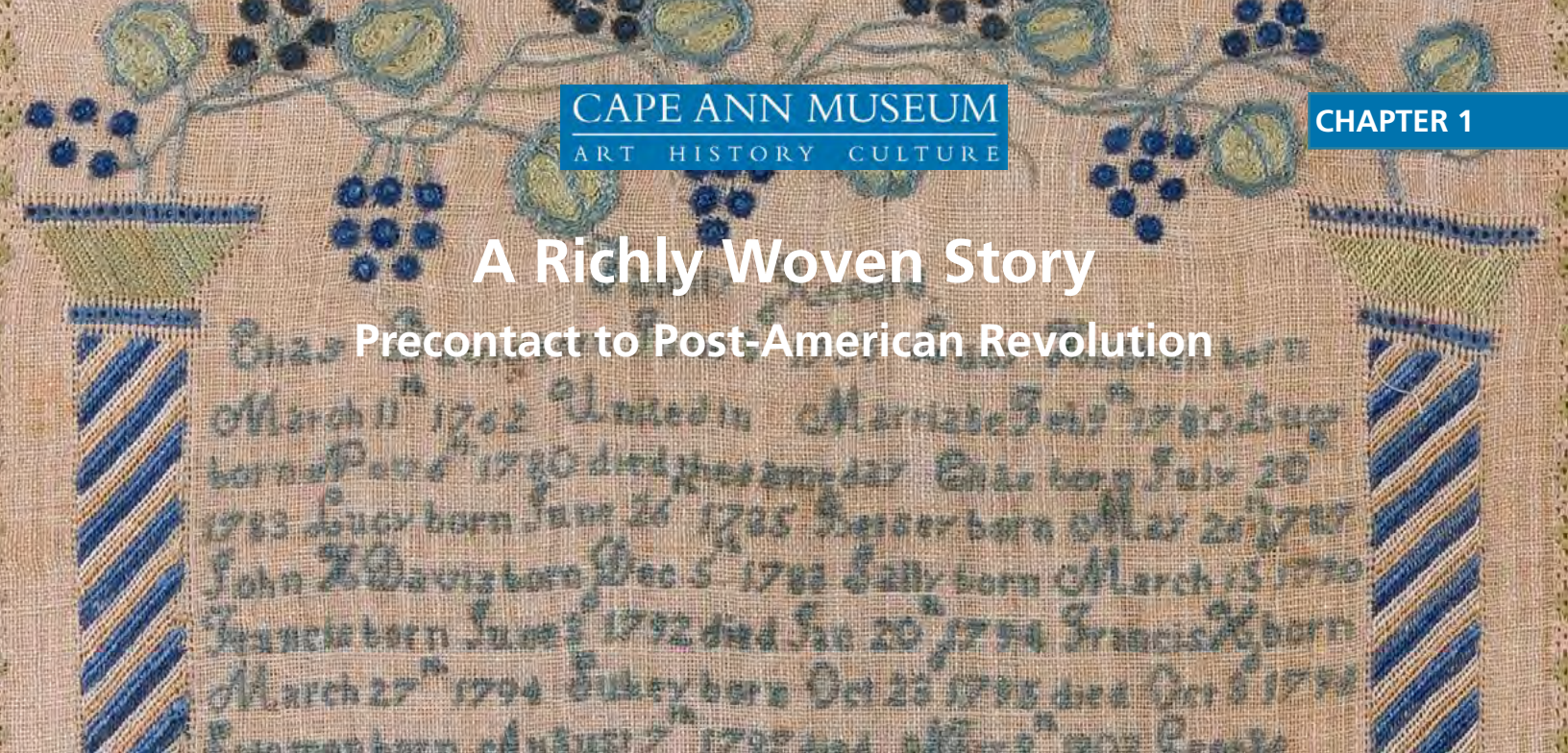


A Richly Woven Story

Precontact to Post-American Revolution



Sampler (detail) made by Mary Davis in 1818. Wool on linen.

The Story Begins

The history of Cape Ann is a richly woven story, closely linked to the national narrative and yet a saga in and of itself. It is a story of a place, the people who have inhabited it, the challenges they faced and their many accomplishments. The story begins thousands of years ago when Native people visited the shores, coming and going with the seasons.

At the time of first European contact, Abenaki-speaking Algonquians, descendants of Eastern Woodland Indians, were growing corn on Cape Ann and developing a rich mixed economy through seasonal migration between the Lowell area (Wamesit) and the coast. By the beginning of the seventeenth century, Native Americans were living around Gloucester Harbor and in villages all along the coast from Newfoundland to Martha's Vineyard. The Algonquians living on Cape Ann at the time of first English settlement were the Pawtucket, sometimes called the Agawam, a large band under the leadership of Masquenomoit (Masconomet), until his death in 1658. Native artisans created pottery, beaded clothing, stone tools for fishing and hunting, carved shell and antler, basketry, ceremonial objects, and decorative items for personal adornment.

—Mary Ellen Lepionka, independent scholar of Cape Ann history

As Europeans began exploring North America, encounters proved deadly. The Native Americans who extended the hand of friendship to the explorers became their victims. By 1617, three-quarters of the Native American population in Massachusetts had died of common diseases brought from Europe.

Native American artifacts collected around Cape Ann and donated to the Cape Ann Museum by N. Carleton Phillips (1879–1952) in 1939 [# 2004-33-34-35]



Granite axe heads and spear heads

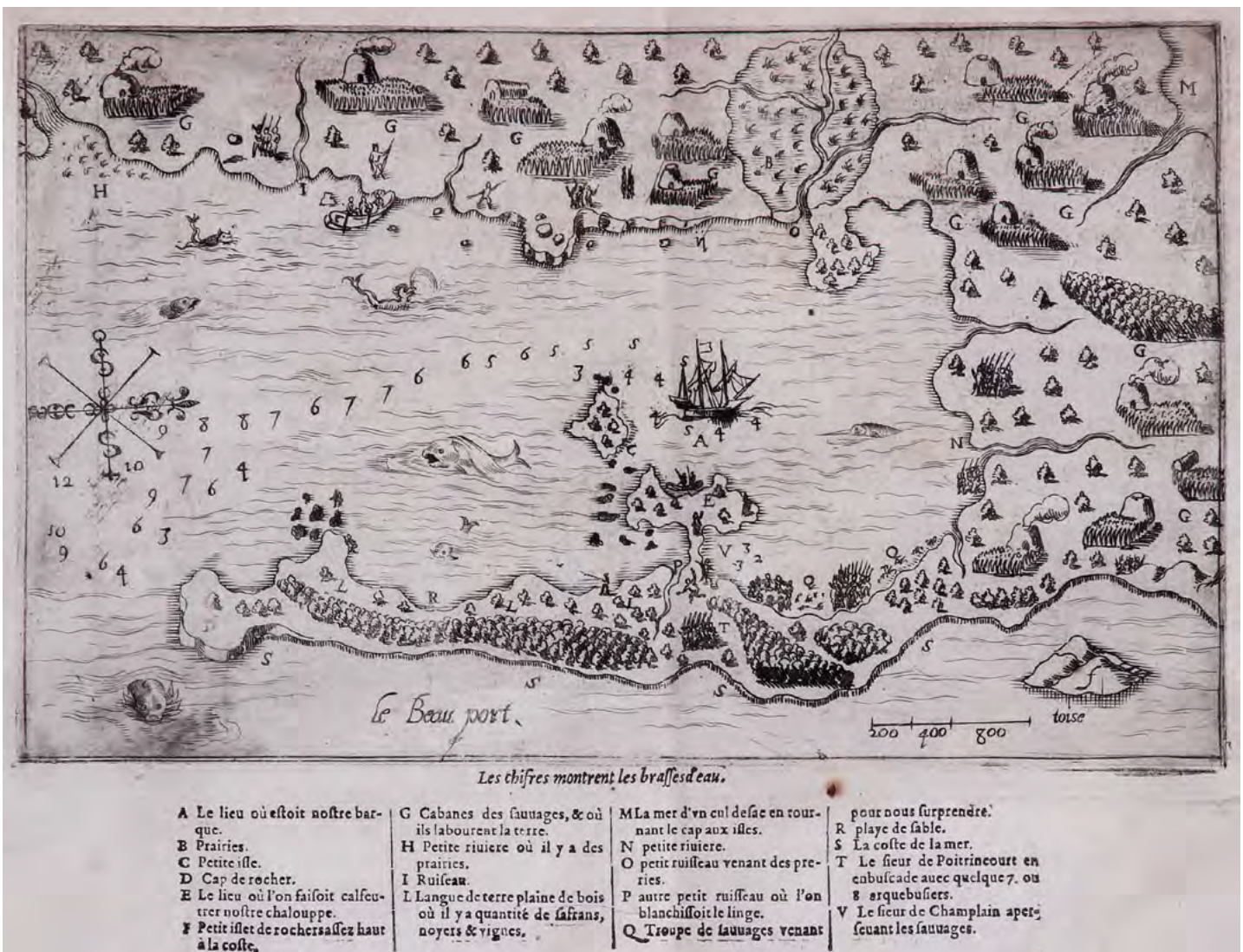
Le Beau Port

European explorers made numerous visits to the Eastern seaboard of North America during the early 1600s, including French navigator, explorer, and cartographer Samuel de Champlain (c.1567–1635) who explored the shoreline of Cape Ann in 1605 and again in 1606. Champlain’s account of his visit, including his encounter with Native Americans at what we now know as Rocky Neck and his map of Gloucester Harbor, *Le Beau Port*, stand among the earliest known printed records of our past.

In 1614, the English explorer Captain John Smith named the area around Gloucester Cape Tragabigzanda after a Turkish princess. Smith’s positive reports of the abundant fish in the area encouraged others to make the journey.

In 1623, a small group of men from the Dorchester Company in England landed on Cape Ann at what is now Stage Fort Park, intent on establishing a fishing and farming outpost. At the end of the third season, having failed to meet expectations, they gave up their efforts. Those who did not return to England moved to nearby Salem, where more fertile soil for planting was to be found. While visitors would occasionally venture back to this area, it was another decade before attempts were made again to establish a permanent settlement on Cape Ann.

The area became known as Cape Ann in honor of King Charles I of England’s mother, Queen Anne of Denmark.



Samuel de Champlain (c. 1567-1635), *Les Voyages*, originally printed in Paris, 1613. Gift of Tamara Greeman, 2011 [# 2011.34] This map of Gloucester Harbor, which gave rise to the name Le Beau Port, “the beautiful port,” shows Native American settlements.



Gloucester from Governor's Hill [detail], unattributed, c.1830-1831. Watercolor on paper. Unknown donor.
 This watercolor shows how densely Gloucester's Harbor Village area was settled by the 1830s.

Given the Name Gloucester

In 1642, almost twenty years after the Dorchester Company first arrived in the area, the General Court decreed that the bounds of the settlement be defined and that it be given the name Gloucester. Reverend Richard Blynman was invited to serve as the town's first minister. The town green, established where Grant Circle is today, was the site of the first meeting house and a number of residences. One of these homes, the White-Ellery House (1710), has survived and is located

on Washington Street, not far from where it originally stood. It is now part of the Cape Ann Museum. Settlements spread to Annisquam, Folly, Hodgkins, Plum and the future Pigeon Cove, as well as Sandy Bay. The abundant oak forests on Cape Ann provided wood for shipbuilding, and Gloucester and neighboring Essex became two of the shipbuilding capitals of New England. Shipbuilding, trading and fishing were to become mainstay industries in this region during those early years.



Henry Francis Walling, *Map of the Towns of Gloucester and Rockport, Essex Co., Massachusetts*. Philadelphia, A. Kollner, 1851, showing location of White-Ellery House.



White-Ellery House at Grant Circle, Gloucester, built in 1710. Photo c. 2010.



Sampler made by Mary Davis in 1818. Wool on linen. Unknown donor.

Sampling the Past

Early New England colonists had little time for artistic pursuits. Their Puritan faith proscribed religious art, and the early settlers were too concerned with survival to focus on what would have seemed to them a frivolous activity.

Samplers, primarily a utilitarian endeavor brought over from England, were one of the earliest avenues for artistic expression in colonial life. Sewing was an essential skill for family life as all clothing and linens were handmade. Seventeenth-century girls were taught to sew samplers at home or by a woman in the community, but by the eighteenth century, some, particularly those from upper-class families, learned in school. Five- and six-year-olds would start with a marking sampler, employing letters, numbers and a quote, simultaneously learning literacy, arithmetic and sewing skills. Upon completion, the samplers were often framed and displayed at home as decoration and even status symbols.

Samplers are more than treasured decorative arts from the eighteenth and nineteenth century. They are documentary evidence of a way of life. Upon further examination, they speak to the viewer about the social and cultural values of early America.



Sarah Fuller (born Gloucester 1787), *Sacred to the Memory of the immortal George Washington*, 1800. Silk on linen. Gift of E. Hyde Cox. [#1998.36] Take a closer look on page 1.12.

Grave Art

Gravestones were another medium for early artistic expression. Mortuary art of colonial Anglo-America sheds light on life in America and the society that produced it. Most carvers worked in small geographic areas—30 miles or less. The three basic designs used between 1680 and 1820 included: winged death's head with blank eyes and grinning visage; winged cherubs (eighteenth century); and a willow tree overhanging a pedestaled urn (late eighteenth century). These changes reflect the evolving religious views of New Englanders.



Gravestone [detail] of John Lane, 1738. Slate. Removed for safe keeping from the Cove Hill Cemetery (also known as the Old Lanesville Cemetery) and deposited at the Cape Ann Museum in the 1960s.

Cape Ann at War

In the mid-eighteenth century, conflict grew between Great Britain and its colonies in the Americas over issues of taxation, representation and liberty. After periods of salutary neglect, the British Parliament turned hungry eyes on the colonies' resources to finance debts from the French and Indian Wars.

A series of laws were passed that imposed taxes on all legal documents as well as imported materials—glass, lead, paint, paper and most importantly, tea, the most popular drink in the colonies. The colonists reacted with rage and well-organized resistance, protesting “taxation without representation.” The separate colonies banded together to fight back and push for more self-rule. They established their own government and declared independence in 1776.

The American Revolution had a profound impact on Cape Ann. Gloucester sent six companies of men to the war. Other surrounding towns, including Manchester, sent companies as well. About 400 people from Cape Ann died at sea, fell in battle or perished in prison ships during the war, including seventeen who fell at the Battle of Bunker Hill. At home, schooners were refitted as privateers to seize enemy ships. The British navy decimated the fishing fleet, and trade was severely disrupted. By 1779 some 700 tons of cargo were captured by the British.

With three-quarters of the male population depending on fishing for their livelihoods, the losses imposed great hardship on townspeople. One-sixth of them came to rely on charity to survive. While shipping and control of the seas were still vulnerable to disruption after the Revolution, especially during the War of 1812, trade became Gloucester's main economic engine.



British Red Coat, c. 1812. Wool, cotton, brass buttons. Gift of Annie S. Webber, 1946. [# 1150-1]

Salted cod was Gloucester's primary export, and Gloucester's largest trading partner was the Dutch colony of Surinam. Low-grade salt fish was sold to provide food for slaves on sugar plantations, and molasses was brought back to Gloucester for the production of rum.

This trade was highly profitable, and those who made their fortunes from it became known as the Codfish Aristocracy. The emergence of a class of people who were wealthy enough to purchase art and who had time to appreciate culture created a market for artistic production.



Mirror painting, c.1815-1820. Two part Sheraton, gilt frame. Reverse painting on glass of the battle at sea between the *Constitution* and the *Guerrière*. Gift of George O. Stacy, 1948.

The Art of Portraiture

Art produced during the early years of the new nation developed along two parallel tracks: one, European trained, focusing on portraiture; the other, folk art, a more primitive but more original product of the newly emerging democracy.

Artists in larger cities like Boston and Philadelphia learned from European expatriate artists who had settled in the new country. Many Americans also traveled to Europe to continue their artistic education, bringing home with them current styles and techniques. Those who studied abroad were among the first to establish the profession of artist in America. **John Singleton Copley** (1738–1815), **John Stuart** (1755–1828), **John Trumbull** (1756–1843), **Ralph Earle** (1751–1801) and the **Peale family** (1750s–1880s) were among the more active American artists of this time, painting our forefathers and other significant individuals. These painters also served the wealthy market on Cape Ann; Copley painted several portraits of the Gloucester aristocracy in the late eighteenth century.



Gilbert Stuart (1755-1828), Portrait of Russell Sturgis, 1815. Oil on twill canvas. Gift of Mrs. Henry Parsons King, 1980. [# 2218]

Gilbert Stuart (1755–1828), most famous for his portrait of George Washington, was another Boston artist commissioned to paint successful post-Revolution merchants with ties to Cape Ann. Russell Sturgis was a Boston furrier who was also involved in the China Trade. He is seen in this portrait wearing a sample of his goods. During the mid-nineteenth century, the Sturgis family began summering in Manchester, and this portrait might have been displayed in their home. When Stuart created this portrait, much influenced by the eighteen years he spent studying and painting in the British Isles, he had permanently settled in Boston after a lifetime of moves. His generally fluid style had simplified and softened, losing hard edges. Stuart wanted to portray the character not just the look of a sitter, and his soft focus and muted palette lend dignity and sobriety to this portrait. Note how the reds and browns of the robe are echoed in the background, unifying all. These stylistic elements combine to show us a man at peace with himself and his world.

Revolutionary war hero **Paul Revere** (1735–1818) was a well-established silversmith and master of rococo-style engraving and teapots. Wealthy patrons of Gloucester's First Parish Church commissioned Revere to make these silver beakers.



Paul Revere (1735-1818) Pair of Beakers, Boston, 1765. Silver. Marked: REVERE. Inscription: *The Gift of Epes Sargent, Esq(r) to the First Church of Christ in Gloucester, 1765*. Gift of First Parish (Unitarian) Church, Gloucester, 1950. [# 1512]



Benjamin Blyth (1746-1787), *Portrait of Elizabeth Rogers Low*, c.1786. Pastel. Gift of the estate of Elizabeth Alling, 1982. [# 2333-3]



Benjamin Blyth (1746-1787), *Portrait of Captain John Somes*, c.1780. Pastel and paper mounted on canvas. Gift of Josephine Dolliver, 1959. [# 1596]

Folk Artist

Salem native **Benjamin Blyth** (1746–1787) was one of the best known and most successful portraitists on the North Shore during the late eighteenth century. His clients were wealthy ship owners and merchants, such as Captain John Somes of Gloucester. A tavern owner, Somes served as commander of the privateer *Swallow* during the Revolutionary War, became the first president of the Gloucester Bank (founded soon after the war in 1786), and was later a state representative.

Blyth was self-taught, but at the time of these paintings he was beginning to move past folk art stylistically. The Somes portrait was painted about 35 years before Stuart’s Sturgis portrait, but it shows the quest to understand form and color and to depict different textures by the use of highlights and softness. The nose is a good example of such skill, while the hand is undeveloped and partially hidden.

Self-taught, or folk, artists emerged in small towns like Gloucester to serve the less wealthy patrons through the first three-quarters of the nineteenth century. These artists were craftsmen unschooled in fine arts traditions. They were typically idiosyncratic, unpretentious

and often anonymous. They had never studied perspective, foreshortening or anatomy, and their paintings generally had little depth, color coordination or underlying structural knowledge. The best ones, however, have incredible charm.

Most often, subjects were presented in profile or full face, with an intense, outward gaze. Form was abbreviated and flattened, movement constricted, contours emphasized and color sharpened. Each part of a painting existed independently, leaving the whole a composite rather than a synthesized scene. Unifying perspective, depth and consistent light sources were rare. These attributes are common to the folk art of all cultures, as are the rich abstract designs and creative energy that characterize the best work. This is the art of a pioneering people, whose robustness, vitality and strength come out in the native art. Such work was an important step and influence in the development of American styles of art.

Until the dissemination of photography, these folk artists were also the visual record keepers for those who could not afford, or did not want, portraits in European-influenced styles.

A Pioneer in the Field

Two notable nineteenth-century folk artists in Gloucester were Susanna Paine and Alfred James Wiggin. Paine was a pioneer in the field.

Susanna Paine (1792–1862) maintains an important place in the early history of women artists on Cape Ann and in the collections of the Cape Ann Museum. Paine was one of the first portrait painters to work in the area—male or female—and the first woman we know of who was able to support herself as an artist. Paine was determined to be self-sufficient. She had an early marriage that ended in divorce and financial loss, and then she suffered the death of her eleven-month-old son. Paine began to draw and paint after her son’s death. In 1823 she took up portraiture, found she could do a likeness, attracted clients and began to make money with her art. As an itinerant, or traveling, painter, she was on the move throughout New England, advertising her services in local newspapers and boarding with families who commissioned her works.



Susanna Paine (1792–1862), *Portrait of Hannah Fuller (Smith) Stanwood*, 1834. Oil on wood panel. Gift of Isabel Babson Lane, 1947. [# unknown]



Susanna Paine (1792–1862), *Portrait of Lucy Kinsman Brown*, 1834. Oil on wood panel. Gift of the estate of Lucy Brown Davis. [#425]

During the 1830s and 1840s, Paine visited Cape Ann on several occasions, finding it to be a singular place. As she wrote in her autobiography, *Roses and Thorns*, “the scenery was delightful... the people, just to [my] liking... [and] everything... free, easy and agreeable...”

She worked first in pastels, then oils. Her portraits are bold and straightforward, with large areas of color, and her sitters are solid and confident. Rich in detail, bold and forthright, each is a three-quarter or full view of the sitter. Backdrops are dark and sparse encouraging the viewer to focus solely on the sitter; highlights are concentrated on the subject’s head, a single hand, a bit of lace. Paine painted mostly on wood. The panels are thick, with green-blue, grey-green or red washed sides and are typically about 30 x 25 inches in size.



Alfred J. Wiggin (1823-1883), *Eliza Dennison Wiggin and Child*, 1856. Oil on canvas. Gift of the estate of Thelma Dennison, 1995. [# 1995.68] Take a closer look on page 1.14.



Alfred J. Wiggin (1823-1883), *Eliza Dennison Wiggin and Child*, c. 1856. Daguerreotype. Take a closer look on page 1.14.

The Influence of Photography

Alfred James (A. J.) Wiggin (1823–1883) arrived on Cape Ann in the 1840s. Wiggin lived first in Rockport and then moved to the Dennison Homestead in Annisquam around 1852. Four years later, he married Eliza Ann Dennison. He remained in the area until 1868 when he and his family moved to South Boston. Although he spent the rest of his life in Boston, he continued to visit Cape Ann for business and pleasure.

By 1846, the world was changing for painters like Wiggin. Daguerreotypes became the first generally available photographs and threatened the livelihood of itinerant portraitists, whose merchandise could be replaced with less expensive documentary images. Wiggin was not alone in deciding to work with photographs and learn from them. He himself became a photographer and based a painting of his wife and an unknown child on his own daguerreotype. This was not, of course, a commissioned work, and it might have been a practice piece for painting from photographs.

In the arena of formal portraiture, photography took a backseat to painting. There was no color photography, no way to add expression or invent settings other than with a studio backdrop. The idea that photography could be used to create rather than document did not occur to artists until many years into the future.

The dark colors in this piece are common to Wiggin’s work. Bright tones were reserved for the dresses of his youngest subjects. The complexity of the background shows Wiggin’s range and subtle touch within his darks. Although the child’s head is sitting on, rather than attached to her body, and her hands are undeveloped, Wiggin has clearly developed as a painter since his earlier portraits. Eliza’s face is lovingly modeled; her skin glows; and her lace collar and pin are painted with delicacy.

Nine years after painting this portrait, Wiggin put an ad in the *Cape Ann Weekly Advertiser*, dated September 25, 1865.

Alfred J. Wiggin, artist, would respectfully inform the inhabitants of Gloucester and vicinity, that he is now better prepared than ever, after many years of study and improvement, to furnish the public with first-class portraits, from Life, Photographs, Ambrotypes, or any other picture. Persons having miniatures of their friends taken after death, with their eyes closed, can have them represented as living with any desired alterations they may wish. He will warrant his Portraits to stand the test of time equal to any other pictures whatsoever. Prices as low as any other artist.

Particular attention paid to painting Portraits from Life ...

Photography's continuing influence on Wiggin is especially evident in his work of the 1860s and 1870s. Increasingly, he had to compete with the cheaper and more accurate photographic portraits, so he used photography as a tool to his advantage.

This portrait of Nathalie D. Clough, for example, probably relied chiefly on a photograph. The blurry focus at the bottom of the piece and the surrounding circular frame seem to follow the line of a photographic image. Because oil paint becomes more transparent with age, one can see Wiggin's corrections to this portrait. The right side of Nathalie's face shows changes in the ear and



Alfred J. Wiggin (1823-1883), *Nathalie Duley Clough*, 1868. Oil on canvas. Estate of Alice E. Babson. [# 2085.49]

cheek line, as well as to the left shoulder.

Nathalie Clough was the first Gloucester resident to graduate from Smith College. She taught mathematics in the local high school for twenty-five years and served as a school committee member after her retirement.

Wiggin probably did this portrait of Benjamin Butler from a photograph as well, possibly a campaign photo. A fellow general once described Butler as “a cross-eyed cuttlefish swimming about in waters of his own muddying.” Butler was walleyed, so the profile was the format of choice in his case. Butler first summered near Annisquam (in Ipswich) after the Civil War, and he began a political career there. He served in the Massachusetts Congress, where he championed civil rights and rights of women. Butler also served as governor of Massachusetts in 1881.

Wiggin's artistic development eventually transcended the folk tradition. His ability to depict three dimensions through modeling, the quality of his skin tones and general color sense, and his facility with paint application improved over time. His later work has presence, assurance and solidity.



Alfred J. Wiggin (1823-1883), *General Benjamin F. Butler (1818-1893)*, 1869. Oil on canvas. Gift of the Gloucester Daily Times. [#1618]

Lively Composition

The folk art tradition was also represented on Cape Ann by a number of other self-taught artists.

Moses B. Russell (1809–1884) was best known as a painter of miniatures. This painting of the Wonson twins is one of just a handful of full-size portraits attributed to the artist.

The strong colors and bold decoration captured in the boys' attire and the props that surround them were highly favored during the early Victorian period and contribute to this painting's lively composition. The painting is typical of folk portraiture in several ways. There is no three-dimensionality. The background serves as a framing device for the twins. The whips and hobbyhorses were common accessories for boys, as flowers were for girls. There is a sense that the artist was balancing colors and shapes, putting abstract design in the forefront of his concerns.

William N. S. Wonson and Samuel Giles Wonson IV were born in Gloucester in 1843 to Samuel Giles Wonson and Elizabeth Sawyer Wonson. Their grandfather was the first lighthouse keeper at Eastern Point. The family operated several of the most successful fishing businesses in Gloucester during the peak of the fishing industry. The daguerreotype shows them a few years later—probably in the mid-1850s—with their younger sister Ellen.



Moses B. Russell (1810-1884), *The Wonson Twins*, c.1846. Oil on canvas. Gift of Margaret Farrell Lynch, 1994. [# 1994.81]



The Wonson twins and their sister Ellen, mid-1850s. Daguerreotype.

Private Collection.



A Closer Look: Samplers



Sarah Fuller (born Gloucester 1787), *Sacred to the Memory of the immortal George Washington*, 1800. Silk on linen. Gift of E. Hyde Cox. [#1998.36]

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

What do you see?

What do you think is happening in this sampler?

What do you wonder about?

Writing prompt: This sampler was made to honor a hero. My hero is...

Teacher Notes

Samplers, primarily a utilitarian endeavor brought over from England, were one of the earliest mediums for artistic expression in colonial life. A sampler is a piece of embroidery worked in various stitches to demonstrate skill, typically containing the alphabet or adages. Sewing was an essential skill for family life as all clothing and linens were handmade. Seventeenth-century girls were taught to sew samplers at home or by a woman in the community, but by the eighteenth century, some, particularly those from upper-class families, learned in school. Five- and six-year-olds would start with a marking sampler employing letters, numbers and a quote, simultaneously learning literacy, arithmetic and sewing skills. Upon completion the samplers were often framed and displayed at home as decoration and even status symbols. This mourning piece was created in 1800 to commemorate the death of George Washington. This type of sampler was meant to convey affection for the deceased and respect for the solemnity of death. Samplers are more than treasured decorative arts from the eighteenth and nineteenth century. They are documentary evidence of a way of life. Upon further examination they speak to the viewer about social and cultural values of early America.

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

Extensions

PreK–5 (Social Studies)

Girls across America made mourning samplers to commemorate George Washington. These samplers were often full of symbolism. What symbols do you see? Why do you think they were chosen? What symbols might you choose if you made a sampler?

6–8 (ELA)

Samplers contained symbolism that was often used to express a mood. Write a poem that elaborates on the mood you think the sampler is conveying. Incorporate the text of the sampler into your poem.

9–12 (Visual Arts)

Samplers give us a glimpse into America’s past and a certain way of doing something. Using various materials, create a sampler that serves the same purpose today that it would have served back then.



Standards

Elementary School (Massachusetts History and Social Science Curriculum Framework)

- 1.3 Identify and explain the meaning of American national symbols: B. the bald eagle.
- 1.5 Give reasons for celebrating the events or people commemorated in national and Massachusetts holidays.
- 5.18 Describe the life and achievements of important leaders during the Revolution and the early years of the United States. G. George Washington.

Middle School (Massachusetts Curriculum Framework for English Language Arts and Literacy)

Write short narratives, poems, scripts, or personal reflections that demonstrate understanding of the literary concepts of mood, tone, point of view, personification, or symbolism.

High School (Massachusetts Arts Curriculum Framework)

- Arts in U.S. History: The American Revolution, Creating a New Nation (1750–1815)
- Decorative arts such as needlework
- Connections 6.6 Describe and analyze examples of art forms that integrate practical functions with aesthetic concerns.



(LEFT and ABOVE) Sarah Fuller (born Gloucester 1787), *Sacred to the Memory of the immortal George Washington* [details], 1800. Silk on linen. Gift of E. Hyde Cox. [#1998.36]



A Closer Look: Alfred Wiggin



Alfred J. Wiggin (1823-1883), *Eliza Dennison Wiggin and Child*, 1856. Oil on canvas. Gift of the estate of Thelma Dennison, 1995. [# 1995.68]



Alfred J. Wiggin (1823-1883), *Eliza Dennison Wiggin and Child*, c. 1856. Daguerreotype

Look closely at the portrait and daguerreotype. Respond to the questions below.

What do you see?

What do you think is happening in these images?

What do you wonder about?

Writing prompt: A woman and child pose for a portrait. Last time I got my picture taken, I...

Teacher Notes

Notable folk artist, Alfred James (A.J.) Wiggin (1823–1883) arrived on Cape Ann in the 1840s. Wiggin lived first in Rockport and then moved to the Dennison Homestead in Annisquam around 1852. Four years later, he married Eliza Ann Dennison. He remained in the area until 1868, when he and his family moved to South Boston. Although he spent the rest of his life in Boston, he continued to visit Cape Ann for business and pleasure.

By 1846 the world began changing for painters like Wiggin. Daguerreotypes became the first generally available photographs and threatened the livelihood of itinerant portraitists, whose merchandise could be replaced with less expensive documentary images. Wiggin was not alone in deciding to work with photographs and learn from them. He himself became a photographer and based a painting of his wife and an unknown child on his own daguerreotype. This was not, of course, a commissioned work, and it may have been a practice piece for painting from photographs.

In the arena of formal portraiture, photography took a backseat to painting. There was no color photography, no way to add expression or invent settings other than with a studio backdrop. The idea that photography could be used to create rather than document did not occur to artists until many years into the future.

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

Extensions

PreK–5 (Social Studies)

These two images give a snapshot of life in 1856. What do they tell about the clothing that women and children wore at the time? How are the clothes that we wear today different? Do students dress differently for school portraits?

6–8 (Art)

The invention of photography changed the work of artists. How did Wiggin use this technology to benefit his work as an artist? How did photography impact the person posing for the painting? How do artists use technology today?

9–12 (ELA)

The relationship between the woman and child pictured is unknown. Write a fictional narrative of their story us-

ing these portraits as the beginning or the end of the story.

Standards

Elementary School (Massachusetts History and Social Science Curriculum Framework)

Grade 3 Content and Skills

2. Observe visual sources such as historic paintings, photographs, or illustrations that accompany historical narratives, and describe details such as clothing, setting, or action.

Middle School (Massachusetts Arts Curriculum Framework)

Visual Arts Standard 9: Inventions, technologies and the arts

9.2 Identify and describe examples of how the discovery of new inventions and technologies, or the availability of new materials brought about changes in the arts in various time periods and cultures.

9.3 Identify and describe examples of how artists make innovative use of technologies and inventions.

High School (Massachusetts Curriculum Framework for English Language Arts and Literacy)

Writing Standards Grade 11–12.

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



Alfred J. Wiggin (1823-1883), *Eliza Ann Dennison Wiggin and Child*[detail], 1856. Oil on canvas.

Gift of the estate of Thelma Dennison, 1995. [# 1995.68]

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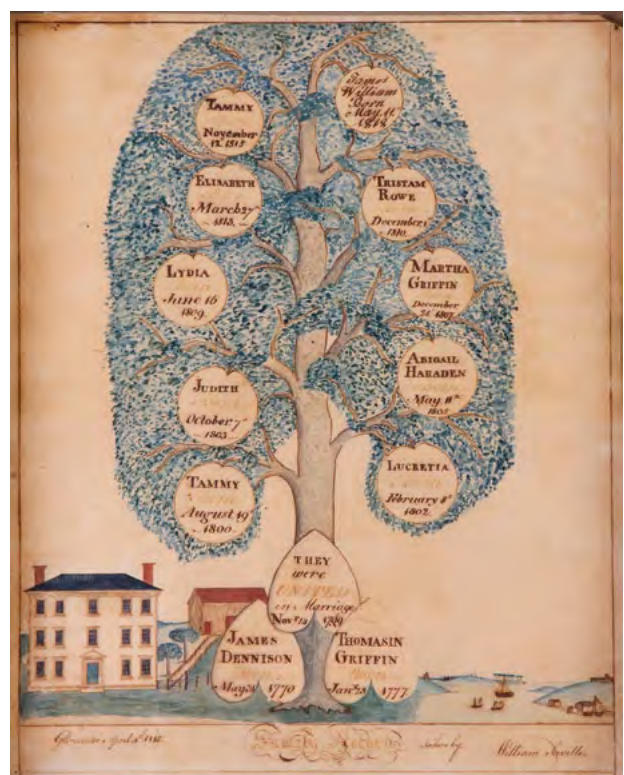
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Unless otherwise noted, all works of art and images are from the collection of the Cape Ann Museum.

Sources also include the artist files in the Cape Ann Museum Archives.



William Saville (1771–1853), Woodbury/Lane Family Tree, Gloucester, 1795. Watercolor and pen on paper.



William Saville (1771–1853), Dennison/Griffin Family Tree, Gloucester, 1815. Watercolor and pen on paper.