



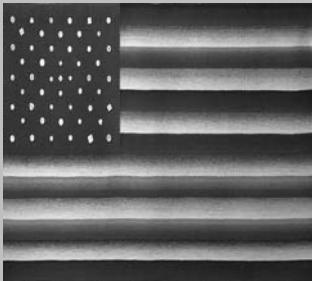
Spyglass

A QUARTERLY LOOK AT THE CAHOON MUSEUM OF AMERICAN ART • FALL 2010

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EXHIBITIONS (UPSTAIRS GALLERY)

Cotuit's Own: Artist/Illustrator Reginald Bolles

The magazine publishing business in the early 20th century relied almost exclusively on the freelance artist/illustrator to bring to life the scores of advertisements, stories and the all-important cover. Art editors were vying for the eye-catching image that would distinguish their weekly or monthly “number” (edition) from the hundreds of others on the newsstands.

The art editors’ relationship with the artist was exclusively through correspondence. Often it included numerous sketches or entire paintings on canvas rolled and sent via railway express. This arduous process, to get the number out in time, often required months of editing and reworking of images. The life of a magazine cover illustrator was rewarding, but it was also demanding, and at times required a thick skin to endure the caustic criticism and critique from editors.

This was the life of Reginald Fairfax Bolles (1877-1967), when he opted out of the business world in 1904 to pursue his artistic career. Intermingled with his “magazine work” Bolles painted commissions taken from leaders in the business world which included portraits, decorative screens and sporting scenes. Letters from art editors and private patrons, which were retained by Bolles, help to provide a roadmap to his illustrating and artistic career. Bolles’ first known association with Cotuit was in 1918 when in August of that year, the Hyannis Patriot (now The Barnstable Patriot) highlighted a benefit show held at Freedom Hall in Cotuit. “The Red Cross Vaudeville Show”, organized, in part by Bolles, was so successful,



Reginald Fairfax Bolles, **A Nut for You**, oil canvas, Cahoon Museum of American Art Collection

that “one hundred persons were turned away because of lack of room”. This was to be the beginning of Bolles’ enduring relationship with the young and old villagers of Cotuit and Santuit who knew him not only as a compassionate and caring man but also as an accomplished artist. His generosity crossed many socio-economic lines and his connections in the business world helped him to organize, fund and administer the “Cotuit Relief Fund”, which helped to feed, cloth and employ the unfortunate families beset by the depression. This was Bolles’ way of life, a testament to the man, rightfully known as Cotuit’s Own Artist/Illustrator.

NOW SHOWING (UPSTAIRS) ...

Cotuit's Own: Artist/Illustrator Reginald Bolles

November 9 - December 31

Sponsored by Leonard Insurance Agency

Gallery talks (11 a.m.):

Nov. 16 & Dec. 7: Rosemary Rapp & Jessica Rapp Grassetti (Exhibition Curators)

EXHIBITIONS (DOWNSTAIRS GALLERY)

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AMERICA THE BEAUTIFUL

Nov. 16 - Dec. 31, 2010

It was in 1910 that the beloved anthem “America the Beautiful” was first published, with the words of a poem by native Katherine Lee Bates to music by Samuel A. Ward. Eleven Cape weavers and eleven Cape painters paired up to interpret such lyrics as “mountain majesties” and from “sea to shining sea”.

Weavers included: Susan A. Clark, Shannon Goheen, Sandra Godwin, Katie Hickey, Christina Jervant, Nancy Kirchner, Beth Minear, Sue Pellowe, Janet Petrillo Rice, Gretchen Romey-Tanzer, and Elena Tobin. Painters included: Rita Doddridge, Patricia Stark Feinstein, Anne Garton, Jane Lincoln, Barbara Melcher, Norma Mutch, Kate Nelson, Shawn Nelson, Carol Odell, Suzanne M. Packer, and Odin K. Smith.

The first line from the song, “O Beautiful for Spacious Skies”, was interpreted by Christina Jervant (Weaver) and Patricia Stark Feinstein (Painter). Christina was inspired by the ever changing light of the sky and stirred up many emotions in her. Besides the beauty of its openness and divine colors, she experienced warmth, chills, comfort and fears. Patricia was inspired by the sky, including the vast expanse of the heavens, the sunshine and rain, and the beauty of sunrise and sunset.

NOW SHOWING (DOWNSTAIRS) ...

America the Beautiful

Nov. 16 - Dec. 31, 2010

MEMBERS' RECEPTION:

*5:00 to 7:00 p.m. Friday,
Nov. 19*

***Tuesday Talks at 11 a.m.**
Nov. 30 – Susan A. Clark,
Norma Mutch, Shawn Nelson*

*Dec. 14 - Sue Pellowe, Anne
Garton, Shannon Golden*

“Amber waves of grain” was interpreted by Sue W. Pellowe (W) and Anne Garton (P). Sue was inspired by Katherine Lee Bates’ train ride across the United States from Boston to Colorado before she wrote the lyrics for the famous song. Sue imagined Ms. Bates seeing huge fields outside the train window that went on for hundreds of miles. To portray that vastness, she wove three separate pieces and attached them to portray the movements of the fields. For Anne, she imagined that Ms. Bates, 100 years ago, connected “amber waves of grain” to a new and prosperous country. For her, today, Sue connected “waves of grain” as the business of agriculture and chose to represent the simple beauty of Bates-ian America with wild grasses, open plains and empty skies.

Nancy Kirchner (W) and Barbara Melcher (P) interpreted for “purple mountain majesties”. Nancy’s inspiration came from several environmental calendars, from the song, and from within herself. She perceived an inner voice which suggested color, shape or figure needed for the work. Barbara painted several studies of “purple mountain majesties” and chose the best work which portrays the mountain as powerful, awesome and surrounded by wind and water.

“Above the fruited plane” was interpreted by Shannon Goheen (W) and Carol Odell (P). Shannon was inspired by her partner’s vision of the fruited and watered plains and represented America’s fertile beauty by plants. April storm-severed seaweed strands collected from the National Seashore represented the water element and fruited plain was represented by plant parts gathered by her in Maine, Florida and Cape Cod. Carol’s immediate response to the phrase “accentuates earth’s water resources because they were essential for fertile fields, orchards and fruited plains”. She also took Shannon’s weaving in mind and looked at the interest of water that wove through their landscapes creating and incising forms and mirroring the sunlight from above.

THE LITTLE GALLERY

Recent Works by Wellfleet Artist Vincent Amicosante Through Dec. 31



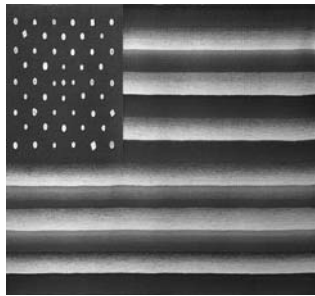
Vincent Amicosante

Vincent Amicosante’s paintings have been exhibited throughout the United States including the Cahoon Museum of American Art, the Provincetown Art Association and Museum, the Cotuit Center for the Arts and the Harmon Gallery in Wellfleet, MA. He is a member of the Copley Society of Art in Boston, MA. Vincent has recently participated in the 2009 Biennale Internazionale Dell’ Arte Contemporary in Florence, Italy. He was trained at New York City’s School of Visual Arts.



Vincent Amicosante, **Wandering Amalfi**, oil on canvas

EXHIBITIONS (DOWNSTAIRS GALLERY)



AT LEFT: Beth Minear, **O beautiful for patriot dream**, wool weft on linen wrap



AT LEFT: Suzanne Packer, **O beautiful for patriot Dream**, oil on canvas

3

America The Beautiful: Eleven Weavers & Eleven Painters Interpret the Song

Continued from page 2

Gretchen Romney-Tanzer (W) and Rita Doddridge (P) interpreted “God shed his grace on thee”. Gretchen explained that working on this project brought many conflicting philosophies and related strongly to the country in which she had chosen to reside. Although the philosophies were not always compatible, being productive was the center of her beliefs. Rita thought that her painting, through color and form, strongly depicted the beauty and diversity of the American landscape and its people.

“And crown thy good with brotherhood” was interpreted by Katie Hickey (W) and Jane Lincoln (P). Katie looked at this beautiful land from different vantage points, through diverse but interwoven cultures, and yet this land still took her breath away and invited her to breathe together, side by side. Jane captured the words through color and form: mixture of yellow ochre with marigold = waves of Cape grasses, madder carmine with cinnabar = harvest of cranberries, purple lake with caput mortuum = majesty, and powder blue with cerulean = spacious sky.

Sandra Godwin (W) and Kate Nelson (P) interpreted “from sea to shining sea”. Sandra’s inspiration was from the continuity of the sea and the sky which was one entity melding into another. She saw at dawn a myriad of shades that could each be seen separately but together could make up a fusion of color. Sandra related them to the similarities between us all despite race, sex or religion.

Kate related to the reflections of the ever changing sky and saw different colors related to different parts of the day. There was a rosy sunrise mirrored in the reflections of the shallow waters at low tide and the lavender light of the evening glistening. She remembered this as the same sea which her grandparents sailed to the “new country.”

“A thoroughfare of freedom beat, Across the wilderness” was interpreted by Janet Petrillo Rice (W) and Shawn Nelson (P). Janet related to the beauty around her and the freedom to enjoy that American experience. She believed that this was a country people struggled to come to and she was proud to be born here. Shawn saw her freedom to explore and express her ideas as unimpeded on the thoroughfares of America. Even though she was bombarded by electronic media, Shawn chose to paint from nature because she liked to revel in the mystery of the wilderness.

Susan A. Clark (W) and Norma Mutch (P) interpreted “America! America! God mend thine every flaw!” If Susan closed her eyes, her interpretation challenged human ethics. Because she was sensitive to the environment and all living creatures, she thought that society had not protected the country as its people should thereby destroying precious natural resources. She believed society needed to start mending their damage in the 21st century. Norma emphasized the “mending” view of their verse by choosing her hands-element, positioning them differently and gave them an attitude receptive to major improvement.

“O beautiful for patriot dream” was interpreted by Beth Minear (W) and Suzanne M. Packer (P). Beth thought patriots in the current U.S. society were of many colors and saw her American flag having stripes of different skin colors. She included 51 stars anticipating the District of Columbia becoming the next state. Suzanne saw the flags and flowers of many colors as the patriots’ racial diversity. She dreamed of Americans living, learning and working together.

Elena Tobin (W) and Okin K. Smith (P) interpreted “Thine alabaster cities gleam, Undimmed by human tears!” Elena did not love cities and along with her partner Okin agreed to stand still, look up and saw the promise of those spacious skies. Okin always viewed the city as cold and overwhelming but if she stood beneath the towering, man made structures, she sought the light above which generated thoughts of hope, promise and a belief in the strength and beauty of the American people.

The eleven weavers and eleven painters in this exhibition took the words of Katherine Lee Bates which became the impetus for the beautiful song “America the Beautiful”, interpreted them in their works and left the viewer with a new understanding of what the words really mean a hundred years later.

(Thanks to Shawn Nelson for all her hard work with the coordination of this exhibition and thanks to all the weavers and painters for including their work).

Museum's Fall Activities

Despite some dire rainy patches and more “high wind warnings” than we are used to, September and October have



BILL BABCOCK

brought us lovely weather of bright days and cool nights. The Cahoon has added its own touch to the feel of fall this year with the wonderful, juried exhibit, “Moonstruck,” which features—among many other extraordinary images—a marvelous watercolor by Dale Russell Smith with the title “Thanksgiving Moon.” The image draws us into November and points us toward the celebration of Thanksgiving itself.

For the Cahoon, however, the fall is not simply a time of rest and recuperation after all the high activity and boundless energy of the summer. Already we are hard at work planning the exhibition schedule for next year (which promises some superb, intriguing, and delightful exhibits),

getting ready for next summer’s kitchen tour and “Great Brush Off,” arranging for the upcoming version of “Cahoon in Bloom,” and pulling together the details for a marvelous gala scheduled for next July. At the same time, we are proceeding with our plans for a new addition and are taking the necessary steps to reactivate our capital campaign. None of this happens by accident. All of it requires imagination, deliberation, dedication, and immense amounts of just plain hard work on the part of many people, both on the Board and off. To all of them, we owe great thanks. Without them we would be hamstrung in our efforts to maintain and enhance the role of the Cahoon as a special place for the celebration of all the vitality of American art.

It remains true, however, that the backdrop for all of this is an economy that is making only faltering steps toward recovery. As a result, although we manage our finances with great care, the Cahoon—like all non-profits—is operating in difficult financial circumstances.

I hope therefore that you will all respond as generously as you can to the museum’s annual appeal this year. We know very well how important the support of our members and friends is to the life of the museum. We never take it for granted. And we are deeply grateful for all the help we receive, especially in these difficult times.

Finally, I do hope that you will stop by the museum during November or December to enjoy our final exhibit of the year: “Cotuit’s Own: Artist/Illustrator Reginald Fairfax Bolles.” This exhibit will not only help to fill in a blank spot in the art history of this part of the Cape, but will also present you with an intriguing gallery of people and personalities—some of whom you may actually recognize if you happen to live in Cotuit.

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CAHOON SOCIETY PURCHASES PATTERSON WORK

At their annual dinner on September 7th, the Cahoon Society, consisting of 39 members, selected a distinguished work by Margaret J. Patterson. The group considered three other works as well by artists Abraham J. Bogdanove, Frank V. DuMond, and Charles P. Gruppé.

The Cahoon Society purchases one work a year. Some of the works purchased include David A. Ericson’s *Twilight—Pilgrim Tower, Provincetown*, Homer D. Martin’s *Running Brook in the Adirondacks (Twilight Steam)*, and Thomas W. Wood’s *The Veteran*. For further information about becoming a Cahoon Society member, please contact Richard Waterhouse at (508) 428-7581 or rwaterhouse@cahoonmuseum.org.



Margaret J. Patterson, **Salt Creek, Cape Cod**, c. 1915-1920, oil on canvas, 24 x 20 inches

The work purchased this year is *Salt Creek, Cape Cod* by Margaret J. Patterson (1867-1950). It was exhibited at the St. Botolph Club in 1999 at the show: “Impressionists on Cape Cod”, and at the Cahoon Museum of American Art’s exhibition: “Margaret J. Patterson: Master of Color and Design” in 2006.

The Cahoon Museum of American Art currently owns an ink drawing by Ms. Patterson entitled “Student Exercise #39”. Born in Soerabaija, Java, she is remembered primarily for her wood blocks, most now lost or destroyed. She also did highly colorful paintings, called a “celebration on canvas”, and she worked in both watercolor and oil. Patterson attended school in Boston and taught public school art in Portsmouth, New Hampshire, and Southbridge, Massachusetts.

Cahoon Museum of American Art 2011 Exhibition Schedule

I am amazed that I have just celebrated six months as the director of the Cahoon Museum of American Art. As I have said to many of you, it is an honor and privilege to be the director at such an outstanding museum.

I want to share with you the exhibition schedule for 2011 and hope after reading the schedule, you will call, write or email me with suggestions of artists and ideas for programming.

Since our country as a whole is still in an economic crisis, we are all searching for some kind of meaning in our lives. Next year's overall theme will deal with journeys whether they are physical, spiritual or emotional. Depending on what kind of journey you are on, the end results are a deeper understanding of ourselves and those around us.

Our first show of the year from February 1 to March 13, will be our benefit exhibition entitled "*The Birds and the Beasts Were There*": *A Celebration of Animal Life*. The beneficiaries will be the Audubon's Long Pasture Wildlife Sanctuary and its Coastal Water Bird Program. One of the things that has delighted me about living on the Cape is how important nature is to the area. A day does not go by that I do not see something that amazes me like foxes and their young, a red tail hawk getting his dinner or bats flying around the museum. This exhibition will spotlight how artists capture this incredible nature surrounding us, including domesticated animals like our dogs and cats.

Since my background is ceramics, the next show will be *The Journey from Dust to Dust and Ashes: the Creation of a Piece of Pottery*, March 15 to May 1. The process of pottery is an amazing journey from clay, basically taken out of dirt, to a beautifully finished object. This exhibition will look at several potters and what distinguishes their works from others.



James E. Buttersworth, **Cat Boat with Committee Boats**, 1852, oil on board, from the permanent collection

The exhibition from May 3 to June 12 will be *Lone Figure and the Landscape*. The lone figure in a landscape tells us much information about the figure. Is the figure a part of the landscape? Is the figure separate from the landscape? Is the landscape important to tell us the story about the figure? Is the landscape part of the journey of the figure? These questions are some of the interesting issues raised with a lone figure in a landscape.

For the beginning of the summer, June 14 to July 24, we will concentrate on maritime works in the exhibition "*Mighty Ships and Their Journeys Beyond*". If you are familiar with the permanent collection, you know that we have a strong emphasis on maritime art as seen by the work above by James E. Buttersworth. I will begin with those works and add to the research already done on the Cahoon Museum's maritime collection.

The July 26 to September 18 schedule slot is to be announced. One idea that I discussed with one of the Collections and Exhibitions Committee members is how artists manipulate light that is seen both naturally and artificially. Another amazing thing about the Cape is how dramatically light changes seasonally

and how artists portray that light. Another suggestion is to do an exhibition on artists who do cranberry bogs as subjects.

The fall exhibition, September 20 to November 6, will be *Celebration of Life: How has the Perception of Death Changed from Victorian Times until now?* As many of you know, one of my interests is Victorian gravestone symbolism and I just recently completed a book on the subject called "Sacred Symbols of Oakland: A Guide to the Many Sacred Symbols of Atlanta's Oldest Public Cemetery". The Christian Victorians had a very healthy attitude towards death because they thought that there was a sleeping period before the Second Coming. How has that changed in our current society?

The 2011 Exhibitions schedule will conclude with *Portraits and their Lives: So What Does a Painting Tell Us About a Person?* One of the things that impresses me about the portraits in the permanent collection is the research that has been done on the identities of the portraits. I will continue the research on those portraits and look outside the museum to other portraits that compliment our portraits.

The 2011 exhibition schedule's overall theme will look at journeys whether they are physical, spiritual or emotional. Depending on what kind of journey you are on, the end results are a deeper understanding of ourselves and those around us.

If you have suggestions of artists and ideas for programming for our 2011 exhibition schedule, please let me know.

MEMBERSHIP

Many thanks to these 112 new and renewing members! This list reflects memberships received July 1 to October 31. An asterisk indicates membership in the Ralph and Martha Cahoon Society.

Mr. and Mrs. Stephen Abbott
 Ms. Shirley Ancell
 Ms. Judy Askew
 Ms. Connie Austin
 Ms. Kathleen Baker
 Mr. and Mrs. Dennis Beckingham*
 Mrs. Gisa Belanger
 Ms. Valerie Belcher
 Ms. Penny Bergles
 Dennis and Cathy Berkey
 Dr. and Mrs. Vincent Birbiglia
 Mr. and Mrs. Richard Boden
 Mrs. Karyn Bovino
 Ms. Nancy Brennan
 Ms. Bonny Brewer
 Ms. Bettie K. Brophy
 Ms. Sarah K. Bryson
 Mrs. Patricia Buttenheim
 Ms. Susan H. Butterworth
 Ms. Patricia A. Cahill
 Mr. and Mrs. Herbert Carver
 Debby and Rob Cohen
 Ms. Patricia Cohen
 Ms. Jean Hazelton Crocker
 Ms. A. Patricia Cronin
 Mrs. Sally M. Cross
 Ms. Joan Davenport
 Ms. Susan Dewey
 Ms. Janet Donahue
 Mr. and Mrs. Sherman Drake

Mr. and Mrs. Jason Eldredge
 Mrs. Eleanor Engstrom
 Ms. Mary J. Eplett
 Mr. and Mrs. John D. Ferguson
 Mr. and Mrs. Francis X. Foster
 Mr. Clayton Fuller
 Mr. Rick George
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 Ms. Linda Calmes Jones*
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 Mr. and Mrs. Gregory LaCava
 Mr. and Mrs. William R. Leitch
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 Mr. and Mrs. John Lynch
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 Ms. Clare F. Murphy
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 Ms. Margaret Nichol
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 Mr. and Mrs. Steve O'Connor
 Ms. Rebecca O'Donnell
 Dr. and Mrs. S. Howard Padwee*
 Ms. Diane S. Palmer
 Mrs. Ronnee Powers
 Lynne Pepall and Dan Richards

Ms. Judith W. Perera
 Mr. and Mrs. Wilson Pile
 Mrs. Ronnee Powers
 Ms. Richard A. Reilly*
 Ms. Ellen Reynolds
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 Mr. Marja Watson
 Ms. Mary Webster
 Ms. Georgia Welch
 Ms. Mary Wells
 Mrs. Judith Gray White
 Ms. Nancy L. Whiteley
 Ms. Judy Winston
 Ms. Marjorie L. Woods

ANNUAL APPEAL 2010

We are so grateful to everyone who has given so generously to our 2010 annual appeal. Asterisks indicate those especially faithful friends who have given to our appeal for five consecutive years.

Exhibiting great generosity (\$500-\$999)

William S. Babcock* *in honor of Gretchen Reilly*
 Ba and Barnes Riznik*
 Karyl and Carl Scrivener*

Stroke of good fortune (\$250-\$499)

Jason Eldredge *in honor of Charles Strickland*

What style! (\$100-\$249)

Leonard and Carol Carter
 Andrew Edmonds
 Avery and John Funkhouser*
 Sue and Edward Handy*
 Dianne & Gerard Lynch*
 Arnold Mycock* *in memory of Edwin S. Mycock*
 Eileen Tivnan

Making a good impression! (\$60-\$99)

Ann and Ken Ballou*
 Margot and Steve Goodwin
 Graham and Joanne Harrison *in honor of Carl Scrivener*
 Margaret Nichol
 Lynn and Bruce Wallin



One of the images that appeared on the annual appeal notecard, John J. Enneking, **Sheep by a Pond (Grew's Woods), Hyde Park, 1890**, oil on canvas, from the permanent collection

Picture perfect (Up to \$59)

David W. Chase
 Ruth H. Donahue*
 Jean Douglas
 Ann and Spencer Grey
 Barbara C. Hill
 Joan B. Higgins
 Alison McMurry *in memory of Alice J. McMurry*
 Ruth C. Mitchell* *in memory of Elsworth D. Mitchell*
 Diane Oser*
 Mari Poss*
 Sandra Rice
 Sally C. Schuman* *in memory of Nancy Crowell*
 Joan Shanks
 Jacquelyn L. Young*

HOLIDAY GIFT IDEAS FROM MUSEUM STORE

Here are some ideas for your Christmas shopping at the Cahoon Museum Store. Our hours are 10-4 Tuesdays - Saturdays and 1 - 4 on Sundays. Come see what other gift ideas we have as well.



Green Lanterns, candlesticks and lamps. Prices range from \$21 to \$25.



From Flying Pig Pottery, Tessa Morgan's stoneware is adorned with whimsical images. Prices of the stoneware range from \$20 to \$150.



Needing stocking stuffers? These note pads are perfect at \$3 each.



Ralph Cahoon's mermaids frolic through summer, fall, winter and spring on four different ceramic coffee or tea mugs. Collect them all for \$7.50 each.



Jobi Pottery was begun in 1951. It is a cottage industry with design, shapes and methods still original to the Fifties and Sixties. Assorted prices range from \$22 to \$39.

MISSION STATEMENT

The Cahoon Museum of American Art embraces the full vitality of American art from the early 19th century to the present. As a particular emphasis, it celebrates the creative spirit of Ralph and Martha Cahoon through the preservation of both their art and the house in which they lived and had their studio. Through the Cahoon Museum's display and development of its permanent collection, through the exhibitions that it mounts each year, and through its educational programs for children and adults, it seeks to promote the appreciation and study of American art with special reference to the art of its region as both more broadly (the Northeast) and more narrowly (Cape Cod) defined. Its goal is to extend its influence beyond its presence on Cape Cod to become a regional museum of major importance; and its mission is to nurture the love of art and to enhance its exhibitions and programs serve these needs.

Spyglass *is the quarterly
newsletter of the
Cahoon Museum of American Art*

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Cahoon Museum OF AMERICAN ART

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Closed in January and major holidays

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