Dear Friends,

Thanks to your collective support, the Cape Ann Museum has been able to innovate during this unprecedented year and a half, amplifying our presence as an authentic community resource in the Cape Ann region. This report looks back at 2020 and how we responded to the challenges of COVID – “thinking outside the gallery” to launch new initiatives to buoy community spirit and stay connected to members.

This report also looks at how a critical need for expanded collections and archival space led to the creation of a facility with much more to offer than just that: the Janet & William Ellery James Center. And we introduce our newest space, the CAM Green, a stunning campus that represents a bold and innovative new chapter for not only the Museum but also Gloucester, Cape Ann and beyond. The creation of this incredible space has enabled our community to gather to memorialize, contemplate, celebrate, and view some of the finest contemporary art of this region.

It’s an exciting time for the Cape Ann Museum – brimming with new plans and opportunities. We thank you for the ongoing patronage that enables the Museum to continue finding new ways to serve – and celebrate – our community and its heritage.

Sincerely,

Oliver Barker, Director
Charles Esdaile, Chair

Board of Directors:
Charles Esdaile, Chair
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Cover photo: Steve Rosenthal
CAM under COVID: Thinking Outside the Gallery

The Art of Lunch

Before 2020, food insecurity was a problem for 37 million Americans, according to Feeding America, the nation’s leading hunger relief organization. After COVID-19 hit, that number climbed to 54 million – including many in the Cape Ann community.

Recognizing this, CAM board member and ceramics artist Nina Goodick sprang into action. With support from other CAM board members, Nina teamed up with the We Are All in This Together Gloucester Facebook group to underwrite the serving of lunch twice a month by the Grace Center, a Gloucester day resource center for residents experiencing food insecurity or homelessness.

The Grace Center was serving lunch daily to up to 50 people at its day shelter at the Gloucester Unitarian Universalist Church before pandemic-mandated occupancy restrictions were put in place, prompting a move to the Gloucester House banquet room, complete with fireplace, tables adorned with flowers, and views of Gloucester Harbor. The lunch program recently returned to the church as restrictions were lifted.

The effort combines CAM’s dedication to community outreach with Nina’s family heritage. “‘Food is love’ is the mantra of my Sicilian family,” said Nina. “You cook with love, and you share what you have. My father’s words to me are always in my heart and head.”

But Goodick and the Museum are providing more than physical sustenance to Gloucester residents served by the Grace Center. Goodick has also created ceramic mugs for all of the attendees, and the Museum has offered them art education activities and access to its Video Vault of lectures.

The Grace Center lunches are a continuation of the Museum’s ongoing community outreach and support efforts. Earlier, the Museum provided group meals at the downtown Cape Ann YMCA during its use as an emergency shelter during the pandemic and initiated a charitable connection to The Open Door food pantry.

Both initiatives have brought creative expression and art appreciation activities into people’s lives at a time when they have been especially meaningful. The Museum has taught residents how to paint their own self-portraits as part of an ongoing community portrait program, and several of the works were hung in the Museum on Pleasant Street. The Museum also exhibited 245 local family portraits shot by photographers Jason Grow, Shawn Henry, Paul Cary Goldberg, and Bill Sumner as part of The Porch-Rait Project, which helped raise $30,000 for The Open Door when it was experiencing a 40 percent increase in demand for food.

Nina Goodick feels strongly about the Museum’s support of the Grace Center. “We are sharing not only nourishment for their bodies by providing meals to some of most needy people in our community but also nourishment of the mind and soul through education and entertainment by sharing our Video Vault lectures series,” she said. “Education is such an important key to lifting people up and changing circumstances. Maybe what we are doing will touch someone in a way that can bring comfort, hope, and dignity through kindness.”

CAM board member Nina Goodick and volunteers serve lunch to residents who are experiencing food insecurity and in some instances, homelessness. Lunches are underwritten by a series of CAM Board members and other generous members of the community.

Photo: CAM staff
Like every other museum, the Cape Ann Museum shut its doors in March 2020 when the COVID-19 pandemic struck. End of story, right? Wrong. Rather than hunker down and hope for the best, the CAM staff saw the shutdown as an opportunity to “think outside the gallery” – to launch new initiatives to buoy community spirit and stay connected to members and supporters through expanded virtual programming and other innovative ideas. Here’s a look back at ways the Museum made a difference under COVID.

As the pandemic deepened, the Museum acted quickly to share a message of support, encouragement, and resilience with the community. Within days, three banners were installed on the façade of the Museum’s Pleasant Street campus featuring Fitz Henry Lane’s painting of an embattled ship at sea with the simple but stirring message of resilience, “Storms Rage, Gloucester Endures.”

“Cape Ann Museum tells Gloucester’s true story, not the myths, not the fables.”

Photo: Aram Boghosian
Storms Rage Gloucester Endures
As the pandemic spread globally, everyone’s thoughts turned to the heroic essential workers who risked their own health and safety to care for COVID-19 victims and provide for the needs of the community under lockdown. The Museum brought that message of support and gratitude to life with a CAM Contempo-rary exhibition that projected an illuminated, multi-lingual message on the side of the historic barn at CAM Green: “THANK YOU FRONTLINE HEROES.” Stephanie Terelak Benenson, North Shore artist and founder of the nonprofit Harbor Voices Public Art and LuminArtz Art Events, further honored essential workers by organizing an In Gratitude: Road Rally. Members of the Gloucester community formed a
procession of 150 cars that drove past the illuminated projection and offered cheers and words of thanks for frontline workers. The cheers were recorded to become part of the permanent art created for this temporary exhibition.

*Photos: CAM staff*
In August 2020, more than 70 vessels joined together in Gloucester Harbor to take a guided (and socially-distanced) journey through American art history, visiting locations of importance to the careers of great artists, including Fitz Henry Lane, Winslow Homer, Cecilia Beaux, Edward Hopper, Jane Peterson, Milton Avery, and Mark Rothko. The next biannual Culture Cruise is scheduled for the summer of 2022.

“What a beautiful way to celebrate Cape Ann’s remarkable artistic history.”

Photos: CAM staff
Virtual is Here

Since the Cape Ann Museum’s temporary closure in March 2020, the Museum has been sharing its mission of fostering an appreciation of the quality and diversity of life on Cape Ann in new ways, including virtually, through a new online periodical, CAM Connects. Starting in May and now ongoing, CAM Connects has been a way for the Museum to digitally share new insights and familiar favorites through photographs, videos, online exhibits, virtual tours, and new essays. For its first year, a total of 19 issues were published, reaching more than 30,000 people in 2020 alone.

Each issue has focused on a specific subject to further readers’ knowledge and enjoyment of Cape Ann history and art and has introduced new content from CAM’s dedicated and knowledgeable staff, including highlights from the recently digitized CAM Video Vault and Oral Histories Collections, CAM Kids art lessons, insights into the Library & Archives’ expansive holdings, and of course, an in-depth look at some favorite pieces from our collection.

The catalyst for the CAM Connects series was the CAM Video Vault which comprises newly digitized lectures that were held at the Museum from 1992 to the present. In all, over 60 lectures, gallery talks, walking tours, and concerts covering the full range of Cape Ann topics were digitized, uploaded, and shared with the community in early May 2020.

Photos: CAM staff
CAM Programs

Strolls Through History, Live and Virtual
As state and city mandates kept the Museum closed, Museum docents took to the streets with a series of safe, socially-distanced walking tours in and around Cape Ann. Topics included: A Guided tour of the Fitz Henry Lane Gallery and Walk to the Lane House, Edward Hopper’s Houses, Homer in the City, The Bones of Homes, Evolution of Spiritual Communities, Oak Hill Cemetery, and most recently Dogtown.

In addition to the walks, the Museum brought our gallery talks online in January 2021 with the CAM Virtual Lecture Series. This was another avenue for the community to gather, converse, and celebrate the rich cultural history of Cape Ann. On average, 120 attendees tuned in live for each of the lectures.

The Kids’ Favorite Sea Serpent
How does an art museum engage families in a pandemic? Invite them in for an up-close (but COVID-safe) look at a sea serpent! CAM engaged Gloucester-born artist Mike Grimaldi of Grimdrops to paint four murals of our new family-friendly gallery guide, Cassie the Sea Serpent. Inspired by the Cape Ann Sea Serpent seen by hundreds in Gloucester Harbor between 1817-1819, Cassie offers fun ways for students to engage with the collection – and pick up a copy of Cassie’s Scavenger Hunt, a booklet that includes a family-oriented map of the Museum, a coloring activity, and a self-guided tour of five works of art. During April vacation week, 392 visitors came to the Museum to meet Cassie and explore the galleries.

Photo: CAM staff, Aram Boghosian
“This Was No Accident”

The Story of CAM Green and the Janet & William Ellery James Center

What began with a call to action – to meet the Cape Ann Museum’s critical need for expanded collections and archival storage – soon led to the largest gift in the Museum’s history. This $5 million investment has now transported the nearly 150 year-old museum into the 21st century and even deeper into the surrounding community.

The source of that generous gift – benefactors Janet and William Ellery James – are no strangers to Cape Ann or Gloucester. “Wilber” James grew up on Cape Ann related to and imbued with some of the spirit of the early settlers and fishing schooner captains of an earlier era.

Philanthropy has always been important to the Jameses, and the building of the Janet & William Ellery James Center and creation of the Cape Ann Museum Green are a prime example. It has been an experience like none other, made possible through historic events, unprecedented collaboration and daring design decisions.

As Wilber James says, “We’re standing on the shoulders of those who came before us and setting the table for future generations.” In this case, it is the shoulders of Alfred Mansfield Brooks who saved the White-Ellery House. Then, Hyde Cox and Harold Bell, joined in the present day by Wilber and Janet, Sam Holdsworth, and Dick and Deb Carlson, helped secure the land and buildings on the site, knowing they would be important to the Museum. As Wilber puts it, “None of this was an accident.”

The story of the making of CAM Green is one of generosity, friendship, dedication, and vision. A group of talented volunteers, board members, architects, landscape architects and builders contributed to the “design build” project. The CAM Green Committee, chaired by Wilber James and made up of six Cape Ann Museum Board members and friends, with the full support of Board Chair Charles Esdaile and Director Oliver Barker, brought extraordinarily diverse talents, experiences and creativity to the effort.

The CAM Green’s nearly four acres have dramatically expanded the Museum’s community, contemporary art, and educational offerings. The campus is home to three historic structures: the White-Ellery House (1710), an adjacent Barn (c. 1740), and the Babson-Alling House (c.1740), all located at the intersection of Washington and Poplar Streets. The land that time seemingly forgot has slowly been transformed, with brush and overgrowth replaced by a green grassy meadow sloped to gently form a natural amphitheater. A wall, built stone-by-stone by Sicilian/American stone mason Peter Giordano who came out of retirement at the age of 75, and indigenous plants now frame the grounds, while a large Cape Ann granite boulder from Blood Ledge Quarry donated by the Natti Family welcomes visitors.

Most striking, and perhaps most talked about, is the concrete, steel and glass Janet & William Ellery James Center, completed in 2020. Its 12,000-square feet include 2,000 square feet of flexible exhibition and community programming space called the “New Possibilities Gallery.” Wrapped on three sides by white Eastern cedar reclaimed from a Pennsylvania barn with an oversized garage door for light and air and enhanced on the opposite side with banners representing exquisite images from the CAM collections, the Center was built on a north/south access to align perfectly with the 18th century buildings on the property. The James Center placement and roof pitch were also carefully planned so that a 173 KW solar array could be incorporated into the building design.

The Committee endeavored to recreate the intimacy and emotion of the Fitz Henry Lane paintings of the Babson Family field and home while combining three historic structures with contemporary architecture. As the project took shape, the Museum went beyond simply collecting and displaying paintings to recreating the actual landscapes that the Lane paintings depict. As Committee members observed, “Not many museums can claim such a feat: We have the paintings, we have the 18th century buildings, and we now have the landscape…We seized an opportunity to take Lane’s paintings and recreate the parish, the landscape, the perspective, the mood, and to offer this to the community.”

While much of the world hunkered down during the last year of COVID isolation, the Museum was
busy slowly and carefully moving its collections into the new state-of-the-art storage facility, now home to over half of the collection. The collection moves continued throughout the summer while a variety of exhibitions from *Quilted Together* to *Dorothy Kerper Monnelly, Brad Story, and The Great Marsh*, together with free programming from Saturday morning yoga classes to an evening film series, were offered to the community. “It has been thrilling to watch Cape Ann Museum Green evolve,” said Oliver Barker, the Museum’s Director. “This unique location, visible at the entrance to Cape Ann, offers a historic connection from the 1700s through today. The Museum’s mission is to celebrate our rich, diverse history here on Cape Ann while also continually discovering new works by contemporary artists. This property symbolically brings all of that together in one place as the gateway to Cape Ann.”

The completion of the James Center and creation of CAM Green form a critical component of the Museum’s 2018–2023 Strategic Plan and its commitment to enhance the Museum’s facilities by providing room for future collections and archival growth in the leadup to the Museum’s 150th anniversary in 2025 and beyond.

While Janet and Wilber James generally prefer to remain anonymous in their philanthropy, the couple says that by championing this highly visible transformational campus, they hope to inspire others to consider how they may also support the Museum and the community. In fact, they hope their gift will persuade others to join them in making the Cape Ann Museum an even more prominent regional museum, with national and international recognition.

Janet and Wilber - Building on the past, providing in the present, endowing for the future.

The table has been well-set.

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Photo: Steve Rosenthal
CAM Art Takes to the Highway

The new James Center at CAM Green not only offers ample gallery space to display art, it also provides a blank canvas, if you will, to share our art with the community outside the Museum. Case in point: the banners currently festooning the south façade of the facility. Now drivers on Route 128 can get an eyeful of some of our most treasured assets, including:

Fitz Henry Lane: View of the Babson and Ellery Houses, Gloucester
William McGregor Paxton: Jackie Hudson
Winslow Homer: Boy Hailing Schooners
Peter Vincent: Howard Blackburn
Marsden Hartley: Rock Doxology
Cecilia Beaux: Jimmie (Henry Parsons King, Jr.)
Jane Peterson: Smith’s Cove, East Gloucester

With an estimated average daily traffic volume of 26,000 vehicles, there are now a lot more people being exposed to – and attracted by – the works in the Museum on a daily basis. ■

Photo: CAM staff
Capturing Families and Easing Hunger

What better way to open the James Center than with an exhibition that not only featured and benefited the Cape Ann community but also fed the creative spirit of area artists? Conceived by local photographer Bill Sumner, *The Porch-Rait Project* was intended to raise funds during the pandemic for The Open Door, a local agency that supplies food and meals to families in need. Fellow photographers Jason Grow, Paul Cary Goldberg, and Shawn Henry came onboard and the group took more than 245 photos of Cape Ann families outside their homes in exchange for donations, helping to raise $30,000 for The Open Door. We at the Museum were pleased and proud to display these portraits from the project as our inaugural exhibition in the James Center from mid-September through October of 2020.

Saluting Flags and Veterans

The past year has been a time of firsts for CAM Green, including the first raising of the American flag on the new campus. We made an event of it – inviting Adam Curcuru, District Director of Cape Ann Veterans Services, and Vee Chipperini, District Veterans Benefits Coordinator, to speak about what being a veteran means to them and the meaning behind the American flag. The flag was then raised by some of the youngest members of the Cape Ann Museum community while local bugler Jim Dalpiaz played. CAM Board Member and veteran David Porper concluded the ceremony with a performance of “America the Beautiful” on his piano and lead the children and the rest of the crowd in reciting the Pledge of Allegiance.

Photos: CAM staff
A Celebration of Art and Artisans

Fitz Henry Lane’s 1863 painting of the future CAM Green site features a fieldstone wall and gates. So when we developed CAM Green, we felt it only appropriate to recreate the wall using stones from the property. Peter Giordano, Sr., and a team of artisans built a beautiful 500-foot long wall, and we held a dedication ceremony to honor the masons. Three generations of the Giordano family and other key contributors were on hand to celebrate. We also took the opportunity to thank the Natti family for their generosity in providing the “Natti Rock” from Blood Ledge Quarry that greets visitors as they enter CAM Green on Poplar Street.

Remembering COVID Victims

March 2021 marked the one-year anniversary of the COVID-19 state of emergency in Massachusetts. We took note of the solemn milestone with the CAM COVID-19 Memorial comprising a video art installation by LuminArtz, the Cape Ann Cairns Memorial, and the Gloucester Memorial Quilt. These interconnected projects were created to remember the more than 2,200 Essex County residents who had died from the deadly virus that year. They placed the deeply-felt local losses provided within the broader national conversation and provide a space for visitors to take steps along the long road from grief to healing. More than 2,180 people have watched the Virtual Memorial Ceremony, including 665 who watched live on the night of March 10.
Homeport:
Stow Wengenroth and Adin Murray
July 11 / January 30, 2022, 27 Pleasant Street

Wengenroth was born in New York and began experimenting with lithography during the late 1920s. First introduced to this country in the 1820s, lithography reached the height of its popularity during the mid-19th century. When Wengenroth took it up, it was no longer the main medium for the print world; however, Wengenroth was keenly aware of the artistic possibilities of lithography and with the early encouragement of fellow artist George Ennis, devoted his life to the art. Without color, viewers are invited to consider the detail of each print and reflect on how the artist created the illusion of color through his careful attention to detail and his masterful use of light and shade. During his long and successful career, Stow Wengenroth created hundreds of prints, capturing images of New England and Cape Ann during a period of rapid change.

Adin Murray’s work shares much in common with that of Stow Wengenroth, particularly his drawings done in graphite and from nature. Murray was born in Manchester-by-the-Sea and holds an MFA from the Savannah College of Art and Design. The precision reflected in his drawings, many of which are small in scale, is remarkable and invites viewers to look closer and deeper into each composition. Like Wengenroth’s prints, Murray’s black and white drawings are alive and engaging, filling our imaginations with the colors and nuances of the landscape that surrounds us.

(top) Stow Wengenroth (1906-1978), Rocks and the Sea, 1935
Lithograph on paper
Gift of Robert L. and Elizabeth French, 1991, [2771.28]

(top) Adin Murray, Lanesville Quarry No 2. Gloucester, MA, undated
Graphite on panel
Collection of the artist
Learning to Swim

August 14 / September 12, 2021, The James Center

The landscape of Cape Ann is defined by granite and water. For many residents, one of their earliest memories is learning to swim – whether it was at Plum Cove, Niles Beach, Folly Cove, or another Cape Ann beach. And as long as people have been swimming here, generations of artists have depicted them. From August to mid-September, we celebrated this local heritage with an exhibit that encouraged visitors to dive deeply into visions of the sea through the eyes of artists.

In the exhibit, visitors were invited to mark where they learned to swim on an interactive map made by CAM’s new Teen Arts Council.

(top) Joy Halsted, Cold Water #1, 2010
Acrylic on canvas
Gift of the artist, 2016, [2016.051.1]
Collection of the Cape Ann Museum, Gloucester, MA

(top) Elaine Wing, Niles Beach, 1995
Oil on canvas
Collection of the Cape Ann Museum, Gloucester, MA

(right) Doris Prouty, Lanes Cove, 2017
Applique quilt
Lent by the Prouty Family
Cape Ann is one of the most important places in the history of American art and industry.

The Cape Ann Museum celebrates this history and the remarkable contributions of this place to the cultural enhancement of our community and the world at large – yesterday, today and tomorrow.

Quarry
Leon Kroll (1884-1974)
The James Collection, promised gift of Janet and William Ellery James to the Cape Ann Museum
Museum
New installation focuses attention on scholarship and features a dedicated space for ongoing changing exhibitions

Great art should be shared in an environment that truly complements it. To that end, the Museum recently reinstalled its signature Fitz Henry Lane Gallery to better showcase new and ongoing scholarship into the artist’s work and to create a dedicated space within the large, multi-sectioned gallery for regularly changing exhibits.

The gallery’s new look aims to align more fully with *Fitz Henry Lane Online*, a free digital catalogue raisonné created in association with the Cape Ann Museum, as well as to make a strong connection to the Museum’s new campus, the Cape Ann Museum Green, where Lane’s 1863 paintings of the historic Babson-Alling and White-Ellery Houses and the surrounding landscape were done.

“Although Lane’s life ended 155 years ago, research into his career and his artistic accomplishments continues today, and the Cape Ann Museum is pleased to keep abreast of that ongoing work and make contributions to the effort when we can,” said Museum Curator Martha Oaks.

Since the online catalogue was initiated in 2012, Lane’s life and artistic career have been examined from many new and exciting perspectives, including research into his work as a printmaker, his association with fellow artist Mary Blood Mellen, infrared analysis to better understand his working process, and the uncovering of new works attributed to Lane. Key insights from the Museum’s 2017 exhibition, *Drawn from Nature & On Stone: The Lithographs of Fitz Henry Lane*, are now featured in the Lane Gallery, as are additional examples of Lane’s lithographic works. The Gallery also includes three major paintings from the Samuel E. Sawyer Collection and a section devoted to exploring the history of Gloucester’s Town Green through Lane’s works, archival materials, and decorative arts from the Museum’s permanent collection.

*Photos: Al Malette*
Quilted Together: Community Portraits

September 24 / Nov 5, 2021, The James Center

For more than 18 months, the Cape Ann Museum has been collecting self-portraits from Cape Ann residents and soon we’ll be exhibiting them at the James Center. Displayed in a grid, the portraits come together to form a tapestry. Starting in late September, they will be on view along with community quilts by Clara Wainwright and by participants in the Rose Baker Senior Center Art Program under the direction of Juni Van Dyke.

(top) Lanesville, c.2005-2015
Fabric, multimedia on linen backing
Gift of Juni Van Dyke and the Rose Baker Senior Center
[2015.033.6]

(bottom) Select examples of portraits submitted by the public
2020-2021
Exhibition Highlights

Present and future

**Cape Ann and Monhegan Island Vistas: Contrasted New England Art Colonies**

October 30 / February 13, 2022, 27 Pleasant Street

The growth of two of New England’s oldest and most revered summer art colonies will be the subject of a special exhibition at the Cape Ann Museum later this year. Opening on October 30, *Cape Ann & Monhegan Island Vistas: Contrasted New England Art Colonies* was organized by the Museum in collaboration with the Monhegan Museum of Art & History in Monhegan, Maine. The exhibition features works by artists who visited and were inspired by both Cape Ann and Monhegan. Among them are Theresa Bernstein, Walter Farndon, Eric Hudson, Margaret Patterson and Charles Movalli. The exhibition was curated by art historian James F. O’Gorman; it was shown first in Maine and will be on view at the Cape Ann Museum through February 13, 2022.

Monhegan and Cape Ann trace the roots of their respective art colonies back to the mid-19th century and specifically to the years immediately following the Civil War. Summer enclaves which sprung up during that time gave artists the chance to socialize with one another and to work together, sharing ideas, trying out new techniques and critiquing each other’s work. Monhegan is much smaller than Cape Ann and more isolated, however, both places offered their own vistas and many artists moved between the two colonies. During the early 20th century, both communities saw a surge of artists, professionals and amateurs, visit their shores. Today, Monhegan and Cape Ann continue to be vibrant regional art colonies of national significance.

One of the artists featured in *Island Vistas* is Eric Hudson (1864-1932) who was an accomplished painter and photographer. An expanded collection of Hudson’s paintings will be on display in an adjoining gallery, giving visitors the opportunity to delve more deeply into his work. 

Oil on canvas
Collection of the Cape Ann Museum, Gloucester, MA
Gift of the artist, 1999, [1999.41]

Acrylic on canvas
Collection of the Cape Ann Museum, Gloucester, MA
Gift of Dale Ratcliff Movalli, 2016, [2016.59]
Nestled along the northeastern coast of Massachusetts, the Great Marsh lives up to its name in size and value as a habitat and source of artistic inspiration. As part of a community-wide initiative spotlighting the beauty and ecological importance of the Great Marsh, the Cape Ann Museum will present a special exhibition exploring the work of painters Martin Johnson Heade and Fitz Henry Lane and photographer Martha Hale Harvey. Window on the Marsh will open on March 19, 2022 and remain on view through September 27, 2022. The exhibition will be augmented by educational programming, including a panel discussion.

Working over a century ago in different mediums, each artist captured the timeless beauty of the Great Marsh in artwork that continues to inspire viewers today. For nearly 45 years, Martin Johnson Heade (1819-1904) focused his artistic skills on capturing the beauty of New England’s salt marshes. Two paintings from that series, Sunny Day on the Marsh (Newburyport Meadows) (c. 1871-75) and Sunset on the Marshes (1867), will be part of the exhibition. Fitz Henry Lane (1804-1865) is known primarily as a marine painter, however, two of his most successful canvases are pure landscapes and include views of the marshes of Cape Ann: Babson and Ellery Houses, Gloucester, and The Babson Meadows at Riverdale. Window on the Marsh will also include pictures taken by Martha Hale Harvey (1863-1949), one of Cape Ann’s earliest and more accomplished female photographers. For this special exhibition, display prints are being made by noted photographer Anne Rearick in the darkroom, using Harvey’s original glass plates negatives. A long-time Gloucester resident, Rearick is the recipient of a Guggenheim fellowship in photography and has worked around the world.

(top) Martha Hale Harvey (1863-1949), Clammers in the Great Marsh behind Wingaersheek Beach, c. 1890s. Collection of the Cape Ann Museum Library & Archives, Gloucester, MA.

(bottom) Martin Johnson Heade (1819-1904), Sunset on the Marshes, (detail), 1867 Oil on canvas Private collection
New to Our Collection

Hancock bust

The Cape Ann Museum has a strong and growing collection of sculpture that includes works by such well known American artists as Paul Manship, Anna Hyatt Huntington, Katharine Lane Weems, and George Demetrios. The collection also includes works by contemporary sculptors, among them Ken Hruby, Chris Williams and Anita Curtis. Each artist has intimate ties to Cape Ann and many rank today in the top tier of American sculptors. Foremost among them is Walker Hancock (1901-1998) whose 1924 bronze portrait bust Toivo was donated to the collection in 2020 by the artist’s daughter.

Walker Hancock’s career stretched from the early 1920s through 1998. Hancock was one of many sculptors who credited his success to Charles Grafly (1862-1929), the preeminent sculpture teacher of the early 20th century. In 1920, Hancock made his first visit to Cape Ann to Grafly’s summer studio in Gloucester’s Folly Cove neighborhood; he would begin studying under Grafly at the Pennsylvania Academy of the Fine Arts later that same year. In 1924, Grafly left his Folly Cove studio in the care of Hancock and the young sculptor modeled Toivo, a portrait head of a Finnish boy named Toivo Helberg who lived in the neighborhood. The finished piece which shows Toivo in a traditional Finnish smock won Hancock the prestigious Prix de Rome and a three-year fellowship in Rome. Hancock remembered many years later that the bronze was his “first really serious finished head.”

Today, the Cape Ann Museum is proud to be the repository for many of Walker Hancock’s finest works and takes great pride in exhibiting them throughout the galleries.

Walker Hancock (1901-1998), Toivo (Toivo Helberg), 1924
Bronze
Collection of the Cape Ann Museum, Gloucester, MA
Gift of Deane Hancock French, 2020, [2020.12]
Gloucester Daily Times archives

The Cape Ann Museum Library & Archives is thrilled to announce the recent acquisition of over one million images from the Gloucester Daily Times photo archive generously donated by the North of Boston Media Group. The bulk of the collection spans the years 1980 through 2005 and features work by photographers Amy Sweeney, Cristin Gisler Bradley, Paul Bilodeau, Josh Reynolds, Mike Dean, and Bart Piscitello. Also included in the donation are photographic prints from earlier decades as well as the vast newspaper clipping “morgue.”

The importance of this donation and collection cannot be understated. The Gloucester Daily Times was founded in 1888 and the collection holds both familiar published images and those not chosen for print—the candid shots between poses, every float in a parade, the storms, the sea, the festivals, and so many members of the community.

CAM Librarian and Archivist Trenton Carls cites the incredible reach of the collection as its most exciting aspect. “With this expansive collection, the Museum will be able to share the stories of an entire generation of people and almost three decades worth of events and moments from our community.”

Digitizing select images has already begun, and the Museum will be integrating many of them into upcoming exhibits and future issues of its online periodical, CAM Connects. In 2023, a large scale exhibition at the James Center at the CAM Green looking at over three decades of Gloucester Daily Times photojournalism is planned.
CAM Calendar
2021, 2022, 2023 exhibitions, events, lectures and workshops

2021
Exhibitions

July 11 / January 30, 2022
Homeport: Stow Wengenroth & Adin Murray

July 19 / October 10
Display of the Gloucester Fishermen’s Wives’ Quilt

August 14 / September 12
Learning to Swim

September 23 / 26
Art Installations at the White-Ellery House: Leslie Lyman

September 23 / October 16
Heart in the Haystack: Artist Installation by Kim Radochia

September 24 / November 5
Quilted Together: An Exhibit of Community Portraits

October 30 / February 13, 2022
Cape Ann and Monhegan Island Vistas: Contrasted New England Art Colonies

2022 – 2023
Exhibitions

March 19 / September 27, 2022
Window on the Marsh: The Art of Martin Johnson Heade, Fitz Henry Lane and Martha Hale Harvey

April 29 / July 3, 2022
Judi Rotenberg, Recent Work

June 3 / July 17, 2022
Sculpting Self

July 23 / October 9, 2022
Vincent Castagnacci: Notes From a Quarry

July 29 / September 18, 2022
Family Fishing Vessels, 400+

September 30 / November 11, 2022
Tim Saunders

October 2022 / February 2023
Folly Cove Designers

March 2023 / June 2023
Jeff Weaver

July 22, 2023 / October 16, 2023
Edward Hopper & Cape Ann: Illuminating Creative Partnerships
2021
Events, lectures and workshops

September 4 & 11, workshops
Learning to Figure Draw

September 9, event
Members Opening of the Library & Archives

September 10, event
Community Open House for the Library & Archives

September 11, lecture

September 25, event
CAM Green Opening Community Celebration

October 1, November 5, & December 3, events
Taste the Art: CAM After Hours

October 2, lecture
Demystifying the Lithograph with Carolyn Muskat

October 16, 400+ lecture

October 23, lecture
Charles Olson with Ammiel Alcalay

October 30, author’s talk
The Serpent Came to Gloucester

October 30, November 20, event
Teen Night

December 18, event
Pop! Fitz! Clink!

2022
Events, lectures and workshops

First Fridays, event
Taste the Art: CAM After Hours

April 19 / 22, event
Free Family Admission & Activities during April Vacation Week

May 6 / 8, event
Cape Ann Blossoms

May 15, 400+ lecture
Celebrating Olmstead’s 200th

All dates are subject to change.
For the most current listing of events please visit capeannmuseum.org.

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Bonnie Tracey and Seth M. Lynn
Edmund Traverso
Suellen Wedmore
Norman and Ruth Weeks
Judith and Lee Weinberg
Patricia Wellenkamp and Steve Provizer
Diana Welsh
Anne White
Terri Whitney
Michael and Amy Wiklund
Dan Wilcox
Nancy Winslow
Andrew Wittkower
Ann Woodbury
Robin Wright
Ann and Casey Wright
Elliot and Janice Wyner
Samuel and Ann Ziergiebel
Gifts in Honor
John Berges and Ann Leamon Berges
In Honor of Joann Hart and Gordon Baird
Martha Morgan and Dan Ottbeinher
In Honor of Whitney Robbins and Margorie Morgan
Monica and William Nardone
In Honor of Beau Perkins
Paula J. Sasso
In Honor of Anthony Sapienza
Andrew Spindler
In Honor of Janet and William Ellery James

Gifts in Memory
Seth Berman and Amy Cohn
In Memory of Lee Natti
Elana Brink
In Memory of Lee Natti
Elizabeth Simonds Brown
In Memory of Abi Trotman
Richard and Deborah Carlson
In Memory of Lee Natti
James and Judith Caulkett
In Memory of Brent Wilkes
Diane Chen Koch-Weser
In Memory of Jan Koch-Weser
Coverys Community Healthcare Foundation
In Memory of Beth Coolidge
William and Ellen Cross
In Memory of Lee Natti
Christopher and Susan DiGiovanni
In Memory of Abi Trotman
Janet Dodge
In Memory of Brent Wilkes
Franklin and Frederica Doeringer
In Memory of Brent Wilkes
Tamsen and Dominic Endicott
In Memory of Marion A. Harding
Dan Fireman
In Memory of Abi Trotman
James and Katherine Groves
In Memory of Lee Natti
Ken and Billie Hruby
In Memory of Lee Natti
Ann Jo Jackson
In Memory of Lee Natti
Sandra S. Kenyon
In Memory of Grace Murray and Lee Natti
Mary and Gary Marlow
In Memory of Brent Wilkes
Amy Naimi
In Memory of Abi Trotman
Brenda Richardson and Kenneth Slater
In Honor of Linzee and Beth Coolidge
Deborah Robbins
In Memory of Abi Trotman
Daniel E. Szostek and Lynne F. Warren-Szostek
In Memory of Nicholas and Michael Lynch
David and Rita Teele
In Memory of Grace Murray and Lee Natti
Janet Tsui Tang and Wayne Stimens
In Memory of Brent Wilkes
Stanley and Susie Trotman
In Memory of Abi Trotman
Yuri Tuvim and Mary Louise Giuliano
In Memory of David Babson
Tycho Von Rosenvinge
In Memory of Lee Natti
Mary Elizabeth Downing Wallenius
In Memory of Wesley Abti Wallenius, Mary Downing Wallenius and Evelyn Parsons
John C. Willis, Jr.
In Memory of Margaret ‘Peggy’ Lynch
Patsy Whitlock
In Memory of Lee Natti

Grants
Mass Foundation for the Humanities, $361
Massachusetts Cultural Council, $6,910
Kanter Kallman Foundation, $5,000
Highland Street Foundation, $3,500
Barr Klarman Massachusetts Arts Initiative
Barr Foundation, $87,813
The Klarman Family Foundation, $87,813
The Umberto Romano and Clorinda Romano Foundation, Inc., $25,000

Matching Gifts
Coverys Community Healthcare Foundation
Gorton’s Seafood
Intel Foundation
Johnson & Johnson Matching Gifts Program
Morgan Stanley Community Affairs
Sales Force

In Kind
Cape Ann Tree Service, Matt Natti
Defalco Painting Company
Charles and Caroline Esdaile
Stephen and Nina Goodick
Museum and Collector Resource, LLC
Nancy Strisk
Paul Sylva and Christine Becker

Corporate
Atlantis Oceanfront Inn
Bomco, Inc.
Energy North Group
Essex Alarm and Security, Inc.
Gloucester Marine Genomics Institute
Glover’s Floor Covering, Inc.
Glovsky & Glovsky, LLC
Good Harbor Graphics
Gorton’s Seafood
Hughes-Bosca
Ipswich Bay Advisors
Jane Deering Gallery
Jonathan Bayliss Society
Liquor Locker
Noble & Testaverde, Inc.
Systems Viewpoint, Inc.
Taormina Electrical Inc. dba Roy Spittle Associates

Library Members
Abbot Public Library
Georgetown Peabody Library
Hamilton Wenham Library
Newburyport Public Library
Topsfield Town Library
Alfred Mansfield Brooks Society
Alfred Mansfield Brooks (1870–1963), long time president and curator of the Cape Ann Museum, was responsible for assembling what would ultimately become the largest and finest collection of works by marine artist Fitz Henry Lane (1804–1865). The AMB Society was established in 2009 to honor the generosity of Robert L. and Elizabeth French 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 a donation of art, artifacts or archival materials, or who have provided funds for the purchase or conservation of such at a minimum of $10,000 on or after September 2009.

Robert Amory
Willard and Linda Andrews
Diana Bell
J.J. and Jackie Bell
John and Jan Bell
Karen Bell
Timothy Bell
Kermit and Glenys Birchfield
Estate of Dorothy A. Brown
John Carter
Ninon Chaet
Grover Cleveland and Ellen Cook
Linzee Coolidge
Mary Craven
William and Ellen Cross
John and Lee Cunningham
Kristine Fisher and Richard Crangle
Jonathan French
Peter and Annette French
Deane Hancock French
Ian and Josie Gardiner
Helen Garland
Henrietta Gates and Heaton Robertson
Estate of Tamara Greeman
Myra Hall
James Hand
Bruce and Meg Herman
Sheila Pidgeon Hill
Cindy Holloran
James Hooper
Janet and William Ellery James
Joan Klimann
Diane Chen Koch-Weser
Estate of Richard Kuehne
Milton and Helen Lauenstein
Paul and Jessica Lohnes
Meg Lustig
Estate of Constantine Maletskos
George Maletskos
Walter Manninen
John and Ethel Martin
Alfred and Bruni Mayor
Gail Mazur
Daniel and Jenifer McDougall
Mary Jane McGlennon
Donald McPhail
Hugh Morton, Manton Foundation
The Estate of Anna Crouse Murch
Estate of Anne H. Oaks
Amy Oaks
James Oaks
Lawrence Oaks
Martha Oaks
William Oaks
Margaret Pearson
Susan Pollack and Eric Schoonover, Kanter
Kallman Foundation
John Rando
Rebecca Reynolds and David Montgomery
Ross Robinson
Rockport Art Association & Museum
Sara Roszak
Arthur Ryan
Stephen and Virginia Sandy
Linda Schreyer, Gergely Schreyer Collection
Martha Smith
Kristi Stangeland
Edith Stein
Ingrid Swanson
Roswitha Trayes
The Umberto Romano and Clorinda Romano Foundation, Inc.

VNA Care Network Foundation, Inc.
Clara Wainwright
Martin Whyte and Alice Hogan

Catalina Davis Society
Members and friends of the Cape Ann Museum value it for many reasons, but all share a common goal: to sustain it for the long-term. Creating a legacy through planned giving is a way to make this tangible.

Catalina Davis (1854–1932) was one of the Cape Ann Museum’s early and most ardent supporters. During the 1930s, funds bequeathed to the Museum from her estate allowed for the construction of a modern, fireproof building containing a large exhibition gallery (now the Cape Ann Gallery) and an auditorium. Her generosity also resulted in the addition to the permanent collection of two oil paintings by Fitz Henry Lane, numerous pieces of early New England furniture and an array of other historically important objects, books and artwork.

Most importantly, Catalina Davis’ foresight resulted in the creation of the Museum’s first endowment, which to this day continues to benefit the Museum.

Established in 2015, the Catalina Davis Legacy Society recognizes individuals who contribute to the future of the Cape Ann Museum through bequests, trusts and other planned and life income gifts. Membership is extended to all who have made an estate provision for the Museum, regardless of the amount.

J.J. and Jackie Bell
Lois Brynes and Serena Hilsinger
William and Ellen Cross
John and Lee Cunningham
Kristine Fisher and Richard Crangle
William and Rose Hausman
Thomas and Caroline Hovey
Helen and Milt Lauenstein
Stephen and Sigrid Lindo
Amy Moore
David Porper
Louis Rusitzky Marital Trust
Ann Stewart
Ted and Juanita Tumelaire
**Financials**

2020 summary of operating revenue and expense

The Museum's operating revenue and expenses are shown below. Due to the COVID-19 pandemic the proportion of certain revenue and expenses is different from a typical year. Audited financial statements are available on the Museum’s website or upon request.

<table>
<thead>
<tr>
<th>Total revenue</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>membership &amp; donations</td>
<td>$1,400,697</td>
</tr>
<tr>
<td>endowment draw and interest</td>
<td>$441,333</td>
</tr>
<tr>
<td>gift shop</td>
<td>$42,307</td>
</tr>
<tr>
<td>admission</td>
<td>$15,283</td>
</tr>
<tr>
<td>exhibitions, programs and events</td>
<td>$3,603 *</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Total expenses</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>payroll and benefits</td>
<td>$846,100</td>
</tr>
<tr>
<td>facilities and maintenance</td>
<td>$405,944</td>
</tr>
<tr>
<td>administration</td>
<td>$314,326</td>
</tr>
<tr>
<td>marketing, pr and member services</td>
<td>$70,624</td>
</tr>
<tr>
<td>programs, fundraising and exhibitions</td>
<td>$68,865</td>
</tr>
<tr>
<td>cost of sales</td>
<td>$29,613</td>
</tr>
<tr>
<td>collection</td>
<td>$26,276</td>
</tr>
</tbody>
</table>

* Exhibitions, programs, and events were virtual due to COVID, which factored into less than 1% of total revenue.

Back cover photo: Steve Rosenthal