

Art at The Charles

*A Walking Tour
of the Art Collection at The Charles Hotel*



**THE
CHARLES
HOTEL**

HARVARD SQUARE

THE ART COLLECTION AT THE CHARLES HOTEL:

{ WELCOME }

Welcome to The Charles Hotel, Harvard Square, where art and culture have already checked-in.

Introducing “Art at The Charles,” a comprehensive and engaging program that encompasses all aspects of the hotel. From our extensive contemporary art collection to our award-winning cuisine and jazz, virtually everything at The Charles showcases New England’s rich, artistic heritage. Our background is Harvard Square, culturally rich in art, music, history, education and technology. An inspirational center for locals and visitors, the Square is a muse, turning out magnificent works of art and creativity.

Reflecting the hotel’s intellectual and cultural environment, “Art at The Charles” is an anthology of regional art in America, with an emphasis on New England culture and landscape.

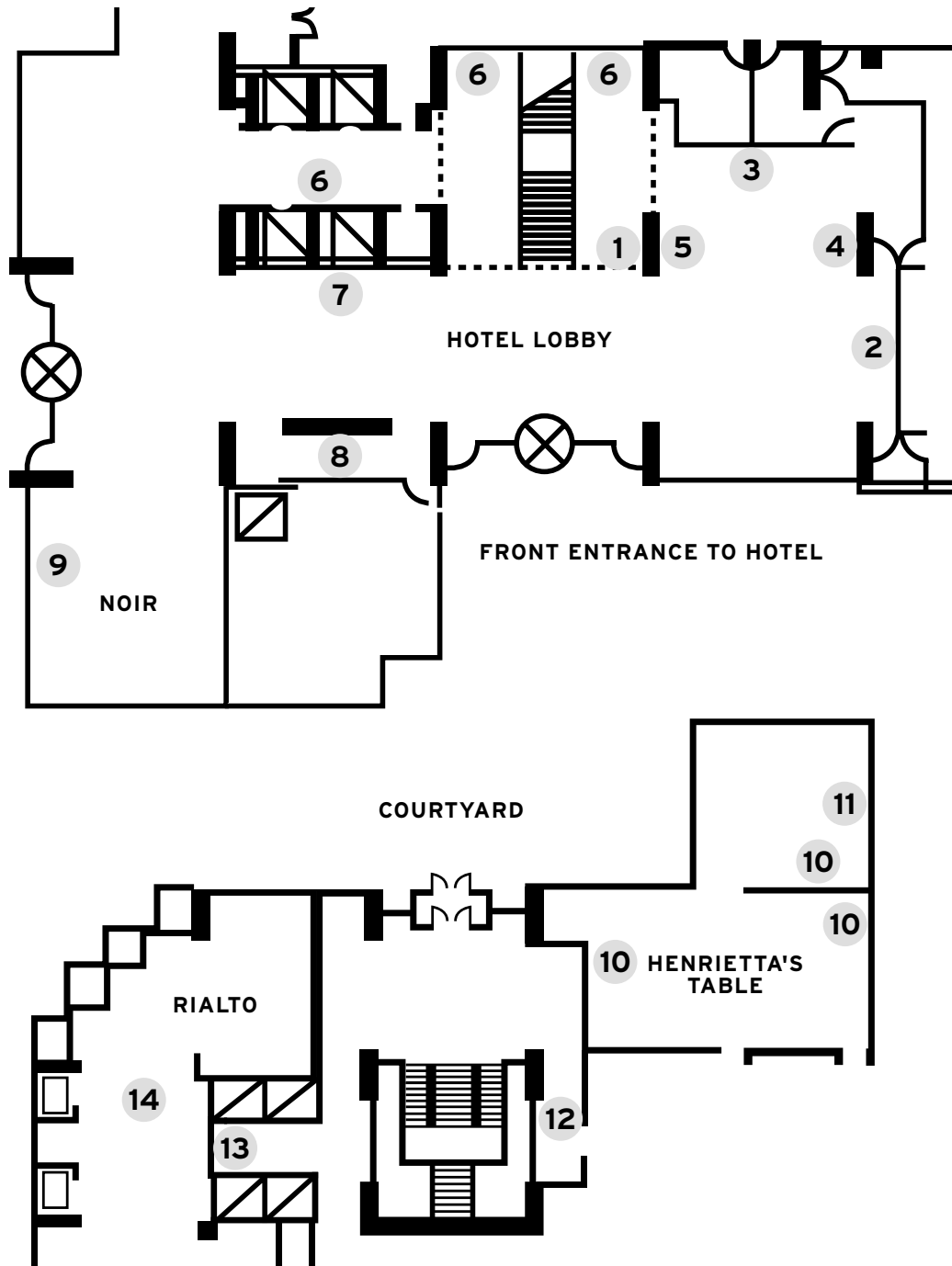
Many of the original paintings, drawings, photographs and quilts on display throughout the hotel were specially commissioned for us. Established artists such as Joel Babb, Aaron Fink, Pat Steir and Michael Mazur have all created works of art exclusively for The Charles. It is our pleasure to share our collection in its entirety, making it more accessible to our guests.

Whether you’re captivated by our early American quilt collection, George Nick’s painting of Cambridge’s historic Longfellow House or the charcoal drawings of the sycamores that line Memorial Drive, our art collection will enhance your Charles Hotel experience and further your appreciation for the eclecticism of Cambridge.

We hope you enjoy our walking tour of “Art at The Charles.”

THE ART COLLECTION AT THE CHARLES HOTEL:

LOBBY LEVEL ONE / LEVEL TWO LOOP / FLOOR PLAN



Please refer to the complete listing which follows for descriptions of each piece on this loop.
The listing is organized numerically to correspond with this locator map.

{ THE QUILT COLLECTION }

Handmade quilts carry many meanings that extend beyond the warmth of a well-made bed. The stories and traditions behind the antique quilts at The Charles Hotel are as varied and colorful as their patterns and fabrics.

The quilts in our collection are geometric block pattern quilts. A block is the basic pattern unit of a quilt top, usually a rectangle or square shape. A block pattern quilt is created by sewing these smaller block units together. The *Irish Chain* and *Double Irish Chain* are representative of this particular construction method; examples of both can be found in the main stairwell. The block pattern quilt became a popular method of quilting as it was a good, frugal use for scraps, and the smaller pieces proved to be a more easily portable option for quilters.

A quilt's pattern name can give clues to the origins and date of a quilt's design and fabrication, as well as to the life and interests of its creator. *Churn Dash* and *Corn and Beans* reflect interpretations of everyday items and chores, like neatly planted garden rows. Names such as *Geese in Flight*, *Ocean Waves* and *Swallows in Flight* evoke the sacred geometry of nature. Quilters also used their skill to make powerful social and domestic statements, as seen in *Drunkard's Path*, a patternway developed to show support for the Temperance Movement of the early 1900's. Frequently, standard patterns were altered to infuse the quiltmaker's individual style, much like a chef might infuse a particular traditional dish with his own distinct and flavorful twists.

Whether appreciating quilts purely for their abstract, geometrical beauty, or studying them from a historical vantage, each exists as a truly unique creation.

To learn more about antique American quilts, we recommend visiting The Textile Museum in Lowell, Massachusetts, or the American Craft Museum in New York City. Julie Silber is our "on-call" quilt consultant. Please reference her bio in the rear of this document for more information.

Library / Level One Elevators:

6. Carolyn Cole, "Painted Paper Quilts," American Contemporary
mixed media on paper, 3 pieces (25.5"x 25.5"), signed

Concierge Desk:

7. Joel Babb, "Mass Ave Cambridge," 1984
oil on canvas (60"x 40"), signed lower right
8. Unknown Quiltmaker, "Evening Star," c. 1880
American, two sections (22"x 22")

Noir:

9. Aaron Fink, "Martini," 1984
oil on canvas (62"x 42")

Level Two:

Henrietta's Table (Main Dining Room):

10. Francine Zaslow, "Farm Series," 2002
giclée prints (each 33"x 33", framed), signed

Henrietta's Table (Private Dining Room):

11. Denise Mickilowski, "Red Pepper, Yellow Pepper, Orange Pepper," 1999
triptych, oil paintings on panel (each 12"x 17"), signed

Level Two / Landing:

12. Bevin Engman, "Orioles," 1999
oil on canvas (16"x 16")

Level Two / Elevators:

13. Rob Moore, "Summer IV," 1990
color monoprint (31"x 41"), signed

Rialto:

14. Rotating Collection
(please refer to listing available at bar)

Level One: Hotel Lobby / Main Stairwell:

1. The Antique American Quilt Collection at The Charles (9 pieces)

- | | |
|---------------|--|
| top left | Unknown Quiltmaker, "Geese in Flight," c. 1890
collected in Minnesota (64"x 80") |
| top center | Unknown Quiltmaker, "Chinese Blocks," c. 1890
collected in Indiana (76"x 78") |
| top right | Mother Edith Bissell, "Churn Dash," c. 1900
collected in Clinton County, Indiana (66"x 78") |
| middle left | Unknown Quiltmaker, "Irish Chain," c. 1900
collected in Ohio (63"x 76") |
| middle center | Unknown Quiltmaker, "Drunkard's Path," c. 1900
collected in Ohio (72"x 72") |
| middle right | Unknown Quiltmaker, "Double Irish Chain," c. 1890
collected in Ohio (80"x 86") |
| bottom left | Unknown Quiltmaker, "Double Ninepatch," c. 1900
collected in Minnesota (78"x 80") |
| bottom center | Unknown Quiltmaker, "Swallows in Flight," c. 1910
collected in Illinois (67"x 73") |
| bottom right | Unknown Quiltmaker, "Corn and Beans," c. 1900
collected in Indiana (78"x 80") |

Reception:

- 2.** Joel Babb, "Mass Ave Study," 1984
mixed media on paper (42"x 138"), signed lower right

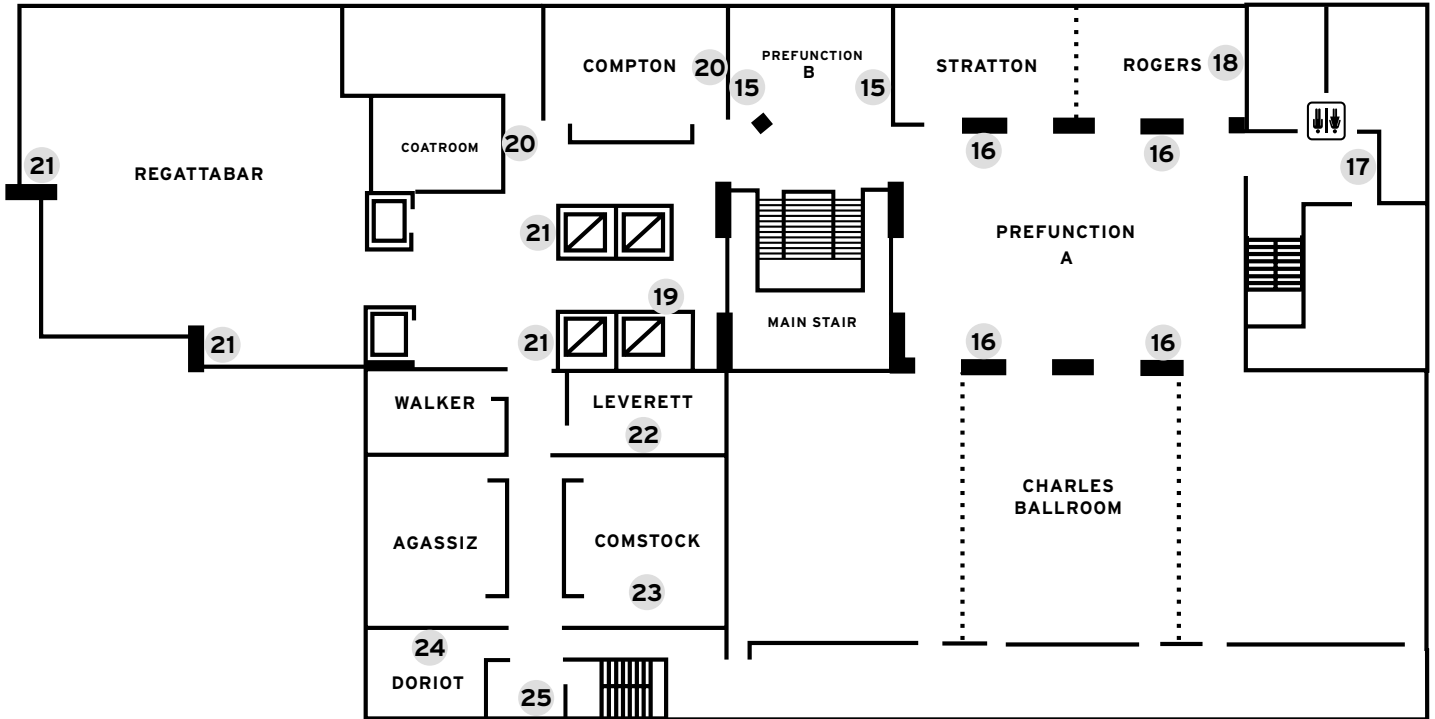
Main Lobby:

- 3.** George Nick, "Longfellow House Cambridge," 1985
oil on canvas (50"x 80")
- 4.** Unknown Quiltmaker, "Ocean Waves," c. 1910
American (64"x 70")
- 5.** Unknown Quiltmaker, "Economy," c. 1880
American, section (42"x 42")

continued...

THE ART COLLECTION AT THE CHARLES HOTEL:

LEVEL THREE LOOP / FLOOR PLAN



Please refer to the complete listing which follows for descriptions of each piece on this loop.

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Level Three:

Prefunction Lobby at Top of Main Staircase:

15. Michael Mazur, "Two Triptychs of Sycamores," 1984
six pieces, charcoal on paper (each 72"x 45"), signed

Prefunction Area at Ballroom:

16. Peik Larsen, "Untitled Rooftop Views," 1984
four pieces, oil on canvas (each 40"x 40")

Corridor at Prefunction area:

17. Neil Welliver, "Birches," 1983
color woodcut (34.5"x 34")

Rogers Meeting Room:

18. Pat Steir "One Panel of Commissioned Drawing," 1984
mixed media on paper (54"x 52")

Elevators:

19. Pat Steir, "One Panel of Commissioned Drawing," 1984
mixed media on paper (54"x 52")

Compton Room and in Front of Coatroom

20. Pat Steir, "One Panel of Commissioned Drawing," 1984
mixed media on paper (54"x 52")

continued...

Regattabar Lobby Area and Regattabar:

21. A-C Emily Evelyth Young, "Three Views of the Anderson Bridge," 1984
oil on canvas, two pieces (40"x 68"), signed

Note: 3rd piece, (60"x 40"), in Regattabar

21. D Emily Evelyth Young, "Memorial Drive," 1984
oil on canvas (60"x 40"), signed

Leverett Meeting Room:

22. Marcia Lloyd, "Charles River from Hancock Tower," 1984
oil on canvas (20"x 60"), signed

Comstock Meeting Room:

23. Joel Beck, "Regattabar," 1998
oil on canvas (60"x 72")

Doriot Meeting Room:

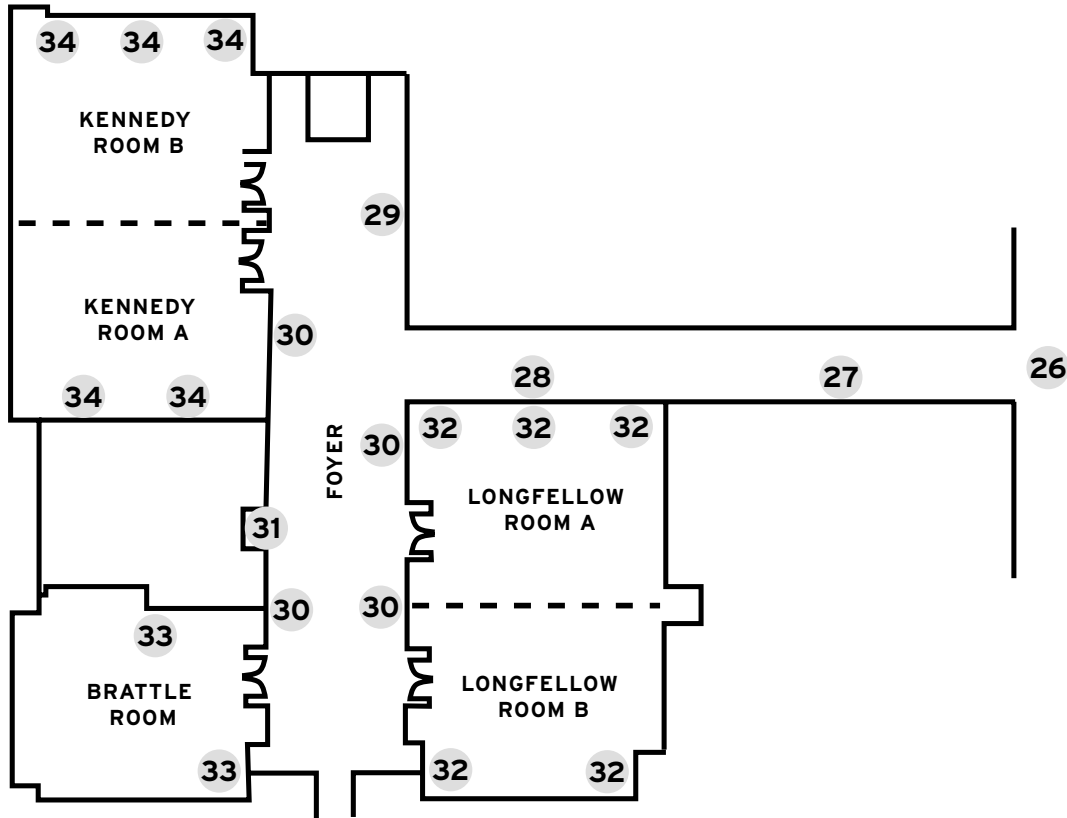
24. Carol Anthony, "Three Views of Charles River Fog," 1985
three pieces, oil on masonite (each 10"x 11"), signed

Third Floor Corridor Near Telephones at Meeting Rooms:

25. Max Mason, "Views of Harvard Stadium," 1984
three pieces, oil on board (24"x 24")

THE ART COLLECTION AT THE CHARLES HOTEL:

THE CHARLES PAVILION LOOP / FLOOR PLAN



FRONT ENTRANCE
THE CHARLES PAVILION

Please refer to the complete listing which follows for descriptions of each piece on this loop.
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Pavilion Pre-Function Lobby:

- 26. Carolyn Cole, "Painted Paper Quilts," N/A
four painted quilts (25.5"x 27", 25.5"x 25.5", 25.5"x 25.5" 24.5"x 24.5")
- 27. Stephen Sheffield, "History Lesson," 1999
commissioned photographic montage (56"x 120"), signed
- 28. Sherrie Levine, "Meltdown," 1989
color woodcut, quadrych, each panel (26"x 36")
- 29. Stephen Sheffield, "Harvard Bridge," 1999
commissioned photographic montage (42"x 163"), signed
- 30. Pat Steir, "Commissioned Drawing," 1984
mixed media on paper, 4 panels (54"x 52", 54"x 52", 54"x 52", 144"x 52")
- 31. Bevin Engman, "Copperhead," 1997
oil on canvas, (13.5"x 14")

Pavilion Meeting Rooms: Longfellow A/B

- 32. A John Wawrzonek, "Wet Leaves and Pine Needles," 1999
color photograph (40"x 48")
- 32. B John Wawrzonek, "Roots and Pine Needles," 1999
color photograph (40"x 48")
- 32. C John Wawrzonek, "Ice and Black Water," 1999
color photograph (40"x 48")
- 32. D John Wawrzonek, "Salt Marsh Grass," 1999
color photograph (40"x 48")
- 32. E John Wawrzonek, "Black Water and Pine Needles," 1999
color photograph (40"x 48")

continued...

Brattle

- 33. A** John Wawrzonek, "Spring Sunrise," 1999
color photograph (40"x 48")
- 33. B** John Wawrzonek, "Leaves and Light on Black Water," 1999
color photograph (40"x 48")

Kennedy A/B

- 34. A** John Wawrzonek, "Leaves in a Pond," 1999
color photograph (40"x 48")
- 34. B** John Wawrzonek, "Last Leaf and First Grass," 1999
color photograph (40"x 48")
- 34. C** John Wawrzonek, "Reeds, Wind and Water," 1999
color photograph (40"x 48")
- 34. D** John Wawrzonek, "Wind, Water and Grass," 1999
color photograph (40"x 48")
- 34. E** John Wawrzonek, "Green and Yellow Grass, Blue Water," 1999
color photograph (40"x 48")

ARTISTS' BIOGRAPHIES

CAROL ANTHONY

Was born in 1943 in New York, NY. She received her BFA from The Rhode Island School of Design in Providence, Rhode Island. Carol works primarily in craypas on gessoed masonite, rubbing and blending the colors with her fingers. Her images are drafted layer by layer to create an unearthly light and dreamlike quality. Her paintings are the means through which she conveys her internal visions. They have an aura of expectation, of a place that has been prepared for a visitor who has not yet arrived, at once empty yet inviting.

The Maxwell Davidson Gallery in New York has represented Carol Anthony since 1981 having ten exhibitions during that period. She is in many other collections including: the Hirshhorn Museum and Sculpture Garden in Washington, D.C. and the Wadsworth Athenaeum in Hartford, Connecticut.

She lives and works in Santa Fe, New Mexico.

JOEL BABB

Graduated in Art History from Princeton in 1969, studied with George Segal and George Ortman and spent a year in Munich and Rome before coming to Boston to get an MFA from the Museum School and Tufts University. It is there that his style changed from abstraction to contemporary realism. His cityscapes are the works for which he is best known for in Boston. These are panoramas of both street level and high perspective views. He is also well known for his painting recreating the first successful kidney transplant, which hangs in the Countway Library at Harvard Medical School.

He has had shows in many museums and galleries including: Gallery Naga in Boston; Sherry French, Gerold Wunderlich, and The National Academy in New York City; Frost Gully Gallery, Maine Coast Artists, Portland Museum of Art and the Ogunquit Museum all in Maine; and Trudy Labell Fine Arts in Florida.

JOEL BECK

Is the Co-Director of Roebing Hall, which is one of Brooklyn's most progressive galleries. It is known for establishing New York's next emerging contemporary art scene.

Beck has been the curator of numerous successful exhibitions in Brooklyn and is currently mounting traveling exhibitions with his partner, Christian Viveros-Faune, throughout the United States as well as Europe. He and his partner have done twenty shows together including nine curated exhibitions.

Roebing Hall has been gaining interest in New York in general, nationally, and internationally, and continues to play a key role in the construction of Brooklyn as its own center in the international art community.

ARTISTS' BIOGRAPHIES

CAROLYN COLE

Loves to create surfaces that are visually intriguing and mysterious, with expressive colors and shapes. This is accomplished by using many layers of paint. Working with copies of old handwritten letters, pages from old books, and notes salvaged from the streets, she paints over these images to obstruct much of the text. She then scrapes the surface with a palette knife to reveal the layers underneath and paint the exposed areas. Carolyn uses acrylic paints, gouache, pencils and charcoal.

Carolyn holds a BA in Painting. She has participated in exhibitions since 1976 and has been published in numerous periodicals such as Artweek and The Seattle Times. Many prestigious corporations have collected her work including Hanover Trust of New York, IBM, Kaiser Permanente and Walt Disney Productions.

BEVIN ENGMAN

Received a Bachelor's Degree from William and Mary College in Virginia and was also awarded a Bachelor of Fine Arts by the Portland School of Art (now known as Maine College of Art). The University of Pennsylvania is where Engman received her Master of Fine Arts Degree in Painting and where her work was singled out for the Charles Addams Memorial Prize. After being awarded a two-year teaching fellowship, Engman served as an instructor of drawing in both the Fine Arts and Architecture departments. She is now the associate professor of art at Colby College.

Engman paints still lifes of books in a variety of positions and relationships and she explains "it is the movement away from their initial neutral form toward a subjective use that interests me."

Engman's work has been exhibited in New York City, Philadelphia, Boston, Connecticut and Maine.

EMILY EVELETH

Was born in 1960 in Hartford, CT. Eveleth received her B.A. and graduated cum laude from Smith College in Northampton, MA in 1983. Eveleth attended the Massachusetts College of Art in Boston, MA for four years and received her MA in 1987.

Originally trained as a landscape painter (something that she still does each summer), her swift brush brings life to her impressionistic trees and sky. Her techniques force one to focus on the details of the subject. Eveleth is represented by the Danese Gallery and has had recent one-person exhibitions there as well as the Reynolds Gallery in Richmond, VA; the Hidell Brooks Gallery in Charlotte, NC; the Howard Yezerski Gallery in Boston, MA and the Danforth Museum of Art located in Massachusetts. Her work is also located in corporations and universities.

Eveleth both works and lives in Sherborn, MA.

ARTISTS' BIOGRAPHIES

AARON FINK

Was born in 1955 in Boston, MA. He received his MFA from the School of Art & Architecture at Yale University in 1979 and received his BFA at the Maryland Institute College of Art in Baltimore, MD.

Fink's paintings are instantly recognizable with his bold use of color and texture. His subjects are essentially prosaic representations of our everyday world, including cups, flowers, fruits and vegetables. When creating his masterpieces, broad swathes of oil paint are brushed, scraped, and incised across the canvas, at times nearly losing all reference to the object that inspired Fink to paint in the first place.

Fink's first show was at Leo Castelli in Uptown, New York in 1987. He has since exhibited in several galleries in New York as well as across the United States and in The Netherlands, Germany, Denmark and Switzerland. His work is also collected by museums throughout the country including The National Gallery of Art in Washington, D.C. and The Metropolitan Museum of Art in New York.

PEIK LARSEN

Studied at Middlebury College, the San Francisco Art Institute, and the Tufts Graduate Program at the Boston Museum School.

Larsen's work is about patterns of physical force, light and space in nature. His works have been exhibited at the Fitchburg Art Museum; the DNA Gallery in Provincetown, MA; OHT in Boston; the Fuller Museum of Art in Brockton, MA among many more.

He teaches at the Fine Arts Work Center in Provincetown every summer and has taught printmaking for many years at Harvard University.

SHERRIE LEVINE

Was born in Hazelton, PA on April 17, 1947. Sherrie is an American photographer and conceptual artist. In 1969, Levine received her BA at the University of Wisconsin, Madison and in 1973, received her MFA at the University.

Since the early 1980's, Levine has made her career out of re-using famous works of art, often by making new versions of them and placing them in different contexts than the originals. Throughout her career, Levine has created art based on works by prominent male artists from the early 20th century this is in order to underscore the relative absence of women in the art world at that time. Levine now lives and works in New York.

ARTISTS' BIOGRAPHIES

MARCIA LLOYD

Is from Brooklyn, New York. Although her innovative leather sculptures have been exhibited widely, she has turned to photography.

She is captivated by faces up close and by the ways in which light, shadow, color and the formal elements of composition can reveal the personality. She has also photographed landscapes, streetscapes and people in different countries as well as the United States.

MAX MASON

Graduated with a MFA in Painting and Printmaking from the University of Pennsylvania and a BA in Geology from Vassar College. He also studied at The Boston Museum School.

Mason bases his murals on personal experience and uses great detail. For example, his mural of an animated University City street in Philadelphia was inspired by his ten-year residence in the neighborhood. Other Max Mason murals, which include panoramic views of Blance Levy Park, Franklin Field and Boathouse Row hang in the New York City Penn Club.

Mason's commissions include five large landscapes which hung at the U.S. State Department embassy in Cairo, Egypt and several murals in Philadelphia, Pittsburgh; York, Pennsylvania and even at the Baseball Hall of Fame in Cooperstown, NY to name a few. He has participated in six solo exhibitions at Gross McCleaf Gallery and has also taught at Drexel University, University of Arts.

Mason currently resides in Wynnewood, PA.

MICHAEL MAZUR

Is one of Massachusetts's best-known artists. Having received degrees from both Amherst College and Yale University, Mazur has been showing his work nationally and internationally since 1961. His work is included in many public collections, including The Museum of Modern Art, The Whitney Museum of American Art, The Metropolitan Museum of Art, which are all in New York, and Boston's Museum of Fine Arts. He is the recipient of numerous awards, including a John Simon Guggenheim Foundation Fellowship and a National Institute of Arts and Letters award.

Mazur's art is usually created in thematic series with multiple variants in different media. He creates complex networks of color and gesture by applying thin layers of paint with broad strokes and allowing the paint to drip down the canvas. In all of his canvases, there is an odd sense of space due, in part, to the cascades of drips released at the top of the canvas, which happen to flow over areas that might otherwise appear to come forward.

His work often depicts scenes near his two studios in Cambridge and Provincetown, Massachusetts. Mazur has lived in Cambridge since 1972.

ARTISTS' BIOGRAPHIES

DENISE MICKILOWSKI

Received her BFA in Painting from the Tyler School of Art in Temple University and her MFA in Painting from Boston University in Boston, MA.

With an extensive background in art restoration, specifically Flemish period works, Mickilowski's oil on panel paintings exhibit a skilled mastery of technique. Dazzling compositions depict larger than life fruits and vegetables. Her works are saturated with so much color that they portray a mood of delightful abundance of warmth and light.

Mickilowski has participated in seven solo exhibitions, including the Argonauta in Martha's Vineyard, MA the Fischbauch Gallery in New York and most recently the Arden Gallery in Boston, MA.

GEORGE NICK

Began his art training at the Cleveland Institute of Art, continued his studies with Edwin Dickinson at both the Brooklyn Museum of Art School and the Art Students League and completed his BFA and MFA at Yale University.

Nick is one of the most respected contemporary realists in the country. He is a painter of urban scenes. He depicts the Boston area, where he lives, as well as other locations throughout the United States as well as Europe. The varied subjects that are represented in Nick's paintings – ranging from vintage automobiles to Back Bay street scenes, from Venetian waterways to Maine landscapes – reflect his appetite for experience.

He has been represented in solo exhibitions of his work in New York since 1965. He is now represented by Fishbauch Gallery in NY and has shown at Gallery NAGA in Boston, the Richard Gray Gallery in Chicago and Tibor de Nagy in New York.

Nick retired in 1994 from the Massachusetts College of Art after 25 years of teaching.

JULIE SILBER

Is a lecturer, author and curator with thirty years' experience collecting, and studying quilts. She is the curator of the former Esprit Quilt Collection in San Francisco, California and is currently the curator of the Susie Tompkins Buell Quilt Collection and the Douglas R. Tompkins Quilt Collection. Julie is the associate producer of the film, Hearts and Hands. She was the curator of several major quilt exhibitions including American Quilts: A Handmade Legacy at the Oakland Museum in 1981 and Amish: The Art of the Quilt at the Fine Arts Museums of San Francisco (de Young) in 1990.

Julie has her own business, The Quilt Complex, which offers quilt related services including appraisals, consulting and brokerage to individuals, institutions, and corporations. Julie is the on-call quilt consultant to The Charles Hotel and has assisted in the purchase and care of the antique quilts you see on display. She can be reached via email at: quiltcomplex@starband.net

ARTISTS' BIOGRAPHIES

PAT STEIR

Was born in Newark, NJ in 1940. She is one of the most accomplished contemporary painters, having experimented with many different artistic styles while exploring the elements of visual communication. Steir has been exhibiting her paintings worldwide since the early 1970's.

Back in the 70's, she focused mainly on symbols and signs. She then developed an iconography that included isolated brushstrokes and other marks, color charts and sometimes words and sometimes images crossed out. Steir makes her marks by flinging, pouring, and dripping the paint on to the canvas.

Steir lives in New York and has worked regularly at Crown Point Press since 1978. She is an accomplished printmaker.

JOHN WAWRZONEK

Was born in Central Falls, Rhode Island in 1941. It was at the Massachusetts Institute of Technology that he received his S.B., S.M., and E.E. Degrees in Electrical Engineering. He began photographing while working in engineering and marketing at Bose Corporation in Framingham, MA.

Although Wawrzonek mostly self taught himself on the subject of photography, he started photographing under the guidance of Bela Kalman and studied briefly with Stephen Gersh of the Essex Photographic Workshop and Lauren Shaw of Emerson College. He has had numerous one-man shows, been part of many group shows, and his prints are in a large number of personal, corporate, and museum collections. His book "Walking," with text by Thoreau, has been reprinted six times. Wawrzonek's photographs have also appeared in many magazines, one being Life Magazine.

Wawrzonek, in partnership with his master printer, operates his own fine art publishing company, LightSong™ Fine Art Art, in Ware, MA. He lives in Southborough, MA with his wife and son.

NEIL WELLIVER

Was born in rural Pennsylvania. He attended the Philadelphia Museum College of Art and the Yale School of Art. At Yale, he studied with and taught for Josef Albers, whom he considers his most important influence. In 1966, he founded the Graduate School of Fine Arts at the University of Pennsylvania where he remains a Professor Emeritus.

The unromanticized wilderness of the Maine woods has been the source of Welliver's art for over three decades. Often as large as eight feet square, his paintings depict, with vivid immediacy, detail and economy, the magnificent everyday cycles of nature in a landscape, which have been untouched by man. Welliver uses gestural strokes of pure color against pure color, painted wet on wet, each mark defining a form that creates space and depth while simultaneously asserting the flatness of the picture plane.

Welliver's work has been the subject of over seventy one-person exhibitions. It is included in numerous private and public collections including the Hirshhorn Museum and Sculpture Garden among many more.

Today Welliver is involved in local government and remains fiercely committed to the preservation of the environment.

ARTISTS' BIOGRAPHIES

FRANCINE ZASLOW

Francine Zaslow is a Boston-based photographer with a unique approach to still-life photography. Whether in the studio or on location, Zaslow is best known for bringing a fresh perspective to each photograph, blending the subject matter and her sensitivity to lighting and composition to make ordinary objects appear extraordinary.

For over a decade Zaslow had her own successful and evolving photography studio. Current clients include Fresh, Mariposa, Gillette, Fleet Bank, Sam & Libby, VW, Bon Appetit, and Gourmet Magazine.

Personal Statement: Organic Farm Series, Photography on view at Henrietta's Table

The focus for this project originally came to me while shooting a children's book that illustrates (through my photography) what it is like to live in various types of environments, i.e on a farm, by the ocean, in the mountains or in the desert. These images are shot from a child's perspective and show the essence of their lives from a very pure and simplistic view.

Whenever I would shoot the farm, Ruby and Sadie would be my tour guides. I would follow them as they would recite the names and explain to me about the various plantings we came across. As we would walk, they would grab handfuls of berries or start munching on a ripe tomato and explain how the orange tomatoes differ from the red ones. All I could think of was my own daughter, who lives in Boston most of the year and only summers at our Vineyard house, how she would never eat a tomato or potato regardless of how organic and sweet it was.

Basically, what Ruby and Sadie have taught me about life on a farm is to see the beauty and richness of their lives and that this environment is not only healthy but magical. Sadie shows us in "Potato Picking" that these are the baby potatoes that she picks and sells herself at the farmer's market and is allowed to keep her potato money for treats.

I also see the adult perspective, the hard working parents that know the reality of this farm life and have to work this ten-mile daily with a tireless schedule and two little ones to look after. Their motivation is driven by their love for the island and the love of this lifestyle. They know how rich this life is – for them and their children.

–Francine Zaslow, Photographer

