



The Cape Ann Museum

PERSPECTIVES

Summer 2016

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Perspectives

Summer 2016

Published by the Cape Ann Museum

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MISSION STATEMENT

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 and seeks to engage the broadest possible audience.

CAPE ANN MUSEUM

ART HISTORY CULTURE

FROM THE DIRECTOR

Dear Members and Friends,

As residents and visitors of Cape Ann we are surrounded by the breathtaking beauty of our natural world. From the granite bound interior to the richly varied shoreline, Cape Ann is stunning. The view across Good Harbor Beach to the sunset is striking in its own right, but the silhouette of the spires of the City behind it compound the potency of the natural landscape, illustrating that the built world is an essential part of the beauty of this place.

This summer's special exhibition, *Design/Build: The Drawings of Phillips & Holloran, Architects*, challenges us to look more carefully at the places where we live, where we work and go to school, where we gather for reflection and for leisure. How often do we think about how we use these spaces? How often do we consider the cumulative talents that contribute to making a building—from the architects and engineers to skilled trades and craftspeople? These buildings, their connection with the physical landscape they sit in and our interaction with them, tell us about the people and the society that created them.

This issue of *Perspectives* makes deeper connections between architecture and the Museum's collections; author and CAM docent Tom Halsted writes of Asher Benjamin, a designer who had a major influence on many of Cape Ann's early buildings, including the Museum's Captain Elias Davis House (1804); curator Martha Oaks offers brief histories of some of the residents of buildings designed by Phillips and Holloran; and architectural photographer Steve Rosenthal shares his views on architecture as experienced from behind the lens of a camera.

The *Design/Build* exhibition runs through October 9 and the Museum is offering a full schedule of programs which celebrate architecture on Cape Ann. We hope you'll join us for a walking tour of Gloucester's historic Middle Street or of Manchester-by-the-Sea's downtown streetscape, or attend an architectural instameet or September's talk on architect Eleanor Raymond. If nothing else, be sure you spend some time this summer looking up and looking around. There's so much to see.

Sincerely,



Ronda Faloon, Director



(cover) The Manchester Public Library, designed by Charles F. McKim in 1887. ©2009 Steve Rosenthal.
(above) Howie Correa and son Benito relax in the red chairs, the latest edition to the sculpture garden.

Welcome to Our New Board Members

Stephanie Terelak Benenson, a native of Rockport, graduated from Tulane University in 2004 before pursuing post-graduate studies in fine art at the National Academy of Design, Yale University's Institute for Studio Studies and the School of Visual Arts in New York City. She currently serves on the Board of Governors of the National Academy of Design and chairs their Education Committee. She is an Innovation Partner at Le Laboratoire at MIT; a Partner at VIA Art Fund; and has served on the Board of ArtStart in Manhattan as an educator and mentor for New York City's homeless youth. In 2008, RC Baker listed Stephanie as a "Blue Ribbon" pick for top New York City art students in *The Village Voice*. She has won several prizes in painting and drawing, including an Edward Mooney Travel Grant in 2009. Her work has been shown in numerous galleries and museums, including the Alex Adam Gallery, Rogue Space Chelsea and the National Arts Club in New York City and the Morrison Gallery in Kent, CT. She had her first solo museum exhibition, "Red Sky in the Morning," at the National Academy Museum in New York in 2010 and was a featured artist in "Green," at the Attleboro Art Museum in Attleboro, MA.

Stephanie is a member of CAM's Red Cottage Society Committee. She lives in Hamilton with her husband and two children.

Nina J. Goodick is passionate about her love of Gloucester and comes from a strong cultural background of Gloucester's proud fishing heritage. Her great grandparents emigrated from both Sicily and Portugal over 100 years ago to fish on the fertile grounds off Cape Ann and to work on the waterfront. Her father and uncles all fished out of Gloucester and her family continues to work in the business here today. She is the mother of two wonderful sons, and two equally wonderful step daughters, and is delighted in her latest role of becoming a "Nana" to a new grandbaby.

For the past 16 years, Nina has worked alongside her husband Stephen, in their carpentry/construction company, W. Herbert Goodick, Inc. In 2013, with the help of her husband, she opened an in-home studio, Annisquam River Pottery. She is a member of seArts, the Rocky Neck Art Colony, the Holy Family Parish, Holy Family Women's Guild

and the Holy Family Cevicos Medical Mission. Nina serves on the Cape Ann Museum's Maritime Fisheries Committee and Building Committee.

John Rando, a long-time resident of Eastern Point in Gloucester, has managed and developed his family's real estate holdings since 1986, recently completing a major development of 286 apartments in Waltham, MA. Over the years John has served on the Boards of the Sawyer Free Library, the Sargent House Museum, the Discovery Ensemble Chamber Orchestra of Boston and on the Maritime Visiting Committee of the Peabody Essex Museum. John is a member of Race Committees from Marblehead to New York City to Bermuda, and is a past commodore of the Eastern Point Yacht Club. John graduated from Boston University with a major in European History. He currently serves on CAM's Collections Committee and Building Committee.

With Appreciation to CAM's Outgoing Board Members

We would like to acknowledge the contributions of outgoing Board members and long-time volunteers **Paul Littlefield** and **Ron Nickerson**. A former executive of Arthur D. Little, Paul served on the Board for 20 years (cumulative) since 1992. He has been a long-

standing member of the Museum's Finance and Audit Committees and we are grateful for the role he has played in overseeing the Museum's financial security. Ronald Nickerson, former vice president of Americold, joined the Board in 1999 and has served for 15 years. Ron is a long-time member of the Museum's Building Committee. Over the years he has facilitated major upgrades in the Museum's physical plant. We are indebted to each for their thoughtful leadership and dedication.

Educators' Open House

In late September the Museum will welcome local educators to its Annual Educator Open House, a great venue for sharing ideas and networking. Former Director of Education and Public Programs, Courtney Richardson will introduce the *History of Art on Cape Ann* project, a teaching resource for middle school/high school educators designed to make use of the Museum's collection across all disciplines. Area teachers and Museum Educator Liza Browning will be on hand to talk about their successful collaborations and CAM docents will offer mini-tours of the galleries. The evening will conclude with a wine and cheese reception. For information call (978)283-0455 x16 or email lizabrowning@capeannmuseum.org.

We are deeply grateful for the generous support of our Design/Build sponsors:

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EXHIBITIONS

The Influence of Phillips & Holloran on Cape Ann's Built Environment

By Martha Oaks, CAM Curator

During their many years in business, the architectural firm of Phillips & Holloran designed and oversaw the construction of hundreds of buildings across Cape Ann. As the *go to* architects in the area, they were responsible for a wide range of residential, business and municipal projects, creating drawings for new buildings and for renovation work on existing ones. The three projects examined in detail here give a sense of the scope of the firm's work between the mid-1890s and the early 1960s, and offer us a gateway to explore the enduring mark left by the practice on the community.

A Residence for Mary Elizabeth Harty

This compact sturdy house, with its corner tower embellished with decorative carving and a conical shaped roof, is a good example of what working class families—many of whom were first generation Americans—could achieve on Cape Ann during the second half of the 19th century through hard work and perseverance. Designed and built for Mary and Charles Harty, it is also a fine example of the type of projects that Phillips & Holloran was involved in during its initial years in business.

Mary Elizabeth Harty, née Mary Waldron, was born in Gloucester in 1856, a daughter of Irish immigrants. Charles Harty, her husband, was also born in Gloucester, in 1852, his parents having come from Nova Scotia. Mary's father was a stone cutter while Charles' was a fisherman. Both families were part of the great wave of immigrants who made their way to Cape Ann just before the Civil War finding



The Harty residence as it looks today on Kent Circle in Gloucester.

employment in the area's two main industries: fishing and granite quarrying. Charles and Mary were wed in 1879 and for the first 20 years of their marriage lived with her family on Fort Square in the center of Gloucester's busy working waterfront.

Like many of his generation, Charles Harty entered the fishing industry as a young man, taking command of his first vessel at the age of 20. In the coming years he would become engaged in many branches of the industry, participating in the earliest Fishermen's Races and later becoming a vessel owner himself. At the time of their marriage Mary Harty worked as a dressmaker, and by 1899 the couple found themselves in a financial position to hire Ezra Phillips to design a new home for them. They chose a building lot on the western side of the Blynman Canal on what would become Kent Circle, a site overlooking Gloucester Harbor, removed from the city's rough-and-tumble waterfront.

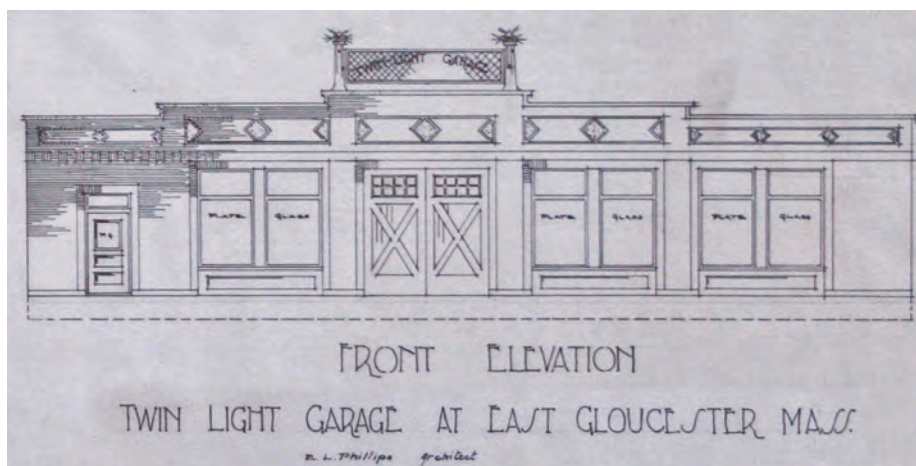
The design Mary and Charles settled on for their new house was simple and functional. From a covered piazza, the main entry opened into a spacious front hall. The parlor, on the front of the house, had views out over the harbor. The dining room had a fire place and built-in glass-front cabinets and the kitchen had its own entryway accessed by stairs leading up the back of the building. On the second floor there were three bedrooms, a sewing room and a bathroom. When the house was complete and the Hartys moved away from Fort Square, they brought Mary's family with them to their new home. In 1910, Captain Harty was interviewed by a Boston newspaper reporter. The article, which appeared in the *Boston Daily Globe*, noted that Harty was "one of the substantial men of the city." His home on Kent Circle, where the interview took place, was described as "one of the pleasantest of the comfortable homes of the Gloucester captains who have succeeded so well in the business ventures that most of their time is now spent ashore enjoying the fruits of their long labors."

The Twin Lights Garage

The Twin Lights Garage—currently the home of the Gloucester Stage Company—was designed by Ezra Phillips around 1915 for John F. Perkins and Fred A. Corliss; it represents one of the many commercial projects Phillips & Holloran was involved in over the years. Perkins and Corliss started out in business together in the 1890s renting bicycles. With the arrival of the automobile on Cape Ann in the early 20th century, the men updated their business plan and made the



Ezra L. Phillips, Residence for Mary Elizabeth Harty—First Floor Plan and Front Elevation, c. 1899. Scale: 1/4 in. = 1 ft. Ink on linen.



Ezra L. Phillips, Twin Light Garage at East Gloucester—Front Elevation and Cross Section, c. 1915. Current home of the Gloucester Stage Company. Scale: 1/8 in. = 1 ft. Ink on linen.

transition from bicycles to cars. The garage Phillips designed for them could hold 100 autos; Perkins and Corliss used it to house the cars visitors arrived in as well as their own fleet of vehicles used for chauffeuring summer-folk from their hotels and cottages around the Cape.

The design of the garage was simple and the materials—concrete, steel and brick—were selected specifically for the building's intended use. The drawings for the façade of the building are straightforward and feature just a touch of decorative brick work near the cornice, plate glass windows, and reinforced wooden double doors which resembled the style of door that would be found on a horse barn rather than a car garage. Adding a whimsical touch, Phillips included two lighthouses in his plans, perched on the top ridge of the building. On the outside of the Twin Lights Garage, buried in the side yard, was a 1,000 gallon gasoline storage tank. The pump through which the gas flowed was on the sidewalk directly in front of the garage. Acclaimed American modernist painter Stuart Davis (1894–1964) captured the façade of this building and the gasoline pump in sketches and drawings, and later in such paintings as *Gas Station*, 1917 (Hirshhorn Museum and Sculpture Garden) and *Report from Rockport*, 1940 (Metropolitan Museum of Art).

The twin lighthouses of Thachers Island located off Rockport have made their way into the collective ideology of Cape Ann. First erected during Colonial times and then rebuilt in 1860–1861, the two towers have been used in advertising, on town and city seals and as logos for businesses and clubs. It remains uncertain whether the lighthouses were actually installed on top of Perkins and Corliss' garage.

Ranch House for Herman A. Faulk, Jr.

In the years following World War II, as communities across the United States scrambled to provide housing for the country's growing population, architects Timothy and Robert Holloran were kept busy preparing plans for new houses to be built around Cape Ann. With land plentiful but construction costs high, many of the drawings they created were for small single-family structures, affordable for young families.

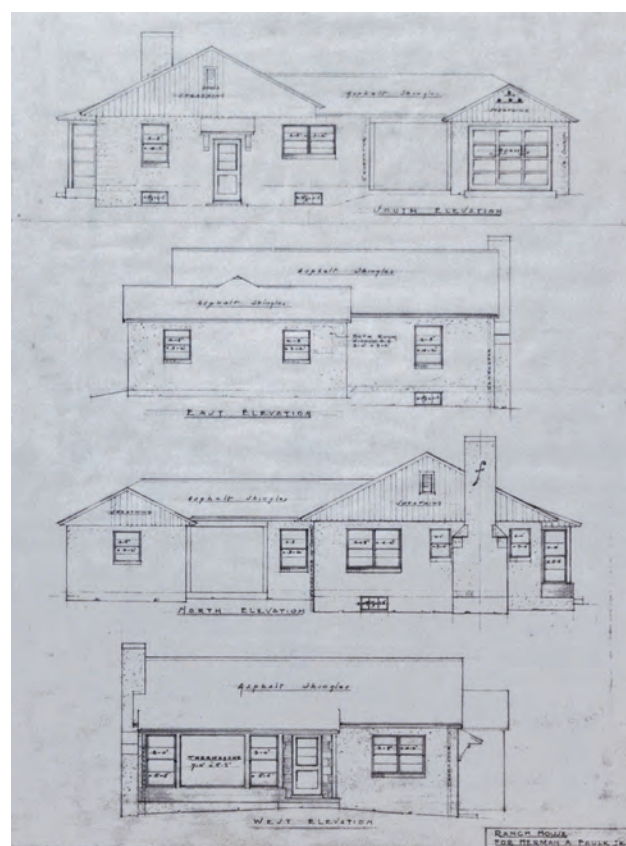
In 1952, the Hollorans prepared plans for a one story Ranch house for Herman A. Faulk, Jr., a stone mason who had been in business for many years with his brother under the name "Faulk Brothers." The brothers were born and raised in Lanesville, their parents having come to this country from Sweden in the 1880s to work in the granite quar-

ries. Over the years, Faulk Brothers worked on scores of building projects across Cape Ann, many of them originating from the drafting tables of Phillips & Holloran.

The Ranch house the Hollorans designed for Herman Faulk and his wife Doris may look painfully out of date today, but in 1952 it would have been right in style, the ideal home for a young working family. Compact and low to the ground, the house was designed on one level with a garage attached by a breezeway. Gone is the formal entryway and hall, so popular half a century earlier. The parlor is now the living room, a den has been added, the kitchen has absorbed the dining room and an eat-in area is included in the plans. The picture window in the living room

is to be "thermopane," an energy saving phenomenon that was all the rage in America at the time. The exterior of the Faulk's Ranch house is unadorned save the glass panes on the garage door, the dove coot in the eave of the garage and the decorative letter "F" on the chimney.

Design/Build: The Drawings of Phillips & Holloran, Architects *remains on view through October 9, 2016. The exhibit represents a selection of plans from a collection of over 300 sets donated to the Museum in 2011 by the family of Robert Holloran. Details on programs offered in connection with this exhibit can be found at capeannmuseum.org.*



Timothy F. and Robert T. Holloran, Ranch House for Herman A. Faulk, Jr., Linwood Place, Gloucester—Four Elevations and Floor Plan, 1952. Scale: 1/4 in. = 1 ft. Pencil on paper.

Getting It Right: Asher Benjamin's Pattern Books and the Buildings of Jacob Smith, Housewright

By Tom Halsted, CAM Docent

Many of the handsome 18th- and 19th-century houses and other structures built on Cape Ann show the craftsmanship of "housewrights," men who were more skilled than carpenters but without an architect's formal training in building design. One of the area's prominent housewrights was Colonel Jacob Smith (1766–1812).

Smith, originally from Ipswich, built the Captain Elias Davis House on Pleasant Street (completed in 1804), next to what is now the entrance to the Cape Ann Museum. In the early 1920s, the Davis House became the first home of the Museum, which has since grown to many times its original size.

It is not clear how many other houses Jacob Smith may have built on Cape Ann, though based on town records from the time, Gloucester architectural historian Prudence Fish has determined that Smith was "the builder of choice for all the prominent families living near the harbor." Smith is clearly identified as the builder of several meetinghouses on Cape Ann, notably the Independent Christian Church (now the Gloucester Unitarian Universalist Church) on Church and Middle Streets, and the Congregational churches in Rockport and Manchester. Smith's brother John is believed to have built the Somes House, almost identical to the Davis House and cheek by jowl with it.

But even as the character of Cape Ann's built environment is indebted to the craftsmanship of Jacob Smith and other skilled housewrights, their work ultimately relied on the guidance and inspiration of men who were indeed trained designers and architects.

Perhaps the most influential designer of New England houses, churches, and other structures in the late eighteenth and early nineteenth centuries was Asher Benjamin (1773–1845). Born in Connecticut, Benjamin lived and worked there and in western Massachusetts and Vermont before eventually settling in Boston. While he was admired for the buildings he designed—notably for their decorative features such as columns, staircases and ornamental carving—it was through his "pattern books" that he made his most distinctive mark on New England architecture. Between 1797 and 1843, Benjamin published seven such books. These guides to

construction techniques and structural design provided tutorials on practical geometry, guidelines on proportion and appropriate architectural style, and page after page of elegant drawings and diagrams to guide housewrights and architects alike. His drawings and some of his technical advice were based on earlier English pattern books, but his designs were his own, specifically adapted to accommodate New England tastes.

The first of Benjamin's pattern books, *The Country Builder's Assistant* (1797), was almost certainly available to Jacob Smith when he set out to build the Elias Davis House in 1799 and the three churches in Rockport, Gloucester and Manchester. Smith would also have had access to Benjamin's second book, *The American Builder's Companion, or, A System of Architecture*, published in 1806. Architect Jane Griswold Radocchia, an architectural historian and Benjamin admirer, has written in her blog, "Asher Benjamin wrote for carpenters, describing the basic knowledge a 'joiner' would have needed in the early in the early 1800s." Benjamin's designs are clearly evident in Smith's buildings, but so are Smith's many modifications, in particular his style of decorative detail, cleaner and less ornate than Benjamin's recommendations. Smith died young, in 1812, but later Gloucester builders could, and undoubtedly did, take

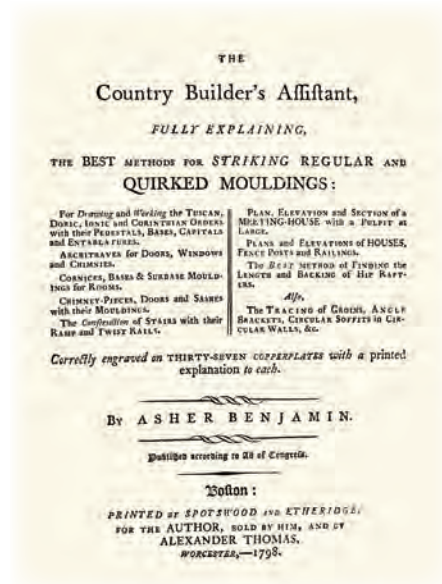


Portrait of Asher Benjamin, courtesy Historic Deerfield.

advantage of Benjamin's later books, which expanded on his earlier works.

Benjamin was a stickler about the proportions of decorative elements, advising builders on the proper height and width of moldings and baseboards proportional to the height of the ceiling, the appropriate size of door panels, or the correct dimensions for a staircase to provide the most comfortable proportions for the user—what today might be called ergonomic design. For example, he stipulated that the top of a banister should be 2 feet 1 inch above the nose of the tread below, measured on a line perpendicular to the banister, so that someone climbing the stair would rest their hand on a rail about three feet above the tread, a distance providing comfort and safety to the average-sized adult. Any builder with a carpenter's square and ruler could easily follow this instruction without having to calculate trigonometric functions.

What Benjamin recommended in 1797 is still the norm 219 years later. The staircase in my East Gloucester house, built in 1951, has the same standard 7-inch risers and 11-inch-wide treads that Benjamin prescribed and that modern builders customarily use. When I ran a tape measure perpendicular to the banister, its top was precisely 2 feet 1 inch from the tip of the nose of the tread below, just as he had long ago stipulated. (The curving stairway in the Elias Davis House (image at right), alas, does not quite conform to Benjamin's recommendations: because the space is tight, the stairway had to be built steep, with



Frontispiece from *The Country Builder's Assistant*, 1798, courtesy Manchester Historical Museum.

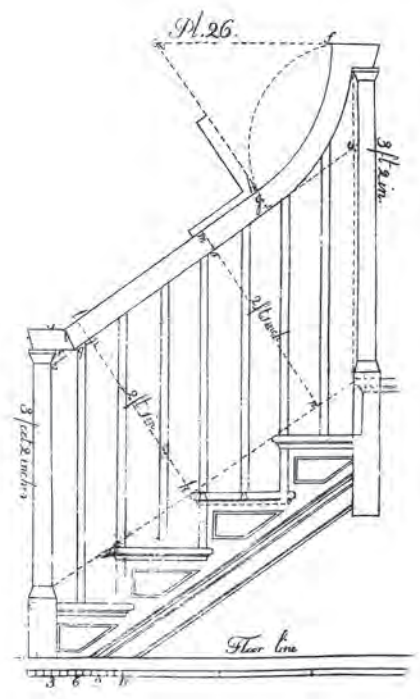
“These buildings still feel right ... all the parts were sized and proportioned to the whole. They belong. And that sense of wholeness resonates with us still.”

narrower treads and a slightly lower banister. But the graceful curve where banister meets newel post follows Benjamin’s design.)

Benjamin’s diagrams and essays depend less on measurements than on proportion, however. In the days of wooden measuring tools, one carpenter’s inch was quite likely to differ from that of another, and definitions of an inch, a foot, or a yard varied considerably. The United States was slow to adopt uniform standards of measurement, but Benjamin’s focus on proportion meant that no matter what the unit of measurement, the relationship of one structural element to another—the size and placement of door panels compared to the width and height of the door, the height and width of baseboards and moldings on a wall, the relative sizes of windows on different floors of a house—was prescribed in terms of relative proportion. The result was that they just looked right.



(left) The stairway in the Captain Elias Davis House (photo: Steve Rosenthal); (right) measurements of rail to tread and curve of bannister as prescribed by Benjamin in *The Country Builder’s Assistant*.



Radocchia says, “These buildings still feel right because their pieces weren’t just added on as today we might ‘stick’ a window here or there. Nor was the size of the window decided because someone ‘liked’ it and thought it ‘felt right.’ They, actually all the parts, were sized and proportioned to the whole. They belong. And that sense of wholeness resonates with us still.”

Many other architects and designers followed in Benjamin’s footsteps, but his ideas

and sage advice left an indelible mark on the solid, comfortable, and handsome houses that still grace the streets of Cape Ann and other New England towns today.

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(left to right) Gloucester’s Unitarian Universalist Church (photo: Steve Rosenthal, detail); drawing of a meeting-house in *The Country Builder’s Assistant*; Manchester’s Congregational Church (photo: Steve Rosenthal, detail).

A Conversation with Architectural Photographer Steve Rosenthal

For this issue of Perspectives, with its focus on architecture, we asked architectural photographer Steve Rosenthal to talk with architect Rob Chandler about the role that photography plays in presenting architecture to a broader audience. The resulting interview, which covered a lot of ground, is presented here in edited form.

Steve started his photography business in 1971 soon after graduating with a degree in architecture from Harvard's Graduate School of Design. Following a successful 30-year career focused on the New England area, he retired and now lives with his wife Kit in Manchester. Steve continues to photograph and has assisted the Museum with interior and exterior images for publicity and otherwise. Gloucester resident Rob Chandler is principal at Goody Clancy Architects in Boston and a member of the Historic District Commission.

RC: I've always known you as an architectural photographer and never focused on the fact that you were trained and practiced as an architect. Why did you move toward architectural photography?

SR: I was interested in photography long before I had any understanding about or any interest in architecture. My grandmother was photographing in the 1920s in Germany and printing her own pictures ... my mother ended up being a children's photographer, my father was an ophthalmologist and he did a lot of medical photography ... my sister is a recognized fine art photographer. We had a very simple darkroom when I was growing up, just an enlarger and 3 trays, as basic as could be. And we were all fighting to get into it ... and you know what happens when you're young and impressionable—8, 9, 10, early teens—that stuff just stays with you, somehow it becomes part of you almost by osmosis. So I took naturally to photography, I really enjoyed it. In college I started out in premed, that was sort of where I was scripted to go, but I didn't want to do that, I wasn't cut out for that. So during my junior year I decided to apply to architecture school ... and one of the reasons I wanted to go to the GSD [Harvard Graduate School of Design] was because the Carpenter Center [designed by Le Corbusier] was just being finished the year that I arrived, 1962.

RC: That was an exciting time in architecture ...

SR: It was a family friend, artist Albert Alcalay,* who convinced me to apply to Harvard. He was going to be teaching at the Carpenter Center in the Architectural Sciences program and he said, "Why don't you come to Harvard, you can study photography and go to the GSD simultaneously and decide what you want to do?" But, I found out when I arrived that classes at the Carpenter Center were closed to graduate students in architecture and I couldn't get into any photography classes, so I started doing photography on my own while I was at school. I had a very good mentor, Gregory Smith, who was the president of Eastman Gelatin, a division of Kodak. He was a friend of Albert's, that's how I met him, and he was very supportive and generous. We produced a lot of prints together in his makeshift darkroom in Marblehead ... he was terrific.

When I got out of school [the architectural firm] Cambridge Seven offered me a job. I worked there from '67 to '71, but I really was exploring photography all the time. In fact, I made my first church photograph in 1965, the first photo in the series that became the *White on White* book and exhibit. [*White on White* was exhibited at

the Museum in 2009.] Then after I'd been at Cambridge Seven awhile I was looking down the road and seeing what guys who were 10 years older than I was were doing, and realized this isn't what I signed up for. My wife Kit and I discussed my leaving to start a business as an architectural photographer, and we decided to try it for a year to see how it went. One of the reasons I wanted to go into photography was because I wanted

to have control of the whole process, from beginning to end, to the final print, and being able to do that was very gratifying. We always did all our prints in house, we had our own full time color printer and we printed our own black and white. I was a bit of a control freak and even though we had a ton of work, more than I could handle, we never considered hiring anybody to shoot under my name because everybody has a different eye. I enjoyed doing it. I felt renewed and financially it was working out okay too, right from the get go.

RC: What was the field like when you entered?

SR: In the '50s and '60s, up until the early '70s, architects hired photographers mainly to get their work published, to get into the architectural press. Very few architectural firms had a marketing department then. New projects were just expected to drop in the front door. In fact, at that time, it was considered unethical for architects to advertise. But once the 1974 recession hit, long established firms learned that they had to go out and sell themselves or really struggle, even go out of business.

RC: They needed images...

SR: They needed images for a different purpose. It was a critical time, and architectural photography quickly went from being an editorially driven business to a market driven business. Architects still wanted very much to get published, but they needed to be able to demonstrate their capabilities and experience to potential clients through photographs.

RC: In your career what have you enjoyed most?

SR: The assignment work that I really liked was that which allowed me more editorial independence, so I didn't feel like I was the handmaiden of the architect. In the '80s when Don Canty was the editor of *Architecture Magazine* he was really looking at reevaluating buildings that had been on magazine covers after they had been lived in for 5 or more years, to see how they stood the test of time. I liked working collaboratively with a writer and I felt it was really doing a service to the profession because you got the benefit of getting some feedback, not only from about how the building weathered, but also from users [of the building], the client. I learned a lot from what I heard and saw, but also became aware of how ignorant some people were about what an architect's responsibilities really are. In the end, what I've enjoyed most is the personal work, especially the series of church photographs taken over a 45-year period.



Architectural photographer Steve Rosenthal.

*Alcalay summered and painted on Cape Ann during the 1950s and 60s. His work is represented in the Cape Ann Museum's collection.

RC: What role do you think architectural photography plays in the understanding of architecture?

SR: Paul Goldberger, the distinguished architectural critic for the *New York Times* and the *New Yorker* has said, "The photographer's responsibility is to give the building the fairest chance to speak for itself." That's a good description. I think of it sort of like being a lawyer taking a case for a client, "I'm going to make the best case for your building." Having studied architecture, I was on the same wavelength with the architects and could instinctively understand their design intent and interpret it ... and I could also walk into a building and see what they didn't want to show [laughs] ... "don't show that piece up there where the contractor screwed up," or something that just didn't work out in the design. Really what you wanted to do was to explain the idea of the building through a sequence of thoughtfully orchestrated photographs.

RC: How do you think photography defines how we know buildings?

SR: We think of ourselves as "knowing" or being familiar with many buildings, but what we are most likely to "know" are the photographs of these buildings as they appear in books or magazines, not the buildings themselves. There is a big difference. The photograph becomes a surrogate, a stand in, for the building. So these images take on an important role in our understanding of architecture. The iconic image has tremendous power to live in one's imagination and to persist in one's memory. Take Frank Lloyd Wright's *Fallingwater*, a building with which most people are familiar, but many have not visited because of its remote location. There's one vantage point that everyone knows. It's a dramatic view and the photographic image from that spot gets branded into your memory. That photographic image takes on a life of its own, and in many minds supplants the actual building even after one has been there and experienced the astonishing complexities of the building. Every architect in photographing a building is looking for that iconic view, the one dramatic, memorable image that stands for that building.



RC: How do you tell the essential story, that best case, about existing buildings?

SR: Modern buildings by "starchitects" get all the press because they are more stylish and "interesting," and they make for dramatic images. It is much more difficult to make background buildings or historic streetscapes photogenic. They are not inherently seductive. There's all that distracting street clutter—poles, wires, etc. But there is nothing more appealing than a street composed of competent background buildings which fit well together in scale and materials. They say "look at us," not "look at me." But without resorting to cosmeticizing with Photoshop (which I would never do), it is much more difficult to create images of a streetscape that tell the story and are also visually compelling.

RC: What are buildings here, on Cape Ann, that contribute in such a fundamental way that it would be a different place without them?

SR: What really appeals to me is not so much specific buildings, but more the character of the place as a whole. There were once 50 active granite quarries on Cape Ann. I love the stone walls and stone houses, the rock outcroppings, the glacial erratics, the quarries, now softened by vegetation, all the different uses of native granite, and their different colors. The Rockport Granite Company cut stone that was an ochre color. They used it on the Manchester Library [see cover photo]. But it was an unpopular color and a hard sell, so they built themselves a Mansard office building [located next to the Keystone Granite Bridge in Rockport] using ochre granite and they used grey stones for the corner quoins and, I think, the lintels over the windows to illustrate how you could use contrasting hues to differentiate the architectural elements. It was a neat idea.

RC: It's a remarkable building. To me, the interesting thing is about how much of the granite that's around here is in the ground, in walls, in non-building structures ... it's everywhere, it's just part of the place.

SR: I did a series of photographs in the quarries in the '90s in black and white. I'm wanting to go back and keep doing it, there's so much everywhere. You have not only the quarry pits themselves but the slag piles ... 80% of it was rejected. Then you have these places in the woods where you have a little two man "motion," where they would make cobblestones, where you'd be left with a whole bunch of chips. But you've got to imagine what it was like back when the quarries were in operation, how devastated this landscape was. It must have looked like a strip mine. But now, over time, it's all been softened ... I find it very romantic.

RC: You started photographing churches in the '60s ... when was the last church photograph in the *White on White* book taken?

SR: 2008 I think ... the book came out in 2009. I started those churches when I was in graduate school. Kit was involved, we sort of did them together, not with any great plan in mind necessarily. I wasn't thinking of a book or an exhibit. In about 2000, Susan Abele, the curator at the Jackson Homestead in Newton, now Historic Newton said, "Why don't we do an exhibit of your churches?" It hadn't occurred to me. We exhibited maybe a dozen of them and that was the beginning. Then the Cape Ann Museum went way out on a limb to exhibit them here. It was then taken on as a traveling exhibit by Historic New England and got very broad exposure.

RC: I know the Museum here was happy to show them.

SR: It has been a good ride, thanks to many supportive people, but it's not over yet, I think, who knows.

Steve Rosenthal, Lanesville Orthodox Congregational Church, photographed 1970s.

The Need for Speed: Getting Fish to Market in the Late 19th Century

By Erik Ronnberg, CAM Adjunct Maritime Curator

Two recent gifts to the Maritime and Fisheries Collection, a model of the schooner *Sophronia* and the “clipper schooner” *Henry W. Longfellow* will broaden the Museum’s presentation of the history and development of the Gloucester fishing schooner in the 19th century. The models were built by Willard E. Andrews and donated by Andrews and his wife, Linda, in memory of Kay Ellis of the Schooner *Thomas E. Lannon*. Their addition brings the Museum’s collection of “fine scale” models to about twenty.

In the 1840s, an expanding rail network allowed for faster transport of perishable goods from the east coast to inland communities as far away as Chicago. With the consequent rise in demand for fresh Atlantic seafood came the need for faster vessels. While the older types of fishing schooners—bankers and smacks—were able to deliver the catch for consumption soon after landing, these relatively slow vessels were unable to keep the fish fresh enough to last the inland rail journey. To increase speed, schooners with sharper ends and larger sail plans were developed, able to sail swiftly to and from distant fishing grounds and return in short order with a full hold preserved on ice.

The first generation of fast schooners, called sharpshooters, began with the *Romp*, launched in Essex in 1847. While not as sharp as the Boston pilot schooners, they were far ahead of older fishing schooners in hull form and rig. The schooner *Sophronia*, built at Essex in 1850, is a good example of this type.

Andrews chose to equip his model of the *Sophronia* for the Georges Banks hand-line fishery. It is outfitted for hand-lining from the rails with hand-line gear in tubs, gurry pens on deck, and bait boards on top of the gurry pens and cabin. The rails are topped with “fishing rails,” in which are fitted “sogers” for snubbing taut fishing lines in a strong current.

Starting in the mid-1850s, as the demand for speed and hold capacity grew, a more substantial sharper hull form with a larger rig evolved. The new form, called a clipper, became the dominant fishing schooner type in the post-Civil War era. Carried to extremes in the 1870s, clippers were prone to capsize if driven too hard, leading to the loss of many vessels and crew

members. As the clipper fell out of favor in the 1880s, newer, more stable schooner designs were called for.

Not entirely persuaded by recent design improvements, the East Gloucester firm of John Wonson & Co. commissioned Willard A. Burnham of Essex to build three identical clipper schooners to the same design (a half model carved by Burnham). The *M. S. Ayer* and the *Belle Franklin*, completed in 1882, and the *Henry W. Longfellow*, completed in 1883, all fished successfully into the 20th century. Photographs indicate that the *Ayer* specialized in hand-lining, the *Franklin* in mackerel seining and the *Longfellow* in dory trawling.

Andrews’ model of the *Henry W. Longfellow* is fitted out with six dories and their trawl gear, a gurry kid and bait boards. A pair of davits at the stern (based on a contemporary photograph) indicates that this schooner went hand-lining at times, and would then have carried a dory or yawl boat similar to the one carried by *Sophronia*.

The Museum is grateful to Willard E. and Linda Andrews for their generosity and ongoing, enthusiastic support of the Museum and its maritime and fisheries collections.



Upcoming Exhibitions



©2016 Paul Cary Goldberg

Voiced to Perfection Jeremy Adams, Instrument Maker

October 22, 2016 – February 26, 2017

Voiced to Perfection explores the prodigious skills and artistry of Jeremy Adams, one of the most gifted musical instrument makers in New England. The exhibition of Adams' harpsichords and organs will be complemented by a robust selection of programs including gallery talks, musical performances and an organ crawl. To further enhance viewer's understanding and appreciation of Adams' work, documentary photographs by Paul Cary Goldberg of Adams at work in his shop and as well as photos taken at some of the sites where Adams' pieces are located, will be included in the exhibition. For related programming please check our website or sign up to receive CAM's weekly e-blast at capeannmuseum.org/ebblast.



©1978 Nathan Benn

Kodachrome Memory Nathan Benn's Cape Ann 1978

December 23, 2016 – February 19, 2017

This winter the Museum is pleased to host an exhibition of 39 photographs by *National Geographic* photographer Nathan Benn taken on the North Shore in 1978. Benn's images from this period, shot on iconic Kodachrome film, are not only visually stunning, but offer a fascinating look at America and Americans during this particular time.

Saturday, September 3 11:00 a.m. to 3:00 p.m. Insights On Site—Contemporary Art at the White Ellery House Bobbi Gibb: 26.2 Expressions

A selection of paintings, sculpture, murals and mixed media works by Rockport resident Gibb, the first woman to run and complete the Boston Marathon in 1966; the installation coincides with the 50th anniversary of her historic run. Free and open to the public. The White-Ellery House is located at 245 Washington Street in Gloucester. Support for this program provided by The Umberto Romano and Clorinda Romano Foundation.

Saturday, September 10 at 2:00 p.m. Manchester-by-the-Sea Architecture Walking Tour

Manchester Historical Museum curator John Huss and architectural photographer Steve Rosenthal lead a tour through Manchester, highlighting the diverse architecture found in this historic downtown. \$10 for CAM and MHM members / \$20 for nonmembers (includes Cape Ann Museum admission). Space is limited; reservations required.

Thursday, September 29 at 7:00 p.m. Architect Eleanor Raymond: A Pioneer in the Field

Documentary film maker Lyda Kuth presents an illustrated talk on the life and accomplishments of Eleanor Raymond (1887–1989), a graduate of the Cambridge School of Art and Landscape Architecture for Women and a pioneer in the field of architecture during the 20th century. Space is limited; reservations required.

Saturday, October 1 11:00 a.m. to 3:00 p.m. Insights On Site—Contemporary Art at the White Ellery House Leslie Lyman and Karen Battles: Here—Long Ago

A collaborative mixed media installation intended to spark visitors' imaginations about the stories held within objects and dwellings. Lyman creates art at her home in Beverly Farms; Battles is a graphic designer living in Newburyport. The White-Ellery House is located at 245 Washington Street in Gloucester. Support for this program provided by The Umberto Romano and Clorinda Romano Foundation.

Thursday, October 6 at 6:00 p.m. Cape Ann Copley Society Artist in Residence Talk

Painter Nancy Colella, member of the Copley Society of Art and recipient of the 2016 Charles Family Cape Ann Residency, will

discuss her work and its inspiration, reception to follow. The Residency was created by the Charles Family Foundation, in collaboration with the Cape Ann Museum and Copley Society of Art, as a dedication to and promotion of the North Shore and Boston art communities. This program is free and open to the public; reservations required.

Saturday, October 15 at 10:00 a.m. Public and Private:

The Quarries of Cape Ann

Photographer Leslie Bartlett will present a history of quarrying on Cape Ann and the current state of public and private quarries. Quarry photos by Bartlett and related work by Susan Quatemen on the resilient nature of the quarries will be included. The talk will be followed by a guided tour of Flat Ledge Quarry in Rockport. This program is \$10 for CAM members / \$15 nonmembers (includes admission); reservations required.

Thursdays, October 27 to November 17 10:00 a.m. to 12:30 p.m.

Folly Cove Design Inspired Printmaking Workshop

A four-day workshop with artists Mary Rhineland and Victoria Petway offering adult participants a special opportunity to learn block printing. Participants will sketch, carve linoleum blocks and print an original work to take home. All levels of experience are welcome and materials will be provided. \$125 for CAM members / \$145 for nonmembers. Space is limited to 15, reservations required.

Saturday, October 29 at 1:00 p.m. Annual Charles Olson Lecture

This lecture by poet Hettie Jones, an award winning poet and author, is offered in collaboration with the Gloucester Writers Center and the Charles Olson Society. In addition to her own writing, Jones is involved with PEN American Center's Prison Writing committee and runs a writing workshop at the New York State Correctional Facility for Women at Bedford Hills. \$10 suggested donation; reservations required.

For reservations, tickets and information call (978)283-0455 x10 or email info@capeannmuseum.org. Tickets and reservations are also available at Eventbrite (find links at capeannmuseum.org/events).

For a full list of upcoming programs, events and exhibitions visit capeannmuseum.org. Sign up for our weekly eblast at capeannmuseum.org/ebblast and follow us on Facebook, Twitter and Instagram (@capeannmuseum).

Introducing the Docent Class of 2016

The Cape Ann Museum is pleased to introduce the most recent class of docents. After twelve weeks of in-depth training about the Museum's collections, this group of twenty-odd volunteers is prepared to lead tours, to welcome you to events and to assist in the daily operations of the Museum. This is the fourth class to graduate from the Museum's rigorous docent training program, begun in 2009. Applicants must have a strong interest in the art, history and culture of Cape Ann; be reliable, detail-oriented and able to converse with a diverse population on a multitude of subjects. The work of a docent enriches our visitors' experience, and is directly related to community engagement and heightening the public's understanding and appreciation of the Museum's mission. As in past years, this group of docents were trained by Museum curator Martha Oaks, with additional input from experts in other areas and mentoring by



The new docent class includes (left to right) Tamsen Endicott, Margaret Bernier, Joan Gorga, Chris Doyle, Elizabeth King, Leslie Beatty, Sally Longnecker, Tony Giannelli and Maggie Rosa. Not pictured: Diane Bevins, Charlene Callahan, John Day, Sharon Day, Pat Earle, Jani Gunsaulus, Paul McGear, Heidi McGrath, Judith Nast, Teresa Silverman, Bonnie Sontag and Susan Winthrop.

the Museum's current docents. If you see a new face with a shiny name tag at our next lecture, exhibition opening or highlights tour, please introduce yourself and wish them luck! The Museum staff is deeply grateful for their support.

CAM Off the Wall: A New Approach to Touring CAM's Collection

The Cape Ann Museum is pleased to present a new addition to its lineup of specialty tours: *CAM Off the Wall*. Do you have summer guests who may not be regular museum-goers? Do you love museum tours, but would like to connect with the collections at a different level? This new tour may be for you. Designed for groups of 6 to 14 people, ages 10 and beyond, the *CAM Off the Wall* Tour challenges its participants to problem solve, to act out, to use their imaginations, and even to photograph works in the Museum. Similar to a standard tour, a trained guide will lead participants to particular works of art and artifacts, but unlike the standard tour, participants will be assigned an activity at each stop. This is not so much a guided tour as a personal adventure through the Museum. Call ahead to organize an *Off the Wall* Tour for your family or group. Remember to bring a smart phones or digital camera, and of course, a sense of humor! For more information email katelachance@capeannmuseum.org or call (978)283-0455 x12.



WHY YOU SHOULD JOIN US:

Families: Unite multiple generations; create a positive first "museum" experience for children and adults alike; provide an opportunity for bonding for family reunions or other gatherings; keep teens and tweens engaged with art and history.

Friends: Organize a creative group date—who needs bowling?; learn new things about one another; celebrate an engagement, birthday or new job; plan a field trip for your book, crafting or running club.

Businesses: Encourage bonding among employees; promote problem solving; boost morale; reduce burn out.



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.

Inspired by Home Online Photo Contest

With only two months for their shutters to fly, photographers from all over Cape Ann submitted more than 60 images to the Museum's first photo contest, *Inspired by Home*. First, through a blind vote by Museum staff and then through a popular vote on social media, the initial submissions were whittled down to three winning images.

Inspired by Home was itself inspired by the Museum's current special exhibition *Design/Build* (on view through October 9). Photographers were challenged to capture the unique character of Cape Ann—architectural or otherwise—that represents the concept of home. As submissions arrived, we noted a number of recurring images: multiple views of the Man at the Wheel and some stunning shots of Gloucester's City Hall, both visual icons of Cape Ann. We also received numerous perspectives of unofficial Cape Ann monuments—the historic Burnham family homestead at the edge of the Essex marshes, the commanding summer cottage perched on the rocks overlooking Good Harbor Beach, and seascapes with red and violet sunsets as backdrop. It was clear that Cape Ann resonates with its resident photographers and that these images, in total, captured a true "sense of place."

Surprisingly, it was the images that told a less literal story that appealed to our voters most. Adjectives like "dreamscape" and "incredible" were used to describe Don



First Place: Don Watson, "Beauport-Gloucester Harbor."

Watson's first-place winning entry, *Beauport-Gloucester Harbor*. Second-place winner, Mark Kanegis' photo, *Little Sandra*, elicited some very personal responses, including, "Oh those beautiful old boats ... we would play on them in the summer ... until yelled at to get off!" *Old Boat, Maritime Museum Dock*, Lydia Burns' third-place winning entry drew the most comments about the concept of home, including, "This is home. Very nice," and "Fabulous shot. Brings me home. Well done."

The contest also brought forward a submission of images of home on Cape Ann taken between 1930 and the mid-1950s by brothers Joe and Chris Capillo. Joe, who worked for the *Gloucester Daily Times* as a reporter/photographer in the early 1950s, and Chris documented the many religious and sporting events, local news and social gatherings going on around Gloucester.

The photo contest was a success on many counts: It served as a showcase for the photographic talents of Cape Ann residents; it sparked community conversations about what makes Cape Ann a unique place to live, work and visit; and it served as an entree for visitors to the *Design/Build* exhibition.



Second place: Mark Kanegis, "Little Sandra."



Third place: Lydia Burns, "Old Boat, Maritime Museum Dock."

**MORE FUN WITH PHOTOGRAPHY
CAM Architecture Instameet!**

SATURDAY, AUGUST 20—DETAILS AT CAPEANNMUSEUM.ORG

Off to a Great Start! The Red Cottage Society's First Year

As CAM's new young patron society prepares to celebrate its one-year anniversary in August, we asked Red Cottage Society (RCS) committee member Courtney Richardson to reflect on the past year.

CAM: What were the goals for this inaugural year and did the group reach them?

CR: We were looking for a way to engage a "younger" patron audience of art and culture enthusiasts at a higher membership level, as a way to support the Museum financially as well as to attract future stewards. We wanted to create unique programming that provided a deeper lens into the Museum's collection, Cape Ann history, the thriving local art scene and also encourage members to participate in the Museum's regular schedule of events. We have an extraordinary team of talented people who meet on a monthly basis to generate programming ideas and assist with the execution of events. This committee, along with the guidance and support of CAM's development office, makes the magic happen. I'm happy to report that 35 people became members of the RCS Society over the course of the year. Five Red Cottage Society member events were offered, including a gallery talk with a guest curator; a visit to an artist's studio; a visit to the home of two prominent collectors; and a field trip to the Institute of Contemporary Art in Boston. RCS members also participated in other Museum offerings, including the annual Women's Luncheon and the *Cape Ann Reads* program for families with young children.

CAM: What is the origin of the name?

CR: The group's name stems from a favorite Cape Ann haunt of some of America's greatest 20th century artists. During the summer of 1914, painter John Sloan left the hubbub of New York City and rented a small red cottage at the head of Gloucester's Rocky Neck. He returned to the "little red cottage" for four more summers, drawing a circle of other artists around him.

CAM: How does the Red Cottage Society relate to the Fitz Henry Lane Society?

CR: The Red Cottage Society serves a similar purpose as the Fitz Henry Lane Society. Both are upper levels of membership designed to give individuals an additional way to support the Museum's collection, scholarship,



Members of the Red Cottage Society at the RCS launch party in September 2015.

exhibitions and programs, and which include unique opportunities for engagement with the Museum's collection. The Red Cottage Society Planning Committee has found inspiration in the Fitz Henry Lane Society Committee, and members from each work closely to support each other's programs on behalf of the Museum.

CAM: What are some of the most memorable moments from last year?

CR: There are so many! At our initial launch party, seeing CAM's special exhibition gallery full of new faces (many who have become members since) and listening to Foster Carter, curator at the Whitney Museum in New York, give context to the New York artists who were the real Red Cottage crew, our namesakes; sitting cross-legged on the floor of Gabrielle Barzaghi's studio on a dark stormy night immersed in her world on the edge of Dogtown; the excitement in the air at the ICA as Gloucester historian David Rich seamlessly untangled the complicated web that connects North Carolina's Black Mountain College with the poet Charles Olson and Cape Ann; and most recently, the feeling of empowerment that emerged while listening to Andrew Spindler and Hiram Butler advise on building our own collection of art and antiques. Red Cottage Society members have had quite an inspiring, cultural and informative year!

CAM: What's on the horizon for year two and beyond?

CR: We will continue to introduce our members to Museum exhibitions, acquaint them with local artists and strive to highlight

the connections between Cape Ann art and the national art scene. There is a Stuart Davis exhibition at the Whitney Museum in New York this summer. I don't know that we're ready to plan a big trip like that, but I would like to think that, much like the FHL Society, we'll be able to offer our members the opportunity to go to a cultural destination in a couple of years with the primary goal of deepening our understanding of CAM's collection. We're planning a collaborative event with the Fitz Henry Lane Society in the fall. We're also hoping to plan a *CAMafterhours* and to sponsor a hands-on art making family event for members with young children. First and foremost we are looking forward to our summer anniversary celebration on August 5—a chance to see the friends we've met throughout the year as well as introduce new potential members to all the Cape Ann Museum has to offer.

The Museum is grateful to Red Cottage Society Committee Members: Stephanie Terelak Benenson, Eliza Cowan, Torrance Cullen, Caroline Esdaile, Allison Mueller and Courtney Richardson.

A special thank you to past committee members who helped with the initial concept and formation: Emily Tyree, Ariane Dowd and Lisa Rich.

Don't miss future events! To join the Red Cottage Society or for more information call Amy Fanning at (978)283-0455 x35 or email amyfanning@capeannmuseum.org. To signup online go to capeannmuseum.org/support.



Catalina Davis Legacy Society

The Museum was recently notified of a bequest from a long time donor and

friend, who has left \$100,000 to CAM in her will, funded by the sale of real estate. We are often surprised by the notification of such gifts and wish that we had known earlier so that our appreciation could have been shown during the donor's life.

With the launch of The Catalina Davis Legacy Society, donors who wish to explore the various options of including the Museum in a bequest in their estate can now have the information needed to assist them and their estate planner or estate attorney. Catalina Davis was one of the Museum's early and most ardent supporters. Her generosity in the

1930's led to the building of exhibition space for the Museum, additions of paintings by Fitz Henry Lane and funds that established the Museum's first endowment fund.

The concept of charitable giving through one's estate has a long history, yet the various ways of giving and understanding the value of tax benefits for donors can seem daunting without assistance from someone familiar with you and your personal situation.

Join this distinguished group of benefactors by making your own planned gift. Perhaps more valuable than the financial advantages is the satisfaction donor's gain by helping to continue the Museum's mission of honoring the art, history and culture of Cape Ann. For more information on making a planned gift, or to inform the Museum of your planned giving intentions, please contact Leslee Shlopak, Director of Development at (978) 283-0455 x18.



Cape Ann realtors get acquainted with the Museum at the launch of the "Newcomers' Welcome" program.

Business Membership

The number of local businesses supporting the Cape Ann Museum has doubled in the past year and continues to grow as more members of the business community become aware of all the Museum has to offer. Sponsorship opportunities have also significantly increased business involvement.

Cape Ann Chamber "After Hours"

Close to 100 members of the Cape Ann Chamber of Commerce were welcomed to the Museum on February 24 for the Chamber's monthly "After Hours" gathering. The event was catered by Woodman's, a new Museum Business member. CAM Docents gave tours of the Museum, highlighting the special exhibition, *Gloucester, A Community*

of *Neighborhoods*, a series of quilts designed and created by seniors at the Rose Baker Senior Center under the leadership of artist Juni Van Dyke.

"Newcomers' Welcome"

Cape Ann realtors were invited to an Open House at the Museum on April 21 (above) to announce the launch of a program for new residents and homeowners in the area. The "Newcomer's Welcome" program, spearheaded by long-time CAM Associate Dawn Dexter, offers a special docent tour at 10:30 a.m. on the last Saturday of each month to introduce newcomers to the art, history and culture of Cape Ann and to bring awareness to the collections, exhibitions and programs available to all at the Museum.

BUSINESS MEMBERS



Thank You!

Atlantis Oceanfront Inn, Bank Gloucester, Bonneville Design, Building Center, Cape Ann Capital, Cape Ann Insurance Agency, Cape Ann Marketplace, Cape Ann Savings Bank, Carpenter & MacNeille, Carroll Steele Insurance Agency, C.B. Fisk, Coldwell Banker, Cricket Press, Deborah Coull Salon, Essex Alarm and Security, Frontiero Law Office, G. Everett Mahoney Insurance, Gloucester House Restaurant, Glover's Floor Covering, Glovsky & Glovsky, Good Harbor Graphics, Gorton's Seafood, Halibut Point, Harbor Tours, Hecht Development, Hershey Frame Shop, Stephen Roberts Holt Architects, Jon R. Morse CPA, Koo De Kir Interior Architecture, Jerry Enos Painting, KVAssociates, Marty Morgan Pottery, Abi Axelrod Massage Therapy, Mercury Gallery, Mill River Consulting, Nor'East Cleaners, Ocean Alliance, Olson Lewis + Architects, Pulsifer & Associates, RE/MAX Advantage Real Estate, Katherine Richmond Photography, Roy Spittle Associates, Savour Wine and Cheese, Side Street Gallery, Sue Henderson Ed Consulting, The Inn on Cove Hill, Timberline Enterprises, Timothy S. Hopkins Catering, Treehouse Design, Tremont Auctions, Trident Gallery, Turtle Alley Chocolates, Vista Motel, W. Herbert Goodick, Woodman's of Essex

We love working with local businesses to strengthen the Cape Ann community.

To find out how your business can benefit from becoming a Business Member at the Cape Ann Museum call (978) 283-0455 x35 or email amyfanning@capeannmuseum.org.



A special thank you to longtime Museum supporter Cape Ann Insurance Agency.

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MUSEUM INFORMATION

HOURS The Museum is open Tuesday through Saturday, 10 AM to 5 PM and Sunday, 1 PM to 4 PM. Closed Mondays and major holidays. The Library/Archives are open Wednesday through Saturday, 10 AM to 1 PM or by appointment.

ADMISSION Adults \$10; Seniors, students, Cape Ann residents \$8; Youth (18 and under) and Museum members are free.

TOURS Guided tours offered Tuesday through Saturday at 11 AM and Saturday/Sunday at 2 PM. For group tours call (978) 283-0455 x12.

ACCESS The Museum is wheelchair accessible.

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

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Sign up for CAM's weekly e-blast at capeannmuseum.org/eblast.

CAPE ANN MUSEUM
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Annual Captain's Party kicks off summer!

The Museum held its major fundraising event, the Captain's Party, on June 18th. In honor of St. Peter's Fiesta the space was adorned with painted fishing boat oars and the aroma of Fiesta food along with the romantic strains of a trio playing Italian ballads wafted through the courtyard—a lively venue to celebrate the beginning of summer with members and friends. This year's party set records in attendance and all who came enjoyed a wonderful evening. A raffle to raise funds for the purchase of the Paul Manship *Tortoise* sculpture was successful in generating over \$7,500 in donations. Many thanks to everyone who contributed to the event through ticket and raffle purchases and sponsorships.