



Teaching with *Bridges to Art*



Cover left to right:

*Ktician Mosaic, House of Ge and the Seasons, Daphne* (detail), 5<sup>th</sup> century, C.E. Marble and limestone tesserae, 284.8 x 275.6 cm. Antioch Excavation, 1936.35.

Pablo Picasso, 1881-1973, *Portrait of Fernande Olivier* (detail), 1906, drypoint, 16.20 x 11.80 cm. Sara S. Carver Fund and anonymous gifts, 1982.82.

Bruce Davidson, born 1933, *Untitled* (detail), 1966-68, gelatin silver print, 32 x 42.3 cm. Museum purchase through the gift of Mrs. Joseph Goodhue, 1982.14.

Paul Gauguin, 1848-1903, *The Brooding Woman (Tē Faaturuma)* (detail), 1891, oil on canvas, 91.2 x 68.7 cm. Museum purchase, 1921.186.

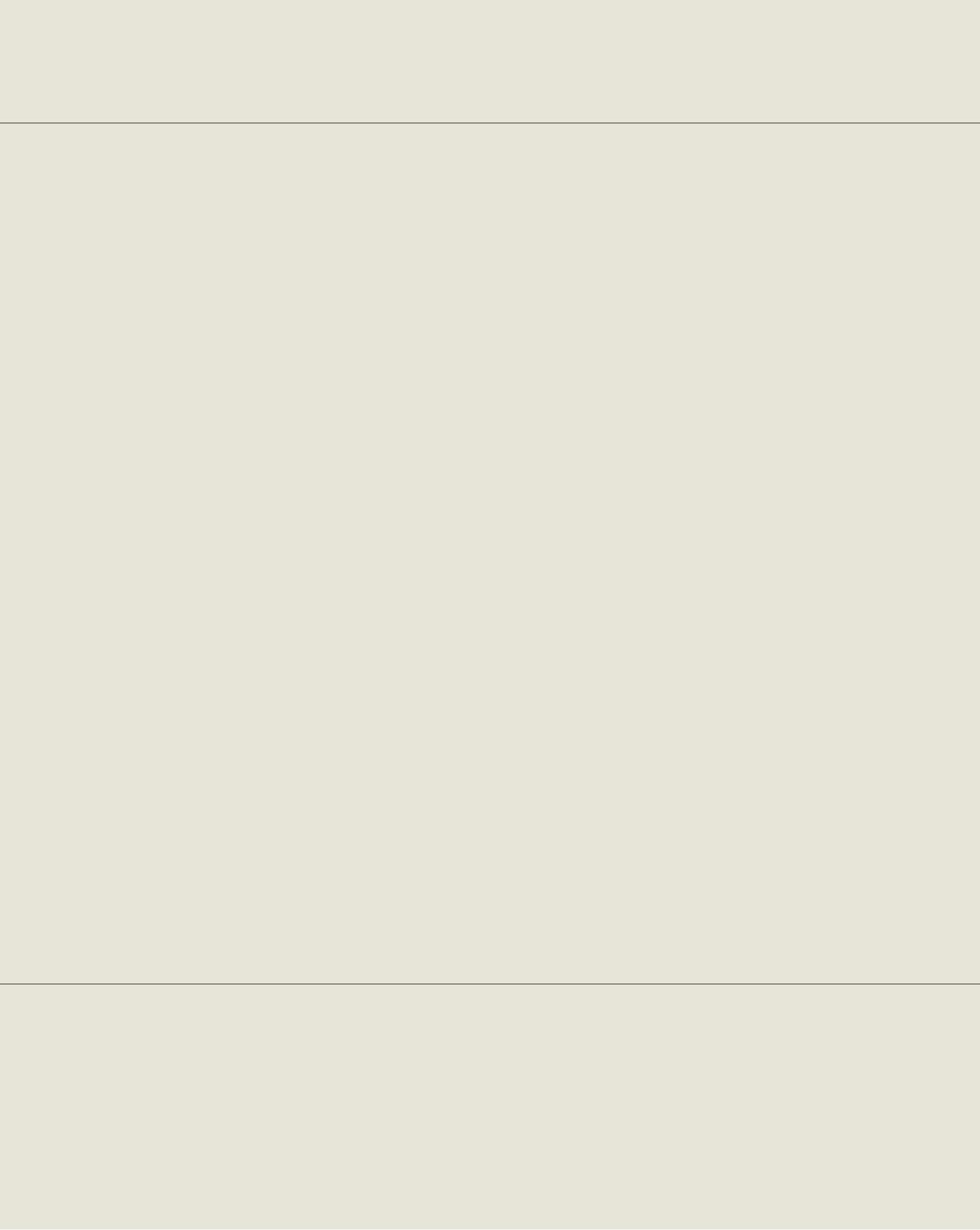
*Head of a Buddha* (detail), A.D. 550-77, Chinese (Henan Province), Northern Qi Dynasty, limestone, 44.5 x 27 x 34 cm. Museum purchase, 1914.24.

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“The *Bridges to Art* database contains all the ‘hits’ of the Museum’s collection as well as works that the Museum visitor will rarely see. Teachers of all subjects—looking for innovative ways to introduce the Museum’s collection to students—will also find this database a very useful place to start planning a visit or creating a new tour. I hope teachers of subjects other than art—like history, design, architecture, and even zoology—will use this database as a tool enabling them to use the Museum’s enormous resources to teach more than just art.”

—Mark Lynch, Instructor in the Burncoat Arts Magnet Program  
at the Worcester Art Museum





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Edward Savage, 1761-1817, *The Savage Family*, c. 1779, oil on canvas, 66.0 x 88.3 cm. Gift of William A. Savage, 1964.7

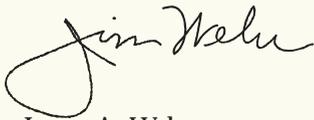
*Man of Singh Amber*, Mughal, ca. 1600, watercolor on paper, 13.1 x 7.8 cm. Gift of Alexander H. Bullock, 1957.7

Claude Monet, 1840-1926, *Waterloo Bridge*, 1903, oil on canvas, 65.4 x 92.9 cm. Museum purchase, 1910.37

Dear Educator,

The Worcester Art Museum and The College of the Holy Cross are delighted to bring you *Bridges to Art*, an exciting new online program. The Museum and Holy Cross began this ambitious partnership five years ago in an endeavor to use technology to bring educational resources to a wider audience. Museum professionals, librarians, and educators worked together toward the common goal of providing teachers and students remote access to some of the Museum's art collection and all of its library resources. We hope this website will enhance your ability to use art across the curriculum and that it also will encourage you to visit and re-visit our internationally renowned Museum to see the works first-hand. As you explore this online learning resource, we believe it will provide you with many "Bridges to Art" and the beginning of a lifetime of understanding and enjoying the world of art.

Sincerely,



James A. Welu,  
Director of the Worcester Art Museum



James E. Hogan,  
Director of Library Services,  
The College of the Holy Cross

## Bridges to Art: A Tool for Educators and Students

*Bridges to Art* is an innovative educational website for educators and students. This privately-funded collaborative project, which was created by the College of the Holy Cross and the Worcester Art Museum, provides electronic access to the Museum's extensive art collection and much more.

With each click of your mouse, *Bridges to Art* will link you to:

- More than 2,000 high-resolution, printer-ready images of Museum artworks.
- Worcester Art Museum and Holy Cross library catalogs.
- Supplementary materials such as maps, charts, letters, conservation reports, and other documentation, and links to other online learning resources.

This rich teaching aid and reference source fulfills the needs of educators at all levels. Teachers and students can use the website to enhance the curriculum, prepare for a tour of the Museum, or to continue enjoying the Museum's resources after a visit or field trip.

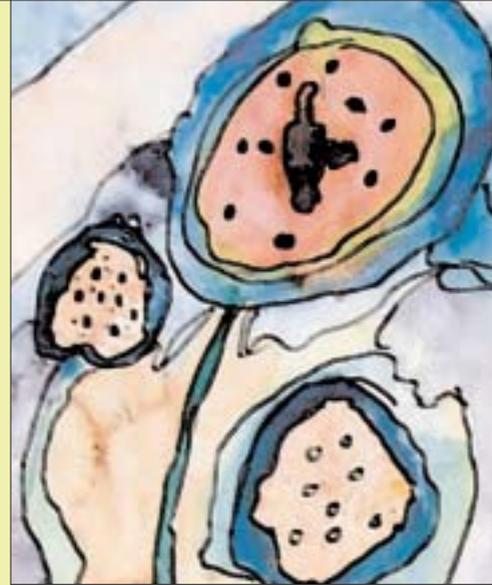
The *Bridges to Art* database has depth and breadth. You can view artwork that is regularly on display as well as

works that are off view, including the Museum's extensive works-on-paper collection, which is not on regular display due to conservation concerns. The online displays include works in all media—paintings, sculptures, decorative arts, prints, drawings, and photographs—spanning fifty centuries of art from cultures around the world.

Teachers can search the database to enliven instruction on a specific time period such as Medieval or Renaissance, to illustrate a culture such as ancient Egypt or Rome, or to explore the works of a particular artist, school, medium, technique, or style.

Each work of art in the online archive also is inventoried by multiple subject keywords including themes, ideas, actions, and media. This enables you to research and explore Museum works in whatever area or discipline you wish—history, literature, sociology, science, and other fields relevant to your instruction. You also can conduct simple searches using thousands of other subject keywords such as armor, birds, brushwork, caricature, mourning customs, music, mythology, peasants, perspective, physicians, poverty, Romanticism, and women.

In addition to providing library



*Student Artwork*



Georges Braque 1882-1963, *Olive Trees* oil on canvas, 38 x 46.3 cm. Gift from the estate of Mrs. Aldus Chapin Higgins, 1970.122

resources that will broaden the school learning experience and stimulate visual literacy, *Bridges to Art* provides links to many other art-oriented websites and online sources of scholarly materials.

In a nutshell, *Bridges to Art* utilizes accessible electronic technology to provide you and your students with multiple pathways to the wide world of art and knowledge.

Ways to use *Bridges to Art* at a glance:

- Subject searches around themes, periods, cultures, and media.
- Pre-visit planning or post-visit explorations.
- Downloading and printing Museum images.
- Cross-cultural comparing and contrasting.
- Creating real or virtual Museum theme tours.

## Frameworks: Ideas for using *Bridges to Art*

Research any theme...and put yourself and your students into the framework. The following sample lessons geared to three age groups—elementary, middle school, and high school—will give you an idea of how you can enrich your curriculum with *Bridges to Art*. As these examples demonstrate, *Bridges to Art* can help you meet some of the following educational goals:

- Assisting students in making cross-cultural and interdisciplinary connections.
- Helping students to see and understand art in a global cultural context.
- Teaching students how to use technology to gain access to images and information.
- Helping students to experience the social relevance of art to their everyday lives.



Master of the 1518/Master of the Female Half-Lengths, *Rest on the Flight into Egypt* (detail), 16<sup>th</sup> century, oil on wood panel transferred to canvas, 68.20 x 96.60 cm. Stoddard Acquisition Fund, 1995.15



*Student Artwork*

## Food for thought:

- 1) What is a family?
- 2) What are families like in other parts of the world?
- 3) Why are families a major subject of art? How do different cultures represent families in their art?
- 4) What is a portrait? Have you ever had your portrait done or had a family picture taken? Why do you think the portrait of the father, John Freake, was done separately from his wife and baby?



## The Family in Art: Putting Yourself in the Picture—Grades K-5

The following example could be used as a pre-visit lesson or as part of a classroom unit on the family.

(Note: See Massachusetts framework for history and social studies—Grade 1—Families and Communities, Now and Long Ago, Near and Far.)

*Mrs. Elizabeth Freake and Baby Mary*, one of the Museum's most well-known paintings, was painted by an anonymous artist in the late 17<sup>th</sup> century and depicts a baby and mother from Colonial America. The painted portrait could easily serve as the starting point for discussions about parent/child relationships and the issues of contrasting fashions and lifestyles from Colonial times to now.

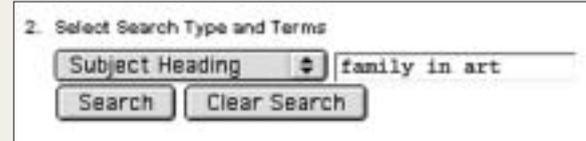
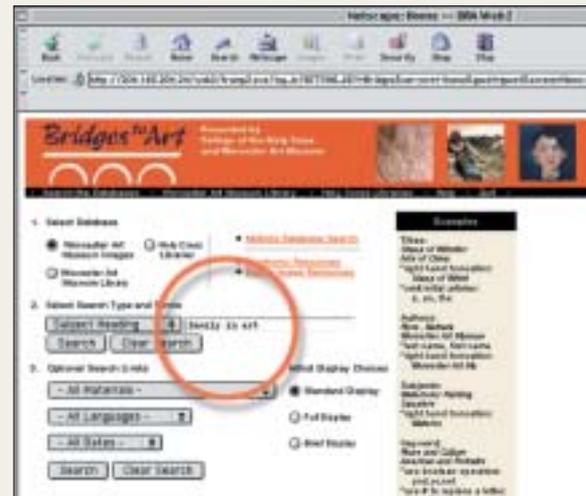
### Begin your search:

Search the Museum database of images using some of the following subject/keyword searches: (Note: See how-to section on page 14 for an explanation of subject and keyword searching.)

*Family in art*  
*Children in art*  
*Fathers in art*  
*Mothers in art*  
*Youth in art*  
*Mother and child*

### *Infants in art* *Portrait*

*Children in art* retrieves 80 image titles from nine cultures—American, Dutch, British, Japanese, Italian, French, Australian, Spanish, and German.



Note: As you pull up the images from a subject or keyword search, each work of art you click on will provide a list of additional subjects that you can search on to expand or narrow your search.

For example, the subject *Profile portraits* retrieves a portrait title that lists *Egyptian portraits* as a subject.

Refine your search of subjects/  
keywords:

*Portrait drawing*

*Portrait painting*

*Profile portraits*

*Mothers and sons*

*Fathers and daughters*

*Middle-class families*

Refine your search of subjects/  
keywords even further:

*Family in art and Japanese*

*Family and Spanish*

*Holy family*

*Cassatt Mary and family*

*Portrait painting—Dutch*

*Portrait drawing—19th century*

*Portraits, African*

*Sons or daughters*

*Portrait and Copley*

*Profile portraits, American*

### Ideas for projects: Putting Yourself in the Picture

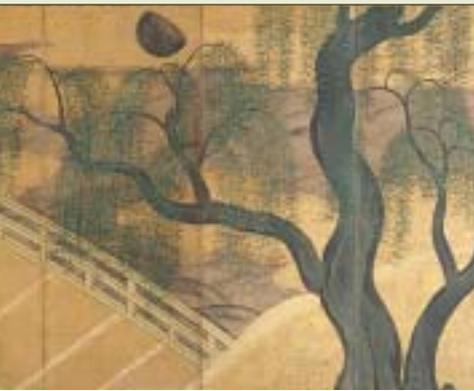
- 1) Create a birth announcement for Baby Mary or for yourself, or make a drawing from your baby picture. What and how would you want to tell the world about your birth?
- 2) Draw or paint a self- or family portrait. How is your portrait similar to or different from the portrait of Baby Mary or other portraits you found online or saw at the Museum? Did you dress your baby in handmade clothes, such as those that Baby Mary wears, or in mass-produced clothes with a designer label?
- 3) Use a pencil or pen to create a profile portrait of a friend.



top, bottom: *Student Artwork*

## Food for thought:

- 1) What does the artwork you found tell you about life and times in other places?
- 2) Have you ever visited the actual location or the site of one of these paintings? If so, how does your experience differ from the painter's experience? If you were going to move to one of those places, where would you go and why?
- 3) Can you find individuals in any of these landscapes? What is the relationship of the individual to the land?
- 4) What happens to a rural area when industry moves in? How do artists convey their ideas about specific places and landscapes in their art?
- 5) How much should we protect the environment from development? Should we drill for oil on federally-protected lands in Alaska?



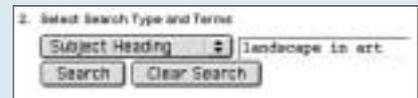
## Exploring the Landscape in Art—Grades 6-8

The following example could be used as a pre-visit lesson or as part of a classroom exploration of urban and rural life. (See Massachusetts frameworks in history and social science, including U.S. geography, elective units in architecture of early and classical civilization, and world history and geography.)

*Willows by the Uji Bridge*, painted with ink by an anonymous Japanese artist in the early 17th century, depicts an emotional response to a site renowned for its beauty. Compare this painting to *Blossom Restaurant, 103 Bowery, Manhattan*, a photograph taken by an American artist Berenice Abbott in 1935. These images as well as others in the database will inspire explorations of rural and urban lifestyles in the United States and in other areas of the world. The dates of the artworks provide an historical context for inquiry, as students discover wide cultural and historical differences in how art depicts life in the country and city.

Begin your search:

Search the Museum database of images using some of the following subject/keyword searches: (Note: See how-to section on page 14 for an explanation of subject and keyword searching.)



*Landscape in art*  
*Architecture in art*  
*Urban*  
*Rural*  
*Cities and towns in art*  
*Boston*  
*Manhattan*

The subject term *Landscape in art* retrieves 179 image titles from many different cultures.

Note: As you pull up the images from a subject or keyword search, each work

Anonymous Town Painter, Japanese, active 17<sup>th</sup> century, *Willows by the Uji Bridge* (detail), pair of six-panel folding screens; ink, color, and gold on paper, 154.4 x 323.6 cm. Alexander H. Bullock Fund, 1969.110.2

of art you click on will provide a list of additional subjects that you can search on to expand or narrow your search. For example, the subject *pastoral art* retrieves a pastoral image that lists *peasants in art* as a subject.

Refine your search of subjects/  
keywords:

*Landscape painting*

*Landscape photography*

*Plein-air painting*

*Pastoral art*

*Summer in art*

*Buildings in art*

*Streets in art*

*Horses in art*

*Factories in art*

Refine your search of subjects/  
keywords even further:

*Landscape painting, Japanese*

*Architecture and Italy*

*Architecture, gothic*

*Landscape drawing—20th century*

*Landscape prints—19th century*

*Birds or fish*

*Trees in art and Chinese*

*Gardens in art and Dutch*

*Cole and landscape or Bierstadt and*

*Landscape*

*Horses in art and Flemish*

### Ideas for projects: Putting Yourself in the Landscape

1) Work in a small group to draw up the plans for an ideal city for people to live in. What will you include in your city and why?

2) Pretend you are in one of the urban or rural landscapes that you found online. Write a description of the landscape and tell a story about the place. How does it feel to be there? How do you think the artist felt when he/she created the work of art?

3) Take a picture or do a sketch of a street scene near where you live. Send or give your picture or sketch with a description of that scene to a friend or family member.

4) Get some pictures and descriptions of local homes from a real estate agent. How would you as a real estate agent evaluate and value a house or property in one of the landscape paintings? Do you think any of the landscape paintings were done to advertise the value of a particular place or property? If not, why did the artists paint them?



Berenice Abbott, 1898-1901, *Blossom Restaurant, 103 Bowery, Manhattan*, 1935, gelatin-silver print, 19.3 x 24.4 cm. Gift of Dr. and Mrs. Robert A. Johnson, 1988.23.



## Food for thought:

Use searches of the *Bridges to Art* database to explore some of the following questions and issues:

1) What can you learn from your database searches about male and female roles as depicted in art? How do these roles vary from culture to culture? Do an in-depth comparison of the images of women and men in two cultures.

2) In a search for hairstyles or beauty in art, do you find more images of women or men? What conclusions can you draw about standards of beauty—norms, expectations, and pressures—for women and men in different cultures and as reflected in art?

3) Are the portraits of colonels, captains, and generals men or women? How does art communicate and promote certain social viewpoints, practices, norms, and values?

4) As you search the database, what do you observe about the subject matter of the art? Do you notice anything about how the database and its subjects are organized? How are decisions made about what to collect, preserve, and display in a museum or on a website?



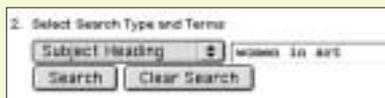
## Framing Social Issues: Images of Women and Men in Art—Grades 9-12

The following example could be used as a pre-visit lesson or as part of classroom discussions on gender, war, or museum collections. (See

Massachusetts frameworks in history and social science including geography, history, and related studies from c. 500 AD to the present. Also, see Arts framework for its goal that students understand the roles of artists, patrons, cultural organizations, and art institutions in societies of the past and present.)

### Begin your search:

Search the Museum database of images using some of the following subject/keyword searches: (Note: See how-to section on page 14 for an explanation of subject and keyword searching.)



*Women in art*

*Men in art*

*Love in art*

*Aesthetics in art*

*Beauty*

*Samplers in art*

*Fashion in art*

*Costume in art*

*War in art*

*Revolution in art*

Refine your search of subjects/keywords:

*Feminine beauty (aesthetics)*

*Men's clothing*

*Beauty, personal*

*Hairstyles in art*

*Cosmetics in art*

*Beauty and men*

*Military services*

*Civil war*

*Soldiers in art*

*Portraits and war*

*Generals or captains*

Refine your search of subjects/keywords *even* further:

*Fashion, Japanese*

*Hairstyles and Chinese*

*Hairstyles and men in art*

*Women and clothing and British*

center:

*Prince Arikankharer Slaying His Enemies*, A.D. 25-41, Meroitic, sandstone, 21.4 x 25.4 x 4.9 cm. Museum purchase, 1922.145.

below:

*Parvati, Consort of Shiva*, 12<sup>th</sup>-13<sup>th</sup> century, South Indian, Chola Dynasty, bronze, 50 x 19.2 x 17.5 cm. Museum purchase, 1928.26.

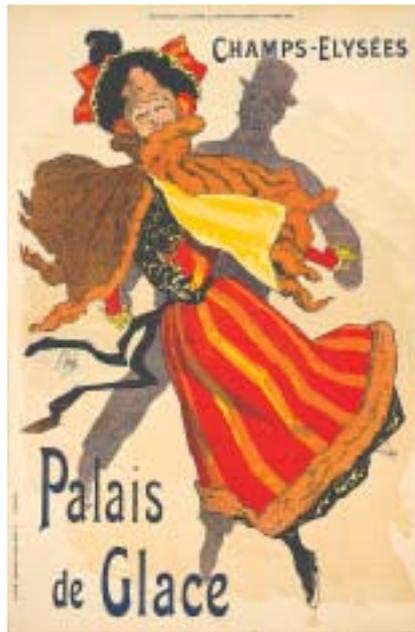
Charles Coypel, 1694-1752, *Portrait of Charlotte Philippine de Châtre de Cange, Marquise de Lamure*, about 1735, pastel on blue wove paper, laid down on linen, 75.5 x 61.9 cm. Bequeathed by Mary G. Ellis as part of the Theodore T. and Mary G. Ellis Collection, 1940.61.

*Armed forces—officers  
Portraits, American and war  
Generals and German  
Generals—United States  
Revolution, American*



Ideas for projects:  
Framing the Questions

1) Look at fashion shots of men and women in *Gentleman's Quarterly* and *Vogue*. What do they reveal about standards of beauty in the United States? What evidence do you find in the database for how these standards change over time?



Jules Cheret, 1836-1932, *Palais de Glace Champs-Élysées* 1896, lithograph, 58 x 39 cm, Museum purchase, 1976.24.

Design and draw a past or future fashion design for men's or women's hair or hats.

2) Consider yourself an advertising executive and choose one of the images you found online to sell a product. Design an ad campaign for any product using your work of art.

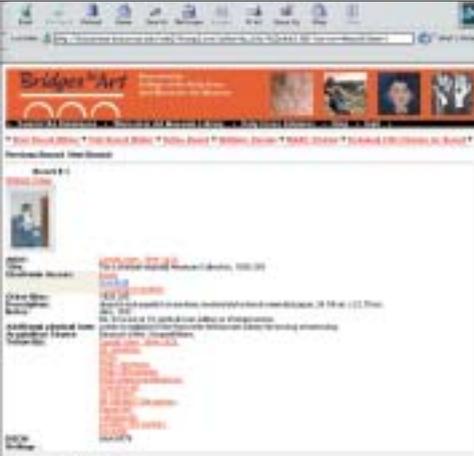
3) Design and draw football or skateboard padding using Roman or medieval armor as inspiration. Or use the portraits you found of military leaders to design the perfect military "suit" for a man or a woman.

4) Why do people collect art or anything else? Do you collect anything, and how do you display your collection? Design your own collection of images from the database around a particular interest or theme. Think about how you will evaluate, organize, and display the works you select for your exhibition.



*Student Artwork*

## A How-to Guide to *Bridges to Art*



### Getting Started:

- Type in the Internet address: <http://college.holycross.edu/bridgestoart>
- To search the *Bridges to Art* database, click on *Search Databases*. You can also access this manual online by clicking on *Teaching Manual* under *Tools for Educators*.
- Select the database, *Worcester Art Museum Images*, to begin your search. (You can only search one database at a time on the first screen.)
- Select from the following search type and terms: *Artist or Author*, *Title*, *Subject Heading*, *Genre*, *Keyword*.

Note: When you search by the first four types—*artist*, *title*, *subject heading*, or *genre*—the program finds only records that start with your search term. Also, you can narrow your search of images by indicating date ranges. Note: *Subject heading* and *genre* searches are interchangeable.

Follow these guidelines as you search:

### Artist or Author

- To search on an artist, type the artist's last name first and first name last, for example, *Cassatt Mary* (no comma needed). You can also type in only the last name, if you don't know the first name.

### Title

- To search on the title of a painting, do not type leading articles (*a*, *an*, *the*), but do type articles between words. For example, you can search for *Letter* to pull up Mary Cassatt's *The Letter*, but you must type in *View on the Arno* to pull up the painting by Thomas Cole. If you don't know the exact title, a subject or keyword search would be better.

### Subject Heading

- If you are not looking for a particular artist or title, do a quick subject search before you try a keyword search. Try typing in *family in art* to see how this works. A subject search retrieves a list of subject headings, including yours, if it is in the list. If your subject is not in the list, you may find other subjects in the list that relate to your topic.

- You can also type in any letter of the alphabet to get a full listing of subjects beginning with that letter. Try typing in *a* (cap or small letter) under the subject heading to get a list of all subjects beginning with *a*. This is an efficient way to look for a specific subject or artist. Type in *Pi* to find Picasso in the subject list, for example.

### Keyword

- Keyword searching searches all the records in the database for key search terms. This search looks for exact phrase matches, so you must separate multiple terms by *and*, *or*, or *not* (known as Boolean operators) if the words need not appear in the exact order you have typed them. For example, *Cassatt and family* will pull up all records that have *Cassatt* and *family* somewhere in the record. *Landscape or cityscape* finds all records that mention landscape or cityscape or both. *Portraits not American* will find all records of portraits that are not American. (Note: For more information on keyword searching and how to use Boolean operators, click on *keyword* in the screen pulled up by a multiple database search. You can also

click on *Help* on the banner at the top of the screen.)

- You can also do keyword searches that limit your search to specific fields, such as *au* (author), *ti* (title), or *su* (subject). For example, under keyword search, type in *su women* to retrieve all subjects related to women; *ti women* to retrieve all titles that include the word *women*; or *au Cassatt* to retrieve all images by Mary Cassatt.
- A keyword search retrieves a hitlist of images. Select *Hitlist Display Choices* to obtain more or less information about each image on the hitlist. If you select *Standard Display*, the hitlist for your search will include basic information about the artwork as well as a thumbnail representation of the image. You can then click on the image title for more information.

Following each search, a summary at the top of the screen will indicate how many Museum images your search turned up. The hitlist—which can be sorted by author/artist, title, and subject—can be used to access further information about individual images or to retrieve the image itself.

The *Bridges to Art* database of over 2,000 images from the Worcester Art Museum includes works of art in all media from the following collections:

American  
 Antioch/Roman/Etruscan  
 Assyrian  
 Austrian  
 Belgian  
 British  
 Canadian  
 Chinese  
 Columbian  
 Czech  
 Dutch  
 Egyptian  
 Flemish  
 French  
 German  
 Greek  
 Indian  
 Irish  
 Italian  
 Japanese  
 Korean  
 Merovingian  
 Mesopotamian/Sumerian  
 Mexican  
 Persian  
 Peruvian  
 PreColumbian  
 Russian  
 Spanish  
 Swedish  
 Swiss  
 Thai  
 Turkish  
 Vietnamese





To continue with another search, click on *Refine Search* to return to the main screen. Note: The sort function works best for books; with images, only limited sorting is available.

**Special Feature:**

All image records from the Early American and American Art collections provide access to the online American Art catalogue. Under each record, click on *catalogue entry*; *discussion and art historical analysis*; *conservation report*; and *artist biography* to access these extensive records.

**Advanced Searching:**

Advanced searching allows you to do keyword searches of all three databases at one time: *Worcester Art Museum Images*, *Worcester Art Museum Library*, and *Holy Cross Libraries*. You can access this option by clicking on *Multiple Database Search* in the first screen. Click on *keyword* for detailed information on how to search the databases. Each search will provide a hitlist of images and titles for all the databases searched.

Jane Ballard, *Tell me ye knowing and discerning few....*, 1799, linen fabric and dyed cotton, 54.93 x 32.07 cm. Gift of Mrs. J. Templeman Coolidge, 1963.19.

### Help:

Help is available online by clicking on the *Help* button on the banner. For additional information or personal help, to give feedback, or to schedule a hands-on workshop, contact us at [bridges@holycross.edu](mailto:bridges@holycross.edu). We will be happy to assist you in learning how to use *Bridges* for your specific educational needs.

### Additional *Bridges to Art* Features for Teachers:

From the main screen, you also have access to some additional, exceptional educational resources to enhance your classroom teaching.

- Click on *Electronic Resources* to retrieve an extensive list of links to *Online Art Research Resources*, including art resources, art organizations, exhibition listings, art and research libraries, and more.
- Click on *Online Image Resources for Digital Image Collections*, including a variety of art-related websites focusing on anything from *Dutch and Flemish Art* to *Ancient Art and Archaeology* to the *Library of Congress National Digital Library Program*.

### The Libraries:

The Worcester Art Museum Library, founded in 1909 as a non-circulating bibliographic resource dedicated to the history of art, reflects the collection strengths of the Worcester Art Museum. While the library exists to serve the staff of the Museum, it also extends its resources and services to the community, including teachers, students, faculty, collectors, Museum docents, scholars, and the general public.

The College of the Holy Cross Dinand Library collection consists of books, periodicals, indexes and abstracts, newspapers, microfilm, microfiche, audio-visual and digital media in the humanities and social sciences. The Main Reading Room contains reference books including dictionaries, encyclopedias, and bibliographies. For more information on materials available for research in the various academic disciplines, reference librarians are available to assist you.

Click on *Worcester Art Museum Library* and *Holy Cross Libraries* on the *Bridges to Art* banner for more information about the two libraries, their hours, and how to contact them.



Diego Rivera, 1886-1957, *Mother and Child*, 1927, graphite drawing on cream laid paper, 62.8 x 47.3 cm. Museum purchase, 1928.4.

## Notes



Dao Ji (Shitao), 1642-1708, *Autumn Landscape*, 1701, hanging scroll; ink and color on paper, 194 x 75.5 cm. Charlotte E. W. Buffington Fund, 1960.9.

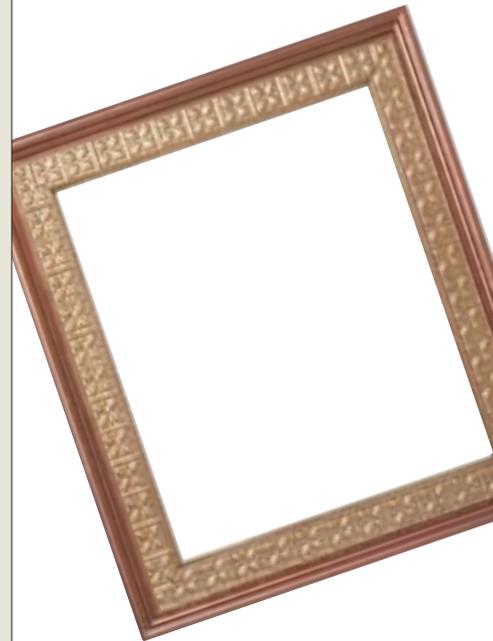
## *Bridges to Art at a Glance—Benefits Hitlist*

ACCESS... just a CLICK away...

- Remote access to Worcester Art Museum major works of art—a representative cross-section of fifty centuries of art from cultures around the world.
- Printer-ready images.
- An extensive list of multidisciplinary subject headings and themes to facilitate self-made Museum or online, virtual tours.
- Online resources and ideas for pre- or post-museum visits—the ability to revisit an image you saw at the Museum.
- Access to MANY images of works of art not currently on view.
- Joint database searches with merged search results from two libraries (the Worcester Art Museum and Holy Cross) and a database of 2,000 Museum images.
- Behind-the-scenes Museum archival materials.
- Access to the Museum's online Early American and American Art catalogue.
- Links to other online learning resources such as Artsource or Artnet.



Bruce Davidson, born 1933, *Untitled*, 1966-68, gelatin silver print, 32 x 42.3 cm. Museum purchase through the gift of Mrs. Joseph Goodhue, 1982.14.



## General Information about the Worcester Art Museum



Jacob Lawrence, 1917-2000. *Checker Players*, 1947, tempera on panel, 50.80 x 60.96 cm. Gift of Sandra B. Lane in memory of her husband, William H. Lane, and purchased through the Stoddard Acquisition Fund, 1996.62

### Gallery Hours

The Museum is open to the public

Wednesday 11AM - 5PM

Thursday 11AM - 8PM

Friday 11AM - 5PM

Saturday 10AM - 5PM

Sunday 11AM - 5PM

Closed Mondays, Tuesdays & select holidays. Open MLK Day, Presidents' Day, Patriots' Day, and Columbus Day.

### Admission (Subject to change)

\$8.00 for adults

\$7.00 per person for pre-arranged adult groups of 10 or more.

\$6.00 for senior citizens and college students with valid school identification.

Free to members and to youth 17 or under.

Docent-guided tours are available to adult groups for a \$2 service fee per person in addition to Museum admission. FREE for prearranged school tour groups and their chaperones.

Admission FREE Saturday mornings 10AM – noon, sponsored by the TJX Companies and Massachusetts Electric.

### Library

Call 508.799.4406 x-3070 for information and hours.

### Higgins Education Wing

Exhibitions:

Monday – Friday, 10AM - 4PM

Class registration:

Monday – Friday, 9 AM – 5PM

### The Museum Café

Wednesday-Sunday, 11:30AM – 2PM

### The Museum Shop

Open during all Museum hours. Call 508.799.4406 x-3053.

### Membership

\$45 Individual.

\$55 Family/Household.

Make the Connection—Support the Worcester Art Museum and become a member.

Call 508.799.4406 x-3122.

### Location

The Museum is located in Central Mass., Accessible via the Mass. Turnpike and I-290 (Rt. 9 exit), exit 17 east or exit 18 west.

Free parking available.

WORCESTER ART MUSEUM

55 Salisbury Street

Worcester, MA 01609-3196

508.799.4406

[www.worcesterart.org](http://www.worcesterart.org)



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Worcester, MA 01609-3196

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