

CAPE ANN MUSEUM

news&views

APRIL – JUNE 2012

Marsden Hartley: Soliloquy in Dogtown

JUNE 9 THROUGH OCTOBER 14, 2012



*A sense of eeriness
pervades all the place
... and the white
shists of those huge
boulders mostly
granite—stand like
sentinels guarding
nothing but shore—
sea gulls fly over it
on their way from
the marshes to the
sea—Otherwise the
place is forsaken and
majestically lovely
as if nature had at
last formed one spot
where she can live for
herself alone.*

—MARSDEN HARTLEY

Marsden Hartley (1877-1943), *Rocks, Dogtown* [detail], 1934, ink on paper. Museum purchase, 1999. [Accession # 1999.45]

The Cape Ann Museum will open a special exhibition of paintings and drawings of Dogtown Common by renowned American modernist Marsden Hartley on Saturday, June 9. Included in the exhibition will be oil paintings and ink drawings from museum collections across the country including the Whitney Museum of American Art in New York, the Sheldon Museum of Art in Lincoln, Nebraska, and the High Museum of Art in Atlanta.

Marsden Hartley visited Cape Ann and Dogtown just a handful of times but carried a vision of the area with him throughout the rest of his life. When he arrived for the first time in 1920, Dogtown looked much as it had for the preceding century. Pasture lands and woodlots that had helped support a Colonial-era settlement

were still visible. Miles of stone walls laboriously built to divide lands and define foot paths and ancient roads still remained. And a quietness hung over the place which stood in sharp contrast to Cape Ann's bustling harbor front and beach areas. Hartley fell in love with Dogtown from the start, finding it to be the antithesis of what he called "the cheap American scene" characterized by the artwork he saw flooding the New York art market at the time.

Hartley returned to Cape Ann and to Dogtown in 1931, 1934 and one final time in 1936. The paintings he produced as a result of these pilgrimages were, by and large, small works done on rigid board. Some were featured in a 1932 exhibit in New York entitled

cont. on page 3

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From the Director

Spring marks the beginning of the Museum's busiest season. Plans for the Marsden Hartley exhibition of Dogtown paintings and drawings have been in the works for more than two years and we are eager to install what critic Peter Schjeldahl describes as, "...works that distill lonesome ecstasies of communion with subjects that he had all to himself, if only because no one else would have noticed them." In marked contrast to Hartley's quiet musings, *water, water*, the multimedia installation by Annisquam based mother/daughter artists Sarah Hollis Perry and Rachel Perry Welty will open in mid-July. Be sure to visit the



stunning exhibition, *Ships at Sea*, at least once more before it closes in late May. We are grateful to Roswitha and Bill Traves for sharing their collection.

We hope you will join us on Saturday, May 12, for the dedication of the Museum's new park and sculpture garden, across from the Museum. Remarks will be followed by a reception in the Museum's courtyard. And, attend the Annual Meeting on May 22. It is the best way to keep up to date with all that is happening here. Details on these events can be found at www.capeannmuseum.org.

Finally, you may also note that, for the first time in five years, admission rates have been raised: General admission is \$10; Seniors, students and Cape Ann residents are \$8.00. There is no charge to Cape Ann students (K-12) or for

children under 12. Please remember that a number of free passes are available at all local libraries, and we will continue our practice of offering free admission to all members of the Cape Ann community during the month of January.

As you can see in the following pages, there is an abundance of opportunities to experience the many facets of Cape Ann's art, history and culture. I hope to see you here with family and friends enjoying one of the region's greatest treasures.

Sincerely,

Ronda Faloon

Marsden Hartley Exhibition (cont. from page 1)

Pictures of New England by a New Englander and were characterized by one art critic as being *curious simplifications*. For Marsden Hartley, Dogtown offered the chance for renewal through contact with the land. "I go alone," he wrote, "empty handed & sit in Dogtown Common—a weird stretch of land ... all boulders and scrub." To Hartley, the place looked "like a cross between Easter Island and Stonehenge—essentially druidic in its appearance."



Whale's Jaw in Dogtown, c. 1920s. Collection of the Cape Ann Museum.

The Museum is publishing a color catalog with essays by Curator Martha Oaks, James F. O'Gorman and Peter Anastas to accompany the exhibition. Additionally, there will be a generous selection of programs, including walking tours, lectures, book talks, and more. A partial list follows.

WALKING TOURS OF DOGTOWN

A full schedule of walking tours is being planned—details to follow.

DOGTOWN LECTURE SERIES

Townsend Ludington, Professor Emeritus, University of North Carolina, author of *Marsden Hartley, the Biography of an American Artist* (June 28); *The Last Days of*

Dogtown with author Anita Diamant (July 28); *Dogtown: Death and Enchantment in a New England Ghost Town* with author Elyssa East (August 18); Gail Levin, art historian and author of *Hartley's Catalogue Raisonné* (September 22). The *Dogtown Lecture Series* is generously sponsored by Cape Ann Savings Bank.

COMMUNITY BOOK DISCUSSIONS

In the weeks prior to the Anita Diamant and Elyssa East, talks the Museum will host book group-style brown bag lunch discussions.

GALLERY TALKS Local author Peter Anastas will lead a discussion of Hartley's poetry (date to be announced).

FOR KIDS *Saturday Showcase Adventure in Dogtown* with Museum staff and artist Shep Abbott (August 25); also, all *Morning at the Museum* children's programs during the month of August will focus on Dogtown.

A complete and detailed listing of exhibition related programs and events can be found in the Museum's Summer Program Guide (to be mailed to all Museum members) or online at www.capeannmuseum.org.



Still from *Drawing a Line with the Tide* (2011). Sarah Hollis Perry and Rachel Perry Welty. Video with sound, running time 7 minutes.

water, water

A multimedia installation by Sarah Hollis Perry & Rachel Perry Welty

OPENS JULY 14, 2012

water, water is the first collaborative museum show for mother-daughter artists Sarah Hollis Perry and Rachel Perry Welty. In addition to maintaining separate practices, Perry and Welty have been working collaboratively since they overlapped as students at the School of the MFA, Boston in 2000. They have two permanent sculptural installations at Tufts University in Medford, Massachusetts.

RECENT ACQUISITIONS

In the last few months, the Museum has been fortunate to add a number of important items to its holdings that straddle all areas of the collection. Gifts include the following:

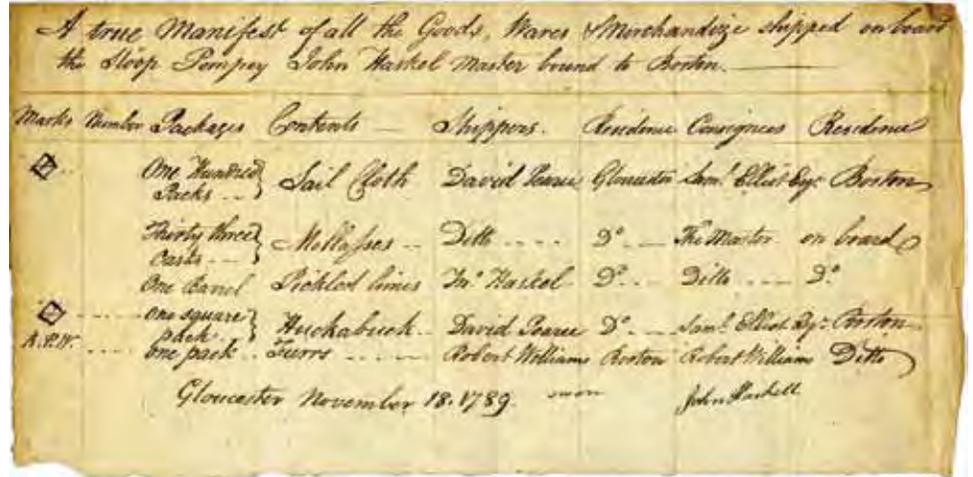
A gouache on paper by Alfred Czerepak (1928–1986) entitled *Funeral at Legendsea*, November 1972, gift of Erica Straka Campbell and Sonya Straka Whitesell.

A sketch in sanguine and chalk on paper of an unidentified woman by Charles Allan Winter (1869–1942), gift of James F. O’Gorman and Howard Curtis (posthumously).

A collection of works by Joseph Solman (1909–2008), consisting of four untitled drawings, one monotype entitled *Witham Street*, and one reprinted sketchbook of drawings dating from 1925 to 1991; gifts of Amnon Goldman.

Two carved and painted wooden lions by James T. McClellan (1910–2005), gift from the estate of Lawrence A. Craven.

We are also very pleased and excited to learn of the existence of a daguerreotype, made in the mid-1850s, showing twin brothers William and Samuel Wonson along with their younger sister, Ellen Wonson. The three were the children of Samuel Giles



Cargo manifest from the sloop *Pompey*. Gift of Ed Touchette.

Wonson and Elizabeth (Sawyer) Wonson of East Gloucester. The photograph is of particular interest because it corresponds to an oil painting of William and Samuel done about a decade earlier and bequeathed to the Museum in 1994 by Margaret Farrell Lynch. The daguerreotype has stayed in the possession of the Wonson family all these years and has been designated as a promised gift to the Museum.

GIFTS TO THE LIBRARY/ARCHIVES:

Every spring during the Civil War, Winslow Homer (1836–1910) would join the campaign in northern Virginia as a combat artist. The sketches he made in the field were sent to New York to be made into wood engravings, then printed in *Harper’s Weekly*. No other artist captured the everyday activi-

ties of the soldiers, nor did any other artist depict women on the home front as Homer did, filling cartridges, sewing shirts, traveling with the troops and doing laundry, and nursing the wounded and dying. Homer’s Civil War experiences made him appreciate the vulnerability of these men, women and children during wartime, and led to his assignments in Gloucester during the summer of 1873 where he sketched children anticipating their lives as fishermen or as the wives of fishermen. A gift of twenty-three full or partial loose issues of the magazine featuring Homer’s Civil War images, plus four additional framed Homer prints, was donated by Mary Rhinelander McCarl.

A cargo manifest of the sloop *Pompey*, 1789, was donated by Ed Touchette. The largest shipper on this manifest was David Pearce,

who sent 100 packs of sailcloth, 33 casks of molasses and a square of huckabuck (an absorbent cotton used for towels) down to Boston in mid-November of 1789. The marks on the left side of the manifest would have corresponded with a mark on the item itself, so that an accurate account of sales could

cont. next page



Left: Moses B. Russell (1810–1884), *The Wonson Twins*, c.1846. Oil on canvas. Gift of Margaret Farrell Lynch, 1994. [Accession # 1994.81]; Above: A daguerreotype of the Wonson children, a promised gift to the Museum.



White-Ellery House Events

For the past two summers the White-Ellery House has served as the backdrop for a series of one-day installations by local artists. This year we are delighted to welcome the following artists to the program:

June 2 —JENNA POWELL *Sounding Patterns*

July 7 —ILA PROUTY *Dream Repeater*

August 4 —ELIZABETH ALEXANDER *Still Life: A Fabricator's Banquet*

September 1—SHEP ABBOTT *It's All About Dogtown!*

October 6 —ANA ALAKIJA *Interconnections (Brazil/Africa, Portugal/New England)*

These programs are free and open to the public and offered in conjunction with Escapes North 17th Century Saturdays. The House will be open on the first Saturday of each month during the summer (June through October) from 11:00 a.m. to 3:00 p.m.

AND COMING AGAIN TO THE WHITE-ELLERY THIS FALL ... TAVERN NIGHT

We hope you can join us September 15 for our third annual Tavern Night, a fundraiser for the White-Ellery House. Enjoy food, drink and music reminiscent of the 18th century when the House was a tavern. \$40 per person; reservations required. Please call 978-283-0455 x11 to reserve a space.

Artist Sarah Hollis Perry installing work at the White-Ellery House, 2009.

The Artists and Dancers of Cape Ann

Friday, June 1 and Saturday, June 2, 2012 in the Folly Cove Auditorium

The first weekend in June, Windhover Performing Arts Center and the Cape Ann Museum present *The Artists and Dancers of Cape Ann*. On Friday night at 7:00 p.m. the Museum will host a screening of Ina Hahn's 80-minute documentary *A New Dance for America*, based on the life of her legendary teacher Doris Humphrey. The film, narrated by Lindsay Crouse and Ina Hahn and produced by Phil Hopkins, was chosen to open the *Dance On Camera Film Festival* at Lincoln Center in February of last year. It has since sold over 1,000 copies and received numerous accolades.

On Saturday morning at 11:00 a.m. Windhover dancers, directed by Carol Burnham, will present excerpts from two original dance/dramas, which premiered at Windhover in 2001 and 2005. *Made In Folly Cove* is based on the lives and work of the Folly Cove

Designers, a guild of designer-craftsmen active on Cape Ann from 1941-1969, with narration written by Pat Kane Earle, choreography by Ina Hahn and costumes by Pamela Wise. The 40-minute performance features dancers and actors appearing before projections of the Folly Cove Designers works and accompanied by music of the period, much of it played by local musicians. *The Artists of Lanesville*, written and narrated by Pat Kane Earle,

celebrates renowned Cape Ann sculptors George Demetrios, Walker Hancock and Paul Manship and features solos by Cape Ann dancers Carol Burnham and Sara Slifer.

For forty-four years Windhover has brought talented professionals from across the country to teach classes and workshops and to give public performances. It has also produced many

The primary impulse of the arts is to give permanence to the moment, to bid it to stay, because we cannot bear to lose it.

—PAUL MANSHIP



Charles A. Lowe, *Dance*, Ina Hahn studio, 3 Center Street, Gloucester, MA, c. 1965. ©Cape Ann Museum/Gloucester Daily Times.

collaborative works by Cape Ann artists, writers and musicians that are relevant to the community, including *Dogtown Common* by Percy MacKaye, *The Battle for Pigeon Cove Harbor* by Richard Earle and Ina Hahn, and *Made in Folly Cove* by Pat Kane Earle.

Children's Summer Programs

MORNING AT THE MUSEUM Morning at the Museum is a drop-off program for children ages 6 to 12. Visit us for art and history activities from 10:00 to 11:15 a.m. on select Tuesdays and Thursdays throughout the summer. Each session of this program is \$5.00 for members and \$10.00 for non-members. Space is limited; reservations are required. Please call Liza Browning at (978)283-0455, ext. 16 or email lizabrowning@capeannmuseum.org.

Tuesday, July 3

FIESTA FIESTA—The official St. Peter's Fiesta may be over, but CAM will still be celebrating! Learn more about this community celebration, try our version of the greasy pole and decorate a model oar.



Thursday, July 5

LUMINOUS LANE—View CAM's collection of Fitz Henry Lane's paintings and create your own luminist style painting.

Tuesday, July 10

WATER-WATER—Learn about the contemporary art installation by Sarah Hollis Perry and Rachel Perry Welty and create your own sculpture using mixed media.



Thursday, July 12

AN EYE FOR WATERCOLOR—View a variety of watercolors on exhibit Throughout the Museum and be inspired to create your own masterpiece.

Tuesday, July 17

THE OUTDOOR CONNECTION—Explore and observe connections between nature and art, then create your own found object sculpture.

Thursday, July 19

SHIPS' SHAPES—Consider various representations of ships and boats in the Museum's collections and construct your own version using mixed media.

Tuesday, August 7

SCULPTURE TOUR—Explore the Museum's sculpture collection, both inside and outside the building, and create your own clay sculpture.

Thursday, August 9

DOGTOWN: FOLKLORE—Listen to the folktales of Dogtown and write your own story.

Tuesday, August 14

DOGTOWN: POETRY—Examine some of the poetry written about Dogtown and write and illustrate your own poem.

Thursday, August 16

DOGTOWN: GEOLOGY—Learn about the rocks that make Dogtown unique, make your own rock painting.

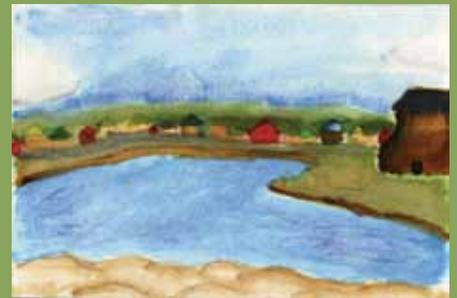


Tuesday, August 21

DOGTOWN: BOTANY—Spend time learning about the local fauna and construct a masterpiece using found objects.

Thursday, August 23

SUMMER OUTWARD BOUND—Learn more about our special exhibition by artist Marsden Hartley and create your own Dogtown-inspired masterpiece.



Watercolor paintings inspired by Fitz Henry Lane by Grade 8 students at Gloucester's O'Maley Middle School. Clockwise from top right: Fionn, Olivia Casey, Kacialyn Gauthier, Ashley Curcuro, and Matilda Grow.

CAPE ANN MUSEUM

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

Eleanor Parke Custis: Photographer of International Acclaim

Eleanor Parke Custis (1897–1983) was the only child of a medical doctor cum banker and his wife. Born in 1897 in Washington, DC, Custis was given her first Brownie camera when she was twelve and was soon printing her own negatives. At the age of sixteen she began painting watercolors and in 1915 started her career as an artist with a three year program at the Corcoran School of Art.

Custis' interest in photography was fueled by a trip to the Mediterranean in 1933, from which she returned with as many photographs as paintings. The influence of photography can be seen in these paintings, where the figures and objects are no longer confined neatly within the borders of the canvas but pass beyond them, as in a photograph. A decade later she put her theory – that universal principles governed the creation of both paintings and photographs – into a book entitled *Composition and Pictures*. In it she writes:

... the object of making a picture is not to show the map of a certain place, not to show a diagram of a perfect composition, but to make a picture that will live.

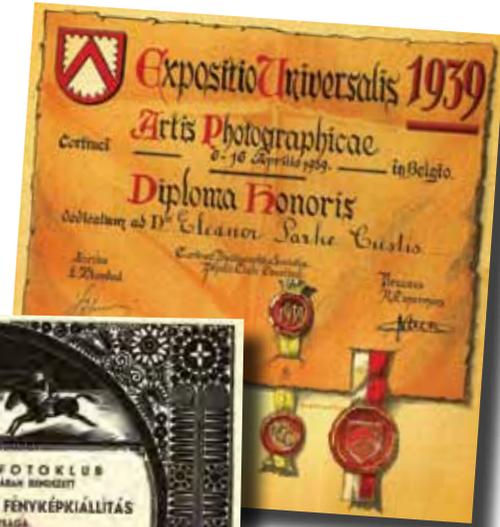
By the mid 1930s Custis was writing about photography, serving as a juror for photography salons, and in 1937 was elected an Associate of the Photographic Society of America and of the Royal Photographic Society of Great Britain. She began exhibiting her photographs internationally and won numerous awards. By the mid 1940s she was almost totally absorbed in photography and in 1946 was honored with a solo exhibition at the Brooklyn Institute.

Custis first came to Gloucester as a child with her parents, staying at the Rockaway Hotel on Rocky Neck. Later, as a young woman, she took up residence at Wonsonhurst, a group of ramshackle wharf buildings owned by the Wonson family of East Gloucester, who rented them out each summer as studio and living spaces for visiting artists. In the late 1940s Custis purchased a house at the top of Banner Hill overlooking Smith Cove and the Inner Harbor, and continued to spend her summers there. She made it her permanent home from 1960 until her death in 1983.

Recent Acquisitions (cont. from previous page)

be kept. David Pearce, the eldest of three brothers, was sent to sea as a boy. Through hard work and thrift he became the wealthiest man on Cape Ann at the time, owning several ships that he sent trading to Europe, India and the West Indies. He owned the wharf known as Central Wharf where he had a distillery, a whale oil business and several stores. Toward the end of his life he lost several ships in rapid succession, and with them much of his fortune.

Cheryl Michaud, in honor of her son Paul Gemmellaro, donated fifty-five diplomas and certificates awarded to Eleanor Parke Custis from photographic organizations in North and South America, Europe, Japan, India and Australia ranging in date from 1934 to 1951 (see related piece above).



Appreciating Our Volunteers

The Museum depends on the hard work of many talented, dedicated and passionate volunteers. For this issue of CAM's *News & Views* we invited two longtime volunteers, docent Jill Carter and Library/Archives volunteer Peter Brown, to share a few of their thoughts. Jill chose to write about a painting from the collection that holds personal significance for her and Peter let us in on what he loves about volunteering in the Museum's Library/Archives.

A Cape Ann Story

BY JILL CARTER

It's a Cape Ann story that's not uncommon. Peruse the genealogical tables in the Museum's archives and you soon discover that the names of many of the original settlers still fill the phone book, still comprise the City's tax records. You also discover that many of these early families have intermarried. By now, 12 or 13 generations later, if your family's been around long enough, practically everyone's related to everyone else.

So, it shouldn't have been such a surprise to learn that I am related to my favorite painting in the collection, Alfred Wiggin's engaging portrait of four year old Nathalie Duley Clough, painted in 1868. I have unfailingly pointed her out on my highlight tours and she never fails to enchant the onlooker.

Nathalie Duley Clough's aunt on her maternal side, Marcia Lee Duley, married Osman

Babson. One of their grandchildren was my father, William Warren Babson.

This discovery of a newly-found ancestor came about in a circuitous manner. Recently, the staff of the Cape Ann Museum offered a refresher course to the docents. During one of the sessions a photograph of Wiggin's masterful portrait of Nathalie was put up on the screen and annotated information about her life was presented. For many years, the middle initial in this child's name, "D," had been erroneously thought to stand for "Diamond" when in fact it stood for "Duley." When I heard the name Duley, I knew we had a connection.

Nathalie Duley Clough now hangs in her accustomed place, directly across from Wiggin's sublime portrait *Eliza Dennison Wiggin and Child* (1856). Next time you visit, look for these paintings on display in the entryway between the Davis Hall and the Atrium. As far as I know, a Babson never married a Dennison or a Wiggin.



Alfred J. Wiggin (1823–1883). *Portrait of Nathalie D. Clough* (1863-1946), 1868. Oil on canvas. Gift of the Estate of Alice E. Babson, 1973. [Accession # 2085-49]

Jill Carter has been a docent at the Cape Ann Museum since 2009. Her family has lived on Cape Ann for 376 years.

What better for a retired history teacher than to work as a volunteer in the archives of the Cape Ann Museum. Whether it is organizing primary source material of our earliest settlements, the personal memoirs of Civil War veterans, the history of the schooner fleet or the belle époque or golden age of summer society at the turn of the 19th century, Cape Ann in its many facets is a historical treasure. It is always a pleasure to work with like-minded historians and the guardians of the past.

—Peter Brown

Peter lives in Bay View with his wife Pat and their dog Grace.

WELCOME AND THANK YOU!

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FITZ HENRY LANE SOCIETY Bomco, Inc., Women on the Move, LLC

Corporate Donor Spotlight Atlantis Oceanfront Inn

The Atlantis Oceanfront Inn, at 125 Atlantic Road on Gloucester's scenic Back Shore, is owned and operated by Jan and Jim Bordinaro, who purchased it in 1997. The 40 room motel was originally built and operated by Frances Vrachos and Mary Stamas in 1960.



Opening the first weekend in May, Atlantis now features stunning ocean views from every room, the best sunrises in the City and full, award-winning breakfast in their oceanfront café where the public is welcome.

Originally from Reading, MA, Jan began her career in Hospitality Management at Niagara Falls in 1975. After moving to Phoenix, she proved her mother right (who said, "You will always come back to New England") by moving back to Massachusetts in 1980 to work for the Belz Hotel Group. That's when she began to summer in Gloucester.

Since Jan and her husband purchased the Atlantis they have renovated every room at least twice and continue their upgrades in order to appeal to today's discerning traveler. Jan feels extremely blessed with a highly professional staff, who welcome visitors from all over the world and treat each guest with extra care in order to help them truly experience and appreciate all that Gloucester has to offer.

Jan has been a long-time supporter of the Museum, which she sees as one of Cape Ann's jewels. Every year her guests thank her for recommending that they visit Cape Ann Museum.



Cape Ann Museum Business Lunch

On March 28, forty-two Cape Ann businesses enjoyed an inaugural event at the Museum that included tours of the galleries, lunch catered by Cruiseport and an introduction to the Museum's events and programs. Guests were excited to learn about the opportunities for sponsoring exhibition openings, lectures, and educational programs, and left with a fuller appreciation of the central role that the Museum plays in supporting Cape Ann's businesses and schools. In the words of Bomco treasurer Peter Higgins, "All of us on Cape Ann benefit from your facility and the exhibits that remind us of our rich and varied heritage."

THANK YOU BUSINESS MEMBERS

The Cape Ann Museum would like to acknowledge the following companies for their support. Their contributions further the Museum's mission to foster an appreciation of the quality and diversity of life on Cape Ann.

Alexandra's Bread, AnExtraBed Vacation Rentals, Atlantis Oceanfront Inn, BankGloucester, Bomco, Inc., The Building Center, Cape Ann Brewery, Cape Ann Insurance Agency, Cape Ann Marketplace, Cape Ann Savings Bank, Carroll Steele Insurance Agency, Inc., Cricket Press, Inc., David R. Singleton Plumbing and Heating, Elizabeth Clement Fine Arts, G. Everett Mahony Insurance, Glovsky & Glovsky, LLC, Gorton's Seafood, J. Barrett Real Estate, KV Associates, Mercury Gallery, Merrill Lynch Wealth Management, Nor'East Cleaners, Pulsifer & Associates, Rockport National Bank, Roy Spittle Associates, Inc., Ryan & Wood, Inc. Distilleries, Serenitee Management, Turner's Seafood, Vista Motel, LLC, W. Herbert Goodick, Inc., Windover Construction, Women on the Move, LLC

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CAPE ANN MUSEUM

ART HISTORY CULTURE

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MUSEUM INFORMATION

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

ADMISSION Adults \$10.00; Seniors, students and Cape Ann residents \$8.00; Children under 12 and Museum members are free.

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

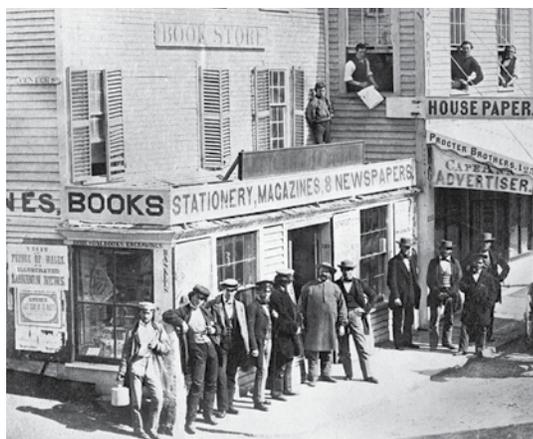
ACCESS The Museum is wheelchair accessible.

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

For up-to-date information on exhibitions, special events, and public programs, visit the Museum's website at www.capeannmuseum.org or call (978) 283-0455, x11.

A Stroll Down Main Street

This small-scale exhibit from the collections of the Museum's Library/Archives shows how Gloucester's Main Street has changed over the years by juxtaposing a selection of photographs from the 1800s with the same views depicted in postcards from the early 1900s and photographs taken in 2012. Also on display is a sampling of stereo cards from the 1800s, which are available for viewing with a vintage stereo viewer. These photos and artifacts are on exhibit in the lower hall next to the Library and Children's Activity Room through May 27, 2012.



(left) Procter Brothers "Old Corner" Bookstore, 121 Front St., Gloucester, MA. Photo by W. A. Elwell, c. 1862. (right) 1845 map of Main Street drawn by John Mason. From the collection of the Cape Ann Museum.