

Park Nears Completion – Links Museum with City Hall and Sawyer Free Library

A new landscaped park and sculpture garden has emerged on the site of the former Moose Lodge, adjacent to City Hall, a wonderful amenity for the citizens of Cape Ann and its visitors. The landscape, designed by Clara Batchelor, principal of the firm of CBA Landscape Architects, includes an inviting granite stairway leading up from the corner of Pleasant Street which creates a welcoming and open entrance. Built of New England Deer Island granite and softened by plantings of thyme at the back of the stair treads, the generous stairway invites the public in and relates the park back to the Museum across the street. An accessible walkway is also part of the design. Plane trees, used because of their hardiness along Warren and Pleasant Streets, define and respect the streetscape. A yew hedge, as well as honey locust trees, serve as a buffer to the parking area and form an intimate enclosure for the park. To provide a mixture of color and texture, perennials will be planted in the Spring of 2012 in front of the hedge as well as along Warren Street and on each side of the entrance stairway. The park has two rugged Deer Island granite benches for seating and granite pavers throughout mixed with areas of grass. The old stone wall on Pleasant Street as well as a new retaining wall on Warren Street were rebuilt with Cape Ann granite. Subtle accent lighting will allow the park to have an understated night presence. The construction contractor was Gloucester-based R. B. Strong and the Landscape Contractor was Daniel Provost.

At the center of the park is an engaging bronze sculpture *Dance of the Cranes*, by Rockport artist, John Raimondi. The inspirational depiction of cranes in flight exudes the optimism and positive spirit

which is reflective of the proud and triumphant architecture of the iconic City Hall, which serves as its backdrop. Raimondi, a contemporary American sculptor, is celebrated as a creator of monumental works that are solid in form and fluid in movement. Donated to the Museum by the Charles R. Wood Foundation, the sculpture is part of Raimondi's Environmental and Abstraction Series.

The park and sculpture garden, located in the heart of Gloucester's Civic District, is being built at a time when much of the district is being refurbished. Gloucester's historic City Hall will receive a \$2.6 million dollar exterior restoration, starting the first quarter of 2012, from locally raised Community Preservation Act funds. The Central Grammar apartment building has recently undergone an extensive renovation. Finally, the Saunders House has been painted and the exterior of the Sawyer Free Library will have new, handicapped accessible walkways, landscaping as well as an outdoor amphitheater, where stories can be read to children in the warm weather.

The idea of the park and sculpture garden evolved from the Museum's recently completed strategic plan, as one of a number of initiatives to continue the Museum's efforts in community outreach, in this case, building an amenity and placing within it a piece of the Museum's collection, all in the public realm. With this park and sculpture garden in the heart of Gloucester's Civic Center, the Museum intends to establish a more visible connection with the public and to contribute to the creation of a cultural campus comprising the Museum, City Hall, the Saunders House and the Library.



Daniel Provost's crew installing *Dance of the Cranes*.

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Letter from the President

Dear Members and Friends,

Happy New Year! 2011 ended with much to be proud of. The collection grew with significant new gifts. We attracted diverse audiences to an array of exhibitions. We sparked the imaginations of young and old alike with art activities, lectures, films and docent-led tours. We completed the new garden and sculpture park that is the center of an emerging civic and cultural campus in Gloucester. Now is the time to look forward.

In 2012, thanks to funding from Gloucester's Community Preservation Act, we plan to replace the windows in the White-Ellery House (1710) continuing the historic restoration work done at the House over the past few years. In partnership with the Forest Foundation, we are undertaking a new initiative to make the Museum more accessible to underserved members of our communities. This summer we will mount a major exhibition of Marsden Hartley's *Dogtown* paintings. Much more is planned. Throughout it all, past and present, we have relied on and continue to rely on your generosity. I am grateful to you for your membership and attendance, for your financial and in-kind support, for the time and expertise you offer as volunteers in the Library, at the White-Ellery House, in the Education Room, in the galleries. I am grateful to the Board and Committee Members for your efforts on behalf of the Museum, and to the Museum staff for your dedication and devotion to this institution. A close friend to the Museum refers to us as, "The little engine that could..." We cannot continue to move forward without all of you. Thank you.

Sincerely,



Welcome to New Board Members

Over the past year the Museum has had the pleasure of welcoming two highly accomplished women to the Board: Stevie Neal and Hinda Simon.

Stephanie "Stevie" Neal lives in Gloucester with her husband Greg, and has considerable depth and breadth of experience both with the Cape Ann Museum and in the field of development.

Dating back to the mid eighties through 2004, Stevie was a Director of Development at Columbia Grammar and Preparatory School in New York City, Beaver Country Day School in Chestnut Hill, Massachusetts, the Currier Museum in Manchester, New Hampshire, and HAWC (Healing Abuse

Working for Change) headquartered in Salem, MA. She was the Associate Director of Development at the Gardner Museum in Boston and is currently a Senior Associate at the MFA in Boston and serves on the Board of HAWC.

In addition to being a member of the Museum's Board of Directors, Stevie is also a docent at the Museum, serves on the Development and Steering Committees, and is a member of the Fitz Henry Lane Society.

Hinda Simon resides in Houston, Texas, eight months out of the year, where she has been in private practice in psychoanalysis and psychotherapy since 1992. She is on the faculty of the Houston-Galveston

First Annual Tadler Fellowship

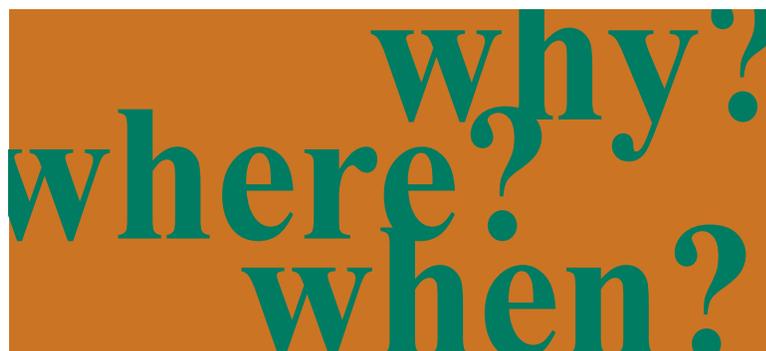
The Tadler Fellowship for Professional Development provides an opportunity for Museum staff to pursue professional interests. This annual grant offers a competitively selected individual the opportunity to study a museum-related topic of his or her choice for one week at the location of his or her choice.

The purpose of the fellowship program is to serve as a catalyst for expanding the intellectual resources and networking capacities of the Museum and its personnel — conditions that contribute to fostering inspiration, innovation and new scholarship. Participation in the program enables practitioners to reflect on their work, think creatively, rejuvenate their talents and energy, and introduce new ideas into their practice and into those of their colleagues.

Cara White, the Museum's Administrative Assistant, is the first recipient of the Fellowship. She will learn about the proper care and preservation of historic textiles, under the tutelage of conservator Elizabeth Lahikainen of Salem, MA.

For a small institution with limited resources, it is a great asset to have a staff member who has been trained in advanced methods of handling, storing and displaying historic textiles, as well as the prescribed methods for assessing the condition of the collection as a whole and undertaking minor in-house conservation work.

The Museum is grateful to Board Member Richard Tadler for initiating and sponsoring this annual award.



The Annual Appeal, it's not too late.

We ask for your support twice each year: Once when your annual membership is due for renewal. Memberships help support our day-to-day operations. And once for the Annual Appeal, which provides additional funding in areas WHERE it is needed most and at the end of the year, WHEN it is needed most.

Your contribution over and above membership, ensures that:

- the Museum's collection is cared for
- the Museum's facilities are maintained
- the Museum's exhibitions and programs for both children and adults remain strong, relevant and inspiring

Gifts can be made to the Cape Ann Museum at 27 Pleasant Street, Gloucester, MA 01930 or by calling (978)283-0455, x11. Thank you for your support!

Welcome New Board (cont. from previous page)

Psychoanalytic Institute and is a clinical assistant professor at the Baylor College of Medicine. She is past president and a current member of the boards of the Houston Seminar and Inprint, and is on the board of trustees of the Houston Grand Opera where she chairs the Committee on Trusteeship. She is on the advisory boards of the Mental Health Association and Houston Achievement Place and has also served on the boards of the Alley Theater and Planned Parenthood.

In Gloucester Hinda has served on the board of Maritime Gloucester and is a member of the Garden Club and the Anisquam Yacht Club. In addition to being on the board of the Cape Ann Museum, Hinda is also on the Development Committee and is a member of the Fitz Henry Lane Society. She and her late husband Barry

have three children and four grandchildren, all of whom enjoy spending time on Cape Ann.

... and New Staff

Please join us in welcoming three new members to the staff: Leon Doucette, Amy Fanning and Walter Chianciola.

Leon Doucette, born and raised in Gloucester, has returned to the area following his graduation from the New Hampshire Institute of Art. As the new Curatorial Assistant, Leon assists Curator Martha Oaks in the organization, cataloguing and maintenance of the Museum's extensive and varied collections.

As the Museum's new Development Coordinator, Amy oversees membership and

fund raising activities. Amy has worked for several non-profit organizations in Boston and on the North Shore specializing in fund raising and marketing. She was the Director of Public Relations and Marketing at the Wenham Museum and most recently worked in Development at The House of the Seven Gables in Salem. She resides in Ipswich with her husband and three daughters.

Longtime Facilities Manager/Preparator, Paul Miller left the Museum this past summer due to health issues. We are indebted to his service. Walter Chianciola has been hired to replace him as full time Facilities Manager. Walter has worked most recently on the City of Gloucester's Custodial Staff. A Gloucester native, Walter is quickly proving to be a wonderful addition to the Museum's personnel.

Bringing the *History of Art on Cape Ann* to the Community

Firmly believing that knowledge and appreciation of the rich history and culture of one's community can contribute to a young person's sense of belonging, empowerment and civic pride, the Cape Ann Museum, in partnership with the Gloucester Public School District (GPSD), the Gloucester Education Foundation (GEF) and the Massachusetts Cultural Council (MCC), is creating a text and digital resource called the *History of Art on Cape Ann* for High School Students. This resource, which will spotlight the region's role in the nation's art historical record, will be available for use by teachers and students in area schools and will be accessible to the general public on the Museum's new website (look for it in 2012!). The text in the online format will be accompanied by digitized documents, photographs and artwork from the Museum's collection, and will include links to significant historical resources relevant to the Cape Ann story.

Independent art historian and scholar Susan Erony is working with the Museum as the primary researcher and writer on this project. This is familiar territory to Erony

who, as Associate Curator for Special Exhibitions at the Cape Ann Museum (2002–2004), began a similar project with funding from the Essex National Heritage Commission. In 2009, the project was reborn when the GEF asked Susan to revisit it as part of their arts initiative. According to GEF Executive Director Maggie Rosa, "For GEF the importance is that by working together with the Cape Ann Museum we are able to bring a new and innovative arts program into the Gloucester Public School District; one that will expose Gloucester's students to their community's rich art history in a very engaging way."

The Museum applied to the MCC for seed money and was awarded a \$5,000 two-year planning grant. GEF matched the grant to provide a stipend for participating teachers. CAM hosted a teacher brainstorming session to get feedback on and support for the project, and Erony resumed her research and began writing the sourcebook.

Based on teachers' responses, a tentative schedule was established, with the first training session held in March 2011. The

teachers joined CAM staff for an afternoon tour of the special exhibition, *To Gather Together and Keep these Bonds: Highlights from the Permanent Collection*, the perfect introduction to the history of the Museum's development as an institution and to its collection. The teachers were asked to select art and artifacts from the exhibition as the focus of future lesson plans. Ideas that emerged from this session included: the use of contemporary artists' self portraits in the study of modernism in an English class; the examination of Cecilia Beaux's 1921 painting *Victory Bearing Away the Infant Future* in consideration of the use of propaganda in World War I in a history class; the exploration of a series of photographs documenting the creation of the A. Piatt Andrew Bridge to illuminate engineering concepts in a math or science class; the discussion of an Umberto Romano painting in terms of social norms in a women's studies class; or, the use of Marsden Hartley's paintings as an introductory lesson to landscape painting in an art class. Based on this initial training session it was clear that the *History of Art on Cape Ann* would be ideally suited to a wide range of subject matter.



Augustus W. Buhler (1853-1920), artist and teacher in his Rocky Neck studio (left). Augustus Buhler painted the iconic fisherman at the wheel image that would become Gorton's trademark. *The Man at the Wheel* has been an inspiration to artists, writers, and historians over the decades. These photographs of Buhler painting and teaching, coupled with his paintings that define an era and way of life, are one example of how the *History of Art on Cape Ann*'s multidisciplinary approach enhances learning. From the collection of the Cape Ann Museum Archives.

Philadelphia and Eastern Point artist Cecilia Beaux painted this larger than life size work in 1921 for installation in Gloucester's American Legion Hall. It was commissioned by Eastern Point resident A. Piatt Andrew and depicts Victory, the Winged Goddess, spirit-ing away to safety an infant, wrapped in French, British and American flags. In the background are images depicting scenes from World War I, including an American Doughboy, a cannon and a cemetery.

Cecilia Beaux was nearing the end of her career when she did this painting. She had recently returned from Europe, distraught by the lingering devastation she saw there. That dismay, coupled with her strong desire to salute her Eastern Point neighbors (Andrew and Henry Davis Sleeper) who had been actively involved in the war effort and instrumental in organizing Gloucester's American Legion post, gave rise to this painting.

Cecilia Beaux (1855-1942), *Victory Bearing Away the Infant Future*, 1921. Oil on canvas. Museum Purchase, 2010.



In July, Erony led a six-hour training session with the same group of teachers, focusing on the years 1850 to 1900. This first 50 years of the history of art on Cape Ann examined not only artists working on Cape Ann and local history; it also placed Cape Ann history within the greater context of national and international events. Erony notes, "Art history ... gives us windows into understanding how we have developed as a nation and a world. Whether artists and the places they work become historically important is left to history to decide. For the 100 years from 1850–1950, Cape Ann was part of American art history." Following this training, participating teachers created complete lesson plans for their discipline, integrating their new learning. Again, the topics varied: using Fitz Henry Lane paintings to teach transcendentalism in an English class; using 19th century samplers to teach the difference in gender education in a women's studies class; using paintings by Alfred Wiggin and Addison Center in a

Civil War history class. The next phase will address the years 1900 to 1950.

The *History of Art on Cape Ann* is clearly a project that benefits multiple audiences. Gloucester High School faculty and students will have access to a Cape Ann focused art and history curriculum; the entire school department will be able to adapt this curriculum to all disciplines and grade levels and use it in conjunction with online resources; and GEF will complete its goal of strengthening the Arts Program in the GPSD. MCC is supporting an innovative project that will benefit the community and strengthen the cultural sector. While the project is locally focused, it is our goal to reach not only students and teachers in the Gloucester Public Schools, but those in all the other Cape Ann schools as well as the greater scholarly community, and ultimately, the global community. All will have a resource spotlighting Cape Ann's role in our nation's art historical record.



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.

BECOMING A MUSEUM DOCENT

The Cape Ann Museum is seeking applicants to its 2012–2013 docent training program. A docent, in addition to being a knowledgeable and informed Museum guide, is also a representative of and an "ambassador" to the Museum. Docents often provide a visitor with his or her first impression of the Museum, and as ambassadors out and about in the community they encourage participation in and support of the Museum and its activities.

Anyone interested in becoming a CAM docent must have a passionate interest in the art, history and culture of Cape Ann. In addition, docents must maintain a membership at the Museum, have basic computer skills and a working email account, and must be able to commit to an 18-month program of study. Upon completion of training, a minimum of one weekday and one weekend tour per month is required, in addition to participation in other Museum activities. For more information please contact Courtney Richardson at 978-283-0455 ext.12. by February 1, 2012.

2011 EDUCATION GRANTS

Forest Foundation

For planning and creating curriculum for the *Compass School* program

Goldhirsh Foundation

For the *Saturday Showcase* program

Mass Cultural Council

For continuation of the *History of Art on Cape Ann Curriculum Project*

McCarthy Family Foundation

For continuation of *Young at Art for Head Start* program

New England Biolabs

For *Young at Art for Head Start* for the 2010-2011 school year

Peter and Elizabeth C.

Tower Foundation

For *Morning at the Museum* program

Care & Conservation of the Collections: An Ongoing Responsibility and Pleasure



One of the core tenets of this Museum's mission is to collect and preserve the vestiges of our shared past. From singular examples of artwork, to extraordinarily fragile textiles, to once common but now increasingly rare examples of fishing gear, ours is a varied collection whose strength lies both in its breadth and in its unwavering focus on all that is Cape Ann.

In order for the collection to survive in perpetuity, however, appropriate storage and steady monitoring is required, along with conservation treatment as necessary. With much of the collection now housed securely in

state-of-the-art storage systems, the Museum has been able, over the past 18 months, to successfully embark on a number of important projects related to the long-term preservation of the collection. And as these projects often go unnoticed by our members and the general public, we feel it is important to review them on occasion. We have selected two such undertakings to highlight here.

TEXTILE PRESERVATION

Late in 2010, the Museum was awarded a grant from the National Endowment for the Humanities, which made it possible to contract with textile conservator Elizabeth Lahikainen to review

the condition of our beloved Folly Cove Designer Collection. This grant also allowed us to explore options for reinstallation of the collection in a manner that would enhance its educational value while assuring its preservation.

Grants from the NEH are highly competitive and the Museum's success at securing one speaks volumes for our organization. It also attests to the strength of the Folly Cove Designer Collection, which has expanded in both size and importance in the 40-plus years since the core of the collection came into our holdings. Working closely with the conservator over a series of sessions, Museum staff learned proper procedures for handling his-

toric textiles as well as the prescribed methods for safely storing and displaying them.

IN-HOUSE CONSERVATION AND CLEANING

While many conservation projects are best left to professionals with the appropriate equipment and training, there are some projects that can be readily managed in-house. On a glorious late summer day, Museum staff had the rare opportunity to roll up their sleeves and get down to a little conservation work in the Sculpture Garden. Working under the supervision of sculptor Daniel Altshuler, curatorial assistant Elizabeth



New to the Collection

The Museum is delighted to announce the receipt of a Milton Avery oil, *Woman at Table* (1941). The gift was donated in accordance with the wishes of Muriel K. Pokross by her children, Joan P. Curhan and David R. Pokross, Jr., in loving memory of their parents, Muriel K. Pokross and David R. Pokross. We are indebted to Elizabeth Clement for facilitating this gift.

The Museum is the grateful recipient of gifts of Cape Ann-related fine art, artifacts and archival material throughout the year. In making these generous gifts, the donors are ensuring that their gift is well cared for and available for the public to enjoy. A complete list of gifts to the Collection received this year will be printed in the 2011 Annual Report.

2011 CURATORIAL & COLLECTIONS GRANTS

Bruce J. Anderson Foundation

Grant to stabilize the Davis House windows

Essex National Heritage Area Partnership Grant

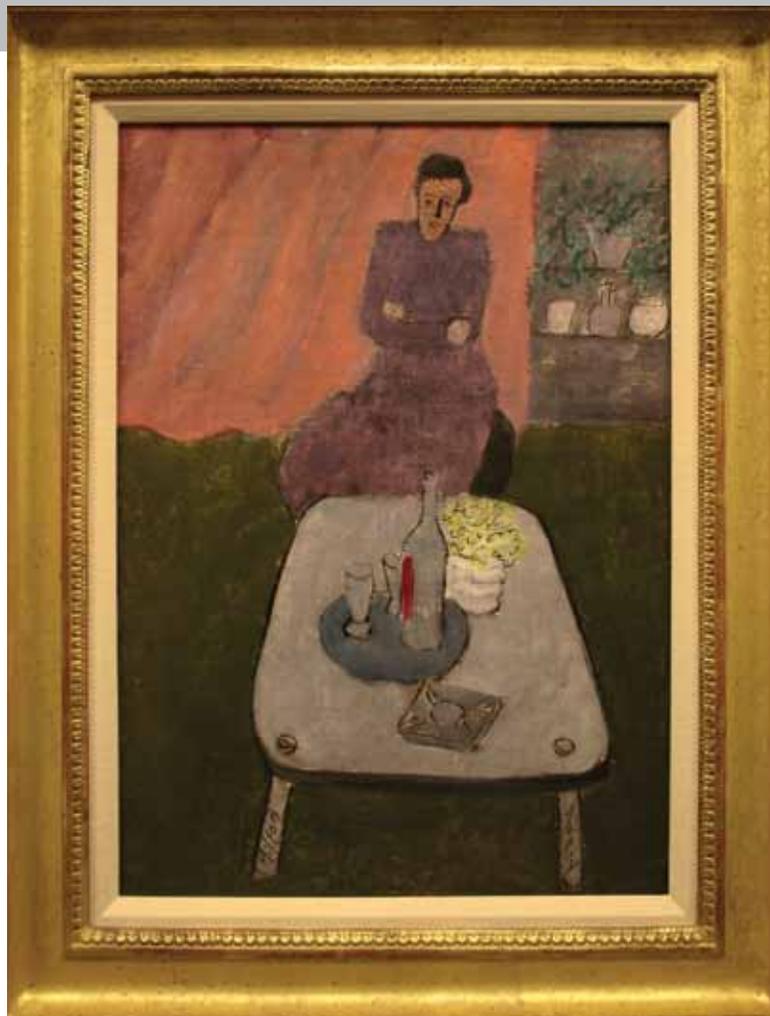
Grant to stabilize the White-Ellery Barn

National Endowment for the Humanities

Preservation Assistance Grant for smaller institutions for conservation assessment of the Folly Cove Designer Collection

Society of Colonial Wars in the Commonwealth of Massachusetts

Grant to replace the rear door of the White-Ellery House (this grant was partially matched with a second grant from the National Office of the Society of Colonial Wars)



Milton Avery (1885-1965), *Woman at Table*, 1941. Oil on canvas. Donated in accordance with the wishes of Muriel K. Pokross by her children, Joan P. Curhan and David R. Pokross, Jr., in loving memory of their parents, Muriel K. Pokross and David R. Pokross. Collection of the Cape Ann Museum.

Care and Conservation

(cont. from previous page)

Bergeron, with help from Daniel's wife Wendy, carefully cleaned off years of surface dirt and grime from Albert Atkins' 1915 bronze *Spirit of the Sea*. They then spent most of the afternoon applying several coats of protective wax with extensive buffing between applications. At the end of the day, the results were striking.

Keeping up with the needs of the collection can be daunting, yet when projects such as these are successfully completed an immense feeling of satisfaction results. Fortunately, funds are available for such work and, as evidenced by the *Spirit of the Sea* project, there are many highly qualified individuals in the greater Cape Ann area willing and able to share their expertise and talents with Museum staff on a volunteer basis.



Daniel Altshuler, curatorial assistant Elizabeth Bergeron, and Daniel's wife Wendy, tending to Albert Atkins' 1915 bronze *Spirit of the Sea*.

LIBRARY & ARCHIVES

Phillips Architectural Drawings Donated to Museum Archives

In 2011 the Museum received an extraordinary gift of over 300 architectural plans from Cindy Holloran, widow of Gloucester architect Robert T. Holloran. These plans range from designs for private dwellings such as Isaac Patch's East Gloucester Cottage to municipal buildings such as the Maplewood Avenue School. They also include the original 1870 plans for Gloucester's City Hall by Bryant & Rogers, obtained when alterations to the Hall were contemplated in the 1920s. Robert T. Holloran, who died in 2008, was the third and last member of a firm of local architects that began when Ezra L. Phillips opened his Main Street office in 1894, later to become the firm of Phillips and Holloran.

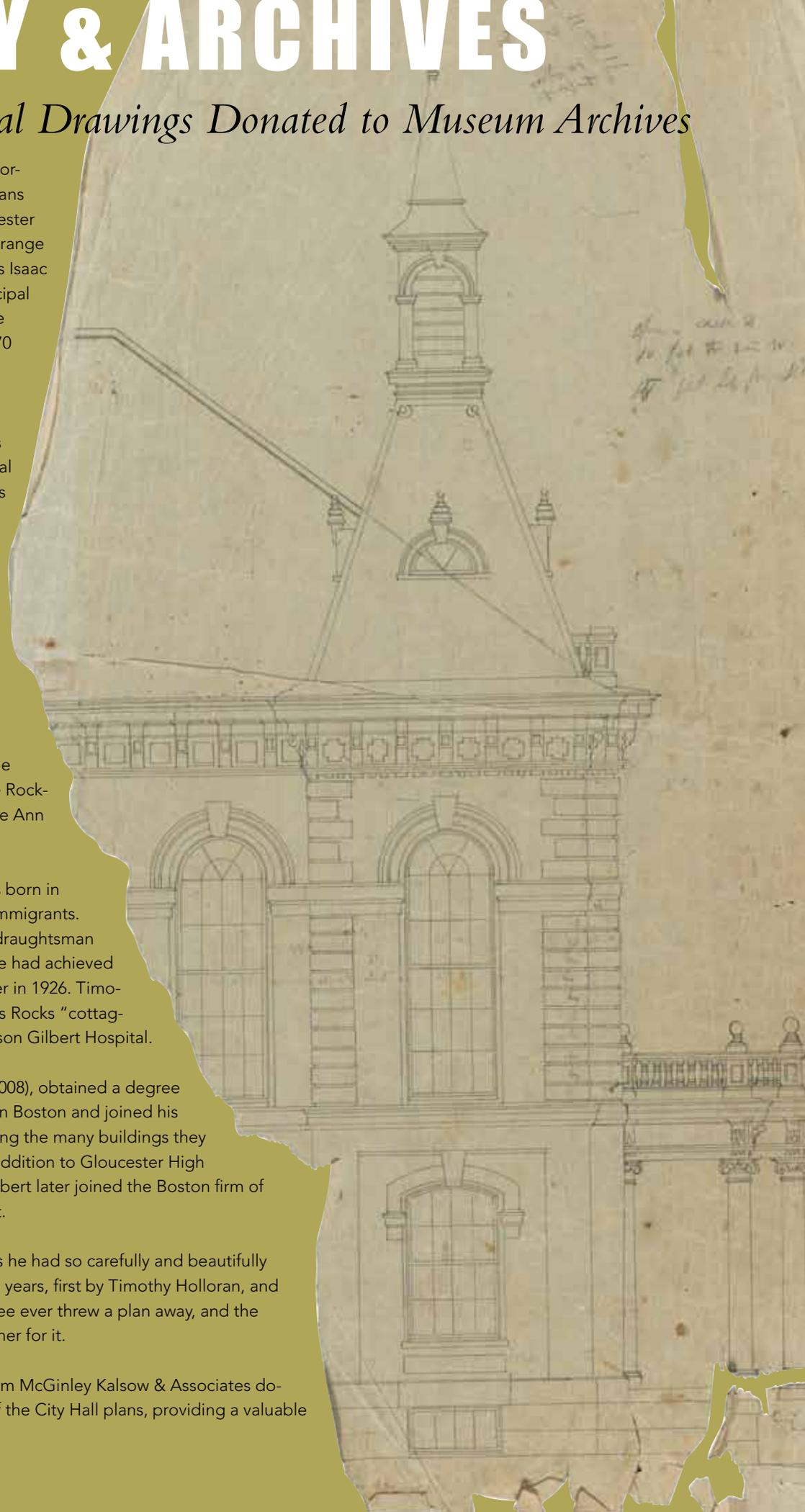
Ezra L. Phillips (1870-1937) was born in Gloucester, the son of Washington Square residents. His business interests were many and he was variously vice-president of the Gloucester Safe Deposit and Trust Co.; treasurer of the Cape Ann Anchor Works, the Russia Cement Co., the Gloucester Coal and Lumber Co. and the Rockport Granite Co.; and director of the Cape Ann Savings Bank and the Cape Ann YMCA.

Timothy Francis Holloran (1883-1966) was born in Gloucester, one of nine children of Irish immigrants. He was apprenticed to Ezra Phillips as a draughtsman around the turn of the century; by 1918 he had achieved the title of architect and became a partner in 1926. Timothy F. Holloran designed many of the Bass Rocks "cottages" as well as the Prentiss House at Addison Gilbert Hospital.

Timothy's son, Robert T. Holloran (1919-2008), obtained a degree in architecture from Wentworth Institute in Boston and joined his father at the Gloucester-based firm. Among the many buildings they designed were the Beeman School, the addition to Gloucester High School, and the Bay View Fire Station. Robert later joined the Boston firm of Shepley, Bulfinch, Richardson and Abbott.

When Ezra Phillips died in 1937, the plans he had so carefully and beautifully created were kept and added to over the years, first by Timothy Holloran, and later by Robert Holloran. None of the three ever threw a plan away, and the Museum and its visitors, are much the richer for it.

This year, the Boston area architectural firm McGinley Kalsow & Associates donated funds to support the digitization of the City Hall plans, providing a valuable resource for this restoration project.



Library Exhibitions

Each year Cape Ann Museum Librarian/ Archivist Stephanie Buck curates four small-scale exhibits in the Museum's Library that demonstrate the vastness and diversity of the Museum's Library and Archives. This collection contains over 5,000 books and some 40,000 carefully catalogued objects: ships' logs, artists' sketchbooks, maps, scrapbooks, deeds of sale, and so on. If it has to do with the personal, business, legal, educational, social or religious affairs of Cape Ann, from its inception to the present day, it may very well be here.

Over the past twelve months these exhibits have covered a wide variety of topics: weather-related disaster, business and industry, education and family history. A brief recap follows.

AWFUL CALAMITIES: THE STORM OF 1839

This exhibit arose from the discovery of two eye-witness accounts – one from a man's letter to his brother and the other in a woman's diary entry – of a devastating series of storms that racked the northeast in December of 1839. These terrible storms littered our beaches with the bodies of drowned sailors and the wrecks of more than fifty vessels, and inspired Henry Wadsworth Longfellow's *The Wreck of the Hesperus*.

LEPAGE'S GLUE

The recent donation of two collections of LePage's ephemera, together with photographs from our collection, led to a colorful—and sticky—display of LePage products.

BACK TO SCHOOL

The coming of fall and the return of children to school this past September presented an opportunity to show school as it was - in living memory and beyond. Utilizing the archives' extensive collection of Gloucester High School yearbooks, student publications and exercise books, together with photographs of class groups, early ROTC cadets and sports events, this exhibition demonstrated that despite momentous changes in the American educational system, there is plenty in the lives of schoolchildren that remains consistent throughout the years.

THE FAMILY BIBLE

The Family Bible is a beautiful and treasured possession, full of personal detail and family history. When the genealogy pages are full and the family has spread far and wide this microcosm of domestic life—several in the Museum's Archive contain



bits of wallpaper, scraps of fabric, jotted notes and newspaper clippings tucked among the pages—frequently ends up in museums such as ours, lending renewed life to these family treasures.

ON VIEW THROUGH JANUARY 29, 2012

Listed among many families' cherished possessions are paper dolls that have been lovingly cared for by little girls over the years. A treat to enjoy during the holiday season. Coming soon: *Then and Now: A Stroll Down Main Street* as evidenced through historic and contemporary photographs from the collection.



ON VIEW IN THE GALLERIES

Jay McLauchan: 55 Years of Woodworking and Design
through January 31, 2012

The Rule of Four: Highlights from the Permanent Collection
through Spring 2012

OPENING IN 2012

William and Roswitha Trayes Collection: Ships at Sea
March 1 through May 27.

Marsden Hartley's Dogtown
June 9 through October 14

Sarah Hollis Perry and Rachel Perry Welty
July 14 through September 22

Laurel Hughes, from *Tidal Meditation Series* (2004). Museum purchase made possible by a grant from the Kanter Kallman Foundation along with a gift from Dorothy Brown. On view now as part of the *Rule of Four* exhibition.

MEMBERS & FRIENDS



Women's Luncheon 2011

The Museum's fourth annual Women's Luncheon was held on November 30th in the Special Exhibition Gallery. Each year, this extremely successful event helps to fund the Museum's educational programs for Cape Ann's public school and Head Start children. Luncheon sponsors included J. Barrett Realty; Knapp, Schenck and Co.; Windover Construction; and Amy Moore, VP, Merrill Lynch Wealth Management and Bank of America.

Over 200 women attended the Luncheon, catered by Tim Hopkins. Museum Curator Martha Oaks, spoke about the pleasures and challenges of collecting for the 21st century, and encouraged her audience to consider the value to the community when an object is donated to a museum. The Museum's Davis Gallery was transformed into a holiday bazaar in which 14 vendors from the North Shore displayed and sold their wares, with a portion of all sales going to the Museum. A spirited live auction generated much enthusiasm as bidders sought

to take home the grand prize—a cocktail party for 20 people donated by Tim Hopkins Catering. Funds were also raised through a raffle, featuring items generously donated by Andrew Spindler Antiques, Lee Cunningham Designs, Leo and Valerie McCaffrey, Ryan and Wood Distillery and Viola.

Next year's Luncheon is scheduled to take place on Wednesday, November 28th. Seats may be reserved beginning the first of October.

Corporate Donor Spotlight: Carroll Steele Insurance

Steele is a name that has been synonymous with insurance since 1867, when Carroll Steele's grandfather set up his son, George, in the insurance agency business in Gloucester. George Steele had an office on Main Street, next to the historic Brown building in the center of downtown Gloucester. After several years George Steele's son, Carroll joined him and the company prospered.

In 1957, needing more office space for the growing company, Carroll Steele purchased the old Dodge property at 32 Pleasant Street and built the one-story brick building that proudly carries on the insurance

agency's commitment to its customers.

Under Stephen Dexter's leadership as president and treasurer since 2000, Carroll Steele Insurance has solidified its commitment to the community, to its businesses and home owners, and to its neighbors on Pleasant Street. As Corporate Members of the Museum, Carroll Steele Insurance supports the Museum's mission to foster an appreciation of the quality and diversity of life on Cape Ann. Thank you for your support!

To learn more about Corporate Sponsorship please contact Geraldine Herbert at (978)283-0455, x18.

THANK YOU AND WELCOME TO NEW MEMBERS!

A big thank you to all those of you who have become new members in 2011! And to our loyal members who have helped sustain the Museum over the years, and to those of you who have been able to increase the level of support you offer. Your contributions are all greatly appreciated!

January is Membership Month *and admission is free to all Cape Ann residents.* Please encourage someone you know to visit the Museum, or consider giving them a gift of membership—we know they won't be disappointed. For membership information please contact Development Coordinator Amy Fanning at (978)283-0455 x35.

CAM Afterhours: The Next Generation

This past August the Museum hosted an after hours event aimed at generating interest in the Museum among a younger demographic. A small committee was formed to organize the event and galvanize support within their circles. Savour Wine & Cheese offered a fine selection of wine and cheese, music was provided by the Modern Kitchen Trio, and unique floral decorations were kindly donated by Lynzariums. The event was hugely successful in attracting a new audience to the Museum—and plans are now underway for a follow up event to be held in January.



With the *CAM Afterhours Winter Warm Up*, scheduled for January 20, the Museum continues to reach out to a younger audience. The event will be held on a Friday night in coordination with the nearby YMCA's Family Fun Night affording parents the use of trusted, inexpensive childcare. The Museum is delighted to be partnering with Alchemy, which will provide food for the event and whose staff is working tirelessly to ensure great success in this community oriented endeavor. For more information please contact Courtney at courtneyrichardson@capeannmuseum.org.



In Memory
Joseph E. Garland
(1922–2011)

Author, newspaperman, historian
and great friend to the Museum



Above left: Joseph Garland with his wife, Helen at the 2010 community reading of *Captain's Courageous*; Above right: scenes from the celebration of "Gloucester's Joe" on Gloucester's working waterfront, October 1, 2011.

CAPE ANN MUSEUM

ART HISTORY CULTURE

27 PLEASANT STREET GLOUCESTER, MA 01930

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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 and Archives are open Wednesday through Saturday, 10:00 a.m. to 1:00 p.m. or by appointment.

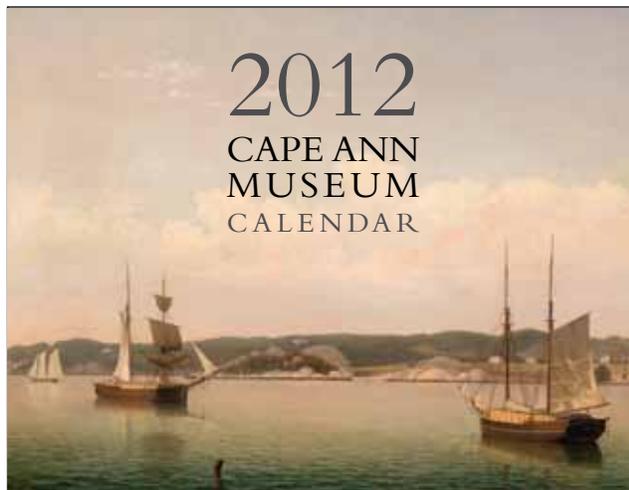
ADMISSION Adults \$8.00; Seniors, students and Cape Ann residents \$6.00; Children under 12 and Museum members are free.

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.



2012 CAPE ANN MUSEUM CALENDAR

SELECTIONS FROM THE COLLECTION OF THE CAPE ANN MUSEUM
The Cape Ann Museum's collections represent the history of Cape Ann, its people, its industries, and especially its art and culture.



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Cover: Eric Henry Lane (1804-1865), *Sage Birds and the Historic Shore of Gloucester Outer Harbor* [date], 1857. Oil on canvas. Gift of Candace Davis, 1992. [acc. #042.15c]

The 2012 Cape Ann Museum Calendar is available now in the gift shop or call to order (shipping available). Beautifully printed with a diverse selection of pieces from the Museum's permanent collection.