

CAPE ANN MUSEUM

ART HISTORY CULTURE

JUNE – AUGUST, 2010 NEWSLETTER

VOLUME THIRTY-TWO, NUMBER TWO

ART IS LONG, LIFE IS SHORT: Rockport Artists in the 1930s

July 10 through October 16, 2010

This summer the Cape Ann Museum will hold a special exhibition exploring the art scene in Rockport during the 1930s. At the center of this show is an unfinished 18-foot long mural painted in the mid-1930s by Jon Corbino. Inspired by Leonardo da Vinci's *The Last Supper*, the painting depicts twenty-one men and women, most of them Rockport artists, seated



(left) Iver Rose (1899–1972), *Quarry Worker*, c. 1930. Oil on board. Donated in memory of Hilda Bernstein Silverman, 2008. (above) Bessie Hoover Wessel (1889–1973), *Blacksmith Shop, Rockport*, c. 1930. Oil on canvas. Collection of the Cape Ann Museum.



behind a long table, engaged in conversation. Included are Max Kuehne (with one of his black Terriers resting on the table in front of him), Harrison Cady, Erma Allen Wheeler, Sam Hershey, and the husband and wife artist teams of Ann Brockman and William McNulty and Sydney Raynes and Tex Hornby. For many years the mural hung in The Blacksmith Shop Restaurant, a favorite haunt of Rockport artists in the 1930s.

Notwithstanding the Depression—or perhaps, in defiance of the Depression—the Rockport art scene of the 1930s was a vibrant and spirited one. A new generation of artists, led by those shown in Corbino's mural, was

emerging on the scene. Styles were changing and audiences expanding. With the world spinning seemingly out of control, artists such as Corbino and his friends drew strength from their friendships, as well as from the Roosevelt administration's positive stance on the arts, which provided much needed work through federally backed projects, and assured artists across the country that their work was indeed important.

On display with the Corbino mural will be works by many of the artists depicted in the mural, as well as works by Anthony Thieme, Donald Barton, Iver Rose, Stow Wengenroth, and Richard Recchia.

More Good News for the White-Ellery House

This summer, the Museum will celebrate the 300th anniversary of the White-Ellery (1710) with a wide array of programming (see page 8). In addition to the birthday celebration, we are pleased to celebrate the receipt of \$32,500 in grants to continue our work on the House and Barn. We are grateful to the Bruce J. Anderson Foundation, the Essex National Heritage Commission, and others for their support.



John Cunningham III, *President*
J.J. Bell, *Vice President*
David Porper, *Clerk*
Arthur Ryan, *Treasurer*

Robert Bachelder
Kermit Birchfield
Herbert Collins
Pearce Coues
Bonnie Covington
William R. Cross
Stephanie Gaskins
Samuel Holdsworth
William James
Paul Littlefield
William Lynch
Elizabeth Moore
Ronald Nickerson
Lisa Rich
Andrew Spindler
Richard Tadler

MUSEUM STAFF

Ronda Faloon, *Director*
Martha Oaks, *Curator*
Courtney Richardson, *Director of
Education and Public Programs*
Elizabeth Browning,
Education Assistant
Geraldine Herbert,
Director of Development
Meredith Anderson,
Membership Coordinator
Stephanie Buck, *Librarian/Archivist*
Fred Buck, *Photo Archivist*
Linda Johnson, *Library Assistant*
Jeanette Smith, *Administrator*
Cara White, *Administrative Assistant*
Dianne Sampson, *Reception*
Paul Miller,
Preparator/Facilities Manager

The Museum Welcomes New Directors to the Board

The Museum is profoundly grateful to the many volunteers who offer their time and expertise to our efforts. This year's annual report illustrates the valuable contributions they make as receptionists, cataloguers, docents, photographers, exhibit preparators and committee members.

We would like to take this opportunity to thank the dedicated men and women who volunteer to serve on the Museum's Board. Their focus, dedication and leadership have served the Museum well over the past year. We welcome two new directors to the Board in 2010: Robert Bachelder and Pearce Coues.

A resident of Wenham, Bob Bachelder has held leadership positions in the banking and investment fields for more than 30 years - the past sixteen engaged as Senior Vice President at Morgan Stanley. He is involved with several charitable institutions and serves on the board of the Mass College of Art & Design. Bob and his wife,

Hope, who serves on the Museum's Development and FHL Committees, have three children.

Pearce Coues has a long career in Real Estate Investment and currently serves as a Senior Advisor to Eaton Vance. He is a member of the Board of Overseers of Epiphany School, Dorchester, MA, has served on the Board of the Boston Private Bank, is past board member of the Massachusetts Society for Prevention of Cruelty to Children, and past president of the Essex County Club, Manchester, MA. Pearce and his wife, Phoebe, have lived in Manchester since 1962.

... And New Staff

Liza Browning has joined the Museum staff as Education Assistant. A recent graduate of Endicott College, Liza is licensed to teach Elementary Education. Her Senior Thesis focused on Museum Education. Liza will aid in the development and implementation of programming for families and children, and will assist Courtney Richardson, Director of Education and Public Programs.



CAPE ANN MUSEUM
ART HISTORY CULTURE 2009 ANNUAL REPORT

Annual Report 2009

The 2009 Annual Report has been mailed to members and is now available online at capeannmuseum.org as well. We hope you'll enjoy reading about the Museum's accomplishments of the past year.

SAVE THE DATE! CAPTAIN'S PARTY AUGUST 7, 2010

Please join us for the 2010 Captain's Party, the Museum's annual fundraising gala. This year we celebrate the return of Captain Elias Davis from the Caribbean, starting at 6:30 p.m., with music, hors d'oeuvres, open bar, and a special rum drink created in his honor. Tickets are \$75/person. For reservations please call Geraldine Herbert at (978) 283-0455, x18 or e-mail geraldine-herbert@capeannmuseum.org.



SUMMER OUTWARD BOUND: The Robert L. and Elizabeth French Collection

On view through September 26, 2010

The following essay, by curator Martha Oaks, was written on the occasion of the opening of the special exhibition of artworks from the Robert L. and Elizabeth French Collection, May 2010.



Frank Duveneck (1848–1919), *Horizon at Gloucester*, c. 1905. Oil on canvas. Gift of the Estate of Robert L. French.

Between 1986 and 2009, Robert L. and Elizabeth French donated over 90 works of art to the permanent collection of the Cape Ann Museum. Each of their gifts was purposefully selected, intended to enhance the organization's growing collection of artwork created by the many artists who worked on Cape Ann over the years.

The Frenchs' generosity was exceptional and resulted in the Museum's acquisition of works by such top notch artists as John Sloan, Marsden Hartley, and Edward Hopper. Bob and Libby French stand as two individuals among many who over the decades have made important and sustained gifts to the Cape Ann Museum, endowing the organization with a reputation as one of the finest small museums in the region.

The Frenchs' association with the Cape Ann Museum began soon after they moved to the area in 1965. Deeply concerned with civic and community issues, they quickly became involved in a number of local organizations including the Essex County Greenbelt Association and the Addison Gilbert Hospital. Bob's leadership skills led him into politics. In 1972, he ran successfully for the local city council and was appointed mayor of Gloucester, a position he held for two years.

Perhaps most importantly in terms of the Cape Ann Museum, French's term as head of the City corresponded to a community-wide celebration of the 350th anniversary of the founding of Gloucester and the 100th anniversary of its incorporation as a city. As mayor, French took an active role in the year-long event, planning and presenting a program which, in his own words, "had something for everyone...."¹

In the spring of 1972, the Anniversary committee requested and was granted permission to hold a major art exhibition the following year at the Cape Ann Museum. As French envisioned it, the exhibit, which was entitled *Portrait of a Place: Some American Landscape Painters in Gloucester*, would be of interest to a wide audience and give viewers the chance to see first rate works of art in the community where they were created. The art subcommittee was chaired by James F. O'Gorman, Grace Slack McNeil Professor of American Art at Wellesley College. While Bob French was a relative newcomer to the Museum, individuals serving with O'Gorman—John P. Coolidge, Walker Hancock, A. Hyatt Mayor, and Elizabeth Mongan—were all well known and assured the success of the undertaking from the start.² By the time *Portrait of a Place* came

to a successful conclusion in the late summer of 1973, Bob French's enthusiasm and skills were also well known to the Cape Ann Museum. In the fall of the same year, when long-time Museum trustee Robert F. Brown died suddenly, Museum leaders turned without hesitation to Bob French, unanimously inviting him to complete Brown's term. French would remain a trustee and a leader of the Cape Ann Museum for the next 35 years. He would also become one of the organization's leading donors.

When Bob and Libby French first arrived on Cape Ann, their interest in American art was already a growing one.³ Much to his delight, Bob quickly discovered the important role the area had played in the history of the subject along with the outstanding collection of paintings already in the holdings of the Cape Ann Museum. By the early 1970s, the Frenchs had begun acquiring works by Cape Ann artists. In the spring of 1972, they purchased Marsden Hartley's 1931 *Summer Outward Bound, Dogtown*, an oil on board done during Hartley's first extended stay in the area. Later that same year, they acquired a second oil by Hartley, *Rock Doxology* (1931, oil on board), along with a 1920 drawing in conté crayon by Edward Hopper entitled *Cemetery in Gloucester*. The following year, they added Frank Duveneck's c. 1905 *Horizon at Gloucester* to their collection. All four of these important works are now part of the Cape Ann Museum's collection. The Frenchs' taste in art was not limited to established artists such as Hartley and Hopper but rather expanded to encompass works by living artists they met and befriended here on Cape Ann. Foremost among the contemporary artists they were drawn to was Bernard Chaet, a long time professor of painting and drawing at Yale, one of this country's most respected artists and a summer resident of Rockport. The Frenchs purchased their first work by Chaet in 1982, a pencil and watercolor entitled *Halibut Point* that the artist had completed the year before. In coming years they would continue to purchase Chaet's works as well as those by Ninon Lacey (Chaet's wife), Barbara Swan, Nell Blaine, Erma Wheeler, Joseph Solman, and Reed Kay.

Over the years, Bob French conscientiously sharpened his collecting skills, learning among other things the importance of know-

THE FRENCH COLLECTION

ing all he could about the works he acquired. Remembering back to his 1976 purchase of Milton Avery's *Gloucester Landscape*, an oil on canvas done in the 1930s which is also now part of the Cape Ann Museum's holdings, Bob noted that "when (he) acquired this painting ... (he) was too inexperienced to ask about its provenance ... (and when he) did inquire ... in 1990, the gallery's records were no longer available."⁴ French also kept careful track of the growth of the Cape Ann Museum's collection over the years and watched with pride from his seat on the organization's Collections Committee as its holdings expanded to include works by many of the most well known artists to work in the area.

In 1986, the Frenchs made their first donation of artwork to the Cape Ann Museum, an oil painting by New York and East Gloucester artist William Meyerowitz entitled *Gloucester Wharf*. Three years later they gave eleven of Winslow Homer's Gloucester inspired wood engravings, originally published in Harper's Magazine between 1869 and 1874. The wood engravings were the first in a series of works on paper that the Frenchs gave to the Museum; by the early 1990s the list would grow to include lithographs, etchings, and watercolors by artists such as Stow Wengenroth, Vera Andrus, Gordon Grant, Louis Lozowick, and Gifford Beal. As time went by, Bob kept track

of what other donors were adding to the Museum's collection, planning his own gifts so as to avoid duplication and fill voids in the organization's holdings. In the year 2000, Bob donated two works by Joseph Jeswald, a founder of Montserrat College of Art, to the Museum bringing the number of items in what, by that time, could rightly be referred to as the French Collection to just over 60. With the death of Robert French in 2009, the Cape Ann Museum received its final and most important group of artworks, including Hartley's two views of Dogtown, Duveneck's Horizon at Gloucester, and an oil on canvas of Gloucester Harbor entitled *Glare on the Bay* (1914) by John Sloan.

While Bob and Libby French's dedication to the Cape Ann Museum was truly remarkable, numerous other individuals over the years have made important contributions to the organization. Gifts have covered a broad spectrum ranging from fragile, one of a kind historical objects cherished by their owners for generations before being turned over to the Museum, to donations of funds earmarked for the restoration of artifacts in need of professional outside care or to help finance carefully thought out capital projects. Among the earliest donors to the Museum were Catalina and Lucy Davis, daughters of William Fuller Davis and caretakers of an old and well connected Gloucester

family's storehouse of antiquities. When Lucy died in 1926, she entrusted all her possessions to Catalina; when Catalina died a few years later, the Cape Ann Museum was the chief beneficiary of her generosity. Priceless furniture and paintings, all with impeccable provenances, books, letters and treasures collected during the women's travels abroad, bits and pieces of clothing and textiles dating back to the late 1700s, were all given to the Museum. Mindful of the strain a gift of such size would put on the organization, Catalina also left funds for a new exhibition hall to be named in her father's honor, a spacious auditorium, and an endowment to help support the Museum into the future.

The Davis sisters' generosity was matched by that of their distant cousin Alfred Mansfield Brooks who gave not only treasured objects to the Cape Ann Museum passed down through five generations of his family, but also the gift of his time and vast knowledge. From the early 1940s to his death in 1963, Brooks took a hands on role in the organization, serving as curator of the Museum and on its board of directors. He lectured on a multitude of subjects and arranged for others to join him at the podium, spearheaded community drives to preserve historic structures such as the White-Ellery House, and perhaps most importantly, prodded his friends and relatives to donate their family treasures to the Museum—foremost among them their paintings by the then relatively unknown artist named Fitz H. Lane. Looking back on Brooks' many contributions to the organization, longtime president E. Hyde Cox wrote the following in 1970 upon the death of Brooks' beloved wife Ruth and the Museum's receipt of five generations of Davis, Somes, and Mansfield family treasures:

"... it would be fair to say that almost every room in all parts of your buildings has been marked, upgraded, distinguished by the addition of some piece or pieces of this collection. One must remember that Alfred Mansfield Brooks was the great great grandson of Elias Davis himself to whose house our museum is attached. In how many museums can the guide say that some of the furniture and the china and the silver actually belonged to the original owner of the house and was there in 1804 or 1820. It is this sort of authenticity that the Brooks bequest has profoundly enhanced. It adds much to the very genuine quality of what we are and what we have to show. In some ways we may never again have a bequest to match it."⁵

Hyde Cox himself was a major donor to the Cape Ann Museum, following in the foot-



Milton Avery (1885–1965), *Gloucester Landscape*, c. 1930. Oil on canvas. Gift of the Estate of Robert L. French.

steps of Alfred Mansfield Brooks and inspiring a handful of others to do the same. Born in Merion, Pennsylvania, Cox summered in Gloucester as a young child with his family and in 1935 made Manchester his permanent home. Hyde was president of the Museum board for 22 years (from 1956 to 1979) and a director for three years before becoming president, making his a quarter of a century commitment to the organization. A close friend of Brooks, Hyde shared his mentor's deep love of Cape Ann and was dedicated to preserving the best of its history and culture within the walls of the Museum. Through his efforts and his admonition to "strive for the highest and best within our means,"⁶ important scholarship into the life of Fitz H. Lane was undertaken during Cox's tenure, a strong collection of early artifacts and gear related to Gloucester's famed fishing industry was gathered, and in 1970, through the thoughtful lobbying efforts of Cox and others, the City of Gloucester established a Civic Center Zone with the Cape Ann Museum as the kingpin on the northerly boundary. As Walker Hancock, the noted sculptor, wrote in 1979 when Cox stepped down as president of the organization, Hyde guided the Cape Ann Museum with rare wisdom, using his "unerring aesthetic judgment and his creative talents" to give the Museum "its unique excellence."⁷

Working for many years alongside Cox, but preferring to remain very much behind the scenes, Margaret "Peggy" Farrell Lynch was one of the Cape Ann Museum's major supporters for nearly 40 years. She contributed artwork to the collection, perhaps most importantly in 1972 when she anonymously gave the organization its first and only original work by Winslow Homer, a watercolor, pencil, and chalk drawing entitled *Schooner Yacht Ambassadors in Gloucester Harbor*. She also underwrote special programs and events, which successfully drew new audiences to the organization. In the early 1960s, Peggy and Hyde (who had been friends since childhood days at Bass Rocks) joined together to provide major funding for expansion of the Museum's facilities into the wing that now houses the Lane Collection. And, at the time of her death in 1999, Peggy left the Cape Ann Museum a magnificent oil painting of Norman's Woe by Fitz H. Lane and an endowment intended to further the work of the organization as leaders saw fit. Lynch's gifts to the Museum stand head and shoulder above all others and yet she will be best remembered by many as the "volunteer hostess" who preferred to graciously cover the reception desk on Wednesdays.



Erma Wheeler (1915–2005), *Quarried Waters*, c. 1998. Watercolor on paper. Gift of the Estate of Robert L. French.

It would be virtually impossible to list all of the individuals who have made noteworthy donations, tangible and intangible, to the Cape Ann Museum over the past 100-plus years. If an accounting were to be made, however, near the top along with Bob and Libby French would certainly be Harold and Betty Bell for their gift of Lane's 1864 masterpiece *Brace's Rock*; Evelyn Bartlett, William Coolidge, and the Heberle family for their donations of funds to expand the Museum's facilities in the mid-1990s; and Dorothy Buhler for her bequest of paintings by her father, the great early 20th century artist Augustus W. Buhler, along with the funds to stage a major exhibition of the same in the future. In lieu of

such a list, it seems appropriate to close with the following words written by Hyde Cox in the mid-1970s as he prepared to turn the reins of the Cape Ann Museum over to a new generation of leaders:

"Institutions of this kind always depend—as you well know—on only a few people for most of their impetus. Moreover, each generation of people who care, inherit from the previous generation of people who cared, certain obligations to maintain the integrity of what has already been achieved....Realism and common sense both guide us to make the most of what we have, and take our direction for the future from it...."⁸

NOTES

¹Robert L. French, "Robert L. French, a Checkered Career." An autobiographical sketch prepared by French in 2001 when he donated his papers to the Cape Ann Museum's Archives. Near the end of the sketch, French made reference to his interest in the arts, noting that he had spent a lot of time visiting museums and galleries and that, over the years, he had "accumulated some interesting works of American art."

²John P. Coolidge (1913-1995) was director emeritus of Harvard's Fogg Art Museum; Walker Hancock (1901-1998) was a nationally known sculptor and a resident of Lanesville. A. Hyatt Mayor (1901-1980) was curator emeritus of the Metropolitan Museum of Art with deep ties to the Annisquam area. And Elizabeth Mongan, a Rockport resident, was curator emeritus of the National Gallery of Art and an art history professor.

³See note 1.

⁴"Note on Provenance of Milton Avery's Gloucester Landscape," a one page memo written by Robert L. French and dated December 1, 1996. Cape Ann Museum Accession Records.

⁵E. Hyde Cox, Curator's Report, Annual Meeting, 1971." Cape Ann Museum Archives.

⁶E. Hyde Cox, undated (c. 1975), handwritten letter to Joseph E. Garland. Cape Ann Museum Archives.

⁷Walker Hancock, "Tribute to Mr. Cox." Included in the minutes of the Museum's 1979 Annual Meeting. Cape Ann Museum Archives.

⁸See note 5.

MEMBERS & FRIENDS

Alfred Mansfield Brooks Society

Alfred Mansfield Brooks (1870–1963), long time president and curator of the Museum, was responsible for assembling what would ultimately become the largest and finest collection of works by marine artist Fitz Henry Lane (1804–1865). Today, the Museum's Lane Collection includes over 40 oil paintings and more than 100 pencil drawings. The fact that such a comprehensive group of works has remained in the artist's hometown is remarkable, a testament to Brooks' vision and foresight.

On the occasion of the opening of the exhibition of the Robert L. and Elizabeth French Collection, the Cape Ann Museum was pleased to announce the establishment of the Alfred Mansfield Brooks Society. The Society honors individuals, corporations, and foundations who contribute to the continued growth and enhancement of the Museum's collections in a substantial way.

The Society recognizes those who have made donations of art or artifacts to the Museum, who have pledged a future gift of art or artifact, or who have provided funds for the purchase of such at a minimum of \$10,000 on or after September 19, 2009, the date of the Frenchs' latest gift to the Museum. If you would like more information about the Brooks Society, please contact Director of Development, Gerry Herbert at (978) 283-0455, x18 or geraldineherbert@capeannmuseum.org.

Planning a Gift to the Museum

For many friends and members, a charitable bequest is the easiest and best way to make a gift to the Museum. A number of the most meaningful gifts with lasting impact have been bequests—such as one given by Miss Catalina Davis, who in 1932 left two paintings by Fitz Henry Lane along with her home and land on Pleasant Street to the Museum.

Legacy gifts build our endowment, a perpetual fund from which earned income provides essential financial support for all aspects of the Cape Ann Museum. Gifts made through wills, trusts, or other estate plans ensure the continued vitality and growth of the Museum from one generation to the next.

We hope you will tell us when you have named the Cape Ann Museum in your will. We would welcome the opportunity to thank you for your generosity. If you would like more information on planned giving, please contact Director of Development, Gerry Herbert at (978) 283-0455, x18 or geraldineherbert@capeannmuseum.org.



Old Cold Tater performing in the Museum Courtyard, August 2009.

Music in the Courtyard

Back by popular demand, the Museum will once again host free summer concerts in the Sculpture Garden every Friday during the month of August. Please refer to the Museum's website for this summer's schedule.

If you haven't been in the garden recently, please visit. It is more beautiful than ever this year. The Museum is deeply grateful to the Covington Family for sponsoring its ongoing maintenance.

WELCOME NEW MEMBERS

January 1, 2010 – May 21, 2010

Fitz Henry Lane Society: Carlos & Diane Riva, Clive Wood & Stella Martin

Sponsors: Standish & Brigitte Bradford, Diane & Niles Flanders, Ann Thibault, Alan & Charlotte Wilson

Contributors: Judy & Ted Bidwell, Abigail Browne, Cerundolo Realty, Fafa & James Diedrich, Bonnie Fleming, Dody & Lathrop Gates, Carol Judd, Jonathan Katz & Norah Wylie, Stephen & Sigrid Lindo, Fern Miller, Phyllis & Nick Orem, Claudine Scoville, Cary & Christopher Smallhorn, Graham & Jan Walker

Family: David Archibald & Marion Phipps, Robert Borden, Cathie & Dan Boucher, Davies Browne & Mari Grazen-Browne, Joseph Butler & Nancy Davis, Thad Carpen & Susanne Guyer, Robert Ciampa, William & Eliza Colby, Peter & Francesca Combs, Elaine Doroff, Alice & David Dow, Katy & Richard Emmott, Leslie & James Hammond, Ellen Higgins, Stanley & Inge Hoffmann, Richard Howard & Brett Cook, Sally & John Huss, Roger Hussey & Carol L. Karlson, Debby & Steve Jencks, Tim & Eileen Kelley-Blakely, Laurence & Annette Knight, Michael Kressley & Wendy Riggs-Smith, Roxanna & Peter Leone, Susan McKain, Tom Mechem & Elizabeth Spofford, Jeremy & Lucinda Melvin, David & Judy Messick, Walter Milller & Bernadette Carr, John & Edith Montgomery, Kathleen & Michael Morelli, Susan Noonan-Forster, Patricia & Jeffrey Papows, Linda & Tom Parkins, Howard Richardson, Bob & Andrea Ritchie, E. Mayo Snyder, Cathy & Ed Sullivan, Bill & Sandra Thoms, Paul & Maureen Trefry

Individual: Rosemary Armstrong, Linda Briggs, Susan Britt, Lotte Calnek, Doris Cole, Jenevieve Dionne, Elizabeth Harty, Ann Hochberg, Lynn Hyde, Emily Jay, Margaret Justice, Therese Kovach, Jacki Kronenberg, Martha Lennon, Madeline Linsky, Maryjane Long, Marie Luleich, Georgia Maddocks, Maureen Malloy, Linda Marshall, Esther Martin, Dorothy Martins, Priscilla McKay, Natalie Medici, Betty Mitchell, Kathy Morris, Inge Nakel, Abigail Nelson, Barbara Nelson, Michael O'Leary, Carlaine Ober, Brenda Richardson, Gretchen Rickards, Susannah Scannell, Isabel Sloane, Lisa Smith, Judy Spurr, Elizabeth Steele, Robert Stefani, Laurie Strickland, Rosemary Sullivan, Joan Sweeney, Mary Taylor, Jan Weins Shanker

Thank you as well to those who have generously increased your membership level this year—your extra support really makes a difference!

CHILDREN & FAMILIES

Gloucester Public Schools Arts Festival

The Gloucester Public Schools Arts Festival transformed the Museum on May 8th. Student artwork from across the district was displayed alongside the Museum's collection. In the Fitz Henry Lane Gallery, a 3-dimensional model of Gloucester's waterfront, made from found objects and recycled materials, was positioned by the painting that inspired its creation. Last autumn, the fifth graders from West Parish Elementary school



spent time examining Lane's *Gloucester Harbor from Rocky Neck* (1844). Other festival highlights included the always popular musical petting zoo led by O'Maley Music teacher and Museum member David Benjamin; a performance by the Gloucester High School (GHS) chorus; a taste of Germany from the GHS Culinary Arts students in conjunction with the GHS German student DVDs; and a performance close to home: monologues performed throughout the Museum by O'Maley Middle School students dressed in character as Howard Blackburn, Alfred "Centennial" Johnson, Easter Carter, Tammy Younger, Judith Sargent Murray, and John Murray. This festival was sponsored by the Gloucester Education Foundation.



SUMMER PROGRAMS FOR CHILDREN AND FAMILIES

Mornings at the Museum

Visit the Museum properties for numerous art and history activities from 10:00 a.m. to 11:15 a.m. on select Tuesdays and Thursdays throughout the summer. Drop off program for children ages 6–12. Programs during the month of July take place at the Cape Ann Museum; programs during the month of August take place at the White-Elbery House at 245 Washington Street. Program cost is \$10.00 per child and \$5.00 for each additional sibling. Space is limited. Reservations are required. Please call Courtney Richardson at (978) 283-0455, x12 or e-mail courtneyrichardson@capeannmuseum.org.

Tuesday, July 6: *Portraits*

Thursday, July 8: *Flowers*

Tuesday, July 13: *Drawings of Edward Hopper and Winslow Homer*

Thursday, July 15: *Rockport in the 1930s*

Tuesday, July 20: *Summer Sailing*

Thursday, July 22: *Furniture*

Tuesday, August 3: *Colonial Toys and Games*

Thursday, August 5: *Art*

Tuesday, August 10: *Architecture*

Thursday, August 12: *Archaeology*

Tuesday, August 17: *The Kitchen*

Thursday, August 19: *The Marsh*

Young at Art

Visit the Museum properties from 10:00 a.m. to 11:00 a.m. on select Wednesdays for a story, gallery or house exploration, and an art project. A program for children ages 3–5 accompanied by an adult. Programs during the month of July take place at the Cape Ann Museum; programs during the month of August take place at the White-Elbery House at 245 Washington Street. This program is free and open to the public. Reservations are required. Please call Courtney Richardson at (978) 283-0455, x12 or e-mail courtneyrichardson@capeannmuseum.org.

Wednesday, July 7: *Portraits and Flowers*

Wednesday, July 14: *Drawings of Edward Hopper and Winslow Homer*

Wednesday, July 21: *Summer Sailing*

Wednesday, August 4: *Colonial Toys and Games*

Wednesday, August 11: *Architecture and Archaeology*

Wednesday, August 18: *The Kitchen*

Saturday Showcase: *Beauport Anthology*

Saturday July 22, 11:00 a.m. at the White-Elbery House (245 Washington Street). Travel back in time! See a dramatic presentation featuring a cast of Gloucester's colorful characters c. 1600–1900. This program is sponsored by the Goldhirsh Foundation and is free and open to the public.



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.

CAPE ANN MUSEUM

ART HISTORY CULTURE

27 PLEASANT STREET GLOUCESTER MA 01930

NONPROFIT
ORGANIZATION
U.S. POSTAGE
PAID
GLOUCESTER
MA 01930
PERMIT NO. 254

MUSEUM INFORMATION

MUSEUM INFORMATION

HOURS The Cape Ann Museum is open Tuesday through Saturday, 10:00 a.m. to 5:00 p.m.; Sundays, 1:00 p.m. to 4:00 p.m. Closed on Mondays, all major holidays, and during the month of February. The Library and Archives are open Wednesday through Saturday, 10:00 a.m. to 1:00 p.m.

ADMISSION Adults \$8.00; Seniors, students and Cape Ann residents \$6.00; Children under 12 and Museum members are free.

TOURS Guided or group tours arranged by appointment; please call (978) 283-0455, x11.

ACCESS The Museum is wheelchair accessible.

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

For up-to-date information on exhibitions, special events, and public programs, visit the Museum's website at capeannmuseum.org or call (978) 283-0455.

CAPE ANN MUSEUM

ART HISTORY CULTURE

27 Pleasant Street, Gloucester, MA 01930
(978) 283-0455

WHITE-ELLERY HOUSE 300TH ANNIVERSARY 1710-2010 PLEASE JOIN US FOR THESE SPECIAL PROGRAMS:

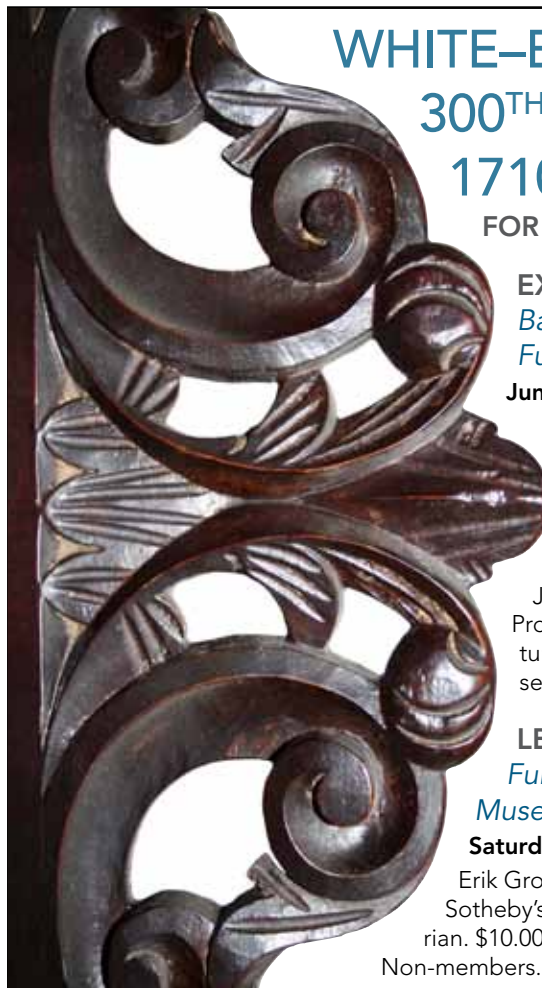
EXHIBITION *Bible Boxes & Bannister Backs: 18th Century Furniture from the Collection*
June 1 - August 31, 2010

LECTURE *New England's Vernacular Architecture and the Atlantic World*
Thursday, June 24, 7:00 p.m.

J. Ritchie Garrison, Director, Winterthur Program in Early American Material Culture, University of Delaware. \$10.00 Museum members; \$15.00 Non-members.

LECTURE *Early New England Furniture in the Cape Ann Museum Collection*
Saturday, July 17, 11:00 a.m.

Erik Gronning, American Furniture Specialist, Sotheby's and Robert F. Trent, Furniture Historian. \$10.00 Museum members; \$15.00 Non-members.



Bannister back rush seat chair, North Shore, c. 1710. Gift of Alfred Mayor.