



# *A Closer Look: Augustus Buhler*



Augustus W. Buhler (1853–1920), *After the Storm*, 1896. Watercolor on paper.  
 Gift of the Estate of Miss Dorothy Buhler, 1985. [#2466.48]

Look closely at the painting. Respond to the questions below.

What do you see?

What do you think is happening in this painting?

What do you wonder about?

**Writing prompt:** It is hard to wait for the unknown. I remember a time when I had to wait for...

## Teacher Notes

By the first part of the twentieth century, East Gloucester was emerging as the heart of the Gloucester art colony. Most artists were living in hotels and boarding houses with easy access to good painting sites such as Banner Hill, overlooking Smith's Cove, and the Inner Harbor to the city skyline downtown.

**Augustus Waldeck Buhler** (1853-1920) was born in New York City to German political refugees. His family moved to Worcester in 1865, where Buhler began taking art lessons. He summered in Annisquam from 1885 to 1888 and then again after a two-year painting trip to Paris and Holland. In 1898, he opened a summer studio and school on Rocky Neck, and in 1903, moved into a new year-round space.

Buhler befriended local fishermen from his first visit, and often went out to sea with them and painted them at work with admiration and respect. He was cognizant of the sea's treacherous possibilities. He believed that his job as an artist was to be a historian, a visual record keeper of a passing time and place.

*After the Storm* is less about accuracy and more about tragedy and grief, large emotions conveyed through the scene of personal loss and fear. Buhler was not painting great figures and grand events; he was bringing grandeur to the everyday work of his friends. At the same time, he left us with a visual history of the fishing industry. This work is meant to give us information, but it transcends that function to become a statement of the artist's feelings for his subject.

For more information about this painting see the Cape Ann Museum website at:

<http://www.capeannmuseum.org/collections/>.

### Extensions:

**PreK–5 (Science)** The weather impacts our lives in many ways. Closely examine this painting. How is weather affecting the lives of these women? How do weather impact a place like Gloucester? How do wind and water change the shape of land? How might the wind and water have changed this landscape? Make predictions about the weather in this painting. What season is it? What is the temperature? What is the wind direction and wind speed? How could we find out more about the climate?



**6–8 (ELA)** Artists like Augustus Buhler were also known as historians. They recorded certain moments in history with each painting. What do you think has happened in the painting? Write a story about this painting.

**9–12 (Social Studies)** Maritime pursuits were essential to building the American economy, but they came at a cost. What were the major industries in Gloucester at the turn of the twentieth century? What were the dangers of these professions? How does this painting illustrate these dangers?

### Standards

**Elementary School** (Massachusetts Science and Technology/Engineering Framework)

PreK-ESS2-6(MA). Provide examples of the impact of weather on living things.

2-ESS2-4(MA). Observe how blowing wind and flowing water can move Earth materials from one place to another and change the shape of a landform.

3-ESS2-1. Use graphs and tables of local weather data to describe and predict typical weather during a particular season in an area.

**Middle School** (Common Core Standards)

CCSS.W.6.3

Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

**High School** (Massachusetts History and Social Science Curriculum Framework)

USI. 27 Explain the importance of the transportation revolution of the 19th century (the building of canals, roads, bridges, turnpikes, steamboats, and railroads), including the stimulus it provided for the growth of a market economy.



# *A Closer Look: Childe Hassam*



Childe Hassam, *View of Gloucester*, 1922. Etching. Gift of Harold and Betty Bell, 2003. [#2003.51.4]

Look closely at the print. Respond to the questions below.

What do you see?

What do you think is happening in this print?

What do you wonder about?

**Writing prompt:** A young boy is riding a tricycle in this scene. When I was younger, I liked to...

## Teacher Notes

A Dorchester native, **Childe Hassam** (1859–1935) was one of the first Impressionists to paint in Gloucester and did so for nearly thirty years, starting in the early 1880s. Hassam went to Europe to study in the summer of 1883, and returned to Boston, where he opened a studio. In 1886, he attended the Académie Julian in Paris, stayed three years and then settled in New York City in 1889. He had adopted an Impressionist style and bright color in Europe, and back in the States, wanted to hone his technique with other artists and writers.

By the time Hassam returned to Gloucester in 1890, his Impressionist style was more American than French. The American version was comparatively restrained and controlled, domesticated to American conservatism, and concerned with underlying structure and realism. It could be stunning, but unlike French Impressionism, was never revolutionary or avant-garde. His style did, however, bring fresh ideas to this country and its artists. Hassam made prints as well as paintings in Gloucester. Both his etchings and his lithographs are clean and precise, showing mastery and confidence with these unforgiving mediums.

Childe Hassam and other artists around the turn of the twentieth century cemented Cape Ann's reputation as a significant place for aesthetic inquiry. Hassam's portrayals of Gloucester became so popular that one artist, Ernest Haskell, wrote:

Before I had seen Hassam's pictures, [Gloucester] seemed like a fishy little city, now as I pass through it I feel Hassam. The schooners beating in and out, the wharves, the sea, the sky, these belong to Hassam.



For more information, visit <http://www.capeannmuseum.org>.

### Extensions:

**PreK–5 (Art)** There is a lot to look at in this print. Make a list of what you see in the foreground, middle ground, and background.

**6–8 (Math)** Childe Hassam painted scenes of Gloucester Harbor when schooners were used extensively for fishing and other maritime activities. How are people in Gloucester traveling on the water today? Use a variety of resources to collect your data.

**9–12 (Chemistry)** Etching is an artistic printing process that begins with a metal plate. Explore how a metal and an acid came together to produce this artistic view of Gloucester.

### Standards

**Elementary School** (Massachusetts Arts Curriculum Framework: Visual Arts)

2.6 Demonstrate an understanding of foreground, middle ground, and background.

**Middle School** (Massachusetts Math Curriculum Framework: Statistics and Probability)

6.SP Develop understanding of statistical variability.

1. Recognize a statistical question as one that anticipates variability in the data related to the question and accounts for it in the answers. For example, “How old am I?” is not a statistical question, but “How old are the students in my school?” is a statistical question because one anticipates variability in students’ ages.

2. Understand that a set of data collected to answer a statistical question has a distribution that can be described by its center, spread, and overall shape.

**High School** (Massachusetts Science and Technology/Engineering Curriculum Framework: Chemistry)

HS-PS2-6. Communicate scientific and technical information about the molecular-level structures of polymers, ionic compounds, acids and bases, and metals to justify why these are useful in the functioning of designed materials.

Childe Hassam, *View of Gloucester* (detail), 1922. Etching. Gift of Harold and Betty Bell, 2003. [#2003.51.4]

# References

<http://www.bpib.com/illustrat/pape.htm>

Cooley, John L., *Rockport Sketchbook*, Rockport Art Association, Rockport, MA, 1965, p. 15.

Curtis, Judith, *Rocky Neck Art Colony: 1850-1950, Gloucester, Massachusetts*, Rocky Neck Art Colony, Gloucester, MA, p. 16.

Curtis, Judith, *Rocky Neck Art Colony: 1950-1950, Gloucester, Massachusetts*, p. 122.

Hassam, Childe, compiled by Nathaniel Pousette-D'Art, *Childe Hassam* (Frederick A. Stokes Co., NY, 1922), p. viii (Introduction by Ernest Haskell).

Ulrich Hiesinger, Childe Hassam: Lockman Interview Feb. 3, 1927, p. 10 see Dewitt Lockman papers, interviews with Childe Hassam Jan. 25, 31, Feb. 2, 3, 1927 New York Historical Society - microfilm copy AAA Roll 503

Ulrich W. Hiesinger, Childe Hassam: American Impressionist, Prestel-Verlag Publishing, New York, 1994, p. 153.

[http://www.hollistaggart.com/artists/biography/edward\\_potthast/](http://www.hollistaggart.com/artists/biography/edward_potthast/); © Copyright 2007 Hollis Taggart Galleries

Oaks, Martha, *Ars Longa, Vita Brevis: Rockport Artists in the 1930s*, Cape Ann Museum, Gloucester, MA, 2010, p. 7.

*Official gazette of the United States Patent Office, Volume 177 (Google eBook)*, United States Patent Office, 1912, p. 531.

Quinn, Karen & Peters, Lisa N., *Painters of Cape Ann, 1840-1940: One Hundred Years in Gloucester and Rockport* (New York: Spanierman Gallery, 1996), p. 5.

RockyNeckArtTrail.org, Rocky Neck Art Colony, P.O. Box 60, Gloucester, MA 01931

<http://www.tfaoi.com/aa/5aa/5aa349.htm> ; © Copyright 2005 Traditional Fine Arts Organization, Inc., an Arizona nonprofit corporation. All rights reserved.

<http://www.sargenthouse.org>

James McNeill Whistler [http://www.metmuseum.org/toah/hd/whis/hd\\_whis.htm](http://www.metmuseum.org/toah/hd/whis/hd_whis.htm)

Charles Noel Flagg <http://www.nationalacademy.org/collections/artists/detail/378/>

Mary Cassatt [http://www.metmuseum.org/toah/hd/cast/hd\\_cast.htm](http://www.metmuseum.org/toah/hd/cast/hd_cast.htm)

John Singer Sargent [http://www.metmuseum.org/toah/hd/sarg/hd\\_sarg.htm](http://www.metmuseum.org/toah/hd/sarg/hd_sarg.htm)

Impressionism [http://www.metmuseum.org/toah/hd/imml/hd\\_imml.htm](http://www.metmuseum.org/toah/hd/imml/hd_imml.htm)

American Impressionism [http://www.metmuseum.org/toah/hd/aimp/hd\\_aimp.htm](http://www.metmuseum.org/toah/hd/aimp/hd_aimp.htm)

Childe Hassam [http://www.metmuseum.org/toah/hd/hass/hd\\_hass.htm](http://www.metmuseum.org/toah/hd/hass/hd_hass.htm) <http://www.nyhistory.org/childe-hassam-1859-1935-flags-57th-street-winter-1918-1918>

John Twachtman <https://www.nps.gov/wefa/learn/historyculture/johntwachtman.htm>

[http://www.phillipscollection.org/research/american\\_art/bios/twachtman-bio.htm](http://www.phillipscollection.org/research/american_art/bios/twachtman-bio.htm)

<http://www.capeannmuseum.org/collections/>

Unless otherwise noted all works of art and images are from the collection of the Cape Ann Museum.