

EAST BAY GALLERY

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SUSAN RANDALL



Boathouse 2006 Oil 30 x 40



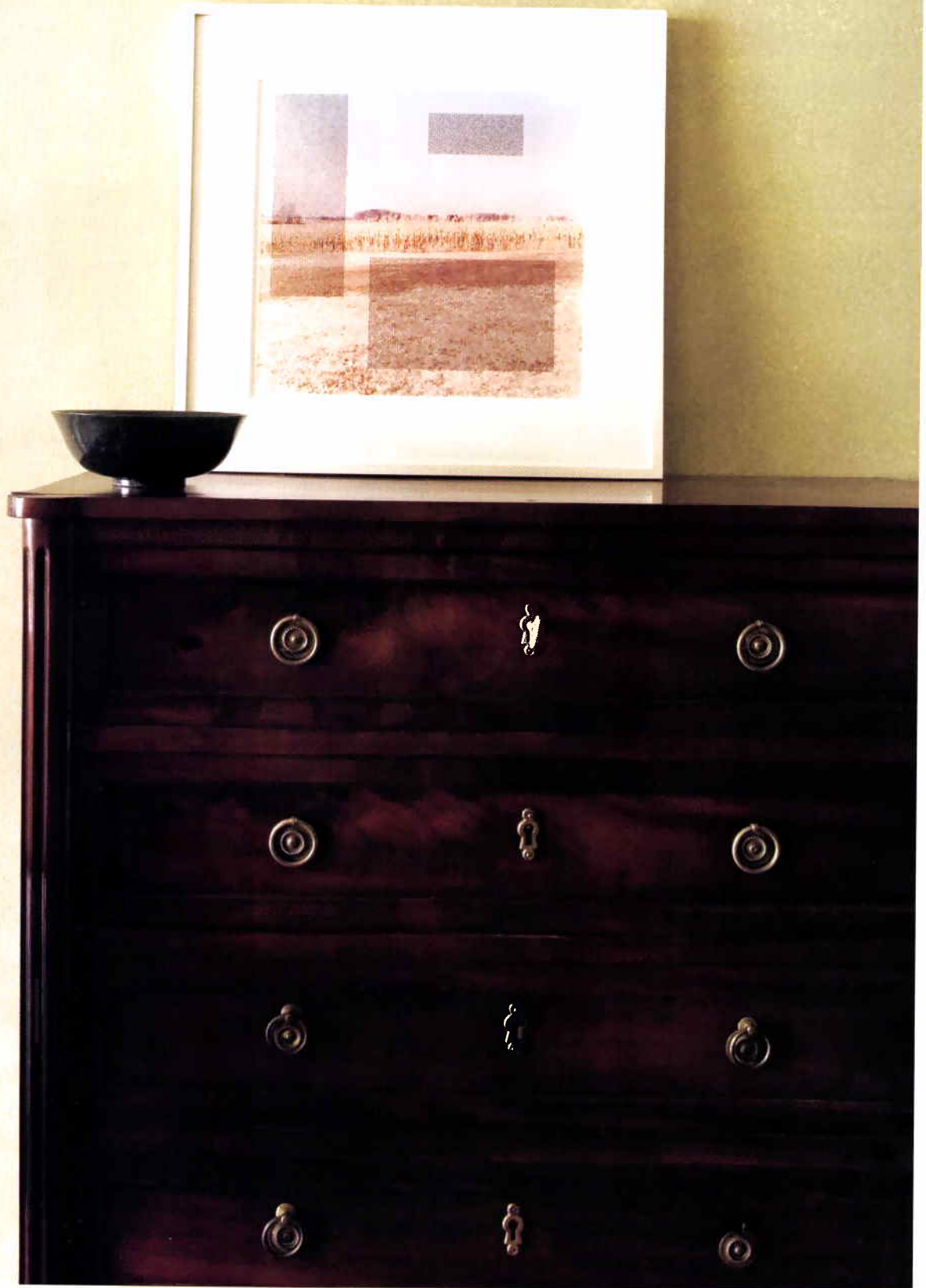
Surfer, Wellfleet 2006 24 x 36



Pears and Tangerines 2006 Oil 16 x 20

Susan Randall is also represented by:
LPDM Fine Art Consulting, 12 East 86th St., New York, NY 10028/917-697-0591/
www.lpdmfineart.com
Wynne-Falconer Gallery, 492 Main St., Chatham, MA 02633/508-945-2867/
www.wynne-falconergallery.com

19th Century Mahogany Secretary/Chest of Drawers with work on paper by Lee Etheridge IV.



ART CONSULTANT

Tailoring a Collection

How the Oyster Harbors Club built a contemporary collection of art that reflects the history, the area and the people.

By Lauren P. Della Monica



Susan Randall's commissioned painting, *The 17th Hole*, hangs over the fireplace in the Club's Pub Room.



Club Manager Douglas Mayo and Lauren Della Monica placed Ellen Welch Granter's *Beach End II* in the less formal Club entry.



Nestled on a bluff between the idyllic south shore of Cape Cod and a famed Donald Ross golf course sits a country club rich in history yet thriving in a new home. The 80-year old Oyster Harbors Club re-opened July 1, 2006, in a new building, the third on this site. Shortly before the building was completed, the project leaders realized there were many large walls and no appropriate artwork to hang on them. They enlisted my services to find just the right artwork to enhance the architecture and design of the new Clubhouse.

The Manager and Club President,

Douglas Mayo, wanted the artwork to reflect the people, history and area surrounding the Club, rather than to simply fill the walls with typical country club art—impersonal prints and an occasional painting by an unknown artist. We decided that the history, both of the Club and of the fertile Cape Cod art community, would make up this collection. To meet the needs of the large, empty spaces, as well as the art budget, I decided to build a collection of contemporary, local artwork. Though historical Cape Cod artwork was certainly in the forefront of our minds, we began to put together a collection influenced



Buffalo Bottle with Pewter, Orange and Lime by Katherine Anne Hartley graces the Grill Room of the Oyster Harbors Club.

Cotuit Bay by Susan Randall captures the mood of a warm summer's day.

by the past yet forward-looking. My collection strategy was to find the best artists working on the Cape today, whose works were beginning to be appreciated and would ripen into a valuable and esteemed historical collection over time.

I spent the next six weeks scouring local art publications, galleries, museums, websites and artists' studios for just the right mix of works to tell the story of this place. Given that this was a country club, as opposed to an individual's home or an office building corporate collection, it was critical to find the balance between art that appropriately accented the physical space of dining rooms and lounges while also making the membership feel at home. For the members, this would be a home-away-from-home, a place where they could dine, relax, celebrate or play cards on a regular basis. The members are a group accustomed to living in





By the Sea by Anne Packard, found a home in the formal entry foyer and serves as a welcome to members.

beautifully appointed environments, many with long-term connections to the Cape area, so the Club's art collection was designed both to reflect who they are, how they live and their roots in the community.

Cape Cod has long been the home of a rich artistic tradition and has made a major contribution to the development of American art movements. From the days when Provincetown served as an artists colony in the late 19th Century to the tenure of Modernists such as Blanche Lazzell and William Zorach, to the times of the Abstract Expressionists Hans Hoffman and Jackson Pollock, artists have been drawn to the colors and sights of the Cape Cod sea and sky. The artists working today follow a rich heritage with their own varied interpretations of the area, but each one is mindful of his or her predecessors.

When figuring out where to begin with such a large undertaking, I decided to focus on the largest spaces first, the three large walls above the fireplaces in the Pub, the Grill Room and the Formal Dining Room. In order to truly reflect the landscape of the place, I commissioned Susan Randall, a local painter and sculptor with her own gallery in town, to paint one of the holes of the beloved golf course to hang over the fireplace in the Pub. Working from trips in a golf cart to view the various holes and snapshots taken back to her studio, Randall painted her first golf course scenes, working her way up to the large, green canvas now prominently displayed against the backdrop of the rich feathered-edge pine paneling and nestled among the cases full of silver golfing trophies. *The 17th Hole* (page 58) presents the rolling, manicured lawn surrounded by lush trees and a favorable sky over one of the favorite holes on the course.

Susan Randall's second commission was to depict the bayside of the Clubhouse and something reflecting the spectacular view of the bay below. Randall's *Cotuit Bay* (page 60) perfectly captures the sense of a warm



Caren Bottles by Leslie Packard of adorns the elegant stairway.



Great Island III by watercolorist Elizabeth Pratt perfectly weds the colors of the interior spaces and the seaside location of the Club.

summer day, the blues of the sky competing only with the deep hues of the sea, and with two small sailboats effortlessly working their way past a spit of land that is so familiar to local residents. The light reflecting off small swells in the water draws the eye from across a room. The vibrant local colors and the simplicity of the composition perfectly suit the walls of the intimate formal dining room; the painting also serves as a “window” for those seated facing away from the true water view.

The Grill Room is the most used room

in the Club, where diners enjoy lunches and informal dinners. As this is where people spend the most time, it was critical to find just the right painting that would appeal to a large range of people and that was appropriate to the dining function of the room. I was searching for a timeless still life that subtly incorporated the notion of “dining” and that was visually important enough to carry itself across a large room with soaring two-story ceilings. When I saw a painting by Katherine Anne Hartley in a local art magazine, I knew she was the artist I

was looking for. On my first visit to her studio, I found the perfect painting right there on the floor leaning against a sofa. *Buffalo Bottle with Pewter, Orange and Lime* is a metaphor for a well-enjoyed feast as the red candle has burned down to a stub, the drippings carelessly easing down over their brass candlestick, and the fruity remains of the meal lie haphazardly scattered across the tabletop.

Anne Packard is the most widely recognized Cape Cod artist today, and the creator of one of the jewels of the Club’s

