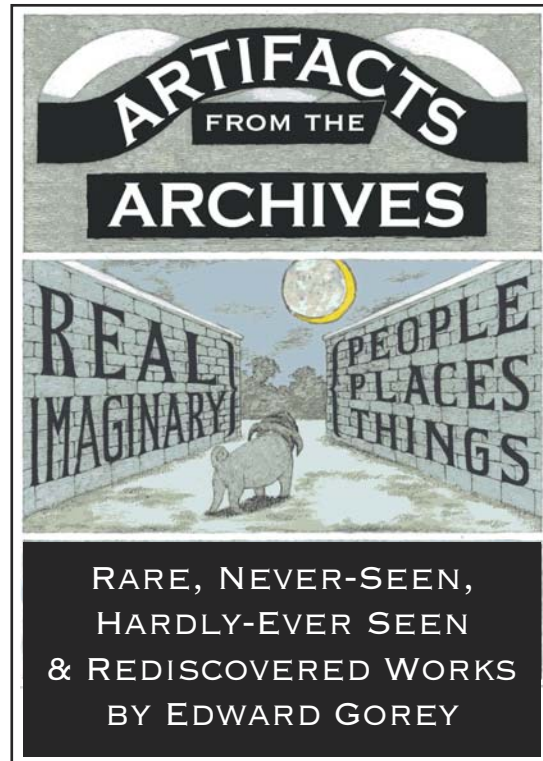


## Sponsorship Opportunities for our 2016 Edward Gorey House Exhibit



To those who sponsored last year's *From Aesop to Updike* exhibit, the Edward Gorey House extends its deep gratitude. It was a great year at the House and our 2016 exhibit promises to be a memorable show. *Artifacts from the Archives* reveals a trove of interesting material concerning Edward Gorey's artistic development—most of it never before publicly displayed. We hope you can see the exhibit in person. Until then, a little overview is on the next page.

The Edward Gorey House continues to be an international attraction for admirers of Gorey and stands, we feel, as one of the most unique small museums in America. Visitors to the House find that in addition to it being a historical residence, a cultural landmark, and a rotating gallery of Gorey's art, it also strives to represent the personality of Edward Gorey in the layout and tone of the museum experience. Many visitors say we do a great job and, again, we hope you give yourself a chance to decide in person.

Case Sponsorship is an important way to underwrite the expense of our exhibits and every bit helps keep the House on course. I am grateful for your help in supporting our special exhibits and for your continued interest in the well-being of our small but mighty museum.

*Rick Jones*  
*Director, The Edward Gorey House*

# Artifacts *from the* Archives



Rare, Never-Seen, Hardly-Ever  
Seen & Rediscovered Works  
by Edward Gorey



## The Edward Gorey House reveals

a trove of seldom-seen and first-ever-seen works by writer/illustrator Edward Gorey. The creator of over 100 self-authored and illustrated works including *The Doubtful Guest* and *The Gashlycrumb Tinies*, Gorey was a prolific illustrator for other author's works as well. He's also known for his set and costume designs for the award-winning Broadway production of *Dracula* and the animated introduction to *PBS Mystery!* Our 2016 exhibit, *Artifacts from the Archives*, covers none of that—instead offering an eclectic and inexplicable diversion from the *known Gorey*. From the archives of the Edward Gorey Charitable Trust and other sources, we've gathered a collection of deleted scenes, rarities, false starts and loose threads in ink, paper, charcoal, ceramic, and, yes, even leather.

*Artifacts from the Archives* offers a menagerie of characters, creatures and landscapes many of which have, until now, languished in obscurity and are being publicly displayed for the first time—including three unpublished or unfinished books: *The Angel*, *The Automobilist*, and *Eighteen Others*, some newly found pages of Gorey's unfinished *Poobelle* (—or, *The Guinea-Pig's Revenge*), and proposed covers and rare art for *The Interesting List* (a manuscript that we continually hope to locate more pages to). We took a cue from the *The Interesting List's* “*real and imaginary people, places and things*” to organize a seemingly unorganizable exhibit.

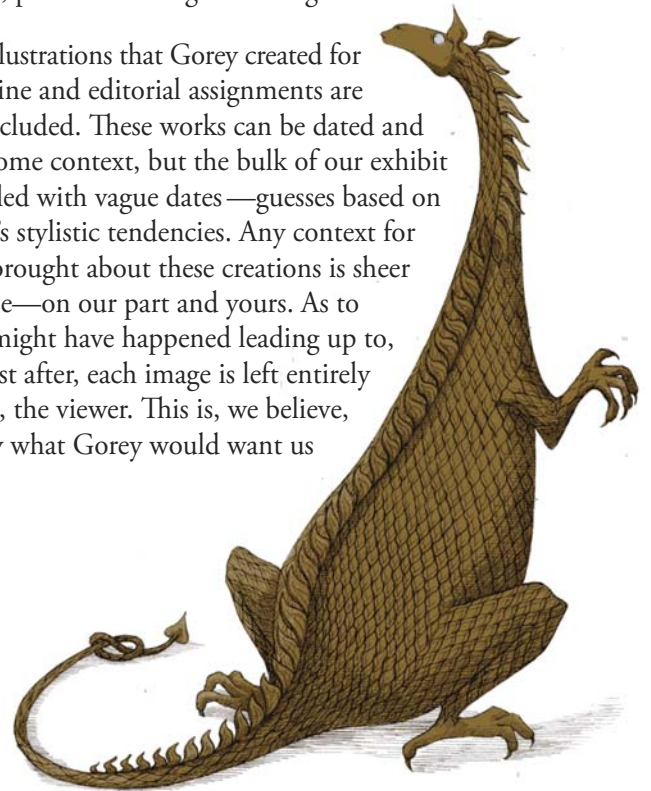


Asked what he was like as a child, Gorey replied “*Small*” and as part of *Artifacts from the Archives* we've included very very early works by a very very young Gorey. A large stash of artwork from Gorey's childhood still exists and we have his mother, Helen, to thank—collage, cut paper and art class assignments—a rich collection of young Gorey all showing an early mastery of design (and strong influences by artists as diverse as Sir John Tenniel, Di Chirico and James Thurber).



Works from Gorey's later years on Cape Cod are also on display including whimsical ceramics and a very rare sketchbook of people, places and things that caught his interest.

Rare illustrations that Gorey created for magazine and editorial assignments are also included. These works can be dated and have some context, but the bulk of our exhibit is labeled with vague dates—guesses based on Gorey's stylistic tendencies. Any context for what brought about these creations is sheer surmise—on our part and yours. As to what might have happened leading up to, and just after, each image is left entirely to you, the viewer. This is, we believe, exactly what Gorey would want us to do.



## 2016 *Artifacts from the Archives* Case Sponsorships Available



### Case 1. \$1500

*Sponsored by Sharon and Barton Clark*

#### *Artifacts from the Archives*

*Newly uncovered childhood treasures*



An introduction to Gorey and his works—starting with childhood. His mother informs us that he drooled a lot as a child, the Registrar at the Francis Parker school reports that Edward avoids gym class and causes disruptions and very early works—large and small—are revealed for the first time.

### Case 2. \$500 / or ½ Case \$250

*(Sponsorship available)*

#### *Artifacts from the Archives*

*Early 1950s color works*

A display of never-seen color studies. The Earbrass-like features tell us these were produced in the first half of the 1950s. While Gorey never considered himself much of a colorist, these newly discovered images are exquisite—revealing a very controlled yet playful palette and a mastery of illustration firmly established.



### Case 3. \$500 / or ½ Case \$250

*Sponsored by Jo-Ann & Thomas Michalak*

#### *Artifacts from the Archives*

*Edward Gorey's interesting people—a development*

The development of Gorey's figurative drawing style is shown in full evolution here—from the bottle-nosed characters of high school to the Earbrass-style started in Harvard to graceful dancers, monsters and a very rare later sketchbook of life studies created in Barnstable.



### Case 4. \$500 / or ½ Case \$250

*Sponsored by Chris & Patrice Miller*

#### *Artifacts from the Archives*

*The Angel, the Automobilst & Eighteen Others*

Incredible black and white artwork from the first half of the 1950s. As to whether Gorey created these images as a book or as a portfolio piece is now lost to time. There are a total of 21 never-before-seen images (seven of which are in this case—continuing in Case 7) with Gorey's hatching and cross-hatching technique in full form.







**Case 5. \$500 / or ½ Case \$250**

*Sponsored by M. Hanley Cocks*

**Artifacts from the Archives**

*Edward Gorey's interesting places*

Several unpublished covers and set designs as well as some editorial work done for the *New York Times*—in fact, this is the only case where we can affirmatively date most of the items. The unused cover and dustjacket to *Mysteries of Constantinople* comes complete with roughs and an actual figurine that Edward used to create the book's strange rolling robot character, *Ahududu*.



**Case 6. \$500 / or ½ Case \$250**

*Co-Sponsored by Deborah Grumet and Matthew & Ella Broché*

**Artifacts from the Archives**

*Edward Gorey's interesting things—creatures mostly*

This year's exhibit contains an unusual number of dragons—not planned on—and they start here with color art from a rare 1984 calendar to a menagerie of never-seen cats, child-stealing rodents and a roughed-out sketch to what would become the last page to *The Wuggly Ump*. Sponsorship of this case includes sponsoring all 18 dragons contained in the exhibit (a scavenger hunt in and of itself).



**West Wall (Left) Corner Cabinets: \$300**

*(Sponsorship available)*

**Artifacts from the Archives**

*Mohonk Murder Mystery and various found objects and things*

Two corner cabinets—Gorey created a decade's worth of brochure cover art to the Mohonk Resort's *Murder-Mystery Weekends* and printed (and mostly signed) copies are here as well as some found objects and their usage in his books—tassels, gate hinges—and even a few more mysterious unfinished creatures as well as *The Cat Asleep*.



**West Wall (Center) and (Right) Cabinet: \$250**

*Sponsored by Glen Emil • Goreyography*

**Artifacts from the Archives**

*Edward Gorey's ceramic work*

A trove of never-before seen small ceramics made by Gorey—in the late 1980s or early 90s. These witty figurines as well as his rabbit studies and an intriguing high school mandala hanging at center reveal Gorey's early interest in the rather porous borders that separated (or didn't) inanimate shapes, animals and humans.



**The Dracula Case & Alcove \$300**  
*Sponsored by Karen & Malcolm Whyte*

***The Dracula Alcove***

An installation concerning Edward Gorey's 1977 production of *Dracula* on Broadway starring Frank Langella. Original pen and ink drawings for *Dracula*, *A Toy Theatre* (1979), opening night invitations, photographs, assorted Playbills, original moiré *Dracula* wallpaper and a Tony Award for Best Costume Design.

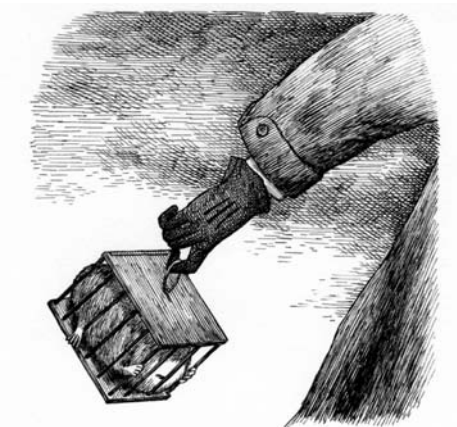


**Case 7. \$500 / or ½ Case \$250**  
*Sponsored by Mark & Carol Ann Lahut (co-sponsorship available)*

***Artifacts from the Archives***

*More of The Angel, the Automobilist & Eighteen Others*

See Case 4 description—this case includes 9 more images from Gorey's unpublished early 50s book.



**Case 8. \$500 / or ½ Case \$250**  
*(Sponsorship available)*

***Artifacts from the Archives***

*Edward Gorey's unpublished Poobelle*

It remains uncertain whether Edward finished *Poobelle*—or *the Guinea-Pig's Revenge*. A few of the drawings previously appeared in our Gorey Creatures exhibit and these are now joined by additional pieces of original art—all detailing a tale of pet mistreatment and arson. When finally gathered together this will be a Gorey Classic that will *not* make it into the children's book section of the library.

and Mrs Amanda Bone went for a walk.



**Case 9. \$700**  
*Sponsored by David McGrath • Highland Street Foundation*

***Artifacts from the Archives***

*A collection of handcars and animal rarities*

*The Willowdale Handcar* in multi-media representation: stained glass, the original cover (and title) as it appeared in *Holiday Magazine* and as a musical score by F. Wigglesworth (*not* a Gorey name—a real composer). Henry the Cat from the *Purr* anthology is displayed (along with Gorey's typewritten accompanying poem) and finally *The Interesting List*—all the known components of this mysterious unfinished book. The beautiful piece of art of Amanda Bones has *Page 31* written on its reverse! Things like this drive us crazy.





## **The Walls of the Second Gallery \$300**

*(Sponsorship available)*

### ***Artifacts from the Archives***

*A collection of Edward's high school art—and a colograph*

Rescued from a dumpster by an alert Rick Jones, Gorey's high school work is, likely, an exhibit in and of itself. Showing a beautiful flowering of all of the themes we would come to know as *Gorey*: the murder and mayhem, the Anglophilia—and fur. These drawings (from either Francis Parker School or summer classes at the Chicago Art Institute reveal early influences by surrealists like Di Chirico as well as the more Midwestern stylings of James Thurber.



## **Case 10. (Cape Cod Room) \$500**

*Sponsored by Andrew Magnusson*

### ***Gorey's Theatre Puppets***

A free-standing center-room display featuring an assortment of Gorey's hand puppet creations. Created through the 1990s, these figures were used in his numerous Cape Cod theatre productions (*Entertainments* as Gorey liked to call them). Buttons and other theatre ephemera are included in the case as well.



## **Cabinet Gallery (Cape Cod Room) \$250**

*(Sponsorship available)*

### ***Artifacts from the Archives***

*Images from the Gorey Family album*

A photo wall featuring loose leaves from the family album made by Gorey's mother, Helen. Covering his birth in 1925 to about 1937 (a virtually month-by-month documentation, in fact), we have both Chicago locales as well as travels to Florida represented—including Gorey's trip to Cuba with his mother and grandparents.

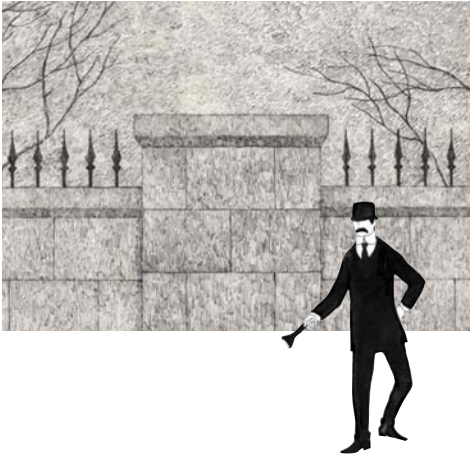


## **Case 11. (Cape Cod Room) \$250**

*Sponsored by Russell Lehrer*

### ***Gorey's Plush Animals***

Revised for 2016, this collection includes both craft-paper templates cut by Gorey as well as prototypes for his figbash and insect creations. All sewn by Gorey and stuffed with Uncle Ben's Rice®. Also included are photos of a pair of beautiful gold lamé elephants that Gorey created for the Massachusetts Hospice Federation.



## Case 12. (Cape Cod Room). \$350

*Sponsored by Alyson Shaw & Jessica S. Bumpous*

### *PBS Mystery Display (two cases & video)*

The *Ah Ha!* moment for a lot of visitors to the House when they get to the back room, a twin-case display of the animation sequences created by Gorey and animator Derek Lamb for PBS *Mystery!* series, including photos, animation cels, original drawings and promotional items. Across the room, as part of the sponsorship, a DVD installation plays the *Mystery!* intros and outro of both the original 1980 and the later 1989 re-edit. The music sticks in your head for a long time.

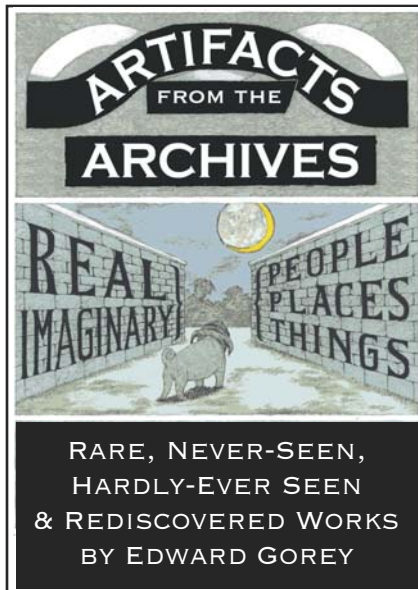
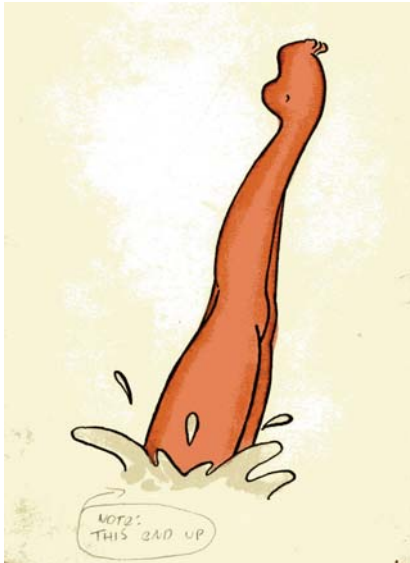


## Front Gallery / Gorey's Childhood Cabinet. \$350

*(Sponsorship available)*

### *Young Gorey Memorabilia—expanded*

Enclosed shelves of Gorey's Chicago childhood memorabilia including photos, early drawings, journals and newspaper clippings as well as items from Edward's collection of toys. An additional case is added this year as are some intriguing items like Edward's infant spoon and fork (his mom really did keep everything), his birth certificate and lovely Vargas-style pin-up drawings created by Edward when he was 14 years old.



**I / We would like to sponsor the following exhibit case, wall display or shelf.  
If my/our first choice is not available, two options are noted.**

1. \_\_\_\_\_ \$ \_\_\_\_\_
2. \_\_\_\_\_ \$ \_\_\_\_\_
3. \_\_\_\_\_ \$ \_\_\_\_\_

**I/We would like to contribute to 2016's *Artifacts from the Archives* exhibit:**

\$100.00 \_\_\_\_\_ \$75.00 \_\_\_\_\_ \$50.00 \_\_\_\_\_

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[edwardgoreyhouse@verizon.net](mailto:edwardgoreyhouse@verizon.net)