

Cranberry Chronicle

NEWS OF CRANBERRY HOUSE AND GREAT CRANBERRY ISLAND HISTORICAL SOCIETY • DECEMBER 2020



**John Heliker and
Robert LaHotan:
Painting
Great Cranberry**
CARL LITTLE

From the Island, 1984
John Heliker
oil on canvas, 50" x 60"

In her memoir *Walker's Way: My Years with Walker Evans* (2007), Isabelle Storey recounts a dinner at the Great Cranberry Island home of John Heliker and Robert LaHotan, known affectionately as Jack and Bob, in the summer of 1962. Storey and her husband-to-be, famed photographer Walker Evans, were staying with Dorothy Eisner and John McDonald on the main road. The island taxi driver, named Snooks, drove the four of them down Harding Point Road to the gathering. Storey describes the scenic setting of the house and outbuildings converted to studios that the two New York City-based artists occupied every summer.

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Spurling Point, Great Cranberry Island, October 2020

Notes of Appreciation

Ruth Colket

For donating a handicap-accessible stretch golf cart and supporting maintenance funding to supplement Cranberry Explorer operations in 2021

Dick Berggeron

Gift of Old GCI Postcards

Ric Gaither

Landscaping Ponds and Outlying Buildings

Ben Walls

Many Small Carpentry Projects

Pixie Lauer

Cleaning and Setting Up 2020 Museum Display

Jim Singerling

General All- Round Support 2020 Season

Cooper Sumner

Assistance w/Transporting 50 New Chairs - Manset to GCI

Ken Schmidt

Providing Boat Transportation 50 New Chairs - Manset to GCI

Jeanne Schmidt

Assistance w/Transporting 50 New Chairs - Manset to GCI

Anonymous

\$1000 Donation
50 New Chairs

Cameron & Nancy Wood

Gift of Golf Cart

Barbara Ware

For Extensive Shuttle Driver and Museum Receptionist Support

Pixie Lauer

For Extensive Shuttle Driver and Museum Receptionist Support

Molly Singerling

For Extensive Shuttle Driver and Museum Receptionist Support

Patricia Bailey/Heliker -

LaHotan Foundation

Gift of Many Maritime Historical Items from the Lew Stanley Boatyard

Carl Little

For writing excellent lead articles for the December 2019 and December 2020 issues of the *Cranberry Chronicle*.

Milestones

New GCI Residents

Max Farhi, 6.1.2020

Cameron Frothingham,

Katie Truesdale,

Grayson - Age 12, **Meren** - Age 3, 9.28.2020

Rahsaan King, 10.1.2020

Births

Azalea Belle Gray, 9.26.2020,

Parents Aaron & Erin Gray.

first birth on Islesford since 1927.

Passings

Louise Millar - Age 98

9.12.2020

Kitty Pierson - Age 91

11.24.2020

President's Report

PHIL WHITNEY

Planning for next year is already underway. We need to replace the deteriorating cafe deck which is now twelve years old. We have ordered a new golf cart to replace our current Cranberry Explorer which is already seven years old with thousands of miles on its odometer and increasingly prone to breakdowns and repairs.

The 2020 season was a challenging one for all concerned at Cranberry House. The coronavirus had severe impacts early in the season. Due to quarantine restrictions, reduced ferry schedules, and worker shortages, construction on the Building Expansion Project fell behind schedule. However, as quarantine guidelines eased and normal ferry operations resumed, work progress steadily increased. Our attention became more focused on operations and business issues. During May and June, there simply were no tourists around, and many seasonal residents were either delaying their travel plans or simply cancelling their summer on the island altogether.

Consequently, we delayed opening the Museum, Whale's Tale Gift Shop, Sea Wind 2nd Chance Shop, and the Cranberry Explorer until July 1st, rather than the usual Memorial Day Weekend. Chef C  zar, as the infamous story has been told many times, escaped from Brazil with only several hours to spare, before the border was closed indefinitely. He arrived on GCI in time to begin slowly re-opening the cafe on June 15th, initially to minimal business. But traffic steadily increased during July and was especially busy during August and September. C  zar reported having his best month ever in August. He benefited significantly from visiting MDI summer residents, some returning many times and others 'discovering' Hitty's Caf   for the first time, often based on others' recommendations.

Many folks, both GCI and MDI summer residents, stayed longer into the fall season, avoiding a return to higher threat virus urban environments. Another challenge was a very dry season with almost no rainfall. The sunny skies and fair winds enhanced visitation to the various Cranberry House activities, but required careful monitoring of the water well, as we continuously filled the Blue Heron Pond at night, then shut off the pond hoses during the day to support cafe and restroom operations. Fortunately, the well never ran dry.



Lisa Curtis, college intern

The coronavirus also necessitated eliminating larger events for this year – including concerts, dances, and larger gatherings. Also, many potential program presenters declined to participate due to pandemic fears. Those events which were held saw a general decline in attendance, although programs held outdoors (trail walks, lobstering talks, dog shows, poetry readings) were more popular. In summary, we struggled through the summer but managed to keep the lights on, helping bolster community morale while following CDC guidelines for safety. Despite the loss this year of several key support personnel for various reasons, others stepped forward and provided outstanding service, whether as shuttle drivers, museum receptionists, or coordinating archive and museum display projects. We also hosted a college intern, Lisa Curtis, in July & August. She provided invaluable support with archiving services, while also manning the Museum Reception Desk and assisting with events.

Construction on the environmentally controlled basement archives addition and the back stairs / fire escape will be completed by publication time. Fundraising to complete

CONTINUED ON PAGE 4



*Left to right:
Karin Whitney, Chris Johnston,
Phil Whitney, Jim Singerling,
and Barbara Ware*

PHOTO: MOLLY SINGERLING

the 2nd and 3rd floor additions continues. Construction on those floors will not commence until we have achieved the necessary funding for each floor. We are nearing our fundraising goals, and I am optimistic, barring any more unforeseen developments, that we can have the project completed and all floors open for business next Summer. The Museum had a successful season, with the new “Island Patchwork” display very popular with visitors. The display will continue next year. Sales of publications and postcards increased substantially, as well as overall donations. If the 2nd floor is completed, the Museum will be doubling its archival display space for 2021. The “Smart Shack” Kids Recreation Center saw steady usage all season. Darlene Sumner continued to host weekly kids’ crafts programs in the shack.

Planning for next year is already underway. We need to replace the deteriorating café deck which is now twelve years old. We have ordered a new golf cart to replace our current Cranberry Explorer which is already seven years old with thousands of miles on its odometer and increasingly prone to breakdowns and repairs. Much will depend on the status of the pandemic whether we can resume our normal events schedule. We hope a clearer picture will materialize by late winter. Please keep us in your thoughts this winter and join us in remaining optimistic for a return to normalcy and a super successful Cranberry House summer in 2021.

My Summer as an Intern on Greay Cranberry LISA CURTIS

I was, and still am, amazed by how beautiful the island is.

I remember my first day on the island and how fascinated I was after only being there for such a short time. I loved seeing the old houses, remnants of the past, and the signs of hard work and resourcefulness that keep the island going. That, and the fact that as I came up the road for the first time sitting on the back of a truck, the backdrop to so many of these houses was the deep, shimmering ocean. I was welcomed right away, being offered a place to stay the night

so I could see what the island was all about. After spending just one night there I realized that this is where I wanted to spend my summer.

At first it wasn't easy adjusting to island life. I had some issues that left me feeling worried about how my time on the island would be. But both Phil and Ben stepped in to reassure me that they would do whatever they could to help me feel welcome and comfortable on the island and offering their support in any way that they could. After that, as I became more comfortable in the community, I realized how much the people here appreciate when someone gives time to the island. I began to

recognize faces more and more, growing familiar with this wonderful little island's residents. I was even more grateful when Phil and Karin invited me into their home, giving me a place to stay. The people working at the Cranberry House always made me feel like I belonged there.

I am very grateful for the other connections I made on the island, too. I enjoyed the time I spent working in the cafe with Cezar. I also appreciated the Singerlings, who graciously invited me into their home to have dinner with their family. Then there was the Sumner clan, who were always so kind and welcomed me to spend time with them whenever I could. As my connections to the community grew,

I was motivated to work harder in my efforts to preserve its history in the items and stories down in the archives.

When the internship began, I was only expecting to learn how to archive. What I ended up learning instead was what it takes to make a small community thrive. I saw how much hard work the Whitneys, Sumners, Pixie Lauer, and all the volunteers and community members put into the island, and I was thrilled to help them do the work needed to keep the place they love so much up and running. I will forever be thankful for the opportunity given to me by those on this island.

General Manager's Report

BEN SUMNER



Progress in new archives space

I am pleased to report that the efforts of our volunteers, Trustees, and stakeholders have resulted in another successful season for the Cranberry House and the Great Cranberry Island Historical Society in spite of the obstacles that have remained in place throughout this year.

In April, our longtime Archivist, Anne Grulich, moved to Colorado (*see separate article on page 6*). Given the uncertainty caused by the pandemic shutdowns, we spent some time in doubt that the museum and café could open at all this season. Fortunately, Pixie Lauer brought the energy and encouragement we needed and stepped in to help complete a new display and get the museum ready for a delayed opening. We also were able to initiate our first paid internship program. Lisa Curtis joined us for eight weeks during the summer and was a great support in our regular events, our social media outreach, and in beginning to tackle the backlog of archival projects.

The construction of the Archives Room on the ground floor of the museum has been completed and operation of the climate control system will commence this fall. Over the winter, we hope to complete our ground floor punchlist items and have all our collections put away in an orderly manner in their proper space.

We also hope to work over the winter on updates to our website. During the summer, we had to remove some of our old Bruce Komusin website material because internet search engines were picking up the old pages and returning outdated information (such as 2013 boat schedules and ticket prices). Bruce's pages contain a trove of great information and we hope to get everything we can back up as soon as we are able. Please visit the GCIHS.org Events Page (<https://www.gcihs.org/events/>) and our Facebook page (<https://www.facebook.com/CranberryHouseGCIHS/>) for updates on these, and other projects, this winter and spring. Feel free to contact me at manager@gcihs.org if you have any questions or suggestions.



Workman installing the HVAC system

PHOTO: LISA CURTIS

Construction progress on exterior

PHOTO: LISA CURTIS

Recognition of Immeasurable Contributions of Anne Grulich, Archivist

BEN SUMNER

Below: Anne Grulich in Spurling Cemetery July 2016 uncovering Robert Spurling's headstone.

PHOTO: JESSIE DUMA

In May, our longtime Archivist, Anne Grulich, moved to Colorado. Anne was initially hired in 2013 as a part-time archivist to identify, accession, and catalogue a backlog of over 10 years of items, and to make recommendations regarding existing collections and exhibits in conjunction with then GCIHS Vice President Bruce Komusin. With Bruce's illness and passing in 2015, she became the sole curator for the backlogged collection items and the established (and growing) collection of 3,000 items.

Ninety percent of the backlog of 2000+ items have now been identified and accessioned; about 50% have been catalogued. In her tenure as archivist, Anne improved upon existing collections management practices for both digital and tangible collections. She accessioned, catalogued, scanned, and photographed artifacts; input catalogue data into the Digital Archive, and updated research pages on the GCIHS website.

Anne participated in the GCIHS information technology upgrade initiative which reconfigured and modernized the way GCIHS handles its digital business, including a network access server, web-based digital catalogue, and website. She spearheaded the effort to transfer the GCIHS finding aid to the web-based Digital Archive (<https://gcihs.net/digitalarchive/about>) developed by AvantLogic. She proposed, researched, composed, and coordinated production of exhibitions for web and museum display, and worked with regional museums and historical societies on joint exhibits and cataloguing and exhibit endeavors.

Anne served on the Publications Committee, editing, writing, researching for the *Cranberry Chronicle* newsletter and shared expertise and editing on other proposed publications. She researched and coordinated projects stemming from GCIHS collections, committee work, and public interest. Examples include: the Maine Memory Network Preble House exhibit in 2013; repatriation of four concealed 19th-century shoes discovered during the Parsonage house reconstruction in 2013 and the ensuing dendrochronological and historical study of 19th-century Island Cape houses 2014-2016; the Stanley



Cemetery preservation project of 2014-2015 as well as the Spurling Cemetery Project of 2016—including field work, research, photographs, and web presence; and efforts for a Medal of Honor recipient memorial on Great Cranberry Island. Anne worked with an Island Institute Fellow and other volunteers who use the collections and computers for research and community/GCIHS projects. As liaison with the regional History Trust (www.historytrust.org), she attended organizational meetings and saw to it that GCIHS was an active participant in History Trust initiatives—particularly the History Trust Digital Archive. Anne also pushed for the development of the new GCIHS Archives expansion.

Anne's devotion and professionalism has helped GCIHS develop a much larger footprint than an organization of our size and capacity could normally have. We are grateful for her work with us.

A NOTE FROM ANNE

Covid changed my life. After a long drive across a confused country in May, Gerry and I landed on our feet in Durango, Colorado, and I even found a job working from our new home with the Cedar Mesa Perishables Project (www.friendsofcedarmesa.org/perishablesproject/). Merry Christmas!

I miss you all and wish you'd email me at atgrulich@smcm.edu to keep me posted on Island happenings!



VIEW FROM AWAY

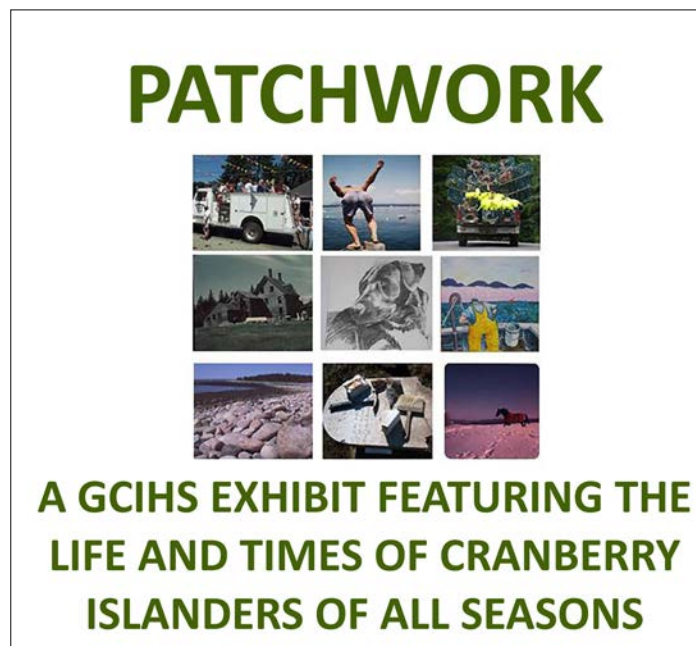
Archives Update

PIXIE LAUER

There were many obstacles this year and we weren't sure if the museum would open back in April. Our wonderful archivist of many years, Anne Grulich, had left our organization to pursue new challenges. The museum was a mess, covered from top to bottom with construction dust. The panels for the new exhibit planned for the 2020 opening still needed to be sewn onto dowels and hung for display. Phil called and said "Help". Covid-19 bringing everything to a halt meant that I had the extra time to get organized and prepare the project for display. Many thanks to Barbara Ware for her help sewing the exhibit panels.

We had a hard-working, resourceful intern this summer. Lisa Curtis transcribed and digitized oral histories and video interviews from the archives, tended the front desk, helped run children's programs and cheerfully wore many hats, as needed. In the end, we had a very good summer. We received many donations, and we sold a substantial number of our books and cards. The raffle of Mary Corley's beautiful quilt was also very successful. Many thanks to all our volunteers who pitched in and kept the museum open and running.

The "Island Patchwork" display was very popular with visitors this past summer. The display will continue next year.



The work on the new archive room is almost complete and we are in the process of moving the collection into its new space. Hopefully, the remainder of the building construction will be complete by opening day next year.

We welcome folks to tell their stories and create new material by adding to our Patchwork exhibit. Let us know if you would like to bring your story to our walls!

Capital Campaign Update

JIM SINGERLING, CHAIR, CAMPAIGN COMMITTEE

Sea Wind 2nd Chance Shop

This is the second year I have volunteered to run the Sea Wind 2nd Chance Shop.

All proceeds from the sales go directly to the Great Cranberry Island Historical Society. Given that we were facing an unusual season because of the coronavirus I thought there would not be much interest. But I was so wrong! Our business was even better than last year with sales totaling about \$3,000.00, surpassing the \$2,000.00 collected in 2019. There were a variety of shoppers: men, women, children, tourists, summer folks and year-round islanders.

It pleased me greatly to see how satisfied our customers were leaving the shop.

I would like to thank everyone who donated to and shopped at the Sea Wind Second Chance Shop during 2020. Because 100% of the sales benefit GCIHS, we are \$5,000.00 further ahead simply from the income of the shop during the last two years. I am especially pleased that Wini Smart's wicker furniture and collection of art books were sold to Great Cranberry Island and Northeast Harbor residents. Wini would have been so pleased. Hope to see you at the shop in 2021.

KARIN WHITNEY



We are almost there! Our campaign to improve Cranberry House for the benefit of the island community has received remarkable support from a broad base of more than 100 donors.

We have received significant contributions from major donors and equally many, many marvelous contributions from young and old supporters. That being said, we are looking for your help to push the GCIHS campaign over the top. We need your support to push us past the original \$450,000 campaign goal. We will likely achieve our \$60,000 Milliken Matching Grant challenge, thanks to your support, during these last few weeks of the year.

Molly and I have made a contribution in stocks to support the Capital Campaign and we ask those of you who are able, to consider the same. Of course, cash contributions are always welcome and appreciated.

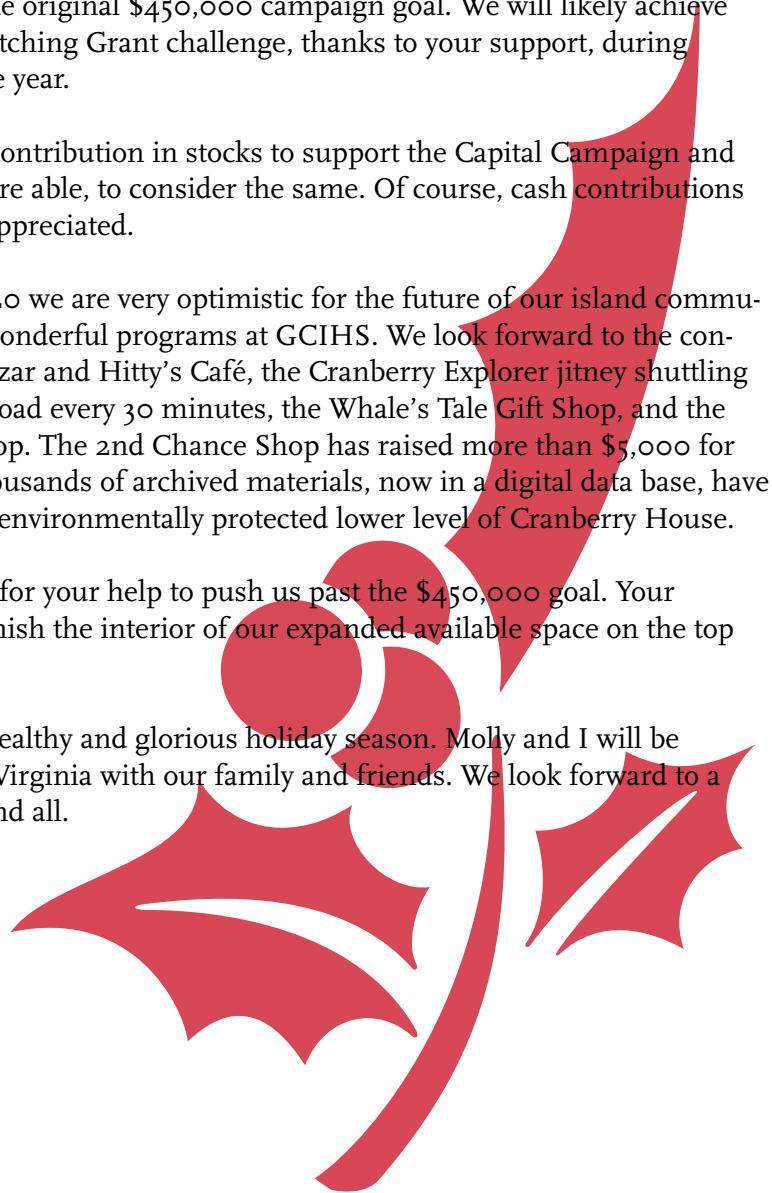
As we near the end of 2020 we are very optimistic for the future of our island community. There will be more wonderful programs at GCIHS. We look forward to the continued success of Chef Cezar and Hitty's Café, the Cranberry Explorer jitney shuttling up and down Cranberry Road every 30 minutes, the Whale's Tale Gift Shop, and the Sea Wind 2nd Chance Shop. The 2nd Chance Shop has raised more than \$5,000 for our programs, and the thousands of archived materials, now in a digital data base, have been moved into the new environmentally protected lower level of Cranberry House.

I am asking this last time for your help to push us past the \$450,000 goal. Your support will allow us to finish the interior of our expanded available space on the top two floors.

May your family enjoy a healthy and glorious holiday season. Molly and I will be celebrating Christmas in Virginia with our family and friends. We look forward to a marvelous 2021 for one and all.

Warm Personal Regards,

Jim Singerling
Chair
Campaign Committee



I am asking this last time for your help to push us past the \$450,000 goal. Your support will allow us to finish the interior of our expanded available space on the top two floors.

Please contact us at manager@gcihs.org for assistance or more information about various contribution avenues.

Great Cranberry Island Historical Society Capital Campaign

Pledges and Donors

As of October 31, 2020

We are so grateful for all of you who have made three-year pledges to our Capital Campaign.

If you have any questions about the status of your pledge, please contact:
Ben Sumner
General Manager
manager@gcihs.org

Anonymous (3)
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Ingrid Avery
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Henry Pugh
Henry Raup
Eileen Richards
Read Roberts & Monique Castiaux
Nathan Rome & Bonnie Alpert
Beverly Sanborn
Ken Schmidt & Sue Hallett
Sea Wind 2nd Chance Shop
Gordon Shaw
In Memory of Mary G. Shaw
(friend of Sammy Sanford)
Charles Sheppard
In Memory of Winston Sheppard
Cindy Shulak-Rome & Dan Rome
Jan Russell
Chris & Jessica Singerling
James & Molly Singerling
Joe Singerling
Robert & Lucille St. Germain
Ann & Dick Sullivan
Benjamin & Darlene Sumner
Susan A. Dunn Charitable Fund
The Little Family Trust

The Wilson Family Foundation
Michael & Lalie Tongour
John & Veronica Tyrrell
Kate Valenta & Alex Johnston
In Memory of Victoria H. Johnston
Geoff Wadsworth & Sharon Whitham
Laurie Wadsworth
In Memory of Charles Wadsworth
Barbara & Don Weinreich
Michael & Jennifer Westphal
Ruth Westphal
In Honor of Gretchen, Jennifer, & Michael Westphal
Phil & Karin Whitney
In Memory of Bruce Komusin
Thomas Williams
Sarah & Mark Williamson
Nancy & Cameron Wood
Brad & Lib Woodworth
Joette Zaremba

She offers a select inventory of the objects in their house, from “cutaway models of boats built on their wharf” to finely stitched quilts bought at the annual Cranberry Fair and the “tall, fancy, cylindrical black parlor stove” that would become the subject of what is perhaps Evans’s best-known Great Cranberry photograph.

Storey also included some of those details that endear islanders to the memory of these two painters, like the early model Volkswagen convertible Beetle they drove around in. They used that car the day after the dinner party to drive Isabelle and Walker to the home of Addie Duren, who wanted to share her island photographs. Storey relates how Duren, “an older spinster,” had “documented with a little box camera every major event on Cranberry over many years.”

Addie Durran
*Walker Evans, vintage print
from the 1960s in the
Heliker-LaHotan Foundation
Collection*

PHOTO: COURTESY OF HLH



Heliker and LaHotan had discovered Great Cranberry through the good graces of painter, printmaker, and poet Charles Wadsworth. Four years after visiting him in 1954, the pair purchased the 19th-century house and boatyard built by Captain Enoch B. Stanley on the sheltered tidal pool that once served as the main access to the island.



*Jack Heliker and Robert
LaHotan on the dock in
the 1960s*

PHOTO: COURTESY OF HLH

A painter who had explored social realism and varieties of abstraction, Heliker quickly succumbed to Great Cranberry’s charms. As art historian Martica Sawin has noted, “It may be that the isolation of the island freed him from the pressure of changing art world fashions and furthered his independent development of a synthesis that drew on a deep knowledge of earlier art, his experience with abstraction, and a sheer sensuous pleasure in the painting process.” The “experience of place,” Sawin wrote, helped Heliker “enter a new luminous phase in his art, undoubtedly reflecting the intensification of light from the surrounding sea.”

In her essay for *Painting My World: The Art of Dorothy Eisner* (2009), poet Rosanna Warren wrote: “[Heliker] loved [the French painter Édouard] Vuillard and often painted figures in interiors...almost, but not entirely, dissolving into abstract geometries.

He loved blue. It was as if he painted in air.”

Warren had first met Heliker and LaHotan as a youngster when her parents, writers Robert Penn Warren and Eleanor Clark, took her to visit their friends Eisner and McDonald on Great Cranberry in the early 1960s. In her appreciation written for the catalogue for “John Heliker: The Order of Things, 60 Years of Painting and Drawing” at the Asheville Art Museum in 2015, she describes visiting his island studio and being “mesmerized” by the paintings,

by the way the lines and sensuous patches of color played off against each other: objects and figures in these paintings seemed half called into being by spectral drawing, half substantiated by the fleshy density of pigment.

Boy in the Boathouse, 1988
John Heliker
oil on linen, 50 1/4" x 60 1/4"
COLLECTION OF HLH



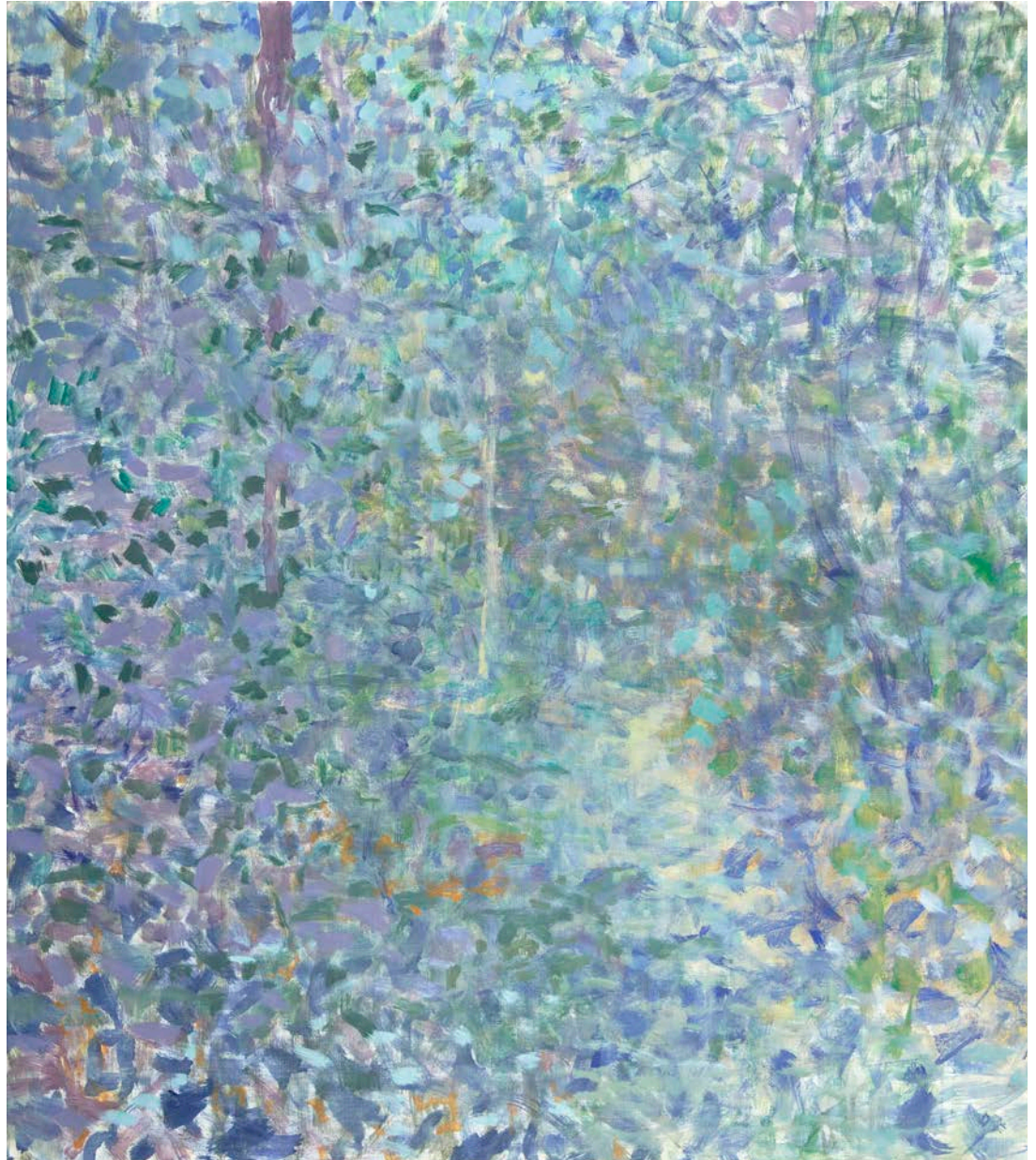
The precocious Warren “examined the surfaces, the glossy dabs and strokes, the liquid phrasings;” she “sniffed the large glass palette with its festival of smeared hues” and “stared at the jars of medium.”

Warren thought of Heliker’s paintings as “an extension” of a “rich inner life.” She writes: “The jaunty cosmos, pansies, poppies, and hollyhocks with their carnival color from the garden on Cranberry; the lavender and maroon 19th century floral wallpapers in the different rooms of the Cranberry house; the mudflats winking at low tide—they all found themselves transfigured in the enchanted rectangles of his canvases.”

In art critic and author Jed Perl’s judgment, for Heliker the canvas was “a privileged and even perhaps a sacred precinct, the field where the grand games of memory and imagination are played.” Perl called his paintings “at once acts of contemplation, improvisation, and speculation” and recalled a friend likening them to “images coming into focus in a magic lantern.”

LaHotan, too, drew on the Great Cranberry landscape. He painted the summer gardens, rose bushes, dappled woods, blooming apple trees, and coastal views, like Fish Point and the Western Way. His paintings range from loosely representational to wholly abstract, some of them edging into color field. He responded to island motifs with an abstracting, sometimes expressionist flair, the brushwork uniformly activated. Some paintings have the quality of sketches, as if he were testing out color and compositional combinations.

CONTINUED ON PAGE 12



In the Young Woods, 1992
Robert LaHotan
oil on linen, 40" x 36"
COLLECTION OF HLH

In a review/appreciation prompted by the exhibition “Robert LaHotan: The Early Years” at Yvette Torres Fine Art in Rockland, Maine, in 2011, Franklin Einspruch, a Heliker-LaHotan Foundation artist-in-residence, offered this thoughtful appraisal of the painter’s vision:

Even in [LaHotan’s] fully abstract pieces, it’s easy to see landscapes or interiors trying to force their way into the foreground. I get the sense from them, despite their merits, that Bob was working somewhat against his natural tendencies in an effort to deal with the dominant painting style of the era. There are artists who are abstractionists to the core. Bob wasn’t one of them. But neither was, say, Richard Diebenkorn or Philip Guston. It’s not necessarily a liability.

In both LaHotan’s and Heliker’s paintings one can see aesthetic kinships with the work of other members of what might be called the “Great Cranberry Island School of Painting.” One thinks of Dorothy Eisner’s island interiors, William Kienbusch’s expressionist landscapes, and Gretna Campbell’s lively semi-abstract coastal views.

In an interview with art critic Shirley Jacks at the time of the exhibition “Cranberry Isles: 21 Artists” at Maine Coast Artists in 1988, Heliker bristled at the idea that Great Cranberry might be considered an art colony in the way Monhegan Island was. Yet the island was muse to many, among others, Wadsworth, Carl Nelson, Hertzl Rome, Winnie Smart, John Lorence, Emily Nelligan, Mark Samenfeld, Marvin “Buddy” Bileck, Edna Andrade, and George Bunker. Colony, maybe not; an island richly endowed with artists, most definitely.

Great Cranberry Island was never simply a summer retreat from their teaching jobs; Heliker and LaHotan did some of their finest work while in residence. Their island paintings found their way into museum and private collections far and wide, thanks to the New York City gallerists Antoinette Kraushaar and Carole Pesner who championed their work for much of their artistic lives.

LaHotan and Heliker received a good deal of critical notice over their careers. They won prestigious prizes and were featured in major national and international exhibitions, including the Corcoran Biennial and the U.S. State Department’s Art in the Embassies program. It’s nice to think of their paintings of Great Cranberry Island finding new audiences around the world.

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To see additional works by these artists, visit:

Art in the Embassies

https://art.state.gov/personnel/robert_lahotan/

Invaluable

<https://www.invaluable.com/artist/heliker-john-edward-au7nkeaus8/sold-at-auction-prices/>

Kraushaar Galleries

<http://www.kraushaargalleries.com/john-heliker>

Yvette Torres Fine Art

http://www.yvettetorresfineart.com/artists/59/robert_lahotan

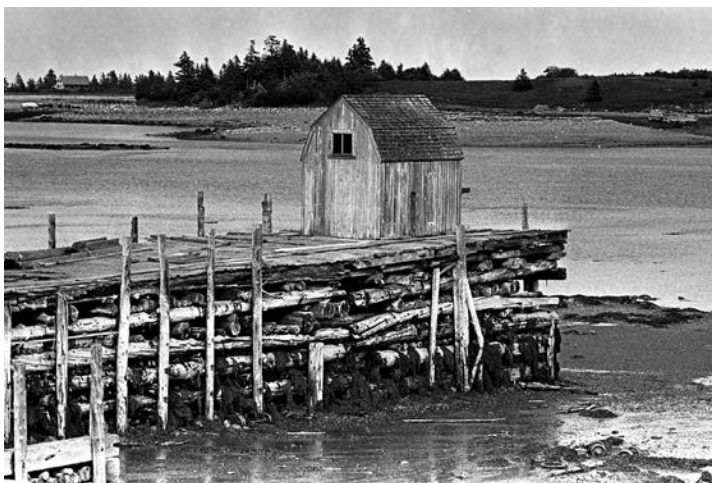
Heliker-LaHotan Foundation

<http://www.heliker-lahotan.org/hl.html>

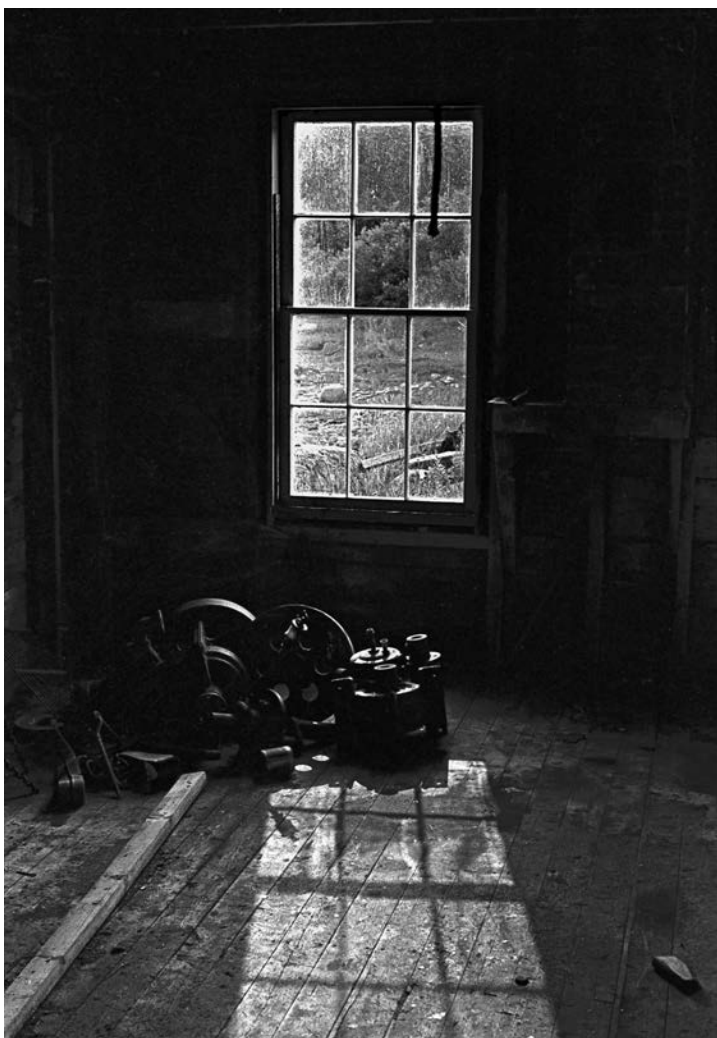
Heliker and LaHoton, Great Cranberry Island: 70 Years



ROBERT LAHOTON, C. LATE 1950's
PHOTO: COURTESY OF HLH



DOCK AND BOAT BUILDING (DEMOLISHED)
PHOTO: COURTESY OF GEOFF WADSWORTH



ROBERT LAHOTON, 1962
PHOTO: WALKER EVANS
© METROPOLITAN MUSEUM OF ART,
WALKER EVANS ARCHIVE
PHOTO: COURTESY OF HLH



Sunset, Low Tide, 1990's
Robert LaHoton
oil on canvas, 48" x 46"
PHOTO: COURTESY OF HLH



LEFT: PETER RICHARDSON'S BOATSHED,
1ST FLOOR
PHOTO: COURTESY OF GEOFF WADSWORTH

RIGHT: BOAT BUILDING (DEMOLISHED)
PHOTO: COURTESY OF HLH

BELOW: THE PHOTOGRAPH OF PETER RICHARDSON'S BOATSHED WAS TAKEN IN 1962 BY WALKER EVANS.

EVANS INSCRIBED "PETER RICHARDSON'S BOATSHED FROM MY STUDIO WINDOW" ON THE REVERSE. PETER MAY STILL HAVE BEEN ALIVE, THOUGH VERY ILL, AS HELIKER WAS NOT ABLE TO PURCHASE THE STUDIO UNTIL THE 1970'S.

PHOTO: WALKER EVANS
ORIGINAL PRINT IN HELIKER-LAHOTAN FOUNDATION COLLECTION,
© METROPOLITAN MUSEUM OF ART,
WALKER EVANS ARCHIVE
PHOTO: COURTESY OF HLH



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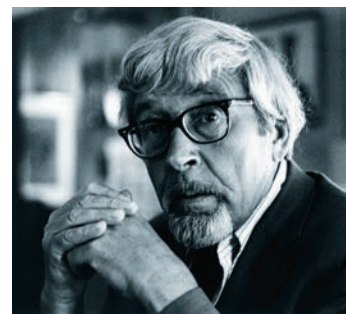
BOAT BUILDINGS (DEMOLISHED)
PHOTO: COURTESY OF GEOFF WADSWORTH



JOHN HELIKER AT CHRISTIE
McDONALD'S WEDDING, C. 1960'S
PHOTO: WALKER EVANS
COURTESY OF HLH



ARTIST STEPHEN RODRIGUEZ AT
JANET ROBERTS POTTERY WITH HIS WORK
AT AN HLH OPEN STUDIO IN 2013.
PHOTO: PABLO OCAMPO



JOHN HELIKER, C. 1968
PHOTO: CHARLOTTE BROOKS



BOB'S STUDIO
PHOTO: COURTESY OF HLH

Conversations in the Boatshed, 1972
John Heliker
oil on linen, 60" x 50"
COURTESY OF HLH

JOHN HELIKER AND ROBERT LAHOTON
(DETAIL), 1962.
PHOTO: WALKER EVANS
COURTESY OF HLH



WALKER EVANS LEANING AGAINST
THE HELIKER AND LAHOTON
DINING ROOM DOORFRAME WITH
HIS CAMERA, LOOKING AT THE
STOVE, 1962.
PHOTO: JOHN HELIKER
COURTESY OF HLH



PETER RICHARDSON'S BOATSHED, 2ND FLOOR
PHOTO: COURTESY OF GEOFF WADSWORTH



VIEW FROM PETER RICHARDSON'S BOATSHED
PHOTO: COURTESY OF GEOFF WADSWORTH



Interior of Old Boatshed Studio, n.d.
John Heliker
graphite on paper, 12" x 9.5"
COURTESY OF HLH



ROBERT LAHOTON
PHOTO: COURTESY OF GEOFF WADSWORTH



2013 RESIDENT SUZANNE DITTENBER PAINTING ON THE DICK AND MARIANNE AVERY
DOCK. PHOTO: COURTESY OF HLH



DOCK AND BOAT BUILDING (DEMOLISHED)
PHOTO: WALKER EVANS
© METROPOLITAN MUSEUM OF ART,
WALKER EVANS ARCHIVE
PHOTO: COURTESY OF HLH



2009 RESIDENT JOSEPH NORMAN
PHOTO: COURTESY OF HLH

Heliker-LaHoton Foundation, Great Cranberry Island

BARBARA MEYERS AND PATRICIA BAILEY

In the 1950s two New York artists John Heliker, known as Jack, and his life partner Robert LaHotan, known as Bob, purchased a 19th-century ship captain's house on Great Cranberry Island. Jack had been coming to Maine since the 1920s. The house and boatyards were built by Captain Enoch B. Stanley about 1840 on "The Pool," a sheltered piece of water that had once been the prosperous and busy front door to the island in the days of sail. Years before Heliker and LaHotan arrived, the Town Dock had been built at the other end of the island facing the mainland. Many other artists and writers have visited or have had homes and studios on the island. Well-known American photographer Walker Evans came in the 1960s and photographed the boat sheds and the elaborate cast-iron stove in the Heliker-LaHotan home.

Bob and Jack converted several areas in the 19th-century boat sheds and outbuildings to artist studios. Both artists spent many of the most productive years of their lives painting on Great Cranberry in the summers and teaching and painting in New York City during the winters. In his final years, Robert LaHotan developed his vision of turning the property into a Residency Program for artists on Cranberry. In 2002, just before he died, Bob LaHotan asked the trustees to make the house & studios available to artists. "It won't be easy," he said, "but I'd like you to try."



Patricia Bailey and John Heliker, mid 1980s

PHOTO: COUTESY OF HLH

who each spent a month working and living on Great Cranberry Island. It has been a great joy for the Foundation leaders to give substance to Bob's dream for the past 15 years.

In 2003, the buildings passed to the Heliker-LaHotan Foundation, Inc., a 501(c)(3) not-for-profit New York foundation, which has administered the property and the estates of Heliker and LaHotan. Since 2005, the Foundation has sponsored 148 mid-career resident fellows

From June to October, the artists would show their work and interact with island residents at the popular *Meet the Artists* events hosted by the Great Cranberry Historical Society. At the end of their residence, they would open their studios and share what they had created with



Bob at the kitchen table c. 2002

PHOTO: ROBERT MEREDITH

summer and year-round islanders and with other members of the public. These events brought many guests to the studios to see beautiful work, share stimulating cultural ideas, and enjoy some refreshments. Founding trustee, Executive Director Patricia Bailey, is an artist and was a friend of both Bob and Jack from the early days in New York. She has served

as host and major-domo of the Foundation for more than 20 years, handling innumerable and comically varied details, while hosting a generous table – all to make the visiting artists comfortable and to foster their interactions with the rest of the island.

As the residency program took off, a wonderful flowering of generosity took place with additional islanders making their own studios or homes available to support the effort. This made it possible to host a greater number of artists on the island each season. HLH owes thanks to the Bradley, Murch, Pierson, Roberts, Johnston, Sampson families, and to others for housing and studio space. For several years while the Longfellow School was inactive, the GCI school board agreed to creatively repurpose classrooms as studios in the schoolhouse, which meant that events and residencies could take place in the center of the island. Many people enthusiastically engaged with The Foundation and the artists in other ways over the years: Jan Moss generously entertained artists in her beautiful garden, Paul Liebow welcomed artists on his inspiring wild and beautiful backshore, Michael Richman hosted workshops on his family property. Scott and Junior Bracy kept everyone happy with lobsters for dinner.

Since 2005, the Foundation has sponsored 148 mid-career resident fellows who each spent a month working and living on Great Cranberry Island.



In 2009, Phil Whitney and the GCI Historical Society co-sponsored a Maine Arts Commission grant for the “Great Cranberry Island Portrait Project.” Fourteen copper plate etchings by artist Janet Badger accompanied by brief tales recorded by journalist Rebecca Buyers preserved the images and stories of islanders—some of whom are no longer with us—as well as a few who still are! The Cranberry Island Historical Society has a set of the original prints and a booklet of the collected stories. Sadly, the time has come to pass on this beautiful property to another island family, but Bob’s dream and the work of The Heliker-LaHotan Foundation will continue. The Foundation, originally conceived by Heliker in New York in 1993 as a grant-making entity,



Above: Artist Ying Li paints on the Johnston's shore. Ying Li was part of the Heliker-LaHotan Residency program in 2012.

Left: Ying Li is currently a Professor of Fine Arts and Department Chair at Haverford College.

PHOTOS: PABLO OCAMPO

CONTINUED ON PAGE 20

Please stay in touch via foundation@Heliker-LaHotan.org, and watch for a press release regarding the Heliker-LaHotan Fellowship as it develops in 2021. As for the 148 artists who

took part in the island residencies over the years, wherever they travel in the future, they will always carry a special appreciation for Great Cranberry Island and its people.



Bob's Studio facing the Pool

PHOTO: COURTESY OF HLH

now has plans to use the assets from the sale of the Great Cranberry property to endow a named travel fellowship for artists within the next few years and will continue to show, sell and donate Heliker and LaHotan's works. Next steps are taking shape. This coming summer, 2021, the Foundation is happy to announce that John Heliker's New Deal-era drawings and paintings will be shown at the Demuth Foundation in Lancaster, PA.



Art of the Cranberry Isles Exhibit

KARIN WHITNEY

Every year in early August the Historical Society hosts the Art of the Cranberry Isles Exhibit. This event showcases the varied talents of local artists who contribute to the cultural environment of our islands.

Wini Smart established and ran this event for a number of years. Since Wini passed away in 2017, I have taken over the operation. Wini was a pro, and it is hard to follow in her footsteps. Thanks to the wonderful artists on the Cranberry Isles who contribute their talents to put on the event, the combined effort has resulted in the production of a top-notch yearly show of which Wini would be very proud. A special acknowledgement is due to Geoff Wadsworth and Sharon Whitham. In addition to contributing their fine works of art, I thank them for their essential support with the setting up and taking down of the event.

It is so encouraging to see how many talented islanders we have here on Great Cranberry and on Little Cranberry. Each year we host an enjoyable Art Show Reception on opening night. This year we had the challenge of dealing with the coronavirus during the show. Instead of holding the opening night reception upstairs with delicious food catered by Karin, we held our reception on the Hitty's Café deck and offered prepackaged treats and serve-yourself drinks. Geoff Wadsworth provided musical accompaniment during the event. The coronavirus could not stop this happy event from taking place.

We are looking forward to next year's show when we can take advantage of the new building space. The addition being made to the Arts Center will increase exhibit space and greatly improve comfort for events. See you all in the Summer of 2021.

Island Farewell - For Louise Millar

PIXIE LAUER

It was a good death... peaceful, she slipped under the waves, a final letting go. She almost made it to 100. It was an honor to have been a part of her care team. Those last few weeks, full of her wonderful stories, told between labored breaths.



She shared how she met her one great love and her fiercest wish was to die on this island and be buried next to her. She shared memories of all her adventures in life. She told tales of her many Labradors

because she knew how much I loved dogs. My corgi, Maddie, nestled in her bed and gave her kisses.

That final morning, the last story, was of an island blizzard from years ago, spent with one of my very favorite people, the artist Carl Nelson. As the snow pounded on the doors and windows, Carl (who looked like Santa Claus with his white hair and beard) recited *A Child's Christmas in Wales*. Frustrated that she could not remember the author, I said quietly, "Dylan Thomas." She smiled and said, "Ah, yes."

It was a motley cortege of island vehicles that slowly transversed the island to the Stanley Cemetery. We gently laid her in the grave carefully dug by Blair. We all said goodbye and then celebrated her with Manhattans and a wonderful spread that Karin had brought.

"Fair winds and a following sea, Lou."

Ghost Stories of Great Cranberry Island

PHIL WHITNEY

Folks always seem to be fascinated by stories of the supernatural or unexplained mysteries. Cranberry Island is no exception. We thought you might enjoy reading about several strange incidents reported over the years, especially since this article is being written as we approach the Halloween season. This author takes no responsibility as to the veracity or accuracy of the following anecdotes, as all information was received second or third hand.

Just a word of advice: Next time you take a walk alone around our island on a dark and windy night, think about these stories and what other tales may not have survived re-telling over the years. And ALWAYS check behind you.

Sidney Hamor Bunker was my Great-Great Grandmother and her daughter, Julia Bunker Spurling, was my Great Grandmother. Sidney had lived in their house since it was built in 1844. Julia lived there all her life (1850-1919.) The house is currently owned by Cameron & Nancy Wood. My Grandmother, Ella Bates Spurling, told me that one day she and my mother, Dorothy Spurling Whitney, were visiting Sidney and Julia in the front living room in 1918. Sidney suddenly stood up and stated “Now ain’t that queer!?” and dropped dead on the floor. Julia died the following year (1919). In recent years, when going down the steps into the basement of the old house, a ghostly, transparent apparition has been seen sitting in a chair. Nothing is said or done by the apparition, but the description fits Great-Great Grandmother Sidney.

Islanders recall that Mickey Macfarlan’s house, the “Preble House”, was haunted. Built in 1826 by Capt. Samuel Hadlock, it had been a magnificent structure for the time, easily the largest house on the island. It was later owned by William Preble, a prominent islander for many years. But the house was abandoned in the early 1900’s and fell into disrepair, continuing into the early 1940’s. The Macfarlan family bought and renovated the derelict house after World War II.

Capt. Hadlock had brought his new European bride, known as the “Prussian Lady”, to Cranberry Island in 1826. In 1829 he took the schooner *Minerva* with 19 Cranberry Isles men on a sealing expedition up towards Greenland. They never returned. Hadlock was found by natives frozen to death on an ice flow in an upright position aiming his rifle – the victim of a sudden blizzard. He had been seal hunting alone. The “Prussian Lady” was distraught upon finally confirming his death in 1833. She took a large load of seal pelts that had been stored upstairs in the house and, in a fit of rage and depression, disposed of them in the ocean. After several years, she remarried and left the island permanently.

During the early 20th Century, the island kids believed the Preble House to be haunted. My mother remembered the kids would often run by the house to avoid any possible ghosts. Another islander remembered hearing doors banging when no one was supposedly inside. Another islander’s mother, grandmother and great aunt all had mysterious, unexplained experiences in the house. Once, while papering and painting, Doris Rice felt someone tapping on her shoulder every few minutes. She thought it was Barbara Beal playing tricks on her. It turned out Barbara was working up on a different floor. All three, who worked at various times in the house, reported they would put down a tool or some other item, leave for a while, and when they returned would find the item resting in a totally different place. Annie Alley and Doris Rice told stories of people who stayed in the house being pushed out of bed by someone or something. People would hear footsteps in the hallways and on occasion they saw a shadow of a person passing by. Sometimes while walking in sections of the house folks would feel an unnatural cold chill seeping through them. There were many reports, even in recent years, of seeing the form of a woman silhouetted in the little window of the 3rd floor, which faces eastward. This room was used for storing seal pelts in the days of Samuel Hadlock. People speculated the ghostly form might be the Prussian Lady looking eastward – the direction towards the Eastern Way where her husband and the sailors left the island – never to come home again.

Gaile Colby remembers the old Helen Parker house

(still barely standing) located across the Cranberry Road from Sharon Morrell’s residence. During the 1940’s war years, the kids would walk fast or run by the spooky old house. One night, as Charlene (Bunker) Allen was walking by, Karl Wedge (a teenager at that time) jumped out of the bushes and scared her half to death. But Karl thought it was very funny.

Gaile Colby also related the story of Harry Spurling of Islesford, who painted houses. He was working on Cranberry one day painting near the church. Suddenly he began hearing beautiful, heavenly, spiritual music loudly emanating from the church steeple, where no music had ever originated before. Harry, a devoutly religious man, came running proclaiming to anyone within earshot the Second Coming of Christ. My dad, Philmore Whitney, grabbed hold of him and calmly explained (while nearly doubled over in laughter) that he was installing a new loudspeaker music system for the church, and was testing the system by playing religious songs. (Dad also told me this story, and still laughed about it many years later.) The island eventually returned to normal – still waiting for the Second Coming of Christ.

In 1829 he [Capt. Hadlock] took the schooner *Minerva* with 19 Cranberry Isles men on a sealing expedition up towards Greenland. They never returned. Hadlock was found by natives frozen

to death on an ice flow in an upright position aiming his rifle – the victim of a sudden blizzard. He had been seal hunting alone.

The Longfellow School, built in 1905, has several strange stories of the supernatural told quietly by islanders. My grandmother, Ella Bates Spurling, was the first teacher in the school. The school closed in 2000, having run out of kids on the island. It did not re-open until 2016. Several years prior to that the Futures Group installed the gym equipment upstairs in the unused 2nd floor auditorium. Half the auditorium was sealed off with plastic sheets to conserve on heat loss. One individual was exercising alone up there one night when a ghostly transparent apparition floated through the curtain. The apparition was an older woman, dressed in clothing of the late 1800's; – early 1900's. It then disappeared. It was seen several other times in the same manner. On another occasion, two individuals were working out, when one spotted a pair of ladies' shoes sticking out from under the curtain which covered the entrance from the stairwell into the auditorium. When they went and pulled open the curtain to see who was standing there – there was nobody. The shoes had also disappeared. On another occasion, a youngster was using the downstairs restroom, when he opened the restroom door to leave, a ghostly female apparition was standing there, the apparition immediately disappeared. Note: There are no known violent incidents or other unusual circumstances having occurred at the school over the years which might have been the basis for these sightings.

Fortune telling has long been associated with gypsies and fraudulent activities. But it's not widely known that some American Indian tribes also had their own fortune tellers. Were they truthful or also fraudulent? The following anecdote may help you decide. Most islanders know the Penobscot Indians visited Cranberry Island during the summer months for hundreds of years. They fished, went clamming, berry-picking, gathered sweet grass... and apparently told fortunes. In late 1927 my grandmother, Ella Bates Spurling (Nanna), who was college educated, a former schoolteacher, and not necessarily enticed by scams, allowed an old Indian woman to tell her fortune by reading the lines of her palms. My grandmother related that, as the woman scrutinized her palm, a look of shock and fear appeared on her face. Nanna asked her what the matter was. What was the fortune – the view into the future – she had seen? The old woman refused to say what she had seen, but her actions told Nanna something bad had been foreseen. Several months later, their house on Cranberry burned to the ground.

Although not a ghost story nor supernatural occurrence, the following is perhaps the greatest unsolved mystery in the history of the Cranberry Isles. The Lew Stanley Boatyard was the sight of the largest building on the island. The boatyard buildings gradually deteriorated in the early 1950's as Lew Stanley grew older. He died in 1957. John Heliker & Bob LaHotan bought the property but did very little maintenance work on the building. In February 1978, a major blizzard hit Cranberry Island with exceptionally high flood tides. The Town Dock was underwater, and the freight shed floated up the dock. As islanders went to bed that night the old building was still standing. In the morning, when folks started moving around, the building was missing – completely gone. No trace has ever been found.

And there you have a few ghost stories, funny anecdotes, mysteries and fantasies to think about as you walk the island on a dark and lonely night.



PHOTO: KARIN WHITNEY

Remembrance of Summers on Great Cranberry

PIXIE LAUER

My family first came to Great Cranberry in the early 60's. Dad was called by the Maine Seacoast Mission to be the island pastor. Wilfred loved to tell the tale of our arrival. Mom had packed a U-Haul trailer to the gills with SS Pierce #10 cans of peanut butter and enough dried milk etc. for a small army. Somehow, he managed to get all our stuff onto the *Malesca*.

The moment I set foot on the island I felt its magic. It was like walking through the wardrobe and into Narnia. To this day it is my heart.

The Parsonage was very rustic back then. My poor Mom had to make some huge adjustments! The kitchen sink had an old hand pump, and using the outhouse was a real challenge as was learning how to keep warm with a woodstove.

Our neighbors were the Hardy's and the Peterson's across the road. Kitty Peterson and I became best friends and her mom, Snooks, and my Dad were great friends. Snook's baking efforts were heavenly!

The islanders were so welcoming to our young family. Down the road lived all the Wedges. There were lots of kids on the island then and we played from dawn till dusk in the fields and woods and scavenged the beaches for treasures. The Beal and Bunker dock was a favorite haunt for all the island kids. Always humming with activity, there were a lot of fishermen back then as well as the fancy yachts in the summer. The old salts were always great with the pack of kids hanging around the dock. I learned how to knit warps and bait bags (made some ice cream money!). This came in handy later in life when we moved to Camden and my high school honey was a Lincolnville lobsterman.

We rented Sheppard Cottage for several years after Dad's stint as pastor was up and then they asked if we wanted to buy it. I wrote many short stories for school about the island and would send them to the Sheppard's. They knew how much we loved it. Mom and the artist Carl Nelson became dear friends. I spent hours in his garden weeding while they visited and painted and then he would make the most wonderful salads for lunch. Many of the island artists were friends. I used to follow Gretna Campbell as she rode the island on her bike with her huge canvases strapped to her back and then she would let me watch her paint. I visited Heliker & Lahotan a lot and Carl Little's uncle Bill Keinbusch. They were all so kind to a funny little kid who loved art. Dorothy Eisner's work was so colorful and she used to holler at me when I flew by on my way to get ice cream at the Porthole, "Come see the new painting!"

Many of the island artists were friends. I used to follow Gretna Campbell as she rode the island on her bike with her huge canvases strapped to her back and then she would let me watch

her paint. I visited Heliker & Lahotan a lot and Carl Little's uncle Bill Keinbusch. They were all so kind to a funny little kid who loved art.



Cowyard Cove, c. 1960's

PHOTO: COURTESY PIXIE LAUER

Sadly, as much as I tried, I was not a good artist, but I had picked up my Dad's old Sears Silvertone guitar and found my gift. I wrote my songs out on Thrumcap and learned a lot from Arvard Savage about chords and good country songs! We even played at the Ladies' Aid Fair a couple of times.

My siblings and I were amazing builders. We built huge forts all over Crow Island and Fish Point and a fleet of rafts that actually sailed in the Cowyard Cove. I almost lost my sister once as her dainty craft named the *Two-Eyed Tilty* broke loose and headed out the Gut towards Baker Island. Mom was running up and down the beach screaming. I jumped in our trusty old punt and rowed like hell to catch her.

There was no store or library back then. Mom would send me over to Southwest and I would come back with one bag full of library books and the other with milk and eggs. The rest of the groceries came over on the mailboat and Beal & Bunker would drop them at Murch's. We lived on peanut butter, Tang and whatever we caught, or dug. You could catch flounder right off the dock back then.

So many happy, childhood memories. A lost world of no TV, no computer. A world of play, books, board games and friends and fun and the beauty and wonder that is Cranberry.

Hittys Café

CHEF CÉZAR FERREIRA

From the Chef

Thank you to everyone who came out to support Hitty's Café this year in the midst of the Covid-19 turmoil. Although accommodating the new requirements and regulations necessary to operate and serve you safely was a challenge, we still managed to pull off a great season! We were happy to see many of our regular friends and customers as well as some new ones at the window. The familiar faces of the friends who were unable to be with us this year were sorely missed. Hopefully, next year we will see all of our good friends and customers happy and healthy, and ready to eat!

Until summer 2021 all the best,

Chef César



Slip and Slide outside Hitty's Café

PHOTO: LISA CURTIS

Focaccia Bread

Ingredients

- 1 3/4 cups - warm water
- 1 package - active dry yeast
- 1 tablespoon - sugar
- 5 cups - all-purpose flour, plus additional for kneading
- 1 tablespoon - kosher salt, plus coarse sea salt, for sprinkling
- 1 cup extra-virgin olive oil, divided

Preparation

Step 1

Combine the warm water, yeast and sugar in a small bowl. Put the bowl in a warm, not hot or cool, place until the yeast is bubbling and aromatic, at least 15 minutes.

Step 2

In the bowl of a mixer fitted with a dough hook, combine the flour, 1 tablespoon of kosher salt, 1/2 cup olive oil and the yeast mixture on low speed. Once the dough has come together, continue to knead for 5 to 6 minutes on a medium speed until it becomes smooth and soft. Give it a sprinkle of flour if the dough is really sticky and tacky.

Step 3

Transfer the dough to a clean, lightly floured surface, then knead it by hand 1 or 2 times. Again, give it another sprinkle of flour if the dough is really sticky and tacky.

Step 4

Coat the inside of the mixer bowl lightly with olive oil and return the dough to the bowl. Cover it with plastic wrap and put it in a warm place until the dough has doubled in size, at least 1 hour.

Step 5

Coat a jelly roll pan with the remaining 1/2 cup olive oil. *(Chef's Note: This may seem excessive, but focaccia is an oily crusted bread. This is why it is so delicious!).*

Step 6

Put the dough onto the jelly roll pan and begin pressing it out to fit the size of the pan. Turn the dough over to coat the other side with the olive oil. Continue to stretch the dough to fit the pan. As you are doing so, spread your fingers out and make finger holes all the way through the dough. *(Chef's Note: Yes, this is strange. But when the dough rises again it will create the characteristic craggy looking focaccia. If you do not make the actual holes in the dough, the finished product will be very smooth.)*

Step 7

Put the dough in the warm place until it has doubled in size, about 1 hour. While the dough is rising a second time, preheat the oven to 425 degrees F.

Step 8 Liberally sprinkle the top of the focaccia with some coarse sea salt and lightly drizzle a little oil on top. Bake the dough until the top of the loaf is golden brown, about 25 to 30 minutes. Remove the focaccia from the oven and let it cool before cutting and serving.

Small World: West Africa and Great Cranberry Island

ELAINE BUCHSBAUM

It was September 2010 and my husband Peter, and I and our son Andrew flew to Burkina Faso to visit our son Aaron who was finishing up his two and a half year Peace Corps assignment in Burkina. Even before our trip there we knew there was a close connection between Burkina Faso and Cranberry. Owen Roberts had been Deputy Chief of Mission at Embassy Ouagadougou, Upper Volta, during the 1960's. The country name was changed to Burkina Faso in 1984.

Before Aaron left for Burkina Faso, Owen invited Aaron to visit him at his home on Cranberry to talk about the time he and his wife Janet Roberts spent in Upper Volta. Owen gave Aaron a copy of the book he and Janet wrote about their time there. It is a compilation of letters Janet and Owen sent to family back home during that time. I'm pretty sure the Great Cranberry Library has a copy of the book. So, Aaron already knew there was a "small world" connection to his Peace Corps assignment.



Aaron with his Burkinabe mother

PHOTO: PETER BUCHSBAUM

in line for the flight started a conversation with Andrew asking if he had ever been to the Cranberry Isles. He told her that not only had he been there but that his family owned a house on Great Cranberry. At that point the woman told him that about 50 years ago she had been maid of honor at a wedding on Cranberry for a very close friend. We were all amazed. I am so sorry we did not think to ask this woman whose wedding it was that she attended.

Sometimes it is hard to imagine these connections occurring. Small world indeed.

Small Cranberry World

CHRIS JOHNSTON

A few years ago (I think it was 2010) my wife, Vicky, and I vacationed for a month in Alaska. If you get a chance to go, do it. It's a beautiful state, rivaling Maine.

The first week we were there we were on a small cruise ship which had only a couple hundred passengers. We enjoyed the small ship, because we got to know our fellow passengers, and our ship could go to places that the big ships could not. Anyway, when the ship landed at Juneau, the capital of Alaska, we got off and wandered around. Juneau is mostly situated on an island, the size of which is greater than Rhode Island or Delaware. It's surrounded by very rugged country, however, and so there are no bridges to it. The only way to get to Juneau is by air or water.

We stopped into a bookstore that is right by the water's edge, and I struck up a conversation with the store owner. I had recently read a book titled *If You Lived Here I'd Know Your Name* by Heather Lende. It's a collection of stories that Heather wrote about people in the small town of Haines, Alaska. It's a wonderful little book, and you can still get it from Amazon.

The bookstore owner, whose name I can't remember, told me that Heather had recently been in the store, promoting her latest book. The owner noticed that we were still wearing our shipboard name tags, which said we were from Portland, Maine. I said that we are in Portland only part of the year.

"Where are you the rest of the year?" she asked.

"On an island in Maine," I responded.

"Which island?" she asked.

"Great Cranberry," I said.

"Do you know Paul Peterson?" she asked.

Vicky, who had spent every summer of her life on Great Cranberry, said, "I dated him when I was a teenager." We were so surprised. It turned out that the bookstore owner had never actually been to Great Cranberry, but she knew someone who had. We had a nice conversation after that, and I ended up buying Heather Lende's latest book. All in all, it was a very interesting afternoon.

Support Cranberry House

Membership donations
received from May 1, 2020
through October 31, 2020.



Become a Friend of Great Cranberry Island Historical Society

Friends: \$25
Family Friends: \$50
Donors: \$100
Supporters: \$250
Patrons: \$500
Benefactors: \$1,000+

- Support Special Projects through your extra special contributions.
- Donate in Honor of a Loved One.

- Fill the Donation Jars at the museum and on the shuttle, or at movies, lectures, and other events.

Whatever you can afford,
we will sincerely appreciate it.

- As a 501(c)(3) non-profit institution, contributions are tax deductible.

- Remember –
one forward-thinking person began
the process with a single donation.

Look what's happened in just
eleven years!

Friends

Ruth Ferril Baldwin
Kelly Dickson
Sharon Higgins
Eileen Richards
Jerry Valenta
Anne Watson

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The Pool, Great Cranberry Island

Order & Membership Form Instructions:

1. Copy this page, including your address mailing label, right.
2. Add the desired giving level of your Friends Membership.
3. Indicate Newsletters by Email if you prefer a digital copy.
4. Make check payable to GCIHS for grand total.
5. Mail using the enclosed pre-addressed envelope.

Website: gcihs.org Email: info@gcihs.org

Go to gcihs.org/support/ and click on "Donate" to contribute through PayPal.



Great Cranberry Boatyard, Great Cranberry Island

Friends of Cranberry House Membership *Renewal for 1 year*

Indicate amount corresponding to the various giving levels.

- | | |
|-------------------------------------------------------|-----------------------------------------------------|
| <input type="checkbox"/> Friend (\$25 to \$49) | <input type="checkbox"/> Supporter (\$250 to \$499) |
| <input type="checkbox"/> Family Friend (\$50 to \$99) | <input type="checkbox"/> Patron (\$500 to \$999) |
| <input type="checkbox"/> Donor (\$100 to \$249) | <input type="checkbox"/> Benefactor (\$1,000+) |

2020 Membership Year, if not already paid: \$

2021 Membership Year: \$

Grand Total \$

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