

"SELECTMEN OF PROVINCETOWN"



One of the most outstanding paintings by the famous Cape Cod artist and teacher, the late Charles W. Hawthorne, lent by the Art Institute of Chicago for the loan exhibition of his paintings in the gallery erected in his honor, held in connection with its annual display by the Provincetown Art Association, by whose courtesy it is reproduced. (Photo by Iulev.)

Chas W.H.

#2

PAA. 1952

Exhibition of Pigs.

A4
Hawthorne

HAWTHORNE — THE PAINTER

an appreciation by HANS HOFMANN

Although the great art revolution in France was well under way fifty years ago—the spread of its rediscovered pictorial tradition was largely confined to Paris. Elsewhere, the visual arts were in a state of steady decline since the inventions of the Baroque. Had not this vacuum from time to time been filled by the comet-like appearance of several extraordinary painters, the period would have passed without leaving any vital pictorial documentation of it. These artists were great on the basis of the human quality which they had to offer and which is reflected in their work. They were true painters in spite of their lack of tradition by virtue of their sensing the miraculous qualities of the medium through which they communicated. They painted the world in which they lived and this world nourished their soul and developed their sensibility. Their time did not understand—it did not even consider—the cultural and ethical mission demanded of the arts; if not for the creative urge inborn in Man to glorify the human spirit, it would have been without any ethical or cultural justification.

France alone held to a steady and purely painterly tradition—Géricault, Delacroix, Corot, Courbet—then Manet—and from there, in a straight line to our day. Outside of France, it was spasmodic. Best in Germany—the romantic Spitzweg—Leibl, Hans van Marées and Corinth,—followed later by Ensor in Belgium, Munch in Norway and Mancini in Italy: all isolated figures. That America produced Whistler, Ryder, and more recently, Maurer and Arthur Carles is especially worthy of notice. It is with these that Hawthorne belongs. The concept of his art rooted deeply in American life—it is among these painters that his best work takes its place.

It has been said—adversely—that his technique and means of expression were borrowed from the old masters. This is shallow criticism. He is not an eclectic; it is rather that in struggle for a universal painting expression, he allied himself strongly with the only tradition that he felt.

His pictures do not have that esthetic charm so much demanded today by anemic hypersensitives. His painting is the antithesis of the prevailing misconception that admires taste and design. Taste is not a creative faculty. It

is more important that Hawthorne's work is robust and provocative, that it gives evidence of an abundant, vigorous mind, of a cataclysmic temperament. As a painter, he cast aside every doctrine—so that he might surpass the limitations of calculation and construction. Art must surpass such limitations.

When, in certain works, the demands of creative dimension overreached capability—it is to details, a fish, a basket, a head in profile—that we must look for realization. But, when successful, his work carries the entire signature of the great artist. Painting rises out of the volcanic center of the artist's temperament. Compared to this, estheticism is only shadow.

When artists again became aware of the reality of spatial and formal relationship—cubism, 'analytical' and 'synthetic', came into existence. But painting also asks for simultaneous consideration of the inherent quality of the colors as a creative means. It is in the realm of this reality that color must function. The painter of today is concerned with its re-evaluation as a plastic means. Both form and color have their own intrinsic laws; composition must be dominated by the dictates of both. This—only this—is painting. Mastered in this way, painting will have a mysterious and magic appeal. Mastery means the creation of a richly orchestrated 'pictorial' space in which form, fusing with color, turns into a new reality—the created painting. The art of pictorial creation is indeed so complicated—it is so astronomical in its possibilities of relation and combination—that it would require an act of superhuman concentration to explain the final realization. Such an awareness is usually absent in the artist. He will never be able to explain the full process which led to his creations. But what Hawthorne as a painter aimed for and gave by intuition has become today a conscious tool of his successors.

I am not surprised to find in the vanguard of today's movements, painters who still appreciate the privilege of having been his students. Knowing Hawthorne only from his painting—knowing from them what a great painter he is—I feel that he must have been also an inspiring and challenging teacher. However, personality, character, talent, sensitivity and endurance are inborn. They cannot be given. . . . The master and tutor is no more. Yet he has succeeded in endowing his work with—what I may be permitted to call—the eternal 'aurora de la vie'.

Charles W. Hawthorne
An American Figure Painter
McCausland

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Thursday, July 3, 1969



Artist Charles W. Hawthorne's painting classes attracted scores of young artists and summer students to the beach near the foot of Dyer Street during the 1920's. Among his more serious students was Henry Hensche, who assisted Hawthorne here and later held his own classes on the beach. Mr. Hensche now teaches painting in his studio at the north end of Brewster Street. The beach and the houses above it have both undergone sea changes, but some buildings are recognizable: at left is the home of V. M. Lucas, next the Avlon apartments, then Robert S. Wood's white house and his shed on the beach (now

spruced up with turquoise shutters). Next beyond is Russell Perry's house. Tall double-dormered house is Manuel Bent's, and the last above the skyline is the home of Selma Dubrin. Out of sight to the left of camera was Lizzie Livingston's candy and ice cream parlor, now owned by L. William and Jo Newmna. Not long after this picture was taken Jo went to work for Miss Livingston, later bought the property, and three years ago converted the store into a gift shop. She says the beach shown here has risen to a level well above the wharf at left.

Courtesy Cyril Patrick

HARWOOD, DOROTHY

"Reminisce with Hawthorne's
Model", C. Mahoney.

TR., ISSUE #18, September/October '88,
pp 24-5.

HAWTHORNE, CHARLES



Reminisce with Hawthorne's Model

Like a still life with eyes, the artist's model observes while being observed. Sandwich resident Dorothy Harwood was a young red-haired beauty when she first posed for Charles Hawthorne and his students on the beaches of Provincetown in 1917. Now, 71 years later, at 92 years old, she recalls Provincetown's halcyon days with the clarity of an historian who knew, even as a young woman, that these were moments to cherish.

She was introduced to Hawthorne, who came to Provincetown in 1899 and formed the now-famous Cape Cod School of Art, by prominent journalist Mary Heaton Vorse. "She asked Hawthorne if he would like somebody with red hair (to mod-

el for him)," Harwood recalls. "Hawthorne was very quiet, but a good artist. I remember the first stroke I ever saw Hawthorne take. He said 'I'm doing your hair' and there was bright green paint on his brush. He told me it was the light on my hair he was working on."

Seated on a stool, wearing a light-weight summer dress, Harwood would pose for three hours at a time with only a parasol and a broad-rimmed hat to protect her fair skin from the sun. She earned 25 cents an hour. Severe sunburn finally forced her to give up outdoor modeling, but she continued to model for Hawthorne and his students in their studios. The portrait pictured was done by Herbert Patrick, a Provincetown artist who also maintained a studio in Boston.

"Their studios weren't much,"

she recalls, "but the students were good, decent people. They lived from hand to mouth, bunked wherever they could and worked hard. They were young and earnest. They had come out of World War I and wanted to learn Hawthorne's way of looking at art.

— Claudia Mahoney

HAUTHORNE CHARLES

"Coastal Visions: Imagination and
Reality in Cape Cod Art,"
H. Scammell.

IR ~~Spring~~ '91, PP 8-13.
Summer

ARTISTS
PROVINCE TOWN SCHOOL OF ART

ARTISTS

"Coastal Visions: Imagination and
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IR, Summer '91, PP 8-13.



Charles D. Cahoon, *Along The Water's Edge*, Oil on Board, 15 1/2" x 13"

COASTAL VISIONS

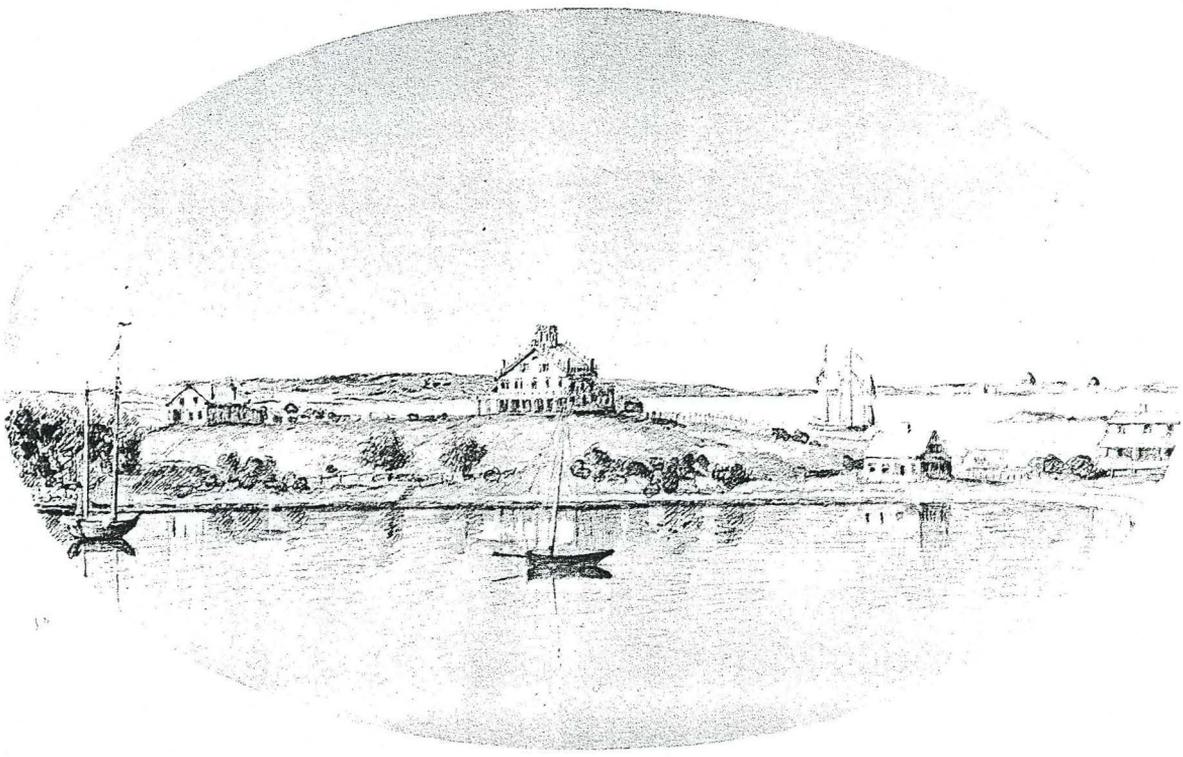
IMAGINATION AND REALITY IN CAPE COD ART

Ellen Sturgis Hooper, the early 19th-century American poet, hymn-writer and doctor's wife, was described by Thomas Wentworth Higginson as "a woman of genius," almost entirely on the strength of the following brief work, entitled *Beauty and Duty*:

I slept and dreamed that life was beauty.
I woke - and found that life was duty.
Was my dream, then, a shadowy lie?
Toil on, sad heart, courageously,
And thou shalt find thy dream shall be
A noontday light and truth to thee.

Six lines are a thin thread for something as weighty as genius, and from the modern perspective, some readers may feel that Higginson's verdict on Mrs. Hooper was - how to say it kindly? - premature. But they could be wrong. The kind of truth Mrs. Hooper had in mind is not one of those things that tend to accumulate like scientific data; there is probably no more ethical and artistic integrity abroad today than there was two centuries ago, and perhaps somewhat less. At the very least, her brief poem, written while in her twenties, provides a convenient pocket atlas to much of the landscape which artists explore today.

R.
P. denny
S. denny
M. denny



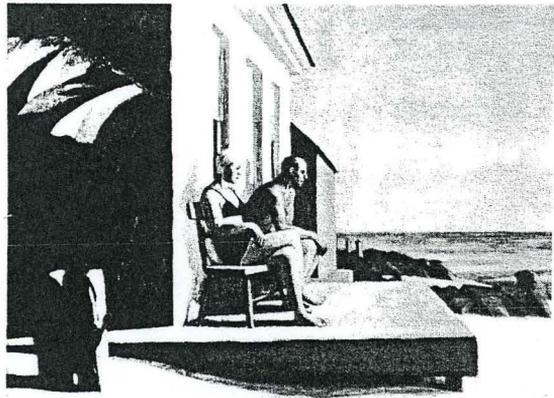
Maria Denny Fay, *View From The Church Steps, Woods Hole, 1859*, Gouache on Paper, 6 3/4" x 9 3/4"

In her lines we recognize the familiar landmarks of Calvinism and Romanticism, the contest between imagination and reality, the use of light and darkness as metaphor, the coupling of truth and beauty. (We can assume Higginson considered Keats a genius as well, for having made the connection between truth

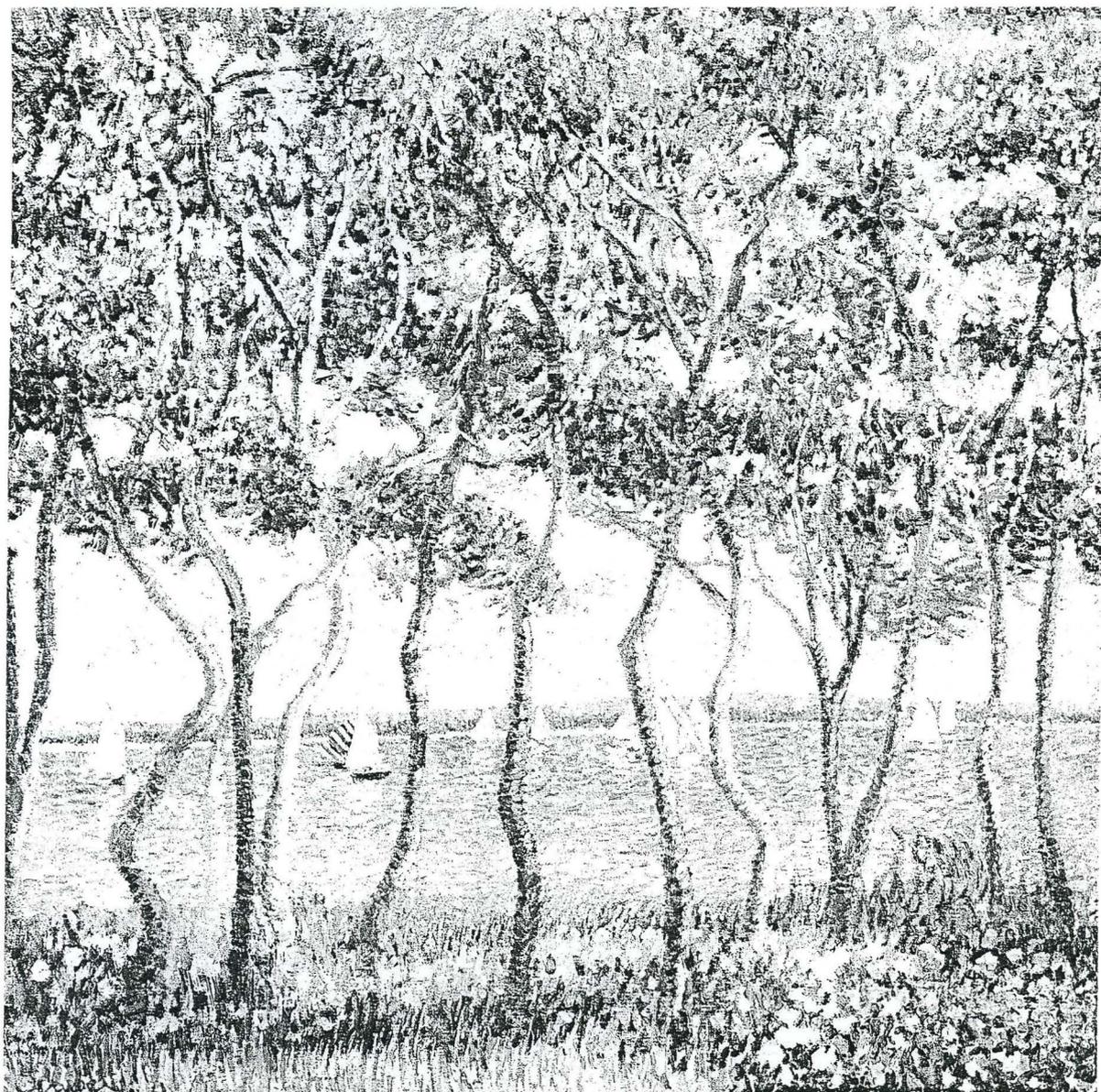
and beauty more firmly and several years sooner.) Like Samuel de Champlain's and John Smith's maps of Cape Cod, even though the shape of Mrs. Hooper's artistic landscape has shifted somewhat, the general outline has remained the same.

And despite the passage of nearly two centuries, all of her landmarks are still on the present horizon. They are powerful and convenient expressions of our collective unconscious. Their use has become imbedded in habit - it was imbedded then - and the rut runs deeper than we sometimes realize. It runs especially deep in the soft sand and marshland at the edge of the ocean that surrounds Cape Cod.

The Cape takes its definition from its relationship with the sea. Even in paintings where the ocean is unseen, its felt presence imparts a tangible sense of place. Water featured in almost all the earliest pictures of the area, because there was very little to show that wasn't right on the ocean's edge. It is physically impossible for any Cape Coddler to live more than six miles from the nearest shore. But the phenomenon of ocean-consciousness is much bigger than these local accidents of topography; it's a part of our national psyche, even our human nature. Long after this



Edward Hopper, *Seawatchers*, Oil on Canvas, 40" x 30"



Sam Barber, *Dancing Trees*, Oil on Canvas, 36" x 36"

country and this continent outgrew its total physical dependency on the water roads that brought us here, some 80 percent of all North Americans still live within 200 miles of the ocean shoreline. It's where we came from, and we still nourish ourselves on its dreams and memories.

We nourish ourselves on them even though, as Mrs. Hooper suspected, not all of our dreams are real or all our memories exact. For one example, in the Luminist art which reached its peak in the third quarter of the last century, draughtsmanship was often impeccably realistic but the incandescent lighting went beyond naturalism into a kind of surrealism that both defined the movement and eventually killed it. Much of the WPA art of the 1930's and 40's

was similarly of a kind - although the particular kind was very different from Luminism - that often announced the school before it revealed the artist.

Today there are more choices of style available to artists than ever before - naturalist, impressionist, expressionist, abstract, naive, folk, realist, genre, modernist, whimsy, on and on. But also more than ever before, within each of those choices comes enormous market pressure for conformity to kind - and the risk of bottoming out on the shoals of mere technique.

Landscape painting in North America - and seascapes with it - began in earnest at about the time of the American Revolution, in response to the new nation's need to define itself in non-traditional, non-

European terms. Some of that early work was what might be called transportation painting, celebrating the vigor of commerce and America's trade mastery of the sea; the coastline often appears in the background, but usually to show a growing city or some other landborne, architectural analog to the proud new ship at the center. Despite their iconoclastic intentions, most of these marine works reflect the strong influence of both Dutch and English traditions.

Cape Cod boasted no cities, and the architecture of the land itself was more subtle - and therefore less romantic and less popular - than the rocky ribs of Maine or Gloucester or the long, luminous reaches of the Narragansett. The perspective of most Cape Cod coastal paintings was - and is - landbound, and the area attracted fewer painters. Nantucket, by contrast, was often depicted from the sea during the last century because it was the thriving commercial center of the world's whaling industry; in some works, its intermingled masts and spires appear to suggest the skyline, not of the village it was, but of a city.

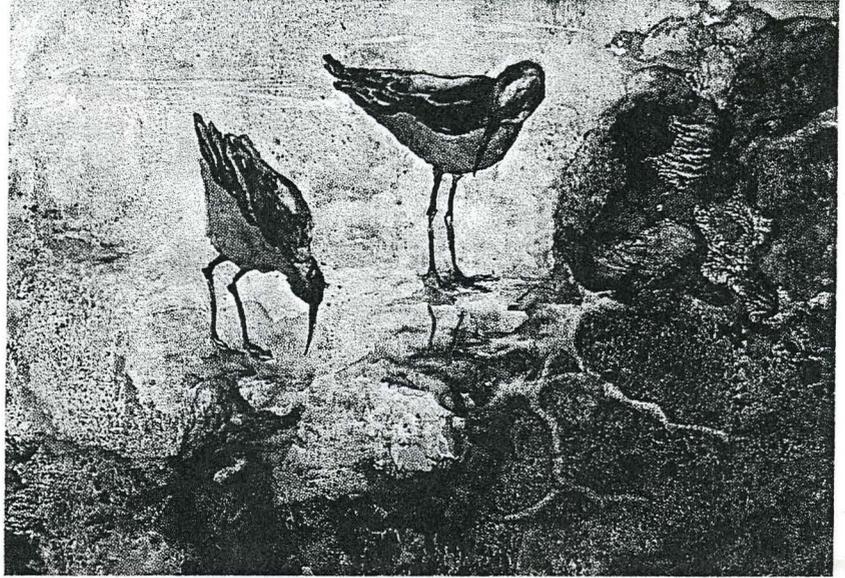
Despite the relative absence of commerce and the fact that there was no Cape Cod school *per se* until the turn of this century, there was still plenty of Cape and Islands shoreline art. In last summer's spectacular show at Heritage Plantation of Sandwich, *Romancing the Shore: Views of Coastal New England*, curator Brian Cullity included a retrospective of Cape Cod water prospects from the dunes and piers of Provincetown in the 1920's to the dreamlike serenity of *View from the Church Steps, Woods Hole*, in the 1850's.

The author of that latter work was a seasonal visitor from Cambridge named Maria Denny Fay (1820-1890). Cullity tells us the house where she stayed (her brother's) on Little Harbor was one of only 34 homes in the entire village when she first arrived in 1850, and was the first strictly summer residence. The human presence, whether inferred through roads, farmland, architecture and boats or shown directly as figures, added an important dimension to coastal and landscape art, especially in the early period, and it is easy to imagine Fay fearing she might run out of suitable subjects.

By the time Charles D. Cahoon (1861-1951) arrived on the scene, there were considerably more targets, and it was easier to get around. A native Cape Codder known to his friends as 'CD,' he worked twenty years as a photo restorer in Boston before returning here, aged 40, at the turn of the century. At first he made his living as a copyist of old masters - including a reputed 27 versions of one of Stuart's

portraits of George Washington - but later moved into the coastal views and landscapes for which he is remembered. *Along the Water's Edge* looks like a freshwater pond but is actually a tidal marsh in Harwich.

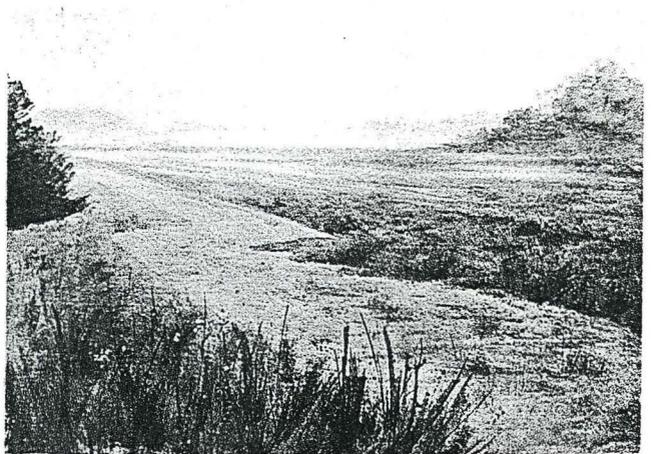
When Charles Webster Hawthorne established the Provincetown school of art in 1899, one of the first great stars it attracted the following summer was the impressionist Childe Hassam. For many years his unsigned, undated oil on canvas, *Afternoon*, was thought to be a scene in Nantucket - a place Hassam never visited. More recently it has been placed in



Elizabeth Pratt, *Shore Birds*, Watercolor, 29" x 23"

Provincetown, whose bay, dunes and outer beach are visible on the horizon, a product of that summer in 1900.

Another giant, Edward Hopper (1882-1967), is best remembered for such lonely city scenes as the famous *Nighthawks* and *Sunlight in the Cafeteria*, but he brought the same eye for alienation, tension and quiet resignation on his many summers on Cape



Leslie Jones, *Great Island in Wellfleet*, Watercolor



Robert Roark, *Fort Hill*, Oil on Canvas, 30" x 18"

Cod. Relatively few of his works show the shoreline, although many of his paintings here convey a strong sense of the Cape's insularity. *Seawatchers*, painted in 1952, is Hopper at his ironic best: the woman's stare is obviously focused on some inner vision a million miles from the scene before her; the man's eyes are shut. If either of them is dreaming, it is not on Ellen Sturgis Hooper's thesis that life is beauty.

Leaping headlong into the present, Hyannis impressionist Sam Barber may qualify as more of the artistic visionary the poet Hooper (as opposed to the painter Hopper) had in mind. Born in Europe, a product of the Art Students League in New York and a sometime street artist in Provincetown, Barber now has his own gallery, prints his own catalogs, shows his work in New York, Palm Beach, Chicago and Paris, and has sold to more than forty museums and corporations. His dream comes as close to a noontday light as one is likely to find anywhere. *Dancing Trees*, *Hyannis Port*, an oil on canvas, combines his love of sailboats, sunshine, flowers and sparkling waters with

one of his favorite prospects from near his waterside home.

Eastham watercolorist Leslie Jones began her art career in New York as well, but in professional ballet. Largely self-taught, she has shown impressive growth in her twenty years as a painter. The shore features in most of her work - probably unavoidable for any artist who concentrates on the narrowest part of the Narrow Land. Her mysterious but light-filled roadway on *Great Island in Wellfleet* suggests the sea more powerfully than it shows it.

Elizabeth Pratt's watercolors may also be properly described as mysterious; among the many museums and corporate collections owning her work is the Office of the Director of the Central Intelligence Agency. A native of Ohio, she has come to the Cape for 35 years and has lived permanently in Eastham since 1978. Primarily a landscapist, her signature themes are the low, flat expanses of cranberry bogs, the mirrored convolutions of tidal inlets and streams, and the kaleidoscope waters of Nauset Beach. Her



William R. Davis, *Morning on Bass River*, Oil on Canvas, 22" x 15"

Shore Birds was painted in the flats near First Encounter Beach.

The last two painters close the loop, one figuratively and one literally, with the earliest naturalistic visions of the Cape Cod shore. Of the two, Hyannis artist William Davis is the more explicit in his commitment to the past. A scholar of New England maritime history and the spirit of 19th century America, Davis copies 19th century technique, limiting himself to about 30 colors in the palette of that period. Much of his subject matter draws its dreamy, nearly still-life serenity from old photographs and archival sources on Cape Cod. But the vision in *Morning on Bass River*, partly imagined and drawing as well on how the same scene appears today, is unmistakably the artist's own.

In the late 1980s, Robert Kent Roark went to Orleans and painted a reflective, silent, unpeopled view of Nauset inlet and the outer beach from *Fort Hill*. There are no houses, no roads, no sign of man. This happens to be the way that scene appears today, but

that qualifies as a fortunate coincidence; if any of those elements had been there, Roark typically would have removed them. The result is a view of this scene almost exactly as it appeared to Cyprian Southack in 1717 when he passed through these same waters from Cape Cod Bay, via Jeremiah's Gutter, on his way to the beach at Cahoon's Hollow to claim the wreckage of the pirate ship *Whydah*. Or, for that matter, as it was viewed by the first European chronicler of Nauset and the author of its first reliable map, the explorer Champlain.

But Roark is not intending to deceive: it is the presence of human lifesigns, not their absence, that characterizes most landscape art of a century or two centuries past. Besides, if he were really trying to fool us, he would have moved the inlet three miles to the south, toward Nauset Heights, where it was in 1609 and even as late as 1950, and not where it stands today.

—Henry Scammell

PROVINCETOWN ART ASSOC ^{STATION} ~~PROVINCETOWN~~

"Extending the Art Experience:
Cape Cod's Teaching Museums,"
H. Scammell.

TR, Fall '91, pp 38-43.

HAWTHORNE, CHARLES W.

"Extending the Art Experience:
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PTOWN ART ASS + MUSEUM
ARTISTS

Extending The Art Experience

Cape Cod's Teaching Museums

On Cape Cod, museum educational programs aren't just for artists and kids; they're for everyone. But hard times bring new lessons.

For the public at large, a couple of generations ago there weren't all that many reasons to go to a museum. Heavy rain. Overwhelming social ambition. Desperate *ennui*, perhaps, with a vague hope of titillation. Today, museums are at the living center of the cultural mainstream of America. What a change!

The change isn't just in us. It's in the way museums see themselves, and in the things they have done to reach out to people they seldom previously touched. From Napoleonic times, when museums were created to display the treasures of conquest, they were intended to serve the broadest possible audience. But even treasure requires a certain amount of interpretation. People don't line up to see things they don't understand and that have no apparent relevance to the way they live. Many museums lost their charter under a dusty cloak of elitism.

The way they shed that cloak was through a combination of new volunteer spirit, community outreach and education. Today, in a time of great social change, these are more than abstract concepts; they are widely seen by museum professionals as the triple lifeline for any institution that expects to stay healthy or even to stay alive.

Provincetown Art Association & Museum

The need for some sort of lifeline in Provincetown had been growing for decades, but it didn't become a public issue until just last year, at about the time Robyn Watson became the Art Association's administrator.

Watson knew there were people living in Provincetown who had as good a Hawthorne on their dining room walls as any in the Association's collection, and they had never set foot inside the building. A new trustee told Watson it was only when she left Provincetown and went away to college that she realized what a major museum she had at home. Another woman in the town told her she



COURTESY PROVINCETOWN ART ASSOCIATION AND MUSEUM

hadn't been inside the museum for 40 years; for whatever reason, she had come to feel unwelcome there. Watson knew the only way to deal with a problem of that size was to bring it into the open.

It was never the museum's intention to make the locals feel



Charles W. Hawthorne demonstrating before his class, circa 1910

unwelcome, but impressions are as powerful as facts. The two keys, in her view, were the children and the elders. If they could be made to think of the museum as a place where they were now wanted, it would help convince the rest of the community they were welcome

as well. "The Art Association has been aloof too long," Watson told her trustees. "Now we have to make the connections."

In one respect, the timing of the Art Association's new resolve to reach out to the community could not have been less propitious, run-

ning head-on into Draconian government budget cutbacks in all areas, especially for the arts. But it didn't even slow them down. "When you make a good business decision, there's more than one thing happening, and it relates to everything else you're doing,"

Watson explains. "This was more than outreach: there was a demand out there, and we could supply it. If we intended to serve that need, we could also look to the community for our support. And that's the way it's working. For the most part, our new programs are paying for themselves."

In some ways, the new mandate was not all that different from what they had been doing all along. For years, the Provincetown Art Association Museum School has offered summer classes in painting and print-making to students from all over the country. And children's art classes are offered three mornings a week. The Museum School depends on tuition income, some of which comes from private sources for scholarships. This year they have only three such donors, but in the past there have been as many as eight in a single season. The Museum School has no direct state funding, or any other income separate from what the Museum gets.

For years, the classroom that houses the Museum School in the eight weeks of summer was unused during the other 44 weeks on the calendar. This past year the Art Association offered a new program for the off-season – which means for Cape Codders, as opposed to seasonal visitors – which was a pilot for putting that space to effective year-round use. Watson says she had no idea when they started if a single person would come. She needn't have worried.

The pilot introduced a series of six-week classes through the fall, winter and spring that were as successful as anything the School had ever done in the summer, not only in terms of numbers but in the activity they spawned. They're doing it again this year.

"We have a very small schoolroom, so we close off a class once it gets to 12 painting students," Watson says, "although during a couple of weeks before Christmas, we managed to pack in 25 for our Friday morning life drawing class alone." They also offered one-time workshops on such subjects as pa-

permaking, bookbinding, framing, mat cutting, oil monotype, and the photographing of art work. There was a lecture series on the Provincetown school of art, and its relationship to other movements.

"For all of these things, the turnout was astonishing. Life drawing is a good indicator of the success of the overall program. In the first full year, there hasn't been a single week that hasn't at least covered costs. We're going to do the same thing next with life painting. It's terribly exciting. All of a sudden, we have classes coming out of our ears."

Students from one of the local public elementary schools went through the exhibition that was up in the museum at the end of classes this past spring. Museum staff answered questions on who the painters were and what they intended in their work. Their art teacher is also a teacher at Association in the summer. "That's an interesting thing to do in a town like this," Watson reflects. "Some of the fourth graders here know as much about these painters as we do. In that particular show we had a Hawthorne up, and one of the students told us he was the great-grandchild of one of the models. The visit went over so well, we've decided to do it with each new exhibition."

Meanwhile, she says, no one is standing around hoping for the state grant. "We've heard that most of that money is no longer available, and we're not waiting for a miracle. We don't have to kill this just because we can't provide a bus – it's less than a mile from the school to the museum. We decided to invite the kids over anyway. The winter is another matter, but on a nice spring day they can walk. You can't sit here and demand that people support you. You have to prove to them that they'll get something out of it."

Cape Museum of Fine Arts

At the Cape Museum of Fine Arts in Dennis, they're not waiting for miracles either.

"From the start, education has

been central to our mission," says director Suzanne Packer, pointing to the words 'study and interpret' in the Museum's letterhead. "We wouldn't be doing our job if all we did was collect art and keep it in a storage room where no one saw it. If you're really going to get people to appreciate art and make it part of their lives – what surrounds us all the time – your best hope for doing that is to get them involved hands-on, actually making something, either in a class or a group project. It's all a part of just helping them to open their eyes, to look at things from a new viewpoint, in a different light. Art appreciation is life appreciation."

Because museums live in the same economy as everyone else, many CMFA education programs have been set up to be self-supporting. In order for that to happen, the community has had to go along with the concept, and the response has been almost universally positive, not just to accommodate tourists but on a solid year-round base. That's not surprising in view of the cutbacks all Cape Cod communities have seen in their school systems. Given the state of the economy and world politics, people find the arts to be more enriching and more necessary than ever.

And more varied. According to Education Director Beth Warner, the Cape Museum offers a year-round program that includes studio art for children and adults, lecture series, a cultural travel program with trips on-Cape and off, and a classic film series. The studio arts program is offered four times annually in eight-week sessions, and in the summer in four-week versions as well, with single-class enrollment permitted for children's activities. Even short-term visitors can capture a sample of the Cape Cod art experience.

Cape Museum lecturers donate their time free of charge, so all of the income generated by their activities is used to fund the full range of educational offerings. The cultural travel programs, which include volunteer-guided trips to



Schoolchildren enjoying their visit to Heritage Plantation

private viewings of the Hirshorn Collection in New York, Strawberry Bank in New Hampshire, Newport at Christmas and England in the spring, also pay their own way. For classroom programs, teachers' salaries come from tuitions, which means a minimum of around four or five students per class.

At the moment, all the students come to the museum, but plans are underway to expand into an artists-in-the-school series, beginning with a pilot program on sculpture in the spring. However, the future of this effort is uncertain; it's funded by the Mass Cultural Council, a program that has been cut to almost nothing. But the geography in Dennis is different from Provincetown, and the consequences of no funding, if that's the result, will differ as well.

"We all suffer when there are cutbacks," Warner says. "This is especially true when public school programs for arts and music are eliminated and there is a general perception that they're not important. We can still get into those schools with our programs if we don't cost them anything - in fact, they welcome us all the more warmly - but cutbacks change the climate."

The Cape Museum boasts a

strong support base of some 1700 members, and an active Board of Trustees which cultivates individuals and works hard to build partnerships with the business community.

Director Packer says it would be nearly ideal if the museum were to find a grant or a corporate sponsor to underwrite an education program which included outreach as well as in-house curricula. However, fundraising now is harder than ever. Whether or not the funding will be there for the museum's in-school program, Warner says they are still committed to providing classes for the same students, only at the museum. CMFA offers several adult classes and children's classes in each of the four sessions. "We can expect the response to these to be all the greater if they aren't getting any of that instruction in the schools," she says. In parallel, she is working to set up scholarship funds for those who can't afford to pay.

The Cape Museum is also developing an artists' advisory group. The goal is to be a facility for not only the novice and recreational artists, but also to provide support to established artists who are trying to make it professionally. This

effort received recent funding from the Cape Cod Foundation for the Arts for four symposia a year, presented specifically for artists, by artists or art industry-related people, to address such topics of mutual concern as the legal aspects of art exhibition, how to get into various galleries, and how to get into a museum.

Heritage Plantation of Sandwich

At Heritage Plantation in Sandwich, education has been the core concept from the beginning. "We are on very solid ground compared to many other museums; we have a good endowment, thanks to our founder, Josiah K. Lily III," says education director Sunnee Spencer. Even with that firm base, however, because of the cutbacks in Federal and State grant funding, Heritage has had to reconfigure budgets, and last year Spencer lost two important staff members in education. "Because of that outside financial pressure, we feel we are in a holding pattern rather than a growth phase - which is certainly not as bad as it might be, under the circumstances. What it means is that there is some paring of programs, but there is also a lot of filling in by people who are doing

things they didn't do before."

The Plantation's outreach program takes teaching modules based on collection objects into area schools, generally from Kindergarten through Grade Six, but sometimes to junior high and high schools. Topics range from *Toys of American Childhood* to *Art Under Sail* (the history of scrimshaw) and combine slides, objects and discussion. The program services all 15 school districts on the Cape, all the way out to Provincetown, as well as Wareham. Since the cut-backs, this entire effort is handled by two and a half staff people; last year they provided service to 31 schools and more than 4000 students.

The Plantation also places twelve different exhibits in schools for a month or two months, often in support of curricula, on such themes as *Black Artists*, *Women Artists*, *Art in African Trade*, *Artists by the Sea*, and *America the Beautiful*. These are a combination of reproduction prints, photographs, and museum artifacts, and are labelled with interactive questions. Another outreach program, *Artists Inspiring Authors*, supports creative writing.

For each of these offerings, the Plantation charges only a nominal fee. The *Artists/Authors* program is available as a rental kit for a \$10 donation to cover shipping. The total cost of an exhibit rental is \$15, which defrays gas expenses for pick-up and delivery. In the outreach program, there is a fee of \$25 per instructor per initial class, plus \$5 for each additional class; typically, one teacher does four classes a day, for about \$40. Last year this program reached more than 300 students in six schools.

The Plantation's premier exhibition this year is *Art, Architecture and Power in Mesoamerica*, a show of Olmec and Maya artifacts from the collections of the Peabody Museum at Harvard. The Cape has never had an exhibit like this one, and Spencer wanted to make it available to as many people, especially children and teachers, as possible. She obtained a combina-

tion grant from several sources: the Ellsworth Foundation, the Bessie Pappas Charitable Trust, and the Bank of Boston, matched by an anonymous donor. The money was used only for bus transportation of students, because that is the area hit hardest by cuts.

The Plantation surrounded this effort with an extensive educational program, including five docents at stations in the exhibit area. In five weeks, it had 1400 children visitors, grades 4 through 12, in classes that ranged from art and history to anthropology. It will be repeated in the Fall, and is already booked at the same level. The only cost to the school is \$2.50 per child, which gives access not only to the tour but to the rest of the museum.

The Plantation also has a program to three nursing homes, bringing them a variety of things from outreach modules to craft activities.

Within the museum, general tours are provided for schools from as far away as Rhode Island and New Hampshire. The adult lecture series, especially in art and art history, is extremely popular, and often preparatory lectures are provided in support of Plantation-sponsored bus trips. Recent tours were for the *Corot to Monet* show at the Currier Gallery in Manchester, and a combination tour to Newport and the Arnold Arboretum to learn about the relationship between interior design and horticulture. A recent special exhibition was combined with a trip to Mexico to visit the sites where the exhibit artifacts were excavated. Last year 1400 people came to basketry day. The Plantation features performing artists as well, and children's theater, children's films, school vacation weeks, live craft demonstrations of such things as Mayan weaving, even a performing group specializing in pre-Columbian music. The director recently lectured on the Civil War to standing room only.

Despite this seemingly bottomless cornucopia of community activities, Spencer admits that cut-

back fever has affected the Plantation indirectly through its impact on the schools her programs serve. "Even though our fees are very small, some of the schools have had to eliminate outside expenses across the board. The quandary we face is in deciding how much we can afford to give free, how much we can get funded from grant sources, and how much we have to give up."

She says that volunteers make up a big part of the difference. The Plantation has 40 docents and several office personnel who work free on an as-needed basis. "In this climate, we have been able to find a lot of different ways to solve our problems and meet our needs. If anything, it has made us more creative."

Cahoon Museum Of American Art

At the Cahoon Museum of American Art in Cotuit, that same thrust toward creativity is carrying the museum away from the attitude which its director, Rosemary Rapp, characterizes as "the psychology of dependency" on grants, government support and other forms of free money, and toward a business philosophy based instead on income generated by services to the community.

"As a part of this, I see us consciously adopting a marketing attitude toward what we do here; we are competing for public attention." She believes that share of mind must precede share of market, and that no institution gets more of either than it earns as the result of hard competition. Any successful museum must fill a need and sell a service, and even though consciousness-raising and fundraising may involve many of the same activities, they entail a different mindset: in the place of either the tightly-knit network of insiders or the supplicating hand on the street corner, the museum seeks the standard *quid pro quo* of commerce, which is value received for value given. This view elevates fundraising to a profession, which it should be, and is a healthy step



Marie McEacheron teaches youngsters an early appreciation of art at the Children's Art Workshop at the Cahoon Museum in Cotuit.

away from the elitist dependencies of the past.

While Rapp's views pertain to all institutions, education director Bert Owens sees some immediate needs for a new mindset on the Cahoon's own doorstep. "I think people's perception of this place - and we're working hard to change it - is that when they come here all they will find is Cahoons, and a static exhibit," she says. "The fact is, we're named after the Cahoons because they lived here; we do have a collection of Cahoon paintings, but we have just as large collection of other American art. Our mission is to reach out and celebrate American art and artists."

To that end, the Cahoon constantly displays American artists, giving them a forum, encouraging them in their work and helping them develop. This year, the Museum hosted three-day mini-exhibits in scrimshaw, Nantucket basket making, bird carving, walking stick carving, quilting and other arts, with the artists demonstrating their skills on-site.

Before Christmas, in collaboration with several businesses and the local library, a day's open house

culminated in carol singing at night, and free materials were provided for children to make tree ornaments. The museum also features a wreath-making open house.

Throughout the year, schools are offered tours of the museum; a teaching module is sent ahead, and a short quiz is given once the students arrive - how many animals do they see in the paintings, what are some of the differences in style. "Our purpose is to make kids comfortable here," Owens says, "and to help them understand the museum belongs to them."

The program to schools is limited by the Cahoon's size, which by most measures is the smallest of the four museums treated here. Right now the program includes schools in Mashpee, North Falmouth and Cotuit, and Owens hopes to add Marstons Mills.

"A while back, we had the fifth grade from Cotuit visit us, and we asked the students to draw their impressions once they got back to class," she says. "They did such a terrific job, we gave them a show on one wall of the museum. We'll be doing that again."

- Henry Scammell

Hawthorne: Artist honored

continued from B-1

Resika and co-curator Varujan Boghosian attempted to secure some of Hawthorne's paintings in the collections of major museums, but because the Provincetown museum doesn't have the required climate control, they couldn't get the loans. "So where are they?" Resika quips. "In the basement (of these museums)."

Resika points to "The Captain's Wife," an unsmiling portrait of a woman whose sternness evokes the challenges and hardships of her life. "It's a terrific picture," he says. "Look at that face. It's Provincetown." She's more than austere, he says, she's dignified.

"The Crew of the Philomena Manta" occupies a dominant spot in the exhibition. It certainly reflects the roots of the village. Fishermen in slickers return with the day's catch. Their faces are etched by the struggle and rigors of their life's work. The central figure, Resika points out, is the image of artist Edwin Dickinson. Several other artists also posed for the painting, which, he says, is "a homage to Hals," and also a homage to Provincetown. "But it smells more of Hals than a fish," says the artist with a grin.

"Early Moonrise: Portrait of Miss Wilson" is the brightest oil in the show. The woman's red dress plays nicely against the blue sky. Al-

though her face is clearly drawn, the background is loosely painted and has the light of Hawthorne's watercolors. The painting is unfinished, Resika says, and he considers that it is actually best that way.

"Still Life with Fish" is a beautifully composed painting with the reds of the fruit and the sheen of the copper bowl enlivening the picture.

"Spring Evening" is a softly painted portrait of a young woman. Its mottled colors give it a gentleness that distinguishes it from the severity of his other portraits.

In a last-minute decision, Resika decides to include a small light-filled oil sketch, "Venice (Campo)," very different from Hawthorne's other oils. He plants it to the left of the bronze bust of Hawthorne by Albin Polasek. At the right are two familiar works: "His First Voyage," an engaging picture of preparations for a boy going off to sea, and "The Fish Wife," a strong image, but not Resika's favorite.

Late watercolors

The Venice painting acts as a little introduction to the next gallery. Sparkling with the light, which must have filled Hawthorne during his many summers in Provincetown, is a selection of late watercolors from his estate, which is represented by Babcock Galleries in New York.

Washes of luminous paint, puddles of color and quick strokes ani-

mate the 14 works. Those spots of color that make up these paintings are free and loose and spontaneous. Those spots of color, Resika says, are just that. They do not really represent a boat or house or tree or balloon. They are simply colors. It's what brings you to the aesthetics of the work.

"The House," a landscape with a simple structure is executed with an economy of strokes. It evokes some of Resika's work, which often includes a simple house.

"That house goes all through the Cape landscape painters," Resika says. "It's a classic form. It's like a temple. It's eternal." He calls this archetypal house "a little Monopoly house. I paint it all the time."

"Autumn Foliage" is dominated by a flame of orange. "Sevilla #2" captures the sunlit stucco of that Spanish city. "Horta - The Azores #1" pictures a lovely blue afternoon. Peace and harmony bloom in "Horta - The Azores #4." "Sunset Clouds" is virtually abstract.

These watercolors, all done during the last three years of Hawthorne's life, are the stars of the exhibit. They are the modern works of a traditional painter. Little gems, they glitter with fresh, clear colors. They show that Hawthorne finally began to take his own advice: "spots of color coming one against another."

OFF-CAPE SPOTLIGHT

BOOK Paramount Home

Centennial: Galleries celebrate

continued from B-1

colors.

"Not only was Hawthorne a good teacher, but he inspired others to teach as well," Heller says.

Each artist is represented by a half-dozen or more works, all of them for sale. Among the Hawthornes is an etching of an old woman, the only print by Hawthorne that Heller has ever come across.

Students of students

Berta Walker Gallery, 208 Bradford St., has scheduled "Celebrating Provincetown's Centennial: Hawthorne, His Students, Their Students" to run from Sept. 10 through 21. The exhibit will consist of more than two dozen works, all available for purchase.

Because other exhibits this summer have played up the impressionists' debt to Hawthorne, gallery owner Berta Walker decided to concentrate on his legacy among Cape artists of other stylistic persuasions.

She considers the standout among his students to be Edwin Dickinson, whose figures and landscapes are distinguished by obscurities and distortions that give them an aura of romanticism. Salvatore Del Deo and Phil Malicoat are, in turn, two of Dickinson's most accomplished students.

Also represented in the show will

be Ross Moffett, known for Provincetown scenes with flat, expressive shapes, and Moffett student Jack Tworokov, who became an abstract expressionist. Watercolors by John Whorf will be included, along with paintings by his daughters, Carol Westcott and Nancy Whorf.

Walker's exhibit will acknowledge Hensche as an important Hawthorne student, but show that his students didn't all become impressionists. Op artist Richard Anuszkiewicz, abstractionist Ed Giobbi and abstract expressionist Franz Kline attended the Cape School but went in very different directions.

Outdoor painting

Hensche and impressionism are, however, what Wohlfarth Galleries, 234 Commercial St., is all about. And owner Lavinia Wohlfarth, who studied with Hensche for three summers in the 1980s, is observing the centennial with "100 Years of Outdoor Painting," which will open Sept. 17. Most of the works are for sale, but a few will be on view just for their historical interest.

The purpose of the exhibit is "to show the importance of outdoor painting to this community," Wohlfarth said. "It happens to be my big love and appreciation."

The Hawthornes she has lined up include two watercolors, a small oil

portrait and a mudhead (a loosely painted, featureless portrait that Hawthorne instituted as a teaching tool). One of the Hensches will be a Provincetown scene from 1968, which, unlike most Hensche landscapes, wasn't painted in his own back yard. There will also be a Hensche mudhead of the town crier. It won't be for sale, but prints of it will be available.

Among the students of Hensche who will be represented are Lois Griffel, Hilda Neily, Robert Longley, Margaret McWethy, George Thurmond, and Cedric and Joannette Egeli.

After closing in Provincetown on Oct. 3, the show will travel to Wohlfarth's gallery in Washington, D.C.

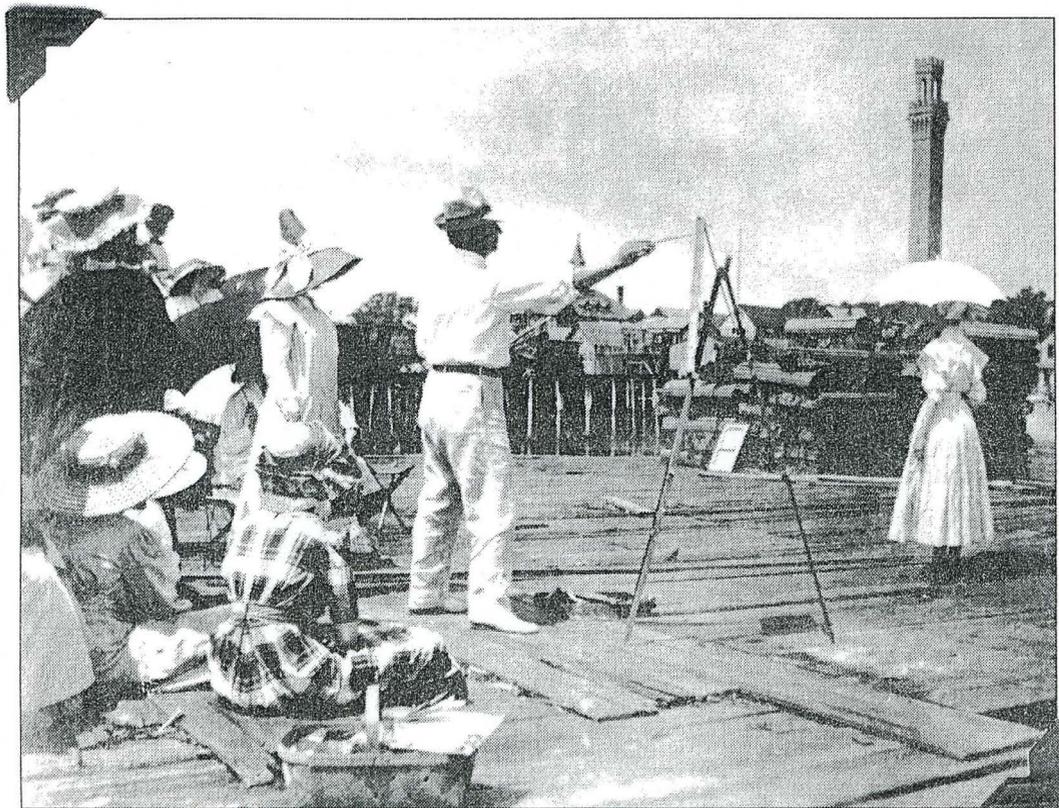


PHOTO COURTESY OF PROVINCETOWN ART ASSOCIATION AND MUSEUM

In Provincetown, Charles W. Hawthorne demonstrates his painting technique, circa 1910.

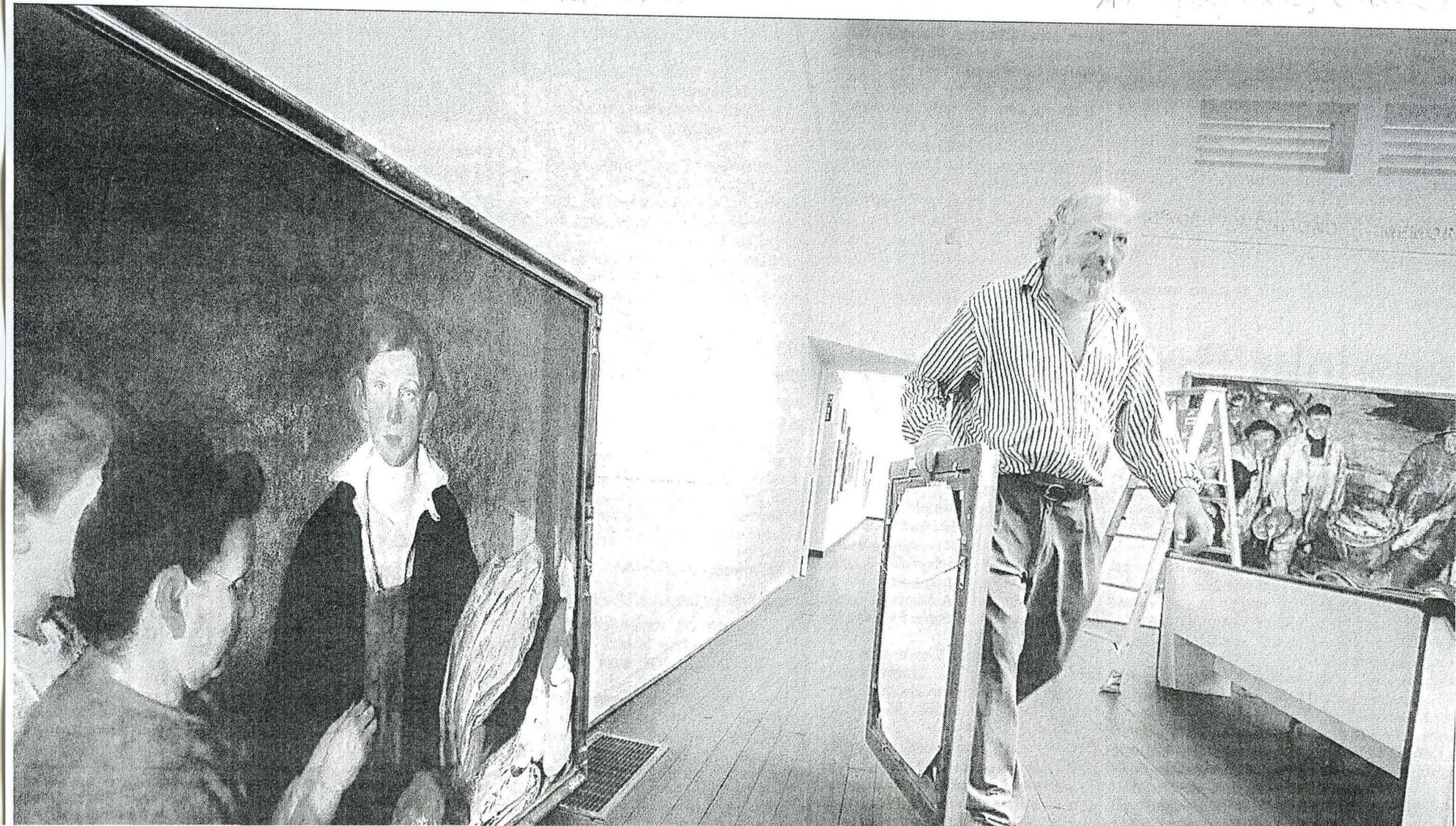
Cape Cod Times

ARTS & Entertainment

CAPE COD TIMES

28 AUG 1999

A4



THE Hawthorne TRADITION

Provincetown arts community pays tribute to founding father

By **DEBBIE FORMAN**
FEATURES EDITOR

PROVINCETOWN — The day before the opening of the Charles Hawthorne exhibition at the Provincetown Art Association and Museum, Paul Resika is fretting over the arrangement of oil paintings in the main gallery.

As an artist, Resika views the hanging of an exhibition as an aesthetic challenge, and he wants it to be just

This exhibition of work by the man who is credited with founding the artist colony in Provincetown in 1899 is a centerpiece of the centennial celebration this summer.

Although Hawthorne is well known for teaching his students to downplay drawing and think about what they were painting, not as objects but as “spots of color coming one against another,” he didn’t regularly follow his own advice until the end of his career.

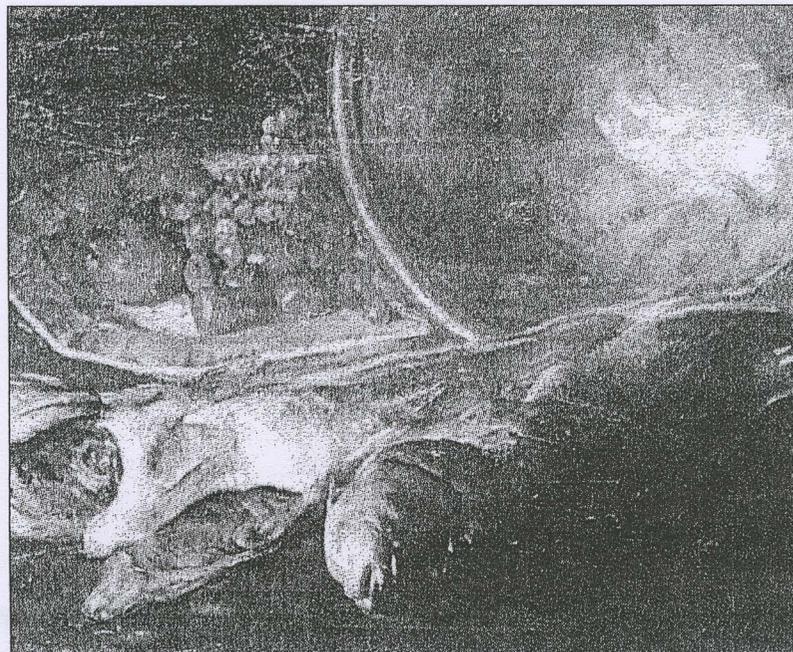
Hawthorne opened his Cape Cod School of Art 100 summers ago. During the 30 years that he ran the school, he attracted thousands of students, who came to study and paint and become the foundation of this artist colony.

Hawthorne’s oil paintings are in the tradition of Velazquez and Franz Hals, Resika says. He points to “Cleaning Fish,” a dark painting, rich with chiaroscuro, that is clearly influ-

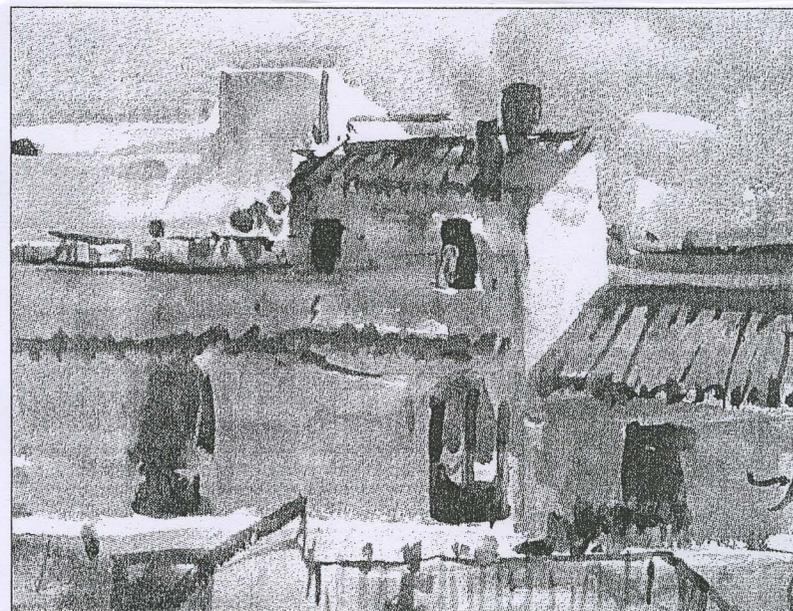
enced by Hals, Resika says. “Cleaning Fish” occupies a corner of the gallery with “The Philosopher,” a stern portrait of artist Max Bohm. When those two are hung, Resika is so delighted, he claps. “I’m mad about that corner,” he says.

Dark portraits

The 12 oil paintings in the exhibit include portraits, dark and austere, and works that depict the life of the Provincetown fishing community. The paintings are from private collectors, the Hawthorne estate and the collections of the museum and the town.



“Still Life with Fish” is a fine example of Hawthorne’s traditional style.



“Sevilla #2” is full of the warm colors of Spain.

Photo courtesy of Babcock Galleries

LIFE OF ARTIST

- 1872:** Charles Webster Hawthorne born in Lodi, Ill.
- 1890:** Leaves home to study art at National Academy of Design and Art Students League.
- 1896:** Studies with William Merritt Chase at his Shinnecock Summer Art School on Long Island.
- 1897:** Is Chase’s assistant at school. Meets Ethel Marion Campbell, who later becomes his wife.
- 1898:** Studies in Holland and Italy.
- 1899:** Opens Cape Cod School of Art in Provincetown.
- 1906:** Studies in Italy; influenced by Titian and other Italian painters.
- 1911:** After developing reputation as portrait artist, he receives prize from National Academy for “The Trousseau,” now in Metropolitan Museum of Art collection.
- 1914:** One of founders of Provincetown Art Association.
- 1924:** “The Captain’s Wife” awarded Carnegie Prize.
- 1930:** Dies in Baltimore.

Source: “Provincetown Painters” by Ronald A. Kuchta

Galleries celebrate centennial

By **CINDY NICKERSON**
CONTRIBUTING WRITER

PROVINCETOWN — Three Provincetown art galleries are marking the centennial of Hawthorne’s school with exhibits of their own.

Each of the galleries will feature works by Hawthorne and a selection of his artistic descendants, with Henry Hensche being the one Hawthorne student common to all three shows.

“Charles Hawthorne and His Students” is already in progress at where it will continue through Sept. 2.

“I’m an art historian, and I’m best-known for early Provincetown art,” said gallery owner Julie Heller. “Not to acknowledge Hawthorne and his effect on Provincetown art would be really remiss.”

The tack she’s taken is to present works by Hawthorne and three followers who likewise became teachers in Provincetown. In addition to Hensche, who taught impressionism for decades at his Cape School of Art, she chose to focus on watercolorist LaForce Bailey and Charles Heinz, a landscape artist known for his glowing

Please see **CENTENNIAL /B-4**

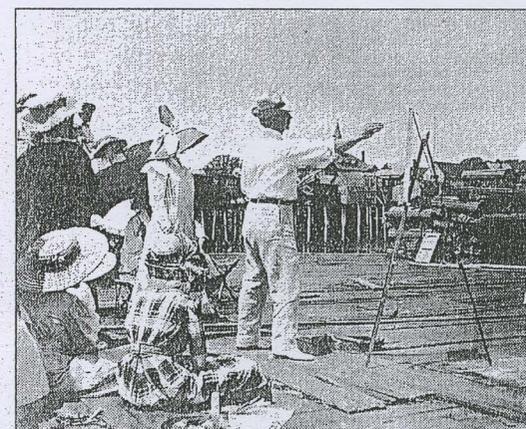


Photo courtesy of Provincetown Art Association and Museum

Hawthorne’s Cape Cod School of Art attracted thousands of students. Hawthorne often held demonstrations on a pier, as shown in this circa 1910 photograph.

Please see **HAWTHORNE /B-4**



Photo courtesy of Babcock Galleries

“Autumn Foliage” shows Hawthorne’s loose, spontaneous approach to his watercolors.

On Exhibit

■ **What:** Oils and watercolors by Charles Hawthorne

■ **When:** noon-5 p.m. and 8-10 p.m. through Sept. 20

■ **Where:**

Provincetown Art Association and Museum, 460 Commercial St.

■ **Admission:** \$3

■ **Information:** 487-1750

ALBERT STERNER (1863-1946)

■ 209 MARY HALL AS LADY MACBETH

Inscribed *Lady MacBeth*-by *Sterner* on the stretcher

Oil on canvas

66 x 40¼ inches
167.7 x 102.2 cm.

Exhibition

New York, Grand Central Art Galleries, *The New Society of Artists, Eighth Exhibition*, 1926

Literature

Ralph Flint, *Albert Sterner, His Life and His Art*, (New York: Payson & Clarke Ltd., 1927), no. 30, illus.

\$1200/1500



209

CHARLES WEBSTER HAWTHORNE (1872-1930)

■ 210 PORTRAIT OF A LADY

Signed *C W Hawthorne*, u.l.

Oil on masonite

40 x 36 inches
101.6 x 91.5 cm.
\$3000/5000



210

CHARLES WEBSTER HAWTHORNE (1872-1930)

■ 211 PORTRAIT OF A LADY

Signed *CWHawthorne*, u.r.

Oil on canvas

44 x 34 inches
111.7 x 86.3 cm.
\$1500/2000



211

THE



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Painter's subjects planted deep family roots in Provincetown

"His First Voyage:" Hawthorne painted the Smith family

By Duane A. Steele and Mary-Jo Avellar

Charles W. Hawthorne's painting "His First Voyage," which is beloved by Provincetown people for representing their Portuguese fishing heritage, is modeled by a family that was not Portuguese, not a fishing family and not from Provincetown.

The young man in the picture being fitted by his mother for his first fishing trip is Jacob Smith, then 13, who never became a fisherman, laboring instead at a local lumber yard. The two little girls in the painting were Jacob's sisters, Fannie and Nellie.

His father Chester Smith was not a fisherman. His mother, Clara, the mother in the painting, whose maiden name was Bergeron, was of French-Canadian descent. The family, also Irish and Yankee, came originally from Boston.

But the scores of descendants who

a symphony conductor, the son of the famous painter, never knew her father-in-law because he had died long before she met her husband.

In a letter to the editor last week she said she met the boy in the painting when he was a man — red-haired, jug-eared and working at the lumber yard, now Conwell Lumber Co., then known as Higgins Lumber Co.

Since her letter appeared, several members of the Smith family have called to identify the boy and the others in the painting. The first was Holly Ferreira, Clara Smith's great-granddaughter. The second was Chester Cook, her grandson. Both live in Provincetown.

Many local people, like the artist Tony Vevers, remembered Jacob as "a really sweet guy." He was one of seven children born to Chester and



Clara Smith with her children Nellie, (l.) Jacob and Fannie posed for Charles W. Hawthorne for "His First Voyage"

lived or who are living now in Provincetown have become almost all Portuguese by marriage. Clara's grandchildren and great-grandchildren now surely consider themselves more Portuguese than Yankee or Irish.

The depth of local feeling for the painting arises in large part because the tendrils this family sent out into the community exemplify how tightly knit Provincetown people can be by blood and marriage. That is not to mention the myriad ways Provincetown people interact in school, at work, at play and as neighbors.

Provincetown people will immediately recognize the names of all the descendants of the people in Hawthorne's marvelous painting.

Hazel Hawthorne of Cambridge who was married to the late Jo Hawthorne,

Clara Smith.

Jacob's sister Fannie Fields is the only surviving subject in the painting and the only surviving member of the original family. She is the little girl in the right hand corner. Her sister Nellie is half hidden by her mother. Nearly 93 years old now, Mrs. Fields lives in the Cape End Manor. She fondly and vividly recalls posing for the painting. (Related story page 36)

Hawthorne craftily set about to create his vision of a boy's first voyage, obviously using subjects that satisfied his vision. If history is the judge, this painting succeeds wildly because it has always satisfied everyone's vision of what the artist intended to convey.

It touches heartstrings because of its universality in which every boy must

Continued to page 36

Painter's subjects planted deep family roots in Provincetown

Continued from page 1

grow up to be a man. This boy in "His First Voyage" had the good fortune to be nurtured by a loving mother and sisters as he readied himself for his entry into manhood. Look at his face. See his courage. See his fear. It is a powerful, unforgettable image that resonates with people whose ancestors went to sea usually at a young age.

It represents a scenario that took place in the households of Provincetown families who sent their young men out to face the dangers of fishing. It happens in every family that children must eventually deal with the dangers of adulthood. The Smiths could have portrayed a farm family.

Chester Smith was a sand contractor. The seven Smith children were Eva, Nellie, George, Fannie, Albert, Frank Henry and Jacob. Almost all of them remained in Provincetown, said Mrs. Fields, which was confirmed by her nephew Chester Cook, who is Nellie's son. Eva married Leslie Chapman of Provincetown. She and Fannie ran Ma's Pantry in the first floor of the building housing the Cafe Edwige. Eva and her husband lived upstairs. She ran the front of the restaurant. Fannie prepared all the food.

Nellie married twice. Her second husband, who survives her, is Anthony Perry of the Old Bowlaway. Her first husband was Manuel Cook of the Cookie's Tap family. They had six children, five of whom still live in Provincetown: Eva Cook Carreiro, whose family operates Tips for Tops'n; Helen Cook Grace whose son Edward Boxer is the guidance counselor at Provincetown High School; Chester Cook, a deacon at St. Peter The Apostle Church, whose wife Catherine is a nurse at Outer Cape Health Services; Beverly Cook Ferreira (Holly's mother), who used to own and operate Stormy Harbor with her husband Gordon; Yvonne Cook Souza whose daughter Dawn married Richard Henrique. Dawn works for her cousins at Tips for Tops'n. The sixth, James Cook, lives in Florida.

Fannie married the late John "Nonnie" Fields, one of the last of the great trap boat captains. They had three children: Frances Silva, a hairdresser who operated the Harbor Vanity beauty salon in the spot where her mother and Aunt Eva once had their restaurant; John, known as Midgie, who worked at Lands End Marine; and Albert, a fisherman and truck driver, also known as Nonnie after his father.

Fannie has outlived all her children, but has grandchildren and great-grandchildren on the Cape, mostly in Provincetown. They are Frances's son Russell Sanderson, a court officer in Orleans, and his son Casey; Sheree Fields Silva, Nonnie's daughter, and her two children Alden and Laura; and John Fields and Debby Fields Shaw.

Frank Henry owned the Pied Piper property when it was the Ace of Spades, Provincetown's first women's night club. He had five daughters: Frances Atkins, who ran the Ace of Spades; and Louise Meads, the wife of former fire chief James F. Meads. They have seven grandchildren who grew up in Provincetown; Peggy Smith Perry of Florida, whose late husband Russell Perry was also a Provincetown fire chief; Chickie Smith O'Rork now of Sandwich; and Betty Smith Tinkham now of Yarmouth.

Louise said some members of her family believed their father was the boy in the painting, but this was laid to rest by Fannie who actually had written down many years ago the names of all the family members in the painting, their ages at the time and how much they had been paid to pose for Hawthorne.

Little is remembered of Albert, who worked for the railroad, or George, who according to his cousin Chester, "lived most of his life in California and came home to be buried."

Jacob married a woman named Clara, just like his mother. Their grandsons are Tony Martin, a Provincetown policeman, whose son, daughter and granddaughter also live in Provincetown, and Jose Martin, a cook at the Cape End Manor.

Fannie, almost 93, remembers sitting for Hawthorne

Fannie Smith Fields, the little red-haired girl on the right hand side of "His First Voyage," was eight years old when she posed in 1915 with her mother Clara, her sister Nellie and brother Jacob for the artist Charles W. Hawthorne.

Now 92 — she will be 93 September 13 — and residing in the Cape End Manor as the result of a fall, her mind is unclouded and sharp. She clearly remembers the sitting as a pleasurable experience because Hawthorne was "such a beautiful person."

"He was so good to us," said Mrs. Fields. "I don't remember anything bad about it."

Known in the community as Aunt Fannie, the woman who over the years fed hundreds of Provincetown school children at the Veterans Memorial School, Mrs. Fields was one of seven children born to Chester and Clara Bergeron Smith.

A charming, outgoing and friendly woman, Aunt Fannie is remembered not only for her wonderful, homemade food, but for her motherly attention to all the children who passed through her lunch line each day. She never failed to have a kind word or to offer a little more of a student's favorite food.

Mrs. Fields married John Fields, a trap boat fisherman. She has survived him, all her siblings, as well as her three children, Frances Fields Silva, John "Midgie" Fields and Albert "Nonnie" Fields.

Until she was presented a poster of the famous painting from Jan Kelly this spring, which she has framed in her room at the Manor, Mrs. Fields had a black and white, 8 x 10 photograph of the painting in her home. Her grandson, Russell Sanderson, remembered his grandmother telling him she had written a note and placed it behind the photograph. When he removed the backing, he found the note in his grandmother's handwriting with information about the sitting.

Mrs. Fields called the painting "The First Voyage" and wrote that it was painted in 1915 "by a famous artist." The models were identified as "Mother, 48 years; Jake, 13 years; Nellie, 11 years; and Fannie, me, eight years."

Mrs. Fields also noted she and her siblings were paid 10 cents an hour to pose. Their mother received 25 cents an hour. Mrs. Fields does not remember how long it took Hawthorne to complete the painting, but said she is very proud to have been a part of it and its place in Provincetown's artistic history.

"I was always very proud of that painting," she said. "But I didn't have red hair."

CHARLES HAWTHORNE

A teacher's vision creates a colony of artists

By Brad Lynch

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Charles Webster Hawthorne (1872-1930), the man who made Provincetown a national center for American art, lived a life of sophistication and success, with a townhouse in Greenwich Village, a studio just blocks away, another home in Bermuda, and a large house and school in Provincetown. When he got restless, there were forays to paint in Paris and Italy.

He put Provincetown on the arts map when he opened the Cape Cod School of Art in 1899, operating from buildings he bought or built on Miller Hill. There he lived in baronial surroundings with rooms large enough to host musicales and artists' costume balls, as well as studios for his pupils and himself.

Despite a somewhat grand style (he loved classical music and feasting, occasionally on whole leg of lamb broiled over a wood fire on the beach), he had roots in the simple, hard New England seafaring life that people of Provincetown lived before it became a center for authors, actors and artists. Hawthorne spent his boyhood in Richmond, Maine, son of a sea captain.

From an early age he wanted to study art. Coming to New York in 1890, he made painting and teaching his life, at the Art Students League in New York and as a student of landscape painter William Merritt Chase at the Shinnecock School. There he met Ethel Marian Campbell, who became his wife and a talented painter.

Successful from his early years, and ready to start a summer school at age 26, Hawthorne checked several

locations before deciding on Provincetown. It met and bested his criteria. He had a love of the sea from childhood. He was especially attracted, his son Joseph later said, by the mix of old Yankee sea captains, Portuguese fisher families, red the town's heritage as a whaling port. But more than any other attraction Hawthorne treasured the color of the Cape light. "Make your canvas drip with sunlight" became his dominant message to students.

His summer art school was pretty much a hit from the start. Early post card photographs show the bonneted women students, the men in suits and ties, at work all over town. In his swift, pertinent critiques of their work, Hawthorne could appraise as many as 800 color sketches in a four-hour session.

Hawthorne emphasized fundamentals, especially color. "You are not here to make pictures," he said. "Do not worry about the drawing. Make things as ugly as you like, but put down the colors."

Edwin Dickinson, another leading painter, said Hawthorne was the best teacher he had ever known, fair and generous to the students, "Though not sparing of his criticism, especially when he thought the student had talent."

Hawthorne didn't like "tasteful" paintings. He expressed power and boldness in his landscapes, told human interest stories in his pictures of Provincetown



NICKERSON ROOM OF CAPE COD HISTORY
PAINTER AND FOUNDER—of the Cape Cod School of Art was Charles Hawthorne, who lectured and painted with his students throughout Provincetown.

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..Charles Hawthorne: A teacher's vision creates a colony of artists

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men, women and children. Dickinson also said, "He wanted to show the greatness and poetry of life there is in the most commonplace things when seen well."

Hawthorne put a lot of life into his brief 58 years; in 30 of their summers he presided over the school, which had successors and imitators as art became a local industry.

Son Joseph, who went on to an illustrious career as conductor of the Toledo symphony and other orchestras, recalled his father as a strong, imposing man with a neck like a wrestler's, yet a lover of music and reading.

He followed a daily routine in Provincetown but not a conventional one. He would rise early and have a cold tub, then breakfast and a drive to Race Point or Herring Cove. At 8 a.m., he would start to paint in his studio until lunch at 12:30 and a walk to the post office. Then it would be back to the studio for another three and one-half hours, an hour of tennis, dinner (for which family and guests in the house dressed formally), music or reading by kerosene lamp and so to bed. He spent Friday and Saturday mornings with pupils. Wednesday and Saturday afternoons were for golf.

Hawthorne died in 1930 and is buried at Provincetown. His paintings are visited by millions in the museums of New York, Boston, Chicago, Atlanta, Toledo, Brooklyn and scores of others, including the Hawthorne Wing of the Provincetown Art Association on Commercial Street. They continue to teach and inspire.

NICKERSON ROOM OF CAPE COD HISTORY

PICTURES OF LOCAL PEOPLE—Charles Hawthorne was fascinated by Portuguese fishermen when he painted in Provincetown.

