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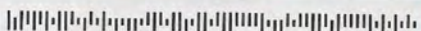
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INSIDE

HANDKNIT WITH LOVE: A 93-YEAR-OLD'S GIFT OF WARMTH
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PLUS: UNWRAPPING A FESTIVE SEASON AHEAD

THE PAINTER AS PRINTMAKER

Before his famed marine works, Fitz Henry Lane mastered the art of the lithograph

By GAIL MCCARTHY

He is considered one of the most prominent American marine painters of the 19th century.

But this season, Gloucester native Fitz Henry Lane is gaining recognition as a printmaker.

Gloucester's Cape Ann Museum is

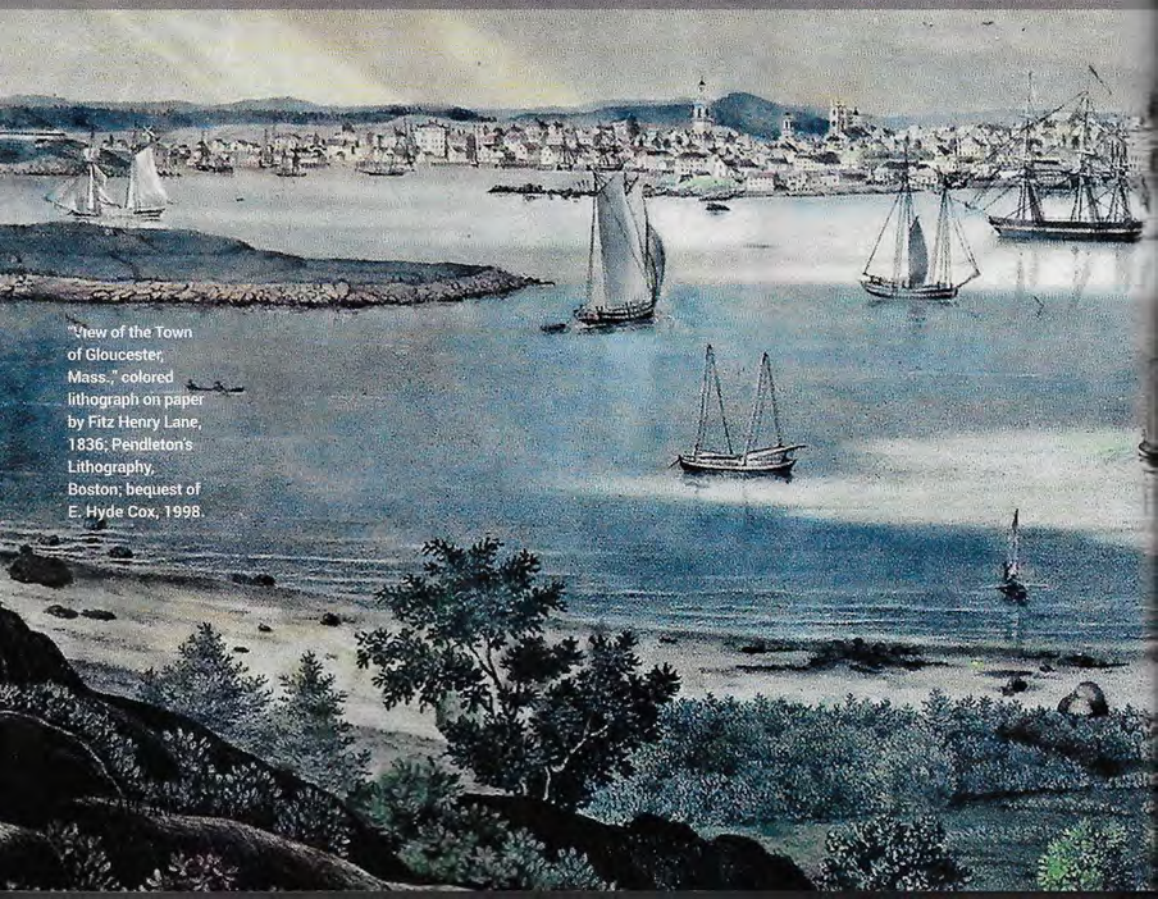
hosting "Drawn from Nature & on Stone: The Lithographs of Fitz Henry Lane," the first comprehensive exhibit of his printmaking.

The exhibition features more than 50 lithographs from the museum's own holdings, as well as from collections, including the American Antiquarian Society, the

Boston Athenaeum, The New York Public Library and the Library of Congress.

"What an opportunity to delve deeply into the graphic work of a great artist," says Georgia Barnhill, curator emerita of the American Antiquarian Society in Worcester, who serves as guest curator for the special exhibit.

"View of the Town of Gloucester, Mass.," colored lithograph on paper by Fitz Henry Lane, 1836; Pendleton's Lithography, Boston; bequest of E. Hyde Cox, 1998.



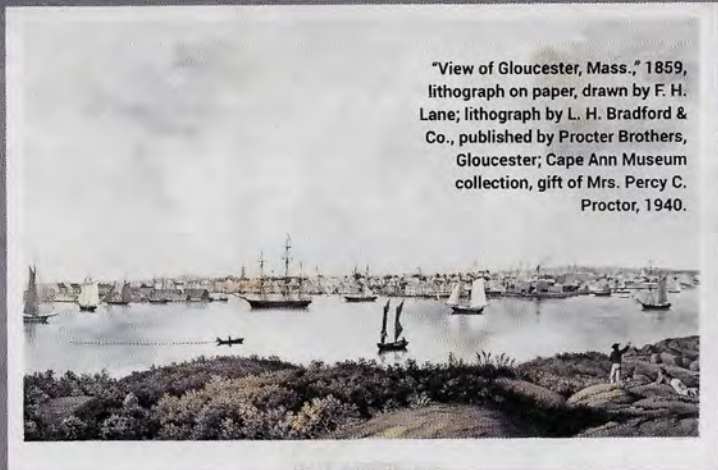
Some of Lane's prints were views of buildings, but he was renowned for his marine views of harbors and towns.

The works highlight a series of views Lane created of communities throughout the region, including Gloucester and Boston, as well as Providence, Rhode Island; Norwich, Connecticut; Castine, Maine; and Baltimore, Maryland.

The son of a sailmaker, Lane (1804-1865) was drawn to art at an early age and would learn to make a living from his creative talents.

As a young man, Lane moved to Boston, where he began work as an apprentice. In the 1830s to early '40s, he was earning a living in the employ of prominent Boston lithographer William S. Pendleton. He produced trade cards, advertisements and sheet-music cover illustrations.

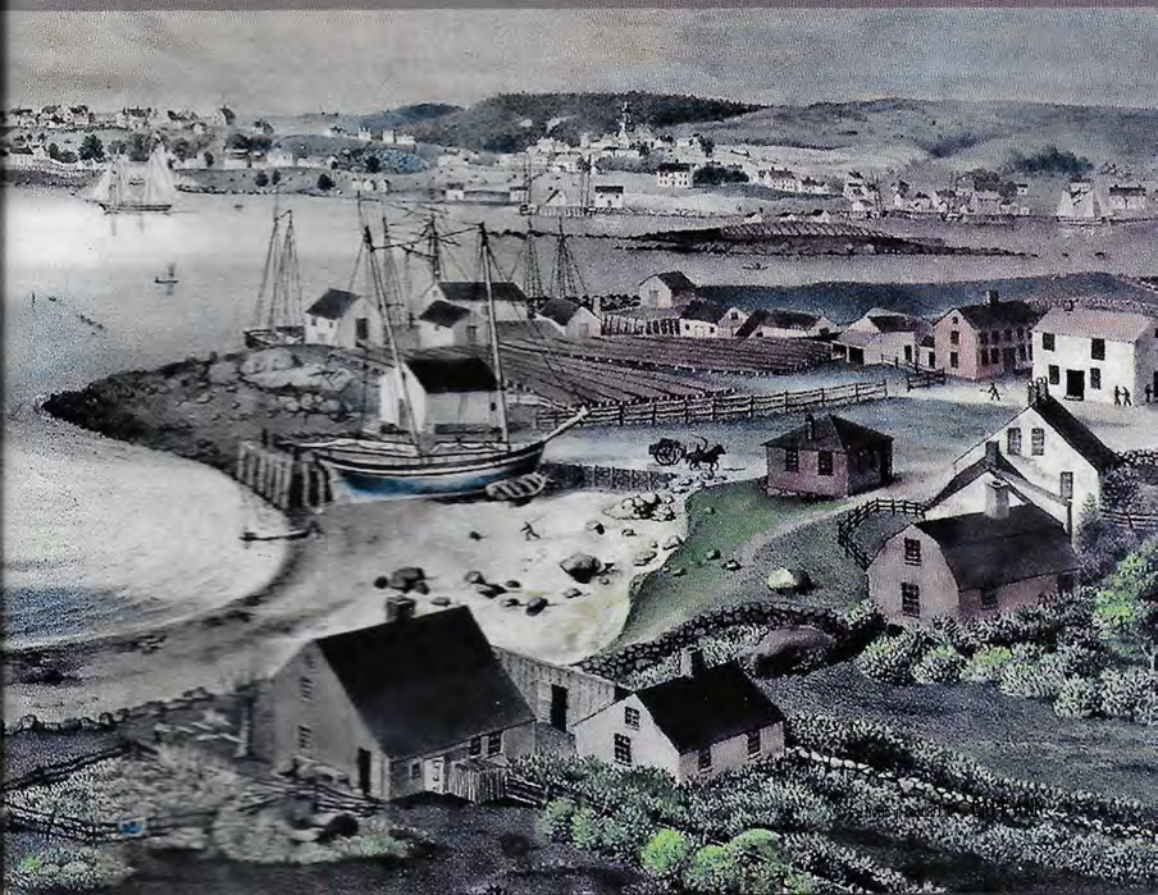
This was common in that era when there were no museum schools or art institutes for training young talent, Barnhill says.



"View of Gloucester, Mass.," 1859, lithograph on paper, drawn by F. H. Lane; lithograph by L. H. Bradford & Co., published by Procter Brothers, Gloucester; Cape Ann Museum collection, gift of Mrs. Percy C. Proctor, 1940.

"This exhibition tells a wonderful story of how an artist matures," she says. "There were no art academics, but there was this

wonderful fertile lithograph workshop where there were a bunch of artists who worked closely together."



ON VIEW

- ▶ **What:** "Drawn from Nature & on Stone: The Lithographs of Fitz Henry Lane"
- ▶ **When:** Through March 4
- ▶ **Where:** Cape Ann Museum, 27 Pleasant St., Gloucester
- ▶ **How much:** \$12 general, \$10 Cape Ann residents, free for museum members and youth
- ▶ **More information:** 978-283-0455

These artists later became members of the Boston Art Club, founded in the mid-19th century.

"They were all chums," Barnhill says. "(Lane) took advantage of what Boston had to offer and really did wonderful work."

"Many of his scenes are calm and serene, but he could whip up a storm at any time," she says. "Several of his prints show shipwrecks."

Barnhill first learned of Lane's lithographs when she began working at the American Antiquarian Society, where she served as curator of graphic arts.

The concept of fine art printmaking didn't exist in Lane's time, Barnhill says. "Most of the work done was for

SPECIAL EVENTS

Cape Ann Museum is hosting a series of programs related to the exhibition exploring Fitz Henry Lane's life and career in detail and against the backdrop of 19th-century printmaking culture in America. Here is what's planned:

- ▶ **Jan. 13:** "Fitz Henry Lane's Lithographs: A Gallery Talk" with art historian Melissa Trafton, 9:30 a.m.; \$10 members, \$15 nonmembers; reservations required.
- ▶ **Jan. 26:** CAMafterhours, 21-plus, with Haig Demarjian, Ultra Mega Printmaking, 6:30 to 8:30 p.m.; \$20 members, \$25 nonmembers.
- ▶ **Jan. 27:** "Pencil vs. Crayon: Lane's Evolving Drawing Style on Paper," an illustrated talk with adjunct maritime curator Erik Ronnberg Jr., 3 p.m.; free to members or with admission.
- ▶ **Feb. 3:** "The Art of Printmaking,"

Montserrat College of Art professors Stacy and Len Thomas-Vickory and Salem State University professor Haig Demarjian share various techniques and unique expressive qualities of traditional printmaking processes, 3 p.m.; free for members, students with ID and with admission; reservations required.

▶ **Feb. 24:** "Lane at Home," an illustrated talk with museum librarian and archivist Stephanie Buck, 2 p.m.; free for members or with admission; reservations required.

▶ **March 3:** "Women, Art & Nature: Margaret Fuller, Sarah Freeman Clarke & Summer on the Lakes in 1843," an illustrated talk with Katherine Manthorne, professor of Modern Art and the Americas, Graduate Center, City University of New York, 2 p.m.; \$10 members; \$20 nonmembers (includes museum admission); registration required.

commercial purposes," she says. "Lithograph printers would sometimes publish prints on their own, but most of their business came from commissions, such as for book illustrations, maps, sheet music and advertising materials. (Lane) did a great deal of that. Lithograph printers needed skilled draftsmen, and Lane excelled in that line of work."

Barnhill references the doctoral work of Elliot Bostwick Davis, who focused on how Lane relied on drawing books to learn perspective.

Davis, now the John Moors Cabot chairman of the Art of the Americas Department at the Museum of Fine Arts in Boston, is the author of "Training the Eye and the Hand: Fitz II Hugh Lane and

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Opening reception for "Drawn from Nature & on Stone: The Lithographs of Fitz Henry Lane"
Oct. 7, 2017; Cape Ann Museum, Gloucester



Cape Ann Museum board member Nina Goodick and her husband, Steve Goodick, of Gloucester attend the opening for "Drawn from Nature & on Stone."



Georgia Barnhill, left, guest curator for "Drawn from Nature" joins, from left, Cape Ann Museum Director Ronda Faloon, curator Martha Oakes and board member Sam Holdsworth, Fitz Henry Lane online project director, at the opening reception.



Kate Stavits of Gloucester and Hope Bachelder of Wenham pose for a photo.



Cape Ann Museum docents, from left, Pat Earle of Gloucester, Margaret Bernier of Newburyport and Dawn Dexter of Gloucester tour the new exhibit.



Lesley Shlopak, left, director of development for Cape Ann Museum; museum board president John Cunningham; and board vice president J.J. Bell, all of Gloucester, gather for a photo.



Cape Ann Museum board member William James and his wife, Janet James, of Rockport celebrate the opening of the exhibition.

Photo courtesy Cape Ann Museum

Nineteenth Century American Drawing Books." Davis wrote the book, published in 1993 by Cape Ann Historical Association, well before it was discovered in 2005 that the artist had been granted permission to change his name from Nathaniel Rogers to Fitz Henry Lane.

The Cape Ann Museum exhibition provides the viewer with a chronological overview of Lane's work — starting from his years working in Boston printing firms through the four years he spent running his own printing business before returning to his hometown of Gloucester.

Here, he devoted the rest of his life, from the 1850s until his death in 1865, to painting.

Lane built a granite house with a third-floor studio, now known as the Fitz Henry Lane house, on Harbor Loop overlooking Gloucester's Inner Harbor.

Often described as a luminist painter for the way he captured the effects of light on canvas, Lane was best known for his marine paintings, which commonly featured Cape Ann seascapes.

Cape Ann Museum, located just a few blocks away from Lane's home, displays

the world's single largest collection of his oil paintings.

"Lane created an unknown number of canvases documenting and celebrating in amazing detail and beauty the world around him," says Martha Oakes, curator at Cape Ann Museum.

Lane's paintings sell for millions at auction, and his work is exhibited in museums around the world. But before the paintings, there were Lane's lithographs, which fetch a respectable thousands of dollars at auction and are now enjoying their own time in the spotlight. ▲