OUR MISSION

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

27 PLEASANT STREET GLOUCESTER MA 01930

Dear Friends,

2014 was a year in two parts. “During the renovation” was an active and stimulating period but largely invisible to the public. “After the renovation” was an exuberant and celebratory time shared with members, friends, our communities and visitors. Our activities closely reflected each situation.

DURING THE RENOVATION
- The Education Department planned offsite programming which brought the Cape Ann Museum into the schools and into new communities. We strengthened our relationships with host institutions.
- Members of the Board and staff were intimately involved with the construction project and with the redesign of the galleries; making decisions, big and small.
- Fresh scholarship and conservation of the collection in preparation for its reinstallation kept the curatorial department and the library/archives staff busy.
- Moving the entire collection and staff (for a second time!) required many hands.
- Creativity (and good humor) was challenged as we reinstalled every public and private space in the Museum.
- Special tours of the project introduced new people to the Museum and solidified relationships with those already engaged.
- The Development Department and Capital Campaign Steering Committee focused on securing support for the renovation project and thanking the many generous donors who made it possible.

AFTER THE RENOVATION
- We enjoyed a memorable reopening week and a warm reception from members and friends.
- More than 400 proud supporters attended the Opening Gala.
- From the New York Times to Chronicle, the renovation and reopening received amazing press.
- The new permanent installations of the Fresnel lens, the Folly Cove Designers and Strong Breezes, Passing Clouds by Diane KW impressed visitors.
- The Museum shop received rave reviews.
- The fall opening reception for Portraits of a Working Waterfront: Photographs by Jim Hooper was a moving event.
- Recent additions to the collection, including the gift of the painting Phantom of Boston and additional archival materials from the estate of granite historian Barbara Erkkila have strengthened the Museum’s holdings.
- The publication of two exhibition catalogs supports and reflects our emphasis on scholarship.
- 12,112 visitors walked through our newly reopened doors from August through December of 2014.
- Surpassing the $5M mark in the Capital Campaign is a credit to all.
- Fostering connections with our communities and an increasingly loyal membership remains an ongoing commitment.

Heading into our first full year of operation since the renovation, we continue to think about keeping members engaged, staying relevant to our communities, caring for our collection, remaining financially stable and fulfilling our goal to be one of the best small museums in the country. The Board is putting the pieces in place to begin the next strategic planning process. It’s critical to keep looking forward, but it is also a time to be grateful, to take pride in our accomplishments and to enjoy it all.

With sincere thanks,

Ronda Faloon
Director

John Cunningham
President

2014 STAFF

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Jeanette Smith, Administrator*
Cara White, Administrative Assistant

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Leon Doucette, Curatorial Assistant
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Amy Fanning, Development Coordinator
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Fred Buck, Photo Archivist
Linda Johnson, Librarian Assistant

Special Projects
Melissa Geisler Trafton, FHL Online Senior Researcher
Alison Anholt-White, FHL Online Researcher

Visitor Services
Victoria Petway, Visitor Services
Dianne Sampson, Reception

*Jeanette Smith retired in December of 2014. Sheila Hruby was hired in December as the new Administrator.
COLLECTIONS

The Cape Ann Museum thanks the individuals and/or their estates whose generous donations have enriched the Museum’s collections over the course of the year.

FINE AND DECORATIVE ARTS


Gift of the Estate of Dorothy A. Brown: Sinbad and Eliza Gentry Young, 1914 and 1913, oils on canvas by Harriet Addams (Young) Brown; Sarah Fraser, 1913, oil on canvas by Charles Hopkinson (1869–1962) in a frame made by Charles Prendergast (1863–1948); Bonaparte Gulls, 1979, bronze by Beverly Benson Seamans (1928–2012).


Gift of Chandler Davis: Autumn, Bass Rocks, 1883, oil on canvas by D. Jerome Elwell (1847–1912); Ship Panay of Salem and The Kearsarge, both c. 1890s, photographs by Martha Hale Harvey (1862–1949).

Gift of the artist: Unfriend, 2012, two color woodcut prints from a single block by Haig Demarjian.

Gift of Deane Hancock French: Wooden leg-shaped lath armature used during the bronze casting of Walker Hancock’s (1901–1998) Flight Memorial installed at the U.S. Military Academy at West Point, NY.


Gift of William and Janet James: Seascape with Strathsquirt Island, undated, oil on canvas by Parker Perkins (1862–1942).


Gift of Joan Klimann: Phantom of Boston, undated, unattributed, oil on panel, given in memory of her husband, Gustav D. Klimann.

Gift of the artist: Strong Breezes and Passing Clouds, 2014, an installation of “decaled” ceramic shards and plates, by Diane KW.

Gift of the artists: A Hole in One, 2009, stoneware, made by Diane KW and Joel Park.

Gift of Jane Lewis: Monkey, c.1940s and Crane III, c. late 1960s, both carved mahogany by James T. McClellan (1910–2005).

Gift of Nancy Marculewicz: Landscape with Clouds, 1980s, oil on canvas by Norma Cuneo.

Gift of the artist: Gloucester Waterfront, 1970s–early 1980s, block print; four sketches of Gloucester Harbor, 1970s–early 1980s, watercolors on paper; Flounder, 1990s, block print; Blue Fish, 1990s, block print by Nancy Marculewicz.


In preparation for reinstallation of the galleries following renovations, the Museum had conservation work done on a number of items in its holdings. Many of the objects have been part of the permanent collection for generations and are amongst the most historically important artifacts in our possession.

- Stabilization of the original gold leaf frame on Gilbert Stuart’s (1755–1828) 1815 oil on canvas Portrait of Russell Sturgis.
- Polishing and waxing of five pieces of silver once used in Gloucester’s First Parish (Unitarian) Church on Middle Street. Four of the pieces were made by Colonial silversmith Paul Revere.
- Stabilization and reframing of Fitz Henry Lane’s 1859 oil on canvas Kettle Island, Manchester, donated to the Museum in 1949 by Samuel H. Mansfield.
- Reassembly of the original 1760 slate tombstone of the Reverend John White which, after being vandalized, was removed from the Bridge Street Burial Ground in 1959 by poet Charles Olson and brought to the Museum for safekeeping.
- Final stabilization of the first order Fresnel lens from Thachers Island and reuniting of the lens and its original base in a permanent installation within the Museum. This project was done with the support of the City of Gloucester’s and the Town of Rockport’s Community Preservation Act grant programs.
- Stabilization of a mahogany desk used in a recruitment office in Gloucester during the Civil War. This work was generously undertaken by Jay McLauchlan.
- Cleaning of the wood and fiberglass seabird which hangs in the Museum’s third floor exhibition gallery. This work was generously undertaken by Brad Story who created the bird.
- Cleaning, reconfiguration and reinstallation of the Gloucester Harbor waterfront diorama originally made for the 1893 Columbian Exposition. Model maker Erik Ronnberg did this work.
- Deacidification, matting and framing of the Gloucester page from John Warner Barber’s History of Massachusetts Towns published in 1839. This project was generously funded by Andrew Spindler.
Gift of Pam Washington: View of Gloucester Harbor from Rocky Neck, ink wash on paper; Untitled (Betty), ink and watercolor on paper; Untitled (miniature of a ship), ink and watercolor on paper; Untitled (miniature of berries), ink and watercolor on paper, all pieces c.1950s by Tom O’Hara (1920–1981).


FISHERIES AND MARITIME ARTIFACTS

FOLLY COVE DESIGNER ARTIFACTS
Gift of Rose-Marie Glen: A collection of Folly Cove Designers clothing consisting of two skirts, a blouse and one dress, printed with Mary Wallenius’ (1914–1992) Calico Cats and Morning Glory designs.


Gift of Dawn Dexter: Newspaper clippings, 1889, 1899; Sketches and specs of a half-through plate girder bridge by H.C. Dexter; Photo, 1919 GHS Football team.
Gift of John W. and Kathleen L. Erkkila: Estate of Barbara Erkkila, research material.
Gift of Gloucester Woman’s Club: Photographs of club members.
Gift of Rosemary Hall: Grandma Hall’s Diary, Rosemary Hall, undated.
Gift of Tom Hovey: Lloyds Register of American Yachts, 1950 and 1952.
Gift of Carolyn Lawson: Photo of a house on Wingaersheek Beach, c. 1900.
Gift of Leominster Historical Society: Blueprint of fireworks display for Improved Order of Red Men.
Gift of Margaret Magoon: Papers of Ebenezzer A. Brazier.
Gift of Priscilla L. and Beth L. Moulton: Molly Waldo, Priscilla L. and Beth L. Moulton, 2013.
Gift of Howard L. Resnifikoff: Print of The Pickering at Diego Garcia rescuing the crew and passengers of the Dutch warship Admiral Evertsen, 1819.
Gift of Martha Stone: Sea Sprung, Vincent Ferrini, 1949, signed by author.
Gift of William Trayes: Basking with Humpbacks, Todd McLeish, 2009; Nine Union Hill theater programs from 1927 and 1928; George Walker map of the City of Gloucester, 1891.
Gift of Roger Choate Wonson: Daguerreotype of the Wonson Twins, c. 1854.
LIBRARY & ARCHIVES PURCHASES
Receipt book for codfish allowances, 1795–1796, made possible through the generosity of William and Janet James and Russell Sandfield.

Letter from John J. Pew on Gorton-Pew letterhead to Rev. Charles H. Williams of Oberlin, Ohio, 1917, referring to takeover of C. Thompson & Co. and disbelief that there will be war with Germany.
Circuit Court of the United States, District of Massachusetts: Gloucester Isinglass and Glue Co. v. Reuben Brooks, et al., 1881.
Library and photograph collection of Barbara Erkkila.
When the Museum reopened in mid-August, members and friends were greeted with exciting new spaces and additions to the collection such as the Fresnel lens and the Strong Breezes and Passing Clouds installation by Diane KW. “Special” exhibitions were drawn from the permanent collection, which was reinterpreted and reinstalled in beautifully renovated galleries. Exhibitions included:

**EXHIBITIONS**
Exhibitions are always planned to showcase the collection, to celebrate Cape Ann creativity past and present, and to inform and engage our visitors.

2014 marked the sixth year that the Museum’s White-Ellery House (1710) served as the backdrop for a series of contemporary art installations and historical presentations. Scheduled to correspond with Escapes North’s 17th Century Saturdays program, the installations attracted large audiences and resulted in spirited exchanges between visitors and artists.

**WHITE-ELLLERY HOUSE EXHIBITIONS**

June 7, 2014
George Wingate and Gordon Williams: About Time
Using visual art, sound and written words, Wingate and Williams sought to transform the historic interior space in juxtaposition to the sounds of nature and time (above).

July 5, 2014
July White and Kyle Nilan: Bringing the Outside In
Through a collection of audio and visual art White and Nilan investigated ‘the outside’ and their relationship to it as visitors, inhabitants, and collectors.

August 2, 2014
Exploring ideas provoked by 19th century philosopher, Henri Bergson, Trumbour’s work considered the space that exists between memory and the present moment.

**WHITE-ELLLERY HOUSE CONSERVATION**
In 2014, plans were laid for restoration of the original front entryway of the White-Ellery House and grants were received from the following organizations to fund the project: The Bruce J. Anderson Foundation, the Society of Colonial Wars in the Commonwealth of Massachusetts and the General Society of Colonial Wars. Actual work, which will involve replacement of the door and installation of a leaded glass transom window above it, will commence in the spring of 2015.

**A CHOSEN PLACE: WALKER HANCOCK & FRIENDS**
**August 19, 2014 to February 1, 2015**
This exhibition presented a selection of sculpture by Walker Hancock along with works by some of his Cape Ann colleagues, including George Demetrios, Paul Manship, Katharine Lane Weems, Anna Hyatt Huntington, James McClellan and Daniel Altschuler.

**THE IMPORTANCE OF PLACE: A SKETCHBOOK OF DRAWINGS BY STUART DAVIS**
**Opened August 19, 2014**
With this exhibition of drawings done by Stuart Davis on visits to Cape Ann between 1929 and 1938, the Museum explores the importance of place in the career of one of this country’s most important 20th century artists.

**PORTRAITS OF A WORKING WATERFRONT: PHOTOGRAPHS BY JIM HOOPER**
**Opened October 11, 2014**
In October, the Museum opened a special exhibition of 71 photographs portraying men and women presently involved in Gloucester’s fishing industry. The images were taken by Jim Hooper and are now part of the Museum’s permanent collection. The exhibition was organized in partnership with the Northeast Seafood Coalition of Gloucester; funding support was generously provided in honor of Gloucester fisheries entrepreneur James “Red” Bordinaro of Empire Fish Co., by Jim and Jan Bordinaro. Additional support was received from John and Janis Bell, Cleveland Cook and Bruce Tobey.

**OUTGOING LOANS**
Collections Committee approval was given to lend the following works during 2014: An unattributed oil on canvas portrait of twins Grace L. Perkins and Mabel S. Perkins, painted around 1865 to the Ipswich Museum’s exhibition Focusing on the Child and Paul Strisik’s (1918-1998) undated oil on canvas Annisquam River to the Rockport Art Association for a retrospective of Strisik’s work.

In 2014 the Museum published two exhibition catalogs and an annual calendar featuring works by Fitz Henry Lane.

Funding support for the catalog was generously provided by Jim and Jan Bordinaro in honor of Gloucester fisheries entrepreneur James “Red” Bordinaro of Empire Fish Company. Additional support was received from Jim Hooper, John and Janis Bell, Bruce Tobey and the Northeast Seafood Coalition of Gloucester.

Funding support for the catalog was generously provided by the Babson Historical Association. Additional support was received from the Kanter Kallman Foundation, Diane KW and Judith Monteferrante.

PROGRAMS AND EDUCATION

The Museum’s annual program calendar is designed to complement its collections and special exhibitions. Because the Museum was closed for renovations for more than half the year, programming was offered offsite through August. Films, lectures, walking tours and boat excursions were held in collaboration with community organizations throughout the North Shore. Upon reopening, the focus shifted inward. Members and friends were treated to a robust schedule of gallery talks, artist demonstrations, musical performances and evening lectures, all providing insight into the art, history and culture of Cape Ann.

THE NUMBERS

- In 2014, the total number of classes and programs offered to adults and children was 230, and the total number of people who participated in these offerings was 8,900.
- 4,100 children and families participated in more than 169 programs designed specifically for them, and more than 4,800 adults participated in 61 educational and outreach programs offered.
- In spite of the closure, the Museum’s docents led 190 tours in 2014, introducing 1,050 visitors to the Museum and its collections.

HIGHLIGHTS

Early in the year members enjoyed special events, gallery talks and walking tours at Montserrat College, Endicott College, Ipswich Museum, Manchester Historical Museum and Maritime Gloucester. Off land, they explored Gloucester Harbor at sunset aboard the Schooner Ardelle and the Twin Lights on Thacher Island with the Thacher Island Association. Walking tours throughout the summer months shed light on the neighborhood around the Museum. When the galleries reopened, special talks, tours and extended evening hours provided the opportunity to introduce the community to newly renovated spaces. Exhibition-related programming included a presentation by Stuart Davis scholar Karen Wilkin, a conversation between Walker Hancock’s daughter Deane Hancock French and Director of the Fuller Craft Museum Jonathan Fairbanks, as well as a gallery talk with Portraits of a Working Waterfront photographer Jim Hooper.

New this year was our partnership with Boston’s Copley Society of Art to launch the Charles Family Cape Ann Residency. Painter Eleanor Cedrone was the first artist to participate. Other collaborative efforts included the Distinguished Artist/Teacher, Goetemann Artist in Residency Lecture with Rocky Neck Art Colony featuring Tim Hawkesworth; a panel discussion about Stacy Boulevard, Everybody’s Neighborhood with the Gloucester Lyceum and Sawyer Free Library, and the Dogtown Conference with various community organizations. The Cape Ann Museum film series at Cape Ann Community Cinema remained a consistent monthly attraction throughout the year.

Ongoing work with area senior centers and homes for the elderly continued through our CAM Connections program. The program received generous funding from Mass Humanities and was recently awarded a grant from Cell Signaling Technologies to create intergenerational exchanges between local students and seniors.

YOUTH AND FAMILY PROGRAMS

Highlights of programs designed specifically for children and their families, included:

- The Countdown to Kindergarten event offered in collaboration with the Gloucester Public Schools which introduced 335 children and their families into the Museum.
- The monthly Family Fun Free Day and the quarterly Saturday Showcase programs which delighted 600 children and families during the year. Support for these programs was received from the Goldhirsh and Tower Foundations.
- The continuation of Young at Art for Head Start sponsored by the McCarthy Family Foundation—a special program which connects students in Cape Ann’s Pathways for Children program to the treasures in the Museum’s collection.
- Artistic Bridges presented in collaboration with the Gloucester Education Foundation and the Gloucester Public Schools brought 26 artists and musicians into classrooms throughout the district.

The Museum also welcomed students from local and international schools, preschool-aged through college, and participated in the following community-wide events: Gloucester Public Schools Arts Festival, the Cape Ann Family Fun Fair, Cape Ann Farmers’ Market, Essex Farmers’ Market, Schooner Festival and Middle Street Walk.
Minister, Innkeeper, Mistress, Merchant, the theatrical performance written by the CAM Associates Specialty Tours Committee and featuring performances by local thespians Jay DiPrima, Rick Doucette, Lauren-Ashley Suchecki and Gordon Baird, was premiered at the historic White-Ellery House this year. Four 18th century characters connected to the house—Reverend John White, James Stevens, Abigail Allen Ellery and Benjamin Ellery—brought the house to life in this dramatic reenactment.

Now over 300 years old, the White-Ellery House is an important First Period house owned by the Cape Ann Museum. Not only is it architecturally significant, but the lives of the people who occupied the house mirror the history of Cape Ann. Starting in the 17th century, the surrounding area was known as Town Green. It was the principal early settlement on Cape Ann. A meeting house was erected, and later the White-Ellery House was built (1710) for minister Rev. John White and his family. Town Green became known as First Parish. In 1738, First Parish moved to Harbor Village (downtown Gloucester) and Town Green became Fourth Parish. By the time of the move, Rev. White had already sold the White-Ellery House (1733) and had moved closer to downtown on present-day Centennial Avenue. The Town Green meeting house was finally demolished in the 1830s. Originally located closer to the Annisquam River, the White-Ellery House was moved in 1947 to make room for Route 128 and Grant Circle.

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2014 FITZ HENRY LANE SOCIETY MEMBERS

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The Cape Ann Museum depends on the generosity of the people and institutions who share a belief in its mission. The Museum gratefully acknowledges the Museum members who have supported the Museum this year—January 1, 2014 to December 31, 2014.

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Trident Gallery

The Museum makes every effort to ensure that our lists are complete and accurate. If you believe there may be an error or omission, please notify us.
Plum Cove Singers perform at the Museum during Middle Street Walk.
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Nancy Balf
Duncan and Mara Balsbaugh
Larry Bankart and Marilyn Mercer
Ann Banks
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The Alfred Mansfield Brooks Society was established in 2009 to honor the generosity of Robert L. and Elizabeth French and their gifts to the Museum’s collection and to serve as an acknowledgement of gratitude to the long line of donors who have shaped the Museum’s collection. The Society recognizes those who have made donations of art or artifacts to the Museum, who have pledged a future gift, or who have provided funds for the purchase or conservation of such at a minimum of $10,000 on or after September 2009.

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Elizabeth Olson
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<th>Expense Category</th>
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<td>Administration</td>
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<td>Programs and Shop</td>
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<tr>
<td>Building Services</td>
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<td>TOTAL EXPENSE</td>
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<th>Income Category</th>
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<td>Membership and Admissions</td>
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<tr>
<td>Investment Income</td>
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<td>Donations</td>
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<tr>
<td>Grants and Bequests</td>
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<td>Programs and Shop</td>
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<tr>
<td>TOTAL INCOME</td>
<td>$1,123,679</td>
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</table>

Summary of Operating Revenue and Expense
This is not a complete financial statement. A complete, audited financial statement is available upon request. Capital Campaign receipts and expenditures are not included in this summary.*

*The Museum was closed from January 2014 through mid-August 2014 due to a major renovation.
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Hershey Frame Shop
Olson Lewis + Architects
Pasquina Law Office
Rockport National Bank
Vista Motel, LLC

The 2014 Business Luncheon aboard the Beauport Princess.
For over 30 years, Dorothy “Dotty” Addams Brown served as a trustee of the Cape Ann Museum. During that time, under her stewardship, the organization grew into one of the most important art and cultural institutions on the North Shore. When Dotty joined the Cape Ann Museum’s governing board in 1966 the organization was poised for expansion. Two sites were under consideration: the Duncan’s Point home of artist Fitz Henry Lane (which had been spared from the ravages of Urban Renewal but left without a plan for its re-use), and the former home of the local branch of the Salvation Army immediately adjacent to the Museum’s Pleasant Street facility. With assurances that the Lane House would be taken care of, the Museum moved ahead with acquisition and development of the Salvation Army property. Within two years, a new four-story building was put up, providing the Museum with exhibition and collections storage space that was state-of-the-art. It is that building that was recently renovated, financed by a capital campaign, of which Dotty graciously served as honorary chair.

The early years of Dotty’s tenure at the Cape Ann Museum were marked not only by expansion of its physical footprint but also by growth of the organization’s base of members and friends. From a small “family” museum with an almost totally volunteer staff, the trustees and board of managers successfully engaged new audiences who valued what the Museum stood for and were eager to support it. Under Dotty’s wise guidance, this broadened base of support was transformed into fiscal stability which allowed the Museum to make important strides forward in professionalizing day-to-day operations.

Dotty’s involvement in the Historical (as she often referred to the Museum) overlapped with that of her close friend Sarah Fraser Robbins who served on the Board of Managers from the early 1960s through 1984. When Sarah stepped off the board to devote time to other pursuits, Dotty was tempted to follow. In fact, she submitted a letter of resignation only to be lured back in for several more years of service by long-time Museum President and close friend, Harold Bell.

Dotty died on March 20, 2014. As part of her estate, Dotty left an unrestricted gift of $1M to the Museum. Her legacy guarantees that future generations will be inspired by the arts, history and culture of a place she dearly loved. The Museum will be forever grateful for her spirit and her generosity.

—Martha Oaks, Curator
Cape Ann Museum Capital Campaign Report

REACHING OUT, STRENGTHENING WITHIN

DONORS

The Museum gratefully acknowledges the donors who supported the Capital Campaign effort. We are proud in knowing that we accomplished what we set out to do: to be better stewards of our collection; to be more welcoming to visitors; to tell the Cape Ann story in a more comprehensive and compelling way; and to fulfill our vision of becoming one of the finest small museums in the country.

HONORARY CHAIR
Dorothy A. Brown

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Hope Bachelder
Jackie Bell
William Lynch

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Family, Judith Monteferrante,
Women on the Move LLC and
to the many others who
provided support.

CAPITAL CAMPAIGN FINANCIAL SUMMARY

This is not a complete financial statement. A complete audited
financial statement is available upon request.

Donations .................................................. $6,042,757

Expenditures

Building and Sculpture Park $ 4,379,374
FHL Catalogue Raisonné and other projects $ 185,961
Administrative Costs $ 126,791

Total Expenditures .................................................. $4,692,126

After repayment of a bank construction loan ($300,000 of a
$690,000 total borrowing still to be repaid), the remaining
Campaign funds will be used to pay for other approved capital
projects (including a Collections Acquisition/Conservation Fund),
and the balance will be invested as part of the Museum’s endowment.