



The Cape Ann Museum

PERSPECTIVES

Summer 2017

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CAM Perspectives

Summer 2017

Published by the Cape Ann Museum

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FROM THE DIRECTOR

Dear Members and Friends,

Collecting is a labor of love, a passion—and, for many, an all consuming activity. Fortunately for the Cape Ann Museum and its members and visitors, more than a dozen Cape Ann collectors have chosen to share paintings from their personal collections with the community in this summer's special exhibition, *Rock Bound: Painting the American Scene on Cape Ann and Along the Shore*.

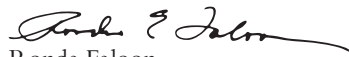
The exhibition is stunning. It's a visual love letter to Cape Ann. *Rock Bound* features the best work of American masters and of highly regarded but lesser known artists who captured the energy and singular quality of Cape Ann at work and at play during the first half of the 20th century. The work on view represents some of the finest examples of paintings to be found in private collections and we are deeply grateful to those who have lent to this exhibition.

Rock Bound is complemented by a series of programs that offer insight into the art of collecting, from the one-day exhibition of vintage surfboards lovingly accumulated by the Ahearn family and displayed at the White-Ellery House in early July, to a presentation on the lives of renowned folk art collectors Bertram K. and Nina Fletcher Little of Cogswell's Grant, to insider advice on how to begin collecting. The origins of the Museum's own collection will be the focus of a talk by CAM Curator Martha Oaks on July 29.

The most visible component of the Museum's mission is this act of exhibiting and interpreting powerful and engaging work, with special shows like *Rock Bound* and with the ongoing exhibition and interpretation of the Museum's permanent collection. Caring for our collections is a less public aspect of CAM's mission, but equally important. This year the Board and staff are focused on improving the collection's infrastructure: accelerating its digitization, updating the collections management policy, and exploring additional storage options. This is our labor of love—our ongoing work to sustain the collection that is the Museum's reason for being.

Thank you for supporting our efforts.

Sincerely,



Ronda Faloon
Director



(cover image) Leon Kroll (1884–1974), *Landscape Sea* [detail], 1915. Oil on canvas. Private Collection.
(above) Opening reception for *Rock Bound*; (facing page) Surfboards from the Ahearn's collection, on display at the White-Ellery House in July.

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 and seeks to engage the broadest possible audience.



COMINGS and GOINGS

A Warm Welcome to the New Board Members

It is with great pleasure that we welcome three new members to the Cape Ann Museum's Board of Directors: Charles D. Esdaile, Anne Rogers Haley and Susanna Natti.

Charles Esdaile is Managing Partner at RTV, a Boston-based venture capital and private equity firm. Previously, he was the co-founder and Managing Partner of Altenex, an energy management network that became the leading provider of renewable energy solutions to the Fortune 1000. Charles is a past board member of the Nichols House Museum in Boston and is currently a member of the Council at Montserrat College of Art and the Trustees of Reservations Strategic Enterprise Committee, Advisory Board and North Shore Advisory Group. Charles lives in Gloucester with his wife, Caroline, and their two children. Charles serves on the Museum's Collections and Development Committees.

Anne Rogers Haley has been involved in the antiques and auction world for over 30 years. Educated at the University of Delaware and Boston University, she also received a diploma from the Royal College of Art in London, England, where she lived for two decades. Jewelry, decorative arts and furniture are her particular areas of interest. She is an accredited appraiser with the American Association of Appraisers in Manhattan and has worked for a number of different auction houses and antique dealers, including a position as International Liaison and Director of Appraisals for Northeast Auctions, Portsmouth, New Hampshire, and as a consultant to Keno Auctions, in Manhattan. Prior to her

move to Gloucester, Anne was employed by Bonham's Auctioneers in London as a jewelry specialist. She has written extensively on American, British and European furniture and has lectured at Colonial Williamsburg; the Regional Furniture Society in Oxford, England; and the Furniture History Society at Saltram House in Devon, England. Anne is assisting the Museum's Collections Committee in inventorying CAM's furniture collection.

Gloucester native **Susanna Natti** is a retired children's book illustrator. A graduate of Gloucester High School, Smith College and the Rhode Island School of Design, she has illustrated more than 80 books for children over the course of her career, including two with her mother, Folly Cove Designer and author Lee Kingman Natti. Suzi raised her daughters, Lydia and Kate, in Bedford, MA, where she served on the Board of the Bedford Center for the Arts and where she founded Art-Link, a non-profit organization supporting the arts in the Bedford public school system. Suzi and her husband, Alan Willsky, returned to Gloucester to live in 2014. In her Board biography, Suzi describes growing up in Lanesville in the 1940s and '50s, surrounded by her family—many of them artists—amid the woods and quarries and the Finnish identity that dominated much of the village. She writes, "Perhaps most remarkable, Lanesville is just one part of the extraordinary place we call Cape Ann. I hope that some of my deep love for the specialness of Cape Ann will be an asset to the Board of the Cape Ann Museum."

With Appreciation to the Outgoing Board Members

We would like to express our appreciation to outgoing Board members Stevie

Neal and Amy Moore. We are indebted to each for their dedication and thoughtful leadership.

Stevie Neal joined the Board in 2012 and was an active member of CAM's Development and Governance Committees. She was also an important member of the Capital Campaign Committee, which raised more than \$5 million to support the 2014 renovations. Of equal significance, Stevie is one of the original ten graduates of CAM's first docent training program (2008). She has an intimate knowledge of the Museum's collection, and will continue to offer guided tours, greet visitors, promote membership and contribute to the day-to-day operations of the Museum. Stevie will stay on as a volunteer on the Development Committee and with the Docent Program.

Almost 20 years ago, **Amy Moore** attended a reception at CAM and felt an immediate connection to the Museum and to Cape Ann. She joined the Board in 2013, and since that time has been a valued member of the Museum's Development Committee. She was instrumental in establishing the Catalina Davis Legacy Society in 2015, the Museum's first planned-giving society.

Finally, we are grateful to Board member **David Porper** for his many years of service as the Clerk of the Board of Directors. While David will remain on the Board, he has passed the clerk's baton to Nina Goodick.

Paul Damon Littlefield

The Cape Ann Museum recently lost a good friend and longtime Board member, Paul Damon Littlefield (1920–2017). A former executive at Arthur D. Little, Paul served on the Board for 20 years (cumulative) since 1992. He was a long-standing member of the Museum's Finance and Audit Committees, and was a stalwart supporter of the Museum and his Cape Ann community. Paul's friendship, talents and dedication are greatly missed.

Staff Changes

Spring 2017 brought a number of changes to Museum staff. We warmly welcome Nick Tarantino, CAM's new Security Coordinator; Olivia Boi, Head Receptionist; and Courtney Richardson, who returns after a two-year hiatus to serve as Director of Education and Public Programs.

We are grateful to departing staff Liza Browning, Victoria Petway, Tom Skalski and Kate LaChance for their many contributions over the years.



ON VIEW NOW

Rock Bound: Painting the American Scene on Cape Ann and Along the Shore

On view through October 29, 2017

Exhibition Related Programs

Saturday, July 29
3:00 p.m.

Collecting at the Cape Ann Museum

Join CAM curator, Martha Oaks, for a fascinating look at the history of the Museum’s collection—learn about some of the major donors to the collection and discover how the collection has evolved over the years. Free with Museum admission. Space is limited; registration required. Reserve online at capeannmuseum.org or call (978) 283-0455 x10 for additional information.

Thursday, August 17
7:00 p.m.

An Insider’s Guide to Collecting with Jim Callahan

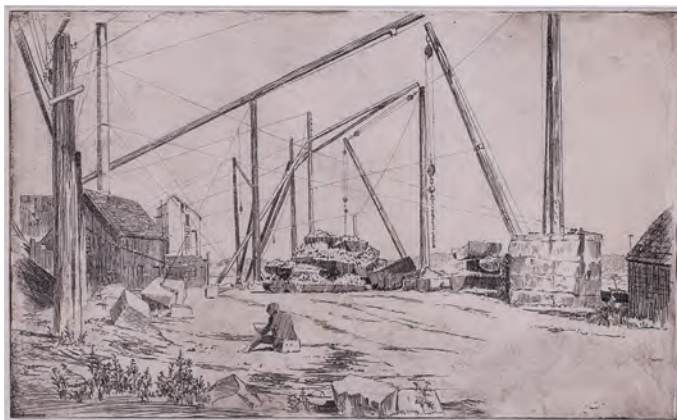
Jim Callahan will share anecdotes from his 20 years as an appraiser on PBS’ *Antiques Roadshow* and will address market priorities and offer hints for collectors. Cost is \$10 for Museum members / \$15 nonmembers (includes Museum admission). Space is limited; registration required. Reserve online at capeannmuseum.org or call (978) 283-0455 x10 for additional information.

Saturday, September 9
11:00 a.m. to 3:00 p.m.

Appraisal Day at the White-Ellery House

Find out about your mysterious family heirlooms or yard sale treasures with experts from Blackwood/ March Fine Art & Antique Auctioneers. Verbal appraisals are \$5 for one item or \$10 for three (three item limit); cash only on the day of the program. This program will take place at the Museum’s White-Ellery House, 245 Washington Street, Gloucester. All proceeds will go towards the preservation fund for the White-Ellery House. Free and open to the public.

Shown above, left to right, a selection of paintings in the *Rock Bound* exhibition: William Glackens (1870–1938), *Beach at Yellow Island*, c. 1917. Oil on canvas. Collection of Roswitha and William Traves; Walter Farnon (1876–1964), *Rocky Neck*, c. 1920s. Oil on board. Private Collection; Martha Walter (1875–1976), *Grey Day, Bass Rocks*, c. 1915. Oil on board. Private Collection; Stuart Davis (1892–1964), *Gloucester*, 1919. Oil on canvas. Private Collection; Emma Fordyce Macrae (1887–1974), *Stage Fort Park, Gloucester*, c. 1930s. Oil on prepared canvas. Private Collection.



At Work on Cape Ann

A selection of prints on display in the Museum’s third floor Atrium Gallery offer an interesting look at the fishing and quarrying industries on Cape Ann at the turn of the last century. Dating from the 1870s through the 1930s, these etchings, lithographs and woodcuts depict men building ships and sparring masts, shoveling salt and hauling nets, while views of dockside workshops, billowing smokestacks and towering quarry derricks reveal the particular setting of each type of work at that time.

Addison Leboutillier (1872–1951), *Granite Pier, Rockport*, 1919. Etching on paper. Private Collection.



UPCOMING EXHIBITIONS: FALL 2017

Drawn from Nature and on Stone: The Lithographs of Fitz Henry Lane

October 7, 2017–March 4, 2018

Fitz Henry Lane (1804–1865) has long been recognized as one of this country's most important marine painters of the mid-19th century. Lane's success as a printmaker, however, and his life-long fascination with the medium have not been widely recognized. *Drawn from Nature and on Stone* will investigate this important part of Lane's career, exploring the intersection of his work in oil and in print and his success at creating illustrations for sheet music, business cards and stationery, advertising materials and book illustrations. The exhibition will also spotlight a series of views Lane created of towns and cities throughout the region including Gloucester; Boston; Norwich, Connecticut; Castine, Maine; and Baltimore.

Related programming will explore Fitz Henry Lane's life and career in detail and against the backdrop of 19th century printmak-



Fitz Henry Lane, *View of Norwich, from the West Side of the River* [detail], 1849. Colored lithograph on paper. Gift of Edward L. Stone, 1972. A Wendy Shadwell Bequest in the year 2017 from the American Historical Print Collectors Society provided funding for the conservation of this print [Acc. #2067].

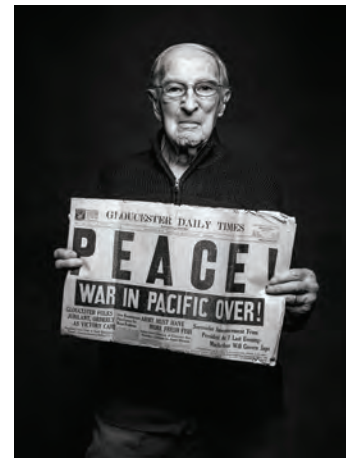
ing culture in America—look for more information in the Fall Program Guide and on our website.

The Museum is deeply grateful to the sponsors of this exhibition: John Rando, Jerry and Margaretta Hausman, Linzee and Beth Coolidge, J.J. and Jackie Bell, Bill and Anne Kneisel, Arthur Ryan, International Fine Print Dealers Association and American Historical Print Collectors Society, Inc.

Jason Grow: WWII Veterans

October 27–November 26, 2017

First shown at Gloucester City Hall in 2016, Jason Grow's portrait photographs of Cape Ann's World War II veterans were enthusiastically received by audiences of all ages and walks of life. The exhibit will make an encore appearance at the Cape Ann Museum this autumn, offering visitors another opportunity to view these remarkable images as a group. On Veterans Day (Saturday, November 11), the Museum will be free and open to the public and Jason Grow will give a talk about the exhibit. Please visit capeannmuseum.org/exhibitions for details and updates on Jason's talk.



The Cape Ann Museum is proud to participate in the national Blue Star Museum program. Blue Star Museums is a collaboration among the National Endowment for the Arts, Blue Star Families, the Department of Defense, and museums across America. Each summer since 2010, Blue Star Museums have offered free admission to the nation's active-duty military personnel and their families, including National Guard and Reserve, from Memorial Day through Labor Day. For more information please visit the Blue Star Museums' website: arts.gov/bluestarmuseums.

(above left) Portrait of WWII Veteran Joseph Mesquita III [detail] by Jason Grow.

THE PAPERED WALL

By Anne-Seymour St. John, *CAM Docent*

THE EARLIEST WALLPAPERS KNOWN to the Wallpaper History Society in England date to 1550–1570. Following the American Revolution, as trade opened up between Europe and the United States, wallpaper from France, England and other European countries became available in large metropolitan areas, including Boston. As Richard Nylander, an expert on early American wallpaper observes, this widened availability coincided with a “universal wave of new buildings. . . . Wallpaper came into quite general use, and a large majority of the common houses throughout New England were papered for the first time.” Alongside the wallpaper vendors could be found paperhangers, as they were called through the 19th century. While many worked in large metropolitan areas, others travelled, making their way as itinerant paperhangers through smaller cities and towns.

New Wallpaper for the Davis House

While we do not know what the original wallpaper for the 1804 Captain Elias Davis House looked like, we do know that its walls were papered. With donations to the Fund a Need Auction at the annual Women’s Luncheon in December 2016, the Museum was able to repair three first-floor rooms and the entryway of the Davis House. Annisquam resident Peggy Flavin, who has a wealth of knowledge about early American architecture and interiors, helped select, from a collection of wallpaper patterns dating to 1800–1815, historically appropriate designs for this Federal-era house.

Four different papers and a border pattern were purchased from Adelphi Paper Hangings of New York. Adelphi has an excellent reputation for historical authenticity and quality—they also provided the papers used in the Museum’s remodeled Fitz Henry Lane Gallery displays—and they recommended Maine paperhanger Barry Blanchard, who is experienced in working with their wallpaper, which is very different than the wallpaper of today.

Where period authenticity is important, as it is in the Davis House, Adelphi recommends seamed rolls, formed by joining



“Moses Grant Stripe” paper as seen in the dining room of the Davis House.

wallpaper sheets with rabbit-skin glue. Before the development of “continuous paper” in the 1840s, this was the only method of producing rolls. When installed, the subtle yet distinctive horizontal seams are visible, a telling characteristic of pre-1850s wallpaper that is fundamental to an authentic reproduction.

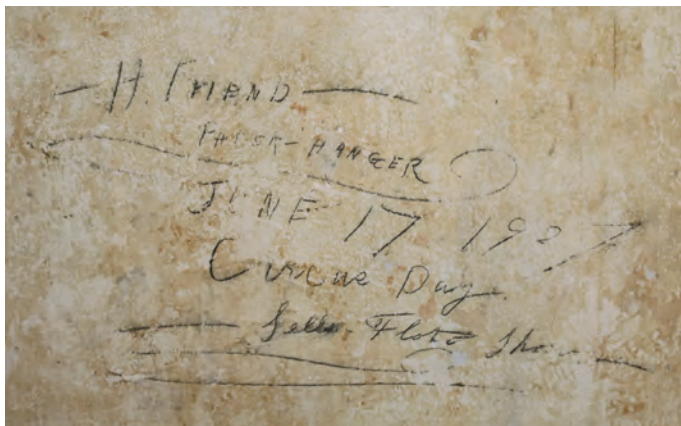
Adelphi’s patterns are printed with custom-made, cross-banded, pear-wood-faced blocks. After the patterns have been drawn, separate printing blocks are engraved for each color. (In some more complex patterns, more than one block is needed for a single color.)

A Unique Pattern for each Room of the Davis House

The dining room features a paper called “Moses Grant Stripe,” an abstract geometric pattern popular in France in the early 19th century. American printers, including Moses Grant in Boston,

(cont. page 11)

These Walls Can Talk!



In the process of removing the existing wallpaper in preparation for the installation of new, historically accurate wallpaper in the Museum’s 1804 Captain Elias Davis House, curatorial assistant Leon Doucette came across these words inscribed on the plaster:

H. FRIEND | PAPER-HANGER | JUNE 17, 1927
CIRCUS DAY | SELLS FLOTO SHOW

“H. Friend,” born in Gloucester, was named Roscoe Hill Friend (1897–1980). In city directories and census records he is referred to as a “painter,” a “house painter” and an “interior director.” Friend married Katherine Margaret Stack around 1919 and together they had six children. Five of their offspring had already been born when Friend was hired to paper the Davis House in the summer of 1927, and one imagines he may have felt pressure to get the job done and get the family to the circus! Friend’s work would have been part of the first wave of restoration work done on the House, which was acquired by the Museum in 1923.

The Sells Floto Circus, based in Peru, Indiana, was quite popular in its day. Their 1927 summer circuit spanned 28 weeks, from early May through the end of October, covering some 15,000 miles back and forth across the country. They arrived in Gloucester on June 17th via the B & M Railroad and were here for just one day, after which they continued on to Portland, Maine.

It is interesting to note that Rockport artist Reynolds Beal (1866–1951), who loved to paint circus scenes, captured the Sells Floto troupe in some of his paintings. And although Reynolds’ brother, Gifford Beal (1879–1965), was not as well known for painting circuses, a painting by the younger Beal entitled *Waiting for the Show* can be seen in the current *Rock Bound* exhibition.

VIRGINIA LEE BURTON'S "LITTLE HOUSE" ON EXHIBIT IN TOKYO

By Martha Oaks, CAM Curator

THIS YEAR MARKS THE 75th ANNIVERSARY of the publication of Virginia Lee Burton's beloved children's book *The Little House*. In recognition of this milestone, the Cape Ann Museum is pleased and honored to be joining with its colleagues in Japan to mark this happy occasion and to celebrate the life one of the most accomplished children's book authors of the 20th century.

A special exhibition focusing on *The Little House*, other books by Virginia Lee Burton and her work as a Folly Cove Designer opened at the Takenaka Corporation Gallery A4 in Tokyo on June 1 and will remain on display through early August. The exhibition features original artwork and archival materials from the collection of the Cape Ann Museum, the Sawyer Free Library and from the Burton–Demetrios family. It also includes a scale model of Little House, constructed in Tokyo especially for this project. The exhibition was organized by Michiyo Okabe, curator of Gallery A4.

Virginia Lee Burton (1909–1968) was a multi-talented person whose skill as a dancer, designer, writer, illustrator and teacher, touched the lives of many people. It was through her work as a children's book writer and illustrator, however, that she reached her widest audiences. *The Little House* was Burton's fourth work published by the Houghton Mifflin Company and appeared on book shelves in this country in 1942; Burton was awarded the coveted Caldecott Medal for the work in 1943. By 1954, the book had been translated into Japanese by Momoko Ishii and was on its way to becoming an international success. Ten years later, Burton made a two-week long pilgrimage to Japan, invited by the American Cultural Center in Tokyo and hosted by Momoko Ishii. Since that time, *The Little House* has been as loved by young Japanese readers as it has been by Americans.

The story Virginia Lee Burton weaves in *The Little House* is simple yet powerful. It is the tale of a small ordinary house that watches its once quiet neighborhood change as urbanization takes hold in the mid-20th century. Familiar surroundings become unrecognizable and menacing. The change of seasons that defined

the daily rhythms of life is no longer discernible. And when the moon and the stars are no longer visible in the night sky, the owners move out, abandoning the little house. Just as all seems lost, the inherent worth of the house is recognized by descendants of the original owners. The city that has grown up around it pauses long enough for the house to be lifted off its foundation, loaded onto a trailer and slowly moved out of harm's way. "At first," Burton writes, "the Little House was frightened, but after she got used to it she rather like it. They rolled along the big road, and they rolled along the little roads, until they were way out in the country." Safely away from the city and set down on a firm new foundation, the house is saved.

While at first *The Little House* seems a simple story, with her remarkable skill as an artist and her straightforward narrative, Virginia Lee Burton created a much more complex and meaningful story and it is because of this that the book has found such a large base of enthusiastic fans—of all ages—over the past 75 years. It is a story about the importance of honoring the past, of respecting the built world and, at the same time, the natural world. It is a story about the importance of living in harmony with nature and the restorative powers of peacefulness and beauty. And it is also the story about second chances and the importance of family, home and legacy, and about remaining useful and productive. Values and visions such as these are not exclusively American but rather are something that we share in common with the people of Japan and indeed throughout the world. Virginia Lee Burton realized the importance and power of this inclusivity and so did Momoko Ishii when she translated the work for Japanese readers.

The Cape Ann Museum hopes that when this special exhibition closes at Takenaka Corporation Gallery A4 in Tokyo this August, the scale model of Virginia Lee Burton's Little House, designed and built by our Japanese friends for the exhibit, will be lifted off its foundations and lovingly transported to Gloucester to be enjoyed and appreciated by residents of the community that inspired *The Little House* so many years ago.



MYSTERIES OF THE DEEP

By Tom Halsted, *CAM Docent*

THIS AUGUST MARKS A LANDMARK ANNIVERSARY for Cape Ann. Two hundred years ago, beginning on August 6, 1817, and recurring for several years thereafter, reports arose of “an unusual fish or serpent” swimming in Gloucester Harbor. By at least one newspaper account, “hundreds of people” saw the creature. Throughout the month, Gloucester citizens and curious visitors from as far away as Boston flocked to the shores of Stage Fort, Ten Pound Island, the Fort and Pavilion Beach in hopes of catching a glimpse of the creature. Their descriptions became more dramatic by the day.

The first sightings, on August 6, by two women and a fisherman, were generally discounted. The same day, according to J. P. O’Neill, author of *The Great New England Sea Serpent*, “the captain of a coasting vessel was laughed out of Lipple’s auction room when he reported a sixty-foot long sea serpent at the entrance of the bay.” A few days later, Mrs. Amos Story saw “what appeared to be a tree trunk washed up on Ten Pound Island” ... then it moved.

On August 10, Lydia Wonson saw it near Rocky Neck and thought it was 60 to 70 feet long. Later that day William Row reported seeing “100 feet of the creature borne on the water.” Amos Story gave a detailed description of the serpent he saw that day, with a head like a sea turtle and “much larger than the head of any dog I ever saw.”

On August 14 spectators lined the harbor’s shores in hopes of seeing the serpent, and they were not disappointed. The serpent was seen in the vicinity of Ten Pound Island and Norman’s Woe, and farther into the harbor, as far as Pavilion Beach. The body was said to be brown in color, and resembled in some accounts “the joints in wooden buoys on a net rope ... like a string of gallon kegs 100 feet long.”

Some saw a smooth back, others saw “bunches” on it as it undulated up and down “like a caterpillar,” others thought it moved like

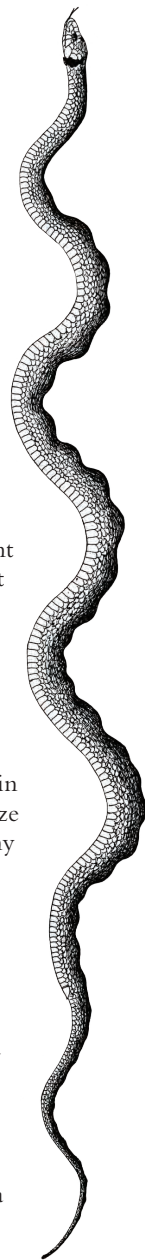
a snake slithering sideways. Two observers reported seeing a 12-inch horn growing out of the head and several saw a red forked tongue. One witness reported sighting two serpents “at play” in the harbor on August 18. By then, reports about the existence of a sea serpent in Gloucester Harbor were no longer a laughing matter.

The dramatic sightings occurred at a turbulent and unsettling time in American history. Over the preceding few years, people’s lives had been turned upside down in many ways, and unexpected, sometimes fearsome, events had become almost normal. The War of 1812 had been ruinous for American merchant shipping and hazardous for fishing vessels, which were often harassed, seized, or sunk by British naval vessels and privateers. Then, on April 10, 1815, Mount Tambora, in far-off Indonesia, erupted in the most colossal volcanic explosion in 2,000 years. The following year, 1816, was known as “the year without a summer.” The cloud of volcanic dust from the eruption blocked normal levels of solar radiation from penetrating the stratosphere, causing temperatures to plummet in much of western Europe, Canada and the United States. It snowed in parts of New England as late as July, and crops froze in the ground or failed to grow at all, causing many New England farmers to migrate westward. Elsewhere in the world, there were deadly famines in Europe, disastrous floods in China and an epidemic of cholera in India.

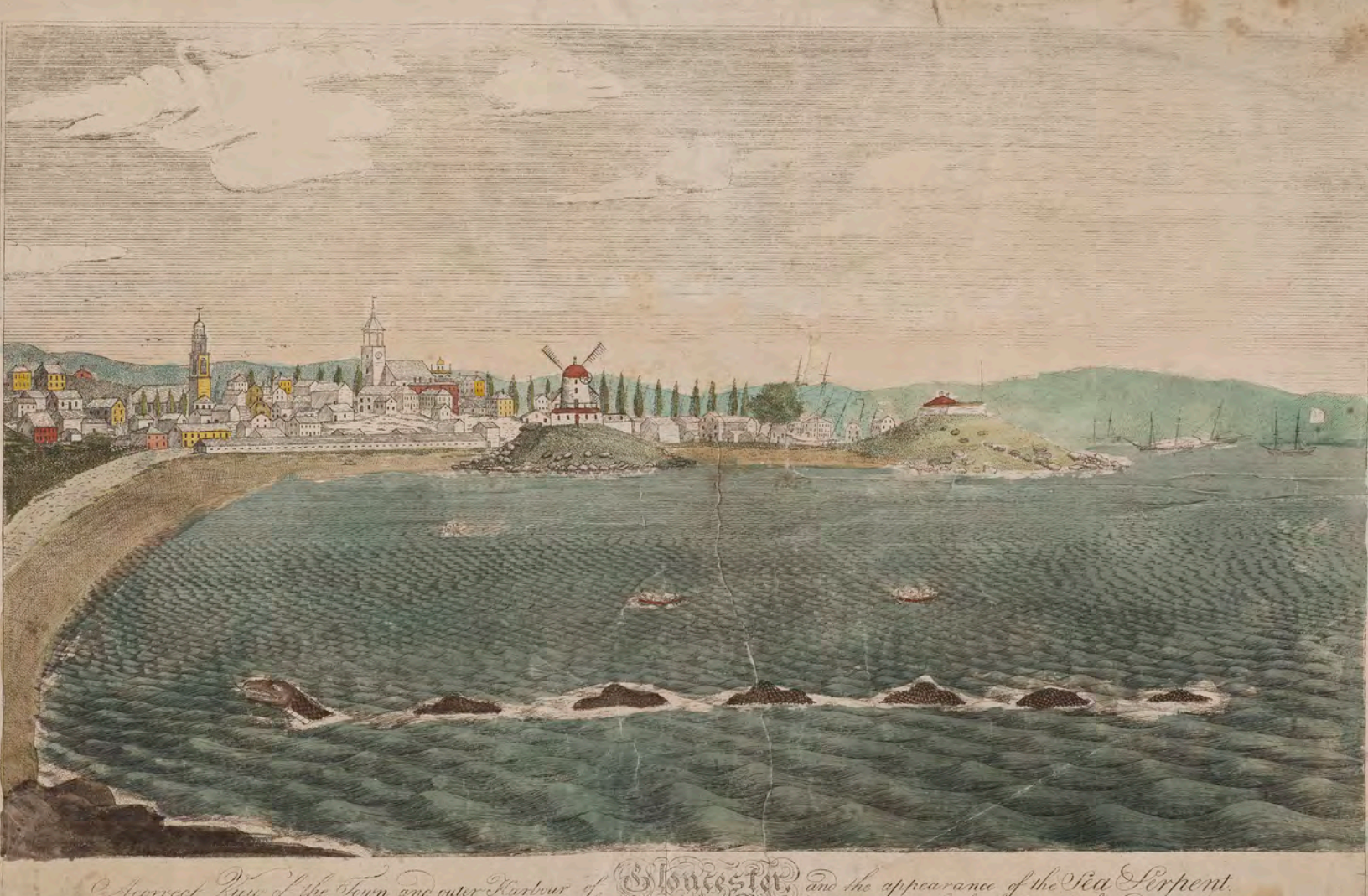
In the early nineteenth century, few people understood the cause or extent of such global disruptions. Many natural phenomena that we understand today were matters of mystery, and the sciences available to interpret them were almost nonexistent. It was still natural in that era to ascribe misfortune to malevolent mystical powers or as payback for human misbehavior rather than as the workings of geological and meteorological forces.

Moreover, many people believed in the existence of fearsome creatures. While sailors and fishermen were familiar with the ocean’s behavior near land and with the varieties of food fish they commonly caught, they knew nothing of the creatures that might inhabit the great depths beyond the reach of their fishing gear and sounding leads. Thus, the appearance in 1817 of a gigantic sea serpent in a New England harbor might well be accepted as a reasonable, if rare, event.

That was apparently the view of the newly formed Linnaean Society of New England. Named for the eighteenth-century Swedish botanist Carolus Linnaeus (Carl Linné), who developed the first methodical classification of plants and ani-



(above) “Sea Serpent engraved from a drawing taken from life as appeared in Gloucester Harbor, August 23, 1817. Published by E. J. Lane & J. How.” (above right) “*Scoliophis atlanticus* copied from the specimen in possession of Capt. Beach. Report of a Committee of the Linnaean Society of New England relative to a large marine mammal supposed to be a serpent seen near Cape Ann, Massachusetts in August 1817.” Collection of the Cape Ann Museum Library & Archives.



After Captain John Beach Jr., American, 1782–1841. *View of Gloucester Harbor with the Sea Serpent of 1817*, after 1817. Engraving. Sheet: 34 x 48 cm (13 3/8 x 18 7/8 in.). Museum of Fine Arts, Boston. Source unidentified. 2007.976. Photograph ©2017 Museum of Fine Arts, Boston.

mals, the New England Society and similar groups of interested amateurs in Europe and America were formed to promote the study of natural history. None of the members were scientists (the word did not yet exist; practitioners typically called themselves “philosophers”), but they shared a curiosity about the world around them, exploring, unearthing, dissecting, and classifying all manner of animals, plants, and minerals. They were avid students of anything that excited their curiosity, and nothing could do so more dramatically than the reports from Gloucester of the repeated appearances of a giant sea serpent.

A committee of the Linnaean Society conducted a careful examination of the evidence, beginning with an interrogation of the most credible witnesses. A detailed 25-item questionnaire was drawn up, and eyewitnesses were interviewed separately. Their reports were gratifyingly similar. The committee members’ growing conviction that a sea serpent had indeed visited Gloucester a number of times was reinforced on September 27 by the discovery and destruction (by spearing and stoning) of a three-and-a-half-foot-long “serpent” with what appeared to be “bunches” on its back near Loblolly Cove, four and a half miles from Gloucester Harbor.

Commonly described as a “baby sea-serpent,” the dead creature was exhibited widely, and the committee members were sure that it was the progeny of the giant beast seen in the harbor. The supposed new genus was given a formal Latin designation, *Scoliophis atlanticus*, and the Linnaean Society appeared to be on the path to international acclaim for its remarkable discovery.

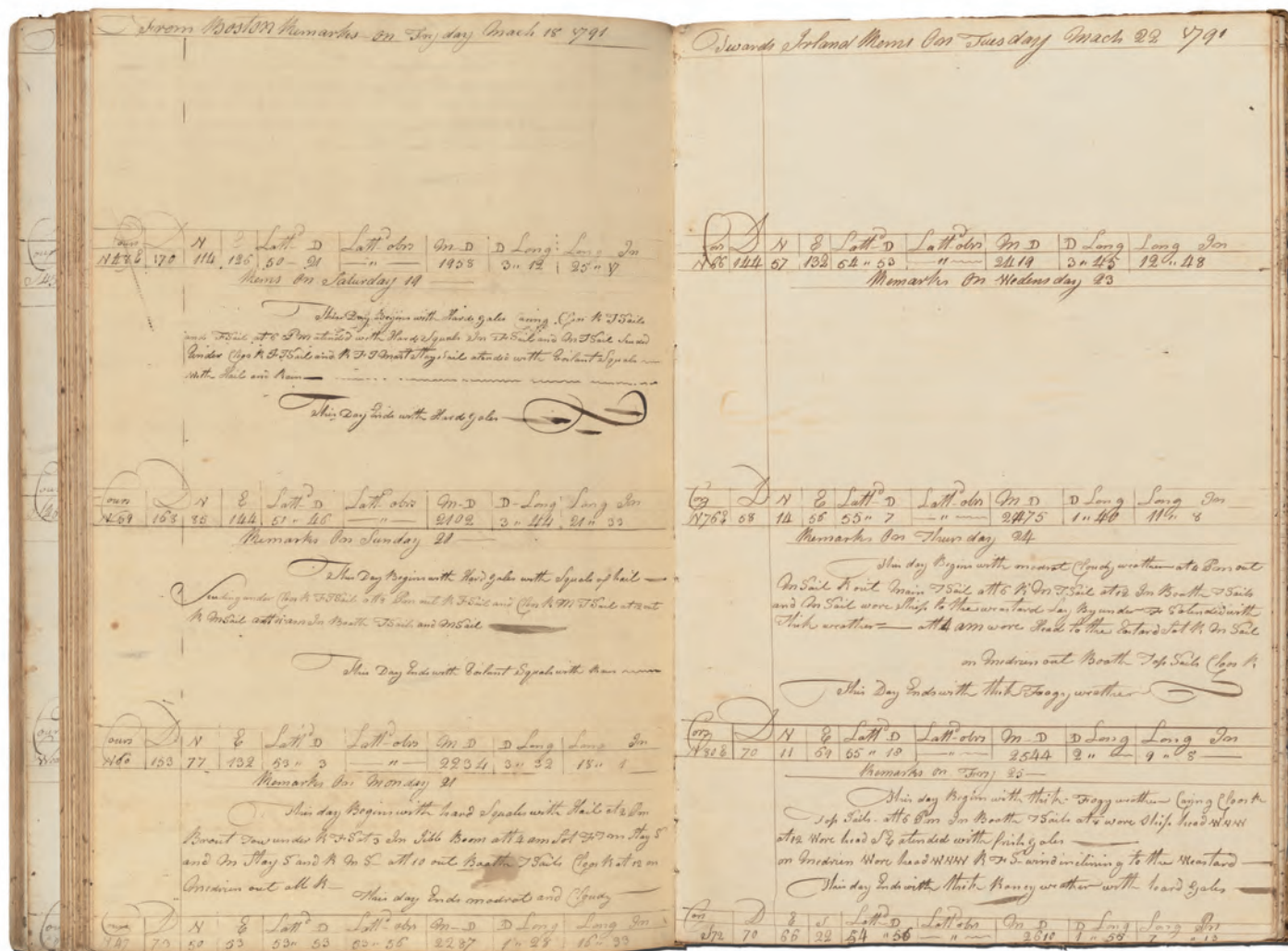
Not everyone was convinced by the reports. To settle the question of the creature’s identity, the giant serpent would have to be

captured and killed. In an early attempt in 1817, a skilled marksman fired his musket at the beast and was sure his ball had struck home, but there was no evidence that he had succeeded. In August 1818, a year after the first sighting, Captain Richard Rich, a well-regarded and experienced whaler, was invited to assemble a crew and harpoon the serpent.

Captain Rich purposely recruited fishermen who believed they had seen the serpent, and he waited for a day when the weather and ocean conditions were similar to those on earlier sightings. When a report came in that the beast had been seen swimming near the Annisquam Bar, he assembled his crew and went off in pursuit. Rich recalled later that on August 18, when he first sighted his prey, he was convinced that the serpent was at least 100 feet long. On September 6, after repeated failed efforts, he succeeded in killing it. His harpoon’s aim was true, and the catch was hauled aboard, identified as a large “horse mackerel” — today we would call it an Atlantic bluefin tuna. As Rich later explained, he had been deceived by the behavior of the fast-moving fish, which broke the surface as it plunged ahead, leaving in its wake a series of prominent ripples on the water’s calm surface, looking not unlike the “bunches” described by earlier witnesses.

As for the “baby sea serpent,” upon dissection it turned out to be a common black snake, the bunches on its back caused by tumors under the skin [facing page]. The chastened Linnaean Society, its hopes for global fame dashed by its failures to persuade the world that a sea serpent had spent several years enjoying itself in

(cont. page 11)



Elias Davis' Voyages, 1781–1798, pages 252–253. Houghton Library at Harvard.

TRANSCRIBING 18TH CENTURY LOGBOOKS

By Paul McGeary, CAM Docent

This day Begins with modrat Cloudy weather at 4 Pm out M Sail R out Main T Sail at 6 R M T Sail at 12 In Boath T Sails and M Sail Wore Ship to the Westard Lay By under F S atended with Thicke weather—att 4 am wore Head to the Eastard Set R M Sail on Medrien out Boath Top Sails Cloos R

SO SUMMARIZES CAPTAIN ELIAS DAVIS (1758–1821) the events of March 24, 1791 as his brig, the *Byfield*, made its way from Boston to Londonderry in Northern Ireland.

Cryptic notations, exotic spelling, lack of punctuation and faded antique penmanship—not to mention having to have a working knowledge of 18th century navigation and seamanship—are just some of the challenges faced by a dedicated group of Cape Ann Museum volunteers who are presently immersed in transcribing the logbooks of Captain Davis and Captain Samuel Somes, Sr. (1754–1796), both seafarers based in Gloucester.

The journals, which are held in the Houghton Library at Harvard, have been scanned by Houghton and made available to the Museum. Once transcribed, the documents will aid Museum staff and scholars in gaining a fuller understanding of the commerce and society of Cape Ann in that era.

The project was undertaken by the Museum with the guidance

Translation of the opening passage from Captain Elias Davis' Journal March 23, 1791:

This day begins with moderate cloudy weather. At 4 p.m., set mainsail, and let a reef out of the main topsail. At 6 p.m. took a reef in main topsail. At 12 [midnight], took in both topsails and mainsail, and wore ship [passed the ship's stern through the wind] to face westward. We lay by [were stationary] under foresail in thick weather. At 4 a.m., we wore the ship again, this time to the eastward and set a reef in the mainsail. On Meridian [at noon] set both topsails, close-reefed.

of Molly O'Hagan Hardy, Director for Digital and Book History Initiatives at the American Antiquarian Society in Worcester. In addition to myself, the transcription team consists of Margaret Bernier, Sharon Day, Leon Doucette, Christina Doyle, Tamsen Endicott, Pippy Giuliano, Joan Gorga, Heidi McGrath, Sarah Mowitt, Mary Rhinelander, Amanda Santoriello and Teresa Silverman.

One of the greatest challenges in this project has been my rather limited knowledge of seamanship—in fact, the closest I have come to understanding that sort of thing was through reading the Horatio Hornblower stories [by C.S. Forester] when I was a boy. CAM

Adjunct Maritime Curator Erik Ronnberg, whose carefully crafted ship models grace the Museum, and Tom Halsted, who has been a sailor all his life, have been extremely helpful in explaining the mechanics and methods employed during the Age of Sail.

The journals are navigational and commercial documents—not diaries. They tend to focus largely on ship handling, weather and most of all position at sea. In the days long before GPS, knowing where you were on the surface of the earth with only a sextant and dead reckoning to guide you was crucial. Careful records were kept regarding the ship's course, speed and direction of the wind, so that the master could know his approximate location. It wasn't a perfect science.

I plotted the latitude and longitude readings of one of Captain Somes' voyages, and at one point, if the locations are to be believed, he was apparently sailing his vessel through the middle of South Africa. Which begs the question, how accurate are these records, and how often were mistakes made in the original measure or notation?

For volunteer Joan Gorga, "understanding Davis' use of the English language, his spelling, and grammar as well as references to maritime vocabulary" was somewhat trying. "I also thought there would not be as much reporting of the working of the sail and that there would be more of what he was seeing and doing. I was struck by the feeling that there must've been a lot of time when nothing was happening and wondering what he and the crew did with their free time," she said.

As part of the project, the journals will be encoded in a computer-readable form, so that scholars will be able to search the journals online for records of people, places and events of that early Federal era. It is hoped that the project will be completed by the end of summer.

The Papered Wall (cont.)

emulated the French fashion by printing many of these patterns over the next 20 years. The harlequin design is made by symmetrically bisecting a motif and printing each half in a contrasting color. It is often seen in a diamond pattern. This paper (circa 1805–1817) was found in the parlors of houses at Strawberry Banke Museum in Portsmouth, New Hampshire, and in West Kennebunk, Maine. The relatively simple pattern results in an interesting shift between foreground and background, stripe versus image. It was often

hung with a narrow border and sometimes a broad festoon frieze as well.

"Fancy Ashlar" was selected for the entryway and stairwell. Ashlar describes large square-cut stone masonry typically used as a facing on walls of brick or a lesser-quality stone. According to Richard Nylander, papers designed to look like stone or marble were considered very fashionable for entries and stairways during the early 19th century.

The front parlor of the House is papered in "Adena Pin Ring," circa 1799. The pattern was installed in the library of an Ohio home in 1808 (the name of the paper derives from the house, which was named Adena, and from the large conical burial mounds of prehistoric Mississippi Valley culture). The geometric pattern was described by the Baltimore supplier of the paper as a "late fashionable piece" that was "plain and neat." The pattern is licensed to Adelphi by the Ohio Historical Society.

Complementing the Adena Pin Ring paper in the front parlor is a "Rose and Sprig" border, circa 1795–1810. The pattern is typical of the narrow borders used at the end of the 18th and the early 19th century, which provided a visual frame at every margin, including the moldings around windows and doors, as well as at ceilings, chair rails, and baseboards. Borders also served to cover uneven cut edges of wallpaper and to help prevent the paper from peeling away from the wall.

The back parlor, papered in "Coffered Rosette," contains furnishings related to the Day Family, who lived in the house in the latter half of the 19th century. The original paper for Adelphi's reproduction of this bright pattern was found on the lid of a well-used wooden box. The French pattern dates to circa 1800, and is licensed to Adelphi by Cooper-Hewitt, Smithsonian Design Museum.

Resources

Adelphi Paper Hangings (<http://www.adelphipaperhangings.com>).

Hoskins, Lesley. *The Papered Wall: The History, Patterns and Techniques of Wallpaper*. 2nd ed. London: Thames & Hudson, 2005.

Nylander, Jane C. *Our Own Snug Fireside: Images of the New England Home 1760-1860*. New Haven: Yale University Press, 1994.

Nylander, Richard C., Elizabeth Redmond, and Penny J. Sander. *Wallpaper in America*. Boston: Society for the Preservation of New England Antiquities, 1986.

O'Gorman, James F. *This Other Gloucester*. Published by the author, 1976.

WallpaperScholar.Com (<http://www.wallpaperscholar.com>).

Wallpaper History Society (<http://www.wallpaperhistorysociety.org.uk>).

The Gloucester Sea Serpent (cont.)

Gloucester Harbor and surrounding waters, lingered for a while longer but eventually disbanded in 1822.

The events in Gloucester of 1817 and 1818 were not the end of the story, of course—or even the beginning. People had "seen" sea serpents in New England waters for centuries before that time. And they still do.

While there is ample anecdotal evidence confirming the belief in such creatures, rational thought leads to the conclusion that these sightings were most likely figments of the imagination, the result of mass hallucinations and/or hoaxes. And yet ... there are objects and phenomena that are not easily explained—particularly, perhaps, for people who live by and work on the sea. It is large and deep and filled with mystery.

Resources

Anderson, M.T. *The Serpent Came to Gloucester* (illustrated by Bagram Ibatoulline). Somerville, MA: Candlewick Press, 2005.

Babson, John James. *History of the Town of Gloucester*. 350th Anniversary ed. Gloucester, MA: Peter Smith Publisher, 1972.

Bolster, Jeffrey. *The Mortal Sea*. Cambridge, MA: Harvard University Press, 2002.

Heuvelmans, Bernard. *In the Wake of Sea Serpents*. New York: Hill and Wang, 2002.

O'Neill, June Pusbach. *The Great New England Sea Serpent: An Account of Unknown Creatures Sighted by Many Respectable Persons Between 1638 and the Present Day*. New York: Paraview Special Editions, 2003.

Pringle, James Robert. *History of the Town and City of Gloucester*. Published by the author, 1892.

Soini, Wayne. *Gloucester's Sea Serpent*. Charleston: History Press, 2010.



The Cape Ann Sea Serpent Library/Archives Mini Exhibit

A selection of archival materials, including two handwritten witness statements and an 1848 newsprint account, is on view through the summer on the Museum's lower level. For further study, be sure to visit the Library/Archives, where you'll find a wealth of information.

Related Programs: CAM and Maritime Gloucester are offering two *Sea Serpent Sighting Bicentennial Cruises* aboard the Schooner *Ardelle* on Thursday, August 10—see page 12 for times and ticket information.

Upcoming Programs and Collaborations

The Museum is pleased to be partnering with Maritime Gloucester, the Schooner *Ardelle*, Rocky Neck Art Colony, seARTS, the Sawyer Free Library and the Gloucester Writers Center on these upcoming programs.

Sea Serpent Sighting Anniversary Cruise

Thursday, August 10 at 3:30 p.m. and 6:00 p.m.

Offered in collaboration with Maritime Gloucester and the Schooner *Ardelle*. This special guided tour onboard the *Ardelle* will be narrated by Wayne Soini, author of *The Gloucester Sea Serpent of 1817* (History Press, 2010). Cost is \$40 for Museum members/\$50 nonmembers. Space is limited; registration required. Tickets available online at maritimegloucester.org or call (978) 281-0470 for more information.

Artist Talk with Clara Lieu, Distinguished Artist/Teacher Goetemann Artist in Residence

Sunday, August 13 at 2:00 p.m.

Offered in collaboration with Rocky Neck Art Colony. Visual artist Clara Lieu, Distinguished Artist/Teacher Goetemann Artist in Residence, will discuss her work in the context of the current political climate, particularly as it relates to past political unrest and uncertainty experienced by older generations of women. Free and open to the public.

Celebrate Wearable Art (CWA) Panel Discussion

Thursday, September 7 at 6:30 to 8:30 p.m.

Offered in collaboration with seARTS (Society for the Encouragement of the Arts on Cape Ann). Join us for an evening of conversation with the CWA curators and artists. Participants include Jay Calderin, Executive Director of Boston Fashion Week; Rick Crangle, CWA Best of Show Award Winner for 2015; Jennifer Varekamp, MassArts Fashion Design Professor; Nell McKeon, AP Studio art student at Manchester-Essex Regional High School; and moderator Paula Richter, Curator for Exhibitions and Research, of the Peabody Essex Museum. Tickets and information at searts.org.

A Weekend With Thoreau

Thursday, September 14 – Saturday, September 16

Offered in collaboration with the Sawyer Free Library and Gloucester Writers Center. On December 20, 1848, hundreds packed into Gloucester's Town Hall to hear Henry David Thoreau deliver a Gloucester Lyceum lecture. His message remains as relevant today as when it was first delivered. In celebration of the bicentennial of his birth, a statewide reading of Thoreau's *Civil Disobedience* (1849) is taking place this summer. Other local activities include a book discussion with Jay DiPrima; a lecture entitled *Thoreau's Resistance* by leading Thoreau scholar Jeffrey S. Cramer; a walking tour of Thoreau's Dogtown with Peter Anastas and Mark Carlotta; and the opportunity for children to meet D. B. Johnson, author of *The Henry Books*. A schedule of events and additional information is available at sawyerfreelibrary.org.



O'Maley students look at the maps they made on a June 7 field trip to the Museum.

Making Connections in the Community

Essex Heritage's Park for Every Classroom is an award-winning professional development program offered in partnership with the National Park Service based on the model of Place-Based Service Learning. Last summer the Museum served as one of the host sites for the workshop. For one week, Essex County teachers visited cultural sites in Salem, Saugus, Lawrence and Gloucester. Using the training they received, the educators worked with their students and community partners to implement unique projects that align with curriculum, engage in their local place, and serve a "real world" need. As a result of this training, local teachers Jessica Haskell, Marybeth Quinn and Patricia Hand from Gloucester's O'Maley Innovation Middle School and their 6th grade students collaborated with the Cape Ann Museum and artist Martha Tattersall to create maps of their diverse Gloucester neighborhoods. Part of an effort to get the entire 6th grade community to come together as they experience their first year of middle school, the project aligned with the curricular focus on geography. A collection of the students' maps, called "Gloucester Through Our Eyes," was on display at CAM during the month of June.

The mapping project fit into our social studies curriculum perfectly and gave students a real-life connection to what we were learning in the classroom. It gave them choice and acted to reinforce what we were learning as they applied it to their own neighborhoods. I really appreciated the chance to embrace the social/emotional learning opportunity that this project organically created. We live in such a unique community with such vast disparities in all things really, that it lent itself to teaching about tolerance, acceptance, and community. We also really loved the idea of connecting with a community organization (Cape Ann Museum) that would work with us to achieve our goals and allow for our students' work to be celebrated by not only them, but the wider community.

—Jessica Haskell, 6th Grade Social Studies
Teacher O'Maley Innovation Middle School



(left) Young artists work with watercolors during a flower painting workshop led by artist and CAM docent, Marion Hall in July; (right) CAM saw over 700 visitors on July 14 for Highland Street Foundation's *Free Fun Fridays* program.



At the Water's Edge Online Photo Contest

This past spring CAM held its second annual online photo contest. Taking inspiration from the special exhibition *Charles Movalli: Cape Ann & Beyond* (March 4 – May 21, 2017), photographers of all ages and skill levels were invited to submit photos, taken on Cape Ann, of the place where land meets sea. Museum staff narrowed the submissions to 28 images—no easy task given the exceptionally high level of talent shown by participants—and posted them to Facebook. The public was encouraged to vote for their favorite photo(s) by “liking” them. The top three photos with the most likes were: James Eason, *Fisherman's Memorial Statue* (top left); Brock Currier, *Old Blue Eyes* (bottom left); Arlene Taliadoros, *Ardelle* (below). To view all the submissions, visit [facebook.com/camuseum](https://www.facebook.com/camuseum).

MEMBERSHIP

What do *you* love about the Cape Ann Museum? Help spread the word—share your favorite CAM experiences with family, friends and associates by inviting them to become members. To view the many benefits of membership, go to capeannmuseum.org/support. Consider a gift membership or upgrading your existing membership to receive additional benefits. For further information, please contact Amy Fanning, Development Coordinator, at (978) 283-0455 x35 or email amyfanning@capeannmuseum.org.

NARM Lets You Take Your Membership on the Road!



We are pleased to announce an exciting new membership benefit. The Cape Ann Museum has joined the North American Reciprocal Museum Association (NARM), which allows CAM members at the Contributor level and above free admission for two to over 800 participating museums throughout the United States. Next time you are planning a trip, include a visit to a local museum and enjoy free admission and a discount in the gift shop. Find a list of participating institutions at narmassociation.org. Current members may bring their membership card to the Museum to receive their NARM sticker.

Red Cottage Society

The Red Cottage Society encourages the Cape Ann Museum's next generation of stewards and future leaders. The group's name stems from a favorite Cape Ann haunt of John Sloan and some of America's greatest 20th century artists who visited him at the Red Cottage near Rocky Neck at the turn of the 20th century. Through social and educational events, the Red Cottage Society connects individuals in their 20's, 30's and 40's who share an interest in Cape Ann's rich history and vibrant culture.

In addition to special Red Cottage Society events, members enjoy free admission to the Museum, advance notice of special exhibitions and programs and invitations to opening receptions. Memberships start at \$150 and are available for anyone under the age of 50. For more information visit capeannmuseum.org or contact Development Coordinator, Amy Fanning: (978) 283-0455 x35 or amyfanning@capeannmuseum.org.

Fitz Henry Lane Society

The Fitz Henry Lane Society was created to give individuals and businesses an opportunity to help the Museum preserve and protect its collections and to support quality exhibits, educational programs and community outreach at the highest levels. FHL Society members receive invitations to special events throughout the year, including exhibition preview receptions, tours of privately held art collections and an annual weekend art tour to a unique destination.

This year's Fall Art Weekend (October 13–15) will take members to historic Philadelphia, a city intimately linked to Cape Ann through the arts. Visits to the Philadelphia Museum of Art, the Barnes Foundation, the Pennsylvania Academy of Fine Arts and the newly opened Museum of the American Revolution will be accompanied by great food and conversation at some of Philadelphia's finest restaurants.

Upper level FHL members receive additional perks, including invitations to salons held periodically during the year. These evenings of conversation and insight into particular topics or areas of interest are hosted by area artists, galleries or fellow FHL Society members. For information on becoming a Fitz Henry Lane Society member, please contact Development Coordinator, Amy Fanning: (978) 283-0455 x35 or amyfanning@capeannmuseum.org.



Members and friends enjoyed a beautiful June evening at the Captain's Party. (top row, left to right) Oliver Barker and Board President John Cunningham; Guests enjoy music in the courtyard; Red Cottage Society members Ginny Williams and Anne Lundberg Barker; (bottom row, left to right) Livia Cowen (left), Jodi Gorton and Chickie Howitt; FHL Committee Member Jackie Bell; John Bell, Mayor of Gloucester (2002–2008).

PLANNED GIVING SOCIETIES



Catalina Davis Legacy Society

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

Named for Catalina Davis (1854–1932), one of the Cape Ann Museum's early and most ardent supporters, whose foresight resulted in the Museum's first endowment, which to this day continues to benefit the Museum. To begin a conversation about a planned gift to the Cape Ann Museum, please contact Leslee Shlopak, Director of Development, at (978) 283-0455 x18.

Alfred Mansfield Brooks Society

Alfred Mansfield Brooks (1870–1963), long time president and curator of the Museum, was responsible for assembling what would ultimately become the largest and finest collection of works by artist Fitz Henry Lane (1804–1865). In honor of Brooks' contribution and in recognition of others who have followed him and generously given fine art, artifacts or archival material to the Museum, the Alfred Mansfield Brooks Society was formed in 2009. The Society recognizes those who have made a donation of art, artifacts or archival materials, or who have provided funds for the purchase or conservation of such at a minimum of \$10,000 on or after September 2009. To make a donation of art, please contact Museum Curator, Martha Oaks at (978) 283-0455 x17.



ROCK BOUND

Painting the American Scene on Cape Ann and Along the Shore

We are deeply grateful to the lenders to *Rock Bound* and to the following individuals and businesses for their support:

Mary Craven ❖ Margaret Pearson ❖ John Rando ❖ Arthur Ryan



Gifford Beal (1879–1956), *Northeaster #2, Bass Rocks*, 1930. Oil on board, private collection.

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We are honored to partner with local businesses to strengthen the Cape Ann community. To find out how your business can benefit from becoming a Business Member at the Cape Ann Museum call (978) 283-0455 x35 or email amyfanning@capeannmuseum.org.

CAPE ANN MUSEUM

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MUSEUM INFORMATION

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

ADMISSION Adults \$12; Seniors, students, Cape Ann residents \$10; Youth (18 and under) and Museum members are free.

TOURS Guided tours are offered Tuesday through Saturday at 11:00 a.m. and Saturday and Sunday at 2:00 p.m. For group tours call (978) 283-0455 x11.

ACCESS The Museum is committed to accessibility for all visitors.

MEMBERSHIP The Museum is supported by donations and annual memberships. Please visit capeannmuseum.org/support to join online or call (978) 283-0455 x35 for membership information.

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CAPE ANN MUSEUM

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1817-2017

CELEBRATING *the* 200TH ANNIVERSARY of the GLOUCESTER SEA SERPENT SIGHTING

Sea serpents were reportedly sighted in the waters surrounding Cape Ann from colonial times through the mid-19th century. In 1817, more than 50 people, many of them prominent members of the community, reported seeing a serpent in the waters of Gloucester Harbor just off Pavilion Beach. So credible were the reports that the Linnaean Society of New England collected depositions from witnesses and published their findings in a small pamphlet entitled *Report of a Committee of the Linnaean Society of New England relative to a Large Marine Animal Supposed to be A Serpent, seen Near Cape Ann, Massachusetts, in August 1817*.



Sea Serpent engraved from a drawing taken from life as appeared in Gloucester Harbor, August 23, 1817. Published by E. J. Lane & J. How. Digitally manipulated image. Collection of the Cape Ann Museum Library & Archives.