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CHARLES HOPKINSON: HIS LIFE & HIS ART LECTURE FINDING AID & TRANSCRIPT

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Video Description

The Cape Ann Museum's 2009 exhibition, *View from the Terrace: The Paintings of Charles Hopkinson* was installed as part of its ongoing exploration of artists whose work flourished on Cape Ann. Although Hopkinson's sphere of influence extended from Harvard University to Versailles, it is clear that the sea, the light and the landscape of his Manchester home served as powerful sources of inspiration. This special recognition goes to curator Martha Oaks whose research on Hopkinson

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brings to light the intimate connections between the artist and Cape Ann. This presentation by Curator, Martha Oaks, gives a detailed look at Hopkin's life, from his early days in Cambridge through his death in Beverly, Massachusetts in 1962.

Subject list

Charles Movalli	Shark's Mouth
Charles Shurcliff	The Aunts
Steve Rosenthal	Katherine Weems
John Twachtman	

Transcript

00:13

Ronda Faloon

I have to put this down; Martha will have to put it up. Good evening, everyone. My name is Ronda Faloon. I'm the director of the museum, and I'd like to thank you all for being here tonight and to welcome any of you who are new to the museum. The lecture this evening is offered in conjunction with the exhibition "View from the Terrace: The Paintings of Charles Hopkinson" curated by Mart -- the museum's curator, Martha Oaks. The exhibition spans 70 years of the artist's working life, and it includes more than 70 paintings: his oils, his watercolors of landscapes, family portraits, formal portraits, and self-portraits. A full color catalog accompanies the exhibition with essays by Charles Shurcliff, painter and grandson of the artist; and Charles Movalli, who's a painter and a teacher; and also Martha, Martha Oaks, whose research illuminates the intimate connection between the artists on Cape Ann and his time on Cape Ann. This is no small feat. As one reader recently remarked, although working within the constraints of limited space, Martha still managed to hit all of the major themes: Hopkinson's portraits, his landscapes, the larger world of art both on Cape Ann and in America, his wife, his children, the ocean and sailing. She somehow managed to weave all these themes together in one seamless tapestry. It is my sincere pleasure to welcome...to introduce Martha Oaks.

01:39

Despite her youthful appearance, Martha has a long professional history on Cape Ann. She was the curator from 1981 to 1991, 10 years, here at the museum and then served a brief stint as director of Sargent House Museum from 1992 to 2007, 15 years, until she returned here again in 2007. Martha holds an MA from Boston University in American and New England studies and is the author of numerous publications on the art and history of Cape Ann, ranging from Gloucester's mid-century, the world of Fitz Hugh Lane (when he was "Hugh") to the history of the Gloucester Fishermen's Institute, to Adolph Gottlieb on Cape Ann. Her published work serves

as a resource to all of us here locally, as well as to scholars and researchers from afar. She's been cited in numerous publications, among them by author Karen Wilkins in "Stuart Davis in Gloucester" and by author Mark Kurlansky in his latest book, "The Last Fish Tale". It is my pleasure to have Martha here and to have her at the podium. Thank you very much.

03:02

Martha Oaks

Thank you. I'd like to thank several people who helped put the exhibit together. Several members of the extended Hopkinson family. Several of them are here, Tom and Joy Halsted and Charlie Shurcliff. I don't know if Charlie Movalli is here, and I don't see him. But I also see Steve Rosenthal, who helped us with some photography for the catalog. And then there are a number of other individuals who had private collections who lent their works by Hopkinson, so it was really a team effort to get everything together and up on the wall. And I hope when we're done, we'll have some time to go upstairs. If you haven't seen the exhibit, we can walk through it together, if you'd like. How many of you went when we had a tour of Sharksmouth, the Hopkinson home, a few weeks ago? Oh, just a few. The family was nice enough to open up the Hopkinson house in Manchester, which is called Sharksmouth, and we took a group, two groups of 20, people from the museum on a walking tour through the houses that are on the estate. It was a wonderful opportunity, despite the weather, to see the scenes that you see in Hopkinson's paintings. And we're also, in conjunction with this exhibit, having two or three gallery talks by members of the Hopkinson family. We've already had the first one, but the next one is coming up in July, I think by Charlie Movalli, who's contributed to the catalog. Then in September Charlie Shurcliff, who's a grandson, will be giving a gallery talk. So we hope you'll be able to join us for those for an intimate look at the paintings.

04:35

So, let me get started. As you know, Hopkinson lived a very long life that spanned a very long, interesting time in American history and also in Gloucester history. He was born just as the American Civil War was finishing up. And when you think about what life was like then, I love to think that Elizabeth Cady Stanton and the first women's rights ladies were just making their voices heard and that they were still cleaning up from the Civil War. And that Boston and Cambridge, where Hopkinson grew up, was really still an old Yankee town in the late 1860s and 1870s. And then almost 100 years later, in the 1960s when Hopkinson died, it was a very different world. We were at war in a different area of the world, with the women's rights movement in full swing in the 1960s. And the population and the face of Boston and Cambridge had changed, all of New England really, very much as immigrant groups spread throughout the city and throughout the region. But through it all, Hopkinson was privileged to live a very steady and very focused life. He was endowed with a good mind, was given a very good education, had artistic skills from a very young age, and had a very supportive family. And there's a lovely quote from one of his friends and fellow artists, Katharine Lane Weems, who was a sculptor. She said, looking back over Hopkinson's life, that he had about as perfect a life as an artist could wish for.

And you really get a sense of that as you walk through the exhibit upstairs and sort of follow his career and his artwork. So let me get started.

06:35

We've had a wealth of information and artifacts to work with to put this exhibit together, because the family has a house full of artifacts and information. So many artists we've looked at over the years here at the Cape Ann Museum, we have very, very little information about. The most famous one, of course, being Fitz Henry Lane, who we have one very foggy looking little photograph of, and that's it. And very few letters and certainly no memoirs or no writings. But we've had a wealth of information to work with to put *this* exhibit together. And this is one of the earliest photographs the family unearthed of Hopkinson when he was just a child. As I mentioned before, he was born in Cambridge in 1869. And he had three sisters. His father's family was from Maine and were farmers before they made their way down to Boston, and his mother's family was from New York. And we know that Hopkinson attended a school called the Hopkinson's Preparatory School for Boys in Boston. His father was the founder of that school and the headmaster. Then after the Hopkinson School, like his father and his grandfather, Charles Hopkinson enrolled in Harvard in 1887 and graduated four years later. And looking at this photo, which is so dated, it really looks like a late 19th century photo of a young boy, sort of makes me think about where he fits in in the Cape Ann art scene. Linda, who works in the office upstairs, she and I were talking the other day about sort of the span of Cape Ann artists. And this gentleman was born just four years after Fitz Henry Lane died, and we think of Lane as being so far in the past. And yet their lives almost overlapped.

08:24

When Hopkinson first came here, he was, I think, under the age of 10, maybe four or five years old, with his family who came to Cape Ann in the summer like many people did, following the Civil War from Boston, coming up this way to enjoy a little time by the seashore. He arrived here when Winslow Homer would have been here painting in the early 1870s. It's possible that Hopkinson's family returned several times. And that would have put him into the sphere of William Morris Hunt and some of the other early painters that we think about. So it's fun to imagine where he fits in. I'm not saying that he knew these people, but he certainly was...he and his family were here on Cape Ann at the same time these other artists were being attracted to the area.

09:12

This is another fun photograph that shows halfway through as a young man. And from all accounts he had a love of the sea and a love of sailing. From the early 1890s on, his family had a summer home in Northeast Harbor, Maine, where he would have been able to sail quite a bit. And this is a slightly damaged photograph but a very interesting one of him sailing. And marine themes show up, if you've seen the exhibit upstairs, they show up throughout his career in his artwork. This is a photo taken when Hopkinson was studying at the Art Students League in New York following graduation from Harvard in 1891. He studied there with a couple of artists and most importantly with John Twachtman, who was a relatively well-known Cape Ann artist and

teacher, who was working here in the 1890s. And Hopkinson studied with him in New York. He also studied privately with a number of artists and later traveled throughout Europe, studied at the Académie Julian in France. So he did have very good art training. This is an early photograph of John Twachtman, who was painting here in Gloucester in the 1890s and up to the early part of the 20th century. And this next painting which is not in the exhibit, and I'm not sure if the owner of it is here, but this is in a private collection here in Gloucester. This dates to 1891, is by Charles Hopkinson, and is very reminiscent of the work that Twachtman was doing at that time, if you've seen some of his work. We think this is probably Gloucester harbor.

10:57

This is another example of Hopkinson's early works. This dates to the 1890s. And this is a portrait that's on display upstairs. It's almost a full-size portrait of Angelica Rathbone, who was married to Hopkinson in 1893. They were both art students, and this was done in Paris, and exhibited in the Salon in Paris in 1895. The couple were married for only, I think, three years and then divorced. But this is a very fascinating and provocative portrait that we'll take a look at when you go upstairs. She's holding her pet monkey.

11:47

Hopkinson returned to this country from Paris in the late 1890s, determined to be a professional artist. He managed to secure some commissions to do portraits, family and friends in the Cambridge and Boston area. And this is a portrait he did in 1900 of a woman named Elinor Curtis, who would become his second wife. She's shown in her family home with a lovely green sofa with her dog. And this is a painting that's upstairs in the exhibit. Elinor was born in Cambridge into a well-to-do Boston family. And

If any of you...I always love to give a pitch for books. But if you've ever read this book called "The Aunts", this is the story of her growing up and her sisters who lived in Boston and in Manchester. And it's a wonderful book, if you need something fun to read this summer.

12:58

Charles and Elinor were married in March 1903 and have a whole series of lovely wedding and engagement photographs in some of the family albums. This is a painting done in about 1903 by Charles, and it's inscribed to Elinor. It was done in Manchester at Elinor's family's home, which is called the Stone House to clarify or distinguish it from the house next door which was the Hopkinson's house. And there're some remnants of this garden left you can still see today. But this is typical of his early works, which were very dark in the palette and a very heavy applications of paint. Again, this dates to 1903. And this is a photograph of part of the Sharksmouth estate in Manchester. This is the Curtis's home where Elinor spent her summers as a girl. It was built in 1867 [1869]. It was designed by the Boston firm of Van Brunt and Ware in 1869, excuse me, and it's still there and has a lovely view of the water. And then this is the house that the Curtis family built in 1905 for Charles Hopkinson and his bride Elinor, and those of you who went on the walk to Sharksmouth will recognize that this is the side away from the water. Our friend Charles had a studio on the third floor of the house that had views almost 180 degrees out over the water from the Boston skyline up towards Cape Ann.

14:42

Again, we've had some access to some wonderful photographs. Elinor and Charles Hopkinson had five daughters, which made lovely subjects for his paintings. If you've seen the exhibit, you can see Harriot, Mary, Isabella, Elinor, and Joan, and this shows the two youngest ones. In all these photographs Charles Hopkinson look so youthful. It doesn't matter when they were taken. He always looks so young and youthful. And this is Charles on the rocks at Sharksmouth. It's interesting to pause for a moment and think about his career. I was just speaking with a woman in the front row here who, even though she's been in this area all her life, wasn't very familiar with Hopkinson. He is best known as a portrait painter. It's estimated that during his career he did perhaps as many as 700 portraits, many of them commissioned portraits. Higher you think, Tom?

15:45

Tom Halsted
At least 1000.

15:46

Martha Oaks

At least 1000. He did at least 100 self-portraits and we have a very small selection of them on display upstairs, and many of the self-portraits were done as a way to work on problems or questions he had when he was doing formal, commissioned portraits. One estimate says 800 landscapes, but it's hard to know how many done in oil and done in watercolor also. We've seen lots of sketchbooks. We've seen, in addition to that artwork, lots of writings. He loved to write. We've seen autobiographical manuscripts and letters to everybody in the family year after year. He was a very active, busy man all his life. The count does go on; every inventory I see has a different number of how many works he created.

16:41

In addition to his studio on the third floor of his house in Manchester, Hopkinson in the early 1900s had a studio of his own on Park Street in Boston. And then in 1906, he moved into this building, the Fenway Studios on Ipswich Street in Boston. This was a newly constructed building that offered what at the time were considered very modern artists' studios. Some of the artists who worked in this building also lived in the building. Hopkinson did not, but he had a big studio up on the top floor, and this building is still there and is still an active artists' studio. And he moved in, in 1906. There were a number of other Boston artists, men and women, in the building. Some of them are quite conservative, painters like William Paxton and Edmund Tarbell and Lilian Wescott Hale and her husband, Philip Hale, but then also some more progressive painters who Hopkinson became good friends with. And this Fenway Studio, although it had good lighting and heating and plumbing and things that a lot of other studios in Boston didn't have, it didn't have a central area for artists to exhibit. So during this time, Hopkinson showed his works essentially wherever he could throughout Boston, Philadelphia, Pittsburgh, in western

Massachusetts, and out this way on Cape Ann also. It seemed like he always had something on exhibit -- portraits, landscapes, and marine views -- and Hopkinson maintained his studio at the Fenway Studios right up through the end of his life. I think he must have been there longer than any other artist was in the building.

18:19

With his marriage to Elinor Curtis, all of a sudden, Hopkinson had a new wealth of people to paint. And there are several lovely portraits of Elinor Curtis's sisters. And this one is Margaret Curtis done in about 1903. It's an oil on a board. It's a very small painting and it is upstairs. And this he exhibited frequently in the early 1900s. And then the next one is a painting that will be familiar to museum visitors. This painting has been on loan to us for a number of years. It dates to about 1909 and it shows another one of Elinor's sisters Harriot Curtis. Harriot was the very good golfer in the family, and in 1906 was the winner of the United States Women's Amateur golf tournament or championship. And this is called "The Claude Lorraine Glass", a reference to the early French painter who used an optical device to distort reflections and make them more abstract. And it refers to the window in the background here, which is really reflecting the artist and his family and the ocean behind him. Again, this dates to 1909. When this painting was shown in Boston in 1909, critics picked up on the fact that it was moving towards a more modern type of painting than what they were used to. Boston, as most of you know, is very slow to embrace modern painting. And this was considered modern for Boston in 1910. It's a lovely painting, and it's one of our highlight pieces upstairs. Dating from the same time period, is a whole series of oil paintings like this one, which dates to about 1909.

20:07

Hopkinson and his family stayed in their Manchester home many years, throughout the entire calendar year. Sometimes they would move into Boston, but frequently they stayed there. So we have a whole series of paintings done in the wintertime, which we don't see very often, because so many of our favorite Cape Ann artists only painted here in the summertime. But again, this also was considered very modern in 1910, by the Boston art critics. And this shows the island off the shore of Manchester.

20:39

And then, of course, some of our favorites. This is a genre painting that Hopkinson wasn't very well known for during his lifetime. But he did love to paint portraits of his family, and this shows his wife and three of their daughters. This takes us to about 1910. It's called "Story Time". He didn't typically sell these paintings of his children and his family. These were things that stayed in the family for generations really. And we're lucky that we still have some that we can borrow to put on the walls here, but this is a lovely one that's just recently been cleaned and reframed.

21:19

This is one of my favorites. This is in the little side room. This is a portrait of Sarah Fraser Robbins when she was just a young girl, and I'm sure many of you knew Sarah Fraser Robbins. Sarah's mother and her aunt were very good friends of Mrs. Hopkinson. And when Charles Hopkinson was just starting out in his career, frequently Elinor would call upon her friends to sit for the

portraits. And this shows Sarah Fraser Robbins. I know she must have been about three years old. And what's lovely about this is the frame which was carved by Charles Prendergast, very renowned frame maker in Boston during that time, and it makes all the sense in the world that one of the most popular portrait painters would be able to call upon one of the best-known frame makers. But as you know, Sarah became the head of education at Peabody Essex and also an author/naturalist and lived out on Eastern Point.

22:20

In 1911, excuse me, 1913, Hopkinson was invited to exhibit works at the Armory Show in New York City, and this is one of his first big breaks in his career. He hardly needed to have a break because he was really so well-known from the time he picked up his brush. But this was the first showing of some of the French Impressionist paintings in New York, in this country, in 1913. Hopkinson showed one portrait of his family and three watercolors, I believe, in the show, and this really gave his career a big boost. This is the portrait of his children that he showed. He did this in 1911, and this is what he selected to have in the Armory Show. It really was quite an honor that he was selected, and it really elevated him above a lot of the artists who were working in this area. It was quite a prestigious invitation. Unfortunately, we don't know which watercolors were included in the Armory Show, but I suspect they're very similar to some of the ones you see upstairs in our watercolor display.

23:35

This is a painting called "HH and Her Sister" started in 1915. This is also on display upstairs. This was started after the Armory Show. I think the Armory Show, even though Hopkinson probably knew, told him for sure that his paintings of his children were something very special that audiences and critics would appreciate for a long time. And this is just a lovely painting -- almost life size. In 1916, we know very little about Hopkinson's exhibition schedule or his career here in Gloucester, but in the fall of 1916, he was invited to exhibit works at the first exhibit at the Gallery-on-the-Moors, which was located over on the way to Eastern Point. The gallery was brand new -- had just opened. And Hopkinson's wife was approached by three of her friends who were artists, and they had come to ask Hopkinson to exhibit his work. And in this photo, you can see there's two wreaths hanging on the wall, and under the left hand one is Hopkinson's portrait, one of his daughters and his wife. And Hopkinson exhibited at Gallery-on-the-Moors for four or five years and served as a jury member in 1920, when they were picking awards for the show.

25:10

This painting is called, as far as I can tell, simply, "The Five Daughters". It dates 1917, and it was done in the living room of the Hopkinson's house in Manchester. Each girl is shown busy doing something with the light streaming in. And this is a painting that has stayed in the family, and it's also on display upstairs. And this is a fun one. Again our access to photographs...This is a photo taken in the same room at the other end of the room, showing Hopkinson working on a portrait of his daughter, Mary. We think this dates to about 1918. And there's a lovely quote upstairs from one of the Hopkinson daughters, saying, essentially, they thought when they were growing

up that all children had to sit and be painted by their father, because they were painted so often. This is the portrait that he produced, which is a lovely one. Also on display upstairs is a Town and Country magazine from 1926, which had this painting of Mary Hopkinson and on the cover.

26:18

This is another one that frequent visitors to the museum will be familiar with. This is called "Three Dancing Girls." It took Hopkinson seven or eight years to complete it. He did it in Manchester. Apparently, it was too big -- the canvas was too big to get all the way up to the third floor studio, so he did it on the lower floors of the house. He started it in 1915 and finished it in 1923. And let me just skip ahead to the next picture which shows him with the canvas out on the terrace of the house while it was in progress. But I'll go back. This is the painting that has the lovely story about John Singer Sargent coming to visit Hopkinson at Sharsmouth (I think it was 1916) and seeing the painting in progress and suggesting that Hopkinson add a fourth figure on the right-hand side and that he make the daughter in the front be curtsying rather than standing upright. And we have some studies -- smaller studies of this painting which show just the faintest little shadow of a fourth girl in the back. But as you can see Hopkinson in the end chose not to put it in, but it is fascinating to think of him considering very well-known John Singer Sargent's suggestions on what to do within this picture. But this is one that's been hanging at the museum for a number of years now.

27:43

In 1919 Hopkinson was one of five, I think, or six artists, eight artists (123456...) eight artists invited to travel to Paris to paint portraits of the American and allied leaders at the end of the First World War. Among the eight artists in addition to Hopkinson was Cecilia Beaux, who we've all heard of, Joseph DeCamp, and then several others, Edmund Tarbell and some names that aren't as familiar to me. But amongst the group, Hopkinson was assigned three people to paint, three leaders. This is the first one. This was the Premier of Romania. Hopkinson was free to depict them any way he chose, and it's very interesting to look at how he did choose, this one with a very rich background, sort of a romantic looking fellow. And then this one, who was the Prince of Japan at the time, which very interestingly, Hopkinson chose to depict him in almost Western attire but very solemn looking. And apparently Hopkinson invited the prince to write his name on the back in the Japanese characters. And this is a portrait that Hopkinson would make copies of later. I'm not sure who wanted them, but he made copies of this portrait. And then the third is the Premier of Serbia. There's such a fascinating background with the geometric shapes, and those are maps on the couch behind him. But from all counts, Hopkinson enjoyed this assignment greatly. He was able to spend quite a bit of time with these three gentlemen, I suppose with interpreters so they could understand each other. And all of the paintings were assembled and exhibited at the Metropolitan Museum of Art (I think in 1922) and then went on a two-year tour around the country. The whole group came to Boston also. And they're now in Washington as part of the National Portrait Gallery, I think, this interesting group. But this really put Hopkinson on the map, this assignment.

30:05

It was after this, after the early 1920s, that his career as a portrait painter really took off. It started with the faculty at Harvard and the trustees at Harvard who all seem to want to have their portrait done by Hopkinson. And in our exhibit upstairs we have very few of the formal portraits. They're hard to get. And we chose to focus on other things, but it was this assignment in the wake of World War I that really set him off as a well-known portrait painter. I'm sorry, these aren't better slides, but these are three images from his self-portrait series. And he did do these self-portraits throughout his life. It's a wonderful collection, showing his progression, his aging, but also seeing him work out problems related to portraiture. This is one of my favorites. This is one that we borrowed from the Museum School in Boston. This is his friend and neighbor Katherine Lane Weems, the sculptor who also lived in Manchester. This was done in 1920. And it's an oil on canvas. When you see it upstairs, it's framed under glass, so it's a little confusing to look at, but it is just a lovely portrait of her. I think she was 19 or 20 years old when this was done.

31:21

And then we come to one which confuses me and has confused a lot of our visitors. This is a study for a large painting called "Five in the Afternoon", which hangs on the back wall upstairs. And this is the largest Hopkinson I have seen. It was done in about 1925. It shows all five of his daughters on the terrace behind their house. It was exhibited in the Grand Central Galleries in New York in 1926. And it won a prize at an international exhibition in Philadelphia the same year. That's a very fascinating picture. And if, Tom, you know what it's all about, you should tell us, because we've tried to decipher it. It's fascinating.

32:07

Tom Halsted

I can identify the players.

32:09

Martha Oaks

We know the people. We know the scene. But...anyway...

32:15

This is another lovely one of the family. This was done about the same time, 1923-24. This was done in the Hopkinson's home in Manchester. This is *not* in our exhibit, unfortunately. This is part of the collection of the Museum of Fine Arts in Boston. And his wife is shown in the lower right and the five daughters. And then almost as if he's doing a self-portrait, he's put himself in the back with his easel and his pencil in his hand. This also was shown in 1926 at the Chicago Institute of Art and was a prize winner. He was awarded a \$1,000 prize for this portrait of his family. And then I just have a couple of pictures here of some of his formal works. This is Oliver Wendell Holmes, which hangs at Harvard. I think he did this in 1930. And this is Dr. Longcope, who worked at Johns Hopkins University Hospital, just as an example of his formal portraits.

33:20

And then, just a brief overview of the watercolors. Watercolor was something that Hopkinson worked in most of his life. It appears to have been something that he did for his own enjoyment. It was easily transportable. Hopkinson and his wife Elinor and his family did travel a lot abroad, almost every year, and this would have been...watercolors would have been easy for him to take along. And it was something he did right up until the end of his life. Beginning in 1920 he joined together with a group of other Boston artists. They became known as the Boston Five, and you can see their names here: Marion Chase, Carl Cutler, Charles Hovey Pepper, and Harley Perkins. And they were really the radical painters in Boston in the early '20s. They were all well established artists and worked in all different mediums. But when they showed together, they chose to show watercolors. And Harley Perkins, in addition to being an artist was also an art critic in the Boston newspapers, and his writings endorsing the work of the Boston Five went a long way towards advancing their cause. And because they were all well established artists before they ventured out into watercolors, the Boston art critics had to pay attention. They couldn't just disregard Hopkinson and his friends even though they didn't quite understand or necessarily like the watercolors, but they did have to pay attention. And the Boston Five exhibited frequently in Boston, also in New York, and then later in the 1920s. They went on to help establish some of the contemporary art museums and art institutions in Boston, including the one that became the Institute of Contemporary Art, so they really persevered.

35:08

I'll catch up with myself here. I just have views of several of his watercolors. They're very rarely dated, but we suspect some of them do date to the 19 teens and early '20s. They're very different than his oil paintings. But at the same time, there's lots of blank paper left and made into part of the composition. They appear at first to be very quick and almost sketches, but, in fact, they're very well thought out, and they're a medium in which he practiced a lot of his color theory with complimentary colors and so forth. I think this one's in the exhibit upstairs. This is one that's part of our collection called "Three Scudding Sailboats", which is actually a very small, little watercolor that we think dates to the 1930s. And this one is showing people swimming off the rocks in Manchester. And this with the children on the rocks looking down. Again, in this painting he left lots of white -- intentionally left white visible on the paper.

36:21

I thought I'd throw this one in, Tom. This shows Tom Halsted in 1940 something. It's called "The Young Corinthian.". As Hopkinson's children grew up, he turned to his grandchildren for inspiration and there are several portraits of the grandchildren upstairs.

36:42

This was taken in the 1940s of Hopkinson in his studio at the Fenway Studio. And this, these distinguished gentlemen, this was approximately the same year in 1941. This is the 115th annual exhibition at the National Academy of Design. And Hopkinson was a member of that organization; he had been elected in the 1890s. He's in the upper left-hand corner, and all the artists had written their names on this photograph, and there's a number of names that we

would recognize as Cape Ann artists. I think Leon Kroll is here and Paul Manship, and, again, it begs the question of who he socialized with and who he knew. And we know from the family that he was friends with Leon Kroll and with Paul Manship and also with Walker Hancock. And this is not on exhibit but this is part of our collection. This is a 1941 plaster of Hopkinson done by Paul Manship, which is a lovely piece.

37:58

And I end up here with some lovely photographs of how Sharmouth looks today. And these were taken by our friend Steve Rosenthal, on a beautiful sunny day looking out the terrace. And this was taken in the third-floor studio, looking out over the water and then looking down over the cliff. And I'd just like to read you a lovely little excerpt from a letter. We started off by talking about Katherine Lane Weems. And this is a letter that Katherine Lane Weems, the sculptor, wrote to Charles Hopkinson's daughters when he died. Again, she lived almost next door to him. But she was a sculptor, and this is what she wrote. "On this blue and really autumn day of southern color, I look over the beach to the island, and my thoughts turn naturally to your father, for no one loved the scene more than he did, and no one captured the elusive moods of sunlight on water more successfully than he in his painting. We often had interesting talks on this subject, which had much fascination for him in which I shared. Seen as a whole, your father led a life which was probably about as perfect as could be wished for an artist -- or anyone for that matter -- in a setting of great natural beauty, surrounded by an enchanting family, loved, understood, and admired. He could give free rein to the development of his art. His talent, which was outstanding, was appreciated and rewarded during his life; honors were heaped upon him, and he bore them lightly. His personal charm and delightful sense of humor endeared him to us all. In fact, he was a man to be envied."

39:43

So if there are any questions, I'd be happy to try and answer them. And if any of you'd like to go upstairs and walk through the exhibit, we could do that.

39:53

Any questions?

40:13

Audience Member #1

The more formal portraits...you couldn't get those? Or people didn't want...

40:18

Martha Oaks

We tried to get some from Harvard, but they're doing construction or something, and we also tried to get the 1923 one from the Museum of Fine Arts, but they're working feverishly on their new American wing and have most of their American things in storage. So we tried, but we do have one lovely commissioned portrait upstairs of Dr. Watkins [Watson (Francis Sedwick Watson)] that's from the Tavern Club. That is a very good representation of his formal portraits.

40:50

Audience Member #2

Do you have any idea how long people would sit for him to do a portrait?

40:54

Martha Oaks

Oh, I am not sure. I have no idea. Tom, can you remember how long? I mean how long it would take for him to do a portrait?

41:01

Audience Member #2

Or how long you would need to sit?

41:03

Tom Halsted

Well, I can remember sitting for that one in that sailboat where I was sitting in a [?] wooden armchair in the studio, and I would say that was probably three two-hour sittings, something like that. And he would get me back and catch me for a few minutes, here and there. I don't know if that's typical. Charlie Shurcliff might have a better idea.

41:27

Charlie Surcliff

Sometimes he'd do the whole thing in two hours. But two or three sittings was the rule.

41:40

Martha Oaks

Anyone else?

41:42

Tom Halsted

There's a great story that he wrote about the painting of the portrait of John D. Rockefeller, Jr., and he was kind of a little bit in awe of sitting with this big captain of industry, and Rockefeller said, "I hope you don't mind, but I'm going to have to hold a meeting while I'm sitting for you, but I promise I'll hold my pose." But out of a heated discussion, Rockefeller turned his head and Hopkinson took his paint brush and went [Tom stands and mimes Hopkinson tapping his paint brush on Rockefeller's cheek] and Rockefeller returned to his pose.

[Much laughter in the audience]

42:20

Martha Oaks

Is there a question over here?

42:32

Audience Member #3

In the painting about the distorted glass or mirror, could you say more about that? It's hard to understand.

42:34

Martha Oaks

I know we...

42:36

Audience Member #3

Is it part of the architecture of the house?

42:38

Martha Oaks

it is part of the architecture of the house. That was done in front of the Stone House, the Curtis's house from 1869. And it's like a French door, I'd call it. And he sat the woman in front of the door to do the painting and shows himself reflected in the French door and then the ocean behind him, so it becomes a very abstract-looking painting, but it is an actual setting in the real life.

43:08

Anyone else? No? Thank you.