel and the Fort. In the final painting this vessel was not included—and a small yawl boat has been painted over it (as can be seen in the detail of the final painting, bottom image facing page). The openness of the center of the composition which resulted from this change allows the viewer's eye to scan the Gloucester cityscape, which Lane depicted in minute detail. Lane appears to have changed the vessels for compositional reasons, since even on the much smaller yawl boat, the sail is dropped so that it does not obscure the view of the town.

The conservation study also revealed much about Lane's working technique. One of the patterns that emerged from the study was the way in which Lane very carefully used a dark drawing material (such as pencil or black chalk) to plan buildings, figures, topography, foliage and rocks in great detail. He also used

underdrawing to plan the large vessels in a composition; in ship portraits the details of the ships, including rigging, are meticulously drawn in pencil. However, in compositions containing multiple vessels, he often painted in some of the minor vessels over the background as final additions to the painting. Those ships, for which Lane is so well-known, were often the product of a free hand—a final compositional or stylistic decision, which he executed without preliminary sketching.

Marcia Steele is an internationally respected paintings conservator who has had long experience working with Lane's paintings. Several years ago she published a study of his Boston Harbor pictures and presented her findings at a symposium on the work of Fitz Henry Lane and Mary Blood Mellen. We are incredibly grateful for her time and expertise, and the willingness of the Cleveland Museum to allow its staff to work with us on this project. The infrared images, along with an explanatory essay, will be available on *Fitz Henry Lane Online*.

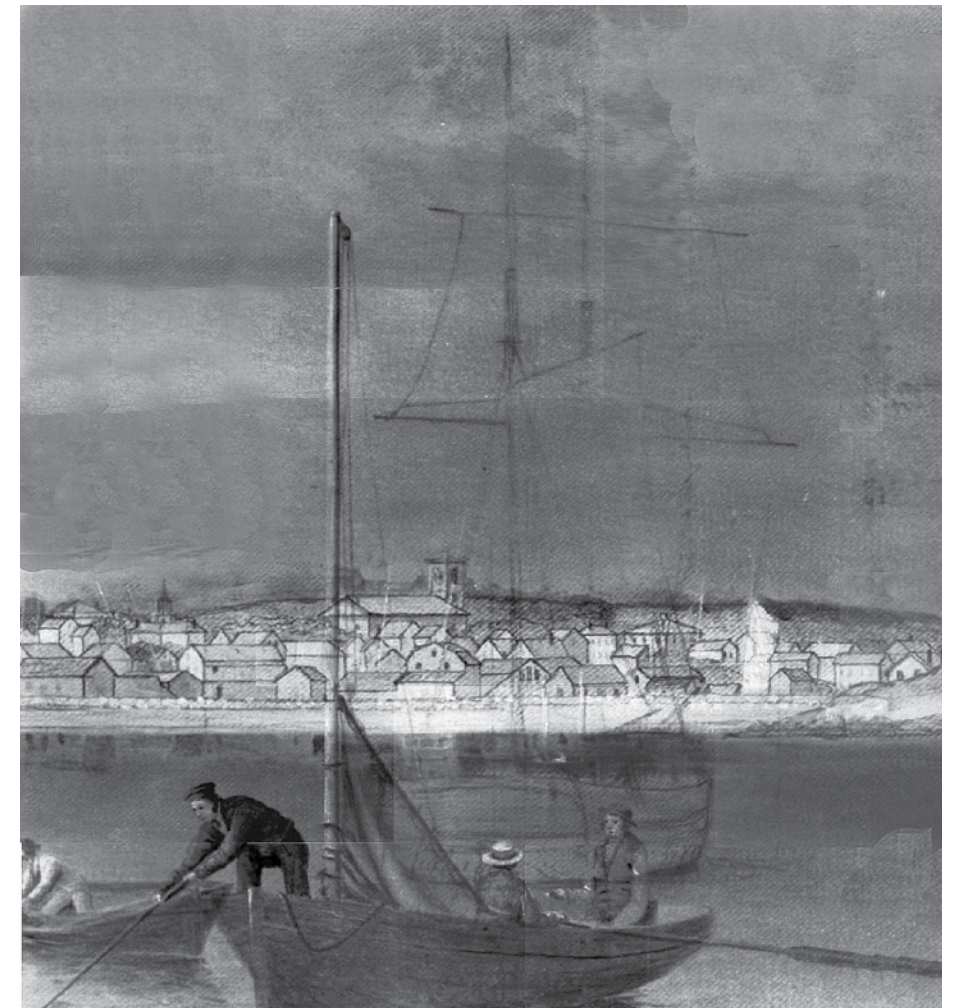
Summer visitors to the Museum have had the opportunity to explore the website using iPads in the Lane Gallery. Getting and implementing feedback from users is an important part of the process at this stage; if you are interested in helping to test the site before it is launched more widely later this fall, please email us at [info@capeannmuseum.org](mailto:info@capeannmuseum.org) or call (978) 283-0455 during regular business hours.

In addition to generous funding from the Danversbank Charitable Foundation, John H. and H. Naomi Tomfohrde Foundation, Wyeth Foundation for American Art and National Endowment for the Arts, the *Fitz Henry Lane Online* project was recently awarded \$46,680 from the highly-competitive Museums for America division of the Institute of Museums and Library Services (IMLS). Details on this award can be found on page 13.

*Melissa Geisler Trafton is Senior Researcher for the Fitz Henry Lane Online project.*

**Danversbank Charitable Foundation**

JOHN H. AND H. NAOMI TOMFOHRDE FOUNDATION



Fitz Henry Lane (1804–1865), *Gloucester Harbor* [detail], 1852. Oil on canvas. On deposit with the Cape Ann Museum from the City of Gloucester. This painting was given to the City of Gloucester by Mrs. Julian James in memory of her grandfather Sidney Mason (1799–1871); image above shows infrared analysis of this same painting.



Fitz Henry Lane (1804–1865), *A Smart Blow*, c. 1856. Oil on canvas. Gift of Caroline W. Trask, 1935. [Acc. #722]

### Handlining on Georges

By Tom Halsted

One of the smaller paintings in the Cape Ann Museum's Fitz Henry Lane Gallery—measuring just 10"×15"—is entitled *A Smart Blow* (1856). It shows two small schooners, one in the foreground, its bow facing away from the viewer, with a reefed mainsail, and the other beating its way through heavy seas. Both are silhouetted against a forbidding dark sky, heeled over in a strong wind—a “smart blow.” The seas are steep, choppy, and gray with water-borne sand, for they are in shoal water. It looks like a dangerous moment in a terrible storm.

But take a closer look: the vessel in the foreground is at anchor, and lined up along the weather rail are three fishermen at work, each with a pair of lines over the side. The one closest to us is busy hauling up a fat codfish. The skipper of the schooner in the background may be looking for a good spot to drop anchor and start fishing as well.

The scene is almost certainly Georges Bank, 120–150 miles southeast of Gloucester. In the first half of the 19th century, the

area contained some of the most lucrative fishing grounds accessible to the smaller vessels that comprised the Gloucester fishing fleet. It was also the graveyard for many of them, and the men they carried.

The classic image—personified by Rudyard Kipling's novel *Captains Courageous* and the Spencer Tracy movie made from it—of the two-masted schooner, up to 150 feet long, carrying clouds of sail, dory trawling along the Grand Banks off Newfoundland, as well as the great racing schooners of the early 20th century, is what most people picture when they think of Gloucester's glory days of fishing under sail. Those big handsome vessels, however, all came after the Civil War.

In Fitz Henry Lane's day, the Gloucester fishing fleet consisted of smaller schooners, no more than 45–60 feet in length, unequipped to spend weeks offshore as their bigger descendants often did. And instead of crews of 24 to 30 men, a dozen or more two-man dories and miles of long-line trawl, these small, hardy schooners carried no more than six to eight men, each of whom would fish over the side with handlines when they weren't tending sail.

The nearest rich fishing grounds were on Georges Bank, where the water in places was no more than ten to twenty feet deep. Cod and halibut teemed just below the surface, brought there by the plankton that thrived in the swift currents flowing over the sandy shoals, churned up as the cold waters of the Labrador Current coming down from the northeast meet the warmer waters of the Gulf Stream from the southwest.

Gloucestermen fished on Georges winter and summer. A schooner might make as many as ten trips to Georges in a single year, bringing back to Gloucester thousands of tons of cod and halibut.

While Georges Bank was home to a lucrative fishery not far from Gloucester's doorstep, it could be a terrible, dangerous place. There were no weather forecasts 160 years ago, and of course no radios to receive them. When a gale struck Georges Bank it would come almost without warning. A hundred vessels might be at anchor within sight of one another in calmer weather, but when a storm struck Georges, the skippers and their crew were almost invisible to one another in the heavy snow and flying spray—

at which point the greatest fear was of being run down by another vessel. Anchors would drag, cables would snap and 60-ton schooners would drift downwind in the storm, all but invisible until too late for the unlucky men and vessels in their path. When a drifting schooner collided with one at anchor, the odds were high that both vessels and their crews would be lost.

Two important citizens of Gloucester after Lane's time, George and Francis Procter, respectively editor and publisher of the *Cape Ann Advertiser* (as well as the *Gloucester Daily Times*), in 1873 published *The Fishermen's Memorial Record Book*, and in 1882 a companion volume, *The Fishermen's Own Book*. Through a mix of personal anecdotes, lyrical sketches, poetry, drawings, charts and statistical tables, the two volumes offered a rich history of Gloucester's fisheries, fascinating (if sometimes romanticized) vignettes of the lives of fishermen and their families, a detailed compilation of the numbers and names of Gloucester fishing vessels and the catches they brought back to Gloucester, and other, more horrifying accounts of the numbers of vessels and men lost at sea over most of the century.

In *The Fishermen's Own Book*, one Walter Hill dramatically describes the near-loss of a

schooner in “A Winter Trip to Georges.” It's February, it's snowing, and a gale is blowing, when:

*... the lookout [gives] a loud cry ... and all hands at once rush on deck. The skipper has already placed himself at the cable, with a sharp axe, and every eye is strained into the gloom to distinguish the fatal light—for light it is—surely approaching! There is hope yet that the coming craft may drift across our bows without striking us. ... Yonder she emerges from the gloom, and we can distinguish the dim outline of her spars and hull. It seems that nothing short of a miracle can prevent the danger from culminating. The skipper has twice lifted his axe to strike the severing blow at the cable, but the remembrance of the vessels to leeward of us causes him to hesitate. ... Now she rises on the crest of a sea, and five seconds more will tell the tale. ... Every gaze is riveted on the vessel as she [then passes safely by], and every man breathes a sigh of relief, for we know that the danger is past!*

*... Away into the gloom, out of sight, drifts the fated vessel, her crew unconscious of the new perils so near at hand, to leeward.”*

Hill goes on to describe catching sight of the other schooner's light, merging with the light

of another schooner, and then both disappearing in a snow squall. “... of the end of the encounter,” he concludes, “there is, alas! No room even for doubt.” The sky clears, and the men go back to fishing.

In a single storm on Georges, on February 20, 1879, thirteen schooners and 143 men were lost in just that manner. By that terrible year's end, the toll had reached 29 schooners and 249 men who would never return to Gloucester. But year after year, more men and schooners set sail for Georges bank and beyond, in search of the finny gold that made Gloucester's fortune.

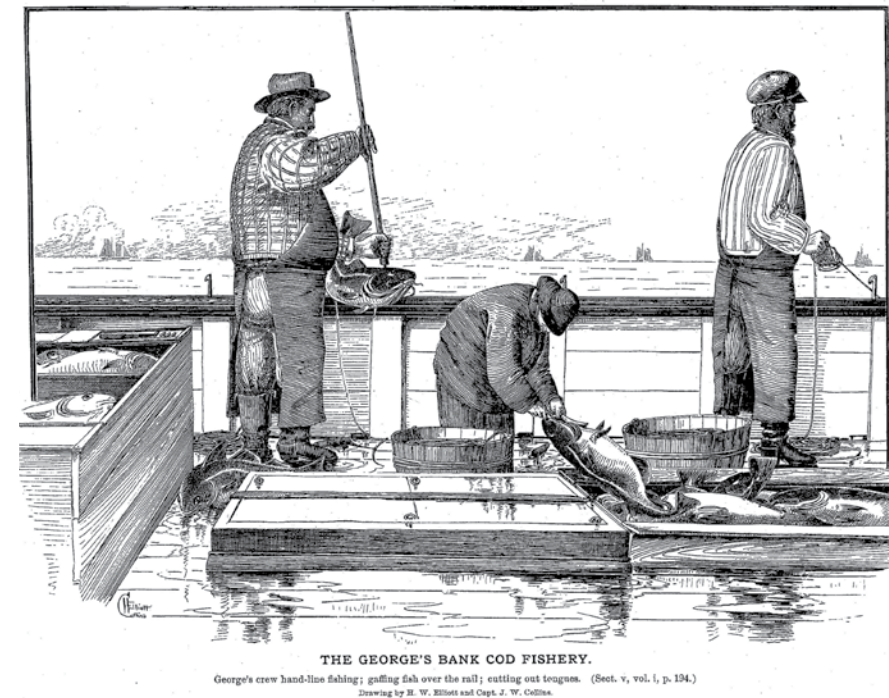
*Tom Halsted has been a Museum docent for the past three years. He is an author, lecturer and freelance columnist and an active volunteer in Gloucester nonprofit organizations.*

### The Masses (cont.)

*or direct sociological reference, and a number of things we did were pretty good.”*

*By 1912, then, the friendships that created the red cottage group were well established. The Sloans, the Davises and the Winters shared common political ground. They were idealistic and committed, willing to work without pay to produce a publication like The Masses. But their most important common denominator was art. As working artists with ties to New York, they felt many of the same influences. As art theorists, they were ready to explore new ideas...*

Clearly, the passion these New Yorkers felt for cause and social justice had to balance with their need to evolve as artists; to expose themselves to a different set of circumstances; to revel in the light and air of Cape Ann; and to find inspiration in one another's work and friendship. A look at *The Cape Ann Shore* offers a decidedly different reality from that presented by *The Masses*. Inch after inch of copy is devoted to the details of weddings, parties and lists of who's who and who's where, from the far-flung corners of Magnolia to Briar Neck. In addition to charming advertisements for the highest quality summer provisions, real estate and the like, some moderate space is given to the “European conflagration,” the economic impact of a speaker from the Boston Equal Suffrage Association. All in all, some slight common ground between the two publications.



**Handlining for cod** The man on the left is using a gaff to haul up a fresh-caught cod; the man in the center is cutting out the tongue of the fish he has just caught and adding it to a bucket to be tallied (fishermen were paid by the number of fish caught). George Browne Goode, *The Fisheries and Fishery Industries of North America*, Sec. V, History and Methods of the Fisheries, 1887.



Mixed media drawings by Gabrielle Barzaghi (2015), based on works by Picasso.

### White-Ellery House Insights on Site

The White-Ellery House (1710) has served as the backdrop for a series of one-day contemporary art installations by artists with a connection to Cape Ann for seven years running. *Insights on Site* continues this year with two fall installations. On September 5, Gabrielle Barzaghi mounted an installation entitled *The Picasso Women Visit the White-Ellery House* and on Saturday, October 3, Sarah Wonson will exhibit *Life Observed*, a selection of mixed media work related to the House.

Also this fall, visitors will see a continuation of the stabilization of the White-Ellery House. The project will focus on the front entryway and include the reinstallation of a glass transom above the front door. This project received funds from the Society of Colonial Wars in the Commonwealth of Massachusetts, the General Society of Colonial Wars and the Bruce J. Anderson Foundation.

The White-Ellery House, located at 245 Washington Street in Gloucester, is free and open to the public on the first Saturday of the month from May through October (11:00 a.m. to 3:00 p.m.) as part of *Escapes North 17th Century Saturdays*.



Woodblock print by Sarah Wonson, *White-Ellery*, 2014.



Montserrat students Theresa Dennehy, Kendall Hanselman, Kale Baker, Sebastian Sawyer and Michaela Forsten spend a day at the Museum as part of *Spin-Off*.

### Montserrat College of Art and CAM Collaborate on New Course Offering

*Spin-Off* is a topics course designed by Montserrat professor, Diane Ayott and offered in partnership with the Cape Ann Museum. The collaboration between CAM and MCA introduces students to the Museum's collection and offers them the opportunity to create visual responses to chosen works from the collection.

Eight painting students are enrolled in the class; they meet at the Museum on most Fridays with CAM Docent Trina Smith serving as facilitator. For their first class, former CAM Education Director Courtney Richardson accompanied the students on a van tour around Cape Ann, introducing them to dif-

ferent neighborhoods, pointing out artists' homes and studios and taking in the views that have inspired artists for generations.

Trina led a tour of the Museum on the following Friday, which included a look at works in the collection by some of Montserrat's founders, including Ollie Balf, Roger Martin and Joe Jeswald. Most recently, the class had a chance to explore the resources available in the Library/Archives. Students, faculty and CAM staff will work collaboratively over the course of the semester with the end result being an exhibition of student work created during this experiential course.

### Promoting Solidarity Between Generations through Art

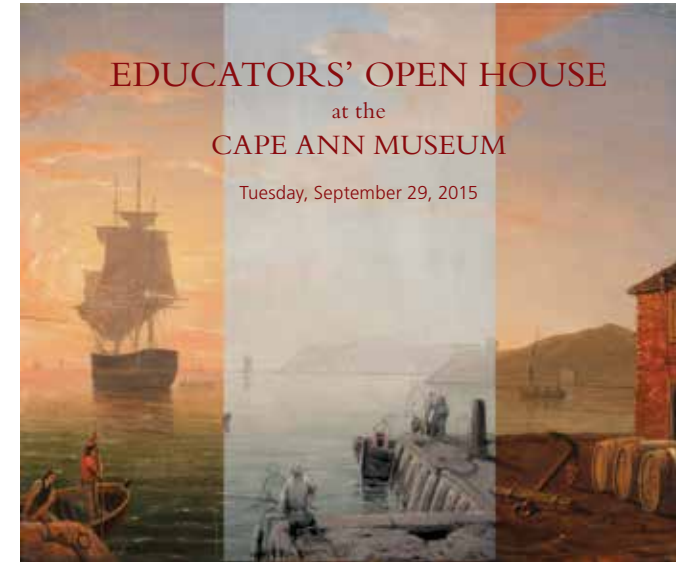
The Museum has recently completed a unique new pilot program called *Art & Story: An Intergenerational Exchange*. The goal of the program was to connect Cape Ann seniors, including individuals living with Alzheimer's disease and memory loss, with a younger generation of area high school and college students. The project was part of the Cape Ann Museum's *CAM Connections* outreach program, which for three years has been making art and culture accessible to individuals living in area nursing homes and attending day programs.

At the heart of the *Art & Story* project is the recognition that intergenerational communication is an important component of a healthy and well functioning society. Over a period of many months, participating seniors and students discovered common ground

through shared conversation, small group discussion, art appreciation and reflection.

After one *Art & Story* conversation session at Golden Living Nursing Center, Katherine R., a student at Montserrat College of Art, shared her thoughts: "During this discussion there were more beautiful brief snippets of wisdom, analysis, and empathy shown than I have experienced in one place in a long time. The most amazing part was that this was not forced or artificial in any way, these were just truly genuine spur of the moment responses from an amazing group of individuals."

Participating in the program were the Cape Ann seniors, two graduating senior students from Compass High School in Gloucester and one Montserrat College of Art student. The program was generously funded by Cell Signaling Technology.



Fitz Henry Lane (1804–1865), *On the Wharves* [detail with infrared photo overlay], 1847. Oil on panel. Gift of Jane Parker Stacy in memory of George O. Stacy, 1948. [1289.1b]

### Museum Hosts Educators' Open House

On September 29 the Museum will introduce area educators to the *Fitz Henry Lane Online* website. Early in the evening, local teachers will be on hand to share their experiences collaborating with the Museum and with Museum Educator Liza Browning. Following tours of the galleries, Senior Lane Researcher Melissa Trafton will offer a guided demonstration of *Fitz Henry Lane Online*. This state-of-the-art web-based resource combines a free public catalog of world-

renowned American marine artist Fitz Henry Lane's paintings and drawings, with research into the history of the 19th-century coastal life he portrayed in his works. Former CAM Director of Education Courtney Richardson will join Trafton to model lesson plans that put to use the many facets of this online tool, including original documents pulled from the Museum's archives—most rarely seen by the public—which offer a fuller understanding of the history of fishing, maritime activity and life along the New England coast. The evening will conclude with a wine and cheese reception during which teachers can share ideas and discuss future collaborations.

### FHL Online Project Receives IMLS Grant

The *Fitz Henry Lane Online* project has been awarded \$46,680 from the highly-competitive Museums for America division of the Institute of Museums and Library Services. To be used during the next eighteen months, this grant will fund a new element on the Fitz Henry Lane website (to be launched next month). The website will be expanded to include an interactive tool to allow users to compare multiple images. In addition, the funding will enable project staff to continue the research of Lane's paintings, drawings and lithographs. It also will provide funding for the Museum to work with educators and students to design and implement curricula, and to introduce the website to educational, historic and arts professionals so that the public becomes aware of and uses the website.

*Fitz Henry Lane Online* has been generously funded by Danversbank Charitable Foundation, John H. and H. Naomi Tomfohrde Foundation, Wyeth Foundation for American Art and the National Endowment for the Arts.



[left to right] A student sketches in the Museum Courtyard this past summer; GHS Honors Portfolio Class exhibition, Cape Ann Museum, June 2015; Young visitors make prints with flowers and leaves in the Courtyard.



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.



**Summer Fun!**

**The Captain's Party**—hosted in honor of Captain Elias Davis, whose early 19th century home is the cornerstone of today's Museum—serves as an annual kick-off to the summer season on Cape Ann (photos above). This year, a record setting crowd enjoyed the evening, with food by Timothy S. Hopkins Catering and music by the Linda Amero Jazz Quartet. Thanks to the generous support of the many sponsors of the party, expenses are underwritten so that proceeds from tickets sales can provide direct funding to the Museum's operating budget. The Captain's Party continues to grow as the largest fundraising event for the Museum each year.



**The Red Cottage Society**, a new young patrons' society created to encourage the Museum's next generation of stewards and future leaders, launched this summer (photos below). *Cape Ann* magazine published a wonderful recap of the event in the fall issue, with many more great photos. Through social

and educational events the Red Cottage Society connects individuals in their 20s, 30s and 40s who share an interest in Cape Ann's rich history and vibrant culture. Members enjoy free admission to the Museum, advance notice of special exhibitions and programs, and invitations to opening receptions and special events. For information on becoming a part of this energetic group please call (978) 283-0455 x35 or email amyfanning@capeannmuseum.org.

**John Sloan Gloucester Days Preview Party** Museum members, lenders and friends were treated to a special exhibition preview party on July 10 to celebrate the opening of *John Sloan Gloucester Days* (photos opposite). A public reception was held the following day.



**Annual Fund Named to Honor Longtime Supporter Dotty Brown**

**DOTTY BROWN 2015 ANNUAL FUND**

This fall the Museum announces the inauguration of the Dotty Brown Annual Fund in honor of our friend, longstanding board member and benefactor, Dotty Brown (1923–2014). For more than 25 years, Dotty made significant contributions to the

Cape Ann Museum's Annual Fund. She understood that membership revenue and endowment income do not cover the total costs associated with operating a nonprofit, such as the Museum. We hope that Dotty's example will inspire others to contribute. Your gift to the Dotty Brown Annual Fund will make an enormous difference to the Museum, its programs and the communities we serve. Dotty Brown Annual Fund letters will be mailed shortly.

**Business Membership**

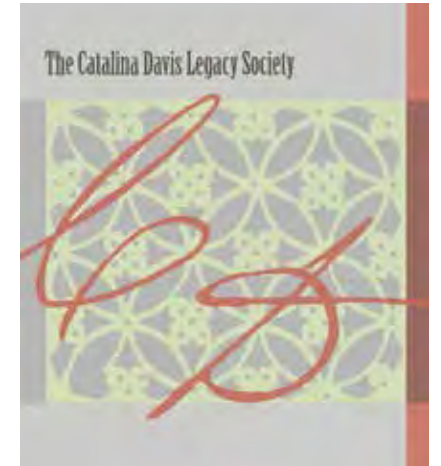
We greatly appreciate the ongoing support of these Cape Ann businesses—we encourage you to support those who support the Museum.

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**Creating a Lasting Legacy through Planned Giving**

Supporters of the Museum value it for many reasons, but all share a common interest in sustaining it for the long-term. 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, her foresight resulted in the creation of the Museum's first endowment, which to this day continues to benefit the Museum. The recently formed 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. Members of the Catalina Davis Legacy Society are recognized annually in the Museum's publications (unless they prefer to remain anonymous) and are invited to the Catalina Davis Legacy Society's annual reception and other informational and social events.

Share the art, history and culture of Cape Ann with your employees while supporting one of the region's most valuable resources. Join today! To learn more about the benefits of business membership, available sponsorship opportunities, or to advertise in our newsletter, call the Development Office at (978) 283-0455 x35 or email amyfanning@capeannmuseum.org.

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Artists painting on Good Harbor Beach, 1923. Hand colored photograph. Collection of the Cape Ann Museum Library & Archives.

## MUSEUM INFORMATION

**HOURS** The Museum is open Tuesday through Saturday, 10am to 5pm and Sunday, 1pm to 4pm. Closed Mondays and all major holidays. The Library/Archives are open Wednesday through Saturday from 10am to 1pm or by appointment.

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

**TOURS** Guided tours offered Tuesday through Saturday at 11am and Saturday/Sunday at 2pm. For group tours call (978) 283-0455 x11.

**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](http://www.capeannmuseum.org) or call (978) 283-0455 x10.

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