

The Cape Ann Museum

PERSPECTIVES

DECEMBER 2018

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CAM Perspectives

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FROM THE DIRECTOR

Dear Members and Friends,

Welcome to the latest issue of *Perspectives*. Looking in from the outside, the Cape Ann Museum might convey a sense of stillness and calm, of measured activity and regular order. In reality, nothing could be further from the truth.

In this issue, we report on an eventful last few months and plans for a lively winter, including upcoming exhibitions and programs, significant gifts made to the collection, the 2018 Annual Appeal, staff and board changes, and project updates, including our Strategic Plan 2018–2023. Most exciting is our selection to participate in the Barr-Klarman Massachusetts Arts Initiative, a highly competitive grant.

None of these activities, contemplative or chaotic, would be possible without your participation and support. Please know that we do not take any of it for granted. In this season of “thanks” giving, we extend our heartfelt gratitude to all.

Sincerely,



Ronda Faloon
Director



Cape Ann Museum selected for the Barr-Klarman Massachusetts Arts Initiative

We are pleased to announce that the Cape Ann Museum was selected to participate in the Barr-Klarman Massachusetts Arts Initiative announced in early October. A partnership between two Boston-based foundations—the Barr Foundation and the Klarman Family Foundation—the initiative is a \$25 million, six-year investment in 29 arts and cultural organizations from across Massachusetts. Participating organizations receive flexible, multi-year operating support grants in addition to training and technical assistance from TDC, a nonprofit consulting and research firm. Cape Ann Museum will receive a total of \$375,000 over three years, a ringing endorsement of the Museum’s work and potential.

“Organizations like the Cape Ann Museum are the cultural hearts of their communities,” said San San Wong, Director of Arts & Creativity for the Barr Foundation. “They are sites of public assembly and dialogue, often working to foster understanding and connection across cultural differences. It is our privilege to support the Cape Ann Museum in this journey to further strengthen its financial health and capacity to adapt to change – that it might deepen and continue this work for years to come.”

“Arts organizations, including the Cape Ann Museum, play a critical role in the health of our communities,” said Laura Sherman, Director, Greater Boston Grantmaking for The Klarman Family Foundation. “We are committed to strengthening this cohort of 29 arts organizations across the Commonwealth that have the ability to connect and enliven communities through culture, tradition and creative expression, and we are proud to be part of this initiative.”

The Museum is honored to be selected to participate. The receipt of this grant is especially timely for CAM as the goals of our recently completed 2018–2023 Strategic Plan closely align with those of the Initiative. We look forward to taking part in this six-year journey of learning, collaboration and growth.

For more information about the Barr-Klarman Massachusetts Arts Initiative, including the ideas underlying the effort, key elements of the experience for participating organizations, selection criteria, evaluation findings and the names of the other 28 grant recipients, visit barrfoundation.org/blog/announcing-barr-klarman-massachusetts-arts-initiative.

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.

CAPE ANN MUSEUM
ART HISTORY CULTURE

STRATEGIC PLAN 2018–2023: OVERVIEW

Two years ago, the Museum embarked on a new strategic planning process to chart the Museum's continued growth and pursuit of excellence. For guidance during this process, we renewed our relationship with TDC, the Boston-based nonprofit consulting firm that advised us on our 2010 plan, and we assembled a Strategic Planning Committee composed of staff and Board leadership and a small group of Museum members. During the planning process we reflected on the past five years' achievements and challenges.

Thanks to the extraordinary dedication of our staff, board, patrons and volunteers, CAM has experienced tremendous growth since our last strategic plan. Our visitation and membership numbers have never been stronger. We have staged exhibitions of national importance and hosted a symposium that helped to further the reputation of our collection and archives. We have expanded our audiences and become an increasingly important partner with local schools by providing exceptional educational programming. We are very proud of our accomplishments, but we have more to do.

REFRESHED MISSION, VISION, AND VALUES

As we reflected on our findings from the last several years, CAM's staff and board leadership revisited the mission and vision of the organization. We observed that they still remain relevant after the growth and changes the Museum has experienced over time. We refreshed them only slightly to bring them up to date. During this process, we also developed a set of institutional values to ground our work as we continue to move forward.

MISSION The Mission of the Cape Ann Museum is 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 with our programs and holdings. In all our activities, the Museum emphasizes the highest standards of quality and seeks to engage the broadest possible audience.

VISION The Museum will be one of the finest small museums in the United States, and an anchor in our community, celebrating the rich story of Cape Ann's artistic and cultural history while affirming the area's place in the history of our nation. The Museum will engage and enrich the lives of residents and visitors, leveraging its impressive collection, first-rate facilities, and dedicated staff. The Museum will carefully plan for growth and capacity, being mindful to preserve the intimate and inviting setting that is one of the organization's greatest strengths.

VALUES As the Cape Ann fulfills its mission and pursues its vision, the following organizational values will guide our efforts:

- **Excellence**—The Museum strives for excellence in every aspect of its operations, including personnel, collections care, presentation and access, exhibitions, programming, facilities, and visitor services.
- **Community**—The Museum maintains a strong commitment to its community as a rich context for its art, artifacts and archives, which strengthen one another as the Museum champions Cape Ann's heritage.
- **Collaboration**—The Museum benefits greatly from collaboration with other cultural organizations and with artists, educators and individuals, and will continue to foster such partnerships while maintaining our own distinct identity.
- **Scholarship**—The Museum highly values scholarship and encourages it amongst staff members and those who use the organization's many resources.

As part of the current planning process, we examined our strengths, our market position and our needs. Based on this self-assessment, we identified several key areas of focus and shaped a set of strategies to build on CAM's successes and to further expand the Museum's reach as we look ahead to our upcoming 150th anniversary and the City of Gloucester's 400th anniversary in 2023. They are:

- **Collections:** CAM will strengthen its capacity to care for and build its collection, which is essential to its vision (see box at left).
- **Audience:** CAM will enhance marketing efforts in order to lift its profile among museum audiences in our region.
- **Facilities:** CAM will pursue facility enhancements to fully support the current organization and allow room for future growth.
- **Capital Campaign and Endowment:** CAM will launch a capital campaign to fund necessary initiatives and the endowment needed to enhance its platform for growth.
- **Staff/Board Development and Succession:** CAM will add key staff and plan for staff and Board succession to ensure that it has the ideal leadership for pursuing its long-term vision.

Our plans are ambitious, driven by essential needs such as secure collections storage, curatorial workspace and infrastructure upgrades, including a redesign of the Maritime/Fisheries galleries, the Library & Archives and the Education/Activity Center. They include expanding our staff and programming to meet the growing needs of our community and the completion of the final stages of the American Alliance of Museums' accreditation process, an important milestone in our maturation. They are also aspirational as we position the Museum for the future.

We look forward to sharing more with you as our plans evolve.



Docent John Day leads a tour in the Museum's Central Gallery.

Warm Welcomes

We warmly welcome the newest member of the Museum's Board of Directors, **Anne-Seymour St. John**. Anne-Seymour's relationship with the Museum began first as a young mother who guided her children through the galleries exploring the art and artifacts. In 2012, she joined a group of other volunteers in CAM's rigorous 17-month docent training program. As a docent, she delights in engaging and connecting visitors to Cape Ann through the Museum's collections. We are grateful that she brings this "behind the scenes" experience to the Board. Anne-Seymour currently serves on the Museum's Development Committee.

St. John studied history/art history at Lewis and Clark College and received a MA from Harvard University's Graduate School of Education. She has served on a number of educational and environmental non-profit boards, most recently Essex County Greenbelt. She lives in Gloucester with her husband, Albert Ellis, and family.

We are pleased to announce new additions to the Museum's staff as well. **Dr. Molly O'Hagan Hardy** has joined CAM as its new Director of Library & Archives. She steps into the very big shoes of longtime Librarian/Archivist Stephanie Buck, who retired in May. (See the full story on page 5, "News from the Library & Archives.")

We also welcome **Sarah Flanagan**, who joined the staff as the Education Coordinator in July. Sarah is a 2016 graduate of UMASS Amherst (and a Rockport High grad!). She will work closely with Courtney Richardson, the Director of Education and Public Programs, to plan and implement Museum programming for adults, families and children.

Another wonderful addition to the staff and filling a new position in the curatorial department is curatorial assistant **Amber Wingerson**. Amber comes to us as a recent fellow from the Classical Institute of the South in New Orleans. She holds a MA in the History of Decorative Arts from Smithsonian-George Mason University and a MA in Public History from Duquesne University. Her current focus at CAM is to inventory the Museum's collection in collaboration with Curator Martha Oaks and Director of Library & Archives Molly Hardy.

And Fond Farewells

The Museum is deeply grateful to Board member **Richard Tadler**, who left the Board at the end of his term after having

Arthur Ryan, Named as the Museum's First Director Emeritus

The Cape Ann Museum's would like to acknowledge the outstanding contributions of recently retired Treasurer of the Board and Museum patron, **Arthur Ryan**. A former executive at Technicolor, Arthur is a Gloucester native and the proud grandson of a Gloucester fishing captain. He has served on the Museum's Board since 1995, holding the position of Treasurer from 2004 through 2018 .

Under Arthur's thoughtful and sustained stewardship, the Museum's operating budget and endowment more than tripled, and we successfully completed a major capital campaign that supported the 2014 building renovations – a project that transformed the Museum in countless ways.

In addition to serving as Chair of the Finance Committee and as a member of our Strategic Planning team, Arthur has held a seat on the Museum's Collections Committee for many years. He will continue to serve on that Committee. With a deep love for his hometown, Arthur has championed the Museum's archives as well as its art collection. He has generously supporting the acquisition of many major gifts—in particular, the Manship *Tortoise* (above)—and the conservation of items already in our holdings. A familiar face around the Museum, Arthur is extraordinarily supportive of the organization's staff and is always eager to help in any way he can.

Board Vice President J.J. Bell notes that, "as a Board member, Arthur was extraordinary in that he combined incredible diligence, passion and generosity. His service was, and continues to be, invaluable."

At the September meeting of the Museum's Board of Directors, the Board voted unanimously to name Arthur N. Ryan the first Director Emeritus, in honor of his dedication and exemplary service to the Cape Ann Museum.



Paul Manship (1885–1966), *Tortoise*. Modeled in 1916, cast at the Roman Bronze Works, 1998–1999, cast 5 of 12, bronze. Museum purchase, 2015. Purchase made possible with funds from Arthur N. Ryan, Henrietta Gates and Heaton Robertson, and attendees of the 2015 Women's Luncheon. Photo credit: Clark Linehan.

served for 12 years. A Rockport resident and senior advisor at a private equity firm, Richard served as a critical member of CAM's Finance Committee during his tenure. Among the many ways he's supported the Museum is with the establishment of a professional development fellowship for Museum staff. Instituted in 2011, this annual grant funds the opportunity for CAM staff to study a museum-related topic of their choice for a specified



Stephanie Buck, in her new role as a Community Archivist, helps out during *Archives Illuminated* in November.

period of time. The Tadler Fellowship program serves as a catalyst for expanding the intellectual resources and networking capacities of the Museum and its staff—conditions that contribute to fostering inspiration, innovation and new scholarship. Over the years, staff have participated in a one-on-one tutorial with a textile conservator, enrolled in a semester-long course in exhibition design and attended educational conferences throughout New England. In 2017/2018, Richard and his family funded a paid internship opportunity for a graduate level student to work on a high-level project at CAM. This year's recipient, Peggy Calkins, worked with Library/Archives Director Molly Hardy to design our first online exhibition. We look forward to hosting another intern this coming year.

And finally, we express our gratitude to retired Librarian/Archivist **Stephanie Buck** who steadfastly steered the course of the Library/Archives for 14 years. An author, lecturer, exhibition curator and superstar in Cape Ann's archival community, Stephanie and her team of volunteer archivists served the Museum and its members and friends with intelligence, grace and humor.

NEWS FROM THE LIBRARY & ARCHIVES

By Molly Hardy, Director of the Library & Archives

The last few months have been incredibly productive in our Library & Archives. Longtime chief inspector general of the Gloucester history detectives, Stephanie Buck, retired in June, though she promises to be a regular visitor as she now has more time to focus on her own research projects. I joined the staff in May as Director of the Library & Archives. Previously I had

In addition to their work, Peggy Calkins, Bay View resident and Simmons MLIS graduate student, is completing the Museum's first Tadler Internship. This program, established with the generous support of Richard Tadler, is designed to promote access to the library and archival collections while supporting the recipient's professional training. In addition to her work on the *Unfolding Histories*

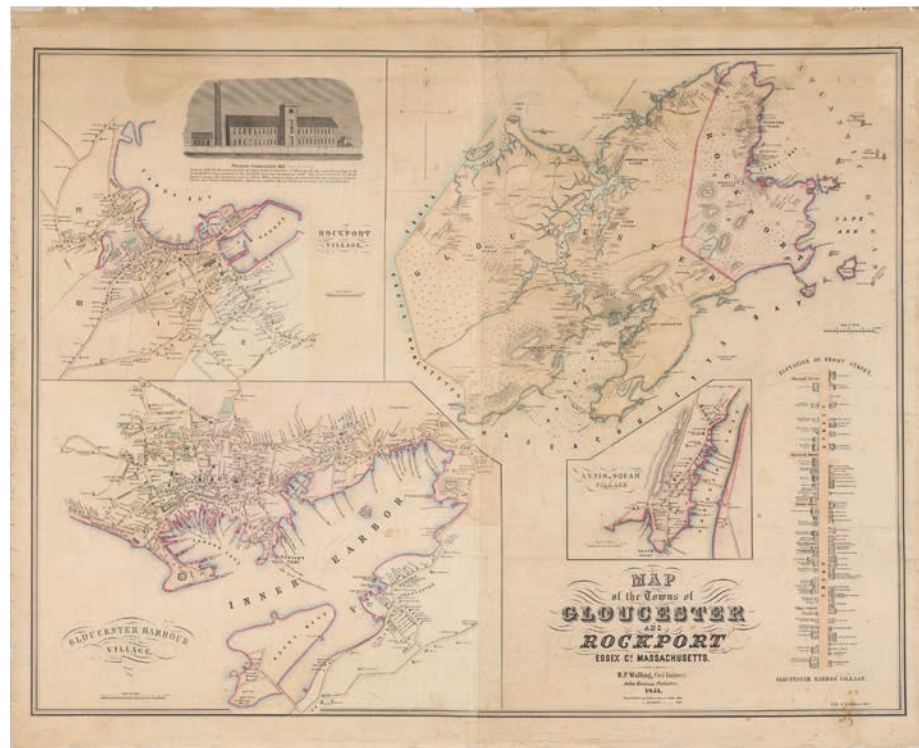
exhibition, Peggy has worked with me to create a digital version of *Unfolding Histories* using Omeka+S, an online, linked open data exhibition platform that CAM now has in place for future digital exhibitions.

The Library & Archives has also undergone a bit of a renovation, with expanded work space and display of objects from the Archives, including three silver gelatin photographic prints by Lynn Swigert and the recently conserved Walling Map of 1851 by Henry Francis Walling (1825–1888) on prominent display. The map—conserved, digitized and framed with generous support from the City of Gloucester—offers a snapshot of Cape Ann businesses and residents shortly after Cape Ann separated into the two distinct communities of Gloucester and Rockport, but before the introduction of the first city directory in 1860.

And, speaking of city directories, thanks to a partnership with Sawyer Free Library and the City Archives, a complete run of Gloucester directories is now available online in an easy-to-browse and word search interface on the Internet Archive. For assistance finding these assets, please get in touch with me (mollyhardy@capeannmuseum.org) or stop by during open hours.

In an effort to better accommodate researchers who also want to make use of the City Hall collections, our Library & Archives hours have been changed slightly to Wednesday and Thursday, 1:30 p.m. to 5:00 p.m., Friday and Saturday, 10:00 a.m. to 1:00 p.m.

Adjunct Maritime Curator Erik Ronnberg will be at the reference desk to assist visitors on Fridays and Saturdays, so questions related to fishing, boating and sailing histories are best directed to him on those days (erikronnberg@capeannmuseum.org).



1851 Walling Map of Gloucester and Rockport, created by Henry Francis Walling (1825–1888). Collection of the Cape Ann Museum Library & Archives. The conservation of this map was partially funded through a grant from the City of Gloucester Community Preservation Act.

worked at the American Antiquarian in Worcester, MA, where I served as curator and then as director of digital and book history initiatives for five years. While living and working in Worcester, I travelled back to Gloucester almost every weekend to visit family and in 2016 to work as guest curator of *Unfolding Histories: Cape Ann before 1900*. The exhibition research enabled me to combine my expertise in eighteenth-century cultural history with my love of libraries as I frequented not only our own library and archives, but also those of eight other historical institutions on Cape Ann. I publish frequently on remediation of early American archives in the digital age and have managed a number of archives-based digital projects.

I have joined CAM's efforts to offer greater digital access to its collections through an online catalog, online exhibitions and open, online resources. In the coming year, we will be working with Digital Commonwealth to digitize existing newspaper collections and will be making use of the Internet Archive's tools to document contemporary Gloucester history as it is reported in the twenty-first century in online blogs, social media and other online resources. None of this work would be possible without the collective support of CAM staff and the volunteer army of community archivists who delight in the minutiae of history. Access to the collections depends on their steadfast commitment to and love of Cape Ann history and culture. We are so grateful for their contributions.



ARCHIVES ILLUMINATED

On November 16th, the Museum hosted an early evening open house for the Library & Archives. Visitors met some of the new faces on staff and learned about treasures in our collections. Community archivists, docents and staff shared some of their favorite research resources and archival objects. To mark this event and to continue to illuminate history, participants were treated to the unveiling of an outdoor archival installation—on view after dark along Federal Street.

THE LITTLE HOUSE

The Story behind “Her Story”

This special exhibition celebrates the life, art and work of Virginia Lee Burton (1909–1968), one of Cape Ann’s most important artists whose legacy lives on today through her books and in the lifelong memories created for so many children. It gives the Museum a chance to offer a cross-cultural conversation and experience through her stories, particularly with her fans in Japan who have been enamored by her work for decades.

In addition to Burton’s drawings, book illustrations and prints, an artfully-created scale model of the “Little House” has been installed in the gallery. The exhibition remains on view through March 31, 2019.

The “Little House” featured here was fabricated in Japan for a highly-anticipated exhibition held at the Takenaka Corporation Gallery A4 in Tokyo last summer in celebration of the 75th anniversary of the publication of Burton’s famous tale, *The Little House*. The model travelled from Japan, across the Pacific, through the Panama Canal and along the East Coast, finally arriving in Boston in late September. The Japanese exhibition also paid tribute to Burton’s books, which have garnered widespread acclaim in Japan, and to her work as the founder of the Folly Cove Designers. Organized by Gallery A4 curator Michiyo Okabe, the Tokyo exhibit included

A CONVERSATION WITH THE CURATORS

Saturday, January 26 at 1:00 p.m.

Please join us for a special program presented by curators Michiyo Okabe and Atsuko Tanaka of Gallery A4 on their 2017 exhibition in Tokyo. Okabe and Tanaka join CAM Curator Martha Oaks to discuss the cultural collaboration behind *The Little House: Her Story*. Free for Museum members and Cape Ann residents; \$10 nonmembers / nonresidents. Reservations required. Sign up online at camuseum.eventbrite.org or call (978) 283-0455 x10.

original artwork and archival materials lent by the Cape Ann Museum, the Sawyer Free Library, the University of Minnesota and the Burton-Demetrios family.

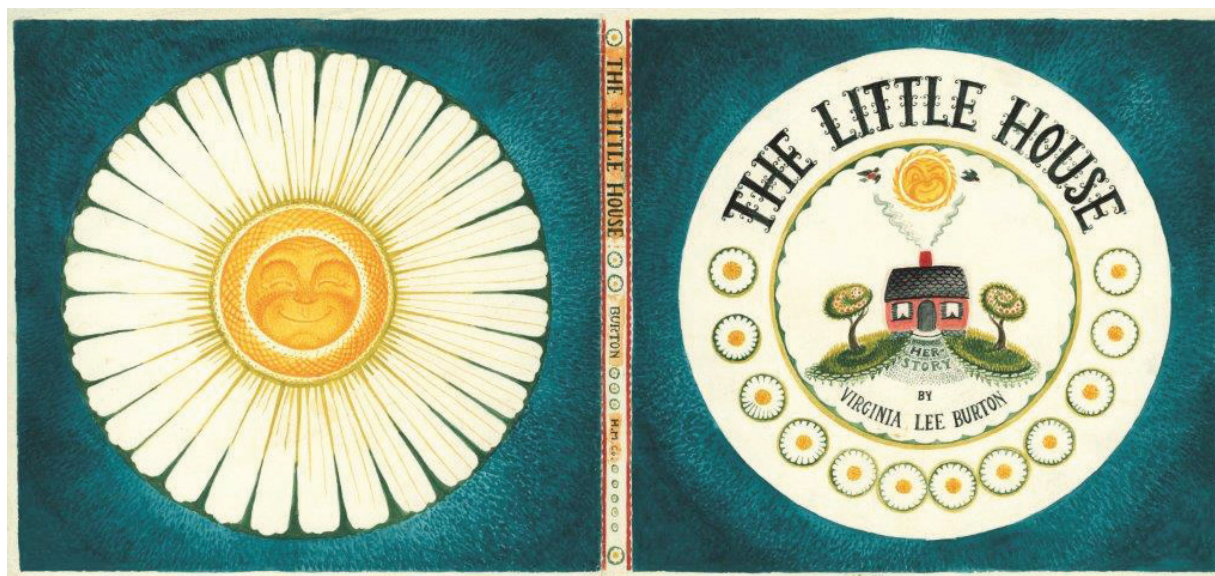
Virginia Lee Burton, who lived and worked in the Folly Cove area of Gloucester for most of her adult life, was one of the 20th century’s most admired children’s book authors, and was a versatile and multi-talented artist who enjoyed dance, design, writing, illustration and teaching. Through her children’s books—*Mike Mulligan and his Steam Shovel*, *Katy and the Big Snow*, *The Little House* and *Maybelle the Cable Car* among many others—she achieved her widest acclaim. In 1943, she was awarded the coveted Caldecott Medal for *The Little House*. It was her fourth book, published by Houghton Mifflin, and was translated into Japanese in 1954 by Momoko Ishii. Ten years later, in 1964, Burton traveled to Japan for two weeks, invited by the American Cultural Center in Tokyo, and was hosted by Ishii. The book has been beloved by Japanese readers ever since.

The Little House is a timeless story of a small, simple house in the country that suffers incremental damage as urban expansion threatens its quiet, pastoral existence. Over the seasons, as larger buildings, traffic and development encroach on the house, it endures the unwelcome ravages of time and ultimately of outright neglect once its owners move out. Happily though, when the family’s descendants come across the little house and realize its value beyond monetary terms, they load her onto a trailer and relocate her to the country once again.

The timeless tale honors beauty, the past, the natural world and all of its peacefulness, so it’s no surprise that this universal story has captivated readers from all cultural backgrounds for more than seven decades.



Japanese model of “The Little House” featured in the exhibition.



Cover of *The Little House* by Virginia Lee Burton, ©1942.

DRAWN TO CAPE ANN

Exhibitions Recognize Children's Book Authors and Illustrators

While Virginia Lee Burton is unquestionably the best known children's book author to have lived and worked on Cape Ann, over the decades, the area has proven to be a magnet for a broad range of writers and illustrators who specialize in works for young readers. By chance more than by plan, an array of children's book authors and illustrators—who along with Burton found inspiration in the region—will be on display in the Museum's galleries in the coming months. Together these exhibitions offer visitors a unique and engaging opportunity to learn more about children's literature and Cape Ann's role in inspiring it.

The special exhibition *View from the Headlands* (July 7–November 9, 2018) celebrated Harrison Cady (1877–1970), a serious painter as well as a talented and whimsical illustrator. Cady was a summer resident of Rockport for nearly 70 years and was best known for his drawings of Peter Rabbit that accompanied the writings of Thornton Burgess. In addition to his illustrations for Burgess, Cady also penned and published several of his own books for children, including *Caleb Cottontail* (1921) and *Ol' Mr. Bear's Honey Hunt* (1928).

This past fall, Cady's works joined those of Lee Kingman Natti, currently on display in the Folly Cove Designer Gallery. A graduate of Smith College and an editor at Houghton Mifflin from 1942 to 1946, Natti was a member of the Folly Cove Designers for nearly 20 years. She is the author of 27 books for children and young adults, many of which have been translated into other languages. Her works include *The Best Christmas* (1949), *The Luck of Miss L.* (1986) and *Catch the Baby* (1990). Illustrations for *Catch the Baby* were done by Lee's daughter Susanna Natti.

Countless other authors who specialize in books for children have been inspired by Cape Ann; over the years, their works have earned coveted places on many

bookshelves. Among them are *The Catnip Man* by Ruth Langland Holberg (1951), *The Driftwood Captain* by newspaper writer and editor Paul B. Kenyon (1954), *Leonardo DiRabbit* by Frances Wosmek and *Gloucester Joe* by lithographer and author Alan Crane (1943). More recently, Peter Cherry, M.T. Anderson and Pat Lowery Collins, to name just a few, have made important contributions to the encyclopedia of Cape Ann literature.

While many of these names are familiar to us, the contributions of other children's book writers and illustrators inspired by Cape Ann are only now coming to light. Among them is Tibor Gergley, a Hungarian-born artist who began spending time on Cape Ann with his wife in 1939. Gergley went on to become a successful illustrator of children's books and one of the *Little Golden Books* most successful contributors. Since 2013, the Cape Ann Museum has been fortunate to receive several of Gergley's drawings and paintings done in this area that were used as inspiration for his illustrations in works such as *Scuffy the Tugboat* and *Tootle the Engine*.

Finally, take a trip down to the Museum's lower level for a mini-exhibition of 19th-century illustrated children's books and games from the Library & Archives, a look at some precursors to *The Little House*. Items on display in the cases include: *The Magnolia: or, Gift-Book of Friendship*, a lavish publication featuring a colorful chromolithographic frontispiece and intricate gold-tooled binding and gilt edges; *Flowers for Children*, written by famed abolitionist and women's rights advocate Lydia Maria Child; a children's game called "The Merry Cards or a Trip to China;" and Isabel Babson's alphabet blocks from 1855. Also on the lower level in the CAM Activity Center are 19 illustrations from Pat Lowery Collins' 2002 children's book *Schooner*.



The Magnolia: or, Gift-Book of Friendship. Edited by Clara Arnold. New York: Leavitt & Allen [published annually, 1852–1862].

Once Upon a Contest: Selections from Cape Ann Reads

In December, a selection of award-winning children's books by local artists and writers inspired by *Cape Ann Reads* will be featured at the Museum. Launched in 2017, *Cape Ann Reads* is a collaborative effort between the Cape Ann Museum, Gloucester's Sawyer Free Library, Manchester-by-the-Sea Public Library, TOHP Burnham Public Library in Essex and the Rockport Public Library. The community-wide program offered a year of free picture book themed workshops for families and adults to encourage community creativity, regional collaboration and family literacy through picture books.

Once Upon a Contest will be on display at CAM through February 24, 2019, and will then travel to Manchester, Essex, Gloucester and Rockport. Related programs—opening receptions, book readings, studio art programs, book fairs and more—will be announced as soon as dates and venues are finalized. *Cape Ann Reads* and the resulting exhibition has received support from the Bruce J. Anderson Foundation and The Boston Fund.



Dorothy Arnold (1924–2018). (left) *Landscape 3*, 1987, acrylic on paper; (right) *Crane Beach 11*, 1986, acrylic on paper, collection of the Cape Ann Museum.

SKY | HORIZON | LIGHT Perspectives on Crane Beach Paintings by Dorothy Arnold

This poignant exhibit of paintings by Dorothy “Doffie” Arnold (1924–2018) presents an ever changing vista of Crane Beach as observed across Ipswich Bay from Arnold’s studio in Bay View (Gloucester). Painted in the 1980s, the paintings are part of a larger series of works by Arnold that take as their subject the intersection of water, land and light viewed from a single vantage point over a period of years. The paintings will remain on view in the Third Floor Atrium Gallery through March 3, 2019.

Gloucester Landscape Painting Prize Links Yale with Cape Ann

For a quarter of a century, Yale University has awarded an annual prize for excellence in landscape painting to a student in the school’s Graduate School of Art. Known as the Gloucester Landscape Painting Prize, the award was the brainchild of Bernard Chaet (1924–2012), artist and long-time head of Yale’s painting department. Currently, paintings by four of the recipients—Jessica Rohrer, Steve Orpin, Steve Budington and Woody Shepherd—are on display in the Museum’s reception area.

In establishing the Gloucester Landscape Painting Prize, Chaet aimed to provide students with focused time and space for artistic growth and development. Chaet’s vision inspired Gloucester businessperson and fellow artist Milt Lauenstein to fund the residency over the years. In 2013, Lauenstein and his wife Helen donated their collection of 25 paintings created by winners of the prize to the Cape Ann Museum, and in 2015 they created a fund to provide an income stream to ensure the continuation of the prize. The works on display now at the Museum are part of that gift and will remain on view through the spring of 2019.

(left) Illustration from Mary Rhinelander’s honor award winning *Cape Ann Reads* entry *Why Does My Dog ...*



Early Frank Stella Painting Enters the Collection

Through the generosity of the late Tamara Greeman and her family, the Museum has recently received an early work by Frank Stella (b. 1936), painted while Stella was a student at Phillips Academy, in Andover, MA. Using Gloucester’s working harbor as his subject, the painting is a study in form, a contemplation of weight and balance. The repetition of shapes and the flatness of the composition foreshadow the direction Stella’s art would take in coming decades as he moved on to experiment with minimalism and hard-edged painting techniques. *Gloucester Harbor* is currently on display in the Cape Ann Gallery.

Tamara Greeman was a long-time summer resident of Gloucester. In addition to her gift of this important painting, Greeman also gave the Museum an early copy of Samuel de Champlain’s 1613 map of Gloucester, *Le Beauport* and a large collection of Cape Ann souvenir pottery and ceramics, from the late 19th and early 20th centuries.

Frank Stella (b. 1936), *Gloucester Harbor*, 1953–1954. Oil on shellacked cardboard mounted on canvas. Gift of the estate of Tamara Greeman, 2018 [2018.018].

MIND WHAT'S UNDER FOOT

Carpeting for the Historic Davis House

In recent years, the Cape Ann Museum has made important strides in completing restoration of its historic Captain Elias Davis House (1804) and enhancing interpretation of the structure. Four of the rooms on the ground floor are furnished in a manner consistent with the period and are accessible to the public when accompanied by a Museum docent. These rooms explore the history of life in Gloucester and Cape Ann during the early Federal period. Important preservation work already accomplished includes stabilization of the house's windows and, most recently, in 2017, papering of the first floor rooms with historically appropriate custom-made wallpaper. Together, this work has helped preserve and secure the structure and safeguard the artifacts displayed within it. The work also allows docents and staff to more effectively interpret the space and engage Museum visitors.

Through the extraordinary generosity of the women who attended the Museum's annual holiday luncheon last December, the Museum is now poised to move ahead with the next phase of work on the Davis House: carpeting the three principal first floor rooms as well as the front hallway and staircase.

While floor coverings were relatively rare in New England homes during the 17th and early

18th centuries, by the time construction of the Davis House commenced around 1796, carpeting was increasingly in use, particularly in busy and more urban seaport communities like Gloucester.

Following the death of Captain Davis in 1821, an inventory of the contents of the house revealed that, in addition to rugs and mats, carpeting had been installed on the first and second floors. Nail holes around the perimeter of the flooring in each room confirm this.

During his career as a successful ship captain and owner, Capt. Davis made numerous voyages to Europe, including several to London where popular and stylish carpeting was readily available. Working with J. R. Burrows & Co., the Museum has selected Brussels carpeting woven in period patterns for the Davis House dining room, front parlor, back parlor and central staircase. As noted scholar Nina Fletcher Little once wrote, the term Brussels refers to the carpeting's particular weave (rather than place of origin) that "was composed of colored yarn drawn up in close, uncut loops to form the pattern." Carpeting for the Davis House will be manufactured by the Grosvenor Wilton Co. in Kidderminster, UK.

Without examples of what may have originally been used in

the Davis House, the Museum has worked with J. R. Burrows to select patterns known to have been used in other historic structures in this region. The carpeting selected are rich in color and feature vibrant designs incorporating flowers and vines along with geometric and architectural shapes. In the front parlor, the best room in the House, a decorative border will also be installed, complimenting the wallpaper board used on the walls of the room. While our 21st-century eye may tell us that the carpet patterns fight with the wallpaper and with each other, the Davis family and their friends



The dining room in the Davis House will be carpeted with this Schuyler Floral (c.1800) pattern.

would have found the overall effect very pleasing.

The Davis House is shared with visitors through guided tours during which docents discuss the architecture of the building, the social and economic history of Cape Ann during the early 1800s, the families who lived in the house, and the importance of the artwork and artifacts displayed in the period rooms. Feedback from visitors reveals that the Davis House is a very popular and thought-provoking part of the museum experience. Improving the presentation of the rooms, with wallpaper in 2017 and this year with carpeting, makes these tours all the more successful and enhances the visitor's experience significantly. The carpets are expected to arrive in January and will be installed this winter (the Davis House will be closed to the public during the installation).

HELP US CLOSE THE GAP!

To complete the project, the Museum is seeking \$12,000 to complete installation of the carpets, thus bringing Captain Davis' home back to its historical place in our community. For more information or to contribute, please contact Leslee Shlopak at (978)283-0455 x18.

SAMUEL ELWELL SAWYER'S PHILANTHROPIC LEGACY

By Mary Rhinelander McCarl

On March 27, 1881, Sam Sawyer wrote a poem. He sent it to Maria Herrick Bray, secretary of the Cape Ann Museum's predecessor society, the Cape Ann Scientific and Literary Association. It is not a great poem, but some lines bear quoting:

*In realms of science, literature and art,
Ambition's herald seeks an honest part;
A place to labor, muse and found a plan,
To raise the scale of life and good to man.*

*Go to the fields, along our rugged shore,
Pluck the sweet flowers, pebbles by the score,
Gather the seaweed, glist'ning in the sun,
And greet the mermaids, when thy work is done.*

A far greater Gloucester poet would write that he could “hear the mermaids singing each to each,”¹ but Sam got there first.

Samuel Sawyer was born in Gloucester in 1815 and died in 1889. He made a lot of money as a dry goods merchant in Boston and gave it all away to his native town. We can be grateful to him for the Sawyer Free Library, the Sawyer Medal, Ravenswood Park, the Sawyer School on Friend Street (now a playground) and the clock and bell in City Hall tower. Those are the bare bones of his philanthropy. He also left 28 small volumes of his diary along with financial records and accounts of his American and European travels. In these documents, we can begin to understand what motivated him to become Gloucester's greatest benefactor of the 19th century and how he accomplished this feat.

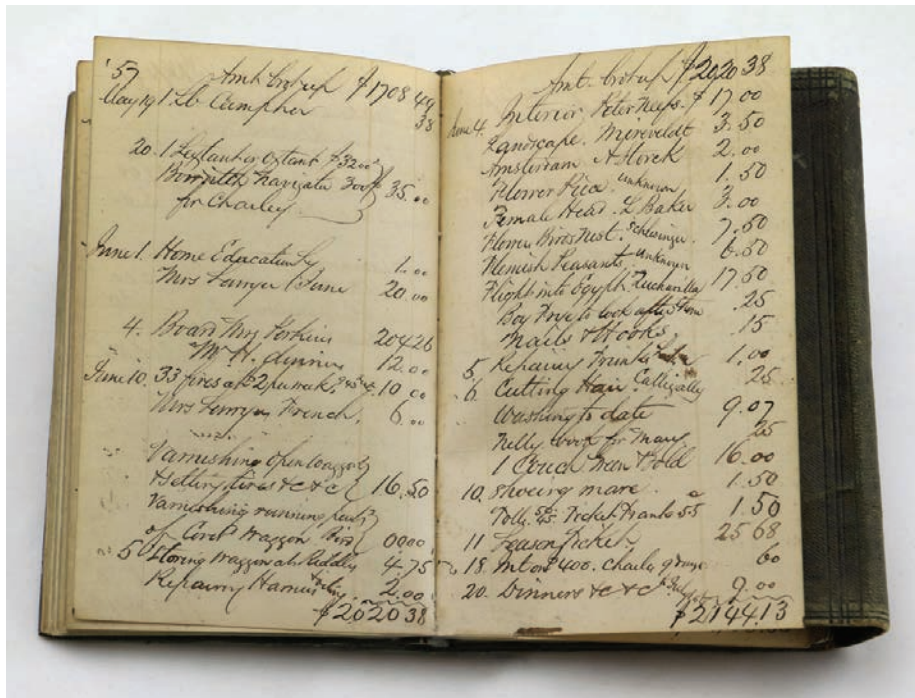
Samuel's family was one of the oldest in Gloucester. His father, James Sawyer, came over from Ipswich around 1680 and married one of the Bray girls. By the time of Sam's birth, the family tree was of almost three-dimensional complexity—cousins marrying cousins with abandon, mostly in the Freshwater Cove area of West Parish. Sam was six years old when his father contracted yellow fever and died at the age of thirty-three, leaving behind a wife and two young sons.

Samuel seems to have been brought up by his father's sister. In the family tradition, he received rudimentary schooling in Gloucester and by the age of twelve was at work for his aunt's husband, a dry goods merchant on the Gloucester waterfront. He began working in Boston in the same sort of firm at the age of nineteen and soon showed great talent for business. Sam educated himself at the Mercantile Library in Boston, founded by merchants for just this purpose. He attended every theatrical performance in Boston that he could, from Shakespeare, to Grand Opera, to a “celebrated talking horse.” He also joined the Boston Art Club as a would-be collector and attended many art exhibits at the Boston

Athenaeum. He depended on his own efforts for his cultural education and was shrewd in that as well as in business.

In 1845, Sam married his cousin Abigail Ingersoll Meads. They had no children and lived comfortably in middle-class boarding houses and small residential hotels. By 1861, when he began his diaries, he and Abigail were living in the Tremont House near the Athenaeum, almost opposite King's Chapel in Boston. In 1857, following the death of his grandfather Abraham Sawyer, Sam turned his gaze back to Gloucester. Abraham left everything to Sam and his brother, including the family homestead in Freshwater Cove. Sam quickly bought out his brother and paid the best artist he knew, Fitz Henry Lane, to paint a portrait of the place. Over the next thirty years, Sam and Abigail lived in Gloucester from April through November and spent the remainder of the year in Boston.

Upon retiring in 1865, the Sawyers began to undertake serious cultural travel. They spent a year and a half, mostly in Italy, happily visiting the studios of the artists they admired. They climbed Mount Vesuvius with the painter Albert Bierstadt and visited



(above) Diary kept by Samuel Sawyer from 1857. (right) Diaries from 1851–1860. Cape Ann Museum.

Hiram Powers, among other American expatriate artists. In Boston, Samuel and his business partner James Haughton developed Ravenswood in West Roxbury. The property consisted of several hundred acres, which they intended to sell for upper-middle-class housing, complete with wooded parkland where gentlemen might ride and drive their carriages. Unfortunately for them, the city of Boston seized the property by eminent domain; it now makes up most of Forest Hills Cemetery.

Following that setback, Sam switched gears and started to buy up land in the Freshwater Cove area of West Gloucester as a replacement to the Roxbury park. In the 1710s, woodlots were parceled out to leading families of the city, including the Sawyers, to be used for firewood. By the 1880s however, with coal having largely replaced wood, Sam's cousins were happy to sell him the useless

1. “I have heard the mermaids singing, each to each. / I do not think that they will sing to me.” From *The Love Song of J. Alfred Prufrock* by T. S. Eliot, written 1910–1911, first published in *Poetry Magazine*, 1915.



Fitz Henry Lane (1804–1865). *View of Gloucester from "Brookbank," the Sawyer Homestead*, c. 1856. Oil on canvas. 18 x 30 3/16 in. (45.7 x 76.7 cm). No inscription found. Carnegie Museum of Art, Pittsburgh, PA, acquired through the generosity of the Sarah Mellon Scaife Family (77.5).

property. Over a three-year stretch, before his death in 1889, Sam managed to amass about 250 acres for a new Ravenswood Park.

Samuel's greatest interest, however, was the library and the schools. The Lyceum was founded in 1830, and Sam quietly gave \$500 a year to it at a time when a family could live comfortably on that sum. In February of 1864, when a terrible fire swept through the city and the library burned, Sam became its greatest benefactor and namesake. During this period, the Sawyer Free Library was located above various banks on Main Street. When Gloucester, prosperous from selling dried fish to the Union Army, decided to move Town Hall to Dale Avenue in 1867, Samuel donated a grand piano, furnished a room for a library with paintings and engravings as well as books, and paid the librarian's salary. When yet another fire came through and burned the building to the ground, the Sawyer Free Library went back to Main Street.

Sam coveted the spot at the corner of Dale Avenue and Middle Street as a permanent location for the library and began quiet negotiations for it in 1877. When William A. Pew, Jr. went bankrupt in 1884, Sam was there with \$20,000 and his dream came true. The building was dedicated in July of that year, and the pamphlet he wrote for it is well worth reading. His goal was

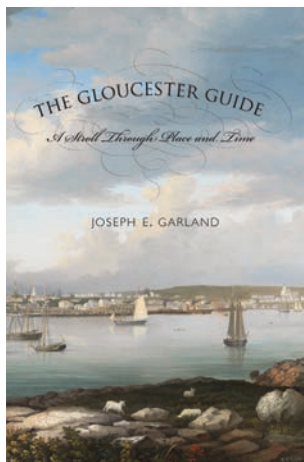
to combine art and books in a beautiful and comfortable building with a beautiful garden, full of fruit trees and flowers.

Sam's ideal was to create a "people's university." As it happened, the Gloucester High School, a crowded and shabby wooden building facing Mason Street, was located just behind the beautiful library. Sam was deep into negotiations to move it to Dale Avenue when it conveniently burned on the very night that the school committee had voted to replace it. Sam lived long enough to see the dedication of the handsome brick building that is now Central Grammar apartments. Another dream come true.

Mrs. Sawyer died in Boston in January, 1889, and Sam, after nearly a year of deep mourning, followed her on December 15, 1889. We can only hope that he is contentedly listening to the mermaids singing. We know that his legacy of philanthropy lives on in Gloucester.

Mary Rhinelanders McCarl has spent most of her life in Gloucester. She is a historian, librarian and archivist by training and profession and has worked as a volunteer at the Cape Ann Museum for more than thirty years. A medievalist by early training, she is dedicating herself to transcribing and editing the 27-year diary of Samuel Elwell Sawyer. She is also an artist working in painting and collage.





The Garland Legacy Project

This past summer, as part of the celebratory events leading up to Gloucester's 400th anniversary in 2023, the Cape Ann Museum published a revised and updated fifth edition of the late Joseph E. Garland's beloved book *The Gloucester Guide: A Stroll through Place and Time*. Originally published in 1973 as a salute to the city's 350th anniversary, this most recent iteration was created with support from the Garland Legacy Project. While much has changed in the City of Gloucester over the past 45 years, Garland's essential guide continues to amuse and inform its readers, and to express his unique and timeless view of the city he called home. With the latest edition of the guide in hand, curious adventurers will again have the opportunity to experience Gloucester's many charms through Garland's inimitable voice. A series of guided walking tours was offered this fall in conjunction with the book launch. And, in an effort to encourage local teachers and students to explore Gloucester, the book has been distributed to all Gloucester Public Schools. Look for more related programs in the spring!

The Gloucester Guide is available in the Museum Shop and online at capeannmuseum.org/shop.



Helen Garland flanked by docent Pat Earle (left) and her daughter Janet Carlson (right).

Art and Conversation

by Pippy Giuliano, *CAM Connections* Docent

The weather on this particular day in March was bone-chilling, but that didn't dampen the spirits of the seven hearty visitors from Gloucester HealthCare (formerly Golden Living), a senior nursing facility. Despite various infirmities and the darn New England weather, new and returning guests alike looked forward to the visit.

Nursing homes and assisted living facilities from Cape Ann and surrounding towns have scheduled regular visits to the Museum since the 2013 inception of *CAM Connections*. Each visit is coordinated with the nursing home activity director and tailored to the interests of the participants. The pace is slow and focused for longer, more thoughtful observation and conversation.

Typically, the program format has three parts. First, visitors make themselves comfortable in an exhibition gallery where a docent introduces the art works and themes for discussion. The range of topics explored covers such areas as the artist's biography, the location and subject of the art work, the materials used as well as style and technique. The docent encourages conversation through a series of open-ended questions, and with just a few prompts the conversation takes off. Ideas and reactions begin to percolate, inspired by works on canvas, sculpture, granite, textiles or artifacts. The air is charged with recollected stories, shared memories and conversation.

In the second segment, participants are invited to explore the galleries on their own or accompanied by a guide if they choose. Visitors set their own pace, which allows time to linger in front of works that capture their interest. This interlude provides opportunity for quiet reflection and intimate discourse. Finally, after the walk-about, the group reconvenes for a recap and a sharing of impressions.

Below are the words of our visitors that express the experience of a guided trip to the Museum:

- "You bring pleasure to this old heart."
- "Sitting quietly not being jostled around is what is missing in our lives."
- "Time to sit, relax, converse in this beautiful atmosphere—enjoyed the historical information."
- "When can we come back? Today has answered many questions that I've had since childhood."
- "I love being here; I love the floors and the window shades ..."
- "Art belongs to everyone—it belongs to the world."

Something magical takes place in this beautiful space, where seniors can engage with wonderful works of art and caring Museum volunteers.

• • •

Gloucester HealthCare is one of ten area senior residences and care facilities that visit the Museum on a regular basis. This program would not be possible without the dedication of a small team of docents: Selma Bell, Sharon Day, Pippy Giuliano, Marion Hall, Elaine Ohlson and Anne-Seymour St. John. Over the years, *CAM Connections* has received support from the Bruce J. Anderson Foundation to provide funding for transportation as well as reading and visual materials for the participants to take back to their homes and the Annisquam Sewing Circle.



Artist Juni Van Dyke works with seniors from Gloucester Healthcare during a monthly *CAM Connections* program.

Teacher Professional Development

Presence of the Past

For the first time, a special exhibition was the focus of a day-long professional development workshop for local teachers. *Unfolding Histories: Cape Ann Before 1900* presented evidence of stories not typically told in Cape Ann history. Local educators were invited to take a closer look at the documents and other materials on display. After getting an overview of the exhibition, the teachers teamed up to make connections between the themes of the exhibition and the art and artifacts throughout the Museum. Through discussions about the artwork, teachers also considered ways the exhibition themes connect to society today and to their classroom curriculum. Teachers from Glen Urquhart School, Gloucester O'Maley Middle School and Gloucester High School have all made arrangements to bring their students to visit the Museum this year, a direct result of the workshops.

...

Partnering with the Gloucester Public Schools

Toward the end of the summer, new teachers at Gloucester Public Schools visited the Museum to learn more about their students' community. Museum Educators gave a special tour to this group, highlighting collections and resources that would enhance their curriculum. On November 6, Election Day, elementary school teachers from the Gloucester Public Schools were treated to a tour illustrating the various themes of this political season and a closer look at the special exhibition, *The Little House: Her Story*.



Volunteer Salam Madi and her family enjoy the *CAM Kids Harbor Cruise* in July.

Volunteer Spotlight

In addition to the Museum's team of docents and community archivists, we occasionally have interns from local schools and the greater community. This past spring, Salam Madi, a Gloucester resident and mother of three, volunteered to help in the Activity Center preparing materials and projects for various children's programs. During the summer, Diane Story, a Gloucester High School Senior, interned for 10 hours a week as part of the LEAP for Education program. Diane oversaw the weekly *Watercolor Wednesday* program and completed other organizational tasks. Finally, Denison University junior Julia Wainwright, a Classics Major from Hamilton, MA, worked weekly assisting the Education and Curatorial departments and the Library & Archives. Thank you to all who volunteer their time, talent and energy—we couldn't do it without you!

CALLING ALL EDUCATORS!

On February 6, 2019 from 4:00 to 6:00 p.m., public and private school educators of all grade levels are invited to the Annual Educators Open House. This year's theme is inspired by *The Little House*. Join us for a closer look at changing landscapes, urbanization, preservation, the passage of time and more! Interact with colleagues, examine art and artifacts, win raffle prizes and enjoy light refreshments. Contact sarahflanagan@capeannmuseum.org to reserve your space.



(top) Visitors from far and wide came to the Museum for Highland Street Foundation's *Free Fun Friday* in August; (center) Students visiting from Higgins Middle School in Peabody and Pathways for Children celebrated *Arts Matter Day* in October; (bottom) Artist Jeffrey Marshall working with students enrolled in an arts program offered in collaboration with Art Haven.

2018 Annual Fund

The Cape Ann Museum is a dynamic and engaging resource for our community, one that speaks to who we are. Our collections and programs are an expression of the rich heritage that is unique to this special place. We are deeply grateful to our members and friends, new and old, who sustain us through the year. Your ongoing support makes it possible for the Museum to collect and care for the treasures of Cape Ann; to offer the quality experiences, programs and exhibitions that benefit all of us; and to maintain the facilities that house the collection and delight our visitors. As we approach the end of the year, we are reaching out to you to ask you to support the Dotty Brown Annual Fund.

Dotty Brown was a friend, mentor and board member. For more than 25 years, in addition to her membership, Dotty made significant contributions to the Museum's Annual Fund to ensure our ability to meet operating expenses. We hope you will join us in support of the 2018 Dotty Brown Annual Fund.

Donations can be made by calling (978) 283-0455 x35 or through the Dotty Brown Annual Fund link on our website: capeannmuseum.org/support.

DOTTY
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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. Mem-

bership 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, her foresight resulted in the Museum's first endowment, which to this day continues to benefit the Museum.

Members of the Catalina Davis Legacy Society qualify by making provision for the Museum in the planning of their estates. Members are recognized annually in the Museum's publications and are invited to the Catalina Davis Legacy Society's annual reception and other informational and social events.

To begin a conversation about a planned gift to the Cape Ann Museum, contact Leslee Shlopak, Director of Development: (978) 283-0455 x18 or lesleeshlopak@capeannmuseum.org.

(above left) Paul Manship (1885-1966), *Shoebill Stork*, 1932. Bronze with gold patina. Gift of Dorothy Brown, 2010; donated in memory of Harold Bell [2010.30].

FHL Fall Art Weekend

In mid-October, members of the Fitz Henry Lane Society traveled to the Hudson River Valley for the annual "Fall Art Weekend." These trips originated in 2007 when the FHL Committee planned an excursion to New York City to visit an exhibit of Fitz Henry Lane's works at the Spanierman Gallery. This successful weekend inspired a tradition that has carried on to the present. In addition to Manhattan, FHL members have ventured to the artistic enclaves of western Massachusetts, Maine, Connecticut, Chicago, Montreal and Philadelphia.



This year, 38 FHL members enjoyed the artistic traditions and history of the Hudson River Valley, including visits to the landscaped sculpture gardens of Storm King Art Center and the historic homes of Hudson River Valley painters Thomas Cole and Frederic Edwin Church, along with tours of the Franklin D. Roosevelt homestead and Presidential Library, Beatrix Farrand's gardens at Bellefield and Innisfree Gardens in Millbrook.

The FHL Fall Art Weekend is a special benefit for Fitz Henry Lane Society members. For information on joining the Fitz Henry Lane Society or to learn about future trips, contact Leslee Shlopak, Director of Development: (978) 283-0455 x18 or lesleeshlopak@capeannmuseum.org.

Save the Date!

Cape Ann Blossoms 2019

Plans are underway for Cape Ann Blossoms, which will take place May 3-5, 2019 at the Museum. Favorite artifacts and works of art will be selected from the Museum's diverse collection to be interpreted through floral arrangements created specifically for this special event. More than 20 floral artists, garden clubs and florists will celebrate spring on Cape Ann with inspired arrangements throughout the Museum over the weekend event.

Cape Ann Blossoms will begin with a Gala preview party on Friday, May 3. On Saturday, May 4 and 5, Museum members and the general public will be welcomed to enjoy guided tours offered by Museum docents. Various lectures and demonstrations are being planned to span the weekend.

Cape Ann Blossoms was the brainchild of the first FHL Committee in 2006. The event was met with rave reviews by all who attended. We want to thank the 2019 planning committee: Gail Anderson, Judy Carter, Dawn Dexter, Susan Goodchild, Ann Pulver and Ingrid Swanson.

For more information about Cape Ann Blossoms please contact Leslee Shlopak, Director of Development: (978) 283-0455 x18 or lesleeshlopak@capeannmuseum.org.

Local Businesses Set a High Bar

Ipswich Bay Advisors, a financial advisory firm dedicated to helping the people of Cape Ann, recently joined the Fitz Henry Lane Society as business members. Managing partner, Richard Cella III, appreciates the opportunity to support organizations that preserve and share the foundation of what has made Cape Ann such a special place:

“The Cape Ann Museum provides our community with a window into the past to see the courage, fortitude and ingenuity of our forefathers, from the shipbuilders of Essex to the fishermen of Gloucester and the great artists who have captured their amazing stories on canvas. Ipswich Bay Advisors takes pride in helping the Cape Ann Museum enrich the lives of all those who come to see the amazing beauty and remarkable history of Cape Ann. Through their social and educational events, the Museum is woven into the fabric of this great community we share.”

Coldwell Banker’s Scott Smith has been a member of the Cape Ann Museum for many years. Understanding the importance of the Museum in the community, he has provided gift memberships to his clients upon their purchase of a home on Cape Ann. For those new to the area, a CAM membership provides a welcome introduction to this special place. For others, this gift serves as a reminder of the connections between the area’s art, history and culture and our place within it. Scott’s intention is to give his clients a meaningful gift, which in turn may lead to sustainable members for many years to come. Says Scott, “My belief is that it all starts at the Museum!”

For information about business memberships and sponsorships, please call the Development Department at (978)283-0455 x35 or email membership@capeannmuseum.org. Additional information can be found online at capeannmuseum.org/membership.

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.

During the holidays—Consider a Gift of Membership!

Through the generous support of our members, the Museum keeps the story of Cape Ann alive by showcasing the historical and artistic treasures of the region, by mounting world-class exhibitions and by offering programs and events that educate and inspire. Whether touring a gallery, attending a lecture, sharing a hands-on activity with your child or socializing at a CAM event, membership is the best way to enjoy the Cape Ann Museum. In addition to the benefits of free admission, Museum Shop discounts, guest passes, invitations to special Museum events and more, members enjoy knowing that their tax-deductible donation is helping to preserve Cape Ann’s art, history and culture at one of the finest small museums in the country.

Thank you for considering a gift membership! Gift memberships for any level of membership can be purchased at the reception desk or online at capeannmuseum.org/support. If you prefer to order by phone, please call (978)283-0455 x35.



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CAPE ANN MUSEUM INFORMATION

MUSEUM HOURS Tuesday – Saturday,
10 am to 5 pm; Sunday, 1 pm to 4 pm; Closed
Mondays and major holidays.

LIBRARY / ARCHIVES HOURS Wednesday &
Thursday, 1:30 pm to 5 pm; Friday & Saturday,
10 am to 1 pm; 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 – Saturday
at 11 am and 2 pm and Sunday at 2 pm. For group tours
call (978)283-0455 x11.

ACCESS CAM is committed to accessibility for all
visitors (details at capeannmuseum.org/visit/accessibility).

MEMBERSHIP The Museum is supported by
donations and annual memberships. Please visit
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CAPE ANN MUSEUM

ART HISTORY CULTURE

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CAM Members Birthday Celebration for Fitz Henry Lane!

WEDNESDAY, DECEMBER 19, 5 – 7 PM

Join us to celebrate Fitz Henry Lane's Birthday! A special opportunity for CAM members to ring in the holidays and raise a glass in honor of Lane on the 214th anniversary of his birth! Join us for sparkling wines & waters paired with sweet & savory treats. Galleries will be open late. Plus, enjoy an extra 10% off in the Museum Shop. Reservations required: sign up online at popfitzclink.eventbrite.com or call (978)283-0455 x10.