



Fitz Henry Lane (1805–1865), *View of Gloucester, Mass.*, 1855, lithograph on paper painted over in oil. Printed by L. H .Bradford and Company, Boston. Published by Proctor Brothers, Front Street, Gloucester.

Gift of Susan Zwart for Second Glance: Framed GHS Diplomas.

Gift of Diane Chen Koch-Weser, ceramic artist: *At World's End*, an exhibition catalogue and *Carved*, a portfolio of collaborations.

Gift of Adam Bolonsky: Books, ephemera and papers from his father's estate.

Gift of Arthur Ryan: Collection of books from his library of local art, history and poetry.

Gift of Priscilla Herdman: Photograph album of the construction of Haskell Pond Reservoir.

Gift of Amy Vicari: Brochures and programs of Gloucester centenary and tercentenary celebrations.

Gift of Waltraut Brown: Childhood autobiography and an Oral History from Gloucester Manor residents in the 1980s.

Gift of William James: Two maps of Gloucester and Rockport and three reproduction maps: one of Rockport and two coastal surveys.

Gift of Victoria Wilson: *A Life of Barbara Stanwyck: Steel-True*. Stanwyck was born Brooklyn, NY, daughter of Byron E. and Catherine A. (McPhee) Stevens, formerly of Gloucester, MA.

Gift of Mr. and Mrs. Andrew Jacobson: Collection of photographs of Gloucester Harbor and Essex shipbuilding.

Gift of Fred A. Abbe: *Gloucester Master Mariner's Association Year Book*, 1949.

Gift of Mary McCarl: Two history books from her library.

Gift of William Trayes: Six art books from his library.

Gift of Chester Brigham: CD of his research for his book *On Opposite Tacks and Down East Magazine*, 1966.

Gift of West Gloucester Trinitarian Congregational Church: Two copies of *The Church in the Wilderness, 1713–2013*.

An intriguing find in the Museum's archives is a version of Lane's 1855 lithograph *View of Gloucester* that shows compelling evidence of being hand painted by Lane himself. Lane did three lithograph views of Gloucester in the years 1836, 1846 and 1855. We know that the 1846 print was offered hand colored by Lane for an additional 25 cents. Yet none of any version are currently known.

It was a common practice to handcolor over black and white lithographs, usually in watercolor, often by the print seller long after they were made. Color was broadly applied and obscured the subtlety of the tonal gradation and contrast of a master lithographer such as Lane.

The painting on this version is unlike any we've seen. The image area is covered in an earth tone wash, very similar to Lane's ground color for his oils. The white highlights of selected buildings and sails are overpainted in oil making them jump forward. The sky is painted in thin oil washes over the darker ground evoking a dense, humid atmosphere. The cloud shadow has been moved to the center, and focuses the eye on

the white church steeple and large ship. The floating buoy line has been shortened to line up under the mast of the schooner. Foreground grasses and rocks, distant wharf pilings and rigging details are all meticulously painted and, amidst the jumble of downtown buildings, the tiny gables of Lane's house have been outlined in white.

The attention to detail and the reworking of tonal and compositional elements go far beyond the wash-like coloring of Lane lithographs we regularly see. Yet attribution often rests on provenance. This work and the Lane drawings came from Samuel Mansfield via Joseph Stevens, Lane's great friend and patron. Stevens' ownership, likely a gift from Lane, is the most convincing evidence that this is an original and masterful work by Lane.

Work on the Lane Catalogue Raisonné is ongoing. We hope to launch the first phase of the Project in Spring 2015. We are grateful to the Wyeth Foundation, Danversbank Charitable Foundation and the John H. and H. Naomi Tomfohrde Foundation for their support.



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