



# Spyglass

A LOOK AT THE CAHOON MUSEUM OF AMERICAN ART • SUMMER/FALL 2011

## INSIDE

Celebration of Life

2

Little Gallery

2



Successful Fundraisers

3

From the President

4

From the Director

5

Membership

6

Cahoon in Bloom

6

Munro Fall Workshop

7

Museum Shop

7

IRA Gift opportunity

8

## EXHIBITIONS

### So What's in a Bog?

Living on the Cape, cranberry bogs are such a vital part of the scenery. There isn't a drive through the Cape where a bog is not spotted. This exhibition looks at how artists in the 19<sup>th</sup>, 20<sup>th</sup> and 21<sup>st</sup> Centuries have portrayed bogs, those items related to them, and how the bog is a major part of the landscape.

Artists included in this extraordinary exhibition are Jane Eccles, Priscilla Levesque, Jane Lincoln, Dianne Panarelli Miller, Rosalie Nadeau, Sandy O'Connor, Rebecca O'Donnell, Julie Siler Olander, Candice Ronesi, Joan Scudder, Jayne Shelley-Pierce, Sarah Son-Theroux, Timothy Struna, and Christie Velesig. Museums and private collectors include Susan and Stephen Brown, Mary and Tom Gelsthorpe, Susan and Jim Jenkins, Rosemary and Keith Rapp and the Sandwich Glass Museum.

In 1957, the Rev. Benjamin Eastwood – probably the first cranberry historian – wrote:

“The cranberry has long been known to naturalists as a berry possessing certain properties and peculiarities although but comparatively few years have elapsed since its use as a culinary fruit has been extensively known.”



Jane Eccles, *Winter Receding*, oil on canvas, 22 x 28 inches

“Long years ago it was used by the Indians, who in their way were well acquainted with the products of the soil; they gathered and roasted ripe berries and used them as poultices, believing that when applied to the wounds made by poisoned arrows they had the power of drawing the venom forth”.

*Continued on Page 5*

### NOW SHOWING ...

“So What's in a Bog?”

Through September 18

*Docent Tours:*

*Available by special request by calling 508 428-7581*

## 2 Celebration of Life: How the attitude towards death changes in the 19th Century

The Cahoon Museum of American Art will present an exhibition that looks at the how the attitude of death changes dramatically from the early 19th Century to the mid-19th Century.

Artists in the exhibition include photographers Frank Calidonna and John Grant. Other lenders to the exhibition include the Barnstable Historical Society, Mary Ethel Grady, Stephen & Carol Huber, and the Osterville Historical Society.

In the early 19th Century, Americans felt that death was a scary and foreboding ending and decorated their tombstones with skulls, hour glasses (conveys the passage of time) and weeping willows (conveys mourning and grief).

However, in the late 19th Century, the gravestones began to have hopeful symbols such as angels (guardian & protector), crosses (resurrection & life after death) and torches (eternity).

This exhibition will begin by showing the art of a mourning embroidery where the creator stitched a work

**COMING SOON ...**

**SEPT. 20-NOV. 6, 2011**

**Public Opening Reception:**  
*5:30 to 7:00 pm: Thursday, September 22*

**Gallery talks/Activities:**  
*Tuesday, October 4, 11 a.m.: Frank Calidonna, gallery talk at the museum about his work*

*Tuesday, October 11, 9 a.m. to 5 p.m.: Bus tour to Mount Auburn Cemetery, Cambridge. For further information call the museum at 508 428-7581. \$55 members/\$60 non-members. Minimum is 25. Deadline is September 27*

*Tuesday, October 18: Wine and Book Discussion led by Richard Waterhouse of "The Meaning of Night" by Michael Cox*

that shows the memorialized person's gravestone with visitors. One example will be a piece borrowed from the Osterville Historical Association. The exhibition will be augmented by other examples of mourning embroidery from Stephen & Carol Huber's Antique Samplers in Old Saybrook, Connecticut.

Photographers John Grant and Frank Calidonna, who have spent many years photographing amazing Victorian grave markers, will show the rich symbolism connected to them. Their images spotlight cemeteries around the world.

Victorian collector Mary Ethel Grady will allow the museum to borrow many important artifacts that are connected to the Victorians elaborate customs of mourning the dead. Examples include black jewelry made from onyx, jet, and the black lipped helmet crab; small scale portraits made into a pin; and hair jewelry made from the deceased's hair.

The Victorians often used the deceased person's hair. The Barnstable Historical Society will provide an elaborate hair wreath which was fashioned, framed, and hung in a place of honor in the deceased's home.

Come find out the reason the perception of death changes in the 19th Century.

### THE LITTLE GALLERY

**South Cape Artists:  
Through Sept. 11**



Cecilia R. Capitanio, *Bog Passion #1*, Oil on canvas, 10 x 10 inches

*South Cape Artists Eleanor Appleyard, Cecilia R. Capitanio, Mary Jane Conary, Joan Ledwith, Fred Luconi, Bill Noble, Rebecca O'Donnell, Candice Ronesi, Roseanne Williams and Linda S. Young interpret the theme of cranberry bogs.*

**Love, Flower & Romance: Works by Rose Mosner**

**September 13- November 6**



Rose Mosner, *George Sand*, 2009, Collage, 16x22 inches

**Gallery Demonstration:**

*Tuesday, September 13, 11 a.m. Rose will show how she creates her amazing collages.*

## GREAT BRUSH OFF 2011

The Cahoon Museum of American Art successfully completed another superb Great Brush Off on July 9, 2011 on the Cotuit Green. The Cahoon Museum greatly increased the amount raised from last year in both the silent and live auctions.

Our sponsors for this year in the Great Brush Off included Grover Custom Building, J Miller Pictureframer, Steven McElheny Builders Inc., The Regatta, Archi-Tech Associates, Inc., Mashpee Dental, Polar Cave Ice Cream Parlor, and Cotuit Fresh Market.

Our committee was Carl Scrivener (Chair), Len Carter, Bill Dickson, Sandy O'Connor, Agnes Maloney and Richard Waterhouse.

We could not have a successful Great Brush Off without our outstanding artists who give their valuable time and talent. A special thanks to them. The publicity painting was created by Jason Eldredge and he donated the piece to the Great Brush Off.

Another group we need to thank is our volunteers who began their responsibilities very early in

the morning and stayed until the last chair had been put away. Many of them have been volunteers for many years and provide us with many suggestions for future years. If you are interested in volunteering next year, please let our Chair, Len Carter know. He can be contacted at [carterhouse64@aol.com](mailto:carterhouse64@aol.com).

If you have suggestions on improvements for next year, please let Director, Richard Waterhouse know at 508 428-7581 or [rwaterhouse@cahoonmuseum.org](mailto:rwaterhouse@cahoonmuseum.org).

## SHALL WE DANCE? GALA 2011

We were all saddened to hear about the death of Francesca Carriuolo on Tuesday, August 30.

This Gala and all of Francesca's support of the Cahoon Museum will be remembered. An appreciation of Francesca's support will be included in the next newsletter.

Other members of the Gala Committee that need to be thanked are Jane Akin, Carol Bendetson, Christy Cashman, Susan Hamilton, Terri Martignetti, Carol McInnes, Agnes Maloney, Alyce Morrissey, Kathleen Murphy, Karen Pinard, Suzie Reid, Gretchen Reilly, Kathy Ryan, Carl Scrivener, Bunnie Stevens, Carol Walker, and Carol Wilgus.

The evening was very successful and we could not have done it without all our sponsors.

Sterling Sponsors include: Robert and Alyce Morrissey, John and Kathleen Murphy, and Gretchen Reilly.

Continuing Sterling Sponsors include: Francesca Carriuolo, Don and Carol McInnes, Phil and RoseMarie McLoughlin.

Silver Plate include: Suffolk Construction Red, and Blue Foundation.

Silver Spoon Sponsors include: Steven and Jane Akin, Sean and Jennifer Reilly, Stephen and Roberta Weiner, and Peter and Joan White.

Silver Lining Sponsors include: US Bank and Trust, Eastern Bank, and Howard and Michelle Kessler.

Silver Cup Sponsors include: William Babcock, Bruce and Polly Behrens, Francesca

Carriuolo, Joan Heffernan, Daniel and Wendy Kraft, Terry Matgnetti, Don and Carol McInnes, Frank and Lynne Minard, Bank North, Mary Jane and Marceo Rene Poyant, Robert and Molly Tarr, Carol Wilgus, and Robin and Laurie Young.



Selma Alden, *Shall We Dance?*, 2011, Oil on board, 12 x 12 inches

## New Building Plan

Imagine walking into the Cahoon and finding yourself in a bright, new lobby with reception desk and gift shop (instead of being squeezed into the narrow space between the front door and the stair case). Imagine turning left from the lobby into the downstairs



**BILL BABCOCK**

4 galleries of our historic building where you find the paintings of Ralph and Martha Cahoon on permanent display, interspersed, perhaps, with a selection of pieces of their decorated furniture. Imagine returning to the lobby where you find an elevator ready to take you up to the upstairs galleries of the historic building, hung with a selection from the museum's collection of American and contemporary Cape art. Imagine, too, that the same elevator is also ready to take you down to the lower level of our new addition where you find a new and well-equipped classroom for lectures, talks, and adult and children's classes, as well as a back door out to the parking lot behind the museum, where there will be expanded space both for cars and for visiting tour buses. Imagine that, thanks to the new elevator (as well as a new staircase), it will be easy to get around the building without having to negotiate the narrow stairwell that currently gives us our only access to the museum's upstairs galleries.

If you have followed me in all this imagining, you will have a good sense for the significance and impact that our planned new addition will have for the Cahoon. And I haven't even mentioned that the addition's lower level will also give us new restroom facilities as well as new art storage space, enabling us to keep our art collection in a secure and climate-controlled depository. Taken altogether, the new addition will make the Cahoon a better and more "user-friendly" place for all its members and visitors, easier to get around (no need to resort to the steep, narrow staircase with its tight corners), able to keep far more of its permanent collection on display than is now possible, and even better equipped to give eye-catching presentations of its special exhibits each year.

The character of the museum will not change. The addition will in no way detract from our historic building, but rather will blend with it both outside and in. Its chief effect will be to bring us four important gains: more gallery space to display our art; real educational space for our lectures, talks, and classes; safe and secure storage space for our permanent collection; and—by no means least important—easy (and handicap-accessible) access to all floors of both the new addition and the historic building by elevator.

To translate the addition from imagination to reality, however, will require funds both for the construction itself and for endowment to support the museum's ongoing operations. As I reported in the last *Spyglass*, the Board of Trustees has authorized a capital campaign with a goal of \$2.3 million. We have named the campaign, "A Legacy from the Past...A Vision for the Future: The Campaign for the Cahoon"; and, to date, we have made significant progress towards our goal. The \$400,000 grant that we received in 2009 from the Massachusetts Cultural Council (administered by Mass Development) has been confirmed; and we are in the last stages of finalizing the grant agreement. We have received a lead gift of \$400,000. Additional fund-raising (including 100% participation by the Board of Trustees) has brought the total raised so far to over \$1.1 million. To reach our goal, however, is not going to be easy; and we are going to need the help and support of all our members and friends. Every gift is crucially important, from the smallest to the largest. All will help us to maintain the legacy we have received from the past, to realize the vision we have for the future, and to reach the goal of the Campaign for the Cahoon. We very much hope that you can help.

## Utilizing the New Space

As you can see by Bill's Report, we have a very exciting addition planned and ready to start breaking ground soon.

There isn't a day goes by that someone doesn't let me know how difficult the stairs are to get upstairs to see the special exhibitions. As one who also has similar stairs in my house, I can relate to how difficult they are and one of the major parts of our new addition is an elevator. This will allow visitors to turn right from the new beautiful lobby and museum shop area and step on the new elevator and be whisked either to the second floor or downstairs to enjoy the new classroom/lecture space.

Speaking of the new classroom/lecture space, we all know how desperately we need an area where we can offer new workshops, lectures and even movies. If you have attended one of Jan Munro's workshops or one of our lectures in the back gallery, you know how tight things are.

### EXHIBITIONS

*Continued from Page 1*

This exhibition captures how dramatically the bog landscape changes with the seasons. During spring, summer, and fall the bogs are full of growth and vitality, while in late fall and winter the bogs seems to go dormant and very quiet. This seasonal cycle reminds the viewer



Richard Waterhouse with Len Carter and Carol Carter during the opening of the "So What's In a Bog?" exhibition.

We also contend with having to limit the amount of folks that can attend an activity. For lectures, we are currently limited to about 20 in the back gallery and this is very tight. Each time we have a packed lecture, which is more and more frequent, I stress how wonderful the new building will be and how everyone will have adequate seating to enjoy our lectures and workshops. I strongly encourage them to give a donation to the Capital Campaign.

of the importance of man's birth and death and how the seasons follow that cycle.

As the viewer wanders through the exhibition and appreciates the interpretation of each artist's view, they cannot help identifying bogs that they have

This new classroom/lecture space will allow us to continue working on collaborations with other organizations and groups. For example, the Cape Cod Potters are meeting here beginning in September and we are hosting the organizational meeting of the Cape Cod Chapter of the Association for Gravestone Studies. I am sure there are many other groups that we could reach out to.

The new gallery space will be spectacular and allow me to continue having exhibitions that explore both two dimensional and three dimensional works. If you have seen "What's in a Bog?", you know that I have include both art and artifacts because I strongly feel they compliment the art works' messages. With the new space, I can continue that exploration.

If you have been in the art storage area, you know that we desperately need a new area that we can give the works the space they need when they are in storage. Please help us realize the space potential of this wonderful museum.

seen from childhood to adulthood.

Pause for a just a minute and imagine what it is like to be surrounded by the beauty of the bog twenty four hours a day. Marvel at the change of light, change of color and change of temperature throughout the year.

# MEMBERSHIP

Many thanks to these 100 new and renewing members! This list reflects memberships received April 1 through July 31, 2011. An asterisk indicates membership in the Ralph and Martha Cahoon Society. If you have questions about your renewal status, please contact Membership Coordinator Christy Laidlaw at 508 428-7581 or [christy@cahoonmuseum.org](mailto:christy@cahoonmuseum.org).

Mr. Jack T. Ahlin  
 Mr. and Mrs. Richard W. Aldinger  
 Mr. and Mrs. Gordon E. Allen  
 Mr. and Mrs. Arnold Ralph Andrews  
 Mrs. Albert A. Austin  
 Mr. and Mrs. William S. Babcock \*  
 Mr. and Mrs. Ken Ballou  
 Mr. and Mrs. Al Barskis  
 Mrs. Alice Batchelor  
 Mr. and Mrs. Bruce Behrens\*  
 Ms. Karen Billard  
 Mr. and Mrs. James H. Bodurtha\*  
 Mr. Sean Boyce  
 Mrs. Vonnie Bradbury  
 Mrs. Frances V. Brew  
 Mr. and Mrs. Romas Brickus  
 Ms. Alicia Brophey  
 Mrs. Susan G. Bryan  
 Mr. and Mrs. Lawrence P. Burman\*

Ms. Bonnie Campbell-Perkins  
 Ms. Jean Carbonell  
 Mr. and Mrs. Steven Cook  
 Ms. Linda Cornog  
 Mr. Daniel F. Coughlin\*  
 Ms. Donna Coutu  
 Ms. Majorie Crabtree  
 Dr. and Mrs. David Diamond  
 Mr. Ralph Diamond  
 Mr. and Mrs. John Doyle\*  
 Ms. Alicia Drakiotes  
 Mr. and Mrs. John Entwistle\*  
 Mr. and Mrs. John Fish  
 Ms. Delia Flynn  
 Ms. Patricia A. Gamache  
 Ms. Anne Garvey  
 Mrs. Nancy Gill  
 Mr. and Mrs. Joseph Golmanavich  
 Ms. Lisa A. Goodwin  
 Ms. Roberta B. Gough  
 Mr. and Mrs. James Gould\*  
 Mr. and Mrs. Warren E. Hansen  
 Ms. Arlene Hecht  
 Rev. and Mrs. Donald Helfrich

Mrs. Barbara C. Hill  
 Mr. and Mrs. Frank Hinckley  
 Mr. James G. Hinkle and Mr. Roy Hammer\*  
 Dr. and Mrs. Peter B. Hollis  
 Mr. and Mrs. Merrill Hosmer  
 Mr. and Mrs. Jack Hurley  
 Ms. Marieluse Hutchinson  
 Mr. Sean Kelly and Ms. Helen Picard  
 Mrs. Roger Kessel  
 Mr. William Keto  
 Mr. Kevin King  
 Ms. Carol Kleinschmidt  
 Mr. and Mrs. Hugh Lennon II  
 Mr. and Mrs. Gerard T. Lynch  
 Ms. Sallie Lyon  
 Mr. James F. Maguire  
 Ms. Rebecca Marona  
 Mr. and Mrs. Victor Mastro  
 Mr. and Mrs. Harold S. McGay Jr.  
 Mrs. Jane B. McInnes  
 Mr. and Mrs. Philip McLoughlin\*  
 Ms. Doris Mee  
 Ms. Nancy Morganstern  
 Mr. and Mrs. Robert Morrissey\*  
 Mr. William G. Muller\*  
 Mr. and Mrs. John V. Murphy\*  
 Mrs. Julie Siler Olander  
 Mr. and Mrs. Bill Page  
 Mr. and Mrs. Peter H. Partridge

Mrs. Shirley Perry  
 Mr. Arthur Perry Jr.  
 Mr. Sid Pomper  
 Mr. and Mrs. Alan Porter  
 Mr. James A. Power Jr.  
 Mr. and Mrs. Jeremy Pozen  
 Mrs. Florence M. Pritchard  
 Mr. Gerald M. Raymond  
 Mrs. Richard A. Reilly\*  
 Mrs. Marianna Scarpellini  
 Mr. and Mrs. Carl Scrivener  
 Mrs. Joan Shanahan  
 Ms. Leslie Snow  
 Ms. Kathy Spirtes  
 Mr. Keith D. Stave  
 Ms. Jamie Stern  
 Mr. Charles B. Swartwood III  
 Mr. and Mrs. Frederic F. Taylor  
 Mr. and Mrs. Michael Tivnan  
 Mrs. Barbara Trainor-Tessier  
 Ms. Catha Tremblay  
 Ms. Carol Trifone  
 Mr. Richard Waterhouse and  
 Mr. Caleb Brown  
 Mr. and Mrs. Edward Weinsoff  
 Mrs. Georgia Welch  
 Ms. Sally Wendkos Olds  
 Mrs. T-Bu Grieve Wry  
 Mr. and Mrs. Robin Young\*

## CAHOON IN BLOOM 2011

Thanks to Karen Pinard and Carol Wilgus for a very successful fourth annual Cahoon in Bloom August 4-7, 2011.

The event began with an opening reception sponsored by DeMelo Brothers Landscaping along with the entire weekend. Over forty people attended the opening and saw the breathtaking flower arrangements that fit so well with the current exhibition "So What's in a Bog?" See page 1 for a full description of the exhibition. On Saturday, August 6 Julie Blanchard did a demonstration downstairs interpreting a beautiful flower arrangement by KMP Design.

Artists whose works were interpreted by floral designers included Jane Eccles, Priscilla Levesque, Jane Lincoln, Dianne Panarelli Miller, Rosalie Nadeau, Sandy O'Connor, Julia Siler Olander, Timothy Struna, and Christie Velesig.

Florists and floral designers who interpreted were: All About Flowers, Judy Fligg; Casablanca Florals, Tammy Bowman; East Sandwich Floral Design, Michael Wyman; Hobart's Fine Florals, Susan Hobart; Kat-a-Lilies, Kathleen O'Brien; KMP Design, Karen Pinard; Lilacs, Mark Cotto & Karen Taddei; Margaret Parker Florals, Margaret Parker; Verde Floral Design, Jeff Sawyer; and Vintage Flowers, Cindy Muzyka.

Other interpretations can be viewed on our website at <http://www.cahoonmuseum.org/events-cahoon-museum.php>.

Please join us next year April 26-29 for the Fifth Annual Cahoon in Bloom hosted by the Osterville Garden Club.



All About Flowers: Judy Fligg interpreting Julie Siler Olander's "Bog in July"



KMP Design: Karen Pinard interpreting Jane Eccles's "Winter Receding"

## FALL WORKSHOP



### Halloween on Cape Cod

- Dates:** Mon-Wed, September 19-21  
**Time:** 9:00 am to 1:00 pm each day  
**Fees:** \$100 members; \$120 non-members  
plus \$45 material fee  
**Limit:** Minimum is 5 and the maximum is 10

You are invited to join us for a fun class with nationally recognized Folk Artist Jan Munro. Students will create their own original painting on masonite, with an easy to follow step by step method of painting. You can expect to learn a great deal about mixing and using colors, balancing composition, and applying finishing details.

### Workshop

Name \_\_\_\_\_

Address \_\_\_\_\_

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

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

#### Please enroll me in the workshop:

Janet Munro's Halloween on Cape Cod

The fee is \$100 members; \$120 non-members.  
Plus \$45 material fee

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

## Museum Shop

Shop Manager Susan Quinlan-Brown continues to have exquisite items in the shop. One artist being spotlighted this issue is Howard Bonington. A long time supporter of the Cahoon Museum of American Art, Howard has been actively involved with the Great Brush Off for many years. In 2010, his art work was featured as the publicity piece for the event.

Currently, the museum shop has some of his delightful wood bird

carvings. Three works currently in the shop include a Chickadee, Mallard and Woodcock. Prices for these one of a kind carvings range from \$75 to \$89.

For further information about Howard's work or other items, please contact Susan Quinlan-Brown at 508 428-7581 or [susan@cahoonmuseum.org](mailto:susan@cahoonmuseum.org).



## IRA GIFT OPPORTUNITY

If you are looking for the most tax-effective gift to make to our organization, Congress recently extended a law that allows individuals 70 1/2 or older to make tax-free gifts now using funds transferred directly from their IRAs to qualified charitable organizations like ours. You can transfer any amount up to \$100,000 through the end of 2011.

### How this Benefits You

The transfer generates neither taxable income nor a tax deduction, so you do not have to itemize to take advantage of this opportunity.

The transfer may count against your unsatisfied required minimum distribution from your IRA.

You can see firsthand the difference your philanthropic dollars make to

us.

**Note:** The legislation does not permit direct transfers to charitable trusts, donor advised funds, charitable gift annuities or supporting organizations. In addition, this opportunity only applies IRAs and not other types of retirement plans. Owners of ineligible plans, such as 401 (k)s and Keoghs, however, may have the opportunity to roll over amounts into an IRA and then make an eligible gift from that account.

### We Can Help

Do not let this tax-wise opportunity to pass you by. If you have questions or would like to make a gift, please feel free to contact Richard Waterhouse. We look forward to hearing from you.

(Reprinted with permission from the Sturdy Memorial Foundation).

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

### Board of Trustees

William Babcock, *president*  
Carol Wilgus, *vice president*  
Barnes Riznik, *secretary*  
William Dickson, *treasurer*  
James Bodurtha  
Leonard Carter  
Lawrence McCarthy  
Kathleen Murphy  
Jane Padwee  
Rosemary Rapp, *emerita*  
Carl Scrivener

### Staff

Richard Waterhouse, *director*  
Agnes Maloney, *business manager*  
Susan Quinlan-Brown,  
*museum store manager*  
Christy Laidlaw,  
*membership coordinator*



## Cahoon Museum OF AMERICAN ART

4676 Falmouth Road • P.O. Box 1853  
Cotuit, MA 02635

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

Closed in January and major holidays

Phone: (508) 428-7581

Fax: (508) 420-3709

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

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

Non-Profit  
Organization  
Permit No. 118  
U.S. Postage  
PAID  
Cotuit, MA  
02635