

A Period of Great Change

Civil War and Reconstruction, 1860–1880



Stephen Parrish, *Gloucester Harbor (after William Morris Hunt)*, June 1882. Etching on paper. Gift of Harold and Betty Bell, 1984. [#2451.09]

The World Turned Upside Down

The simmering tensions over states' rights came to a boil over the expansion of slavery, and the southern slave states seceded from the Union in 1861. After four years of bloody combat that left over 600,000 Union and Confederate soldiers dead and destroyed much of the South's infrastructure, the Confederacy collapsed, slavery was abolished, and the difficult Reconstruction process of restoring national unity and guaranteeing civil rights to the freed slaves began.

The Civil War and its aftermath had a profound impact on American society as well as on the art world. Before 1861 two socioeconomic and cultural systems had competed for dominance within the United States: an agricultural society based on slavery and an entrepreneurial capitalist society based on free labor. As a result of the Union victory, the U.S. emerged as the world's largest economy and foremost democracy by the late nineteenth century. Mark Twain wrote in 1873 that

“...the ‘cataclysm’ of the Civil War uprooted institutions that were centuries old, changed the politics of a people, and wrought so profoundly upon the entire na-

tional character that the influence cannot be measured short of two or three generations.”

American art, like the rest of society, lost its center. Overnight, it seemed, the patented uplift of Hudson River School paintings—empty of people and glowing with grace—was out of step with history. The Hudson River and Luminist painters turned their focus to less tranquil subjects, and landscape as a metaphor for grandeur lost its power.

The new medium of photography brought the grim reality of war home for the first time. American artists could not approach the conflict with the conventions of European history painting, which glamorized the hero on the battlefield. Instead, many artists found ways to weave the war into works of art that considered the human narrative—the daily experiences of soldiers, slaves, and families left behind. Artists and writers wrestled with the ambiguity and anxiety of the Civil War and used landscape imagery to give voice to their misgivings as well as their hopes for themselves and the nation.

Art and Industry

In 1877 in New York, the Society of American Artists broke away from the conservative National Academy of Design, mirroring what was happening in Europe and signaling a growing support for personal expression in art. Although most Americans still thought that moral character affected the quality of an artist’s work, and that art should follow public morality and taste, the idea that works of art could also focus on emotional communication was gaining approval. Some artists tried to hold onto and idealize a way of life that was passing, while others searched for new ways to express what it means

to be human at a particular moment in time.

Another outgrowth of the Civil War was the increase in large-scale exhibitions of American art in major northern cities. The United States Sanitary Commission, a private relief agency that supported sick and wounded soldiers of the U.S. Army organized Sanitary Fairs to raise money for the war effort. The first one was held in Chicago in the fall of 1863. The fairs generally showcased large-scale displays of art, mechanical technology, and period rooms. These fairs presaged the establishment of America’s major art museums after the war.



Winslow Homer, *Brooklyn Fair in Aid of the Sanitary Commission*. *Harper's Weekly*, Vol. 8, No. 375. Saturday, March 5, 1864. Gift of Henry and Mary McCarl, July 2011. [#2011.033]

A Clean and Pleasant Place

Ironically, the Civil War boosted the Gloucester economy by increasing the demand for fish as a food source for soldiers. By 1865, 92 percent of men working in Gloucester were doing so in the fishing industry. By 1870, Gloucester was the largest town in Massachusetts, and developments in transportation made Cape Ann increasingly accessible to visitors from Boston and tourists from near and far. Steamboat service ran between Boston and Gloucester from 1844 until 1927. In 1847, the railroad from Boston to Gloucester was completed and a stagecoach began to run from Folly Cove to the railroad depot. In 1849, a second one ran between Annisquam and the downtown harbor. In 1861, the railroad was extended to Rockport. Stagecoaches, then horse-drawn streetcars, and finally, electric trolleys brought people into town from the outer neighborhoods. In 1873, two hotels and numerous summer cottages were built in the Magnolia neighborhood of Gloucester, and by 1877, four more hotels had opened their doors.

Gloucester and Cape Ann attracted both tourists and artists in the summer months. City residents sought relief from the heat and urban overcrowding on the coast. Artists here and abroad went to fishing villages and rural locations to paint outside, recording and sometimes idealizing a vanishing world. As happens in all periods of great change, the artists expressed in their work nostalgia for a passing way of life.



Annisquam stage coach owned by O.E. Griffin, c. 1915



Post office Square, 1885. Dedication of the first horse car line running from Washington & Main St. to Eastern Point. Benham Collection. [# 1994.8.7]



Pavilion Hotel, Gloucester c. 1870. Stereograph card.

Civil War Veteran and Artist

Civil War veteran **Addison Center** (1830–1892) was among the three artists listed in the 1858 *Cape Ann Weekly Advertiser*, along with Alfred J. Wiggin and Fitz Henry Lane. Like Wiggin, Center was probably self-taught. In 1861, when the Civil War broke out, Center was made captain of Company G, 8th Regiment Volunteer Militia, and later commander of the Essex Guard. Discharged in 1864, he returned to his family’s Main Street stationery store in Gloucester and became active in Republican politics. He served two terms in the state legislature and as deputy collector of customs for the Port of Gloucester for almost 20 years.

Painting was an avocation for Center. In 1866, soon after his war experience, he painted several portraits of war heroes, probably including one of General Ulysses S. Grant, displayed at Gloucester City Hall. Paintings of important people were often hung in Main Street shop windows, which, interestingly, served as a window gallery for the public. Center’s portraits of war heroes shown in those windows led to commissions from local people.

Center also painted still lifes, landscapes, seascapes and portraits, frequently working from photographs. His portrait style is formal, solemn and quiet, possibly because he used photographic source material.



Addison Center, *Self-portrait as a Union Officer* (detail), c. 1891. Oil on canvas. Gift of Eleanor Dexter in memory of Harold Dexter, 1979. [#2200]



William Augustus Elwell, *Carte de visite of Addison Center*, c. 1864.



Addison Center, *Schooner "Electric Spark" of Gloucester*, 1864. Oil on paper-based board.



Addison Center, *Still-life of Fruits*, 1865. Oil on canvas. Gift of the Estate of Samuel H. Mansfield, 1949. [#1332]

Winslow Homer

Winslow Homer (1836–1910) was profoundly affected by the Civil War. Though primarily self-taught, Homer apprenticed as a lithographer in Boston in the 1850s. Within a few years, he was making his living as an illustrator for magazines. In the first year of the Civil War, *Harper's Weekly* magazine sent him to the front in Virginia as an artist-correspondent. He sent back sketches of battles and life at the front that were transformed into wood engravings for printing. The images garnered public attention and renown. Homer portrayed the human drama of the war, focusing on the suffering of both soldiers and civilians in its aftermath.

Homer may have learned about Gloucester from seeing Fitz Henry Lane's work in the 1850s, when Lane was exhibiting regularly in Boston. Homer first came to Gloucester in the summer of 1873, at the midpoint of his life. He had visited Manchester in 1868 and 1869 and might have been to Essex in 1870 and 1871.

By the time of his first visit, Homer had painted extensively in oils and experimented with watercolor, but it was in Gloucester that he turned watercolor, once the



Winslow Homer, *News from the War*, *Harper's Weekly*, Vol. 6, No. 285. Saturday, June 14, 1862. Gift of Henry and Mary McCarl, July 2011. [#2011.033]

medium of amateurs, into one suitable for professional artists. It was a turning point in his career.

Homer lived in the Atlantic House Hotel, on the corner of Main and Washington Streets, in June of 1873, and began three months of work that culminated in a large series of mostly youthful figures in landscapes.

Homer's work was emblematic of the broadening thematic range in art and reflected the feelings of loss and anxiety characteristic of the times. One extremely significant work was the watercolor *Dad's Coming*, also done as a wood engraving that Homer painted in Gloucester.



Winslow Homer, *Gloucester Harbor and Ten Pound Island*, c. 1870. Watercolor on paper. Gift of the children of Harold and Betty Bell, 2010. [#2010.28]

Art historian John Wilmerding wrote of the painting:

...Homer made his painting into a metaphor of meditation, whether of youth, of loss and independence, or of mortality. During the years between America's Civil War and its centennial, such themes of nostalgia and anxiety surfaced in the national culture.... However we try to explain *Dad's Coming*, its dry atmosphere, noontime light verging on harshness, and psychological privacy create a seriousness of mood never fully explicable.

By 1875, Homer stopped working as an illustrator and concentrated on fine art. He often worked from memory, or from the artwork he did in Gloucester. His style was loose and considered unfinished at the time, and he was criticized harshly. Although emotionally affected by the criticism, he stuck to his vision, focusing on structure and flattened planes of color.

In 1880, Homer returned to Gloucester and stayed on Ten Pound Island, going off the island only for supplies. The sea, the light and the atmosphere became his subjects. Just as in Lane's later work, people became less important to Homer. His deep aesthetic inquiry was on the level of Lane's, asking how do we see and what is aesthetically necessary to communicate an idea. Some of Homer's most dramatic watercolors were painted during this period, when he began to use the white of his paper for light effects.

Homer's time on Cape Ann influenced his art from



Winslow Homer, *Dad's Coming*, 1873. Engraving. Gift of Robert L. and Elizabeth French, 1989. [#2669.6]

then on. The painting *The Life Line* shows a dramatic sea rescue in a breeches buoy, the life-saving device often used in Gloucester and elsewhere when rescue by lifeboat was impossible. The painting is often considered Homer's first masterpiece, a designation that might have influenced his desire to do another, reproducible version, such as the one on display at the Cape Ann Museum.

Post Civil War America was no longer rejoicing in an expanding and exuberant American identity and the landscape that accompanied it. Artists lost their focus, and many turned again to Europe for artistic ideas. Most American artists went overseas temporarily to work, but some stayed on as expatriates, including James McNeill Whistler (1834–1903), Mary Cassatt (1844–1926), and John Singer Sargent (1856–1925).



Winslow Homer, *The Life Line*, 1884. Etching. Gift of William Greenbaum and Ellen Solomon, 1993. [#2832] See p. 3.12 for further study.

William Morris Hunt and European Influence

William Morris Hunt (1824–1879) was among the artists who were deeply influenced by their time abroad. Unlike self-taught Lane and Homer, Hunt studied in Europe and his work was shaped by European influences. He was in Paris from 1846 to 1852, when he moved to the countryside to live among the French Barbizon painters, precursors to the Impressionists. There he met, became friends with and was heavily influenced by the work of Jean François Millet (1814–1875), whose painting *The Sower* he saw in 1850, the year it was painted. Two years later he purchased it and several other paintings by Millet, and he promoted the Barbizon School painters to Boston collectors when he returned to the United States in 1855.

Millet and his colleagues' novel idea of forming an art colony in the Barbizon countryside became possible only after an American artist, John G. Brand, invented the collapsible paint tube in 1841. Artists could now take their paint outside with them in an easily transportable form. Many of the Barbizon painters searched for new landscapes to paint, notably along the French coast, where the sea added to their visual vocabularies. The American artists who spent time in the European colonies, including seaside villages similar to those on Cape Ann, wanted to recreate the conviviality and communal inspiration back home. They adopted the European modernism they encountered, adapted it to American culture and immersed themselves in aesthetic and formalist concerns.

Like Lane and Homer, Barbizon painters investigated light. Though they did not break down color and light to the same extent, they did use blocks of color to build form and to begin to analyze the way we see. Their palette was sober and muted, going to grays, browns or blues. They painted quiet paintings, often with low light, like colored mist, and they were called Tonalists because their work focused on tone rather than pure, bright pigment.

Millet's influence on Hunt extended beyond Hunt's own work because Hunt became an extremely influential teacher and taught his students about his mentor's work. Hunt discussed Millet in his book *On Painting and Drawing*:

Millet's pictures have infinity beyond them.... I took broader ideas of humanity, of the world, of life when I came to know Millet and his work. His subjects were real people who had work to do. If he painted a haystack it suggested life, animal as well as vegetable, and the life of man. His fields were fields in which men and animals worked; where both laid down their lives; where the bones of the animals were ground up to nourish the soil, and the endless turning of the wheel of existence went on.

The idea of painting ordinary, working people fit in well with American democratic ideals. Millet had revolutionized French painting by including such people in his paintings. By bringing Millet's work and ideas here, Hunt helped revolutionize subject matter for American painters. Hunt also helped promote a more intuitive and looser technique to his students, telling them:

You see a beautiful sunset, and a barn comes into your picture. Will you grasp the whole at once in a grand sweep of a broad sky and a broad mass of dark building, or will you stop to draw in all the shingles on the barn, perhaps even the nails on each shingle, possibly the shaded side of each nail? Your fine sunset is all gone while you are doing this.

Like his mentor Millet, Hunt was a gifted teacher. In 1868, Hunt opened his art classes to women, attracting a large following among the wives and daughters of Boston's most powerful families. Hunt's focus was portraits until the 1870s, but then he experienced a series of personal tragedies. In 1872, his Boston studio and all his works and collection of French paintings were destroyed by a huge fire. In 1874, he separated from his wife. He turned to landscape painting for solace and the pursuit of such scenic subject matter brought him to Cape Ann.

THE BARBIZON SCHOOL

The Barbizon school of painters was part of the Realism movement, which arose as a reaction to the dominant Romantic movement of the time. The Barbizon school was active roughly from 1830 through 1870. It takes its name from the village of Barbizon, France, near the Forest of Fontainebleau, where many of the artists gathered. Some of the most prominent features of this school are its tonal qualities, color, loose brushwork, and softness of form.

The Sower by Jean-François Millet, 1850. MFA Boston.



This portrait captures Mehitable “Hetty” Sullivan Appleton, wife of Boston industrialist Thomas Jefferson Coolidge, in her thirtieth year. Hetty Coolidge and William Morris Hunt become key figures on Cape Ann in the years following the creation of this painting. In the early 1870s, Hetty’s husband acquired “a wild promontory surrounded by the ocean,” a locale known today as Coolidge Point, in Manchester. And in 1877, with the encouragement of the Coolidge family, Hunt commissioned architect William Ralph Emerson to create a studio in Magnolia for him and his students, which they called “The Hulk.” The studio would be short-lived, as Hunt drowned two years later. All traces of the studio have now disappeared.

The last decade of Hunt’s life was devoted to teaching women students. Of those, many followed him from Boston to Magnolia, including Ellen Day Hale (1855–1940) and Hunt’s protégée Helen M. Knowlton (1832–1918). It was because of Hunt and his students that Magnolia transformed into a serious, though brief, art colony. Both Hale and Knowlton, who recorded much of what Hunt said to his students, took over his class after he died, and wrote his biography, saw Magnolia as a place full of varying subject matter for an artist. Cliffs, wooded groves, beaches, rock formations, fishermen, docks, boats and comfortable lodging all combined to create a rich artistic environment.

Hunt was the most influential artist in Boston in the 1860s and 1870s. His influence on artists was equaled by his influence on collectors and contributed to Boston’s taste for Barbizon, Impressionist and Post-Impressionist art. The results of that influence are evident in the collection of the Boston Museum of Fine Arts and in much of the artwork done subsequently on Cape Ann.



Ellen Day Hale, *Gathering Sea Weed on Magnolia Beach*, October 8, 1877. Charcoal on paper from the *Magnolia Sketch Book: Circle of William Morris Hunt*. Gift of Miss Theodora Willard, 1936. [#742]



William Morris Hunt, *Portrait of Hetty Appleton Coolidge*, 1861. Oil on canvas. Museum purchase with funds given by anonymous donors, 2013. [#2013.223]

Hunt also contributed to the general movement in American art towards a looser style of brushwork and more spontaneity. He was joined in that effort by other important artists of the time, such as William Merritt Chase (1849–1916), Frank Duveneck (1848–1914) and George Inness (1825–1894).

According to the Boston art dealer Robert C. Vose, Jr. (1911–1998), Hunt was also an important influence on Winslow Homer:

...although Hunt did not directly teach any prominent artists, his position and great enthusiasm did leave a lasting impression on his following as Millet did on him. One important such influence... can be seen in the works of Winslow Homer... Homer followed Hunt’s principals almost exactly, i.e., strength and masculinity of expression, paintings that “carry” that look flat, and concentrate on man’s struggle with nature.

What makes Hunt clearly the source for all these ideas is that they were his alone at the time and considered radical by all other artists.

It is that level of influence that made Hunt such an important artist on Cape Ann. His presence greatly enhanced Cape Ann’s reputation as a creative center for artistic development.

After William Morris Hunt

Stephen Salisbury Tuckerman (1830–1904) was a friend of William Morris Hunt. Salisbury, as he liked to be called, was among the many artists who worked in the shadow of Fitz Henry Lane. As a young man, Salisbury Tuckerman was introduced to the world of shipping and commerce when he made several voyages to Calcutta and India on family-owned ships. His true interests, however, lay in the world of art, and by 1859, he had turned away from the world of commerce and was employed at the New England School of Design in Boston. He lived for a few years in Lane’s Duncan Point house after Lane’s death. In 1869, Salisbury and his family moved to the Bond’s Hill neighborhood of Gloucester. During the summer of 1875, Salisbury and Hunt spent time painting in West Newbury, traveling in Hunt’s horse-drawn wagon. The wagon carried the artists’ supplies and afforded them shelter from inclement weather as they traveled the countryside sketching and painting. Salisbury’s *Ship in Heavy Seas* was painted on a trip to Holland.

Philadelphia native **Stephen Parrish** (1846–1938) was one of the most important American etchers of the 1880s. Parrish, born in Philadelphia to wealthy Quakers in the stationery business, was expected to carry on the family business. However, he went to Europe at twenty-one and fell in love with art. By 1877, he had sold the stationery store and devoted the rest of his life to making art.

Parrish began to study etching in 1879 and by 1880, the year of his first trip to Cape Ann, he was proficient in the medium. He stayed first at the Fairview Inn in East Gloucester, and then he went to Annisquam. By 1883,



Stephen Salisbury Tuckerman, *Ship in Heavy Seas*, 1885.
Oil on canvas. Gift of Nellie E. Collins, 1968.
[Accession # 1961.5]

he was recognized as one of the three greatest etchers in America, along with Charles A. Platt (1861–1933), who studied etching with Parrish and J. M. Whistler. In 1880, Platt and Parrish were in Gloucester together.

Parrish’s best-known works are of New England coastal towns, like Gloucester. His etchings are based on detailed pencil and ink drawings created *in situ* and later transferred to copper plates for printing.

Parrish’s work grew in popularity and was shown and sold nationally. The forty-two etchings of Gloucester that he did between 1879 and 1889 give us a picture of maritime activity in Gloucester beyond the downtown waterfront. Parrish was successful enough to take his family to Europe in 1883 and instruct his young son Maxfield in art in its grand museums. The two later shared a seaside studio in Annisquam for two summers, in 1892 and 1893.



Stephen Parrish, *Gloucester Harbor (After William Morris Hunt)*, 1882.
Etching on paper. Gift of Harold and Betty Bell, 1984. [#2451.09]



Original copper plate for etching of Stephen Parrish’s *Rocky Neck*.
Gift of Harold and Betty Bell, 1984. [#2451.04]

A Marriage of Art and Photography

George Wainwright Harvey (1855–1930) a native of East Gloucester who worked in Annisquam, was a mostly self-taught painter and etcher. Harvey studied with Philadelphia artist W. H. Weisman (1840–1922), who taught on Cape Ann during the mid 1870s. Harvey also traveled to Europe to study, but unlike many other artists who chose Paris, Harvey went to Holland, where he was influenced by the Dutch version of Impressionism.

In his early work, Harvey found inspiration in the genre of ship and sea, motivated by Gloucester's other native son, Fitz Henry Lane. Lane, however, remained a Luminist throughout, whereas Harvey, influenced by the Dutch painters, grew to be more representational in both genre and light, and was never afraid to experiment when seeking an effect.

Harvey married another Gloucester native, photographer **Martha Hale Rogers Harvey** (1863–1949), in 1884. Shortly after their marriage, the couple set off on an extended tour of Europe. They visited England, France and Italy, but spent the most time in Holland, where Harvey was made an honorary member of the Dutch Society of Artists.

Harvey's subsequent work shows the influence of the Dutch style and their interpretation of light. Despite a lack of formal art training, Harvey was well represented at exhibitions during his lifetime, and was a frequent contributor to galleries in Chicago, Boston and the North Shore of Massachusetts. Best known for his oils,



George Wainwright Harvey and Martha Hale Harvey, photograph c. 1885. Gordon Thomas Collection or Martha Hale Harvey Collection.

watercolors and line drawings, Harvey was also an accomplished etcher and wood engraver.

Although self-taught, Harvey's later works display his appreciation of humanity, as well as a knowledge of atmosphere and weather gained from his early experience as a fisherman. While he enjoyed experimenting with different effects, his style reflects the influence of the Dutch school that he so admired. His work is appreciated for a quiet sensitivity that belies the frenzied air of the time in which he lived.



George Wainwright Harvey, *The Two Cousins, Eliza and Maude*, 1884. Watercolor on paper. Gift of the Estate of Dorothy Buhler, 1985. [#2466.50]

Little is known about how Martha Hale Harvey became interested in photography or the means by which she acquired her technique, but by the mid 1880s she was an active, technically skilled and artistically astute photographer. The couple established adjoining studios, in 1894, at 47 River Road in Annisquam, and they supported themselves with their artwork.

Martha Hale Harvey has been called a naturalist photographer. Like other artistic movements that came out of the Transcendentalist nineteenth-century ethos and reacted to growing industrialization, the Naturalists focused on simple compositions that illustrated a peaceful coexistence between humans and nature. Many of Harvey's images show people performing tasks in traditional, pre-industrial ways. Her images are highly selective, often posed to present a romantic attitude about a way of life.

Martha Harvey's photographic methodology greatly affected the aesthetics of her prints. Her photographs, taken before enlargers existed, were all contact prints; in other words, the prints were the same size as their glass

plate negatives. The plates were commercially prepared with a gelatin binder and sensitized silver salts, giving a metallic feel to the finished surface. Photographers commonly used this process into the 1920s.

Tonalities came from either the paper color itself or from a toner, such as tea, which gives brown tones to paper soaked in it. Bleaching was used to bring certain toned areas back to white. Martha Harvey's aesthetic is warm-toned with subdued color values. She printed in conventional black and white, platinum, sepia, carbon and chalk methods.

Martha Harvey stands as a pioneer among female photographers and artists. Her willingness and courage to pursue art as a career, her technological ability and artistic talent, and her marriage to another artist with whom she enjoyed mutual respect and support all give her a place in art history. Her involvement with and devotion to Cape Ann and its community give her an additional position of significance in the history of this region.

CLOCKWISE: clam shuckers; Babson Farm, Riverdale, plow team; dory fisherman Addison Butler carrying nets on Coffin's Beach; Sayward's Wharf, chopping wood for ship's stove. Photos by Martha Hale Harvey, 1890s. Gordon Thomas Collection or Martha Hale Harvey Collection. See p. 3.14 for further study.





A Closer Look: Winslow Homer



Winslow Homer (1836–1910), *The Life Line*, 1884. Etching on paper. Gift of William Greenbaum and Ellen Solomon, 1993. [#2832]

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

What do you see?

What do you think is happening in this etching?

What do you wonder about?

Writing prompt: This woman is being rescued from a dangerous situation. I once found myself in a similar situation when...

Teacher Notes

Winslow Homer (1836-1910) first came to Gloucester in the summer of 1873, at the midpoint of his life. He had visited Manchester in 1868 and 1869 and may have been to Essex in 1870 and 1871. By the time of his first visit, Homer had painted extensively in oils and experimented some with watercolor, but it was in Gloucester that he turned watercolor, once the medium of amateurs, into one suitable for professional artists. It was a turning point in his career.

Homer lived in the Atlantic House Hotel on the corner of Main and Washington Streets in June of 1873 and engaged in three months of work that culminated in a large series of mostly youthful figures in landscapes. By 1875, Homer stopped working as an illustrator and concentrated on fine art. He often worked from memory, or from the artwork he did in Gloucester. His style was loose and considered unfinished at the time, and he was criticized harshly. Although emotionally affected by the criticism, he stuck to his vision, focusing on structure and flattened planes of color.

In 1880, Homer returned to Gloucester and stayed on Ten Pound Island, going off the island only for supplies. The sea, the light and the atmosphere became his subjects. Just as in Fitz Henry Lane's later work, people became less important. Homer's deep aesthetic inquiry was on the level of Lane's, asking how we see and what is aesthetically necessary to communicate an idea. Some of Homer's most dramatic watercolors were painted during this period, when he began to use the white of his paper for light effects.

Homer's time on Cape Ann influenced his art from then on. The painting *The Life Line* shows a dramatic sea rescue in a breeches buoy, the life saving device often used in Gloucester and elsewhere when rescue by lifeboat was impossible. The painting is often considered Homer's first masterpiece, which may have influenced his desire to do another, reproducible version of the image on p. 3.12.

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

Extensions

PreK–5 (Science) A breeches buoy was a rescue apparatus designed to assist in transporting people from a shipwreck to shore. Find the simple machine in the scene. What other technology was used at the time to make this possible?



Ten Pound Island Light in Gloucester Harbor, where Homer stayed. U.S. Coastguard photographer. Gift of Davis Carter. [#2221.5]

6–8 (Visual Arts) It has been said that Homer's work reflected feelings of loss and anxiety of the times. What do you think this scene symbolizes? Create a symbolic drawing that substitutes symbols for ideas.

9–12 (ELA) Homer captured a scene that is full of action and emotion. Write a short narrative from the point of view of either the rescuer or the one being rescued, describing the events that caused this situation and what happened as a result.

Standards

Elementary School (Massachusetts Science and Technology/Engineering Framework)

3-PS2-1. Provide evidence to explain the effect of multiple forces, including friction, on an object. Include balanced forces that do not change the motion of the object and unbalanced forces that do change the motion of the object.

Middle School (Massachusetts Arts Curriculum Framework)

3.5 Create symbolic artwork by substituting symbols for objects, relationships, or ideas.

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

MA.3.A. Demonstrate understanding of the concept of point of view by writing short narratives, poems, essays, speeches, or reflections from one's own or a particular character's point of view (e.g., the hero, anti-hero, a minor character).



A Closer Look: Martha Hale Harvey



Martha Hale Harvey (1863–1949), *Babson Farm Riverview Plow Team Working Fields*, c.1890s. Photograph. Gordon Thomas Collection or Martha Hale Harvey Collection.

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

What do you see?

What do you think is happening in this photograph?

What do you wonder about?

Writing prompt: The man and horses are working hard to prepare the land for farming. The last time I did manual labor was...

Teacher Notes

Little is known about how Martha Hale Rogers Harvey (1863–1949) became interested in photography or how she acquired her technique, but by the mid-1880s she was an active, technically skilled and artistically astute photographer. Martha, and her artist husband George, established adjoining studios in 1894, at 47 River Road in Annisquam, and supported themselves with their art-work.

Martha Hale Harvey has been called a naturalist photographer. Like other of the artistic movements coming out of the transcendentalist nineteenth-century ethos and reacting to growing industrialization, the Naturalists focused on simple compositions, illustrating a peaceful coexistence between humans and nature. Many of Harvey's images show people performing tasks in traditional, pre-industrial ways. Her images were highly selective, often posed to present a romantic attitude about a way of life.

Apart from Martha Harvey's images themselves, her photographic methodology greatly affected the aesthetics of her prints. Harvey's original photographs, before enlargers existed, were all contact prints, meaning that the prints were the same size as their glass plate negatives. The plates were commercially prepared with a gelatin binder and sensitized silver salts, giving a metallic appearance to the finished surface. Photographers commonly used this process into the 1920s. Tonalities came from either the paper color itself or from a toner such as tea, which gives brown tones to paper soaked in it. Bleaching out would be used to bring certain toned areas back to white. Martha Harvey's aesthetic is warm-toned with subdued color values. She printed in conventional black and white, platinum, sepia, carbon and chalk methods.

Martha Harvey stands as a pioneer among women photographers and artists. Her willingness and courage to pursue art as a career, her technological ability and artistic talent, and her marriage to another artist with whom she enjoyed mutual respect and support, all give her a place in art history. Her involvement with and devotion to Cape Ann and its community give her an additional position of significance in the history of this region.

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

Extensions

PreK–5 (Social Studies) Many of Harvey's images show people performing tasks in traditional, pre-industrial ways. What is being done in this picture? Learn more about how fields are cleared today.

6–8 (ELA) Martha Harvey stands as a pioneer among women photographers and artists. What made Martha Harvey a pioneer? What were other women doing in America at the time? Choose another woman and compare her with Martha Harvey.

9–12 (Chemistry) The plates were commercially prepared with a gelatin binder and sensitized silver salts, giving a metallic feel to the finished surface. A silver salt is a chemical compound formed between the element silver and a halogen. Explore this chemical process and figure out what happens.

Standards

Elementary School (Massachusetts History and Social Science Curriculum Framework)

3.12 Explain how objects or artifacts of everyday life in the past tell us how ordinary people lived and how everyday life has changed. Draw on the services of the local historical society and local museums as needed. (H, G, E)

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

W7. Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.

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

HS-PS1-2. Use the periodic table model to predict and design simple reactions that result in two main classes of binary compounds, ionic and molecular. Develop an explanation based on given observational data and the electronegativity model about the relative strengths of ionic or covalent bonds.

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



Martha Hale Harvey, *Lobsterman at Salt Island, off Good Harbor Beach*, 1890s. Photograph. Gordon Thomas Collection or Martha Hale Harvey Collection.