

NEW ENGLAND LADIES

Cape Ann Women and the Right to Vote

IN HONOR OF WOMEN'S HISTORY MONTH IN MARCH, WE ASKED STEPHANIE BUCK, CAPE ANN MUSEUM'S LIBRARIAN/ARCHIVIST, TO SHARE A CHAPTER OF WOMEN'S HISTORY FROM A LOCAL POINT OF VIEW.

Women's suffrage arrived on Cape Ann slowly and with little fanfare. In the 1870s Gloucester had a population of around 16,000, of which upwards of 6,000 were men engaged in the fishing industry, many of them immigrants who brought with them all the ills of lonely young men far from home. Temperance, or rather intemperance, was the issue uppermost in many people's minds, and achieving sobriety was consequently deemed more important than achieving suffrage. Susan B. Anthony's arrest in 1872 was barely a footnote in the local newspaper.

In 1873, when Gloucester was contemplating applying for a City Charter, the Universalist minister Rev. Richard Eddy tried, but failed, to get an amendment passed which would have given all female tax payers the right to vote on city affairs and to run for city offices. Arguments against this by the anti-suffrage movement (Cape Ann had its own

small group), included the fear that women could cheat by hiding extra ballots in their "voluminous sleeves," and the "fact" that women were too frail to withstand the rigors of voting.

Politics was the country's major sport and Election Day equivalent to the Super Bowl with crowds of rowdy men congregating at polling places. However, a Woman Suffrage Convention held in Rockport's new Town Hall with well known female speakers including Julia Ward Howe on the podium, was well attended. In fact, the gathering was so popular that a special train had to be arranged to transport Gloucester women to and from it; and so unpopular that when the Rockport Universalist minister, Rev. George Vibbert, announced shortly afterwards that he was going to give a sermon in support of women's rights, a group of elders locked the church doors against him.

The following year the Gloucester Woman Suffrage Association, headed by Maria H. Bray, held its first lecture with Mary F. Eastman as the speaker.

(cont. on page 3)



From the Director

Dear Friends,

It's hard to believe that six months have passed since the reopening of the Museum last August. The ensuing months brought so much excitement; the energy surrounding an outstanding renovation project and inspired reinstallation of the collection, the planning and oversight of our "reopening" activities, the welcomed reception of the "new" museum by members and friends, and the completion of a highly successful capital campaign which supported this transformation.

Historically, we have closed the Museum to the public during the month of February allowing us time to make repairs, to clean and repaint. We chose to stay open this year, and what a February it's been! The six-foot snow drifts, howling winds and frigid cold have temporarily slowed things down—for everyone—but we are undaunted. We have a full schedule of programs scheduled for spring, and with paintings titled *Green Grass and Purple Rocks* and *Sunflowers, Rocky Neck*, who can resist counting down the days for this summer's opening of the special exhibition, *John Sloan Gloucester Days*, and all the events surrounding it.

So, for the hearty souls seeking an escape from "cabin fever," we are here. If you need something to look forward to, we will be here. Visit often and bring friends. Your interest and generosity is vital to our continued success. Beyond the capital campaign, we continue to rely on your support to sustain us and your participation to maintain our momentum. A warm thanks to you all.



Ronda Faloon

(below) John Sloan (1871–1951), *Sunflowers, Rocky Neck* [detail], 1914. Oil on canvas. Gift of Alfred Mayor and Martha M. Smith, 2008. [2008.14]



Martin Luster photo. February 12, 2015.

Staff Changes

CAM administrator Jeanette Smith retired in December 2014 after 15 years. Early on, she oversaw the installation of the Museum's first computer system. By the end of her time here, the Museum had completed a major renovation and the staff had tripled in number. We are grateful to Jeanette for the years she devoted to CAM's development. Rockport resident Sheila Hruby has ably filled the Administrator position. She joins Victoria Petway and Jude Seminara as the Museum's newest employees.

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It is through the generosity of our members that we are able to produce world class exhibitions along with an exceptional array of programs and events throughout the year.

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We thank you for your support.



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NEW ENGLAND LADIES (cont.)

By 1879 some gains had been made and Rev. Eddy's proposal was partially fulfilled when a law was passed in Massachusetts that allowed women to vote in the election of public officers for the first time. It was only for the choice of School Committee members, but it was a toe in the door, and the local newspaper assured potential voters that they would "have no occasion to apprehend any awkward or unpleasant experiences at the polls." There went one anti-suffrage argument.

There were fairly limiting conditions under which women could get the right to this vote. They had to be over the age of 21, American citizens, able to read the State Constitution in English, able to write their name and have paid property tax. Thirty-three Gloucester women signed up. Given the stipulations, it is not surprising that most of them were well-educated women from influential and wealthy families.

The very first Gloucester woman to vote in this election was Sarah M. Johnson of Pleasant Street. She was 61 years old and



married. She and her husband lived with Mrs. Sally Somes Mackay (photo on cover, left side), widow of the wealthy trade captain Harvey Coffin Mackay. The second was Lucy Davis Rogers, aged 64, widow of George H. Rogers, for whom Rogers Street is named. Neither of these women had children but they did have a vested interest in this small political power as they were both involved in the rearing of the same nine year old boy, young Alfred Mansfield Brooks who later became the major force behind the collection of Fitz Henry Lane paintings here at the Cape Ann Museum.

The third voter was Marian Hovey, a single woman who had a keen interest in the physical well being of school children, particularly girls. In 1892 she underwrote a program of gymnastic exercises called the Ling Swedish System and continued to financially support physical education in the schools even after her death, when her estate paid the salaries of two teachers for several years. In recognition of her generosity the Hovey School was named after her.

The women of Rockport were just as enthusiastic. By 1896 there were 60 women on its voting rolls and in 1912, in the aftermath of the defeat of Theodore Roosevelt's Progressive Party, more than 200 Rockport women, many of them members of the summer colony, rallied in support of the vote at the Straightsmouth Inn.

In August 1920, when the 19th Amendment to the Constitution giving women the right to vote was passed, 30 year old Elizabeth L. Alling (photo, left), of the Babson/Alling House adjacent to the White-Ellery House, became the first woman in Gloucester to sign her name in the large book titled Gloucester Register of Women Voters. The second to sign was Emmeline Abbot Atwood (photo on cover, center), who with her husband William E. Atwood, founded the Gallery-on-the-Moors. Other early signers were Florence L. MacInnis, wife of soon-to-be Mayor MacInnis; Natalie H. Hammond, wife of the internationally known mining consultant and mother of the eccentric and gifted inventor John Hays Hammond Jr.; and Florence Cunningham (photo, above right), who ran a summer theatre school on Rocky Neck. The majority of these women were in their 30s, 40s and 50s, but there were quite a few in their 60s, while the oldest, Maria H. Bray (photo on cover, right side), was 92. The oldest Rockport woman to sign up was Abbie Gott, aged 90.

In 1879 most voting women were upper and middle class well educated single women



Florence Cunningham (1888–1980), c.1948.

or housewives. By 1920 the world, and women's role in it, had drastically changed. Many of these 20th century women were still housewives, but a significant number of them, especially the younger ones, held jobs outside the home. Typical of these was 21 year old Grace McDonald. The daughter of immigrant parents, she worked as a machine operator in a glue factory alongside her father and was in the first group of women to sign the registration book.

Since then many Cape Ann women have held political sway with elected positions although we had to wait another 35 years before a woman achieved the highest office in Gloucester. That distinction went to Beatrice K. Corliss who was mayor from 1955 to 1959. We had to wait another half century before another woman was elected mayor of Gloucester—Carolyn Kirk in 2008. The third woman to hold this office is current mayor Sefatia Romeo Theken.

—Stephanie Buck
Librarian/Archivist, Cape Ann Museum

Elizabeth L. Alling (1890–1982), photo by Martha H. Harvey, date unknown.



The Phantom of Boston

One of the joys of museum going is the inherent mystery behind every object and painting from the past. Who made it and why? What were they trying to communicate, who was their audience? The Museum has recently been given a painting that contains several mysteries, *Phantom of Boston*, donated by Joan Klimann in memory of her husband Gustav D. Klimann. This moody, mysterious image of the early morning sun breaking through the mist reveals a stranded vessel, and a captain and crew with their supplies spread upon the beach being approached by five men in a rowboat. The palette is sophisticated and dramatic and the technique at a consistently high level. The painting is not signed or dated but has many intriguing characteristics of Fitz Henry Lane's work.

The painting was acquired by Gustav Klimann in the late 1950s from a dealer in Essex, Massachusetts. Klimann, who died in 1982, was a well known art conservator in Boston who did work for the Vose and Childs galleries, the Museum of Fine Arts, Boston, and numerous collectors and institutions across New England. He was also a friend of Maxim Karolik, the pre-eminent collector of Lane and other 19th century American artists. Mr. Klimann was a knowledgeable collector in his own right and from

the very first moment thought this painting was by Lane.

The Museum's new painting tells a mysterious and still unknown story. The vessel is a private yacht that has run aground. The contents of the boat have been unloaded onto the beach; a collection of blankets, suitcases, a fish basket (identical to one in the CAM collection), a frying pan, jugs, pots, a kettle, a coil of rope, a hatchet and several rifles. The vessel's sail is half hoisted to dry with the boom ingeniously supported by the boathook stuck into the sand. The smart red cushions lie on the deck to dry. The captain and presumed owner with his jaunty cap and tailored jacket is anxiously looking towards a boat with five men rowing towards him. The mate on the beach is looking down at a rifle in his hands as if to load it, another rifle is nearby. The sun is rising through a swirling mist.

Several scenarios have been suggested for this narrative. One is that the boat has gone aground and the approaching men in the boat are salvagers. In the 1800s any shipwrecked boat that had been abandoned was fair game to whoever could float it free and claim it. Perhaps the man on the beach is loading his rifle to keep the salvagers at bay while they wait for the tide to float the boat free? Note the ominous cross made by the

hatchet crossing a plank of wood in the lower left, a device Lane used in several paintings, including one in the Brace's Rock series.

A second interpretation is based on marine historian Erik Ronnberg's identification of the vessel's design as British, and its similarity to boats used for duck hunting in the English salt marshes. While the transom clearly shows *Phantom* as her name and Boston as her home port, it was not uncommon to transport smaller boats to America from England or to have one built here to specifications. In this interpretation, the captain and crew have been caught overnight in a storm and run aground on a sand bar near the salt marshes. Their belongings have been unloaded to dry and the rest of their hunting party is rowing in to help them off the bar come high tide and proceed. Perhaps the boat owner commissioned the painting to memorialize the event.

Whatever the interpretation, it's a scene full of anecdote and detail typical of so many Lane paintings. The rigging on the vessel is impeccably and accurately painted and the vessel's hull shows all its form and weight lying on its side. The man seated in the foreground sits amidst a remarkable tonal study of disparate objects. The sun breaking through the mist casts bands of shadow and light on the beach. And the black triangle of the hull is perfectly balanced against the corresponding white shape of the drying sails. Regardless of ultimate authorship, it is an extraordinary painting.

The painting is 15" x 20" on a panel of magnolia wood, a very unusual support. The *Fitz Henry Lane Online* project committee and associated experts are currently researching the subject matter, provenance, technique, under-drawing and paint layers, via infrared photography, in an effort to provide a definitive attribution and further unravel the mystery. We will update our findings on this intriguing painting in subsequent newsletters. The Museum is very grateful to Mrs. Klimann for her generous gift.

—Sam Holdsworth

Sam Holdsworth is a longtime member of the Museum's Board and serves as Director of the *Fitz Henry Lane Online* project. The *Phantom of Boston* is currently on display in the Museum's Fitz Henry Lane Gallery.

A. Piatt Andrew Bridge Doors to Go On View

Later this spring, thanks to a collaboration between the Museum, the City of Gloucester and the Massachusetts Department of Transportation (MassDOT), the public will have an opportunity to get an up close look at two of the bronze doors from the A. Piatt Andrew Bridge. As part of on-going bridge repairs, MassDOT has removed all four doors from the bridge's granite-faced pylons where they have hung since the bridge opened in 1950. After undergoing conservation work, the doors will go on public display here at the Museum while awaiting reinstallation on the bridge. (The second pair of doors, identical to the pair on display are in storage awaiting reinstallation.)

Sculptor John F. Paramino designed the doors and oversaw their casting at the T. F. McGann & Sons foundry in Boston. One door honors A. Piatt Andrew (1873–1936), founder of the American Ambulance Field Service in France during World War I, a U.S. Congressman from this district, director of the U.S. Mint and a long-time Gloucester resident. The second door celebrates the history of Cape Ann and in particular the fishing industry. Paramino was born in Boston in 1889 to immigrant parents and studied modeling at the North Bennet Street School. He continued his studies under Augustus Saint-Gaudens and Bela Pratt and by 1916 had his own studio in Boston. Examples of Paramino's public sculptures are scattered across Boston and include *The Founders Memorial on the Common* (1930) and the *World War II Memorial in the Fenway* (1947–1948).

Route 128, officially known as the Yankee Division Highway, was built between 1936 and 1958 on its current alignment as a bypass route around Boston. It was the first circumferential highway around a major U.S. city and now incorporates sections of I-93 and I-95. The A. Piatt Andrew Bridge is the crowning achievement of the decades-long Route 128 construction project and serves as a gateway to Cape Ann.

In connection with exhibition of the doors, the Museum will offer related programming through the end of the year—be sure to check our website (capeannmuseum.org) or sign up for our e-blasts for the most up to date information (e-mail info@capeannmuseum.org to sign up).



Lee Steele (b. 1925), *Geraniums*, 1957. Ink on cotton. Collection of the Cape Ann Museum.

New Works for Folly Cove Designers Gallery

A fresh selection of textiles from the Museum's collection will soon be on display in the Folly Cove Designers Gallery. The new gallery was designed with display materials, frames and enclosed cabinetry to allow for ease in rotating the collection. Periodic changes in the displays contribute to the preservation of the textiles and to increased visitor interest. The new items have been carefully selected to showcase the versatility of the Designers. And, to honor four of the original Folly Cove Designers, several pieces by Lee Natti, Mary Ann Lash, Lee Steele and Zoe Eleftherio will be on view.

Beautiful & Useful: The Art & Craft of the Folly Cove Designers

In December of 2007, Christine Lundberg and Rawn Fulton's one-hour documentary film *Virginia Lee Burton: A Sense of Place* first aired on WGBH/PBS. In the intervening years the film has been seen on over 88 public television stations nation-wide, and its 5-year broadcast contract has been renewed for a third time. With the momentum of the Burton documentary to propel them, the filmmakers are now at work on a second film (working title *Beautiful & Useful: The Art & Craft of the Folly Cove Designers*), this time focusing solely on the Folly Cove Designers.

They began filming last year with interviews of Lee Natti, Lee's daughter Susannah,

Grace and Dave Murray and Patsy Whitlock. In January Christine and Rawn were at the Museum to film Cara White, CAM's in-house textile curator in the Folly Cove Designers Gallery. Most recently they conducted an interview with Dr. Jennifer Scanlon, a noted scholar of women's studies at Bowdoin College who has written about the Folly Cove Designers. They are now in the process of editing this footage to create a short trailer, which will become the primary tool for raising funds to complete the film.

The next step will be to interview the remaining Folly Cove Designers—Mary Ann Lash, Zoe Eleftherio and Lee Steele—along with their family members and friends. Scholars and experts in the fields of textiles and the arts will be sought out, as will individuals who can be helpful in articulating the unique artistic environment of Cape Ann during the time the designers were at work. As Rawn explained, "We need to enlarge the understanding of why the Folly Cove Designers are relevant beyond the borders of Cape Ann. Why they are important in a larger social sense, in the context of history and the Arts and Crafts movement."

The Museum has provided access to its Folly Cove Designers collection and archives, both of which provide critical primary source material essential to documentary film work. Outside of the Museum's archives, the research to date has uncovered an amazing treasure-trove of elements such as audiotape interviews with many of the designers.

Both Christine and Rawn are clearly passionate about the subject at hand. When asked about her motivation for wanting to make this film following (cont. on page 7)

On Becoming an Artist

At the age of 90, artist Roger Martin exudes enthusiasm for the long and fulfilling life he has lived. Just prior to the opening of his exhibition *Bill of Lading*, Roger and his daughter Mari Martin sat down to talk about his life—from becoming an artist, to co-founding Montserrat College of Art, to being named Rockport's first poet laureate. *Bill of Lading* will be on view through June 28, 2015. Related programs include *Poets in the Round* with Colleen Michaels, Writing Studio Director at Montserrat College of Art on Saturday, March 7 at 2:00 p.m.; *Montserrat College of Art and Roger Martin*, a conversation with Montserrat Professor Ethan Berry on Saturday, March 21 at 3:00 p.m.; and *A Gallery Conversation* with Roger Martin and John Ronan, producer and host of *The Writer's Block* on Saturday, April 18 at 2:00 p.m.



Roger Martin and Mari Martin, 2015.

Mari: When did you know that you wanted to be an artist?

Roger: Well, I always was an artist. I was drawing pictures before I could read. But as a career, I just backed into it. [For] my friend from California, I drew a picture of Fisherman's Monument—this was post-war, World War II. ... And he said "you can draw!" and I said, "I've always drawn," and he said, "You've gotta go to art school." And he went to Boston—this kid from Pasadena—went to Boston, determined that the Museum Art School was the best in town, and put my name in—and they took me! Changed my life forever.

M: What was your major in?

R: Illustration and design.

M: And what did you do right after school, do you remember?

R: I'm not sure of the ... ha! I'm not sure of a lot of things ... I'm not sure of the sequence, but I did wind up in New York City freelancing ... for the New Yorker ... and the New York Times. [Then] I worked for the Atlantic Monthly when I came back to Boston.

M: And you worked in the Rockport public school systems ...

R: I taught [art in the] elementary school for two years.

M: And was that before or after you worked for the [Boston] Post and the [Boston] Globe?

R: Oh, after. That's when, without knowing it, I was shifting gears.

M: So, the story you used to tell me when I was a kid was, you were driving back from working nights at the Globe ...

R: ... with Jeswald.

M: With your friend Joe Jeswald, and you ran off the road ...

R: We had an agreement. We took turns driving, and whoever was not driving, had to keep the driver awake. Well, I was driving, and Joe fell asleep. And we both woke up with the car going full tilt on the island between the two highways. One of the best driving things I ever did—I didn't panic—and I just said to myself, "I'm off the road," you know? "I've got to get back on." And I just gently edged us, at high speed, back onto the road. And didn't hit anything. Pure luck.

M: Now you told me, that that was kind of the birth of Montserrat College of Art.

R: That's as I see it. That's when Joe turned to me, and he said, "Rog, we gotta do something else." [laughs]

M: And the two of you said, "why not start our own school ..."

R: Start a school. Let's see what happens.

M: And when did Montserrat start? I think you told me '69, was kind of when you were formulating the ideas.

R: Ah, well ... we had trouble, first of all, finding a place to start. We started in Ipswich, believe it or not, because there was nothing in this area. We spent the whole first semester, in Ipswich, as I said, teaching in an old barn.

M: I remember that old building—the ice on the inside of that building ...

R: That is correct. We sorta roughed it. And the students stayed with us, it was quite a remarkable experience.

M: I loved that building. How many students did you have?

R: I can't remember ... not many. But enough to pay the bills, and a minimal salary to ourselves. And we rounded up some of the friends we knew, and I think there were, in that picture of the founders ...

M: ... nine.

R: Nine founders. And there's only two of them left.

M: You and Ray Pisano ...

R: He was the sculpture/drawing teacher.

M: Yep. Jim Sweeney, George Gabin, Joe Jeswald, Ollie Balf ...

R: Paul Scott ...

M: John Head, and ... one more, I'm forgetting—oh, Vinnie Vivarro.

R: Vinnie, yep. Vinnie taught photography.

M: So, it gathered speed, it gained students over the years?

R: Yes. Evidently we sent out good vibes, and good students, and they all—they liked the informality. We were just a bunch of ... a gaggle of artists, we flip flopped around and had a good time.

M: Well, and were good teachers. You taught spot drawing and design?

R: Yeah.

M: And how did you know C.B.? How did you meet C.B. Fisk, the pipe organ maker?

R: Oh, way back, before the war. His parents and grandparents ... his grandfather was an artist, and they lived on Bearskin Neck. And I was friendly with some of the people on the Neck—although some of the natives weren't, they felt they were new comers—I liked them, they were just good folks. And that's how I knew him. And he got me to paint some signs around Steel Derrick [the quarry].

M: Uh-hmm, the no skating, the no dogs ...

R: Right. And I got a lifetime membership for that [laughs] 'cause he was head of the association.

M: I don't know if we need to advertise that or not ...

R: Ah, well, Charlie [C.B.] is long gone.

I'm open to all possibilities. All visual and emotional responses, from shapes, colors, textures ... I don't know where it all came from. Nobody taught me that stuff. I just developed it.

And ah, he asked me if I wanted to design an organ. He knew I was running out of customers, and he said he'd like to try me out as an organ designer. So I designed a pipe organ, without any carvings ...

M: A casing ...

R: Just a very abstract idea, two great big wings coming up. And he took it. And the people that had to build it, they were pissed, because they said, "yeah, you can do all that kind of stuff in the drawing but we gotta build the damn thing." And they did. And as far as I know, it's still up.

M: Which one was that—where did it go?

R: In Westerly, Rhode Island.

M: In a church?

R: Yes. I worked on seven Fisk organs. And on [the] six others following that first one, I designed, carved, and gold leafed the pipe shades on all of them.

M: They were beautiful. I remember as a kid, you showing me the box, which was maybe 6 inches by 3 inches, and maybe 3 inches high, and it weighed, like 50 pounds, 'cause it was pure gold.

R: Yep.

M: And the carvings were huge. Just vast, taller than I was.

R: Yep.

M: And you had some shows, in New York City, in Boston, and of course on Cape Ann.

R: Yeah, nothing big, nothing individual. And [then] I just started to paint. Because Montserrat was giving me enough time, and minimal income, I must add.

M: Yes, I can concur!

R: We never gave each other many raises—we were from another generation. We were doing what we loved to do.

M: And for your writing, you've always pretty much done poetry and haiku?

R: Yes.

M: You've written three books. What inspired you to write the books?



Roger Martin, *Fundamental*, 2002, oil on canvas. Collection of the artist.

R: Well, because I am a native, and I grew up here, and I realized that a whole generation was disappearing. And so, I said to myself, "I gotta get some of this information, and I'm gonna get it from the people, in large part, who made it." And so I just went around town, talking to people, recording, and then typing in their responses. That's a simple statement, but it was not a simple operation.

M: Oh, God no. I remember Ann, your second wife, my stepmother, helping you transcribe that ... lots of work.

R: One lady, an old Pigeon Cover, naturally. She gave me a wonderful amount of information, but I couldn't hear her properly, and I asked Ann to listen to it, see if she could tell what she's saying. And she said, "Oh, yeah, I can hear [it]." I said, "Well, I'm gonna ask you something further. I'm gonna ask you to read that whole interview slowly to me so I can type it out." And at the end of all that, which took awhile, some days, she said, "My God! You do this for everyone in the book?" I said, "I'm afraid so." So I guess I was working on the book longer than I certainly envisioned.

M: And in the meantime, you did your poetry. And you became the first Rockport poet laureate.

R: That's true.

M: I know, growing up with you, you said the way you look at the world is art. There isn't one thing that defines art for you. Has that changed at all?

R: I'm open to all possibilities. All visual and emotional responses, from shapes, colors, textures ... I don't know where it all

came from. Nobody taught me that stuff. I just developed it.

M: And you've always said that Cape Ann and Rockport have been your inspiration.

R: Oh! Absolutely. I just love this place.

M: Thanks, Dad.

R: Okay.

Beautiful & Useful (cont.)

on the heels of the Burton film, Christine commented: "The history of Cape Ann is filled with stories about this place and its people. The story of the Folly Cove Designers is about Cape Ann but it is also about the American revival of the Arts and Crafts movement and significant aspects of American history during the first half of the 20th century. It is important to understand our history and to tell the stories of who we were and who we are. The fluid medium of film is ideal for this. What inspires and motivates me is the desire to preserve these stories and create documentaries that engage, entertain, inform and provide a lasting legacy."

Rawn Fulton, cinematographer for this production, is president of Searchlight Films and an award-winning filmmaker and editor with more than thirty years of experience in all aspects of film and video production. Christine Lundberg, executive producer/producer, has been active in cultural arts media for over twenty years, and was corporate vice-president of Public Media Incorporated, a worldwide multimedia distribution company.

Portraits of the Working Waterfront

The special exhibition *Portraits of a Working Waterfront* and related programs were well received by the public and brought in numerous visitors from Cape Ann and beyond.



Above and left: Portrait subjects and friends attended the exhibition opening; photographer Jim Hooper poses with his family above. Related programming included two gallery talks with the artist, a panel discussion and a musical performance.



Right: Composer Robert J. Bradshaw (center) with Monica Duncan (left) and Nathan Cohen (right). Bradshaw's composition *Sounds of a Working Waterfront* was commissioned by the Museum and was performed in the gallery on January 31st.



The exhibition and accompanying catalog was organized in partnership with the Northeast Seafood Coalition of Gloucester. Major support for the exhibition and programs was received in honor of Gloucester fisheries entrepreneur James "Red" Bordinaro of Empire Fish Co. from Jim and Jan Bordinaro. Other sponsors and supporters include John and Janis Bell, Nick Brancalone, Cleveland Cook, Vito Giacalone, Jim Hooper, Jackie Odell, Christine Sherman and Bruce Tobey. The Museum is deeply grateful to all.

Left (from left to right): Ann Malloy (sales and marketing director, Neptune's Harvest), Viking Gustafson (manager, Gloucester Marine Railways), Bob Koeller (owner, Seatronics), Ed Smith (gillnet, lobster and trawl fisherman), Sean Horgan (staff reporter, *Gloucester Daily Times*; discussion moderator), Jackie O'Dell (Northeast Seafood Coalition) and Al Cottone (trawl fisherman) took part in a panel discussion about the current state of the fishing industry on January 24 at the Museum.

Copley Society Artist in Residency



In 2014, the Cape Ann Museum and the Copley Society of Art announced the formation of the Charles Family Cape Ann Residency. The residency was created by the Charles Family Foundation as a dedication to and promotion of the North Shore and Boston art communities. According to CAM member and CoSo board member Ted Charles, "I thought it was important to have the Copley Society and the Cape Ann Museum share their rich heritage. I hope to involve both entities in a common goal, fostering the awareness of the art of the past and present and creating a bond between these two fine organizations, hopefully broadening the scope of both."

As the program's first recipient, Copley artist Eleanor Cedrone (above), took up residence in Gloucester for the month of September. An accomplished oil painter, Eli spent time painting in her Rocky Neck studio and *en plein air*. On September 18, 2014, the Charles family hosted a reception and artist talk at the Museum during which Eli discussed her work and the residency.

For Cedrone, the residency was "Transformative! So often I find myself doing the same sort of work out of pressure to create for

the marketplace. I've been wanting to move from representational to a more abstract way of working and I think the residency helped push me in that direction. Having the luxury of uninterrupted time to explore ideas—old and new—was vital to changing my perceptions on my creative process. Removing myself from what was familiar allowed me the opportunity to consider the landscape beyond the obvious, fleeting moment in time." In addition to painting around the Cape, Eli toured the Museum and spent time studying and painting landscape paintings from the Museum's collection.

Suzan Redgate, Executive Director of the Copley Society notes that, "CoSo is committed to the advancement, enjoyment and

promotion of our member artists and the visual arts. We think the Cape Ann area is an ideal location for a month long residency in collaboration with the [Cape Ann] Museum. The myriad of artistic venues and collaborative opportunities offered to artists in the Cape Ann area is superb. In the artists' mecca, our hope is the selected Charles residency fellow's experience will be profoundly enriching, rewarding and perhaps life changing."

All Copley Society members are eligible to apply for the residency. More information can be found on the Copley website at <https://www.copleysociety.org/events/info/community.html>.

Student Art Gallery

Located in CAM's Activity Center, the Student Art Gallery displays work by young artists from local schools and educational programs. The work from each school is on view for one month, during which time the artists' families

are invited to visit, to explore the Museum and to view their children's artwork on display. These drawings, based on illustrations by Virginia Lee Burton are by third grade students from Manchester Memorial Elementary School (clockwise from top right: Grace Gustafson, Anna Brzezinski, Declan Kirk and Mira Sontos).



SCHEDULED EXHIBITIONS

- March:** Hamilton–Wenham Regional High School
- April:** Rockport Elementary School
- May:** Gloucester Elementary Schools
- June:** Buker Elementary School, Hamilton–Wenham

Artistic Bridges: Cape Ann Museum and Gloucester Education Foundation Bring Hands-on Art to Gloucester Kids

Whether through block-printing, collage-making, ceramics or photography, Gloucester students have the chance to get their hands messy while learning about history, social studies, math and science through the *Artistic Bridges* program this school year.

Artistic Bridges links local professional artists to Gloucester Public Schools by bringing artists into the classroom to work with

students and teachers. Now in its second year, the program is a collaborative effort of the Cape Ann Museum, Gloucester Education Foundation and Gloucester Public Schools. Hands on art-making is brought into the existing school curriculum revealing to students the rich cultural community in which they live.

This year's program will serve every school in the district and features an impressive roster

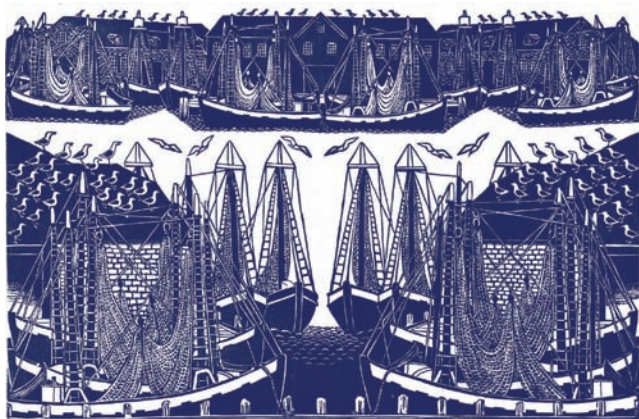
of projects and local artists, including collage art with Hans Pundt; block printing with Mary Rhineland; illustration with Loren Doucette; and ceramics with Susan Hershey. Other projects in the works include map-making and photography.

Artwork created with visiting artists will be displayed at the Museum during the Gloucester Public Schools Arts Festival on May 9, 2015.



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.

PLEASE JOIN US!
Tours Offered for the
Cape Ann Business Community



The Museum’s Board of Directors invite you and your employees on an exclusive tour of the newly renovated Cape Ann Museum.

Complimentary one hour tours will be offered on:

Wednesday, April 1
 12:00 to 1:00 p.m.

Friday, April 10
 12:00 to 1:00 p.m.

The vitality of the Cape Ann community depends on the many ways in which its businesses support one another. We hope that you will come discover what the Museum has to offer.

If these dates or times are not convenient for your business, please let us know. We will do our best to accommodate your visit.

For reservations and information, please contact Gerry Herbert at (978)283-0455, x18 or geraldineherbert@capeannmuseum.org.

CAPE ANN MUSEUM BUSINESS MEMBERS
 Many thanks to these local businesses
 for their generous support:

- Ambient Temperature Corporation
- Atlantis Oceanfront Inn
- Bank Gloucester Building Center
- C.B. Fisk
- Cape Ann Insurance Agency, Inc.
- Cape Ann Marketplace
- Cape Ann Savings Bank
- Carroll Steele Insurance Agency
- Coldwell Banker
- Common Crow Natural Market
- Cricket Press, Inc.
- Cruiseport
- Elizabeth Clement Fine Arts
- Essex Alarm and Security, Inc.
- Glovsky & Glovsky, LLC
- Gorton’s Seafood
- Hershey Frame Shop
- KVAssociates
- Nor’East Cleaners
- Olson Lewis + Architects
- Pasquina Law Office
- Sue Henderson Ed Consulting
- Timothy S. Hopkins Catering
- Trident Gallery
- Vista Motel, LLC
- W. Herbert Goodick, Inc.
- Women on the Move, LLC

A Business Membership is a great way to share the Museum with employees and clients, while supporting one of Cape Ann’s most valuable cultural resources. To learn more about Business Memberships, benefits and sponsorship opportunities, call the Development Office at (978)283-0455 x35 or e-mail amyfanning@capeannmuseum.org.



Thank you!

2014 was a transformative year for the Museum. At year’s end the Board and staff spent a morning thanking the many volunteers who support CAM in myriad ways. From leading daily tours, to hosting events, taking photographs of the collection and working in the archives ... we clearly couldn’t do it without them.



SAVE THE DATE!

The Captain’s Party
 Saturday, June 20

John Sloan Gloucester Days
 Exhibition Preview Party—Friday, July 10
 Opening Reception—Saturday, July 11



STAY CONNECTED WITH THE MUSEUM!

Add a little Cape Ann culture to your social media feed! Explore our historic photos, art and artifacts and stay up to date on news and events. And if you’re already following us, please share with friends near and far—we’re posting informative, interesting and insightful nuggets daily.

... AND WITH THE COMMUNITY

If you’re not already a compulsive consumer of Cape Ann’s many terrific blogs, you’ll certainly want to check out *Good Morning Gloucester* and *The Bridge Cape Ann*. Both are great resources for all things Cape Ann. We truly appreciate all they do in getting the word out.

Image credits: (above left) Eino Natti, *Gloucester* (1961), an original Folly Cove Design. Collection of the Cape Ann Museum. (above right) John Sloan (1871–1951), *Sunflowers, Rocky Neck*, 1914. Oil on canvas. Gift of Alfred Mayor and Martha M. Smith, 2008. [2008.14]



Top: A lively crowd of 200+ women attended the Sixth Annual Women's Luncheon on December 3, 2014.

Center: At January's CAMafterhours, partygoers enjoyed food and drink catered by Tim Hopkins, posing in the Photobooth, listening to Ken Riaf's interview with artist Jeffrey Marshall, dancing to the band Mosse and touring the Museum after dark.

Bottom: *Bill of Lading* opened as planned on Valentines Day, despite the arrival of the fourth major winter storm of the season.



CAPE ANN MUSEUM

ART HISTORY CULTURE

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Visit us online at capeannmuseum.org

Follow along at [Facebook.com/camuseum](https://www.facebook.com/camuseum)

MUSEUM INFORMATION

HOURS The Museum is open Tuesday through Saturday, 10am to 5 pm 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 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.

FOLLOW ALONG

[Facebook.com/camuseum](https://www.facebook.com/camuseum)
twitter.com/capeannmuseum

Upcoming Lectures on Women's History

No Time for Sorrowing

Saturday, March 14 at 3:00 p.m.

Life in the outlying villages of Cape Ann in colonial times was one of survival, with sharply defined roles for men and women. For women, the responsibilities of domestic life included farming, housekeeping, rearing large families, and all the cares and worries over survival if a husband was lost at sea. While this was a grim prospect for any family in these small settlements, it fostered a spirit of community that gave women a leading role in civic life. Drawing on surviving accounts and documents, CAM Adjunct Maritime Curator Erik Ronnberg discusses the roles of women in this process.

Strong Breezes & Passing Clouds

Saturday, March 28 at 3:00 p.m.

The year was 1838 and Amanda Stanwood Babson was 28 years old, the mother of two little girls and the wife and daughter of merchant captains who spent long months at sea away from their families. Using Amanda's diary and letters, CAM Archivist, Stephanie Buck offers a look at how the women of Gloucester's merchant middle class spent their lonely days—the pleasures, the disappointments, and the scandals.

These lectures are free for Museum members or with admission.



Image: Daguerreotype of Amanda Stanwood Babson (1811–1857), c.1840. Unknown photographer. Collection of the Cape Ann Museum.