

Homer ... has no imagination, but he
elevate this rather blighting negative
thing and honorable positive. He is
barbarously simple ... He naturally sees
at one with its envelope of light and air.
in lines, but in masses; he crosses, broad
things come already preformed to his eye ..."
—HENRY JAMES

1875
is closely associated with
settled from New York
permanent home
and drawings Homer
in 1875, are un-
men and children, who
work, Homer's Maine
e stony shore of a church
other rocky headland nor
in between.
technique also shifted at this time with the
ette and the beginning of a decade of
drawings on toned paper. In York, the
s, often with a looser hand, and more
inuing economic uncertainty, Homer
watercolors had proven successful
to move away from work as a
ill-time painter. As the nation
1875, Homer's heightened sensibility
he produced in York, Cape
widespread public



CAPE ANN MUSEUM 2019 ANNUAL REPORT



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2019 Board of Directors

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J.J. Bell, *Vice President*
Sam Holdsworth, *Interim Treasurer*
Nina Goodick, *Clerk*

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Kermit Birchfield
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William Ellery James
Susanna Natti
David Porper
John Rando
Anne-Seymour St. John
Hinda Simon
Kristin Zarrella

Letter from the Director and Board President

Dear Friends,

It has been a great pleasure to get to know so many Museum and the Cape Ann community members throughout this past year. Building on the great work of our predecessors, Ronda Faloon, *Outgoing Director*, and John Cunningham, *Outgoing President of the Board*, the Museum in 2019 has amplified its celebration of the dynamic story of Cape Ann, and further explored how the Museum connects us all both locally and nationally.

Concurrent to all the exciting work taking place at the Cape Ann Museum Green, the Museum's new gateway to Gloucester that will open its doors to our community in 2020, during this summer and fall, we welcomed an unprecedented number of visitors to see our critically acclaimed exhibition, *Homer at the Beach: A Marine Painter's Journey, 1869–1880*. As we look ahead to Cape Ann Museum's 150th anniversary, we are planning more exemplary exhibitions that will focus on the region's important place in American art and history.

Cape Ann is one of the most important places in the history of American art and industry. The Cape Ann Museum, celebrates this history and remarkable contributions of this place to the cultural enhancement of our community and the world at large—yesterday, today and tomorrow.

We have a unique and dynamic charge and remain so delighted to work with everyone as we together build the Cape Ann Museum as a beacon on engagement, inspiration and relevance for all to enjoy.

Sincerely,

Oliver Barker



Director

Charles Esdaile



President of the Board

OUR MISSION

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.



(left to right) Outgoing Director Ronda Faloon with incoming Director Oliver Barker, May 2019 | Cape Ann Museum. Photo credit: Steve Rosenthal | Board Chair Charles Esdaile, Director Oliver Barker and Board Member William Ellery James at the site of the Cape Ann Museum Green, June 2019.

Museum Staff

Administration

Oliver Barker, *Director*
Sheila Hruby, *Director of Operations*
Ronda Faloon, *Director*

Curatorial

Martha Oaks, *Curator*
Leon Doucette, *Curatorial Assistant*
Amber Wingerson, *Curatorial Assistant*
Erik Ronnberg, *Maritime Curator*

Development

Kathleen Maiorana, *Development Coordinator*
Leslee Shlopak, *Director of Development*
Lauren Sottile, *Development Coordinator*

Library/Archives

Trenton Carls, *Librarian/Archivist*
Molly O'Hagan Hardy, *Director of the Library & Archives*

Education and Programming

Courtney Richardson, *Director of Education and Public Programs*
Kendall Reynolds, *Education Coordinator*
Lily Wildrick, *Education Assistant*
Fiona Kerr, *Education Assistant*

Visitor Services

Amanda Silva, *Visitor Services*
Cara White, *Museum Shop Manager*
Stephanie Modahl, *Visitor Services*
Dyson Hruby, *Visitor Services*
Judith Orfanos, *Visitor Services*

Facilities

Walter Chianciola, *Facilities Manager*
Nick Tarantino, *Security*

Committees

Audience Engagement Committee

Susanna Natti
Stephanie Gaskins
Miriam Weinstein
Nina Goodick
Thomas Hovey
John Huss
Kerry Herrmann
Chandra Lavery
Mary Rhineland

Collections Committee

Kermit Birchfield, *Chair*
John Cunningham
Mary Craven
Charles Esdaile
Stephen Lindo
Daniel McDougall
Eileen Mueller
Margaret Pearson
Ingrid Swanson
John Rando
Arthur Ryan

Advisory Sub-Committee

Robert Bachelder
Elizabeth Clement
Sam Holdsworth

Development Committee

Anne-Seymour St. John, *Chair*
Hope Bachelder
John Cunningham
Charles Esdaile
Anne Rogers Haley
Susanna Natti
Hinda Simon

Executive Committee

Charles Esdaile, *Chair*
J.J. Bell
Stephanie Benenson
John Cunningham
Nina Goodick
Sam Holdsworth

Finance Committee

Sam Holdsworth and
Janet James, *Co-Chairs*
Richard Carlson
Thomas Cronin
John Cunningham
Charles Esdaile
Jack Haley

Governance Committee

Hinda Simon, *Chair*
J.J. Bell
John Cunningham
Henrietta Gates
Charles Esdaile

Nominating Committee

J.J. Bell, *Chair*
Charles Esdaile
Henrietta Gates
William Ellery James

Search Committee

Henrietta Gates and
Susanna Natti, *Co-Chairs*
John Cunningham
Charles Esdaile
Same Holdsworth
Janet James

White-Ellery Campus Committee

Stephanie Beneson and
Charles Esdaile, *Co-Chairs*
Richard Carlson
Norman Chambers
John Cunningham
Sam Holdsworth
Janet James
William Ellery James
Susanna Natti

SUPPORTING COMMITTEES

Fitz Henry Lane Committee

Hope Bachelder
Jackie Bell
Bonnie Covington
Susan Goodchild
Christine Lunberg
Jenifer McDougall
Lorraine Schulte
Shelagh Schylling
Judy Shields

Red Cottage Committee

Stephanie Benenson
Eliza Cowan
Torry Cullen
Caroline Esdaile
Melanie Healey
Allison Mueller

Homer Host Committee

Anne Rogers Haley, *Chair*
Stephanie Benenson
Judy Carter
William Cross
Caroline Esdaile
Charles Esdaile
Nina Goodick
Janet James
Christine Lundberg
Susanna Natti
Anne-Seymour St. John

Cape Ann Blossoms Committee

Gail Anderson
Judy Carter
Dawn Dexter
Susan Goodchild
Stevie Neal
Ann Pulver
Ingrid Swanson



Docents/Associates

In 2019, the Cape Ann Museum welcomed its fifth group of docents and associates. Trained by the Museum’s staff and outside specialists, the group included individuals from across the North Shore, each bringing their own strengths and areas of expertise to the Museum. Started in 2008, the docent/associate program has greatly enhanced the Museum and visitors’ experience, as well as provided needed support throughout the various departments. Members of the most recent group of docents/associates are noted with an asterisk.

- | | | |
|-------------------------|-------------------|-----------------------|
| Gail Anderson | Pippy Giuliano | Ann Pulver |
| Leslie Beatty | Joan Gorga | Mary Rhineland |
| Ed Becker* | Jean Guyer* | Paul Romary* |
| Selma BellLinda Berard* | Marion Hall | Maggie Rosa |
| Margaret Bernier | Rosalie Hughes* | Anne-Seymour St. John |
| Diane Bevins | John Huss | Bruce Shaw* |
| Deborah Bishop* | Bruce Jones | Teresa Silverman |
| Charlene Callahan | Elizabeth King | Trina Smith |
| Anne Babson Carter | Monica Lawton* | Bonnie Sontag |
| Betsy Chalfen* | Sally Longnecker | Karen Stanton* |
| John Day | Paul McGeary | Doug Stewart* |
| Sharon Day | Heidi McGrath | Ingrid Swanson |
| Dawn Dexter | Alexandra Meyers* | Bonnie Sylvester |
| Christina Doyle | Beth Morris* | Hazel von Rosenvinge |
| Patricia Earle | Sarah Mowitt | Suellen Wedmore* |
| Tamsen Endicott | Stevie Neal | Miriam Weinstein |
| Frances Fitch* | John Newberry* | Patricia Wellenkamp* |
| Liz Fragola* | Elaine Ohlson | Sarah Wetzel* |
| Tony Giannelli | Trudi Olivetti | |

Friends & Volunteers

We are deeply grateful to our friends and volunteers who play a vital role in advancing the Museum’s mission. They share their time, expertise and enthusiasm, and serve as the Museum’s ambassadors to the larger community.

Community Archivists

- Peter Anastas
- Karen Andrews
- Judith Bannon
- Les Bartlett
- Stephanie Buck
- Sam Ciolino
- Helaine Davis
- Anne Hadley
- Linda Johnson
- Betsy Passmore
- Anne Siegel
- Howard Thomas

- Salam Madi
- Steve Rosenthal
- Paul St. Germain

Interns

- Karla Kaneb, *Master of Liberal Arts Program, with a concentration in Collections Management, Harvard University Extension School*
- Jim Kelley, *Endicott College*
- Chandra Lavery, *Gloucester High School*

2019 Library Volunteers

- Peter Anastas
- Judy Bannon
- Les Bartlett
- Stephanie Buck
- Helaine Davis
- Anne Hadley
- Betsy Passmore

Volunteers in Collections, Education, Programs and Events

- Jan Charles
- Ted Charles
- Joan Major Ciolino
- Kathe Cohen
- Peggy Flavin



(above left) CAM Docents in front of the Sargent House Museum, August 2019.
 (above) Volunteer Appreciation Brunch, January 2019.



Homer (at the Beach) — An Epic Journey!

Homer at the Beach: A Marine Painters Journey was the largest and most ambitious exhibition the Cape Ann Museum has organized to date and played a key role during what has been a transformative year for the Museum. Organized by the Museum and with guest-curator, Bill Cross, the exhibition ignited local interest and received national and international acclaim. The Museum greeted a total of 24,628 visitors during the exhibition and this brought a significant increase in 2018 annual attendance of 25,014 visitors.

Charting Winslow Homer's (1836–1910) artistic formation as a marine painter, the exhibit focused on eleven seminal years (1869–1880) and a physical journey to six waterfront locations. This voyage from New Jersey to Maine—including multiple visits to Gloucester and other parts of Cape Ann—forever changed Homer's life and was pivotal in his development as a nationally significant artist.

Time spent on Cape Ann was critical to Homer's development. It was in Gloucester in 1873 that Homer made his first watercolors, and during the summer of 1880 on Ten Pound Island in Gloucester Harbor, his mastery of the watercolor medium reached new heights. Homer's innate powers of observation captured the essence of the people he encountered and their sense of place—unique in each case, and distinctly American.

The *Homer at the Beach* exhibit demonstrated that the Cape Ann Museum can be both a vital and sustainable cultural organization for our own community and one of the finest regional museums in America. In continuing to plan for a dynamic future, we look forward to the prospect of planning more world-class exhibitions, and programs that focus on expanding our role in this community and celebrating this region's important place in the trajectory of American art and history.

Winslow Homer: New Insights A Symposium at the Cape Ann Museum

On October 4 and 5, 2019, scholars gathered to reveal new research and discoveries about artist Winslow Homer. This symposium was offered in conjunction with the special exhibition *Homer at the Beach: A Marine Painter's Journey, 1869–1880*, an exploration of the earliest marine works of Winslow Homer (1836–1910). Dr. Sylvia Yount, *Lawrence A. Fleischman Curator in Charge of the American Wing*, Metropolitan Museum of Art, presented the keynote lecture “Reconsidering Homer” on Friday evening.

A day of talks by noted scholars, curators, and college and university professors followed on Saturday. Presenters included William R. Cross, Guest Curator, *Homer at the Beach*; Asma Naeem, *The Eddie C. and C. Sylvia Brown Chief Curator*, Baltimore Museum of Art; Melissa Trafton, Visiting Assistant Professor, Department of Visual Arts, College of the Holy Cross; Ross Barrett, Associate Professor, History of Art & Architecture, Boston University; Ethan Lasser, *John Moors Cabot Chair of the Art of the Americas*, Museum of Fine Arts, Boston; Diana Greenwold, Associate Curator of American Art, Portland Museum of Art; Adam Greenhalgh, Associate Curator, *Mark Rothko Catalogue Raisonné, Works on Paper*, National Gallery of Art; and Judith Walsh, Professor Emerita, State University College at Buffalo.

The day ended with a round table wrap-up featuring insights from Kathleen Foster, *Robert L. McNeil, Jr. Curator of American Art* and Director, Center for American Art, Philadelphia Museum of Art; Martha Tedeschi, *Elizabeth and John Moors Cabot Director*, Harvard Art Museums; and Sylvia Yount, *Lawrence A. Fleischman Curator in Charge*, The American Wing, The Metropolitan Museum of Art. 180 people participated over the two-day event that attracted additional scholars, curators and graduate students from across disciplines.

Veterans Memorial Field Trip

In November, Kendall Reynolds, CAM *Education Coordinator*, gave a school tour to a group of 38 third-graders from Veterans Memorial School in Gloucester. This underserved elementary school lacks adequate funding, but makes up for that loss with amazing teachers. Kendall worked closely with Laura Smith, the students' homeroom teacher, to develop classroom material to prep the kids with knowledge of Winslow Homer before their trip to the Cape Ann Museum. Once at the Museum the students spent time with Kendall touring the exhibit, time with one of our docents and college intern Jim sketching in another gallery, teaching them to look closely and observe artwork, and time in our activity center creating their own watercolor paintings with their art teacher. Overall, the trip the students took to the museum to see Winslow Homer's works was rewarding for all involved.

Exhibition Sponsors

Lead support provided by:
The Mr. & Mrs. Raymond J. Horowitz Foundation for the Arts, Inc.

Generous support provided by:
Anne Rogers Haley & John F. Haley, Jr.
John S. Rando, Jr.

Further support was gratefully received from 56 additional donors including:

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Jan & Ted Charles
Beth & Linzee Coolidge
Janet & William Ellery James
Anne & Bill Kneisel
Leslie & Angus Littlejohn
Gail & Ernst von Metzsch
Corinna & Ronnie Waud



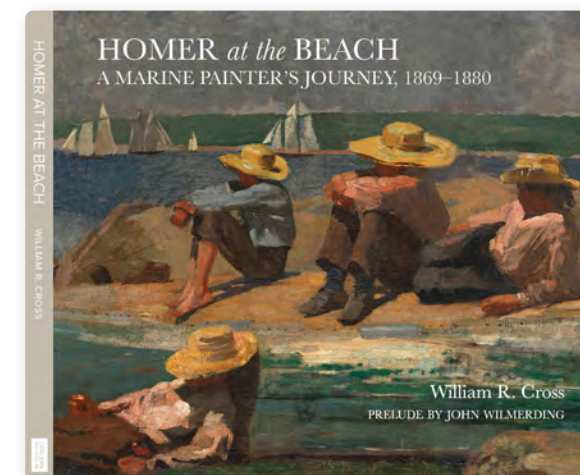
MBTA bus at North Station with *Homer at the Beach* advertisement.



CAM Education Intern Chandra Lavery sporting a Homer-esque ensemble.



Presenters at the *Winslow Homer: New Insights* Symposium: Adam Greenhalgh, Associate Curator, Mark Rothko Catalogue Raisonné, Works on Paper, National Gallery of Art; Asma Naeem, The Eddie C. and C. Sylvia Brown Chief Curator, The Baltimore Museum of Art; Kathleen Foster, Curator of American Art, Center for American Art, Philadelphia Museum of Art; William Cross, Curator, *Homer at the Beach*.



Exhibition Catalog

To accompany the Homer exhibit, the Museum produced a 200+ page catalog written by exhibition curator William R. Cross, with a prelude by art historian John Wilmerding. The catalog includes 96 images from the exhibition and additional contextualizing works. The first print run nearly sold out by the end of the exhibition; a second run is now under consideration.

Sculpture Unveiled in Honor of Outgoing Director, Ronda Faloon

In June 2019, the Cape Ann Museum unveiled Chris Williams' monumental rendering of the famed Cape Ann Sea Serpent, commissioned in honor of Ronda Faloon, director of the Museum from 2006 to 2019. Made of bronze, granite, and glass and installed at the Museum's main entrance, the sculpture was inspired by the legendary serpent that visited Gloucester Harbor and surrounding areas numerous times beginning in the summer of 1817. During its earliest visits, the creature was seen from the shore by hundreds of awe-struck people from amongst whom the Linnaean Society of New England collected vivid eyewitness accounts that were published 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*.

Since that time, the great Cape Ann Sea Serpent has held a special place in local lore. Chris Williams took the well-known and much-loved story of the serpent and through hundreds of hours of work in his Essex, Massachusetts, studio, created a magnificent piece that artfully celebrates the intersection of history and art in a very public and engaging way. From its unveiling, the sculpture has been a success. Passersby, whether on foot or in a car, stop to view the work, often getting out to take selfies with the serpent looming in the background. Families pose in front of it, sometimes asking a Museum employee to snap a photograph. One admirer was even seen coaxing his dog up onto the sculpture for a quick picture. The sculpture has quickly become a local icon.

The project was made possible by the generous support of numerous individuals including Arthur N. Ryan, Janet and William Ellery James, members of the Museum's Red Cottage Society.





Untitled triptych, undated, carved wooden panels by Virginia Lee Burton Demetrios (1909–1968).
Gift of Aristides Burton Demetrios and Ilene H. Nagel Demetrios

Demetrios Gift Enhances Museum Collection

Since 1986, when the Cape Ann Museum held its first major exhibition of works by George Demetrios (1896–1974), the Museum’s collection of sculpture and drawings by the well-known artist and teacher has grown steadily. The same is true of the artistic and literary works of Virginia Lee Burton (1909–1968), who married Demetrios in 1931 and went on to become leader of the Folly Cove Designers and a highly regarded children’s book author and illustrator. In 2019, through the generosity of the couple’s son, Aristides Demetrios, and his wife Ilene H. Nagel Demetrios, the Cape Ann Museum received an extraordinary gift of artwork which deepens our understanding of George Demetrios and Virginia Lee Burton’s talents and their place in the history of art on Cape Ann.

The gift included two bronze pieces by George Demetrios: *Torso*, sculpted in 1971, and *Jinnee Going to Heaven*, a 1969 work done in remembrance of Virginia Lee Burton, who was affectionately known as Jinnee. The gift also included 21 carved linoleum blocks, designed and cut by Burton and used in her work as a Folly Cove Designer. Amongst the blocks is the one used for printing the diplomas individual members of the group each received. Perhaps the most moving piece of artwork included in the gift is an untitled triptych designed by Burton and carved into wood panels. Relying on her keen sense of design and her love of incorporating repetitive patterns into her compositions, the panels burst with energy and passion. Burton’s skillful use of lines combined with her expertise at capturing the gesture of the human body in motion make the piece magical. For a complete listing of items included in this important gift, please see the list of 2019 Museum Acquisitions on page 10 of this report.

The Cape Ann Museum thanks Aristides Demetrios and Ilene J. Nagel Demetrios for their generosity and support.

Cape Ann Blossoms—A Spring Welcome

Peach colored tulips, peonies, and crabapple blossoms mirrored the blush tones of Charles Hopkinson's portrait *H.H. & Her Sister*. Silvery mauve roses and dark succulents on a mirrored base reflected the highlights and shadows of Paul Revere Silver. On May 3–5, 2019, Museum visitors were treated to the floral arrangements of 21 designers, garden clubs, artists, and civic organizations. The arrangements interpreted works from the Museum's holdings and from borrowed collections, carefully chosen to reflect a variety of media. It had been 13 years since the previous, and only, Cape Ann Blossoms, and the response was enthusiastic—over 1,400 visitors at the Friday night preview party and during extended hours over the weekend. Many people were first time visitors. Museum docents led well-attended tours of the artwork and corresponding arrangements, while visitors also had the option of following self-guided maps in the program. The event was dedicated to outgoing museum Director Ronda Faloon, who arrived at the time of the first Cape Ann Blossoms. A committee under the guidance of Development Director Leslee Shlopak worked for 18 months on this detail-heavy event. Communications were particularly important, including invitation letters, signup forms, designer guidelines, designer and docent orientation, publicity, printed program, pedestal signage, etc. As an added bonus, Cape Ann Blossoms overlapped with the temporary exhibit of Esther Pullman's oversized greenhouse photos. The event would not have been a success without the collaborative efforts of Museum staff, volunteers, and generous sponsors. What a joyous way to welcome Spring!

—Gail Anderson
Cape Ann Blossoms Committee
Member & CAM Docent

Cape Ann Blossoms Sponsors

Beauport Hospitality Group
Arthur Ryan
Linzee & Beth Coolidge
Cottage Gardening
Tom & Pat Cronin
Cape Ann Garden Club



Floral arrangement by Beth Genovese and Gina Russo of Sage Floral Studio, inspired by the Fresnel Lens. Photo courtesy of David Cox.

2019 ACQUISITIONS



Acquisitions

During 2019, the Museum's collections expanded in important and exciting ways through the generosity of many individuals and families. The scope of new acquisitions listed here reflects the strength of the institution. The Museum looks forward to 2020 and the opening of its new Collections Center, which will significantly enhance its ability to care for the vast trove of artifacts which collectively tell the story of Cape Ann.

FINE AND DECORATIVE ARTS

Gift of Nancy Batty: *Coal Wharf, Gloucester*, c.1940s, oil on canvas by Carl Peters (1897–1980).

Gift of Aristides Burton Demetrios and Ilene H. Nagel Demetrios: Collection of 29 items – *Easter Morning*, undated, bronze sculpture by Aristides Burton Demetrios; *Torso*, 1971, bronze sculpture by George Demetrios (1896–1974); *Jinnee Going to Heaven*, 1969, bronze sculpture by George Demetrios; exhibition sign for Folly Cove Designers, undated, painted wood by unattributed Folly Cove Designer; untitled triptych, undated, carved

wooden panels by Virginia Lee Burton Demetrios (1909–1968); twenty-one linoleum blocks for the Folly Cove Designers: *Community, Gloucester Branch, Gossips, Kit Nip, Noel, Ocelot, Pine, Robin Hood, Seamstress Motif, Sheep in a Manger, Spring Lambs, Swing Tree, Winter Boarder*, and *Kittens*, as well as for a Christmas card design and for the *Folly Cove Designers Diploma*, all by Virginia Lee Burton Demetrios.

Gift of Dawn Dexter: *Haskell House*, undated, etching by Albert Henry Atkins (1880–1951).

Gift of Judy Gardner: *Portrait of the Artist William Meyerowitz*, c.1950, oil on academy board by Theresa Bernstein (1890–2002), donated in honor of Stephen W. Klein, father of the donor.

Gift of the artist: *Écorché Figure Study*, 1956, bronze sculpture by Mary Rhineland McCarl.

Gift of Kenneth and Susan Rowe: *Portrait of the Artist's Father, John Rowe (1796–1833)*, c.1858, oil on canvas by Lancelot Rowe (1820–1908).

Gift of Linda Schreyer: Three works by Tibor Gergely (1900–1978): *Gloucester, 1939*, 1939, ink on paper; *New England Church, Pigeon Cove*, undated, gouache and ink on paper; *Tarr & Wonson Paint Factory*, undated, oil on masonite.

Gift of Lawrence Sorkin: *Susanna and the Elders*, 1928, oil on canvas by Umberto Romano (1905–1982).

Gift of the artist: *Surrounded by Water*, 2009, quilt made by Clara Wainwright.

ARTIFACTS

Gift of Donald Amero: Bronze sign marked "LePage's Incorporated," undated, unattributed manufacturer; large scale photograph showing the LePage's glue factory, undated, unattributed photographer.

Gift of Joan Dow: Skirt printed with Folly Cove Design *Sea Horses*, c.1940, red ink on grey linen by Ida Bruno (1882–1953).



Coal Wharf, Gloucester, c.1940s, oil on canvas by Carl Peters (1897–1980). Gift of Nancy Batty.

Gift of the photographer: Photographic essay titled *The Demolition of the Fishermen's Institute*, 1974, by Arnold Jarmak.

Gift of Mark Joseph: Half model of 1917 Montgomery "Bird" class boat, 1976, by Ernest A. Tarr (1926–2012); Full model of 1917 Montgomery "Bird" class boat, 1976, Ernest A. Tarr (1926–2012).

Gift of Peter Lawrence: U.S. Life Saving Service Hat, c.1890, made by G.W. Simmons & Co. of Boston.



Portrait of the Artist's Father, John Rowe (1796–1833), c.1858, oil on canvas by Lancelot Rowe (1820–1908). Gift of Kenneth and Susan Rowe.



Bronze sign marked "LePage's Incorporated," undated, unattributed manufacturer; large scale photograph showing the LePage's glue factory, undated, unattributed photographer. Gift of Donald Amero.

Acquisitions *(cont.)*

Gift of Patricia Monroe: Yardage printed with Folly Cove Design *Gossips*, undated, grey ink on white cotton twill by Virginia Lee Burton Demetrios (1909–1968).

Gift of Sylvia M. Pingree: Skirt printed with Folly Cove Design *Baked Bean Supper*, c.1954, black ink on red linen by Margaret “Peggy” Norton (1905–2000); Child’s skirt printed with Folly Cove Design *Baked Bean Supper*, c.1954, black ink on red linen by Margaret “Peggy” Norton, donated in memory of her mother Barbara Pingree.

Gift of Jon Wesley Wallenius and Mary Elizabeth Downing Wallenius: Seven linoleum blocks for the Folly Cove Designs *Daisy, Pears, Oak, Rubus I, Rubus II, Lily, and Apple Orchard*, c.1950s–1960s, by Mary Wallenius (1914–1992).

PURCHASES AND COMMISSIONS

Ensuing Autumn, undated, mixed media assemblage by Dawn Southworth, purchased with funds provided by the Kanter Kallman Foundation.

LIBRARY & ARCHIVES

End of Year Report

The Cape Ann Museum Library & Archives went through many changes in 2019. Amber Wingerson, Curatorial Assistant, and Erik Ronnberg, Maritime Curator, stepped up to the challenge of assisting researchers both online and in-person, processing newly acquired material, and maintaining the Library & Archives’ commitment of full access to the collections. In late 2019, the Museum welcomed Trenton Carls as the new Librarian & Archivist. Trenton spent the final weeks of the year getting to know the collection as well as many of the enthusiastic patrons that came to the Library & Archives to welcome him. One of his first steps was to expand the Library & Archives’ open hours to mimic the Museum’s hours, excluding Sundays.

Cape Ann Sea Serpent, 2019, bronze and glass with granite base by Chris Williams, commissioned by the Cape Ann Museum in honor of Ronda Faloon, Director of the Museum from 2006–2019.

GIFTS TO THE LIBRARY & ARCHIVES

Gift of the American Antiquarian Society: *Beyond Midnight: Paul Revere*, exhibition catalog, 2019. [2019.002.08]

Gift of Beverly Bernhand: *Mike Mulligan* by Virginia Lee Burton, 1939, first edition. [2019.007]

Gift of Nancy K. Blue: 8” x 10” framed photograph of Emile Gruppé with painting of the *Yankee* with Irving Johnson. [2019.002.02]

Gift of Gus Bourneuf, Jr.: Six books on Maritime History: *Dykes and Aboiteaux* by Sally Ross, 2002; *Two Beginnings: A Brief Acadian History* by J. Alphonse Deveau, 1980; *Sea Language Comes Ashore* by Joanna Carver Colcord, 1945; *The Seas and the Oceans* by C.F. Hickling and Peter Lancaster Brown, 1973; *Navigation Through the Ages* by Donald Launer, 2009; *The American Maritime Industries and Public Policy* by John G.B. Hutchins, 1969. [2019.003]

Gift of Noreen Brennan: *Ginny’s First Secret* by Lee Kingman, 1958. [2019.002.10]

Gift of Kathy Carpenter: Three postcards: Rafe’s Chasm, Magnolia, Gloucester, MA; Life Saving Station, Gloucester, MA; Rockport Yacht Basin, Cape Ann, MA. [2019.023]

Gift of City of Gloucester: Dolliver’s Cemetery Records, Volumes 1–3. [2019.002.09]

Gift of Aristides B. Demetrios and Ilene H. Nagel Demetrios: Letters, photographs and ephemera related to the life of Virginia Lee Burton Demetrios (including drafts of *Design & How*) and George Demetrios. [2019.005]

Gift of Aristides B. Demetrios and Ilene H. Nagel Demetrios: Letters, photographs, scrapbooks, page proofs and ephemera related to Virginia Lee Burton Demetrios, 1900–1970. [2019.011]

Gift of Robert L. France: *Disentangled: Ethnozoology and Environmental Explanation of the Gloucester Sea Serpent* by Robert L. France, 2019. [2019.002.11]



Photograph of Theresa Bernstein and William Meyerowitz at Good Harbor Beach, c.1950. Gift of Judy Gardner, 2019, in honor of her father Stephen W. Klein (2019.30.2).

Gift of Anne Rogers Haley: *Leon Kroll* by American Artists Group, 1945. [2019.020]

Gift of Joy Halsted: *A Pea Finds a Princess* by Joy Halsted, 2019. [2019.002.12]

Gift of Phil Hayden: Bound volume of the *Cape Ann Summer Sun* newspaper; Eastern Point Yacht Club annual membership directories (11). [2019.025]

Gift of Peter Damon Littlefield: S. Foster Damon Collection. [2019.015]

Gift of Jeanie Maarella: *A Puritan Captain* by Emanuel C. Charlton, 1908; *A Singular Life* by Elizabeth Stuart Phelps, 1896; *The Squanicook Parish* by Emanuel C. Charlton, 1917; *Ragged Hill: A Rural Church Record* by Emanuel C. Charlton, 1913. [2019.006]

Acquisitions *(cont.)*

Gift of Del Nickerson: Gorton-Pew photograph album, early 20th century. [2019.019]

Gift of Jonathan Parsons: Fourteen books by John J. Babson, Roger Babson, Gordon W. Thomas, and others. Includes a scrapbook related to Proctor Brothers *A Fisherman's Own Book* and John J. Babson's *History of Gloucester*. [2019.014]

Gift of Betsy Passmore: Two pamphlets by the Babson Museum with list of objects. [2019.002.06]

Gift of Wardwell Ratcliffe: Hand-drawn map of Dogtown by Howard Curtis, ca. 1960. [2019.004]

Gift of Elizabeth Roland: Gloucester Public School envelope with a first-day of issue Winslow Homer Stamp, 12/15/1962. [2019.024]

Gift of Erik A. Ronnberg: *Down on T Wharf* by Andrew W. German, 1982. [2019.002.05]

Gift of Lynn Routhier: James Poole manuscript and object collection. [2019.008]

Gift of Arthur Ryan: *At home: Historic Houses of Eastern Massachusetts* by Beth Luey, 2019. [2019.021]

Gift of Lauren Wendel: *Theodore Wendel: True Notes of American Impressionism* by Lauren Buckley; William H. Gerds, 2019. [2019.002.07]

Unknown Donor: Boston Women's Heritage Trail by Boston Women's Heritage Trail (Organization), 2011. [2019.002.01]

Unknown Donor: *A Visit to the Ironworks* by Mary Stetson Clarke; Joshua Tolford, 1975. [2019.002.03]

Unknown Donor: *Jylleikosta Kotoisin* by Anna-Liisa Lilius, 2019. [2019.002.04]

LIBRARY & ARCHIVES — PURCHASES

Black Jacks: African American Seamen in the Age of Sail by W. Jeffrey Bolster, 1997. [2019.001.01]

Encyclopedia of Ephemera by Maurice Rickard, 2000. [2019.001.02]

Women's Painted Furniture 1790–1930: American School Girl Art by Betsy Krieg Salm, 2010. [2019.001.03]

Moral Contagion: Black Atlantic Sailors, Citizenship, and Diplomacy in Antebellum American by Michael Schoeppner, 2019. [2019.001.04]



Exhibition sign for Folly Cove Designers, undated, painted wood by unattributed Folly Cove Designer. Gift of Aristides Burton Demetrios and Ilene H. Nagel Demetrios.

The Rise of Everyday Design: The Arts & Crafts Movement in Britain & America, exhibit catalog from Harry Ransom Center, 2019. [2019.001.05]

Mingling Souls upon Paper: An Eighteenth Century Love Story by Bonnie Hurd Smith, 2007. [2019.001.06]

Letters of Loss & Love by Bonnie Hurd Smith, 2009. [2019.001.07]

Homer at the Beach, CAM exhibition catalog, 2019. [2019.001.08]

The Seven Lamps of Architecture by John Ruskin, 2019. [2019.001.09]

Voices of Dogtown by James R. Scrimgeour, 2019. [2019.001.10]

The Seaman's Manual by Francis G. Clarke, 1830. [2019.012]

CURATORIAL REPORT



Exhibitions

The Cape Ann Museum presented a full slate of special exhibitions during 2019, showcasing the art, history and culture of the area. Each exhibition was augmented by programming, which included gallery talks, lectures, walking tours, and workshops. The Museum gratefully acknowledges the many individuals and organizations who helped make 2019 such a successful and exciting year.

The Little House: Her Story

November 3, 2018 through March 31, 2019

Organized in collaboration with Gallery A-Quad in Tokyo, Japan, this exhibition explored the life of Virginia Lee Burton (1909–1968) on the 75th anniversary of the publication of her classic children’s book *The Little House*. The exhibition was enthusiastically embraced by large audiences at three venues in Japan before traveling to the Cape Ann Museum.

Sky | Horizon | Light:

Perspectives on Crane Beach

November 24, 2018 through March 13, 2019

This exhibition of works by painter Dorothy Arnold (1924–2018) featured 16 small, exquisite paintings done from the artist’s studio in Gloucester’s Bayview neighborhood, looking across Ipswich Bay to Crane Beach. The paintings are now in the Museum’s collection, thanks to the generosity of the artist’s family.

Once Upon a Contest:

Selections from “Cape Ann Reads”

December 20, 2018 through February 24, 2019

Curated by Catherine Ryan, this exhibition highlighted award-winning local artists and writers and the art of children’s picture books on Cape Ann. Support for this exhibition was provided by the Bruce J. Anderson Foundation.

Green Places | Green Spaces | Greenhouses

April 13, 2019 through June 16, 2019

Panoramic color photographs taken by Esther Pullman over the past 20 years made up this special exhibition. The works explored many themes including the passage of time, cycles of the year, and death and rebirth.

Stephanie Cole – My Life in Pieces:

Painting with Stuff

May 11, 2019 through July 7, 2019

The intricately crafted mosaic-like sculptures of artist Stephanie Cole were showcased in this exhibition. A resident of Rockport for the past 50 years, Cole records history, her own personal story and the history of the world around her through her work.

Homer at the Beach:

A Marine Painter’s Journey, 1869–1880

August 3, 2019 through December 1, 2019

Organized by the Cape Ann Museum, this important exhibition explored the importance of Cape Ann in the career of 19th century American artist Winslow Homer (1836–1910). Featured were oil paintings, watercolors, ceramic tiles, drawings and prints, from public and private collections across the country. The exhibition, curated by William Cross and presented concurrently with an exhibition at the Harvard Art Museum also exploring Homer, was augmented by numerous programs and events including a two-day symposium featuring Homer scholars from some of this country’s leading museums and universities.

Along the Shore—

Photographs by Steve Rosenthal

August 3, 2019 through December 1, 2019

At the invitation of the Cape Ann Museum, Manchester architect and photographer Steve Rosenthal spent a year exploring the Cape Ann sites that inspired Winslow Homer. The resulting exhibition, *Along the Shore*, allowed visitors to experience the beauty of the natural landscape and spirit of this place we call Cape Ann.

Our Souls Are by Nature Equal to Yours:

The Legacy of Judith Sargent Murray

September 28, 2019 through November 8, 2020

Organized in collaboration with The Sargent House Museum and The Terra Foundation for American Art, this exhibition focused on the life and legacy of Judith Sargent Murray (1751–1820), one of this country’s earliest and most ardent proponents of equality between the sexes. The exhibition featured John Singleton Copley’s 1760 oil portrait of Murray, examples of her letter books and correspondence between her and President George Washington, on loan from The Library of Congress.

COLLECTIONS FOCUS

The Babson-Alling House

In February 2019, the Cape Ann Museum took over ownership of the historic Babson-Alling House, which had been generously purchased and gifted to the Museum by Janet and William Ellery James. The House, located at 245 Washington Street, is adjacent to the White-Ellery House and Barn. Built around 1740 and known for its distinctive gambrel-roof and yellow clapboards, the Babson-Alling House is a local landmark, one of the first things residents and visitors see when arriving in Gloucester. The house exhibits a remarkable array of Colonial-era paneling within its rooms as well as a well-preserved central staircase with its original decorative scroll work and turnings. First occupied by the Allen family, the house was owned by several generations of the Babson family and is closely associated with that family's many contributions to Cape Ann. Working with architect Wendy Frontiero who prepared a conditions assessment report on the house, the Museum looks forward to beginning stabilization and preservation work on the structure in 2020.



Taken in 1899, this image shows the south façade of the Babson-Alling House and the gardens which once spread out in front of it. In this photograph, the house supports a Federal-era front entryway, probably added to the structure around 1800. The property's privy (still standing) can be seen to the right of the main house.

Curatorial Report *(cont.)*

Collections Care

The Cape Ann Museum is dedicated to the care and preservation of its collections. During 2019, the following projects were successfully completed.

- The c.1740 barn adjacent to the White-Ellery House underwent extensive stabilization work including a new roof, siding and doors. Fire detection systems were also installed in the structure. Major support for this project came from the City of Gloucester's Community Preservation Grant Program.
- *Susanna and the Elders*, a 1928 oil on canvas by Umberto Romano (1905–1982), underwent conservation work. The painting was donated to the Museum by Lawrence Sorkin, who generously covered all costs associated with its conservation.
- A sketch of William Appleton Coolidge, done in 1906 by Cecilia Beaux (1855–1942) and generously donated to the Museum by Catherine Coolidge Lastavica, underwent conservation work.
- An 1881 railroad map of Cape Ann and the North Shore underwent conservation treatment in preparation for inclusion in the exhibition *Homer at the Beach: A Marine Painter's Journey, 1869–1880*.
- *Dolphin*, a 1983 sculpture carved out of black walnut by James McClellan (1905–2005) underwent stabilization work.
- Three of the Museum's pieces of silver by Paul Revere (1735–1818) underwent conservation treatment in preparation for their inclusion in a special traveling exhibition entitled *Beyond Midnight: Paul Revere*. The exhibition was organized by the American Antiquarian Society and was on view at the New York Historical Society and the Worcester Art Museum.

Loans

The Cape Ann Museum welcomes opportunities to share its collections with institutions and audiences in other regions. In 2019, the following outgoing loans were approved by Museum leadership:

- Fitz Henry Lane's 1855 graphite on paper drawing *Castine from Hospital Island* for an exhibition at Bowdoin College Museum of Art entitled *Maine's Lithographic Landscapes: Town & City Views, 1830–1870*.
- Marsden Hartley's 1931 oil on board *Rock Doxology* for an exhibition at the deCordova Sculpture Park and Museum entitled *Visionary New England*.

Grants

In 2019 the Cape Ann Museum was fortunate to receive financial support for operations and special projects from a variety of funders including City of Gloucester Community Preservation Fund, Kanter Kallman Foundation, Mass Humanities, and Terra Foundation for American Art. See page 20 for a complete list.

An overhead photograph of a group of approximately 15-20 people gathered in a museum hallway. The people are dressed in semi-formal attire, including jackets, blouses, and dresses. They are standing on a light-colored tiled floor and appear to be engaged in conversations. In the upper left corner, a framed landscape painting is visible on the wall. The overall atmosphere is social and celebratory.

PROGRAMS & EDUCATION

Programs & Education Report

The Museum's annual program calendar is designed to complement its collection and special exhibitions with a goal of providing quality Cape Ann-related programming that is engaging, thought-provoking and relevant to the lives of today's diverse audiences. During 2019, members and friends of every age were treated to a robust schedule of gallery talks, exhibition openings, lectures, walking tours, artist workshops, film screenings, musical performances, and more!

The Numbers

In 2019, 13,205 people were engaged with 837 special tours and programs.

- Of these, 7,179 participated in the 156 adult educational and outreach programs offered by the Museum.
- An additional 3,609 visitors were introduced to the Museum and its collections through 574 docent-led tours.
- More than 2,417 children and families participated in 107 programs designed specifically for them.
- Students from more than 20 local schools displayed outstanding artwork throughout the year in the Museum's galleries.

Visiting Authors and Scholars and Experts

Knowledgeable lecturers visit throughout the year offering a closer look at themes represented in exhibitions, discussing issues impacting the community, and introducing audiences to the many artists who were influenced by this place. These programs included *Appraisal Night* with Ken Gloss, Brattle Street Book Shop; *Life on the Edge: The Ecology of Crane Beach* with Jeff Denoncour, Trustees; *A Conversation with the Curators* with Michiyo Okabe; and Atsuko Tanaka of *The Little House* Exhibition; *Gloucester on the Move* with Prudence Fish, historian; *Virginia Lee Burton: Her books, Her Legacy* with Anita Silvey, author; *Your Hands Will Always Be Covered With Ink* with Kathleen Walkup, Mills College; *American Landscape Photography* with Holly Markovitz Goldstein, Savannah College of Art and Design; *Still Alive: Nell Blaine*, Cathy Curtis, author; *Pride of Place: Hans Hoffman in New England* with Lydia Gordon, Peabody Essex Museum; and the Annual Charles Olson Lecture: *Difficulties Are Once More* with Stephen Fredman, University of Notre Dame.

Homer at the Beach Lecture Series

Winslow Homer and Women's Bathing Practices with Elizabeth Block, The Metropolitan Museum of Art

Winslow Homer: Picturing the Tropics with Dana Byrd, Bowdoin College

Homer's Wine-Dark Seas with Marc Simpson, Independent Scholar

Homer and the North Sea with Elizabeth Athens

Sargent House Museum 100th Anniversary Lecture Series

John Singer Sargent's Charcoals with Richard Ormond, curator

Sargent and Fashion with Erica E. Hirshler, Croll Senior Curator of American Paintings, MFA, Boston

Artist Talks and Demonstrations

Gallery talks included Esther Pullman, *Green Places/Green Spaces/Greenhouses*; Stephanie Cole, *My Life in Pieces*; and William Cross, *Homer at the Beach*. Artist demonstrations and lectures included blockprinting with Mary Rhineland and Julia Garrison; *A Conversation with Joan Snyder and Molly Snyder Fink* in partnership with Rocky Neck Art Colony; Oil pastel demonstration with Copley Society Cape Ann Artist in Residence Jeanne Smith; and *Celebrate Wearable Art Night PK* with artists Beth Williams, Linda Stockman, Queen Allotey-Pappoe, Eva Camancho, Jen Greeke, Katherine Hooper and Jacqueline Ganim-DeFalco.

Film Screenings

The following two films with content related to local issues and concerns were hosted by the Cape Ann Museum: *Lobster Wars* (Andy Laub & David Abel) and *They Shall Not Grow Old* (Peter Jackson) with Cape Ann Community Cinema.

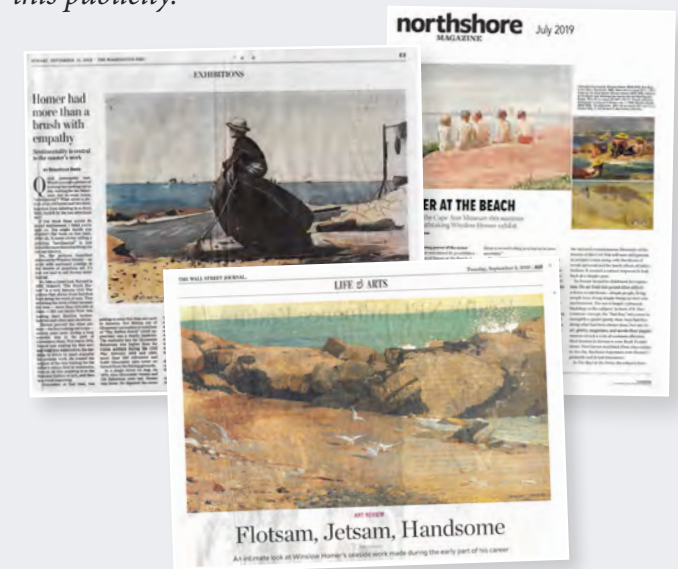
PRESS & MEDIA COVERAGE

The Museum received wide-ranging media coverage in 2019 with features in local and national news outlets including magazines, daily newspapers, online news media, and radio and television coverage. Of note were substantial reviews of *Homer at the Beach* in *The Wall Street Journal* (Lance Esplund), *The Washington Post* (Sebastian Smee), and *New Criterion* (Lance Ewing), as well as prominent coverage in print and on air media including the *Boston Globe*, *Art New England*, *WCVB/Chronicle*, *WBUR*, *WGBH*, *MSN News*, and *PBS Newshour*.

Exhibitions promoted or reviewed included *Green Places | Green Spaces | Green Houses*, *Homer at the Beach*, *Our Souls Are by Nature Equal to Yours*, *The Little House* and *My Life in Pieces*.

Additional media coverage highlighted the *Garland Guide* and *Hopper's Houses* walking tours and *Surveying the Collection*; Cape Ann Blossoms and the Captain's Party; the unveiling of the *Gloucester Sea Serpent* sculpture; announcements of Oliver Barker's appointment and Ronda Faloon's retirement; updates on developments at the Cape Ann Museum Green; and mention of CAM Curator Erik Ronnberg's receipt of the Edgar B. Caffrey award.

The Museum wishes to recognize Diana McClure Brown and Teak Media for their excellent work in generating this publicity.



Programs & Education Report *(cont.)*

Artist Workshops

With a vibrant artist community living and working here on Cape Ann, the Museum has the unique opportunity to offer workshops and classes for all ages in conjunction with its special exhibitions. This past year, Jeffrey Marshall and Gabrielle Barzaghi each ran two drawing workshops; Mary Rhineland offered a basic and an advanced-level blockprinting workshop; and Marion Hall taught watercolor painting.

Surveying the Collections

Opening the door and welcoming visitors to behind-the-scenes activity doesn't happen very often. In 2019, the public was invited to observe curatorial staff, with the assistance of surveying team members, as they photographed, measured and re-packaged items before returning them to storage. Surveys were completed on objects in the following collections: Historic Quilts, Folly Cove Designer Fabrics, Toys & Dolls, and Household Accessories.

Getting Outside and On the Water

The Cape Ann stories continue beyond the Museum walls. Docent-led walking tours, narrated boat cruises, and visits to other historical sites engaged members of all ages. Walking tours included *Bones of Homes*, *Hoppers Houses*, *Fitz Henry Lane's Gloucester*, *Joe Garland's Gloucester Guide Neighborhood Strolls*, *Evolution of Spiritual Communities*, *Homer in the City*, and *Historic Oak Grove Cemetery*. "Sunset Sails" were offered on the Schooner *Ardelle* and on the *Thomas E. Lannon* to give *Homer at the Beach* lenders and sponsors a view of the City from Homer's perspective. Finally, Museum members were able to join on a special tour of the newly opened Manship Artist Residence & Studios (MARS).

Music and Performances

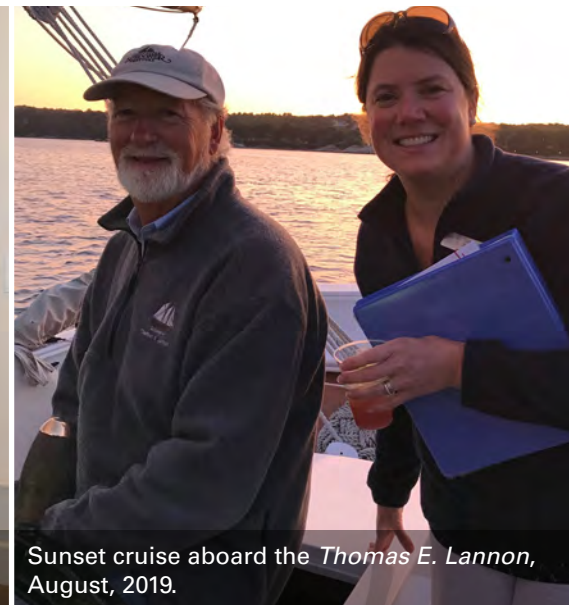
Three programs highlighted the talents of musicians and actors from Cape Ann and the greater Boston community, setting images to sound and bringing art to life: Performances included *Katy & the Big Snow* with Robert Bradshaw and the Beauport Chamber Players; *The Power of Pattern* with New England Philharmonic Principals String Quartet; and *Who Was Ben Butler?* with Gloucester Stage Company.



Cultural Conversations, with Chief Curator Michiyo Okabe of Gallery A-Quad talks, January 2019.



Opening celebration, *Once Upon a Contest*, January 2019. Photo: Jonas Gavelis.



Sunset cruise aboard the *Thomas E. Lannon*, August, 2019.

Book Groups and Discussions

Docent-facilitated book discussions take place in the spring, fall, and winter. Books chosen vary from year to year, but all provide a deeper understanding of the Museum's collections and/or the Cape Ann community. In 2019, participants read and discussed the following titles: *Sargent's Women: Four Lives Behind the Canvas* (Donna M. Lucey); *At the Cut* (Peter Anastas); *The Boston Girl: A Novel* (Anita Diamant); *The Orchid Thief* (Susan Orlean); *Captains Courageous* (Rudyard Kipling); *The Gloucester Guide* (Joseph Garland); *Charles Olson: Letters Home* (David Rich, ed.); *Charles Olson Maximus to Gloucester: The Letters and Poems of Charles Olson to the Editor of the Gloucester Daily Times 1962-1969*; *Coming Away: Winslow Homer & England* (Elizabeth Athens); *Homer at the Beach* (exhibition catalog, William R. Cross); and *Revolution in Color: The World of John Singleton Copley* (Jane Kamensky).

Curated Experiences in the Galleries

CAM docents are instrumental in assisting with programs that deepen relationships with visitors by leading specialized close-looking experiences throughout the Museum. These programs include CAM Connections, Slow Art Day, Winter Shorts, and Cape Ann Blossoms.

Youth, Family and School Programs

In 2019, the Museum's permanent and special exhibitions inspired children, families and teachers to be creative and celebrate all things Cape Ann. Highlights included:

- *CAM Kids Second Saturdays* brought over 1,200 children and families to the Museum to **meet** children's book illustrators; **dance** to Sicilian folksongs; **listen** to *Katy & the Big Snow* come to life with musical instruments; **build** structures of all shapes and sizes inspired by the Granite Industry; **participate** in Folly Cove Designer blockprinting and Winslow Homer watercolor painting workshops; **create** sculptures inspired by the Gloucester sea serpent; and more!
- Art-making in and around the community at Countdown to Kindergarten, Middle Street Walk, Cape Ann Farmers Market, Schooner Festival Heritage Day, Backyard Grower's Growfest, and more!
- Maker Space Family Fun during extended hours in the fall.
- The Activity Center was enhanced by *The Little House: Her Story* and *Homer at the Beach* exhibitions.
- Two professional development workshops and an educator open house for local teachers.
- Monthly *Young at Art* sessions for our littlest audiences focusing on storytime, art-making, and gallery exploration.
- Multiple visits from students at schools all over the North Shore, including Pathways for Children, Gloucester Public Schools, Manchester-Essex Public Schools, Peabody Public Schools, Brookwood School, Glen Urquhart School, Shore Country Day School, Landmark School, and more!
- Endicott College students created a Virtual Reality Tour of the Captain Elias Davis House.

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GRANTS

In 2019 the Cape Ann Museum was fortunate to receive financial support for operations and special projects from a variety of funders including:

City of Gloucester Community Preservation Fund

\$50,000—Stabilization work on the Barn (c.1740), final phase.

Kanter Kallman Foundation

\$7,000—Funds to support the purchase of work by a contemporary artist.

Mass Humanities

\$3,610—Support for programming related to the exhibition *Our Souls are by Nature Equal to Yours*.

Terra Foundation for American Art

\$11,510—To fund an exhibition focusing on Judith Sargent Murry.

Highland Street Foundation

\$3,000—Support for *Free Fun Fridays* programming.

The Umberto Romano and Clorinda Romano Foundation

\$10,000—Funds to support forthcoming Umberto Romano exhibition.

Bruce J. Anderson Foundation

\$7,000—Support for archival restoration of Trade Card collection.

Barr Klarman Massachusetts Arts Initiative

\$70,313 Barr Foundation

\$70,312 Klarman Family Foundation
To support capacity-building.

Massachusetts Cultural Council

\$22,400—Funds to support annual operations.

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Financials

Summary of Operating Revenue and Expense

This is not a complete financial statement. A complete, audited financial statement is available upon request or on the museum's website. Capital Campaign receipts and expenditures are not included in this summary.

TOTAL REVENUE

Memberships and Donations	\$1,748,282 (67%)
Admissions	\$200,673 (7%)
Gift Shop	\$203,120 (7%)
Programs and Fundraising	\$135,839 (6%)
Endowment Draw and Interest	\$334,102 (13%)
TOTAL	\$2,622,016.00

TOTAL EXPENSES

Payroll and Benefits	\$938,740 (36%)
Facilities and Maintenance	\$463,592 (17%)
Collection	\$178,419 (7%)
Cost of Sales	\$102,521 (4%)
Programs, Fundraising, and Exhibitions	\$519,052 (20%)
Marketing/PR and Member Services	\$130,859 (5%)
Administration	\$286,379 (11%)
TOTAL	\$2,619,562

Memberships and Donations

67%

Admissions

7%

Gift Shop

7%

Programs and Fundraising

6%

Endowment Draw and Interest

13%

Payroll and Benefits

36%

Facilities and Maintenance

17%

Collection

7%

Cost of Sales

4%

Programs, Fundraising, and Exhibitions

20%

Marketing/PR and Member Services

5%

Administration

11%

In Memorium

William Lynch (1943–2019)

A great friend and enthusiastic supporter of the Cape Ann Museum, Bill Lynch played a leading role in expanding the Museum's capacity and extending its reach. As a member of the Board of Directors (2008–2019), Chair of the Development Committee, and member of the Museum's Strategic Planning Committee, Bill used his business and financial skills to improve CAM's operations, governance and its bottom line.

Bill was often the first to arrive to a Board meeting. Coffee in hand, he was ready to go to work. But he was not all business. Bill was caring and courteous—a man of great integrity. He personally reached out to new Museum members, donors, and staff to make them feel welcome and appreciated, and to share his enthusiasm for the Museum and its mission. Family, education, and accessibility were important to Bill. He found great joy in seeing children, families, and individuals appreciating all aspects of Cape Ann's history through the Museum's public programming.

Bill felt a deep sense of attachment to and responsibility for Cape Ann and its people. His mother, Margaret "Peggy" Farrell Lynch (1912–1999) quietly provided major support to the Museum for more than 40 years. Together with his sisters and late brother, his wife Nancy and children, Bill proudly carried on the Lynch family's long and significant commitment to CAM. The expression used on the Gloucester waterfront to describe the very best applies to Bill. He truly was "the finest kind."

—John Cunningham
Board of Directors, Cape Ann Museum

Peter Anastas (1937–2019)

The Museum notes with sadness the passing of Peter Anastas (1937-2019). Peter was a great friend of the organization for many years, researching and writing on various topics, presenting lectures, and helping with educational outreach. He always brought a fresh and thoughtful perspective to the table, listening carefully to the opinions of others, while skillfully challenging everyone to think more broadly.

In 2014, Peter donated his personal and professional papers to the Museum's Archives. He then spent the next five years cataloging them, a regular presence at the large round table in the Museum's Library. The collection documents Peter's talents as a writer, a teacher, and a civic activist. It includes his correspondence with poets Vincent Ferrini, Peter Davison, and Charles Olson, as well as early drafts and galleys for many of his books, impassioned letters to the local newspaper, even three one-act plays. The collection shows just what amazing things a life well-lived can accomplish.

The Museum staff feels honored to have been able to work with Peter over the years. He was delightful and informative and his prodigious memory for Gloucester people and events made him the go-to person for answers about the recent past. Peter got along extremely well with others working in the Museum's Library, always showing a genuine interest in what others were working on. He is missed by all.

—Stephanie Buck
*former Librarian & Archivist,
Cape Ann Museum*

—Martha Oaks
Curator, Cape Ann Museum

Chester Brigham (1928–2019)

In 1938, when Chester Brigham was but a lad, his parents purchased a cottage on the shore of Goose Cove in Gloucester. Thus began a love affair between Chet and Cape Ann, an affection that called to him with a seductive lilt, beckoning him without end until, upon his retirement in the late 20th century, the dream came true.

Phi Beta Kappa at Colby College; a four-year military veteran of the Korean War; a respected freelance writer in Connecticut, all helped shape Chet, but it was Cape Ann that tempted him, calling him home every summer, to Goose Cove, for some sixty years. Finally, in residence, local folks who befriended Chet quickly realized that he was old school; self-effacing, polite to a fault, steadfast in his love for Gloucester, a gentleman and a gentle man.

A diligent researcher and a fluid writer, Chet mined the moraine that is Cape Ann in search of subjects that were little told treasures, stories that would capture the imagination of locals who knew Gloucester, while enhancing the image of the city to others in the broader community. Chet's comments on the web site Goodreads, succinctly define his thoughts on writing: What inspires you to write? "When I arrive at a subject I feel has to be written about." How do you get started? "When my research reaches critical mass, I can't wait to organize and write." What pleases you most when writing? "The satisfaction of crafting a sentence you're finally happy with."

In the winter of 2001, Chet introduced himself to members of the Gloucester Lyceum at a meeting at the Sawyer Free Library. He brought copies of a project he was working on, the retelling of a true story of a Gloucester fisherman who played a mean fiddle. John Watson was his name and "The Fiddlin' Fisherman" was his handle and after he landed his last codfish, he went on to become a concert violinist and composer in New York City. Chet told Lyceum members that they would be reading a nearly complete manuscript that he hoped could become a 100-page book; he also gave the group a script for a theatrical performance of the story. Willing to let his words speak for themselves, he offered no sales pitch, only asking for the honest opinions of Gloucester's literati as to whether his project had merit. At the next Lyceum meeting, Chet sat quietly, hoping for feedback and instead was lionized by a group who were thrilled with the project and encouraged him



to finish it, publish it and one day have it performed. And, Chet did publish it, working with his beloved wife Anthea to organize Whale's Jaw Publishing and in 2003 releasing *The Stream I Go A-Fishing In*, the story of the fiddlin' fisherman. The work received plaudits from the local community, while pleasing readers from the wider world of words.

No one-hit wonder, Chet went on to publish four more explorations into the corners of Gloucester's heritage. In 2007 we were treated to Gloucester's *Bargain with the Sea*, an exposition on how Gloucester has, throughout four centuries, cast its lot with the North Atlantic, remaining a maritime port for better or worse and how that stubborn persistence has shaped a very special culture on Cape Ann. On *Opposite Tacks*, published by Chet in 2011, explored the lives of artist John Sloan and high-liner fishing captain Solomon Jacobs and their differing responses to life during the tumultuous period of 1914 to 1918. In 2015, Chet gave us *Phoenix of the Seas*, an insightful tome that chronicled the three-ocean,

three-centuries saga of the Gloucester schooner Ernestina-Morrissey, now the State Ship of Massachusetts. And, in 2018, *Ten Pound Island: Where the Coast Guard Earned Its Wings* was the next subject to be 'Brighamized,' sharing with readers how local law enforcement, outmatched during Prohibition, joined up with the Coast Guard to combat rum runners.

A couple of years ago, Chet began what would be his final project: researching and answering the question who was Leonard Craske? It was meant to be a prequel to the festivities in 2023 when Gloucester will celebrate its 400th anniversary. As always, Chet spent hours chasing down his story in the archives of the Cape Ann Museum, often joined by Anthea, who gave hours of her time working on cataloging projects in the library. Chet reached his 91st birthday on August 4, 2019, his research and writing on Craske complete, but aware that his life was short. A few weeks later, he sent the Cape Ann Museum's curator, Martha Oaks, a brief, touching note: "Hi Martha, I am not going to be able to complete my account of Craske and the Fisherman's Memorial in book form, so I would like to donate it to the Museum as a monograph. If the Museum might decide to print it in one form or another for the 400th, so much the better. Thanks for all your fine tips and support. Chet." Chet passed away shortly thereafter, predeceased by ten days by his wife Anthea.

"Gloucester born" is often used by locals as a yardstick to measure a person's bona fides in all things Gloucester. Chester Brigham was not a Gloucester native, but it is hard to imagine that anyone ever loved the City more.

—Arthur N. Ryan
Director Emeritus, Cape Ann Museum

The Cape Ann Museum will be publishing Chet's final work, *The Man Behind the Icon: Leonard Craske, Sculptor of The Gloucester Fisherman's Memorial* for Gloucester's 400th anniversary. ■