

The background of the cover is a painting of a winter scene. It shows a dense cluster of houses with snow-covered roofs. In the center, a tall, yellow church steeple with a dark dome rises above the rooftops. The foreground is dominated by a large, dark blue house with a snow-covered roof. The overall style is impressionistic, with visible brushstrokes and a cool color palette of blues, greys, and whites, accented by the yellow of the church.

The Cape Ann Museum

PERSPECTIVES

Winter 2016

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Perspectives

Winter 2016

Published by the Cape Ann Museum

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MISSION STATEMENT

To foster an appreciation of the quality and diversity of life on Cape Ann, past and present; to further the knowledge and enjoyment of Cape Ann history and art; to collect and preserve significant information and artifacts; and, to encourage community involvement in our programs and holdings. In all our activities, the Museum emphasizes the highest standards of quality.

CAPE ANN MUSEUM

ART HISTORY CULTURE

[cover] Jeff Weaver, *From Governor's Hill* [detail], 2014. Oil on linen. Purchase made possible with funds from the Kanter Kallman Foundation.

FROM THE DIRECTOR

Dear Friends,

Happy 2016! During these winter months, the cycles of the natural world influence the character of our programming. As we do every year during January, the Museum offers free admission to all Cape Ann residents. With a full schedule of events—from the docent-designed and led *Winter Shorts* tours to the opening of the special quilt exhibition, *Community of Neighborhoods*—the month presented a wonderful opportunity to introduce new visitors to Cape Ann's art and history and to increase accessibility to all. Now is a great time to take advantage of our warm and gracious galleries to visit favorite pieces from the permanent collection, to spend some time exploring the Library/ Archives or to revisit the special exhibition *Vincent, Weaver, Gorvett: Gloucester: Three Visions*, which has been extended through the end of March. For those seeking some respite during school vacation please check out our April School Vacation program for kids and families. If you opt not to leave home, take some time exploring our newly launched *Fitz Henry Lane Online Project* from the comfort of your living room sofa, or from anywhere in the world!

You'll notice that we've devoted a significant amount of space in this issue to sculpture. Curator Martha Oaks reports on a number of new pieces that have entered the collection over the past few months; works by Ken Hruby, George Demetrios and Paul Manship. Two of the pieces came as gifts— one a donation and the other as part of a bequest. Since its inception, the Museum's stellar collection has grown because of gifts received from generous collectors and donors like these.

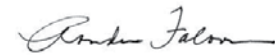
Independent curator Rebecca Reynolds writes on the origin of another addition, the Paul Manship tortoise. We are rarely in the position to purchase pieces for the collection, but on occasion are presented with an opportunity that we can't let slip away. This is the case with the tortoise.

Paul Manship (1885–1966), *Tortoise*. Modeled in 1916, cast at the Roman Bronze Works, 1998–1999, cast 5 of 12, bronze. Collection of the Cape Ann Museum. Photograph by Clark Linehan, 2015.

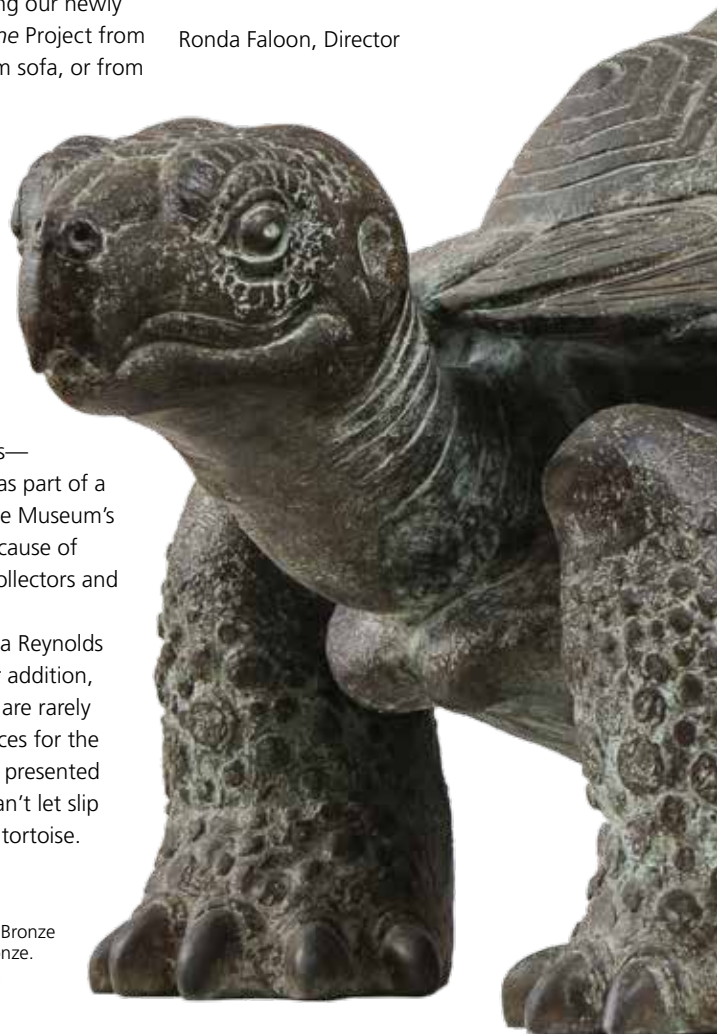
The sculpture was offered to the Museum for purchase over time. Thanks to a few individual donors and to the overwhelming support received from those who contributed to the "Fund A Need" Auction at the Women's Luncheon, we have \$34,350 remaining before the purchase is complete. We are deeply grateful to those of you who have helped thus far. The tortoise has assumed pride of place outside our Special Exhibitions Gallery. Please stop by to have a look, and if you would like to contribute towards completing its purchase, a donation can be made to the Tortoise Fund at the Cape Ann Museum.

2016 brings a number of new initiatives, including an update to our 2010–2016 Strategic Plan. We will keep you posted on our progress. Thank you, as always, for your support of this dynamic institution as we continue our work to educate, engage and inspire.

Sincerely,



Ronda Faloon, Director



The Origins of the Tortoise

By Rebecca Reynolds

Although today we remember Paulanship (1885–1966) as an Art Deco pioneer and as the creator of celestial spheres and mythological subjects such as the world-famous *Prometheus Fountain* at Rockefeller Center, Manship was first (and perhaps foremost) an animalier, a sculptor of animals. Manship began his career in 1905 at the tender age of 19 as an assistant to Solon Borglum, where he learned animal anatomy firsthand from an acknowledged master. When Manship started in his studio, Borglum was working on two equestrian statues. As part of this project, Manship dissected two horses that had died in nearby fields. Just one year into their relationship, Borglum helped Manship secure his first commission, a sculpture of an

English bulldog. Manship's early work almost always included animals, or such literal combinations of man and beast as centaurs and satyrs.

In 1916, as a diversion, Manship created a giant tortoise. The year was, by many accounts, a turning point in his career. At 30 years of age, Manship seemed to have achieved all that was possible for a young sculptor at the time. Following his three-year fellowship at the American Academy in Rome (1909–1912, Manship returned to a string of commercially successful solo shows in New York and a concurrent exhibition touring major American art museums; he won a gold medal at the 1915 Panama Pacific Exposition; finished two iconic works in 1916 (*Flight of Night* and *Dancer and Gazelles*); and was elected to the National Academy of Design as an Academician, a rare honor. Manship was in great demand. He was engaged on a significant commission for the Metropolitan Museum, and leading architects were entrusting him with major sculptural projects for

the gardens of their clients' estates. One would imagine that Manship was too busy to add uncom-

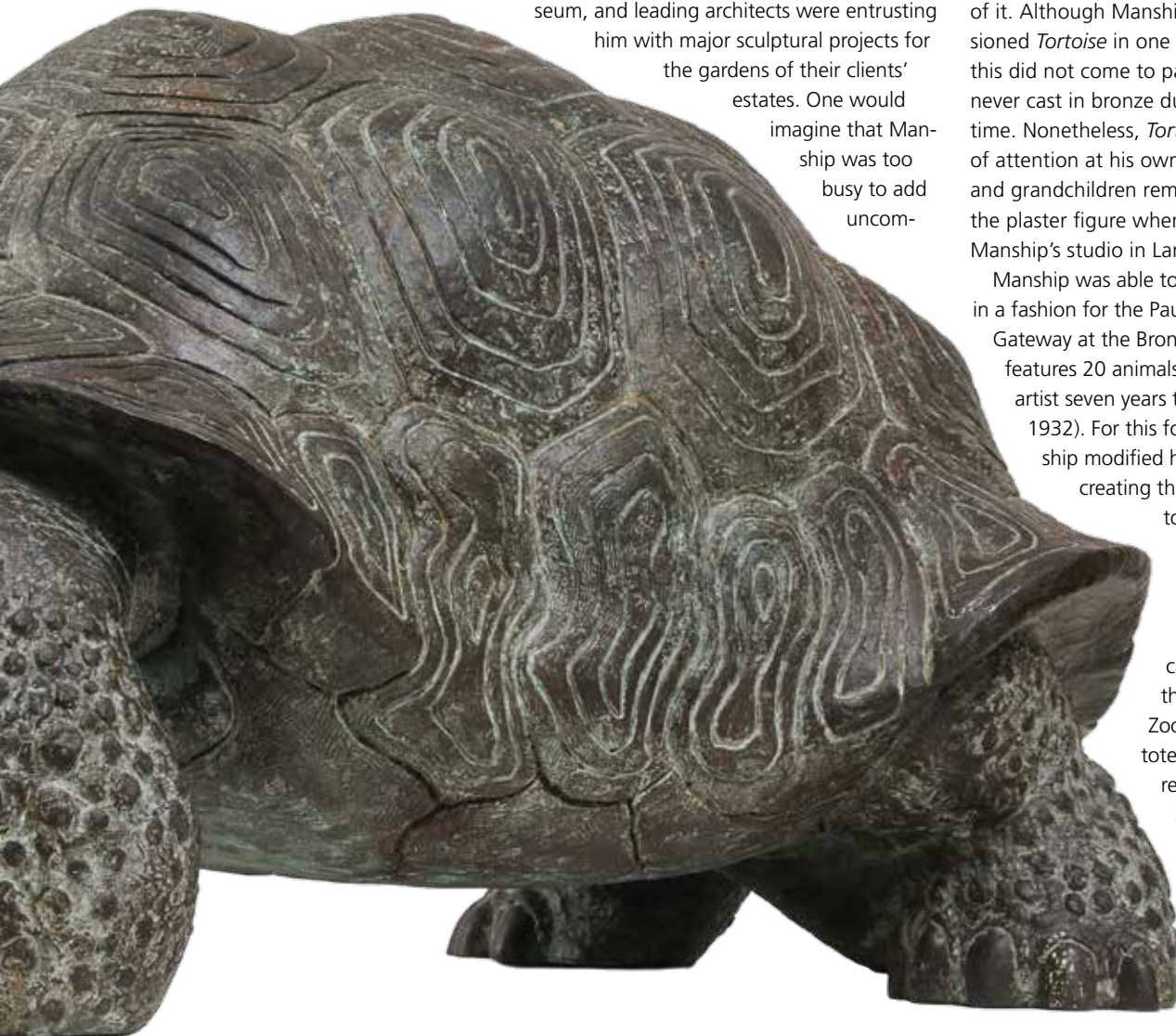
missioned work to the mix, but he thrived on constant creative distractions to maintain his high standards and interest in these commissioned works.

Manship later described his working process from 1913 to 1920 when he was creating the John Pierpont Morgan Memorial (and *Tortoise*): "I always worked on other things at the same time. I like to work that way. When I get tired of one thing, I turn to something else. Not continuously day after day on the same thing. As long as my interest keeps up, I work on whatever it is that's at hand, but as soon as my interest lags and the eye gets dulled and I don't know what I'm doing, then I go to something else and cover up my work on which I'm confused to return to it when my vision is clear."¹ *Tortoise* represents a work that Manship executed when taking a break from his commissioned work—there was no intended patron and he started it simply for the sake of it. Although Manship might have envisioned *Tortoise* in one of his clients' gardens, this did not come to pass and the work was never cast in bronze during sculptor's lifetime. Nonetheless, *Tortoise* did receive a lot of attention at his own home—his children and grandchildren remembered playing on the plaster figure when they visited "Papa" Manship's studio in Lanesville.

Manship was able to resurrect his tortoise in a fashion for the Paul J. Rainey Memorial Gateway at the Bronx Zoo, a project that features 20 animals and which took the artist seven years to complete (1926–1932). For this formal setting Manship modified his original *Tortoise*,

creating three identical tortoises to serve as anchors and supports for the gateway's decorative piers. While the original *Tortoise* is animated and captured mid-stride, the pose of the Bronx Zoo tortoises is more totemic in nature. The relationship of the Bronx Zoo tortoises with this earlier work might have been lost had the artist's son, John Manship, not "rediscovered"

(cont. page 9)

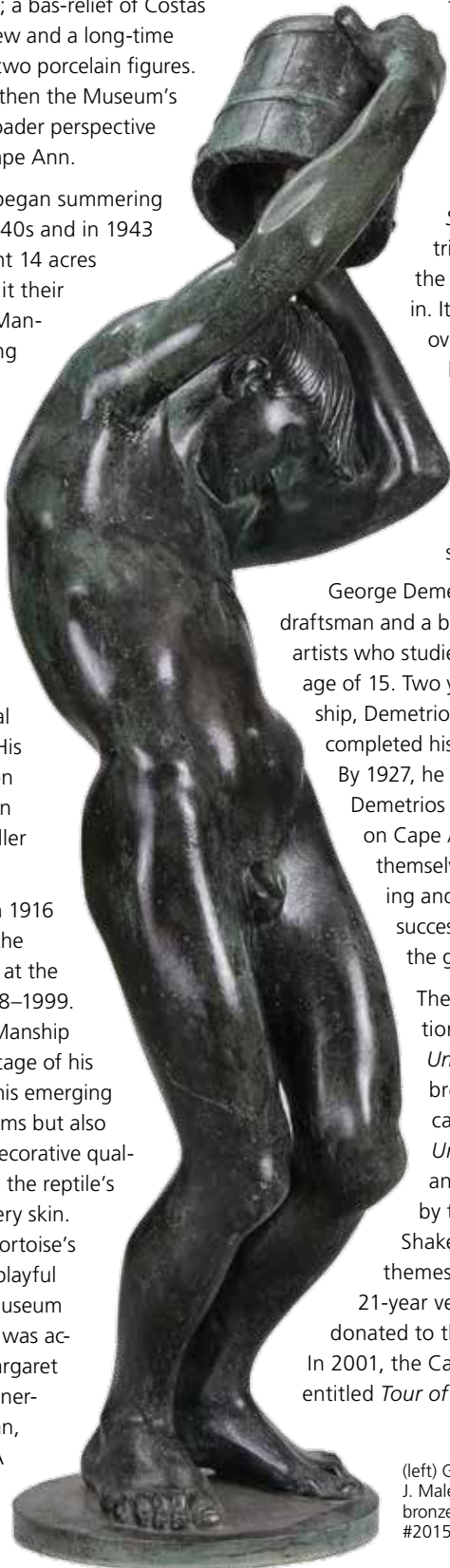


New Sculptures for the Collection

The Cape Ann Museum is fortunate to have added several important pieces of sculpture to its collection in recent months: Paul Manship's *Tortoise*; Ken Hruby's *Uneasy Throne*; and four works by George Demetrios, *Sauna*; a bas-relief of Costas Maletskos (Demetrios' nephew and a long-time friend of the Museum); and two porcelain figures. Together these works strengthen the Museum's holdings, giving visitors a broader perspective on the art of sculpture on Cape Ann.

Paul Manship (1885–1966) began summering on Cape Ann in the early 1940s and in 1943 he and his wife Isabel bought 14 acres of land in Lanesville making it their permanent summer home. Manship began his artistic training at the Art Students League in New York, and went on to study with Charles Grafly at the Pennsylvania Academy of the Fine Arts. In 1909, Manship won the coveted *Prix de Rome*, allowing him to study in Italy. When he returned to this country he quickly earned important commissions for architectural sculpture and monuments. His most well known commission was the *Prometheus* fountain for New York City's Rockefeller Center in 1934.

Manship modeled *Tortoise* in 1916 and the bronze acquired by the Cape Ann Museum was cast at the Roman Bronze Works in 1998–1999. The work is typical of what Manship was doing during the early stage of his career and not only reflects his emerging fascination with idealized forms but also his skill at emphasizing the decorative qualities of surfaces—in this case the reptile's enormous shell and its leathery skin. Manship's treatment of the tortoise's facial expression suggests a playful personality which endears Museum visitors to the work. *Tortoise* was acquired from the estate of Margaret Cassidy Manship with the generous support of Arthur N. Ryan, Henrietta Gates and "Fund A Need" donors at the 2015 Women's Luncheon.



A close friend of Paul Manship was sculptor George Demetrios, and the Cape Ann Museum is pleased to add four of his works to the collection, including his 1935–1936 bronze *Sauna*. The works were a gift of the late Constantine J. Maletskos. Done four years after Demetrios and Virginia Lee Burton married and became year-round residents of Folly Cove, *Sauna* is a sensuous and moving tribute to the Finnish community the couple found themselves in. It is a small work—just over three feet in height—depicting a man spilling a bucket of water over his shoulders having just emerged from a sauna, the traditional Finnish steam bath.



George Demetrios was one of Cape Ann's most charismatic sculptors, a skilled draftsman and a born teacher who profoundly influenced an entire generation of artists who studied under him. Born in Greece, he came to this country at the age of 15. Two years later he entered the Boston Museum School. Like Manship, Demetrios went on to study with Charles Grafly in Philadelphia and then completed his training in Paris at the *École des Beaux-Arts* and the Sorbonne. By 1927, he had embarked on his own teaching career, opening the George Demetrios School of Drawing and Sculpture in Boston. Purchasing a home on Cape Ann in 1931, George and Virginia Burton Demetrios immersed themselves in the community. George conducted classes in life drawing and sculpture, while Jinnee raised their family and focused on her successful career as an author and illustrator of children's books and as the guiding light of the Folly Cove Designers.

The third piece of sculpture recently added to the Museum's collection is a 1986 work by contemporary sculptor Ken Hruby entitled *Uneasy Throne*. Made of welded steel complemented by a rich brown patina, the work is part of a series Hruby did early in his career. Three additional pieces from the series—*Uneasy Crown*, *Uneasy Piece* and *Uneasy Chair*—were cast in bronze in 2008 and are installed in the Museum's sculpture courtyard. Inspired by the passage "uneasy lies the head that wears the crown" from Shakespeare's *Henry the Fourth*, Hruby explores in the series the themes of responsibility, danger and death from the perspective of a 21-year veteran of the Korean and Vietnam conflicts. *Uneasy Throne* was donated to the Museum by Ed Myskowski in memory of Dorothy Brown. In 2001, the Cape Ann Museum held a major exhibition of Ken Hruby's work entitled *Tour of Duty*.

(left) George Demetrios (1896–1974), *Sauna*, 1935. Bronze, 40" h. Gift of Constantine J. Maletskos [Acc. #2016.016.1]. (above) Ken Hruby, *Uneasy Throne*, 1986. Steel with bronze patina, 26" h. Gift of Ed Myskowski, in memory of Dorothy A. Brown [Acc. #2015.049].

Walker Hancock Sculpture Reborn

By Tom Halsted

When visitors enter the Cape Ann Museum and mount the steps to its Central Gallery, the first work of art they encounter is a graceful bronze sculpture of a young man—or is it a god?—floating over a cloud-garnished earth. The sculpture, entitled *Air*, is a scale model of a larger work that was reinstalled along the Schuylkill River in Philadelphia in April 2015, after languishing in storage for 16 years.

Air was created in the late 1970s by Walker Hancock (1901–1998), one of this country’s preeminent 20th century sculptors (and World War II “Monuments Man”). Over the course of his long and stellar career, Hancock would create a broad range of sculptural works—from bas-relief medals and diminutive figures of basketball players, to gigantic equestrian figures hewn from a Georgia mountainside. His subjects ranged from a Gloucester stone cutter’s son, to generals and admirals, Founding Fathers, United States Vice Presidents and Supreme Court justices, as well as a pantheon of mythical and religious figures.

Hancock was born in St. Louis, Missouri, where he began his studies in sculpture. He went on to study at the Pennsylvania Academy of Fine Arts under Charles Grafly (1862–1929), who maintained a summer home and studio in Gloucester. Hancock settled in Gloucester as well, while commuting to Philadelphia to teach at the Academy. He was a friend and mentor to many Gloucester artists, notably Paul Manship (1885–1966), who so admired Hancock’s studio by the shore of a Lanesville quarry that he bought another abandoned Lanesville quarry and built his home and studio beside it.

One of Walker Hancock’s most famous sculptures, the *Pennsylvania Railroad War Memorial* (1949–1952), stands at one end of the concourse of the Thirtieth Street Station in Philadelphia. A one-third scale version is on display in the Cape Ann Museum; another is at Boston’s Museum of Fine Arts. A memorial to the 1,307 railroad employees

who died in World War II, it depicts the Archangel Michael lifting a fallen soldier from the flames of war. Immediately across the Schuylkill River from the railroad station, *Air* has now been resurrected.

In 1978 the City of Philadelphia’s Percent for Art Program commissioned three sculptures—depicting air, earth and water—to be displayed at the Civic Center Building in West Philadelphia. Hancock, who coordinated the project, chose air as his subject and recruited two other sculptors to depict earth and water. Twenty years later the Civic Center was demolished, and the three works were put into storage. In 2014 the Philadelphia Art Commission raised \$30,000 to resurrect and reinstall *Air* in a small park created for that purpose (the other two sculptures remain in storage). *Air* was formally rededicated on April 29, 2015.

Air is a remarkable concept, masterfully conceived. In it, Hancock has managed to convey the idea of a man-god in effortless flight among the clouds. The nude figure floats above the earth with arms half-extended, legs partially drawn up, drifting high aloft, almost swimming through the sky.

The “pit” next to Hancock’s studio is one of many quarries in Lanesville that was abandoned when the once-flourishing granite industry on Cape Ann died out in the late 1920s and early 1930s. Steam-powered pumps were dismantled and hauled away, the quarry pits filled with water, and it was not long before neighborhood teenagers discovered they made attractive swimming holes.

Hancock’s pit, a half-mile bike ride up a dirt road leading east from the village of Lanesville, was particularly attractive. Rather than trying to bar the young people from swimming in his pit, Hancock required them to register in a book, and issued “pit passes” allowing them to swim in the quarry during prescribed hours. Hancock hired some of these neighborhood kids to perform odd jobs around the place, and many of them also posed for his sculptures, including *Air*.

Frank Scalli, a Boston contractor, was one of Hancock’s models who traveled to Philadelphia for the dedication ceremony in April of last year. Scott Stewart, a great-nephew of Walker and Saima Hancock who works as a professional stone cutter and still lives and works in Lanesville, also posed for the sculpture. Like all who have encountered Walker Hancock, both remember him with warmth and affection, as a kind and generous man, and an outstanding and gifted artist.

Tom Halsted is a regular contributor to Perspectives. He has been a Cape Ann Museum Associate since 2012 and is an author, lecturer and freelance columnist as well as an active volunteer in various Gloucester nonprofit organizations.



Walker Hancock at work on *Air* in his Lanesville studio, c.1970s. Photograph by Nathan Benn.

EXHIBITIONS

Upcoming Exhibitions

Design/Build: The Drawings of Phillips & Holloran, Architects

June 4–October 9, 2016

This summer, the Cape Ann Museum will present a special exhibition exploring the work of Phillips & Holloran, one of Cape Ann's most successful architectural firms. *Design/Build* will delve into the 300-plus sets of drawings they produced while in business from 1894 through the 1950s. The plans, which were given to the Museum in 2011, include drawings, blueprints and elevations of private residences, civic buildings, summer hotels, artist studios and commercial structures.

Working during a time that witnessed the professionalization of the field of architecture, the firm of Phillips & Holloran left an indelible mark on a substantial and important swath of Cape Ann's built environment. Included in the collection are such recognizable and notable structures as the T.S. Eliot House on Eastern Point, sections of the Cape Ann Savings Bank on Main Street in Gloucester, the iconic Bent house in Annisquam, Spiran Hall in Rockport, the Pulsifer building at the corner of Beach and Union Streets in Manchester and the saloon built for Howard Blackburn (now the Halibut



Howard Blackburn Saloon. Phillips & Holloran Architectural Plans [Acc. #2011.1].

Point Restaurant) on the east end of Main Street in Gloucester.

The Museum will be partnering with Historic New England, Manchester Historical and other regional resources to offer a broad selection of programs and events designed to complement the exhibition (program details to come; for the most up-

to-date information be sure to sign up to receive CAM's weekly eblast at capeannmuseum.org/eblast).

On View Now

Vincent, Weaver, Gorvett: Gloucester, Three Visions

An exhibition of work by Jeff Weaver, Don Gorvett, and the late Peter Vincent that explores how one place—Gloucester—inspired the artistic output of three of the region's most talented and dynamic artists. The Museum is pleased to announce that Jeff Weaver's painting, *From Governor's Hill* (as seen on the cover) has become part of the Museum's permanent collection. Exhibition extended through March 26, 2016.

Gloucester: A Community of Neighborhoods

On exhibit are 13 quilts, each celebrating one of Gloucester's unique neighborhoods. Working under the leadership of artist Juni Van Dyke, the quilts were designed and created by participants in the Art Program at Gloucester's Rose Baker Senior Center. The collection of quilts (which includes a 14th quilt not currently on display) was accepted into the Museum's permanent collection in January.

COLLECTIONS

Peter Anastas' Papers Given to Archives

The Museum has accepted a gift of the papers of writer and Gloucester native, Peter Anastas. Anastas' papers will join those of his mentors and friends, local historian Joseph E. Garland and Poet Laureate Vincent Ferrini, and will be available to scholars and researchers with an interest in the literary history of the City and beyond.

The archive includes Anastas' correspondence with writers, including Ferrini and Gloucester poet Charles Olson, manuscripts of his

published and unpublished books, short stories, articles, essays and literary criticism, as well as copies of the books themselves and the journals in which the articles and stories first appeared.

The gift also includes drafts and manuscripts of the 620 weekly columns Anastas wrote for the *Gloucester Daily Times* between 1978 and 1990; tear sheets of all columns; and drafts, manuscripts and tear sheets of feature articles, reviews and letters to the editor that Anastas published in the *Times* and in *North Shore Magazine* between the 1950s and 2000s.

In addition, the Anastas archive contains reel-to-reel and cassette audio tapes of the oral history interviews that Anastas and Peter Parsons conducted for publication in the 350th anniversary volume of *When Gloucester Was Gloucester: Toward an Oral History of the City* (1973), as well as transcripts of those interviews, a copy of the final manuscript, printed galleys and Mark Power's original black and white photographs of Gloucester from 1971 to 1972 that were commissioned for the book. Journals on local life that Anastas has compiled since the 1950s, will also be part of the archive.

The Fitz Henry Lane House before Urban Renewal, c.1971–1972. Photograph by Mark Power.



Docent Class of 2016 Underway

After a hiatus of a couple of years, the Museum has begun working with a new group of individuals who are interested in volunteering their time and talents to the organization. The Associates Program, as it is known, began in 2008 and over the past seven years has prepared over 35 men and women to serve as docents, enriching the visitor experience with in-depth tours of the Museum's galleries and exhibitions. A handful of docents have branched out to offer specialized programs including walking tours of Gloucester's Historic District and working waterfront, Dogtown Commons, and other areas linked to the history of Cape Ann. This newest group of volunteers began training in early February and will be ready to welcome visitors by summertime. In addition to learning about the various areas of the collections and the themes our holdings touch upon, Associates will have the opportunity to meet with scholars, visit artist's studios and work with the Museum staff on a one-on-one basis.



Curator Martha Oaks leads the 2016 class of Associates on an introductory tour through the Cape Ann Gallery on their first day of training.

Onward and Upward: Accessibility

The Museum strives to make meaningful encounters with Cape Ann's rich art, history and culture accessible to all. To that end, we are happy to announce the many improvements we've made since reopening in August of 2014:



Facilities

- Exterior and interior ramps were updated as part of the 2014 renovation.
- A unisex bathroom, located near the Reception area, is available for visitors of all identities.
- Lighting and signage for the lift leading into the Folly Cove Designers Gallery has been improved, and includes a new accessibility icon. The new icon was developed in the greater Boston area as a work of design activism and is now part of MOMA's Architecture and Design collection (visit accessibleicon.org for more information).
- Plans are currently underway to make the auditorium stage fully accessible with either a lift or a ramp.

Programming

- Assisted listening devices are now available for participants in CAM programs and tours. The Museum is grateful to long-time CAM member and friend, Adele Ervin, for generously sponsoring the purchase of these devices.
- Videos in the Fresnel Lens and Granite Galleries have been captioned, and we are currently working to do the same for those in the Folly Cove Designers Gallery.
- On January 9 we hosted a special song, sign and dance program with Vicki Marsh, drama and ASL specialist, and the Optimistic Voices Senior Choir and La Petite Chorale.

Communications

- The Museum website has a new page informing visitors of the Museum's accessibility.

We welcome your comments and suggestions. If you'd like to learn about more ways to help the Museum improve our accessibility please contact Victoria Petway at victoriapetway@capeannmuseum.org.

New Lamp for the Fresnel Lens

In 2014, when the Thacher Island Fresnel lens was reinstalled in its permanent position at the entrance to the Museum's fisheries and maritime wing, a temporary lamp was placed inside the lens to simulate the light that would have been cast by the original kerosene lamp. Now, thanks to the workmanship of Kurt Fosburg (Superior Lighthouse Restoration) and funding from the Thacher Island Association, a historically accurate reproduction of the original lamp has been installed inside the lens.

Fosburg fabricated the lamp at his workshop in Michigan, then installed it onsite in mid-December. While he was here he also replaced two prisms that were missing from the front of the lens (these are made of acrylic but are indistinguishable from the glass prisms).

Kurt Fosburg and Martha Oaks compare the newly fabricated lamp with an original Funck moderator float lamp (c. 1883) on view in the gallery.



SPRING AT THE MUSEUM

RESERVATIONS, TICKETS, INFORMATION

Tickets and reservations can be made online at Eventbrite (find a link at capeannmuseum.org). You can also call (978)283-0455 x10 during business hours or send an email to info@capeannmuseum.org.

Please note, programs are subject to change.

For updates, details and more, visit us online at capeannmuseum.org and follow us on Facebook, Twitter and Instagram.

Inspired by Home Online Photo Contest

In conjunction with this summer's exhibition, *Design/Build: The Drawings of Phillips & Holloran, Architects*, the Museum is hosting an online photography contest to capture the unique character of Cape Ann based on the theme of "home." Whether a physical place, a distant memory or a local reminder, there is inspiration to be found throughout Cape Ann's distinct architecture, cultural districts and neighborhoods. Deadline for submission is Friday, April 29. For more information on how to enter visit capeannmuseum.org/inspired-by-home. **Deadline for submissions: April 29.**

Saturday, March 5 at 2:00 p.m.

Careers with Culture

An informational panel discussion for area college and high school students interested in working in the cultural sector. Join in conversation with a panel of young professionals employed in culture-related occupations who will recount the paths that led them to their current positions, take questions from the audience, then meet in small groups for discussion and specialized consultations. For high school students curious about their educational directions and college students interested in local opportunities, this informational program is a great place to begin. Admission is free for students—just bring a collaborative spirit and career-minded questions.

MARCH IS WOMEN'S HISTORY MONTH

In recognition of Women's History Month the Museum is offering two lectures that highlight how women influence their surroundings. On March 12, Bowdoin Professor Jennifer Scanlon will consider the feminist impact of the Folly Cove Designers group, and on March 26, Captain Laurel Seaborn will talk about her research into the lives of 19th century women at sea.

Saturday March 12 at 2:00 p.m.

Folly Cove Designers and Feminist Social Change

Lecture by Bowdoin College Professor, Jennifer Scanlon

A lecture on the role of the Folly Cove Designers group (active 1938–1969) as a forerunner of women's groups and professional organizations that fueled feminist social change in the years to come. Led and trained by children's book illustrator and author Virginia Lee Burton, the Folly Cove Designers were a close-knit group whose shared interests in craftsmanship, pattern and New England material culture united them across class and ethnic backgrounds. Jennifer Scanlon is Associate Dean for Faculty and William R. Kenan, Jr. Professor of the Humanities in Gender and Women's Studies at Bowdoin College. This program is \$10 for CAM members / \$15 for non-members (includes Museum admission). Space is limited; reservations required.



Funding for these programs was made possible through a grant from the Massachusetts Cultural Council, a state agency, which promotes excellence, access, education and diversity in the arts, humanities and interpretive sciences, in order to improve the quality of life for all Massachusetts residents and to contribute to the economic vitality of our communities.



Captain Solomon Jacobs (a.k.a. "The Mackerel King") with his wife Sarah (behind him) and an unidentified woman on the deck of the *Helen Miller Gould*, c. 1900. Alice Cox Collection, Cape Ann Museum Archives.

Saturday March 26 at 2:00 p.m.

Seafaring Women

Lecture by Captain Laurel Seaborn

Laurel Seaborn, a maritime archaeologist and sailing ship captain will talk about her research into the lives of 19th century seafaring women based on objects excavated from shipwrecked vessels. Seaborn holds a Masters degree in underwater archaeology and maritime history from the Maritime Studies Program at East Carolina University. This program is free for CAM members / \$10 for non-members (includes Museum admission). Space is limited; reservations required.

Saturday, April 16 at 10:00 a.m.

Winter Shorts on Vacation

Join the CAM docents for a series of creative and fast-paced twenty minute tours on a variety of themes of their choosing. Whether you have time for just one tour or get in on all of them, you'll be exposed to information, art and characters not always available on the traditional "highlights" tour. This program is free for CAM members / \$10 for non-members (includes Museum admission). Space is limited; reservations required.

Saturday, April 23 at 2:00 p.m.

Mind the Light: Poetry and Movement

A multimedia event with Suellen Wedmore and friends

In this multimedia presentation, writer Suellen Wedmore melds photographs, paintings, music and movement to depict the bravery and intelligence of the little-known heroines of our American past—women lighthouse keepers—based on her most recent book of poetry, *Mind the Light*. Assisting Wedmore will be Juliana McGovern, Barbara Brewer and others. Following the program, Wedmore will be available to sign copies of her book, for sale in the Museum Shop. This program is free for CAM members / \$10 for non-members (includes Museum admission). Space is limited; reservations required.

Saturday, April 30 at 3:00 p.m.

Brilliant Beacons

Lecture/Book Talk by Eric Jay Dolin

Author Eric Jay Dolin will discuss his most recent book *Brilliant Beacons* (due out on April 18), which traces the evolution of America's lighthouse system, highlighting the political, military and technologi-



SPRING PROGRAMS FOR KIDS

Saturday, March 12 from 11:00 a.m. to 2:00 p.m.
Second Saturdays with Cape Ann Reads

The second Saturday of every month is free for families with school-aged children. This month, in collaboration with *Cape Ann Reads*, families are invited to the Museum's Activity Center for a celebration of the work of local author/illustrator, Frances Wosmek. A selection of her books will be read during the program and kids will have the opportunity to recreate one of Wosmek's beloved characters, including Leonardo DiRabbit.

Saturday, April 9 at 11:00 a.m.
Saturday Showcase with Kitt Cox

Bring the family and join Kitt Cox for Songs of the Sea and Shore. Free and open to the public. Saturday Showcase programs incorporate history and culture into the performing arts with thematic presentations. Offered on select Saturdays throughout the year. Made possible in part by the Goldhirsh Foundation.

APRIL VACATION WEEK April 19–22
Open Art Studio from 1:00 to 4:00 p.m.

Join Museum staff for an Open Art Studio—a different project will be offered each day. This drop-in program is ideal for families with preschool and elementary school-aged children. Free for children and Museum members or with Museum admission.

- Tuesday, April 19—Watercolor Painting
- Wednesday, April 20—Sculpture
- Thursday, April 21—Model Boats
- Friday, April 22—Print Making

Saturday, May 14 All Day
Gloucester Public Schools Arts Festival

The Museum is free and open to the public all day for this City-wide celebration of the visual and performing arts of the Gloucester Public School District. This program is sponsored by the Gloucester Education Foundation; a full schedule of events can be found at gloucestereducationfoundation.org.

cal battles fought to illuminate the nation's coastlines. The talk will include remarks on the Thacher Island Fresnel lens, which can be seen in the Museum's maritime galleries. Following the program, Dolin will be available to sign copies of his book, for sale in the Museum Shop. This program is \$15 for CAM members / \$20 for non-members (includes Museum admission). Space is limited; reservations required.

Tuesday, May 17 at 7:00 p.m.
Cape Ann Museum's Annual Meeting
 Please join us to hear about accomplishments of the past year and current activities. Refreshments will be served. This program is free and open to the public.

Saturday, May 21 at 2:00 p.m.
Saturday Evening Girls
 Dr. Dorothy E. King, assistant professor of sociology at Penn State Harrisburg will be joined by Joanne Riley, archivist at UMASS Boston and Roz Kramer, daughter of pioneer Saturday Evening Girls (SEG) researcher Barbara Kramer, to present an illustrated lecture on the group. The SEG, best known for establishing the Paul Revere Pottery, started out in Boston in 1899 as a progressive organization for the education and socialization of young Jewish and Italian immigrant women in Boston's North End. The history of the SEG is tied to Cape Ann through the camp built on Wingaersheek Beach in 1906, which offered the young women a refuge from the city during the summer months. This program is \$10 for CAM members / \$20 for non-members (includes Museum admission). Space is limited; reservations required.

The Tortoise (*cont.*)

the original plaster at the Roman Bronze Works foundry some years after his father's death.² In 1998, John Manship authorized an estate edition of 12 *Tortoises*, plus one proof in bronze, stipulating that no additional casts could be made. Although the 13 versions of *Tortoise* were cast at the same time, each was treated with a different patina ranging in color from green to brown, in keeping with Paul Manship's propensity for employing various patinas on work that he executed in series. For the estate copy John selected #5 in the edition, one with verdigris, which reflects his father's later preference for the natural coloration of weathered copper for work placed outside.³

In the course of a career that spanned 60 years, Paul Manship would model hundreds

of animals. One of his greatest accomplishments and most significant challenges was the creation of the aforementioned monumental entrance to the Bronx Zoo. The Cape Ann Museum is fortunate to have been gifted one of the shore birds that Manship excerpted from the Rainey Gateway as a separate work—the *Shoebill Pelican*, as well as another important work from the artist's estate—the *Indian Hunter and His Dog*. These fine examples alone demonstrate that Manship's talent compares with that of Anna Hyatt Huntington and Katharine Lane Weems, Cape Ann's celebrated masters of animal sculpture. And now another visual testament to Manship's great artistic legacy joins this distinguished collection—the fabled *Tortoise* of 1916.

Rebecca Reynolds is an independent art consultant and curator who specializes in American sculpture. She is actively involved with MARS, the Manship Artist Residence and Studios, Inc. (retreat2MARS.com), a newly-formed nonprofit dedicated to establishing an artist residency and cultural center at the Lanesville retreat Paul Manship created for his family.

Notes

1. Columbia University Oral History Research Office, Interview with Paul Manship, October 1956, pp. 20–21.
2. The author acknowledges Eric Baumgartner of Hirschl and Adler for sharing this oral history about Manship giving the plaster to his friend, Roman Bronze Work proprietor Ricardo Bertelli.
3. Columbia Interview, p. 55.

MEMBERS & FRIENDS

Red Cottage Society

Formed in 2015, the Red Cottage Society, the Museum's young patron society for art and culture lovers, welcomed 31 new members in its first year! In October, RCS members were invited to visit Gloucester artist Gabrielle Barzaghi at her home/studio. It was a special evening, providing insight into the artistic inspiration for her work. On January 21, members and guests of the Red Cottage Society traveled to Boston to see *Leap Before you Look: Black Mountain College 1933–1957* at the ICA. David Rich, Gloucester writer, historian and editor of *Charles Olson: Letters Home 1949–1969*, led a tour highlighting Cape Ann's connections to the exhibition as it related to poet Charles Olson. Olson was a faculty member at Black Mountain College and its last rector; he moved to Gloucester in 1957 after the school closed and lived here until his death in 1970.

The Red Cottage Society encourages the Cape Ann Museum's next generation of stewards and leaders. Memberships are available for those under age 50 for \$150 (Individual), \$300 (Couple) and \$600 (Patron). To become a member or for more information, please call Amy Fanning at (978)283-0455 x35 or visit capeannmuseum.org/support.

Fitz Henry Lane Society Salon Jeff Weaver Studio Visit

On December 3rd, members of the Fitz Henry Lane Society joined artist Jeff Weaver at his studio in Gloucester for an evening of conversation and art appreciation. Weaver spoke about his inspiration, which includes the working waterfront as well as everyday views of Gloucester neighborhoods. While those of us living on Cape Ann find these scenes familiar, these commonplace themes take on a special importance with Jeff's infusion of light, color and attention to detail. The evening complemented the *Vincent, Weaver, Gorvett: Gloucester, Three Visions* exhibition, on view through March 26, 2016.

Intimate gatherings such as this are offered as a special benefit to upper level Fitz Henry Lane Society Members. For more information please call (978)283-0455 x18 or email lesleeshlopak@capeannmuseum.org.



Cape Ann Museum's Seventh Annual Women's Luncheon

The Cape Ann Museum hosted nearly 300 women on Wednesday, December 9 for its Seventh Annual Women's Luncheon. Guest speaker Anita Diamant (top left), spoke about her latest novel, *The Boston Girl*. Guests were served lunch, catered by Timothy Hopkins Catering and enjoyed a lively afternoon together. An auction was held to raise funds for the Museum's purchase of Paul Manship's *Tortoise*, providing a means to give this beautiful sculpture a permanent home at the Museum. Guests shown here include State Representative Ann-Margaret Ferrante (top right) with her mother, and Joan Lovejoy and Catherine Steinhoff (bottom row left to right).



Mark Your Calendars

ALFRED MANSFIELD BROOKS SOCIETY
Thursday, April 28

ANNUAL MEETING
Tuesday, May 17

DESIGN/BUILD: THE DRAWINGS OF
PHILLIPS & HOLLORAN, ARCHITECTS
Opens Saturday, June 4

THE CAPTAIN'S PARTY
Saturday, June 18

FITZ HENRY LANE SOCIETY
FALL ART WEEKEND IN MAINE
Friday, October 14 to Sunday, October 16





Gloucester Three Visions Exhibition

Jeff Weaver (top left) and Don Gorvett (top right) at the exhibition opening for *Vincent, Weaver, Gorvett: Gloucester, Three Visions* in October 2015. On January 23, Jeff and Don were joined by arts editor, Debbie Hagan and local historian and cultural observer, Peter Anastas for a panel discussion. The program was filmed and broadcast on CATV in January and is now available for viewing online. You can find links to video and more at www.capeannmuseum.org/video-links.

THANK YOU FOR YOUR SUPPORT!



BUSINESS MEMBERSHIP



Business Members at the Cape Ann Museum play a vital role in supporting arts, history and culture on Cape Ann. As a Business Member, your company receives numerous benefits that enhance your business, and your membership helps the Museum continue to fulfill its mission. Business Members and the Museum together help Cape Ann stay vibrant and thrive.

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For information on Business membership, available sponsorship opportunities or to advertise in *Perspectives*, call the Development Office at (978) 283-0455 x35 or email amyfanning@capeannmuseum.org.

CAPE ANN MUSEUM

ART HISTORY CULTURE

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MUSEUM INFORMATION

HOURS The Museum is open Tuesday through Saturday, 10 AM to 5 PM and Sunday, 1 PM to 4 PM. Closed Mondays and major holidays. The Library/Archives are open Wednesday through Saturday, 10 AM to 1 PM or by appointment.

ADMISSION Adults \$10; Seniors, students, Cape Ann residents \$8; Youth (18 and under) and Museum members are free.

TOURS Guided tours offered Tuesday through Saturday at 11 AM and Saturday/Sunday at 2 PM. For group tours call (978) 283-0455 x12.

ACCESS The Museum is wheelchair accessible.

MEMBERSHIP The Museum is supported by donations and annual memberships. Call (978) 283-0455 x35 for membership information.

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Sign up for CAM's weekly e-blast at capeannmuseum.org/eblast.

CAPE ANN MUSEUM
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Gloucester, MA 01930
(978) 283-0455 x10
info@capeannmuseum.org
www.capeannmuseum.org

GOD BLESS ART THE PORTRAITS OF EARLE MERCHANT APRIL 9 – MAY 27, 2016



A collection of portraits of everyday Cape Ann people by attorney and self-taught artist Earle T. Merchant (1903–1997). The paintings—generously donated to the Museum by the Rockport Art Association—represent a cross section of Merchant's artistic output between 1961 and the early 1970s.

Earle T. Merchant (1903–1997). (left to right) *Edna Lane* (1961); *Ginger McGary, 11 Years* (1969); *James Bolquerin* (1965). Oil on canvas board (16 x 12 in.). Gift of the Rockport Art Association, 2015 [Acc. #2015.029].