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THE BEGINNINGS OF THE ART COLONIES OF CAPE ANN, 1875-1925 LECTURE FINDING AID & TRANSCRIPT

- Speaker:** Mary Rhinelanders McCarl
- Date:** 5/28/2011
- Runtime:** 57:17
- Camera Operator:** Bob Quinn
- Identification:** VL33; Video Lecture #33
- Citation:** McCarl, Mary Rhinelanders. "The Beginnings of the Art Colonies of Cape Ann, 1875-1925." CAM Video Lecture Series, 5/28/2011. VL33, Cape Ann Museum Library & Archives, Gloucester, MA.
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- Language:** English
- Finding Aid:** Description: Karla Kaneb, 4/25/2020.
Transcript: Heidi McGrath, 6/30/2020.

Video Description

Recorded in the gallery of the North Shore Arts Association in East Gloucester, this video captures a lecture by local historian and Cape Ann Museum volunteer Mary Rhinelanders McCarl in which she speaks about the late 19th century art colonies that flourished on Cape Ann. Drawn by the picturesque, accessible, and relatively inexpensive setting, many artists began to gather in Gloucester during

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this time from several metropolitan areas while locally born artists thrived as well. McCarl discusses the careers of a few who were instrumental in establishing the arts-focused tenor of neighborhoods such as Annisquam and Rocky Neck. Her list includes both men and women and is presented within the context of evolving social and political influences.

Subject list

George Wainwright Harvey	William and Emmeline Atwood
Martha Hale Rogers Harvey	Mary Rhinelanders McCarl
John K. Thurston	Magnolia
Ellen Day Hale	Annisquam
Helen M. Knowlton	Rocky Neck
Augustus Buhler	Red Cottage
Walter Lofthouse Dean	Gallery on the Moors
Charles Allan Winter	North Shore Arts Association
Alice Beach Winter	Gloucester Society of Artists
William Morris Hunt	

Transcript

Suzanne Gilbert 00:09

So, thank you everyone for coming this afternoon. It's my pleasure as gallery director of the North Shore Association, my name is Suzanne Gilbert, I'm here to introduce Mary Rhinelanders McCarl who's giving a lecture on the early art colonies of Cape Ann. So this is kind of delving into Cape Ann, early Cape Ann art history. Mary has been a full-time resident of Gloucester for the last 10 years, but she spent almost every summer of her life on Cape Ann. She has degrees in Library Science and History and Archival methods. She also worked as a fellow for the American Antiquities Society in Worcester. And she's also worked at the Cape Ann Museum as a volunteer in the library, doing research on Gloucester history. She spoke during their 2010 lecture series on the Great Depression in Gloucester. And we're very happy, and thank you very much, for coming and sharing your knowledge and wisdom with us today. Thanks, everyone.

(Applause)

Mary Rhinelanders McCarl 1:01

Thank you, Suzanne. In case you were coming here because you think I'm going to stop in 1890, I'm not. I'm going on to 1925. So, I'm looking at the first 50 years of the art colonies, plural, of

Cape Ann, 1875—1925. Late 19th century summer art colonies needed five things: interesting scenery, reasonably good summer weather, a handy railroad station, cheap boarding houses and studios, and a source of art supplies. Cape Ann had them all, as well as regular steamboat service.

Audience Member 1:50

Could you stand in front of the microphone a little bit better?

McCarl 1:54

Certainly, I'll get the microphone in front of me. Just let me know, please. How about that?
Okay.

McCarl 2:09

By the late 1920s there were an estimated 1,500 professional artists and art students on Cape Ann every summer. Out of a summer population of 9,000, on a peninsula with about 30,000 regular inhabitants. That comes to roughly one sixth of the summer folk. In this paper, I look at some of the artists who came to Cape Ann between 1875 and 1925. I also want to look at the home-grown artists, what they had to offer, how they perceived their roles, whether they integrated themselves into the summer community. I had to be selective, so I chose George Wainwright Harvey, who died in 1930, and his wife Martha Hale Rogers Harvey, who died in '49, and John K Thurston, who died in '55, to represent the local community. The out-of-towners, the first generation, I chose Ellen Day Hale, Helen Mary Knowlton, and Almira Fenno, a teacher at lady pupils of William Morris Hunt in Magnolia in the late 1870s. For the second generation, I chose Augustus Waldeck Buhler, who died in 1920, and Walter Lofthouse Dean, who died in 1912, of the East Gloucester/Rocky Neck Art Communities. And for the third generation, Charles Allen Winter and his wife, Alice Beach Winter, of East Gloucester. By now it's (?) with the establishment and then the breakup of the Gallery of the Moors in 1916, and the painters and sculptors who split into the juried North Shore Arts Association, where we are, and the resolutely non-jury Gloucester Society of Artists, both in 1922. And for the theatrical side, the establishment of the Little Theater and its tented school in 1924.

4:26

The first artistic colony, as opposed to the transcendentalists in Pigeon Cove, was in Magnolia in the late 1870s. A prescient developer Daniel W. Fuller began to buy inexpensive land and lay out house lots in 1867. The signal that it was about to become an artist destination was a small item in the Boston Globe in 1872 announcing that a new railroad station was to be opened between Manchester and Gloucester, and its name was the mellifluous Magnolia, not the prosaic Kettle Cove. A key to the colony's success was the hiring of Mrs. Maria H. Bray to manage her summer boarding house. It was her cooking and accommodations that attracted Helen Mary Knowlton who was the manager of William Hunt's group of Boston lady pupils in 1876. In 1877, her master followed her to Magnolia and had a purpose-built studio constructed where he spent the whole season, June to October. He only spent a brief time there in 1878 and no time at all in 1879. He died tragically on the Isles of Shoals in September, 1879, but Miss

Knowlton carried on. Their influence was enough that Magnolia became known as an artist's destination until it priced itself out of the market after 1900. She and many of Hunt's other pupils and friends assembled an album, which they presented to Maria H Bray and she in turn passed it on to the Cape Ann Museum.

6:19

Here are two of the images. The first is a very competent sketch by Ellen Day Hale, *Gathering Seaweed on Magnolia Beach*. She had a long and full life as a professional artist. She was born in Boston in 1855, the oldest of eight. She had seven younger brothers including the artist Philip Day. 1877 she was in Magnolia with Helen Knowlton. In the 1880s, she studied in Paris with the best teachers including Carolus-Duran, John Singer Sargent's master and at the Academie Julian. In 1893, she and Gabrielle DeVeaux Clements established a house at Folly Cove at the northern end of the Cape. She died in 1940. The second is by Almira Fenno Gendrot. This is the only sketch I know of the lighthouse and keeper's quarters on Ten Pound Island, when Winslow Homer spent the summer there in 1880. They were both replaced in 1881. She never became a professional artist. She lived a comfortable and decorous life. Married first to a merchant, then to Felix Gendrot, a French born artist. But she never forgot her training under Hunt and Miss Knowlton and was the editor and chief contributor to the little summer journal, *Magnolia Leaves*. She stands for the gifted amateur women, too busy to make a real commitment to her art. There are sketches by them in the album as well as the ladies, including John Wainwright Harvey, who we will get to.

8:12

The next one is a painting by Helen Mary Knowlton, the indefatigable teacher of art, handsome but quite conventional. The art teachers and students had concentrated on East Gloucester by 1900, just in time for waterfront land to become available as the fishing industry began to switch from the graceful but dangerous wooden schooners to the practical, metal clad diesel or gasoline-powered druggers. Stephanie Buck, the librarian and archivist at the Cape Ann Museum, discovered a short version of this poem which I'm about to read to you signed Axel Stockton. Now we know it was written by Stockton Axson, of all things the brother-in-law of President Woodrow Wilson, a distinguished professor of English at Princeton and then Rice University in Texas. It speaks from a summer people's perceived point of view of the local East Gloucester fisherman about 1900.

9:24

"What is it that sickens with disgust the Gloucester sailorman, it isn't fighting the wind and fog, nor drifting in a calm. It isn't toiling on the banks when fishing's on the bum, it isn't even wrestling with the facts of Gloucester rum. It's these everlasting artists, they're sitting all around. They're painting everything we do from the top mast to the ground, they take us in our overalls, so shapeless and so slick. Can hardly tell by looking if we're coming or going back. Our own wives and sweethearts fail to find us pretty then, but it seems to suit them artists, the women and the men. For they put us into pictures. I think it's just the immense. They call it picturesque, I believe, but it certainly isn't sense. And what they keep a doing it for is more than

I can tell. The things when they're finished, they simply look like... well, they look like nothing known upon the land or on the deep. It seems a waste of time, when likely chromos are so cheap, but I suppose their kinfolk like to have them pottering. It keeps them out of mischief, and from doing some worse things." Now, next picture, please

11:06

There we go! A group of gentlemen artists in Annisquam around 1900. It would be equally possible to show a group of just women wearing hats and daggerous expressions. These two look a little more cheerful. The next section is on two of the gentlemen artists who nonetheless appreciated the working port of Gloucester for its own sake. George Lofthouse Dean and Augustus Waldeck Buhler. Walter L. Dean was born in Lowell in 1854. But his father, the Honorable Benjamin Dean, soon moved the family to city point South Boston, where he grew up watching the big ocean-going sailing boats coming into the busy wharves of East Boston, and on the other side, the pleasure boats in Dorchester Bay. As a boy, at the helm of a Herreshoff-designed cat boat, he was the best racing sailor in the bay. He studied at MIT and the Massachusetts State Normal Art School, predecessor of the Massachusetts College of Art, then went abroad. His first job was in Brittany to observe the fishermen at work, then onto the Academie Julian in Paris, where he was one of 17 young men from Boston that year. He spent some time in the Mediterranean, but the northern seas were more to his liking, the coast of Holland and Cornwall and Lancashire. He named both a daughter and a fine racing yacht Clitheroe after a castle in Lancashire. His summer studio was on Rocky Neck in an abandoned shack facing the working harbor of Smith Cove. It's where the Studio Restaurant is now located. He was always restless, sailed whenever possible. In 1910, The Boston Globe noted he did not put his racing yacht in the water, because he'd gone off to the coast of Iceland for four months on a racing—whaling voyage.

13:18

Next please. Walter Dean was a fine amateur photographer. This is one of the many views of boys in the sailing dory taken about 1900. That really is a fine photo. And there's a whole group of them. Next one, please.

(Partially audible chatter to find correct slide)

Mary 13:53

There we go. That's by Dean. *The White Barque*, probably a salt barque from Trapani, Sicily, painted in Gloucester Harbor about 1904. Those were the really big three-masters that came into Gloucester, obviously not a schooner. Now back again. Whoops, ho, go forward just by one. That's the *Clitheroe*. Obviously Mr. Dean didn't rely on the sale of his paintings for money for his toys. Dean died young at 57 of heart disease in 1912. His glowing obituary from the Globe, March 14, 1912, says, "He fished himself and knew the fishermen thoroughly."

15:09

The next artist is Augustus Buhler, the son of a German liberal who fled after the crackdown on

the failed revolutions in 1848. Augustus was born in New York City in 1853, brought up in Worcester Mass, where he had excellent encouragement and training to young artists. He attended the Boston Museum School, studied under Tommaso Juglaris, then went to Paris to the Academie Julian. He married a German girl, Mary Endlich, also grown up in Worcester, had a winter studio in Boston, and a summer studio in Annisquam for many years. In 1901, he moved his summer studio to Rocky Neck, largely because there were more boarding houses there for lady students than in Annisquam. The Boston Globe of June 9, 1901 noted he was making a quick trip to Labrador to paint a commission work, but had to be back soon because 30 young ladies would be waiting for him. Here he is, in prosperous middle age. Next one. There he is with a group of friends on the beach, I'm not sure, it might be Annisquam, painting a picturesque fisherman and his dory. I wonder if that wasn't by Martha Hale Harvey. I don't know, it's not, the negative was not identified. But I think it's great to see from the locals' perspective, what they had to put up with, you know, this army of artists. Interesting to note that they are going right to the oil paintings, they're not fooling around with sketches. And they're obviously having a great time. Next please.

17:14

Now, Buhler is most famous for painting "the man at the wheel" in 1901, which belonged to Gorton's since 1906, when they were first set up, and it's gone around the world on absolutely millions of boxes of frozen fish ever since. This I think is interesting because, it's called *The Helmsman*. Frankie Davis, of the fish company that was where the empty lot is now downtown, suggested to the Tricentennial Committee in 1923, that a statue based on this painting might be appropriate. And so Leonard Craske, who won the competition, started with this, a young man very much like this, not in oilskins. And in fact, the Globe from 1923 has a photograph of his first version, bareheaded, and practically bare chested. And then the Mass Mariners persuaded him to put oilskins on. Probably some poor soul, probably stood there while they dumped buckets of water on him. He got the way that the wet oilskins clung to him and so forth. But, this was one of Buhler's.

18:51

Now, the next one, please. Now this is from the *Boston Globe*, too, January 8, 1901. It's a little hard to decipher, but if people who are historians of art can see that, it looks like the Italian vorticists before they existed. They came around about 1915, and thought they were expressing speed. But this is great. Who the staff artist was for the *Globe*, it's not signed, I don't know who it would have been. In an interview for the *Globe* on January 8, 1901, Buhler said, "Now here's a picture which I painted in the middle of a northeast storm, and it represents a skipper of one of the smallest fishing craft, steering his boat with the wind and storm nearly blinding him. Well, I wish you could have seen me at work on the picture, it would have been an excellent object lesson on some of the hardships which artists sometimes experience. Many would think it an absolute impossibility to work under such conditions. I will admit that as my brushes and paints began to drip water when I attempted to use them, and the canvas became immeasurably water soaked, that I began to have an idea that I was attempting the impossible. But I concluded to stick it out to see what the results would be. And there you see it, a weather-worn

canvas and stretcher, but also a painting that is as true to nature as my ability would allow me to execute.” Darn it, the painting’s disappeared. I have an awful feeling that when they cleared out his studio and they saw this thing with the waterlogged stained canvas, somebody threw it out. But in the foreground, in the circle, is a drawing emphasizing that Dean and Buhler worked together, crouching on the deck of Dean's yacht, sketching a fisherman in a dory tethered about 20 feet from his stern. All this about six miles out to sea on a rainy day in October. These men worked hard for their art, and the art showed and it. And it’s too bad, they’re out of fashion.

21:29

The next one please. This, Buhler drew in his studio, and I would love to see the original, that wave. I think like Winslow Homer he got the weight of the wave correctly. But its a shame, as I say, he died in 1928, and everything's scattered now.

21:52

But what if one of the fishermen that Dean and Buhler admired became an artist? George Wainwright Harvey and his wife spanned both the art colony and the local life in art. Harvey was born in 1855, one of the younger children of Thomas Harvey, a master mariner born in Nova Scotia, and his wife, Rhoda Wainwright, born in Rockport, 1824. George's parents were married in 1841. They first settled in East Gloucester, but by the 1870s they were living on Prospect St., Harbor Parish. Thomas was the master of many of the medium sized schooners owned by the fish processing firms of Gloucester, and he was able to provide a comfortable living for the family. Prosperous 19th century Gloucester had a history of quiet support for local boys with artistic talent. Samuel Lee Sawyer, the philanthropist of the Sawyer Free Library, quietly paid for drawing teachers in the local public schools as soon as Massachusetts passed the law authorizing it in 1870. Miss Carrie Sawyer, not a relation as far as we know, almost certainly spotted and passed on information about likely candidates. In 1875, when George was twenty, it came to the notice of the *Advertiser*, the *Cape Ann Advertiser*, that “an artist from Philadelphia, W.H. Weisman was vacationing in East Gloucester,” the *Advertiser* said, “Mr. Weismann has for one of his pupils Mr. George Harvey of this city. And he informs us, he gives promise of making a fine artist. Mr. Harvey is a young man of good character and limited means, depending upon his daily earnings for his support. If someone interested in art would give him an opportunity to study and cultivate his time, there’s every indication it would be well appreciated and prove of great benefit.”

24:06

His paintings were first on display in Gloucester in 1878. He moved outward, exhibitions that went from Gloucester to Salem and Boston. In 1880, still living at home with his parents on Marchant Street off Prospect Street, he lists his profession as “marine artist” in the census. In 1883, he exhibited at the National Academy of Design. In 1888, he was the first artist to take out a paid listing, first artist of any kind, in the city directory. He continued to do so for over 30 years. He became a member the Boston Art Club, the Gloucester Society of Artists, which I'll discuss later. The Vose Galleries in Boston represented him for many years. Sam Sawyer did not support him, but George may have found a benefactor, because, in 1886, two years after he

married, he and his Martha spent over a year in Europe, mostly in the Netherlands. Martha was the daughter of a ship's carpenter, Charles Rogers and his wife, Sarah Friend Rogers. She was born in 1862. By 1880 the family, Martha, her parents and her two younger sisters were living on Prospect Court. She was a new neighbor of George Harvey. By the time she married George in 1884, she had learned the difficult art of photography. And she spent the years they shared, they had no children, photographing scenes for him to paint and also his sketches and paintings. She also took many photographs of Gloucester scenes, beautiful in their own right. She took many of the picturesque retired fisherman, dressed in full so' westers on sunny days, pulling on oars pretending to catch lobsters that were sold as postcards and packaged views of Cape Ann. It's possible that she took the photograph of Buhler and his friends painting the old fisherman and his dory. In 1900, he and Martha moved to 47 Curve Street, now River Road in Annisquam, where they renovated the vacated marine biology laboratories of Alpheus Hyatt of into studios. He became a very adept etcher and wood engraver. They made a comfortable living, they made many European trips during their lives together. She seems to have given up her original glass plate photographing about 1912. I'm guessing the technology changed, she was unwilling to work with it. He kept on etching until his death in 1930. An undated business card has survived illustrated with one of her photographs. He offered oil and water color pictures of Holland, Venice and Cape Ann. She advertised photographs of Cape Ann shore and fisher-life, and then she made formal sepia portraits. Next, please.

27:32

There we are, that's George and Martha. I'm sure that she set it up for a time release photo. Next one, please. That is by George. She's called the *Manchester*. There she is gaily moving along in the middle of a nasty storm with waves, mist, and everything else. And next, please. There is the *Manchester* on the parlor table. The stand was adjustable so that he could angle her for whatever angle he liked. It was not for him to go out in the middle of a northeast storm in a row boat. He stayed home and painted. When he when he was 11, he went on one fishing trip with his father and decided the hell with it, that he was just not fit to be a fisherman. He didn't have to since he was spotted young and never had to go to sea. Next please. Oops, we are missing, oh dear. Well, I'll just have to talk about George—I mean John, excuse me, John Thurston. Nope, they seem to have disappeared. Well, that's all right.

29:22

The Harveys made a good living on the artistic scene, but another local boy, John K. Thurston, did not. He came of much the same background, seventh child of a fisherman, not a master mariner. Born in Massachusetts of a local girl, the fact that his father never made skipper might have made the difference. He was born in 1866 and he was a professional fisherman throughout his 20s, but in 1887, when he was 21—excuse me, 19, the *Cape Ann Advertiser* noticed that he was having an exhibition in a storefront on Main Street. The paper was encouraging. The display was highly creditable in one so young, indicating marked talent. It might be pretty praising with faint praise, it did not suggest that he'd be picked up by a philanthropist. But in 1892, at the age of 26, for the first time he listed himself as "artist" in the non-professional part of the directory that you didn't have to pay for. He kept the listing for 30

years but never moved to advertise himself in the classified section. There's a family tradition he was able to afford a long study visit to the Netherlands, but so far no records have surfaced. He never married, lived at 14 Cross Street, which goes down to the head of the harbor at the beginning of East Gloucester, with two unmarried brothers who kept on fishing for many years. By 1913, when he was in his late 40s, he moved in with his sister Ida and her husband, George W. Grover, who lived at 18 Main Street in the same neighborhood. Shortly thereafter, he gave up any pretense of being an artist. In 1930, in the census when he was 64, he was managing a restaurant in a hotel. He died in 1955. Well, I'm sorry, I don't know what happened to the images.

Audience Member 31:39

They're not in here, Mary.

McCarl 31:40

Well, he had a sketchbook and they are competent, not much, much better than Mrs. Fenno's. But they are competent, of the waterfront. One's quite a nice one with a tugboat and a schooner, and the top of the Baptist church in the background.

32:00

Now we move to a whole different group of artists, the left-wing New York intellectuals. I could have chosen from many, particularly John Sloan and Stuart Davis, but I'm concentrating on another husband and wife team, Charles Allen Winter and his wife Alice Beach Winter. Charles was the photographer. Charles... Well, let's look at this first. John Sloan standing. Sitting on the stoop is a very young Stuart Davis, standing in the long velvet dress is Dolly Sloane, Mrs. Sloan, standing behind Stuart Davis is Alice Winter. And if you notice sketches, hard to tell exactly what they are, they might have been color studies, they were great for a system called Maratta System. Both the Winters and Sloans were using them. That's 252 East Main Street, the Red Cottage, still there. David my brother, his Historical Commission gave them an award for keeping up the house, somewhere between 1915 and 1918. But I wanted to show you, the others are musicians, a lot of them from St Louis. Next please.

33:40

There's a more cheerful, informal group. One of the reasons I wanted to show you this is, look at the difference between the men and the women here in comparison to the 1880s when they lined up very solemn. Next please. That's back to the Red Cottage, in the garden. Winter liked to paint back there. Anyway, Charles was born in Cincinnati in 1869. His father was born in England, his mother in New York State. He left his formal schooling at the age of 12. These were not people with formal education other than Dean and Buhler. He left his formal schooling at age 12, went to work for a confectionery company owned by a family member. At 15 he began to study at night at the Cincinnati Art Academy, kept this up till he was 21. He then spent two years studying art there full time. In 1894 when he was 25, he received the first ever scholarship to study abroad for three years, all expenses paid. He went happily off to Paris, his letters home to the head of the Cincinnati Academy have been preserved. As with the hundreds

of young men of the day, he attended the Academie Julian. After two years, he treated himself to a trip to Italy. And there he really fell in love with the highest art, developed a mad crush on Michelangelo. He copied a whole section of the Sistine Chapel ceiling and sent it back to Cincinnati.

35:34

He also sent back a (?) kept this one, a marvelously decadent 8-foot painting of a woman encircled by a serpent, that surfaces in exhibitions at frequent intervals. On his return from Paris, until he became established, he began teaching art. This took him to St. Louis where his favorite pupil was Miss Alice Mary Beach. Alice, born in 1877, came from another English family. But hers were intellectuals and writers. Her father, Edgar Rice Beach wrote a novel, *Joshua Humble: The Story of Old St. Louis*. The *St Louis Post Dispatch* wrote up the story on December 20, 1903, complete with a portrait of Alice and illustrations from the book. She had graduated from high school and then attended the St. Louis School of the Arts. They were engaged. Charles went ahead of her to establish a place to live in New York. They were married January 1, 1904, and settled happily into a studio apartment at 53 East 59th Street where they spent 27 years.

36:58

They seem to have come to Gloucester for the first time in 1911. They stayed in various locations in East Gloucester, never on Rocky Neck. In 1922 they were prosperous enough to build a summer house at 134 Mt. Pleasant Street on the slope of Banner Hill. In 1931 they winterized the place and moved there full time. Charles died 1942, but she lived on past her 90th birthday and died there in 1968. Did any of you have lessons from Alice when you were children? Yep? Judith Garamind did, and so did Susan Richardson, and everybody loved her, I think some of the other children around town. She was a very strict teacher. She made sure that they learned how to draw before they were allowed to splash the paint around. She was a very good portraitist of children. That's what she specialized in. But I'm talking about the illustrating side of the Winters. They were absolutely unashamed to be illustrators, not for them was the genteel world of the occasional etching.

38:29

Charles never forstoke his "Michelangelo-esque" style. Alice's was wiry and expressive. Charles's style was very suitable for banknotes. So he worked for the American Banknote Company. Haven't been able to come up with any images. To the best of my knowledge, neither of them painted a working boat except in the very far distance, and there were no photographs of them at sea. Next please. There's Alice posing as a Goddess of Learning, or whatever, that may have turned up on a bank note. The next, please. There's Alice painting with a fancy hat somewhere on the shore. Far as I can tell, what she's painting is a sort of a goddess, a woman with a long white dress in the middle of it. It's not just a landscape, in other words. Next, please.

39:33

There's Charles as he liked to think of himself. Self-portrait. Charles's favorite long-term contract was for six years from 1910 to 1915, working for Elbert Hubbard, the anti-authoritarian sage of Aurora, New York, and the head of the Royal Crofters, who published reams of advice on independent living and self-help. And, incidentally was the great uncle of Elroy Hubbard. Charles illustrated articles attacking the elites of the day and extolling the virtues of the workers. They both worked for Procter and Gamble on the Ivory soap contract. Next, please. There's Alice! If you notice, I haven't found it yet, *Saturday Evening Post*. Has the usual motto of Ivory soap, "It floats!" Little boy, see, has made a boat out of his Ivory cake of soap, and there's two American flags as sails. The next one.

40:47

How that was meant to sell soap, I cannot imagine. Ivory soap in the kitchen and serving pantry. It looks more suitable for banknotes or a mural or something. Anyway, Charles was a tremendous artistic recycler, and I wouldn't be surprised if we don't spot it somewhere. They were committed socialists of the William Morris pre-Russian Revolution variety. So, it can be no surprise that when Piet Vlag, a Dutch socialist friend established the *Masses* magazine in 1911, they became the first art directors. They both contributed covers. Unfortunately, the only direct scans that I've located are too dark to reproduce, but Alice drew working waifs and Charles melancholy, enigmatic veiled women. They left the magazine in 1916, as did John Sloan, just before it turned very radical and had very major trouble when we went to war in 1917. They tried to crack down and had two law suits which were won by the magazine, but they kept on.

42:14

They reformatted it, basically turned up as the *New Masses* throughout the '20s and '30s. Alice had a habit of making money off of Procter and Gamble and then doing these cartoons really for radical magazines for nothing. Now, what does this have to do with Gloucester? As socialists, they, with the Sloans and young Stuart Davis, who also contributed to the magazine, were fervently against the great war. The reason they were in Gloucester was they were relaxing from the politically charged, argumentative world of New York City. But they couldn't escape. In 1916, William and Emmeline Atwood, he with a great deal of money and some training in art, decided to put into concrete form their own rather vaguely English Christian socialistic views, and hired Ralph Adams Cram, the foremost Neo-gothic, high Anglican architect of the time, to build a house for themselves and a Gallery on the Moors for the local artists and actors. They had in mind rather stately pageant. It opened in 1916. Artists of all persuasions flocked to contribute. The socialists mingled with the politically conservative, everyone was on their best behavior. It lasted five years, but major problems came about the jury system. The Atwoods got tired of the whole thing. The gallery was too close to the house to be comfortable. Mr. Atwood looked around the East Gloucester waterfront and bought where we now are, the building and where we're standing, which opened in 1922 as the North Shore Arts Association. The artist members were juried in, and it immediately became a conservative stronghold both politically and stylistically.

44:29

The socialists formed their own Gloucester Society of Artists, which also opened in 1922. With a gallery up on the hill on the way to the Hawthorn Inn and Niles Beach. They took any aspiring artists whether modernist or not. The Winters, of course, were charter members. It lasted until the mid '40s, when the art world of Gloucester ran out of steam. The actors acquired an old paint factory warehouse on Rocky Neck, opened the Little Theater with its accompanying school in 1925. It closed in 1950, a victim of television. The Winters, as I said, became full time residents of Gloucester in 1931. So they were here when the Great Depression hit. The North Shore Arts Association suffered in stoic silence, but the Gloucester Society of Artists put on a skit at the Beaux Arts Ball of 1932. A woman dressed as Prosperity, with a question mark for a headdress, carried a sign, "How Soon?" And children with signs, "1928: Sky's the Limit," "1929: What Happened?" and "1930: Now it's a Panic," "1931: Woes Me," then "1932: Woe is Us." When the Public Works Art Project came looking for artists to paint didactic murals for City Hall in 1934, Charles Allen Winter was immediately signed on. Spent the rest of the '30s at \$42.50 a week, that was the senior artist rate, painting his amply socialistic views on the walls of City Hall.

46:31

Along with Leonard Craske's *Man at the Wheel*, which was directly inspired by Augustus Buhler's paintings, Winter's City Hall murals are by far the most popular works of art in town. I end, the last one please, with one of Charles Allen Winter's covers for the *Masses*. Never was the Communist Manifesto presented with a more decorous memorial. "Workers of the world unite! You have nothing to lose but your chains and a world to gain." September 1911, cover of the *Masses*. But in this paper, I wanted to talk about two different themes in Gloucester art. One of them is the way underappreciated marine artists, particularly Dean and Buhler, heavy, heavy Dutch influence, they went to the Netherlands, they liked what was done, they studied the paintings, they settled down in the art colonies there. This is just being dug out as it were. It may well be that the key link between Gloucester and this training in the Netherlands was Stephen Salisbury Tuckerman. I haven't done much research on it, but one of his paintings in the Cape Ann Museum is remarkably Dutch. And he might have spotted say, young George Harvey, and sent him over, uncertain. But they were covered in a sense by the admiration for the first, the French impressionists, and in French modernism, and the Dutch pretty well disappeared. The other that I wanted to talk about and wanted to show of course, in these informal photographs, is the whole different approach to women that came over the 50 years that I covered.

48:59

From the timid yet dogged ladies, pupils around William Morris Hunt, through Martha Harvey, who made a good living with her photographs, to Alice Beach Winter, polemicist. So there I am, I'm happy to take questions.

49:20

I'm just sorry that John K. Thurston's sketchbook images disappeared. But, not a great artist, but he deserved better than he got. And the fact that for thirty years he listed himself in the directory as "artist" meant that it really hurt him when he had to give it up. His paintings and the paintings of Edward Harvey, George's unfortunate brother, turn up on eBay, and they're quite popular in the \$250-500 range, mostly watercolors. A lady came into the Cape Ann Museum just the other day, probably with a photograph of one of Eddie Harvey's paintings. Eddie, alas, took to drink and literally died in the poorhouse. But George and Martha, they buried him in one of George's old suits about 1900. George and Martha kept on going. But anyway, as I said, I'm happy to answer questions. Yes, sir.

Audience Member 50:36

Can you tell us a little bit more about William Morris Hunt's group and what age was he when he was in Magnolia?

McCarl 50:43

I'd say Hunt was in his 50's. Almira Fenno may also be in that same age bracket. Let me think. Yes, I think he was in his 50's. He came down from Vermont. He got very much the formal training. He was lately influenced by Whistler, I'd say, the Venetians. Frankly, I'm not sure that some of his teaching was the best for the lady amateurs, they could have used somebody with a little more structure.

Audience Member 51:27

(Inaudible)

McCarl 51:34

He led the school, well, he gave his name to the school. I think Helen Mary Knowlton probably did most of the teaching. And she kept at it for years and years and years. It would rise and fall because the ladies, of course, paid only by the lesson, she couldn't run, it was not a formal school. Now when the Boston Museum of Fine Arts first started taking women, I'm not sure, for their school. Does anybody know offhand? I'll look it up.

Audience Member 52:13

(Inaudible)

McCarl 52:14

That early? Maybe if they were up to their standards. Very difficult for the women, I mean, where did they learn anatomy?

Audience Member 52:25

(Inaudible)

McCarl 52:29

Ellen Day Hale went to Paris, and the Academie Julian was one of those art schools in Paris that

had separate classes for the women. They did at least teach them the structure of art. And she was very good. I'm sorry, I didn't, it's such temptation to go on and do the full lives of some of these people. But I just thought I'd catch it then. And that was a darn good sketch of the oxen gathering the seaweed. Yes, sir.

Audience Member 53:05

Did Gloucester precede the art colonies of Provincetown?

McCarl 53:10

I think it did, I believe it did. The art colony of Provincetown took advantage of the same things that the Gloucester artists did. The train, a railroad train that went all the way out the Cape. And redundant buildings when they changed the way they caught the fish, preserved the fish. When canning came in, they needed the fish flakes and dried cod fish less. Then when the schooners went out, the first engine was put into a Gloucester schooner in 1900. The first purpose-built Gloucester fishing schooner built with an engine was 1902. So they moved quite fast. But when there was space, the artists took it. So by 1916, the *Globe* had big feature articles that summer, "Provincetown largest art colony in the world." And Provincetown had the advantage, too, they were almost all from New York, of their theater on the wharf, which in the winter would go into Greenwich Village in New York. Eugene O'Neill's early plays were put on there. Where the Rocky Neck one tended to go for comedies, the Provincetown ones were deeper things on the whole. I'm just looking now to some extent with the whole feeling of the artists. The Gloucester ones tended to be conservative, middle class. The ladies, they come as families with the mothers hoping to marry off their nubile daughters, but giving them a chance to show that they didn't just do, in the old days it would have been embroidery, they took art classes, and the mothers played bridge, and the fathers went deep sea fishing.

McCarl 55:39

And on Rocky Neck, Mr. Publicover, who was the head of the Rockaway for years, had a real genius for the fish. His family was originally from Nova Scotia, and the men loved it. Some of the men golfed, but most of them would go fishing. But the world of the summer hotel, we'll be talking about that in August at the Cape Ann Museum. Art was peripheral to most, but still there was money, and that totally evaporated with the Depression. They had to deal with it. Anything else? Now, I do want to say that most of the images that we've seen are from the collections at the Cape Ann Museum. They have splendid glass plate negative collections, many thousands of them. They're always looking for images of artists relaxing, images of artist's families. We want to try to humanize the collections. We have these vast files, but it would be fun. I think that one Charles Winter took, where everyone is lying around on the grass, is great. So, there we are. I'll do some more some other time, I hope.