



# Spyglass

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

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## EXHIBITIONS

# Window of opportunity

*Look Through Any Window* offers a broad look – the first to our knowledge – of the window as an artistic device. The Cahoon Museum’s late-spring show features 50 artworks by American artists of the past and present, each chosen with a view to demonstrating the window’s versatility in helping to create an effective composition, express a mood or tell a story.

In a figurative sense, every two-dimensional artwork offers a window on a reality created by the artist. But with surprising frequency, artists have used actual windows as a device that allows us to look outward beyond the confines of an interior or, conversely, to stand on the outside looking in, catching a glimpse of someone’s private world. Just as real windows do.

A window often provides the light source in the intimate genre scenes so common in the 19th century. One of the show’s earliest pieces is an 1874 painting by Edward Lamson Henry, an artist renowned in his day for his nostalgic depictions of historical American life. In *Totally Absorbed*, an elderly woman sits reading a newspaper by an open window while her two cats wreck havoc with her knitting basket. The ear trumpet on a nearby table suggests why she may be oblivious to their antics.

With their interest in the play of light on objects, many impressionists have placed still lifes directly in front of a window. One fine example of this is Elizabeth Nourse’s *Étude, Fleurs*, painted around 1911. The artist set a goldfish bowl and bouquet of pink flowers on a polished table against



Paul Schulenburg, *Radio Flyer*, oil on canvas; courtesy of Addison Art Gallery, Orleans

a backdrop of verdant, light-filled window panes.

Some of the works in *Look Through Any Window* remind us that a window allows artists to paint something of the outdoors even in inclement weather. One winter day in 1936, Provincetown

*Continued on Page 2*

## NOW SHOWING ...

**Look Through Any Window  
Through June 13**

*Sponsored by C.H. Newton Builders, Inc., of West Falmouth and Osterville*  
*Docent tours: by appointment*

## EXHIBITIONS

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# Window

*Continued from Page 1*

artist Edwin Dickinson apparently took pencil in hand while looking out a second-floor window at the home of novelist John Dos Passos. With silvery tones, *View from Dos' Window* records both the window sash and – looking beyond it – a dock and a portion of Provincetown Harbor. In the fall of 2001, shortly after 9/11, Suzanne Packer was spending a week on Corn Hill with the women's painting group "21 in Truro." While it drizzled outside, she painted a patriotically colored still life arrangement of red apples and blue-and-white dishes in front of a window.

Occasionally, the windows in a painting are so expansive that the outdoors seems to come indoors. Vermont artist Edward Gordon – who specializes in interiors rendered with a polished realism – rarely paints a scene without a window. In *The Music Pier*, a room with a gleaming wood floor and Romanesque windows is empty except for a grand piano and, rather whimsically, Rembrandt's *Storm on the Sea of Galilee* (a painting stolen from



William V. Birney, **Roses in a Window**, 1888, oil on panel; courtesy of Brock & Co., Concord, Mass.

the Isabella Stewart Gardner Museum). With all of the ocean and sky visible through the tall windows, the room takes on the aspect of being aboard a ship.

Although it's somewhat more common for artists to paint windows from the inside out, some of the most inventive works in the exhibition put us on the outside looking in. *The Village*, a 1921 painting by noted Japanese-born American modernist Yasuo Kuniyoshi, is a somewhat abstracted view from a balcony. The focal point is the window across the way, where a female nude goes about her toilet. Eastham artist Paul Schulenburg's *Radio Flyer* pictures a child's red wagon on display by itself in a Provincetown shop window. Set off by itself in that manner, it becomes an almost iconic object.

*Neighbors*, an amiably voyeuristic painting by Boston artist Patrick Anderson, shows an apartment building where something is happening in almost every window – from a game of ping-pong to a man reading by the light of a naked light bulb.

A window can also effectively establish the divide between the real and unreal. Molly Luce, a Rhode Island artist who often used psychological symbolism, painted herself in her studio in *The Painter's Psychology*. There, an oversized window (with enormous birds within and without) suggests the barrier between the conscious and subconscious minds that fades away in dreams. Cambridge artist Kay Ruane pictures herself – she's the heroine of most of her work – in a graphite and gouache piece titled *Happy Birthday*. In one hand she holds a plate with a hefty wedge of birthday cake. It goes uneaten as she looks out to the icebergs floating in the sea beyond her window. The shape of the cake has, it seems, stirred her imagination in marvelous ways.

Five works in the show are from the Cahoon Museum's permanent collection: the Suzanne Packer, an early 19th-century folk portrait, a painting of reflections in a restaurant window by New York City artist Elinore Schnurr, a "woven" photograph of a still life by Bill Hamlin of Provincetown and a Ralph Cahoon.

## THE LITTLE GALLERY

### My Return to Italy: Pastel Paintings by Anne Heywood

Through June 6



Anne Heywood, **L'Ora (Time)**, pastel on paper

*Noted pastel artist Anne Heywood created this body of work to convey her feelings about Italy, the country where she lived for 12 years in her early adulthood.*

### Do Play with Your Food: Wood Carvings by Douglas Amidon

June 8 - July 18

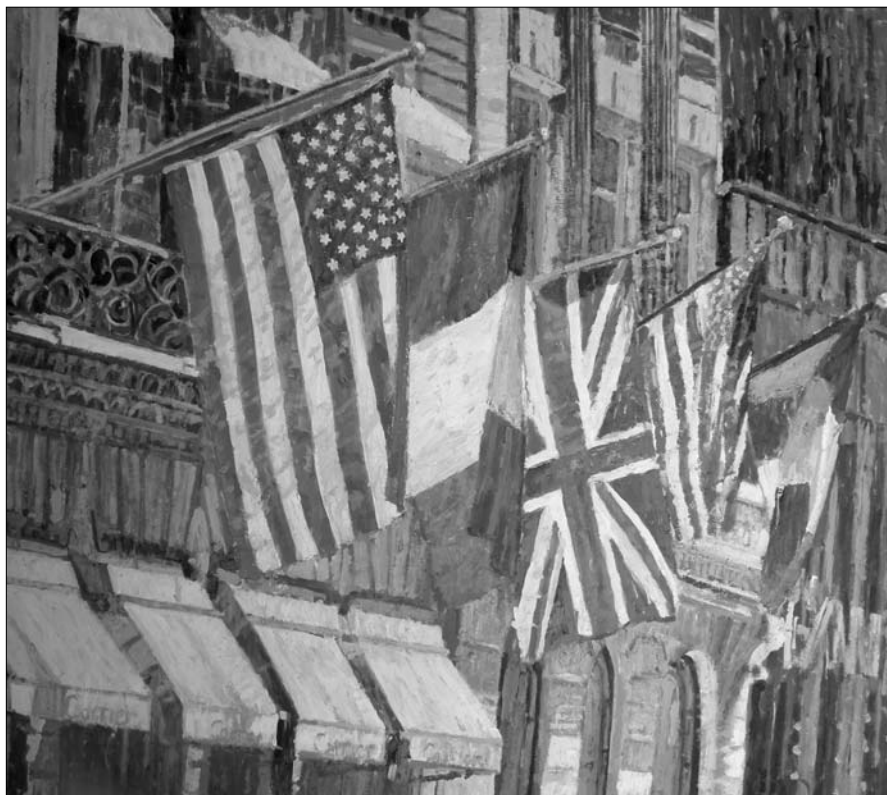
*Tuesday Talk at 11 a.m.:*

June 29 – Douglas Amidon

*Talented sign carver Douglas Amidon goes three-dimensional with an array of culinary carvings that trick the eye and beg to be touched.*

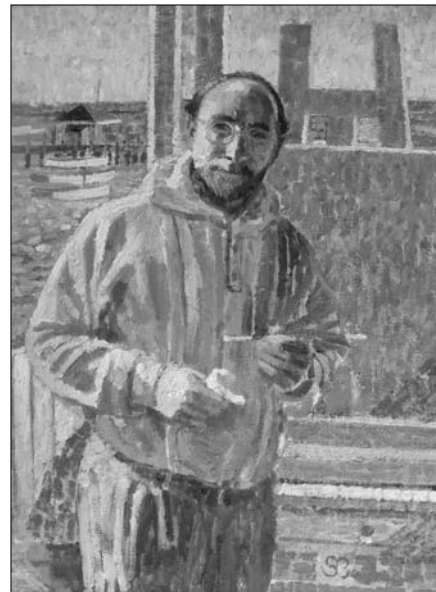


Douglas Amidon, **Dinner from the Beach**, carved and painted wood on copper platter



AT LEFT: Sam Barber, **Fifth Avenue Flags**, oil on canvas

BELOW: Sam Barber, **Self-Portrait**, oil on canvas



## Sam Barber: The Monet of Cape Cod

As the exhibit *Dance of Light* makes clear, Sam Barber is a prolific artist who's painted an endless array of subjects with one unifying theme, one unifying style.

Without leaving his waterfront home in Hyannis Port, the well-known impressionist has painted glass pitchers and vases glistening on a table near a window and sunset views of the long pier visible from his living room. Going slightly farther afield, he's been captivated by snow-covered marshes in Sandwich and Barnstable village in winter, and by the beach umbrellas and bikinis that brighten Cape Cod beaches in the summer. Flags flying on Fifth Avenue and the lights of the theater district have inspired him on trips to New York City – the gardens of Monet's home on multiple visits to Giverny.

Barber confesses to being a romantic. "I love beautiful things," he says. And like the great French Impressionist Monet, he has an overriding interest in the effects of light upon scenes and objects. Usually, he

### COMING SOON ...

#### Dance of Light: Impressionist Paintings by Sam Barber

June 15 - July 25

#### Members' Reception:

5 to 7 p.m. Friday, June 18

#### Tuesday Talk at 11 a.m.:

June 22 – Sam Barber

*Docent tours: by appointment*

works on 10 to 15 canvases at once, so as to better accommodate the changing conditions of weather and time of day. All his works, though, are shot through with high-key color that dazzles the eye.

Barber first fell under the spell of impressionism and Cape Cod in 1965. He was, at that time, studying at the Art Students League under portrait painter

William Draper, serving as his class monitor. Draper advised him to spend a summer studying with Henry Hensche at the Cape School of Art in Provincetown. Barber did so for two summers, then moved to Provincetown to live year-round in 1967. That's also when he married his wife, Janie (the subject of some 500 of his paintings over the years).

Barber fully embraced Hensche's teaching on painting and still relies on color more than design in painting his light-splashed pictures. "He would say, "When you paint, don't draw; when you draw, don't paint," Barber recalls. Although Hensche was notoriously cantankerous, he warmed to Sam and Janie and visited them frequently. In recognition of this influential relationship, *Dance of Light* will include a self-portrait Hensche gave to Barber and a pastel Barber painted of his teacher in 1973.

The Barbers moved to Cummaquid in 1974. Then, in 1983, they built a

*Continued on Page 5*

## Richard Waterhouse appointed director

The Cahoon Museum is welcoming a new director.

Richard Waterhouse comes to us from Atlanta, Georgia, where he was the executive director of the Southeastern Museums Conference for seven years, overseeing a budget of \$700,000 to \$750,000. Before that, he was the manager for the Visual Arts and Dance for the Georgia Council for the Arts for 14 years. There, his responsibilities included the management of several gallery spaces and the state art collection. He received the Museum



**RICHARD WATERHOUSE**

Professional of the Year Award from the Georgia Association of Museums and Galleries in 2003 and an award for Distinguished Service to Art Education from the Georgia Art Education Association in 2001. In 1999, he was the first recipient of the newly established Outstanding Service to the Museum Profession Award, given by the Southeastern Museums Conference.

One of the striking features of his professional experience is that, as executive director of the Southeastern Museums Conference, he organized and administered a program that awarded more than \$500,000 in relief assistance to museums and libraries on the Gulf Coast in the aftermath of Hurricane Katrina.

Richard has studied gravestone symbology and has been doing symbolism tours of Oakland Cemetery in Atlanta since 2000. He has also written a book on

symbols titled *Sacred Symbols of Atlanta's Oakland Cemetery*, due out August 2010.

Richard is no stranger to New England and Cape Cod. He summered in Rhode Island when he was growing up; and he has relatives on the Cape with whom he has kept in touch all along. So there will be no "culture shock" for him as he moves from Atlanta to the Cape.

Richard's first day on the job was May 10. We hope you will take the opportunity to meet and welcome him yourselves when you are next at the museum or one of its functions.

At the same time, we want to express our deepest gratitude to Cindy Nickerson for serving as interim director over the past eight months. Thanks to her, the museum has not missed a beat.

*William Babcock is the incoming president of the museum's board of trustees.*

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## Parallel paths of progress and preservation

Over many years, the members of the Cahoon Museum's board of trustees have brought a synergy of diverse skills, talents and life experiences to bear upon the operation of the museum. Along with talented museum directors and devoted staff, the boards, past and present, have focused on the future while honoring the past. They continue to do so.

Following parallel paths of progress and preservation requires an exquisite balance – meeting the need and desire for expanded gallery and lecture space while preserving the traditions held dear by our supporters. Very active boards and committees have integrated new ways of thinking about what the future holds while, at the same time, maintaining long-standing reverence for our past. To meet the recent economic environment, our finance committee introduced cost-cutting measures while the fundraising committees

recognized and tackled the need to produce more revenue. We had to ask: What has worked? What should be improved? And we invite your input.

The economic downturn has affected the financial support of cultural organizations all over the country. As many of you know, the Cahoon operates with a very small staff. This brings enormous challenges for the director and part-time staff. "Wearing more than one hat" is one important survival tactic, but our cadre of volunteers is also a tremendous asset, providing the equivalent of two full-time positions! The board has recognized their importance by assigning a board member as liaison to the volunteers, so we now have consistent and reliable input from our "front line."

The Cahoon Museum is the only museum on the Cape with a collection of American art spanning the 19th to 21st

centuries. We want to preserve and strengthen our core while implementing our vision for new opportunities in expanded programs and enlarged space. Thank you to our longtime supporters and to our new friends who have recently discovered the jewel that is the Cahoon Museum of American Art. Please keep supporting our efforts and let us know when we could or should do more.

Truly one of the most rewarding experiences of my life has been working in association with the dedicated people who love the Cahoon. We now welcome a new director, Richard Waterhouse, and a new president of the board, William Babcock. As I tell anyone who asks, I shall certainly remain involved with this museum and the people who make a difference in the well-being of our treasure.

*Gretchen Reilly is interim president of the museum's board of trustees.*

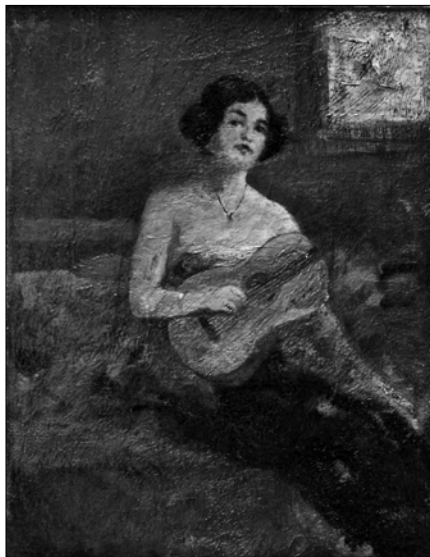
# Thoughts on becoming the next director

I am very excited and honored to be the next director of the Cahoon Museum of American Art. As I write this column from Atlanta, I wonder what this new journey from the South to the North will be like.

When I was young, I spent many summers in Rhode Island visiting my grandparents, who had a summer house in Weekapaug. I always wondered what it would be like to live in New England. Both my grandparents and parents have had a love of museums their entire lives, and as a child I spent many hours in them taking classes, exploring exhibitions and volunteering.

Many of you have probably already heard that I found out about the position from my cousin who lives on the Cape. She sent the article from the Cape Cod Times announcing Cindy Nickerson as the interim director until a new director was found. I quickly researched the organization by looking at the website, reading past newsletters, and asking friends and colleagues about the Cahoon.

Several things intrigue me about the organization, including the collection, the quality of the exhibitions being offered and the expansion plan. First, the collection is extraordinary for a museum this size. It is grounded by the phenomenal artwork of Ralph and Martha Cahoon and a choice collection of 19th-century American paintings, coupled with



Charles Paul Gruppé, **Woman Playing Guitar**, oil on Upson board

the acquisition of works by past directors and Cahoon Society members.

One work in the collection that interests me is Charles Paul Gruppé's *Woman Playing Guitar*. My grandfather was an advertising executive and promoted and collected art. I inherited from my grandparents a windmill scene by Charles Gruppé (1860-1940). What fascinates me about the Cahoon's Gruppé is that I have rarely seen his portraits. His son Karl was a well-known sculptor and another son, Emil, was a well-known painter. His grandson Charles is a well-known Maine artist. I look forward to researching the possibility of putting

together a family exhibition of the Gruppés which will show the influence of the father's style on the sons' and grandson's works.

When I interviewed for the position of director at the end of March, the exhibition *A Natural Affinity: Schutter/Spadafora* was installed in the upstairs galleries, and the quality of the works was phenomenal. I was very intrigued by how well contemporary art fits in the museum and how well the works of the two artists, Joyce Schutter and Tracy Spadafora, complemented each other. I had the chance to meet Joyce after her gallery talk and heard her comment about how the works come very naturally for her because she is surrounded by such natural beauty. I look forward to continuing the quality of exhibitions being offered.

I was very impressed by the passion of the board and especially the passion behind the new building plan. I look forward to leading the building campaign and accomplishing the completion of a beautiful new building.

I look forward to meeting everyone in the next few months and hearing what you like about the Cahoon Museum of American Art. With your support we soon will have an incredible new space to continue to exhibit exceptional artists of New England.

*Richard Waterhouse is the museum's director.*

## EXHIBITIONS

### Sam Barber

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studio/gallery with an apartment on Stevens Street in Hyannis. There, a representative of Wally Findlay Galleries discovered Barber's work. In December 1983, the artist bought his first suit for the occasion of his first one-person show in New York and marveled that there were

14 red dots indicating painting sales. Over the years, Wally Findlay sold about 1,200 of Barber's paintings in New York, Chicago and Palm Beach. His collectors include three Secretaries of State: William Rogers, Henry Kissinger and Cyrus Vance.

In Hyannis Port today, people frequently stop to talk to the gregarious artist, whose summer studio is in an old windmill overlooking the water. When Barber says, "Everybody knows me," it's little exaggeration at all.



Sam Barber, **Irises**, oil on canvas

## MEMBERSHIP

Many thanks to these new and renewing members! This list reflects memberships received February 23 through May 13, 2010. An asterisk indicates membership in the Ralph and Martha Cahoon Society.

Jack T. Ahlin	Naomi Marks Cohan	Cheryl Grafton	Mr. and Mrs. Philip McLoughlin*	Aimee Silberman
Selma Alden	Nancy T. Coleman	Mr. and Mrs. Graham Harrison	Doris Mee	Jane R. Stockbridge
Mr. and Mrs. Arnold	Majorie Collis	Phyllis and Donald Helfrich	Alice Mongeau	Mrs. J. Gordon Swanson
Ralph Andrews	Mary Emma Colson	Peter Hickman	Nancy Morganstern	Leslyn Thorne
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Alice Batchelor	Louann Corrado	Marieluise Hutchinson	Kelly Morton	Mr. and Mrs. James R. Wade
Mr. and Mrs. Bruce Behrens*	Jean Davenport	Joan Jacobson	William G. Muller	Mr. and Mrs. Norm Weill
Joan Bentinck-Smith	Sigrid E. Dempsey	Mr. and Mrs. Ron Jacoby	Mr. and Mrs. David Newton*	Mrs. Thomas Wilburn
Sean Boyce	Mr. and Mrs. Dick Dooley	Christopher and Lynn Jones	Mr. and Mrs. Robert Padgett	Winnifred Woods
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Mr. and Mrs. David W. Chase	Mr. and Mrs. Peter Evans	Carol Kleinschmidt	Mrs. Richard A. Reilly*	<b>Gold Level</b>
Mr. and Mrs. Daniel Chessman	Barbara Gaffron	Joan Ledwith	Mr. and Mrs. Barnes Riznik*	Grover Custom Building
	Patricia A. Gamache	Mr. and Mrs. Lennart Lindberg	Mr. and Mrs. John Rogers	Steven McElheny Builders
	Lorraine Ghibaudi	Mrs. Brad Lynch	Mrs. George R. Rowland	C.H. Newton Builders
	Lisa A. Goodwin	James F. Maguire	Joyce Utting Schutter	<b>Bronze Level</b>
		Mr. and Mrs. Victor Mastro	Joan Shanahan	Eagle Fence
		Susan O'Brien McLean	Mary Sholkovitz	Jessica Rapp Grasseti,
				Painting Conservator

## GREAT BRUSH OFF!

### Auction a highlight of Cape summer

Dennis artist Howard Bonington created the design for the Great Brush Off! publicity in 2007 by invitation. But it seems our annual art auction inspired him enough that – of his own accord – he came up with another inventive design for this year's event. This time, he set eight vignettes of Brush Off activities within the framework of an octagonal sailor's valentine box. Ralph Cahoon motifs abound, from mermaids and sailors to whales and hot-air balloons.

Bonington's design certainly captures the spirit of this festive summer fundraiser, now in its 20th year. The main event is a live art auction beginning at 2 p.m. Saturday,



July 10, on shady Cotuit Village Green. Charles Bailey-Gates, a New Hampshire auctioneer who specializes in charity events, will conduct this year's sale.

Many folks arrive in the morning to watch Cape artists painting on location at scenic sights around Cotuit. This year, as a special attraction,

Sam Barber will give a painting demonstration on the village green.

Early birds also have the opportunity to place bids on a fine array of artworks in the silent auction, which will start at 10 a.m. and close at 1:45 p.m. They can also enjoy grilled hamburgers and hotdogs while listening to the up tempo music of Four Guys in Tuxes. A balloon twister will be creating balloon animals for children.

Cotuit artist Anne Boucher has often said that Cape brides should check the date of the Brush Off when scheduling their weddings: The day is usually a beauty. Just in case, though, the rain date is Sunday, July 11.

## Annual Appeal

We're grateful for these recent donations to our 2009 Annual Appeal. Asterisks indicate those especially faithful friends who've given to the appeal for five consecutive years.

Damaris Atwater  
 Meryl and Dennis Beckingham\*  
 Mrs. John J. Connor  
 Mrs. Ernest A. Eddy Jr.  
 Roberta Gough  
 Peter Hickman  
 Mary and David Katz  
 Darlene Kohler\*  
 Jay S. Larmon  
 Raymond F. Murphy  
 Linde O'Connell  
 Diane Oser  
 Sandra Rice  
 Jennifer Roberts  
 Robert Savage *in honor of Herb Holden Jr.*  
 Nancy and Peter Summers  
 Anne Swanson \*  
 Mrs. Roger Wellington  
 Victoria Wesson\*

## SUMMER ART CLASS



### Cape Cod Quilters: A painting class with J.L. Munro

**Dates:** August 16-18 (Monday-Wednesday)

**Time:** 9 a.m.-1 p.m.

**Fees:** \$110 for members/\$125 for non-members plus a \$45 materials fee

Jan Munro returns to teach at the Cahoon Museum this summer, inviting students to create their own rendition of *Quilting Bee*, a charming interior with women and girls engaged in a sewing lesson, making a colorful quilt. Participants will work with mixed-media paints on 12-by-14-inch masonite boards. All materials are provided, but please bring a light snack (beverages provided). A Massachusetts-born artist with more than 35 years of teaching experience, Munro has paintings in many important collections.

### Art Class Registration

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_ Zip \_\_\_\_\_

Daytime Phone \_\_\_\_\_

**Please enroll me in Cape Cod Quilters: A Painting Class with J.L. Munro.**

The fee is \$155 for members (\$110 plus \$45 for materials).

The fee is \$170 for nonmembers (\$125 plus \$45 for materials).

Enclosed is a check for \_\_\_\_\_ made payable to the Cahoon Museum of American Art.

Please charge \_\_\_\_\_ to my credit card:

VISA  MC  AMEX

Account # \_\_\_\_\_

Exp. date \_\_\_\_\_

Signature \_\_\_\_\_

Please send registration to:

**Cahoon Museum of American Art**  
P.O. Box 1853, Cotuit, MA 02635

Or call the museum at (508) 428-7581

## MERMAIDS COVE GIFT SHOP

### Colors on silk scarves go with the flow

They have names like “Flower Garden in Wavy Blue Mist” and “Two Suns Swimming in Saguaro Land” – names quite as pretty as the scarves themselves.

Mermaids Cove is now featuring hand-painted silk scarves by Barbara Gaffron of Falmouth. She’s been decorating silk scarves since 1999, when her sister gave her a book on the process. Silk makes a wonderful scarf, she notes, because of its drapability and because “it’s just pleasant against one’s skin.”

Using liquid dyes especially made for silk, Gaffron works on strips 50 to 52 inches in

length. The type of silk varies, ranging from gauzy chiffon to jacquard weaves. She’s also adept at a number of techniques, including marbling and a salt treatment that helps her create a dappled pattern. Organic forms, such as ribbony eelgrass, inspire many of her designs.

Once the scarves have been painted, Gaffron steams them over boiling water for an hour to set the colors. As a side benefit, the color “comes out glowing,” she says.

Sold under the label “Sensuous Silks,” Gaffron’s scarves are priced from \$38 to \$54 in Mermaids Cove.



A hand-painted silk scarf by Barbara Gaffron

## NEW TRUSTEE

# Leonard Carter comes on board

The Cahoon Museum of American Art's newest trustee is Leonard Carter.

New Jersey was his home state before he moved to the Cape 10 years ago. He graduated with a BS from Montclair State College, having majored in both English and Biology, and continued his education at Rutgers University, graduating with an MA in English. Leonard first had a career in public education as a teacher/supervisor of English and another as co-owner of Carter House Interior Design and Renovation.



**LEONARD  
CARTER**

After moving to the Cape – a move he says he has never regretted – he and his wife, Carol, owned and operated the

Josiah Sampson House bed-and-breakfast in Cotuit, retiring in 2007.

In 10 short years, they've involved themselves in a number of local organizations. For six years, Leonard was a member of the board of trustees of the Cotuit Library, including three years as president. As Carol is a former president of the Historical Society of Santuit and Cotuit and now serves as the president of the Barnstable Land Trust, Leonard has also been quite involved in those organizations. Much of his time over the years has been devoted to volunteer work, including a number of years as a hospice volunteer associated with the John F. Kennedy Medical Center in Edison, New Jersey. He is looking forward to serving on the board of the Cahoon Museum.

Leonard is the father of four sons and has five grandchildren.

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

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Jennifer Eplett Reilly  
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Agnes Maloney, *business manager*  
Susan Quinlan-Brown,  
*museum store manager*  
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*membership coordinator*



## Cahoon Museum OF AMERICAN ART

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Cotuit, MA 02635

Hours: 10-4 Tuesday-Saturday, 1-4 Sunday

Closed in January and major holidays

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e-mail: [cmaa@cahoonmuseum.org](mailto:cmaa@cahoonmuseum.org)

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