

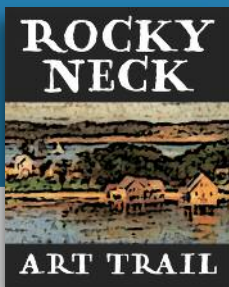
Rocky Neck Historic Art Trail

Gloucester, Massachusetts

MAP & DIRECTIONS

Drive northeast on Route 128 to Gloucester, through two rotaries staying on 128. Go straight through two traffic lights and up the hill on East Main Street, bearing right at the bottom of the hill. Follow East Main for about a mile as it curves around the harbor. Turn right onto Rocky Neck Ave., park in the public parking lot on the right.





Rocky Neck Historic Art Trail

Gloucester, Massachusetts

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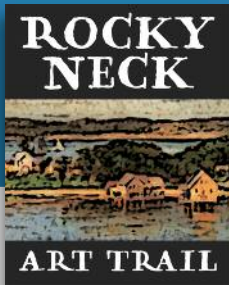
Experience the environment that has inspired exceptional artistic achievement for more than 150 years!

The Rocky Neck Historic Art Trail takes you to twelve sites of art historic significance in one of America's most visually arresting locales. Rocky Neck is a granite promontory with tide flats and wharf buildings separating the harbor proper from Smith Cove in Gloucester, Massachusetts. With its scenic views and humble waterfront buildings, this spit of land measuring less than one square mile has since the early 19th century beckoned a steady stream of painters, sculptors and writers to its picturesque shores. Regarded by many to be "America's Oldest Working Art Colony," the artists' enclave at Rocky Neck during the period from 1850 to 1950 attracted a number of the most important realist painters in the annals of American art.

By mapping the sites where they worked, lived and became inspired, the Rocky Neck Historic Art Trail enables you to walk in the footsteps of Winslow Homer, Fitz Henry Lane, Augustus Buhler, Frank Duveneck, Marsden Hartley, Edward Hopper and a host of other pioneering American artists, and to see first-hand the iconic land and seascapes that gave rise to their illustrious artistic output. It is hoped that, by enabling you to identify where historical artistic events took place and to see them in the context of what remains today, the Trail documents will ensure you make the most of your visit to one of the special places in the history of American art.

Smith Cove from Banner Hill, c.1905, by Frank Duveneck, N.A., oil on canvas, 25 x 36 in. Private collection





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Wear comfortable shoes, open your eyes and prepare to be inspired.

The Rocky Neck Historic Art Trail maps the sites in and around Rocky Neck in East Gloucester, Massachusetts associated with the artists featured in a book by Judith Curtis, *Rocky Neck Art Colony 1850–1950*, published in 2008. This website includes a variety of resources to guide you on your actual or virtual journey along the Trail.

Each PDF page of the Rocky Neck Historic Art Trail website showcases a noteworthy site from which the area's rich artistic legacy can be better understood and explored first-hand. In some cases, you are able to compare local scenes painted by Rocky Neck artists with photographs of the same views as they appear today. Some views appear remarkably similar to the 19th and 20th century paintings they inspired. Often, several artists painted the same view, enabling a comparison of the artists' styles and choices. Other views are now vastly different from their former appearance, giving you a sense of how our visual landscape has been altered by human activity over the years. In other cases, you can see the actual harbor front buildings and/or locations where the artists lived, worked and commingled convivially in a colony of working artists, writers and thinkers drawn to the hustle and bustle of the thriving fishing community that Gloucester was during that period.

The map inset and driving directions provided on each of the Trail Site PDF pages give you the tools you need to find each Trail site, all of which are located just over one mile beyond the final traffic light which marks the end of Route 128 on the eastern tip of Cape Ann, approximately 35 miles north of Boston. All are within walking distance from the Public Parking lot located just off East Main Street on Rocky Neck Avenue. From the website, you can download for each site a PDF page, complete with map, driving directions, historical context and related visual images, formatted for easy printing on 8½" x 11" sheets.

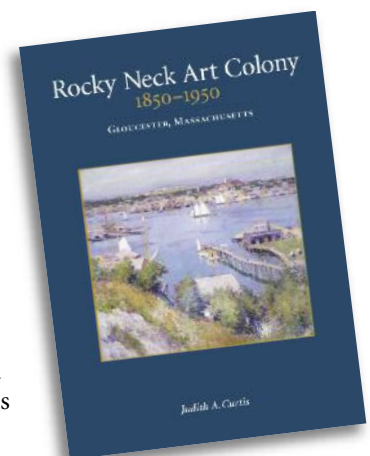
Rocky Neck Art Colony 1850–1950

One of America's most important artistic communities comes to life in this history of the art colony at Rocky Neck in Gloucester, Massachusetts.

The Rocky Neck Art Colony is pleased to announce the publication of its new book, *Rocky Neck Art Colony 1850–1950*, by art historian and writer Judith Curtis, designed by Stephen Bridges. The book details the art, lives, and interactions of the great artists who painted Rocky Neck and its environs. Images of works by Fitz Henry Lane, Winslow Homer, Gordon Grant, Frank Duveneck, Childe Hassam, Theresa Bernstein, Cecilia Beaux, Mary Bryan, Umberto Romano, and many others are beautifully reproduced and accompany the text of this fascinating and lovely book.

160 pages, 9" x 12", hardcover with dust jacket, 130 color plates, \$34.95

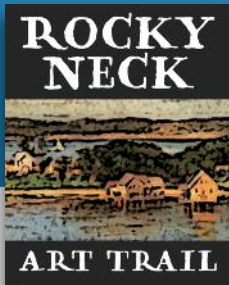
To order call 978-283-3943



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Rocky Neck Historic Art Trail

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The Making of the Rocky Neck Historic Art Trail.

Early in 2009, the Rocky Neck Art Colony officially unveiled the first phase of its ongoing Historic Art Trail project, a series of downloadable, printable PDF pages linked to its own, and a number of partnering organizations' web sites. The Trail is intended to map for visitors and arts connoisseurs twelve contemporary sites associated with some of the most important artists who painted in and around Rocky Neck between 1850 and 1950, including Winslow Homer, Fitz Henry Lane, A.W. Buhler, Frank Duveneck, etc. Many of the views painted on Rocky Neck are spectacularly preserved and accessible to the public today. By downloading the Trail PDF web pages, visitors can find the locations from which these painted views can still be seen, compare the painted and actual views today and experience for themselves the specific topography that gave rise to the artistic inspiration.

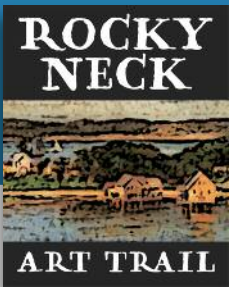
Rocky Neck, home of America's Oldest Working Art Colony, has figured prominently in the history of American art. Rocky Neck artists have become some of the most celebrated in cultural history, the focus of major exhibitions and publications. Rocky Neck scenes on painters' canvases now hang in major museums all over the world. Many of the views remain remarkably unchanged and are instantly recognizable as scenes depicted in the paintings. The buildings housing the former workspaces in which the art was created are also often unchanged. By providing map, driving directions, and current photographs, the Trail equips the public with the tools needed to find and experience in person these historically significant sites over the course of a leisurely afternoon walk.

The Trail is the product of months of planning and effort by a broad cross section of dedicated people and partnering organizations. Much of the initial research about the area was done by Ted Tysver, the highly knowledgeable resident historian of the North Shore Art Association. More recently, author and art historian Judith Curtis, in her authoritative history, *Rocky Neck Art Colony 1850-1950*, published in April of 2008 by the Rocky Neck Art Colony, brought together facts and images in such a way to secure definitively the reputation of Rocky Neck within the annals of American art history. With the Curtis book having put Rocky Neck "on the map," the Rocky Neck Art Colony, its president John Mullen and Executive Board, over the course of 2007-2008 provided the support for Art Colony volunteers Marcia Hart, James B. Hand, Carol Ann McKay, Amanda Nash, Mary Rhineland McCarl, Amy Bell Ross and Sally Smith to complete the research and editorial tasks required to develop and publish the first series of Trail pages. The execution of this first phase of the Trail project, however, could not have been accomplished without the creative leadership and dedicated craft of graphic designer, Stephen Bridges of Bridges Design in Gloucester and web designer Judy Robinson-Cox. Nor could it have been brought to fruition without a generous partnership grant from the Essex National Heritage Commission and the support of Rocky Neck Art Colony's partner organizations in this Historic Art Trail project: Beauport, Sleeper-McCann House, Historic New England; Cape Ann Museum; City of Gloucester; Elderhostel; Gloucester Committee for the Arts; Gloucester Historical Commission; Gloucester Stage Company; North Shore Arts Association; and seARTS (Society for the Encouragement of the Arts).



The Man at the Wheel,
(detail), 1901, by
A.W. Buhler,
Courtesy of Gorton's





Rocky Neck Historic Art Trail

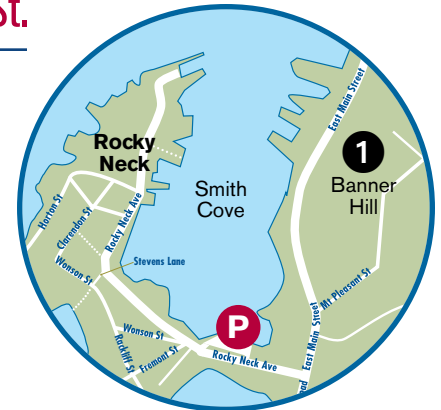
Gloucester, Massachusetts

Trail Site **1** Above 186 to 220 East Main St.

Banner Hill

The high ridge, or bluff, rising above the Smith Cove inlet on the east side of Gloucester Harbor, is called “Banner Hill.” So named after the Wonson brothers raised a flag there at the outbreak of the Civil War, it commands a panoramic scene, with the jewel of Rocky Neck’s wharves and houses sitting in the center of the harbor, framed by the buildings and steeples of the central city beyond. During the second half of the 19th Century and the first decades of the 20th, many of America’s most important artists journeyed to Gloucester to experience the amazing coastal scenery in this fishing port composed of high hills overlooking a protected and deep harbor. Banner Hill afforded perhaps the most dramatic of these views.

Attracted to Gloucester by its reputation for authentic New England beauty, as conveyed in the paintings of famed 19th century artists Fitz H. Lane and Winslow Homer, the preeminent landscape painters of the American Impressionist movement in the 1890s, including Childe Hassam, Willard Metcalf, Frank Duveneck, and John Twachtman, created masterpieces from the perspective of Banner Hill. They were followed in the 20th century by Max Kuehne, George L. Noyes, Leon Kroll, Theresa Bernstein, William Meyerowitz, and Emile Gruppé.

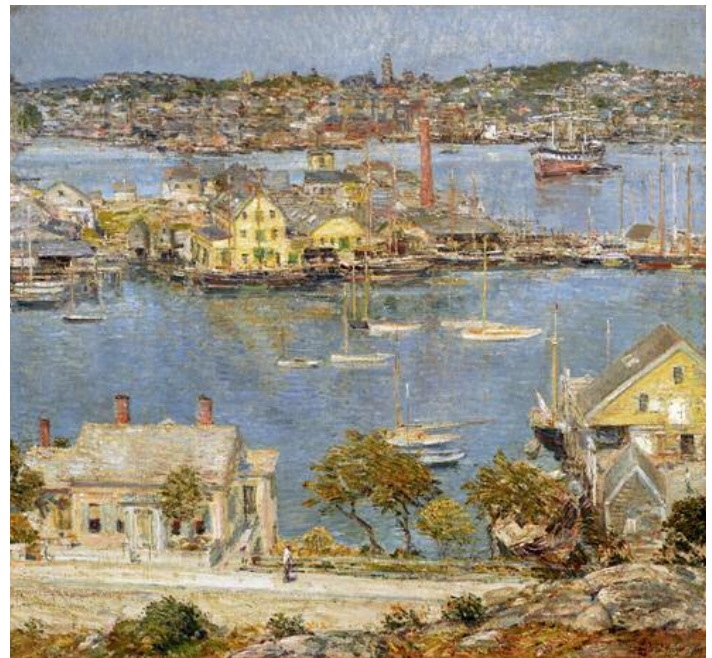
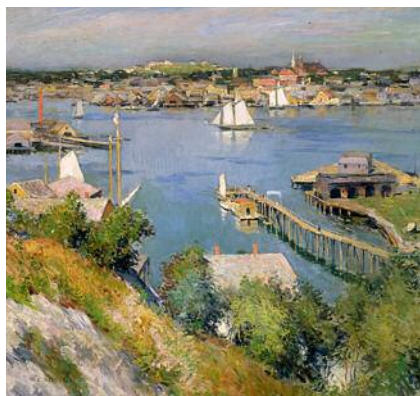


DIRECTIONS:

From the end of Rte. 128 (second traffic light) go straight up over hill. Follow East Main Street about 5/8 mile just past East Gloucester Square. Banner Hill rises up along the left side of the road for a few hundred yards along Smith Cove, above the section of 186 to 220 East Main Street, just across from Beacon Marine boat yard and extending southwest, topped by several stately houses.



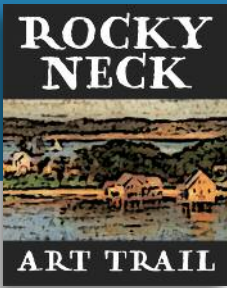
Above: Current site photo; the view from Banner Hill.



Above: *Gloucester Harbor*, 1899, by Childe Hassam, oil on canvas, 25 x 26 ½ in. Norton Museum of American Art, W. Palm Beach, FL.

Left: *Gloucester Harbor*, 1895, by Willard L. Metcalf, oil on canvas, 26¼ x 29¼ in. Mead Art Museum, Amherst College, MA.





Rocky Neck Historic Art Trail

Gloucester, Massachusetts

Trail Site **2** 252 East Main Street

The Red Cottage

"I would set out with my equipment and walk a mile or so until I saw some kind of subject that had exciting plastic rhythms and color textures that could be the starting point of a theme." — John Sloan

The Red Cottage at 252 East Main Street is marked by a sign reading "Daniel Gill-Fisherman 1847." John Sloan (1871-1951) and his wife Dolly rented the house for the summer of 1914 together with their close friends Charles and Alice Winter. In later years, they were joined by the sculptor Helen Davis and her two sons Stuart and Wyatt, all squeezed into the tiny cottage. During that summer of 1914, Sloan's first long painting vacation, he produced 90 paintings. The Sloans stayed at the Red Cottage through the summer of 1918. In addition to the Winters and the Davises, they were joined for art and conversation by Sloan's sister Mariana and the music composer for the original theatre production of *The Wizard of Oz* Paul Tietjens, as well as artists Paul Cornoyer, Randall Davey, Leon Kroll, Agnes Richmond and F. Carl Smith. Gloucester became too crowded with artists for the Sloans, who in 1919 headed for New Mexico. Meanwhile that year, the Red Cottage was left vacant for a new generation of artists when the Davises moved on, having bought a house at 51 Mt. Pleasant Avenue, and the Winters relocated to 144 Mt. Pleasant Avenue.



DIRECTIONS:

From the end of Rte. 128 (second traffic light) go straight up over hill. Follow East Main Street about 1 mile. The Red Cottage is on the left at 252 E. Main St. just past "Last Stop" store on the right. Nearby public parking is available in the lot around the corner on Rocky Neck Ave.

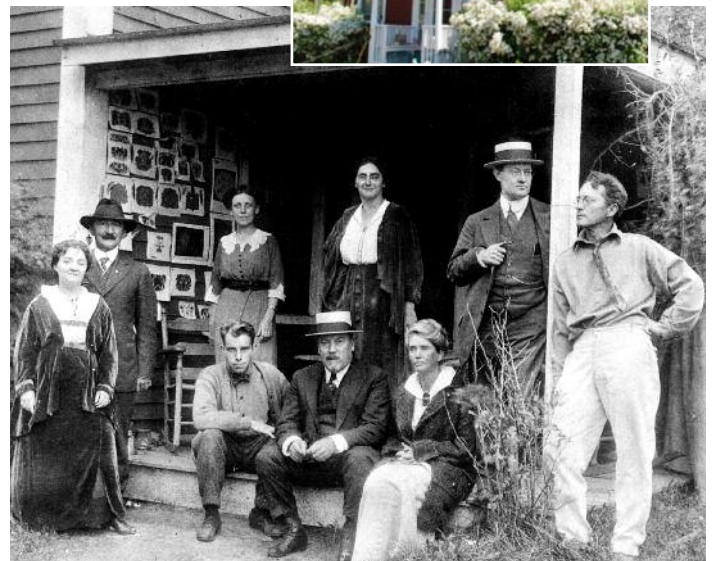


Below: Current site photo of The Red Cottage.



Sunflowers on Rocky Neck, 1914, by John Sloan, oil on canvas, 19 x 24 in. Cape Ann Museum collection.

Right: *The Gloucester Trolley*, c. 1916, by John Sloan, oil on canvas, 26 x 32 in. Arkell Museum, Canajoharie, NY.



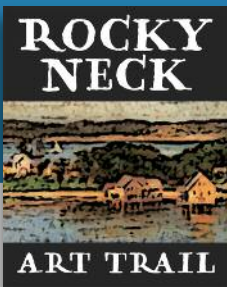
On the side porch of the Red Cottage, East Gloucester. (Left to right) Seated: Stuart Davis, Paul Cornoyer, Agnes M. Richmond. Standing: Dolly Sloan, F. Carl Smith, Alice Beach Winter, Katherine Groschke, Paul Tietjens and John Sloan. Photograph by Charles Allan Winter, c. 1915. Cape Ann Museum collection.



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Rocky Neck Historic Art Trail

Gloucester, Massachusetts

Trail Site **3** 1 Eastern Point Road

Rocky Neck Guest House

This guesthouse was visited by Theresa Ferber Bernstein (1890-2002) and William Meyerowitz (1887-1981) following their marriage in 1919. They had met two years earlier in New York, when Meyerowitz, along with Robert Henri and George Bellows, was involved in the People's Art Guild, an organization that sought to bring art to the poor in New York's East Side settlement houses. Bernstein had been identified as someone who would be sympathetic to the cause.

Bernstein had begun coming to Gloucester in 1916, when she stayed at Pilgrim House, a Rocky Neck guesthouse popular with artists, and exhibited at the Gallery-on-the-Moors. In the years following their stay at the Guest House, Bernstein and Meyerowitz rented a cottage in Folly Cove and then, in 1924, bought 44 Mt. Pleasant Avenue, where they entertained such friends as Stuart Davis, Marsden Hartley, Rafael Soyer, Edward Hopper, Leon Kroll, Umberto Romano, and Milton Avery. Bernstein and Meyerowitz held art classes and were actively involved in the art communities in both New York and Gloucester. They summured in Gloucester until they died (Bernstein just two weeks shy of her 112th birthday).

Both artists were integral to the Gallery-on-the-Moors as well as the founding of the North Shore Arts Association, the Gloucester Society of Artists, and the Cape Ann Society of Modern Artists.



DIRECTIONS:

From the end of Rte. 128 (second traffic light) go straight up over hill. Follow East Main Street 1.1 miles. Turn right onto Rocky Neck Avenue. No. 1 Eastern Point Road is on the left corner. Public parking lot is just a short distance on the right.



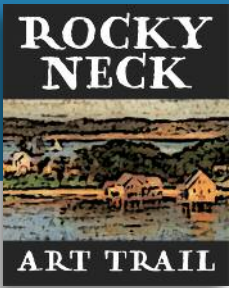
Summer guest house, 1 Eastern Point Road, E. Gloucester, c. 1919, black and white photograph, Cape Ann Museum collection. The building remains relatively unchanged today.



Gloucester Humoresque, by William Meyerowitz. Oil on canvas, 36 x 52 in. Cape Ann Museum collection.



On The Docks, Gloucester, c. 1916, by Theresa Bernstein. Oil on board, 14¾ x 20 in. James B. Hand Fine Art.



Rocky Neck Historic Art Trail

Gloucester, Massachusetts

Trail Site **4** 9 Rocky Neck Avenue

Marsden Hartley Studio

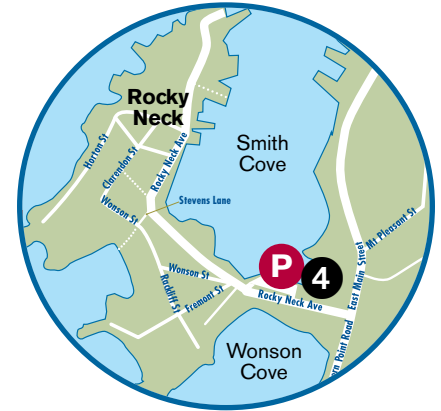
"I go every day to 'Dogtown'.... and a very strange stretch of landscape it is."

"...the place is forsaken and majestically lovely as if nature had at last formed one spot where she can live for herself alone." — Marsden Hartley

Marsden Hartley (1877–1943) settled in to live with the Wilkens family at 9 Rocky Neck Avenue in September of 1931. He had arrived in Gloucester about two months earlier in the third week of July, staying at the boarding house at 1 Eastern Point Road, just yards away and catty-cornered across the street. He had decided to come back to Gloucester, first visited in 1920, as a tune-up for a planned Guggenheim grant-supported trip to Mexico.


Choosing Gloucester specifically because he remembered the landscape of Dogtown, an eerie tract of glacial moraine, juniper, and scrub lying in the middle of Cape Ann beyond the town, he had started five paintings of Dogtown by mid August. Content with his accommodations at the 9 Rocky Neck Avenue home of local postman Wilkens, Hartley was happily using the closed-in sun room at the back of the house, which faced Smith's Cove, to read, write and paint in the mornings throughout the glorious fall weather of 1931, which lasted until his return to New York in the first week of December.

Hartley's place in the annals of American art history — as a member of noted New York dealer Alfred Steiglitz' circle of artists — was secure on the strength of the boldly colorful paintings of American Indian and German military subjects done in Paris and Berlin between 1911 and 1916. However, the Dogtown landscape, which he returned to paint in 1934 (again staying with the Wilkenses), and again from memory in 1935 and 36, proved the catalyst and stepping-off point for Hartley's last great creative period. These bold landscapes and genre paintings, celebrating his native New England and its northern coast and people, would rival in power his German paintings of twenty-five years before and ensure his reputation as one of the greats of American Modernism.



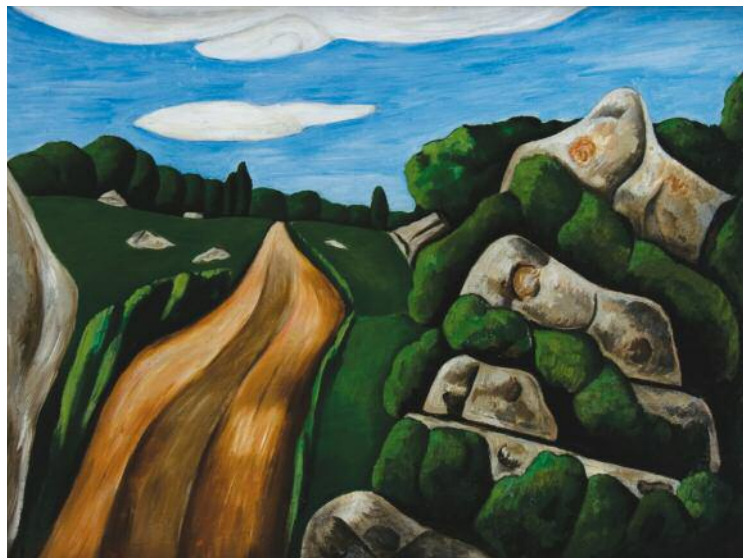
DIRECTIONS:

From the end of Rte. 128 (second traffic light) go straight up over hill. Follow East Main Street 1.1 miles, turn right onto Rocky Neck Avenue. No. 1 Eastern Point Road is on left corner at the turn. No. 9 Rocky Neck Ave. is on the right just before the parking lot.

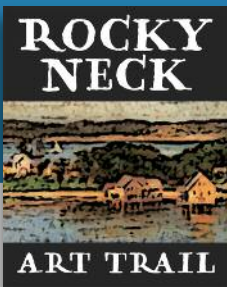
 Below: Current site photo of 9 Rocky Neck Avenue.



Portrait of Marsden Hartley, by Helen Stein, oil on cardboard. Cape Ann Museum collection.



Summer Outward Bound, Dogtown, 1931, by Marsden Hartley, oil on board, 18 x 24 in. Cape Ann Museum collection.



Rocky Neck Historic Art Trail

Gloucester, Massachusetts

Trail Site **5** 17 Rocky Neck Avenue

A. W. Buhler Studio

Augustus Waldeck Buhler (1853-1920) moved into the newly constructed studio at 17 Rocky Neck Avenue on Smith's Cove, once called "the cove with a thousand masts", in 1903. The front façade remains unchanged today, but the building then stood completely on pilings and was entered by a ramp over the tidelands from the sidewalk. Having maintained a summer studio on Rocky Neck since 1898, Buhler had prospered from such paintings as his best known work, *Man at the Wheel*, 1901, which was purchased by Gorton's of Gloucester and continues to be used as its trademark. This painting served as the inspiration for the famous *Gloucester Fisherman* statue by Leonard Craske, which overlooks the harbor from Stacy Boulevard, and is recognized and loved by tourists the world over.

Born to Prussian refugees in New York City, Buhler began his artistic studies as a youth when his family moved to Worcester, Mass. At 26, he married, moved to Boston, and studied under Tommaso Juglaris, who taught at the Boston Art Club and the Rhode Island School of Design. He went on to spend time in Europe, studying at the Academie Julian and painting in Holland and France. On returning, he settled in Boston and began summering in Gloucester in 1885, initially across Cape Ann in the village of Annisquam.

Buhler accurately depicted the bravery and fortitude of fishermen as they pitted themselves against a bountiful but sometimes unforgiving sea. Buhler knew the people in his paintings personally and he understood the dangers faced by these North Atlantic fishermen and the losses the sea wrought upon them. In his paintings, he memorialized the heroic calling of fishermen and also captured these adventurous characters in their quieter times, in harborside fish shacks, around a checkerboard or discussing local news. Buhler believed that, "Artists are to a great extent historians. They tell the story of their own times."



Norman's Woe from Wonson's Cove, East Gloucester, Sept. 1917, by Augustus W. Buhler. Oil on canvas, 9 x 12 in. Courtesy of James B. Hand Fine Art.




Man at the Wheel, 1901, by Augustus W. Buhler. Oil on canvas, 36½ x 26 in. Courtesy of Gorton's.



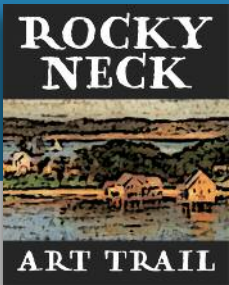
DIRECTIONS:

From the end of Rte. 128 (second traffic light) go straight up over hill. Follow East Main Street 1.1 miles, turn right onto Rocky Neck Avenue. Public parking lot is a short distance on right. No. 17 is on the right at the fork across from Sailor Stan's Restaurant.

 Below: Current site photo of 17 Rocky Neck Avenue.



Outside Buhler's Studio, c. 1903, black & white photograph. Courtesy of Cape Ann Museum. The site remains relatively unchanged today.



Rocky Neck Historic Art Trail

Gloucester, Massachusetts

Trail Site **6** 32 Rocky Neck Avenue

Emile A. Gruppé Studio


The most important thing to remember is to try to draw what you see. Don't think you're doing a "tree", or a "boat". As soon as you start thinking about the subject, as such, you'll get lost in drawing what you think it looks like. Think of a shape, first...
— Emile A. Gruppé

The smaller structure to the right among the complex of yellow buildings that occupy the large lot between 32 Rocky Neck Avenue and 11 Wonson Street was originally the neighborhood schoolhouse. The schoolhouse was purchased in 1931 by Emile Albert Gruppé (1896-1978) as a studio and gallery. A *plein air* painter and son of Rochester, New York artist Charles Paul Gruppé (1860-1940), Emile Gruppé had moved to Gloucester in the early 1920s. Here, he said, the fishing boats, harbor front, quiet coves and restless ocean provided nearly all the material he needed. Highly respected by critics, well honored and prolific, Emile Gruppé maintained a school of painting, gallery and studio at this location on Rocky Neck until he died. His former property is now the home and gallery of his son, artist Robert Gruppé, who carries on the *plein air* tradition of his father and grandfather.



DIRECTIONS:

From the end of Rte. 128 (second traffic light) go straight up over hill. Follow East Main Street 1.1 miles, turn right onto Rocky Neck Ave. Bear right at Sailor Stan's Restaurant. Continue on Rocky Neck Ave. 200 ft. Gruppé Gallery/Studio is on the left.

 Below: Current site photo of 32 Rocky Neck Avenue.

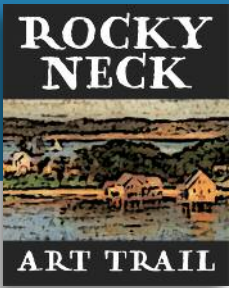


Above: *Town Landing*, 1948, by Emile A. Gruppé, oil on canvas, 29 x 38 in. Private collection.

Right: *Fishing Boats Tied at Wharf*, c. 1930s, by Emile A. Gruppé, oil on canvas, 22 x 26 in. Private collection.



Above: *Steps (Herrick Court)*, c. 1930s, by Emile A. Gruppé, oil on canvas, 29 x 29 in. Private collection.



Rocky Neck Historic Art Trail

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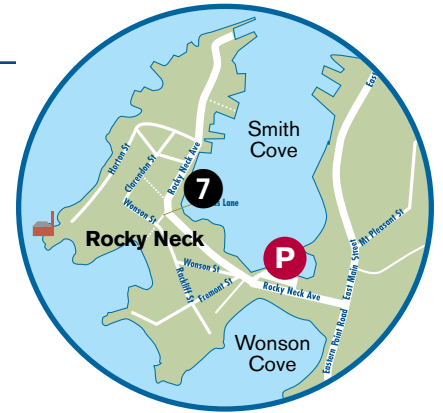
Trail Site **7** 47 Rocky Neck Avenue

Frederick J. Mulhaupt Studio

The building at 47 Rocky Neck Avenue occupies the spot of Frederick Mulhaupt's final studio in Gloucester. He occupied this building overlooking Smith Cove from 1932 until his death in 1938. His widow lived there after and maintained it much as he had left it for the next 23 years, until her death in 1974. Here she sold accumulated works from his studio, some of the most beautiful harbor paintings done by an artist in Gloucester.


Born in Rock Port, Missouri, in 1871, Mulhaupt studied art in Kansas City, MO, before moving to Chicago in the early 1890s. Following a decade there studying and eventually teaching at the Art Institute of Chicago, he moved to New York City in 1904, and later that decade painted in Paris and at St. Ives on the Cornish coast of England, absorbing and practicing the tenets of impressionism that so informed his later Gloucester work. Mulhaupt first visited Cape Ann c. 1907. He began a pattern of summers in Gloucester and winters in New York until permanently settling in Gloucester in 1922. A decade later he and his family moved from 209 Main Street to Rocky Neck.

He was renowned for his Gloucester Harbor paintings, done both 'en plein air', and in the studio. When asked what appealed to him about Gloucester in light of all the exotic places he'd been, he modestly stated that it "duplicates any view I care to paint." He was particularly adept at capturing winter light and effects. Mulhaupt has been called "Dean of the Cape Ann School" of artists, and no finer an artist than Emile Gruppé called him "a cut above the rest of us. He could paint rings around us."



DIRECTIONS:

From the end of Rte. 128 (second traffic light) go straight up over hill. Follow East Main Street 1.1 miles, turn right onto Rocky Neck Avenue. Bear right at the fork in front of Sailor Stan's Restaurant. Continue on Rocky Neck Avenue about .1 mile. No. 47 is on the right.

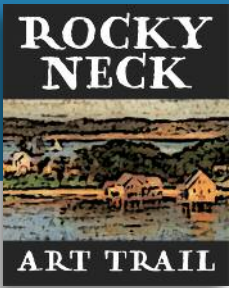
 Below: Current site photo 47 Rocky Neck Avenue.



On the Dock, Italian Wharf, Gloucester, by Frederick J. Mulhaupt, oil on canvas, 36 x 36 in. Private collection.



An East Gloucester Wharf, 1926, by Frederick J. Mulhaupt, oil on canvas, 25 x 30 in. Cape Ann Museum collection.



Rocky Neck Historic Art Trail

Gloucester, Massachusetts

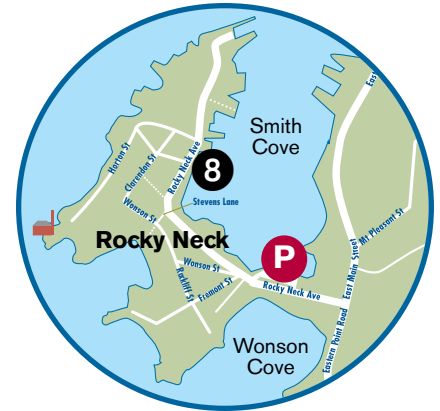
Trail Site **8** 49 Rocky Neck Avenue

Breckenridge School of Art

In 1920, Hugh Henry Breckenridge (1870-1937), *avant garde* painter, instructor and dean at the Pennsylvania Academy of Fine Arts, founded a summer art school on Rocky Neck which was to become a critical force in bringing notable younger artists to the area during the period between the two World Wars. Breckenridge's reputation for innovativeness and talent as a colorist—together perhaps with his tuition of but \$10 a week or \$75 for eight weeks—kept his classes filled for almost two decades. In 1926 when asked “why Gloucester?” Breckenridge was quick to cite the visual stimuli afforded by the gritty locale.


“It is because Gloucester has everything that an artist wants...Here is a port more like a quaint foreign port than any other waterfront in the United States. There are strange and beautiful craft. There are the interesting characters of the fishing colony. There are fascinating colors in the streets, in the buildings, in the bronzed faces of the men who brave the raging seas and keep ever fresh in Gloucester the glamour of romance about the business of seafaring, the stories of shipwrecks, of heroism and of thrills like those the sword fisherman experiences. Flowers grow wondrously for those who like to paint flowers and denizens of the ocean are disgorged by the boat load to the joy of those who strive to put on canvas the opalescent hues of fish. There are magnificent skies and impressive shores. There is material for artists in the whole range from portraiture to pickled herring.” — (GDT, 10 September 1926, p.7)

Many Breckenridge School alumni became nationally acclaimed artists and continued to be drawn to Rocky Neck each summer. Increasingly, the Art Colony's reputation for encouraging innovation in painting was becoming as much a lure for artists as its scenic topography.



DIRECTIONS:

From the end of Rte. 128 (second traffic light) go straight up over hill. Follow East Main Street 1.1 miles, turn right onto Rocky Neck Avenue. Bear right at Sailor Stan's Restaurant. Go .1 mile, No. 49, now The Studio Restaurant, is the red building on the right, perched on pilings over Smith Cove.

 Below: Current site photo of 49 Rocky Neck Avenue.



At The Studio Door, black and white photograph reproduced in 1937 Breckenridge School of Art brochure. Cape Ann Museum archives.



Boats in Harbor, Gloucester, MA, by H.H. Breckenridge, undated, oil on canvas, 24 x 21.75 in., courtesy of Roughton Galleries, Inc. Breckenridge uses Cubist-inspired composition and Fauvist-inspired pigmentation to capture one of the “innumerable subjects to be found within a few minutes of the Studio.”



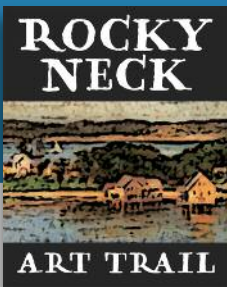
Boat at Harbor, oil on canvas, painted in 1928 by African-American impressionist Allan Randall Freelon, Sr. (1895-1960) while he was enrolled at the Breckenridge School of Art, shows the student's interpretation of the iconic imagery at hand. Private collection.



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Rocky Neck Historic Art Trail

Gloucester, Massachusetts

Trail Site **9** 2 Clarendon Street

Hopper's Mansard Roof House

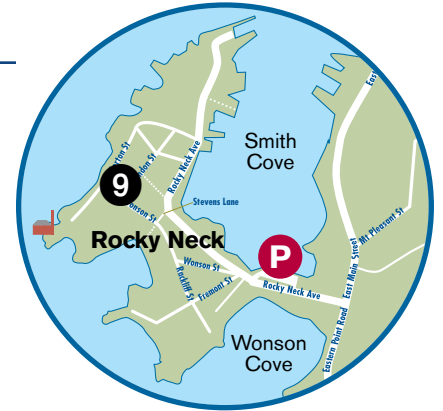
Edward Hopper (1882-1967) described Rocky Neck as “The residential district where the old sea captains had their houses.” He painted *The Mansard Roof* here in 1923. It is an elegant building with an asymmetrical composition, corner tower, mansard roof and, “a dynamic balance of rope trim, bracketed cornices and pediments, and porch and stair balustrades.” The “Hopper House” was originally part of the large estate of Augustus Wonson, a founder of the Tarr and Wonson Copper Paint Manufactory. The Paint Factory can be seen down the hill, at the mouth of Gloucester’s inner harbor, to the left of the “Hopper House”.

Edward Hopper remains one of America’s most honored and beloved artists. He was born in Nyack, New York, on the Hudson River. He studied to be a commercial artist at the New York School of Illustrating but transferred to the New York School of Art to study fine art. His teachers there included William Merritt Chase and Robert Henri. Although he sold an oil painting called *Sailing* at the famous international Armory Show of 1913, he did not achieve immediate success. Hopper spent nearly twenty unsatisfying years working as an illustrator before his 1923-24 watercolors, painted in Gloucester, catapulted him to fame.

While vacationing in Gloucester in 1923, Jo Nivison, whom Hopper later married, suggested he try working in watercolors. These paintings brought him his first real acclaim. The Brooklyn Museum purchased *The Mansard Roof* after it was featured in their 1923 watercolor show. This was followed by a one-man show at Frank K.M. Rehn’s Gallery in New York City, which included sixteen of Hopper’s watercolors and was a sell out. This turning point in his career established him as a quintessential American realist.


Hopper spent nearly every summer in New England and wintered in New York City. His first visit to Gloucester was in 1912 and he returned in 1923, 1924, 1926 and 1928. His compelling images of urban scenes often provided momentary glimpses into the lives of strangers, such as his well known paintings *Nighthawks*, *Chopsuey* and *Automat*, while his summer scenes were frequently plays of light and shadows on houses and lighthouses.

The Mansard Roof, 1923, by Edward Hopper. Watercolor over graphite, 13 1/4 x 20 in. Brooklyn Museum, Brooklyn, NY. Museum Collection Fund (23.100)

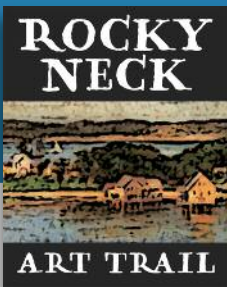


DIRECTIONS:

From the end of Rte. 128 (second traffic light) go straight up over hill. Follow East Main Street about 1.1 miles, turn right onto Rocky Neck Avenue. Bear right at the fork in front of Sailor Stan’s Restaurant. Go .1 mile, turn left onto Stevens Lane, then immediately right onto Wonson Street. No. 2 Clarendon Street is at the top of the hill.

 Below: Current site photo of the Mansard roof house at 2 Clarendon St.





Rocky Neck Historic Art Trail

Gloucester, Massachusetts

Trail Site **10** Stevens Lane

Ten Pound Island: Winslow Homer

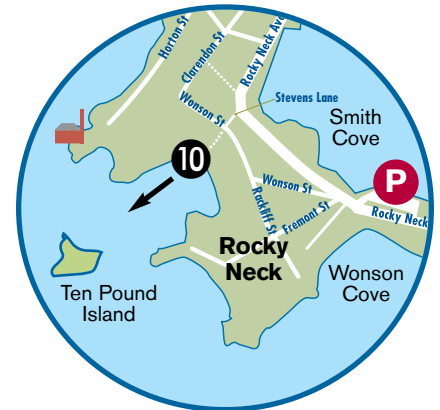
Winslow Homer had a strong tie to Rocky Neck, for he lived with the keeper of the Ten Pound Island light just off its shore during the summer of 1880. By 1880, Homer had given up his direct ties to the illustrated magazines and was trying to live off his earnings from his paintings. He prepared watercolor sketches of children playing in the shallows, but his interests were deepening and he concentrated on capturing the working vessels against the background of the harbor. He mastered the relationship between water and sky, particularly the colors of sunset over the western shore of the harbor. He had spent the summer of 1873 in Gloucester, living at the hotel on the corner of Main Street and Western Avenue. In that year his main output had been pencil sketches, for he had been still tied to the magazines, as he had been since before the Civil War. That summer he had begun to use watercolors for the first time, and they became his medium of choice on vacation and on the road. His sketchbook filled with images of boys at play on the shore—boys who were preparing to become fisherman like their fathers. He was economical—the two boys in his watercolor, *A Basket of Clams* become (reversed) central figures in a *Harper's Weekly* woodcut, *Seaside Sketches—A Clambake*. Back in his studio in New York, he turned some of the watercolors into oil paintings—the most famous is *Breezing Up*, a watercolor in 1873, a great oil painting in 1876. Homer never painted again in Gloucester. He soon moved to Prout's Neck in Maine, where he taught himself to paint the weight of water in oils—the greatest challenge that a marine artist faces. His time in Gloucester was short but during those two summers he worked his way through his dependence on anecdotal magazine work and began the study of the effect of the waves on the shore that was to obsess him for the rest of his life.



Seaside Sketches—A Clambake, Wood engraving by Winslow Homer, for *Harper's Weekly*, August 23, 1873, 9¼ x 14 in. Museum of Fine Arts, Boston.




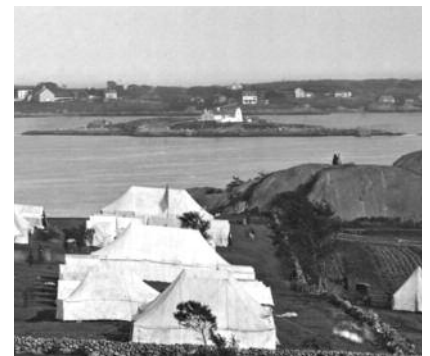
A Basket of Clams, 1873, by Winslow Homer. Watercolor, 11½ x 9¾ in. The Metropolitan Museum of Art.



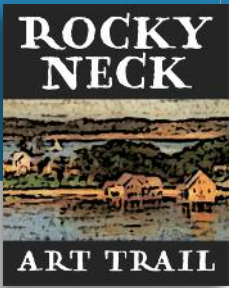
DIRECTIONS:

From the end of Rte. 128 (second traffic light) go straight up over hill. Follow East Main Street 1.1 miles, turn right onto Rocky Neck Avenue. Bear right at the fork in front of Sailor Stan's Restaurant. Go .1 mile, turn left onto Stevens Lane. Straight ahead is path to beach. Park and walk to view Ten Pound Island.

 Below: Current site photo view of Ten Pound Island from Rocky Neck.



Ten Pound Island from Stage Fort, Sept. 1870. Detail from Procter Brothers Cape Ann Scenery stereoview #87. Photo Cook & Friend. Courtesy Cape Ann Museum.



Rocky Neck Historic Art Trail

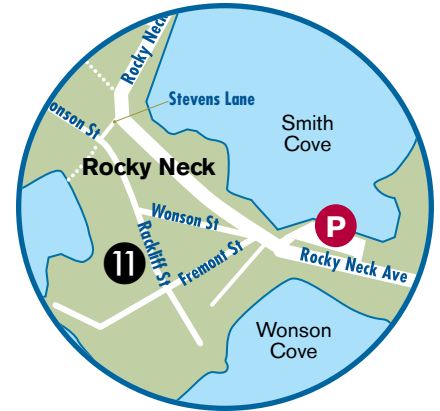
Gloucester, Massachusetts

Trail Site **11** 7 Rackliff Street

The Rockaway Hotel Site

The Rockaway Hotel followed the familiar trajectory of the summer hotel in New England: a boarding house beginning in the 1890s, wooden hotel expanding into many buildings through the 1920s, retraction in the 1930s, the lowest ebb in the 1960s, and replacement with condominiums in the 1980s.

Most of the southern end of Rocky Neck belonged to the Wonson family, but in 1850 they sold some land to William and George Rackliff. William's daughter Dorcas Foster opened a summer boarding house, which then became a hotel. In August 1900, it was thronged with prominent artists who spent their winters teaching in the cities in the East and Middle West and their summers relaxing in Gloucester. Four whose reputations have survived are Duveneck, De Camp, Potthast and Twachtman. In 1902, the Fosters sold to William Alexander Publicover and the glory days of the hotel began. He attracted prosperous middle-class who would settle in for a month or two, the men going on fishing expeditions, the ladies taking painting lessons and everyone playing bridge in the evenings. Until 1922, the Rockaway and its fellow hotels—there were at least four in the neighborhood—held art exhibits in their lobbies. Then the North Shore Arts Association and its rival Gloucester Society of Artists were formed. There was also a strong Little Theater with a theater school on Rocky Neck. Few of the professional artists could afford the Rockaway during the 1920s, but it was full of well-to-do ladies who supported the arts with enthusiasm. When the Depression hit, families who were devoted to Mr. Publicover returned but no new families joined them and the possibility of spending a whole summer at play disappeared.



DIRECTIONS:

From the end of Rte. 128 (second traffic light) go straight up over hill. Follow East Main Street about 1.1 miles, turn right onto Rocky Neck Avenue. At the fork in front of Sailor Stan's Restaurant take a sharp left up hill onto Fremont Street. Rackliff Street is the first right. The former hotel (now residential condominiums) is on the left.

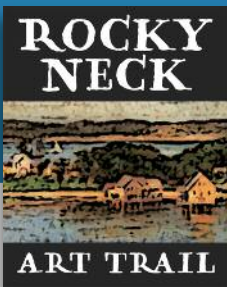


Above: Postcard of the rear of the Rockaway Hotel, tennis courts and fishing dock, c. 1917.

Above right: Postcard of the Rockaway Hotel, c. 1910.

Bottom right: Postcard of the Rockaway Hotel from the air, c. 1930s. All courtesy of Cape Ann Museum.





Rocky Neck Historic Art Trail

Gloucester, Massachusetts

Trail Site **12** 21 Eastern Point Road

The Harbor View Hotel Site

“...in those good old Gloucester days [when] Twachtman, DeCamp, Tarbell, Childe Hassam and other equally strong painters met for endless discussion before the log fire of the Harbor View.” — GDT, Oct. 4, 1915

Once plentiful and now gone, the summer hotels and boarding houses on and in proximity to Rocky Neck were mostly founded around the turn of the 19th century. Literary figures such as Rudyard Kipling, Louisa May Alcott, and Longfellow graced this area, as well as composers, inventors, artists and adventurers. The Harbor View was the residence of Mrs. Benjamin Brazier. She first opened it as a summer boarding house, then expanded by annexing neighboring homes and constructing a large new building with a fine view of the harbor, a long pier, and a float for fishing and boating.

Eventually the Harbor View accommodated 135 guests in eight buildings. The smoking room boasted a frieze created by various artists. The dining room and lobby were hung with valuable etchings and paintings, many presented to the McLoud family, who later became proprietors. They were, “friends as well as hosts of their distinguished guests. The house, in fact, has that same atmosphere, the atmosphere of a home where a family has lived graciously and hospitably for generations.”

Among the famous artists who stayed at the Harbor View were Frank Duveneck (1848-1919) and John H. Twachtman (1853-1902). Twachtman was at the forefront of the American avant-garde. Although a “loner” generally, he was well liked and greatly respected by his fellow artists who included Thomas Dewing, Childe Hassam, J. Alden Weir, Joseph DeCamp, and his former teacher and friend Frank Duveneck.

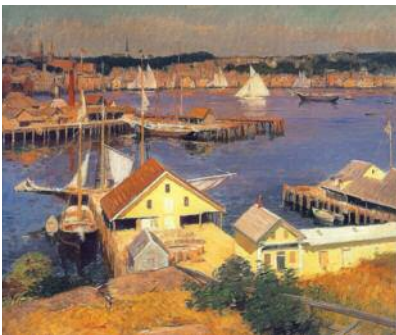
Twachtman spent the last three summers of his life in Gloucester. These were exciting times for the colony of artists who gathered there. Many of them were old friends of his from Cincinnati, New York, and Europe. During his last year, 1902, he lived in a cottage on the grounds of the Harbor View Hotel, overlooking Wonson’s Cove. He died unexpectedly that year and is buried in Oak Grove Cemetery, in Gloucester.

“By the death of John H. Twachtman, the world has lost an artist of the first rank...He is too modern, probably, to be fully recognized or appreciated at present: but his place will be recognized in the future.” Thomas Dewing, in the *North American Review*, April 1903



DIRECTIONS:

From the end of Rte. 128 (second traffic light) go straight up over hill. Follow East Main Street 1.1 miles where it becomes Eastern Point Road at the junction of Rocky Neck Avenue. Stay on Eastern Point Road for about 100 yds. No. 21 and other newly constructed private residences on Windward Point now occupy the small promontory formerly overgrown with foliage, behind which sat the Harbor View Hotel complex.



Above: *The Yellow Pier Shed*, c. 1905, by Frank Duveneck. Oil on canvas, 36 x 40 in. Private collection.

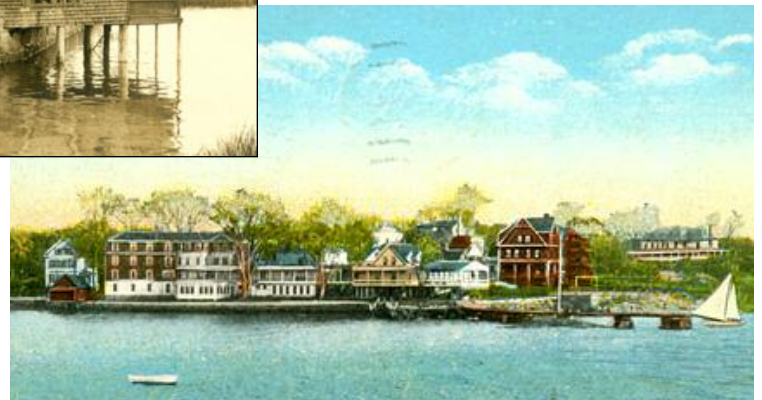


Above: *John H. Twachtman's Studio*.

Right: Postcard, *The Harbor View Hotel, East Gloucester, Mass.* Twachtman's studio is the small building on the left. Images courtesy of Cape Ann Museum.



Above: *Boats at Anchor*, c. 1900, by John H. Twachtman. Oil on panel, 7.5 x 9.625 in. Spanierman Gallery, LLC, NY



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