30

8 3 6 8 8

UMI

MICROFILMED 2003

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps.

ProQuest Information and Learning
300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA
800-521-0600



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

NOTE TO USERS

Copyrighted materials in this document have not been filmed at the request of the author. They are available for consultation at the author's university library.

601 – 750

This reproduction is the best copy available.

UMI®

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

A

THE NATIONAL ARTS CLUB: ITS FOUNDING, EARLY HISTORY AND THE ARTIST LIFE MEMBERSHIP PROGRAM

by

CAROL LOWREY

VOLUME I

A dissertation submitted to the Graduate Faculty in Art History in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York

2003

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

UMI Number: 3083688

Copyright 2003 by
Lowrey, Carol

All rights reserved.



UMI Microform 3083688
Copyright 2003 by ProQuest Information and Learning Company.
All rights reserved. This microform edition is protected against
unauthorized copying under Title 17, United States Code.

ProQuest Information and Learning Company
300 North Zeeb Road
P.O. Box 1346
Ann Arbor, MI 48106-1346

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

©2003

CAROL LOWREY

All Rights Reserved

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

This manuscript has been read and accepted for the Graduate Faculty in Art History in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

30 April 2003
Date

Chair of the Examining Committee

30 April 03
Date

Executive Officer

Sally Webster

William H. Gerdts

David Dearinger

Supervisory Committee

THE CITY UNIVERSITY OF NEW YORK

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Abstract

The National Arts Club: Its Founding, Early History and the Artist Life Membership Program

by

Carol Lowrey

Adviser: Professor Kevin Murphy

Established in 1898 by Charles de Kay, the National Arts Club was one of the most innovative arts organizations of its day. Its mission included bringing artist and patron together in an amenable social setting and educating the public about the arts. Most importantly, it provided diverse groups and individuals with an open, non-judgmental forum in which to exhibit their work.

This dissertation examines the club's role in relation to the artistic life of New York City from 1898 to 1914, providing an in-depth examination of its founding and early history and underscoring those aspects of its exhibition programming that set it apart from existing cultural organizations in Manhattan. The club's early promotion of cutting-edge American art is highlighted through an assessment of five key exhibitions related to pictorialist photography, radical realist painting and modernist painting, all of which provided young, non-established artists with an opportunity to exhibit in the nation's art capital and gave local art audiences the opportunity to see radical and oftimes controversial work not shown elsewhere. In addition to generating critical commentary that illuminates the conflict between academic and non-academic art, these events were

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

instrumental in paving the way for the liberal spirit that led to landmark exhibitions such as that of the Eight at the Macbeth Gallery in 1908 and the Armory Show of 1913. This study also chronicles the evolution of the club's artist life membership program, established in 1909 as a means of attracting prominent American artists into the ranks of the membership. The brainchild of William T. Evans, the program proved highly successful, but as my study demonstrates, it had a detrimental effect on the exhibition programming, transforming the club from a liberal to a conservation organization that promoted the work of the artist life members rather then showcasing new and progressive American art. However, by requiring artist life members to submit a "diploma presentation" in order to qualify, the club developed a small but specialized collection of artwork dominated by examples of Impressionist, Tonalist and Realist painting. An accompanying catalogue of the diploma paintings represents the first such reconstruction of this formerly unknown institutional collection.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Acknowledgments

During my years at the Graduate School and University Center, City University of New York, I was afforded the opportunity to study under Dr. William H. Gerdts, who not only enhanced my knowledge of American art, but set the example that I have chosen to follow in my own research, which has revolved around the history of American Impressionism in particular. An inspiration to so many scholars of American art, I dedicate this dissertation to him.

I would also like to express my gratitude to Professor Kevin Murphy, who guided this dissertation through its final stages, and to Professor Sally Webster and Dr. David Dearinger, members of my dissertation committee whose thoughtful commentary aided me in the completion of this work. The research and writing of my dissertation was also facilitated by the Douglass Dissertation Fellowship, which I received for the period 1994-95.

My study greatly benefited from the help and support of a number of individuals, institutions and scholars who assisted in various ways. First and foremost, I would like to express my gratitude to O. Aldon James, Jr., President of the National Arts Club, and Arnold J. Davis, Chairman of the club's Curatorial Committee, for their constant encouragement and enthusiasm and for allowing me to adjust my schedule at the club for writing time during the final phase of the project. NAC member Everett Raymond Kinstler also played a role in this study, providing valuable information pertaining to the club's collection of diploma paintings. As the repository of the National Arts Club Records, the Archives of American Art at the Smithsonian Institution was vital to my

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

research; accordingly, I would like to extend my sincere thanks to the staffs of the Washington, D.C. and New York offices for their kind assistance. I am also grateful to Ira Spanierman, who generously gave me full use of the library at Spanierman Gallery, LLC.

Numerous museums, libraries, galleries, and individuals have served to advance my research; I have acknowledged their participation in the individual catalogue entries. For information, research assistance and moral support, I would to thank Margaret C. Conrads, Nelson-Atkins Museum of Art; Karen Hellman; Kathy Keinholz; Karen Lemmey; Jessica May; Lisa N. Peters, Spanierman Gallery; and Christina Vassallo.

On a personal note, Michael Torosian provided emotional--and technical--support throughout the course of this project.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Table of Contents

Abstract iv

Acknowledgments vi

Table of Contents viii

List of Abbreviations ix

List of Illustrations xii

Introduction 1

Chapter 1.
The Founding, Mission and Early History of The National Arts Club 6

Chapter 2.
Exhibition Programming, 1898-1914: The Club as a Venue for Radical and Modern Art: Selected Early Exhibitions 23
A. *An Exhibition of Photographs Arranged by the Photo-Secession*, 1902
B. *Loan Exhibition of Pictures by Eminent American Painters*, 1904
C. *Special Exhibition of Contemporary Art*, 1908
D. *Exhibition of American Landscape Painting*, 1910
E. *Exhibition of Contemporary Art*, 1914

Chapter 3. William T. Evans and the Artist Life Membership Program 61

Chapter 4. The Artist Life Membership Program and Exhibitions in the Post-Evans Era, 1918-1950 83

Conclusion 97

Appendix 1. Chronological Listing of Artist Life Members and Diploma Presentations 100

Appendix 2: Catalogue of Diploma Paintings 108

Illustrations 601

Selected Bibliography 751

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

List of Abbreviations

Abbreviations of Frequently Cited Sources from The National Arts Club Records (NACR), Archives of American Art, Smithsonian Institution, Washington, D.C., microfilm reels 4237-4269.

AC Minutes	Minutes of the Arts Committee
BG Minutes	Minutes of the Board of Governors
EC Minutes	Minutes of the Executive Committee
MR	Members Roster
NAC Bulletin	*National Arts Club Bulletin*

Abbreviations of Frequently Cited Exhibitions

FGM 1995	Florence Griswold Museum, Old Lyme, Connecticut, *A Noble Tradition: American Painting from The National Arts Club Permanent Collection*, 7 July-3 September 1995.
MAM 1915	Montclair Art Museum, New Jersey, *Exhibition of Paintings Loaned by* [the] *National Arts Club, New York*, 2 December 1915-30 January 1916.
NAC/Circuit 1911	NAC, *First Annual Artist Life Members' Exhibition*, 5 January-3 February 1911; toured to Detroit Museum of Art as *Circuit Exhibition of Contemporary Art of the National Arts Club*, 11 February-10 March 1911; Worcester Art Museum, Massachusetts, as *Circuit Exhibition of Paintings by Artist Life Members of the National Arts Club*, 26 March-16 April 1911, Rhode Island School of Design, Providence, 1 April-10 May 1911 [separate catalogues issued by each institution].
NAC 1913	NAC, *Group Exhibition: Richard E. Miller, Frederick Carl Frieseke, Charles W. Hawthorne, William Wendt, William Ritschel, and Elise Dodge Pattee*, 3-27 April 1913.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

NAC 1915	NAC, *Summer Exhibition,* June-October 1915 [no catalogue located thus far].
NAC 1923	NAC, *Special Exhibition from The Club's Permanent Collection,* May-October 1923.
NAC 1924	NAC, *Summer Exhibition,* July-October 1924.
NAC 1926	NAC, *Summer Exhibition,* June-October 1926.
NAC 1934	NAC, *Memorial Exhibition of a Group of Former Painter and Sculptor Members,* 31 January-2 March 1934.
NAC 1936	NAC, *Summer Exhibition,* June-October 1936.
NAC 1939	NAC, *Exhibition of Selected Works by Deceased Artists from The National Arts Club Permanent Collection,* June-October 1939.
NAC 1957	NAC, *International Exhibition of Paintings and Sculpture,* September 1957.
NAC 1994	NAC, *Preserving the Past: Restored Artwork from The National Arts Club Permanent Collection,* 28 March-22 April 1994.
NSA 1926	Norfolk Society of Arts, Virginia, [*Paintings from the Permanent Collection*], part 1, 14-18 [?] November 1926; part 2, [?] December 1926-15 January 1927.
RMWC 1916	Randolph-Macon Woman's College, Lynchburg, Virginia, *Paintings by Contemporary American Artists Loaned By The National Arts Club of New York,* 9 March-8 April 1916.

Other Frequently Cited Sources

AAA	Archives of American Art, Smithsonian Institution, Washington, D.C.
DAB	*Dictionary of American Biography*

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Lowrey — Lowrey, Carol. *A Noble Tradition: American Paintings from the National Arts Club*. Exh. cat. Old Lyme, Conn.: Florence Griswold Museum, 1995.

Lowrey, *Am. Art Rev.* — Lowrey, Carol. "A Noble Tradition: American Paintings from the National Arts Club." *American Art Review* 7 (June-July 1995): 90-97.

NCAB — *National Cyclopaedia of American Biography*

Treuttner — Treuttner, William H. "William T. Evans, Collector of American Paintings." *American Art Journal* 3 (Fall 1971): 50-79.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

List of Illustrations

1. Juliet Thompson, *Charles de Kay*, oil on canvas, 27 x 22 in., NAC, Gift of Mrs. Charles de Kay, 1940.

2. Alfred Stieglitz, New York, to Charles de Kay, New York, 3 April 1898, NACR, AAA, reel 4240, fr. 1059.

3. Installation view, *Exhibition of American Gold and Silver Work,* 30 Oct.-[?] Nov. 1899, NACR, AAA, reel 4259, fr. 820.

4. Installation view, *John Leslie Breck Memorial Exhibition,* 24 February-10 March 1900, NACR, AAA, reel 4259, fr. 1078.

5. Installation view, *Seventh Annual Exhibition of the National Society of Craftsmen*, 3-28 December 1913, NACR, AAA, reel 4259, fr. 934.

6. The National Arts Club, from *National Arts Club: The New Club House* (New York: The National Arts Club, 1906), in NACR, AAA, reel 4261, fr. 1010.

7. The National Arts Club, 1995, 15 Gramercy Park South, New York, photo courtesy NAC.

8. The National Arts Club, Bar/Lounge with vaulted stained glass dome by Donald MacDonald, photo courtesy NAC.

9. "Governor Tilden's Dining Room," from *Artistic Houses* (1883-84), photo: Thomas J. Watson Library, The Metropolitan Museum of Art, New York, courtesy of the National Arts Club.

10. Ellin and Kitson, New York, detail of carved panel, circa 1880-84, gilded and stained satinwood, NAC.

11. Nineteenth Street Studio Building, Nineteenth Street entrance, NACR, AAA, reel 4243, fr. 100.

12. Edward J. Steichen, *Winter Landscape*, 1899, platinum print with hand-darkened edges, 12.6 x 15.9 cm., Alfred Stieglitz Collection, 1949.871, reproduction, Art Institute of Chicago.

13. Installation view, *An Exhibition of Photographs Arranged by the Photo-Secession,* 5- 24 Mar. 1902, Collection of American Literature, Beinecke Rare Book and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Manuscript Library, Yale University.

14. Hanging scheme, *Loan Exhibition by Eminent American Painters*, Robert Henri, diary entry, 18 January 1904, Robert Henri diaries, 1881-1928, Collection of Janet Le Clair, courtesy of the National Arts Club.

15. John Sloan, *The Sewing Woman*, 1901, oil on canvas, 19 x 16-1/8 in., Metropolitan Museum of Art, New York.

16. Alfred Maurer, *Fauve Landscape with Red and Blue*, circa 1906-07, oil on gessoed panel, 22 x 18-1/2 in., Private collection.

17. Andrew Dasburg, *To Mabel Dodge No. 2*, from National Arts Club, *Exhibition [of] Contemporary Art*, preface by J. N[ilsen] L[aurvik], exh. cat. (New York: National Arts Club, 1914), unpaginated, NACR, AAA, reel 4262, fr. 101.

18. National Arts Club, *Exhibition [of] Contemporary Art*, 1914, covers of original catalogue and revised version, NACR, AAA, reel 4264, fr. [illegible] and reel 4262, fr. 92.

19. Wyatt Eaton, *William T. Evans*, oil on canvas, National Museum of American Art, Smithsonian Institution, Washington, D.C., Gift of William T. Evans.

20. Installation view of the *First Annual Exhibition of the Work of the Artist Life Members of the Club*, Jan.-Feb. 1911, NACR, AAA, reel 4260, fr. 11.

21. Wayman Adams, *Samuel T. Shaw*, circa 1925, oil on canvas, 52 x 40 in., NAC, Gift of the artist's estate, 1960s.

22. Wayman Adams, *Oliver Sayler*, oil on canvas, 50 x 40 in., NAC, Diploma presentation, 1931.

23. Karl Anderson, *Morning*, circa 1914, oil on canvas, 40-1/4 x 36-1/4 in., NAC, Diploma presentation, 1915.

24. Frederic Clay Bartlett, *River Landing*, oil on canvas, 33 x 38 in., NAC, Diploma presentation, submitted between 1916 and 1923.

25. Reynolds Beal, *Carnival Day in Puerto Rico*, 1921, oil on canvas, 24 x 26 in., NAC, Gift of Donald A. Holub, 1993.

26. Reynolds Beal, *New London Harbor*, 1909, 18 x 24 in., NAC, Gift of Donald A. Holub, 1993.

27. Otto Walter Beck, *Day Dreams*, 1911, pastel on board, NAC, Diploma

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

presentation, 1912.

28. Hilda Belcher, *Togs and Trappings*, 1927, oil on canvas, 50 x 40 in., NAC, Diploma presentation, 1932.

29. Louis Berneker, *Sirens*, by 1929, oil on canvas, 20 x 27 in., NAC, Diploma presentation, 1919.

30. Louis Betts, *Baby Whisperings*, by 1908, oil on canvas, 28-1/2 x 21-1/2 in., NAC, Diploma presentation, submitted between 1914 and 1916.

31. Frank Alfred Bicknell, *The Hill Road*, by 1910, oil on canvas, 24 x 30 in., NAC, Diploma presentation, 1910 or 1911.

32. Ernest L. Blumenschein, *Night Scene*, 1929, oil on canvas, 30-1/3 x 25-1/8 in., NAC, Gift of Helen Greene Blumenschein, late 1960s.

33. Max Bohm, *Joy* (*The Dance, Dance on the Shore*), 1918, oil on canvas, 32-1/2 x 25-1/2 in., NAC, Diploma presentation, 1921.

34. Homer Boss, *Girl in Black*, by 1911, oil on canvas, 82 x 49-3/4 in., NAC, Diploma presentation, 1911 [?].

35. Daniel Putnam Brinley, *The Ford*, 1913, oil on canvas, 40 x 40 in., NAC, Diploma presentation, 1915.

36. Bolton (Coit) Brown, *The Bather*, before 1911, oil on canvas, 25 x 35 in., NAC, Diploma presentation, 1911 [?].

37. Roy Brown, *Sapins et Peupliers aux Dunes*, between 1907 and 1914, oil on canvas, 32 x 39-1/2 in., NAC, Diploma presentation, 1921.

38. George Elmer Browne, *Running by the Breakers*, after 1928, oil on canvas, 25 x 30 in., NAC, Diploma presentation, 1939.

39. George M. Bruestle, *In the Valley*, by 1933, oil on canvas, 30 x 40-1/2 in., NAC, Diploma presentation, 1933.

40. Howard Russell Butler, *English Coast* (*"Gone" on St. Ives Beach*), circa 1886, oil on canvas, 29-1/4 x 36-1/8 in., NAC, Diploma presentation, 1916.

41. Emil Carlsen, *Foothills*, by 1910, oil on canvas, 30 x 35 in., NAC, Diploma presentation, by 1915.

42. John F. Carlson, *Woodland Idyll*, by 1917, oil on canvas, 30 x 40 in., NAC, Diploma

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

presentation, 1922.

43. Eliot Candee Clark, *Overlooking the Valley*, late 1910s, oil on canvas, 30-3/8 x 40 in., NAC, Diploma presentation, 1920.

44. William Baxter Closson, *Feeding the Peacocks*, by 1910, oil on canvas, 46 x 28 in., NAC, Diploma presentation, 1917.

45. Alphaeus P. Cole, *Timothy Cole*, 1929, oil on canvas, 31 x 24 in., NAC, Diploma presentation, 1929.

46. Colin Campbell Cooper, *South Ferry, New York,* 1917, oil on canvas, 29-1/2 x 36-1/4 in., NAC, Diploma presentation, 1919.

47. Paul Cornoyer, *Shepherd's Cottage, Moonlight,* circa 1905, oil on canvas, 47-3/4 x 36 in., NAC, Diploma presentation, 1916.

48. Dean Cornwell, *The Pot-Seller of Bethlehem,* 1926, oil on canvas, 27 x 38 in., NAC, Diploma presentation, 1940.

49. John E. Costigan, *Fields of Goldenrod,* by 1925, oil on canvas, 30 x 45 in., NAC, Diploma presentation, 1926.

50. Charles Courtney Curran, *Early Morning, Madison Square* (*The Dewey Arch*), 1900, oil on canvas, 22 x 18 in., NAC, Gift of William T. Evans, 1906.

51. Photograph of The Dewey Arch with Charles Lamb, Lamb-Seeley Collection.

52. Jean-François Raffaëlli, *Dewey's Arch*, 1899, oil on canvas, 25-1/2 x 32 in., Courtesy Berry-Hill Galleries, New York.

53. Elliott Daingerfield, *Landscape*, 1910, oil on canvas, 30 x 36 in., NAC, Diploma presentation, 1918.

54. Franklin De Haven, *October Morning*, oil on canvas, 50 x 36 in., NAC, Diploma presentation, submitted between 1913 and 1915.

55. Julius Delbos, *Houses by the Sea (French Village)*, before 1928, oil on canvas, 32 x 40 in., NAC, Diploma presentation, 1931.

56. Edwin Willard Deming, *The Flight*, oil on canvas, 20 x 30 in., NAC, Diploma presentation, [1925?].

57. William Derrick, *Foothills, White Mountains*, circa 1909, oil on canvas, 26-1/2 x 36 in., NAC, Diploma presentation, 1911.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

58. Charles Melville Dewey, *Twilight*, before 1908, oil on canvas, 20 x 30-1/4 in., NAC, Diploma presentation, submitted between 1913 and 1915.

59. Sidney Dickinson, *Nathan Dumont Potter*, 1921, oil on canvas, 36-1/2 x 31-1/2 in., NAC, Diploma presentation, 1927.

60. Lamar Dodd, *Seacoast Theme,* 1947, oil on canvas, 24 x 32 in., NAC, Diploma presentation, submitted between 1950 and 1957.

61. Paul Dougherty, *Grey Sea*, by 1912, 26 x 35 in., NAC, Diploma presentation, 1915 or 1916.

62. Edward Dufner, *Song of the Thrush*, by 1911, watercolor and gouache on paper, 44 x 34 in., Diploma presentation, 1914 or 1915.

63. Frank Vincent DuMond, *Gypsies*, 1912, oil on canvas, NAC, Diploma presentation, 1915.

64. George Wharton Edwards, *Old Wishing Gate – Dinan, Brittany,* by 1929, oil on canvas, 30 x 30 in., NAC, Diploma presentation, 1929.

65. Walter Farndon, *Pot Cove*, by 1924, oil on canvas, 30 x 36 in., NAC, Diploma presentation, 1931.

66. Jerry Farnsworth, *The Hunter*, 1932, oil on canvas, 42 x 37-3/4 in., NAC, Diploma presentation, 1934.

67. Oscar Fehrer, *Standing Male Nude*, charcoal on off-white wove paper, Fogg Art Museum, Harvard University Art Museums, Gift of Elizabeth and Catherine Fehrer.

68. Oscar Fehrer, *The Flowered Shawl*, 1913, oil on canvas, 50 x 36 in., NAC, Diploma presentation, 1915.

69. Anna Fisher, *White Hollyhocks*, by 1931, 40 x 30 in., NAC, Diploma presentation, 1931.

70. John Fulton Folinsbee, *Canal in Winter,* circa 1916, 32-1/8 x 40-1/8 in., NAC, Diploma presentation, 1921.

71. Ben Foster, *Still Life*, circa 1880s, oil on canvas, 17 x 22-1/2 in., NAC.

72. Daniel Garber, *The Wild Grape Vine,* 1908, oil on canvas, 44 x 35-1/2 in., NAC, Diploma presentation, 1916.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

73. Henry Gasser, *From Hamilton Hill (From Fort Hamilton Hill; Coastal Scene in Winter)*, circa 1947, oil on canvas, 29-1/2 x 35-1/2 in., NAC, Diploma presentation, 1950 or 1951.

74. Lillian Mathilde Genth, *In an Arbor*, by 1909, oil on canvas, 35-1/2 x 30 in., NAC, Diploma presentation, 1911.

75. Walter Granville-Smith, *Blue Hill, Maine,* by 1919, oil on canvas, 26 x 36 in., NAC, Diploma presentation, 1919.

76. Edmund W. Greacen, *The Feather Fan,* by 1919, oil on canvas, 40 x 30 in., NAC, Diploma presentation, 1922.

77. Walter Griffin, *Nature's Appeal,* before 1916, oil on canvas, 33 x 36 in., NAC, Diploma presentation, 1917.

78. Philip Leslie Hale, *Girls in Sunlight*, oil on canvas, 29 x 39 in., Museum of Fine Arts, Boston, Gift of Lilian Westcott Hale.

79. Philip Leslie Hale, *The Crimson Rambler*, circa 1908, oil on canvas, 25-1/4 x 30-3/16 in., Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia, Joseph E. Temple Fund.

80. Philip Leslie Hale, *White Roses*, circa 1914, oil on canvas, 30 x 25 inches, NAC, Diploma presentation, 1917.

81. (Lovell) Birge Harrison, *Soaring Clouds*, circa 1908, oil on canvas, 30 x 23-1/2 in., NAC, Diploma presentation, by 1911.

82. Charles Hawthorne, *Boy with Gaff*, 1906, oil on canvas, 64-1/2 x 38-1/2 in., NAC, Diploma presentation, by 1913.

83. Robert Henri, *Young Woman in White*, 1904, oil on canvas, 78-1/4 x 38-1/8 in., National Gallery of Art, Washington, D.C., Gift of Violet Organ.

84. Robert Henri, *Portrait of Eugenie Stein,* 1906-07, oil on canvas, 85 x 49 in., NAC, Gift of Janet Le Clair, 1991.

85. Eugene Higgins, *The Fishermen*, before 1923, oil on canvas, 28 x 36 in., NAC, Diploma presentation, 1923.

86. Eugene Higgins, *Pioneers in Danger*, oil on canvas, 25 x 31 in., NAC, Gift of Mrs. Eugene Higgins, late 1960s.

87. Howard Logan Hildebrandt, *Nude*, oil on canvas, 32 x 27 in., NAC, Diploma

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

presentation, 1917.

88. Photograph of Savannah Market by Beatrice Hoffman. Photograph courtesy of the Florence Griswold Museum, Old Lyme, Connecticut.

89. Harry L. Hoffman, *A Savannah Market*, circa 1914-15, oil on canvas, 30 x 40 in., NAC, Diploma presentation, 1933.

90. Charles Sydney Hopkinson, *The Grapevine,* 1916, oil on canvas, 49-1/2 x 29 in., NAC, Gift of John Agar and Alexander Konta.

91. Photograph of the grapevine adjacent to the Hopkinson property, circa 1895, by Harriot Appleton Curtis (Hopkinson's mother-in-law) courtesy of The Sharksmouth Press.

92. Ernest L. Ipsen, *Portrait of a Lady*, 1916, oil on canvas, 60 x 36-1/2 in., NAC.

93. Wilson Irvine, *Woods in November*, circa 1924-25, oil on canvas, 30 x 32 in., NAC, Diploma presentation, 1930.

94. John C. Johansen, *Paul Manship*, 1959, oil on canvas, 30 x 30 in., NAC, Gift of Paul Manship, 1961.

95. Richard M. Kimbel, *Odeon Square, Munich*, before 1928, oil on canvas, 36 x 34 in., NAC, Diploma presentation, 1929.

96. Paul King, *Toil*, 1914, oil on canvas, 32 x 40 in., NAC, Diploma presentation, 1923.

97. Ella Condie Lamb, *Memory*, between 1909 and 1912, oil on canvas, 53 x 44 in., NAC, Diploma presentation, 1914.

98. Ernest Lawson, *Banyan Tree*, between 1931 and 1936, oil on canvas, 25 x 30 in., NAC.

99. Gerald Leake, *May Morning*, by 1931, oil on canvas, 40 x 42 in., NAC, Diploma presentation, 1931.

100. Richard Hayley Lever, *Riverside Drive and 72nd Street*, 1913, oil on canvas, 30 x 36 in., NAC, Diploma presentation, 1913.

101. Philip Little, *An Upland Meadow*, 1914, oil on canvas, 42 x 40 in., NAC, Diploma presentation, 1917.

102. Albert Pike Lucas, *Church on a Hill*, by 1908, oil on canvas, 46 x 35-1/2 in., NAC, Diploma presentation, 1915.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

103. Mary Nicholena MacCord, *Portuguese Quarter, Gloucester, Massachusetts*, by 1919, oil on canvas, 30 x 25 in., NAC, Diploma presentation, 1931.

104. Louis Mark, *Dans le Jardin*, circa 1905, oil on canvas, 43-1/2 x 31-1/2 in., NAC.

105. Antonio P. Martino, *Schuylkill Valley*, before 1947, oil on canvas, NAC, Diploma presentation, 1950 or 1951.

106. Maud M. Mason, *Lillies*, by 1924, oil on canvas, 40 x 30 in., NAC, Diploma presentation, 1926.

107. (Julius) Gari Melchers, *Study*, between 1916 and 1921, oil on canvas, 19-1/2 x 24 in., NAC, Diploma presentation, 1921.

108. Francis Luis Mora, *Zona*, 1915, oil on canvas, 35-1/2 x 39-1/2 in., NAC, Diploma presentation, 1917.

109. Frederick J. Mulhaupt, *A Group of Birches*, 1910, oil on canvas, 36 x 36 in., NAC, Diploma presentation, 1915 or 1916.

110. George Laurence Nelson, *Beatrice*, circa 1930, oil on canvas, 36 x 28 in., NAC, Diploma presentation, 1932.

111. (George) Glenn Newell, *A Hillside Farm*, by 1911, oil on canvas, 30 x 40 in., NAC, Diploma presentation, 1911 [or 1912?].

112. Spencer Baird Nichols, *Between the Upper and Lower Falls*, oil on board, 30 x 40 in., NAC, Diploma presentation, 1932.

113. George Oberteuffer, *The House of the Rabbi*, oil on canvas, 32 x 40 in., NAC, Diploma presentation, 1934.

114. Leonard Ochtman, *Early Moon Rise*, oil on canvas, 24 x 30 in., NAC, Diploma presentation, 1917.

115. Ivan G. Olinsky, *Meditation*, 1914, oil on canvas, 35 x 40 in., NAC, Diploma presentation, 1917.

116. Lawton S. Parker, *Portrait*, oil on canvas, 50-1/2 x 35-1/2 in., NAC, Diploma presentation, 1918.

117. Henry Woodbridge Parton, *Vanity*, oil on canvas, 36 x 28 in., NAC, Diploma presentation, 1921.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

118. William McGregor Paxton, *The Shade Hat*, 1912, oil on canvas, 30 x 25 in., NAC, Diploma presentation, 1921.

119. Van Dearing Perrine, *A Woodland Scene*, circa 1920s, oil on canvas, 35 x 45 in., NAC, Diploma presentation, 1933.

120. Dana Pond, *Portrait*, oil on canvas, 30 x 25 in., NAC, Diploma presentation, 1950 or 1951.

121. Edward Henry Potthast, *Landscape*, by 1921, oil on canvas, 25 x 30 in., NAC, Diploma presentation, 1921.

122. Arthur J. Powell, *Blackfeet Mountain, Glacier National Park*, between 1910 and 1916, oil on canvas, 32 x 40 in., NAC, Diploma presentation, probably 1916.

123. Henry Ward Ranger, *Marine*, oil on canvas, 18 x 25-1/2 in., NAC, Diploma presentation, 1912.

124. William Ritschel, *Children of the Desert*, circa 1909-10, oil on canvas, 40 x 50 in., NAC, Diploma presentation, between 1913 and 1915.

125. Henry Rittenberg, *Still Life*, oil on canvas, 29 x 35 in., NAC, Diploma presentation, 1917 [?].

126. Charles Rosen, *Bluff Point*, 1914, oil on canvas, 32 x 40 in., NAC, Diploma presentation, 1918.

127. Ernest David Roth, *Winter Landscape*, by 1926, oil on canvas, 26 x 30 in., NAC, Diploma presentation, 1928.

128. Chauncey Foster Ryder, *The Fishing Village*, by 1911, oil on canvas, 32 x 40 in., NAC, Diploma presentation, 1917.

129. Walter Elmer Schofield, *Ebb Tide*, by 1912, oil on canvas, 30 x 36 in., NAC, Diploma presentation, 1912.

130. Frank H. Schwarz, *Lady with a Carnation*, 1930, oil on panel, 24-1/2 x 13 in., NAC, Diploma presentation, 1933.

131. Sigurd Skou, *Old Gardener*, 1922, oil on board, NAC, Diploma presentation, 1929.

132. Henry Bayley Snell, *Silvery Morning*, oil on canvas, 34 x 44 in., NAC, Diploma presentation, 1915.

133. Eugene Speicher, *Red, White and Blue (Helen Appleton)*, by 1914, oil on canvas,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

34 x 27 in., NAC, Diploma presentation, 1914.

134. Robert Spencer, *Melting Snow*, by 1917, oil on canvas, 25 x 30 in., NAC, Diploma presentation, 1917.

135. George Gardner Symons, *The Sun 's Glow and Rising Moon,* by 1912, oil on canvas, 40 x 50 in., NAC, Gift of John Agar and Alexander Konta, 1912.

136. Jules Turcas, *Spring Plowing*, by 1908, oil on canvas laid on board, 24 x 30 in., NAC, Diploma presentation, 1914.

137. Helen M. Turner, *Reflections*, 1916, oil on canvas, 40 x 30 in., NAC, Diploma presentation, 1917.

138. Edward C. Volkert, *Morning in the Pasture* (*Summer Morning*), before 1917, oil on canvas, 25-1/2 x 30 in., NAC, Diploma presentation, 1924.

139. Robert Vonnoh, *Reverie*, 1912, oil on canvas, 24 x 30, NAC, Diploma presentation, 1914.

140. Everett Longley Warner, *The Guardian Elm,* by 1912, oil on canvas, 40 x 32 in., NAC, Diploma presentation, 1915.

141. Justin Smith House, photograph from *Landmarks of Old Lyme, Connecticut* (Old Lyme, Conn.: The Ladies Library Association of Old Lyme, 1968), 17.

142. Harry Willson Watrous, *The Chatterers*, 1913, oil on canvas, 28-1/4 x 24-5/16 in., Sterling and Francine Clark Art Institute.

143. Harry Willson Watrous, *Some Little Talk of Me and Thee There Was,* circa 1905-09, oil on canvas, 27 x 42 in., NAC, Diploma presentation, 1916.

144. William Wendt, *The Lake,* 1911, oil on canvas, 35-1/2 x 59-1/2 in., NAC, Diploma presentation, 1913.

145. Frederic Whitaker, *Gliders*, watercolor on paper, 29-1/2 x 21-1/2 in., NAC, Gift of the artist.

146. Frederic Whitaker, *Brooklyn Bridge*, 1948, watercolor on board, 21-1/4 x 29 in., NAC, Diploma presentation, 1951.

147. Gustave Wiegand, *Stars Above the Home*, oil on canvas, 25 x 30 in., NAC, Diploma presentation, 1933.

148. John Scott Williams, *Summer Harmony,* circa 1940, oil on board, 20-1/2 x 31-1/2

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

in., NAC, Diploma presentation, 1945.

149. Keith Shaw Williams, *H. Wiley Corbett*, circa 1948, oil on canvas, 30 x 25 in., NAC, Diploma presentation, circa 1948.

150. Andrew Winter, *Eastern Point Light, V.I., (Eastern Point Light, St. Thomas, V.I.)*, 1938, oil on canvas, 32 x 39 in., NAC, Diploma presentation, 1942.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Introduction

Located today in the former residence of Governor Samuel J. Tilden on Gramercy Park in New York, the National Arts Club has been an active force in Manhattan's artistic and cultural life since the early twentieth century. Founded in 1898 by Charles de Kay, the senior art and literary critic for the *New York Times,* the club was one of the most innovative arts organizations of its day. Inspired by the spirit of cultural nationalism that emerged during the late nineteenth-century, de Kay established the club to foster the mutual acquaintance of "art lovers and art workers" in the United States, with the intention of inducing collectors who bought foreign work to patronize native artists. Working with an Organizing Committee comprised of civic leaders and important figures in the art world, he circulated a petition to collectors, artists, museum officials, dealers, educators, writers and business people throughout America, successfully enrolling over one thousand charter members—among them such prominent art patrons as Benjamin Altman, Samuel P. Avery and Henry Clay Frick, as well as philanthropist Spencer Trask, editor Richard Watson Gilder and a coterie of influential artists that included John La Farge and Louis Comfort Tiffany.

However, de Kay's goals went well beyond establishing connections between artists and patrons. His objectives also included stimulating public interest in the "arts"—not just painting and sculpture, but applied and industrial art as well as civic art and architecture—by featuring "special exhibitions as the existing art societies of the city do

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

not show."[1] Indeed, what was new and exciting about de Kay's concept lay in the fact that he viewed the club as an alternative exhibition space that would serve to counteract the restrictive policies of the National Academy of Design and other professional art organizations in New York, Boston, Philadelphia and elsewhere. His club was to be national in scope and would also admit women into its fold.

During de Kay's tenure as secretary and managing director of the club (1899-1903), and continuing for just over a decade thereafter, the club hosted a wide variety of exhibits ranging from stained glass, jewelry and art pottery to Japanese prints and the annual exhibitions of the Woman's Art Club. Most importantly, de Kay's visionary policies led to the club's sponsorship of a number of key exhibitions representing the most progressive tendencies in the fine arts, a vital aspect of the club's early history that will be examined in this dissertation.

The trend was established in March of 1902, with *An Exhibition of Photographs Arranged by the Photo-Secession,* which marked the debut of Alfred Stieglitz's Photo-Secessionist group—a seminal event in that it represented what was new and experimental in American photography and signalled Stieglitz's break with the more traditional New York Camera Club. This was followed in 1904 by a loan exhibition of paintings organized by Robert Henri, featuring work by the Symbolist-inspired painter Arthur B. Davies, the Post-Impressionist Maurice Prendergast, and Realists William Glackens, George Luks, John Sloan and Henri, who would later exhibit together (with Ernest Lawson and Everett Shinn) as The Eight. The club also sponsored controversial

---

[1][Charles de Kay], "As to the National Arts Club, [1898], [2], NACR, reel 4237, fr. 13.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

exhibitions of contemporary art (1908, 1910 and 1914) that included contributions by American Modernists such as Marsden Hartley, Alfred Maurer, Arthur Dove and Joseph Stella and Pictorialist photographers, among them Stieglitz and Edward Steichen.

The club's early support and sponsorship of a younger, progressive-minded generation of artists made it a fresh, vital force in the New York art world during the first decade of the twentieth century and into the early 1910s. Its exhibition programming anticipated and helped pave the way for the critical reception of such landmark events as the exhibition of The Eight at the Macbeth Gallery in 1908 and the Armory Show (*International Exhibition of Modern Art)* of 1913, as well as the early exhibitions of avant-garde art held at Stieglitz's gallery, 291.

I have divided this dissertation into four chapters, followed by two appendices. In Chapter One, I document the early years of the National Arts Club (1898-1914), examining its role in relation to New York's artistic milieu at the turn of the century. In particular, I focus on the founding and early mission of the club, underscoring those aspects of its liberal exhibition programming that set it apart from existing art organizations in New York.

In Chapter Two, I have elected to examine five of what I consider to be the most significant exhibitions--in terms of the fine arts (the relationship of the club to the applied and industrial arts is in itself a separate topic deserving of in-depth study)--held at the club between 1898 and 1914. These shows--*An Exhibition of Photographs Arranged by the Photo-Secession* (1902), *Loan Exhibition of Pictures by Eminent American Painters* (1904), *Special Exhibition of Contemporary Art* (1908), *Exhibition of American Landscape Painting* (1910) and *Exhibition of Contemporary Art* (1914)--provided non-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

established, forward-thinking artists with the opportunity to exhibit their work in the nation's art capital and gave local art audiences the opportunity to see modern and oftimes controversial art not shown elsewhere in the city. This adventurous exhibition programming debunks the club's lingering reputation as simply a social club for artists and patrons or an institution devoted to promoting the applied arts.

Chapter Three chronicles the club's transformation from a liberal to a more conservative organization. This change can be directly attributed to the formation of the artist life membership program in 1909. Here, I examine the role played by the influential collector William T. Evans, chairman of the club's Arts Committee from 1909 to 1917, in determining the make-up of the artist life membership, which reflected his own predilection for Tonalist and Impressionist painting.

In Chapter Four, I focus on the post-Evans era, noting that the painters who succeeded him as Chair of the Arts Committee maintained his aesthetic predilections. As my text demonstrates, this had a direct effect on the club's exhibition programming, which shifted away from the progressive policies and liberal attitude established by de Kay and instead became self-serving, showcasing the talents of the conservative artist membership. This trend also went hand-in-hand with a significant development in the New York art world--specifically, the proliferation of commercial galleries and other organizations, in the wake of the Armory Show of 1913, that were willing to promote the work of non-traditional artists. As a result, the club became a lesser force on the New York art scene; it continued to serve as a gathering place for well-known artists who shared similar aesthetic ideals, but its role in showcasing new forms of contemporary American art had come to an end. In Chapter Four, I also trace the evolution of the artist life membership

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

program throughout the 1910s until 1950, noting how factors such as the Depression, ongoing financial concerns and subsequent power shifts within the National Arts Club contributed to its demise.

In my Conclusion, I sum up the significance of the National Arts Club in relation to the New York art community at the turn of the century, underscoring the features that set it apart from other clubs of the day and its role--through exhibitions and the artist life membership program--in the promotion of American art.

Appendix One of my dissertation consists of a chronological listing of artist life members and their respective diploma presentations. Appendix Two is a catalogue of the existing diploma paintings in the permanent collection--the first such reconstruction of this formerly unknown aggregation of turn-of-the-century American painting and the first in-depth, scholarly treatment of a club collection. Each entry consists of an artist's biography, as well as an analytical essay on the work that illuminates the various aesthetic and thematic concerns relative to American Impressionism, Tonalism and Realism—the styles practiced by the majority of club's painter life members.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Chapter 1. The Founding, Mission and Early History of the National Arts Club

Among a number of clubs and arts organizations established in America during the post-Civil War era, the National Arts Club was the brainchild of Charles de Kay (1848-1935), a Yale-educated novelist and poet (Fig. 1).[2] He was also a prominent member of New York cultural circles, having served as art and literary critic for the *New York Times* from 1876 until 1894, when he went to Berlin to serve a three-year appointment as the American Consul-General.[3] During his sojourn abroad, de Kay was deeply impressed by the ways in which the governments of countries such as Germany, England, France and Belgium promoted the applied and industrial arts. He was especially drawn to the German *kunstverein* (art club), and was a life member of the Verein für Deutsches Kunstgewerbe, a "flourishing" art club in Berlin which held exhibitions of work by artists and artisans, awarded prizes, and provided a meeting place for "manufacturers and capitalists."[4]

To be sure, de Kay was an avid clubman who was responsible for the founding of the National Sculpture Society, the Fencing Club, the Authors Club and the Berliner Fecht Club. He had also played a notable role in promoting the interests of the Society of American Artists, formed in New York in June of 1877 as an exhibiting organization for

---

[2] For biographical information, see "Charles de Kay Dies; Novelist, Poet and Critic," *New York Herald Tribune*, 23 May 1935 and *NCAB*, vol. 9, 206.

[3] For de Kay as an art critic, see Lisa Peters, "Charles de Kay: Art Critic for the People," Term paper, Dept. of Art History, Graduate Center, City University of New York, 1985.

[4] See Charles de Kay, *Application of Art to National Industries* ([New York?]: Privately Printed, 1899), unpaginated.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

young, European-trained American artists whose loose, sketchy styles and subjective interpretations were antithetical to the transcriptive realism espoused by the old-guard members of the National Academy of Design, resulting in outright rejections and poor hanging.[5]

It is not surprising then, that upon returning to New York from Berlin, de Kay decided to establish the National Arts Club, an organization that would serve to address key issues relative to American art that were not fulfilled by existing New York art organizations and by clubs professing cultural and artistic agendas--the most significant of these being the Century, Union League and Lotos clubs.[6]

Indeed, throughout the nineteenth century, especially during the post-Civil War period, New York's vast growth--in terms of population and commerce--led to its rise as the preeminent American city and a world capital, eclipsing both Boston and Philadelphia. In matters of culture, there was a universal impetus to advance art and literature through the creation of major institutions such as the Metropolitan Museum of Art (1870) and New York Public Library (1895). The desire to promote the work of native painters and sculptors found its earliest manifestation in the National Academy of Design, created in 1825 by a group of young artists dissatisfied with the fact that the American Academy of Fine Arts, to which they belonged, was operated by non-artists.[7]

---

[5] For the Society of American Artists, see Jennifer A. Bienenstock, *The Formation and Early Years of the Society of American Artists, 1877-1884*, Ph.D. diss., City University of New York, 1983.

[6] A useful overview of these organizations and their activities can be found in Linda Hene Skalet, *The Market for American Painting in New York: 1870-1915*, Ph.D. diss., John Hopkins University, 1980. Skalet also provides valuable coverage of dealers and commercial galleries.

[7] See Eliot Clark, *History of the National Academy of Design, 1835-1953* (New York: Columbia University Press, 1954).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The newly formed organization would offer membership to professional artists only--both men and women--and would operate an adjoining art school. The academy would also host annual exhibitions of contemporary American art, thereby educating the public vis à vis recent developments in modern art and providing a venue for sales.

The National Academy of Design remained the dominate force in the New York art world throughout the nineteenth and into the early twentieth century, an era that saw the establishment of other Manhattan-based organizations whose memberships were comprised solely of professional artists, among them the Society of American Artists (1877), the New York Water Color Club (1890), the American Watercolor Society (1866), the Tile Club (1877), the Society of Painters in Pastel (1884), and the National Sculpture Society (1893).[8]

A less restricted atmosphere of cultural collegiality could be found in many of the numerous gentlemen's clubs established in New York during the nineteenth century.[9] While several of these were devoted entirely to social or political affairs, others were slanted towards the fine arts, a trend that went hand-in-hand with a desire to encourage American art, enhance its marketing, and promote social intercourse between artists and the cultivated urban elite--wealthy businessmen, lawyers, bankers, literati and related types to whom interaction with artists would serve to enhance their reputations as

---

[8] Artists' organizations established during this period also incude the Salmagundi Club (1871), comprised of artists and patrons. The Salmagundi remained an all-male organization until the mid-1970s.

[9] See Francis Gerry Fairfield, The Clubs of New York (New York: Henry L. Hinton, 1873) and Robert Stewart, "Clubs and Club Life in New York," *Munsey's Magazine* 22 (October 1899): 105-22.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

"connoisseurs" and promote patronage.[10] As pointed out by Linda S. Skalet, the majority of these clubs had formal art committees, whose members organized exhibitions, ranging from work by their respective artist members to members' private collections. In some cases, they also formed institutional collections through gifts and bequests, by purchasing work directly from artists or by offering artists a lifetime membership through the donation of a work of art.[11]

Of the numerous clubs catering to the cultural elite of nineteenth-century New York, the Century Association was one of the oldest and most distinguished, having been established in 1847 by the merging of two artists' organizations, the Sketch Club and the Column.[12] Conceived as an "association of gentlemen of the city of New York and its vicinity, engaged or interested in literature and the fine arts, with a view to their advancement, as well as the promotion of social intercourse," the club became a cultural haven for professional types and for established artists of the day, especially Hudson River School landscapists such as Asher B. Durand, John Frederick Kensett and Sanford Gifford, and academic figure painters such as Daniel Huntington and Henry Peters Gray.[13] By the end of the century, the artist membership at the Century came to include such notables as painters J. Alden Weir, John La Farge, and Birge Harrison and sculptors such as John Quincy Adams Ward. In essence, the artists who belonged to the Century

---

[10] See Skalet, *The Market for American Painting in New York, 1870-1915*, 74.

[11] Skalet, 75.

[12] See *The Century, 1847-1947* (New York: Century Association, 1947) and *Every Patron a Pericles: The Century Association and the Encouragement of American Art* (New York: The Century Association, 1997).

[13] "The Century Club," *Century Magazine* (March 1891): 674.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

were well established in their profession, represented the "cream-of-the-crop" when it came to American art. They also worked in the accepted styles of the day, namely, mid-century Realism as exemplified in the work of the Hudson River School, and later Impressionism and Tonalism; as recounted by Frank Jewett Mather, Jr., the Century membership "favored as candidates rather conservative than radical artists."[14]

From the beginning, the Century was involved in the promotion of American painting and sculpture--quite understandable in view of the fact that the majority of its founding members were artists. Its rooms were decorated with works of art loaned by both its artist and patron members and gallery space was ultimately added for the display of pictures, although the viewing of such exhibitions was restricted to Century members and their guests.[15]

As Skalet has observed, the Century shows received some coverage in local newspapers, but due to the club's policy of restricted access, this was the only means by which New Yorkers came to know of their existence.[16] Indeed, Century exhibitions--those of the late nineteenth century were usually group shows consisting of paintings by artist members, while those after 1900 included more solo exhibitions by the same--were organized by and for its membership and were strictly exclusionary, male-oriented, "in-house" affairs, with no desire to educate a broader public in matters relating to American art. However, by the turn of the century, the Century had already lost its position as a major gathering place for American artists, resulting in part from the traditional outlook

---

[14] See *The Century, 1847-1947*, 155.

[15] See Skalet, 251-59, for a listing of Century exhibitions held between 1870 and 1915.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of its membership and the growing profusion of other clubs and societies where artists could meet and display their work.

In contrast to the Century's goal of providing a haven for artists, literati and cultivated gentlemen of the city, the Union League Club arose out of political concerns, specifically, waning support for the Union Army. In the early months of 1863, a number of patriotic New York gentlemen--among them landscape architect Frederick Law Olmstead, railroad magnate John Taylor Johnston and poet and editor William Cullen Bryant--banded together to establish an organization that would "cultivate a profound national devotion" and "strengthen a love and respect for the Union" as opposed to purely local concerns.[17] The clubhouse, initially established at 26 East 17th Street and later at Madison Avenue and 26th Street (and located today on Park Avenue in the Murray Hill district), housed a library and art gallery and maintained a collection of military trophies. Although support of the national cause remained its prime concern throughout the Civil War, the League broadened its mandate after the conclusion of hostilities, taking a greater interest in civic affairs and matters of cultural advancement.

The League's most important contribution to the development of the arts lay in the role it played in founding the Metropolitan Museum of Art in 1870, conceived by a group of members as an educational institution and cultural center for New York and the country as a whole. At the same time, the club also sponsored exhibitions devoted to promoting American art. While Century Association exhibitions tended to focus on the

---

[16] Skalet, 79.

[17] See William Henry Irwin, Earl Chapin May and Joseph Hotchkiss, *A History of the Union League Club* (New York: Dodd, Mead and Co., 1952), 13.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

work of artist members, the shows offered by the Union League were broader in concept, largely due to the fact that its political orientation had discouraged many artists from joining. When a policy was established that allowed painters to submit a picture to cover dues and membership fees, a number did join, including Albert Bierstadt, Jasper F. Cropsey, Sanford R. Gifford, Eastman Johnson and Harry Willson Watrous, but all in all, artists remained a definite minority among the membership ranks.

As Skalet notes, the presence of a number of collectors and dealers on the club's art committee meant that the exhibits offered at the Union League Club were more varied than those of the Century, featuring shows devoted to European work, as well as American painting and sculpture.[18] The exhibition programming was at its peak during the 1890s, but by 1910 had diminished considerably, through lack of interest on the part of the Art Committee and due to the increase in the number of commercial galleries in New York, such as those of William Macbeth and N.E. Montross, which gave American artists more options in terms of presenting their work to a large audience. Union League Club exhibits, which usually hung for a month during the regular season, were open to members on a daily basis; outsiders (including ladies) could view the show on Fridays and Saturdays only.

The third gentleman's club closely associated with the art life of New York was the Lotos Club, organized in March 1870 by six journalists--W.L. Alden, DeWitt Van Buren, J.H. Elliott, F.A. Schwab, G.W. Wows, and A.C. Wheeler--their intention being "to promote social intercourse among journalists, artists and members of the musical and

---

[18] Skalet, 88.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

dramatic professions, and representatives, amateurs and friends of Literature, Science and the Fine Arts."[19] Like the aforementioned organizations, the Lotos also maintained an art committee which was responsible for organizing exhibitions of American and European painting and sculpture which were open to members and their guests several days a week, ladies being admitted on one occasion each month. Exhibitions at the Lotos were organized on a somewhat irregular basis until 1896, when the chairmanship of the Art Committee was assumed by William T. Evans, a leading collector of contemporary American painting who would later play an important role in the early history of the National Arts Club. Under Evans's direction--and with the support of fellow committee members who were also noted collectors, such as George A. Hearn and Samuel Untermeyer--the Lotos's exhibition program was expanded, with more emphasis being given to American painting, especially Tonalism, which was of special interest to both Evans and Hearn. The Lotos gradually began to sponsor more exhibitions of American art, featuring work by artist members as well as examples of native painting loaned by private collectors and dealers. During the 1870s, the Lotos also began allowing artists to donate a work of art in lieu of initiation fees, a ruling that was instrumental in increasing the number of artist members.[20]

While the aforementioned artists' organizations and private gentlemen's clubs provided American artists with numerous opportunities to display and, in some cases, sell

---

[19] See Lotos Club, *Lotos* (New York: Lotos Club, 1930), p. 19. For a recent discussion, see Jack Becker, *Encouraging American Art: The Lotos Club, 1870-1920* (New York: Lotos Club, 1997). Becker also discusses the Lotos Club in his *Studies in American Tonalism*, Ph.D. diss., University of Delaware, 2002.

[20] Becker, *Encouraging American Art: The Lotos Club, 1870-1920*, 13.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

their art, and helped arouse broader interest in the fine arts, there were serious limitations in their respective agendas. In the first place, exhibitions were geared specifically towards the fine arts--painting and sculpture--thus eliminating new and non-traditional media such as photography and arts and crafts. In the case of professional venues such as the National Academy of Design, not only was the emphasis on the fine arts, but the annual exhibits were largely comprised of mainstream art, which, at the turn of the century meant Impressionism, Tonalism and academic Realism. The work of artists employing unorthodox styles were typically rejected by the in-house selection juries, or if accepted, hung well above the line.

The situation was equally restrictive at the aforementioned clubs, where exhibition programming typically reflected the aesthetic proclivities of the various art committees, usually overseen by collectors who patronized associates and academicians of the National Academy. Policies of restricted public access also limited the impact of exhibitions held at the Century, Union League and Lotos clubs.

It was in response to these shortcomings that de Kay decided to establish the more innovating National Arts Club in 1898, with four objectives in mind:

> To promote the mutual acquaintance of art lovers and art workers; to stimulate and guide toward practical expression the artistic sense of the American people; to maintain in the city of New York a clubhouse for social purposes; to provide exhibition facilities for such lines of art as might not be otherwise provided for in the city.[21]

To be sure, inspired by the prevailing mood of cultural nationalism, de Kay saw the National Arts Club as providing a meeting ground for artist and connoisseur, with hopes

---

[21] Charles de Kay to John S. James, [1898], NACR, reel 4241, fr. 12.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of inducing collectors who bought contemporary European work--a post-Civil War trend--to patronize native artists and artisans. Desirous of reaching out to a broad public, the new organization would be national in scope, it would admit members of both sexes, and it would stimulate public interest in all forms of creative art--not just painting and sculpture, but (taking his cue from the concept of the German *kunstverein*) decorative and industrial products, as well as civic art, architecture, book-making and publishing--through exhibitions and publications.

Outlining his project to an audience at the Yale Club in 1898, de Kay stated that the National Arts Club's headquarters would (in addition to meeting rooms and a dining facility where members could socialize) feature a gallery large enough to host "such special exhibitions as the existing art societies of the city do not show."[22] Well aware of the prohibitive exhibition policies exercised by New York's professional art organizations and gentlemen's clubs, de Kay saw the National Arts Club as an exhibiting venue for groups such as the National Society of Craftsmen, who desperately lacked a home base and a place to display their wares. He was also cognizant of the problems faced by up-and-coming artists who worked in progressive styles that went against the grain. Despite the fact that New York was the country's undisputed art capital, commercial galleries devoted to contemporary American art were few in number, and established artists' organizations, most notably the National Academy of Design and the Society of American Artists, were dominated by selection juries composed of conventional artists who looked askance at work that departed from that of the old guard.

---

[22] [Charles de Kay], "As to the National Arts Club, [1898], [2], NACR, reel 4237, fr. 13.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Overall, de Kay felt that through its "national scope" and "liberal spirit," the club would "exert a far reaching influence for good on art in the United States and help make the excellence of American work felt by the government and the people."[23] Accordingly, membership would be open to both residents and non-residents of New York and offered to "art lovers and artists of both sexes."[24] Virtually anyone with an interest in the arts and with the ability to pay the annual dues could become a member.[25] The welcoming of women into the ranks of the membership was unique to club life at the turn of the century, such organizations restricting their membership to men (the Colony Club, which was devoted exclusively to women, was not founded until 1907). The inclusion of women at the National Arts Club reflects the tolerant attitudes of both de Kay, whose sister Helena (Mrs. Richard Watson Gilder) was a painter, and enlightened charter members such as Charles Rollinson Lamb, a decorative architect married to Ella Condie Lamb, a painter and stained glass designer.[26]

Working with an Organizing Committee composed of civic leaders, educators and important figures in the art world (including the painters John La Farge, J. Carroll Beckwith, John George Brown and Thomas Waterman Wood, the sculptor John Quincy Adams Ward and the aforementioned Lamb), de Kay circulated a letter to collectors,

---

[23] [de Kay], "As to the National Arts Club," [2].

[24] de Kay to James.

[25] For New Yorkers, " both men and women," the annual dues were $50.00, in addition to a $25.00 initiation fee; non-residents were required to pay $25.00 annually and a $2.50 initiation fee. See "Constitution of the National Arts Club, 1900," NACR, AAA, reel 4237, fr. 111. Honorary members were not subject to the initiation fee or annual dues and were prohibited from holding office.

[26] For biographical details on Lamb, see the entry on Charles Courtney Curran in the catalogue section of the dissertation.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

artists, museum officials, writers, lawyers, editors, educators and business people throughout the United States, successfully enrolling 1,200 charter members, among them influential art patrons such as Benjamin Altman, Samuel P. Avery, Henry Clay Frick, George A. Hearn, Samuel T. Shaw, Mrs. Montgomery Sears and Sir William van Horne, a coterie of artists that included Louis Comfort Tiffany and Alfred Stieglitz (Fig. 2), architects such as George Post, and literati such as Richard Watson Gilder, the editor of *Scribner's*.[27] Press response to the new organization was enthusiastic. Many commentators, among them a writer for *Harper's Weekly*, lauded the fact that the club would concentrate on the "arts" in general, and that it reached "beyond the metropolis" to extend "a hand of greeting to the art clubs and amateurs of the country at large."[28] Others felt that the club would serve as a viable rallying place for the American Arts and Crafts movement, including a penman for the *Critic*, who wrote:

> A man who makes potteries or porcelains, bronze or artistic ironwork, carvings, leather work . . . looks in vain for such encouragement as our painters in oils and water-colors get through fine-art societies, clubs, and art dealers. It is to remedy this that the National Arts Club has been founded.[29]

The National Arts Club was initially headquartered at 37-39 West 34th Street, a double brownstone that provided comfortable rooms for socializing (decorated by Charles Rollinson Lamb) and most notably, exhibition space where de Kay's liberal vision could be realized. Between 1899 and 1903, when de Kay served as both secretary and

---

[27] Van Horne (1843-1915), president of the Canadian Pacific Railway, actually lived in Montreal, where he amassed one of the finest art collections in North America.

[28] "The National Art Club," *Harper's Weekly* 42 (2 April 1898): 329.

[29] "A Club to Advance Art Industries," *Critic* 34 (April 1899): 350.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

managing director, the club hosted a wide variety of exhibitions during each nine-month season, ranging from stained glass, American gold and silver work (Fig. 3) and jewelry to art pottery, Japanese prints and sculptures by August Rodin. The work of individual artists was also featured, including a memorial exhibition of the American Impressionist John Leslie Breck (Fig. 4) and group displays featuring work by the Woman's Art Club and the National Society of Craftsmen (Fig. 5), among other organizations.

By 1905, the 34th Street facility had proved to be too small to accommodate the club's growing number of exhibitions and educational programs. During that year, financier, philanthropist and club member Spencer Trask (president of the National Arts Club from 1905 until his untimely death in 1909) arranged for the purchase of the former home of Samuel J. Tilden (a noted lawyer, reformer, democratic governor of New York during 1874-76, and an avid book collector), a forty-room double townhouse built of brown and red sandstone facing the south side of Gramercy Park.[30]

The new location, next door to the Players' Club in a neighborhood whose considerable population of artists, actors, musicians and writers led to its reputation as an "American Bloomsbury," was ideal for an organization devoted to fostering the arts (Fig. 6).[31] So, too, was the Tilden mansion. Indeed, after losing the presidential election to

---

[30] A private park founded in 1831 by Samuel B. Ruggles, a lawyer and real estate developer who played a lively role in the early history of New York. For Gramercy Park, see Stephen Garmey, *Gramercy Park* (New York: Balsam Press, Inc., Rutledge Press, 1984), Carole Klein, *Glories of the Gramercy Park Area: A Walking Tour* (New York: Con Edison, 1991), and by the same author, *Gramercy Park: An American Bloomsbury* (Athens, Ohio: Ohio University Press, 1987).

[31] Denizens of the neighborhood throughout the years included the actor Edwin Booth (the Player's Club, 16 Gramercy Park S.), painter Cecilia Beaux (19 Gramercy Park S.), sculptor Daniel Chester French (36 Gramercy Park E.), sculptor Augustus Saint-Gaudens (304 Third Avenue), editor Richard Watson Gilder (24 Gramercy Park S.), writer and newspaperwoman Ida Tarbell (120 East 19th Street), composer Charles Ives (120 East 22nd Street) and writer Edith Wharton (14 West 23rd Street), among many others. See Klein,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Rutherford B. Hayes in 1876 by one electoral college vote, Tilden decided to allot more of his time to his home and book collection--one of the most extensive private collections in New York.[32] He subsequently hired landscape designer and architect Calvert Vaux to unify the façades and interiors of number 14 and 15 Gramercy Park South (Fig. 7), the renovations taking place between 1881 and 1884.[33]

Vaux subsequently transformed the exteriors of the two buildings into one, creating an expressive Ruskinian Gothic façade featuring stone courses decorated with leaf, flower and bird motifs and carved female heads of Carlisle stone (imported from Scotland) representing the four seasons. The external décor also included, above the entrance, carved medallion heads of Shakespeare, Milton, Goethe and Dante, representing "the literary idea which is the foundation of the whole new structure," and the head of Benjamin Franklin, because he was "Mr. Tilden's idea of a representative American."[34]

In accordance with the tenets of the Aesthetic Movement, the interior was artistically decorated to create a very rich, unified look, with lush black walnut woodwork and turquoise encaustic ceiling tiles by Pottier & Stymetz. Tilden's library (the ground floor of Number 14 Gramercy Park) boasted a magnificent vaulted glass dome by the Boston glazier Donald MacDonald (Fig. 8), while the walls of his dining room (the ground floor of Number 15 Gramercy Park) were graced with elaborate satinwood carvings by Ellin &

Gramercy Park: An American Bloomsbury and Andrew Scott Dolkart, Brendan Gill and Stephen Garmey, *Gramercy: Its Architectural Surroundings* (New York: Gramercy Neighborhood Associates, Inc., 1996).

[32] Tilden's left the majority of his estate to the city, to be used for the building of New York Public Library at Fifth Avenue and Forty-second Street. His library became part of that institution's collection.

[33] Tilden acquired number 15 in 1863 and number 14 in 1874.

[34] "Work on Mr. Tilden's House," *New York Tribune*, 29 January 1882, p. 12.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Kitson, a New York-based firm of architectural sculptors (Fig. 9).[35] The author of *Artistic Houses* was particularly taken with the inner vestibule-doors of the main hall, decorated with pearly, opalescent stained glass by John La Farge: in his opinion, this feature represented "the last word of modern art in this fascinating sphere of effort; or rather, we may say, the first word of this later American Renaissance, which our painters, turned decorators, are creating."[36]

After Tilden's death in 1886, the house fell into disrepair, having been sold and eventually converted into a rooming house that, when Trask came upon it, was decidedly, "down at the heels."[37] Upon being purchased by a syndicate of affluent members (including Trask), it was transformed into a clubhouse under the able direction of Charles Rollinson Lamb, who retained as much as possible of Vaux's interiors, including the carved wood mantels, panels and doors, and MacDonald's exquisite dome.[38] Tilden's dining room was converted into a large exhibition space (known today as the Grand Gallery). Lounging, reception and reading rooms, as well as a members' dining room, were also situated on the main floor, a library, executive rooms and reception rooms

---

[35] Samuel Kitson also executed the carvings on the exterior. See "Work on Mr. Tilden's House."

[36] "Governor Tilden's House, Gramercy Park," in *Artistic Houses*, vol. 2, pt. 1, reprint (New York: Benjamin Blom, Inc., 1971), 62. Attributed to the art critic George W. Sheldon, *Artistic Houses* was originally published in two volumes (New York: D. Appleton, 1883-84).

[37] See Charles R. Lamb, *The Tilden Mansion: Home of the National Arts Club* [New York: National Arts Club, 1932]. See also F. Wellington Ruckstuhl, "The New National Arts Club," *Broadway Magazine* 19 (October 1907): 87-92 and Frederick S. Lamb, "The Club's New Home," *NAC Bulletin*, No. 1 (December 1907): 5-7.

[38] The building was designated a New York City Landmark in 1962 and a National Historical Landmark in 1976.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

solely for women were created on the second floor, while on the uppermost floors one could find small studios and apartments.

At the same time, architect and first club president George Post designed a connecting twelve-story tower in the adjacent garden on Nineteenth Street--the Arts Club Studio Building--that provided studios, apartments (some with double-height studios) and a few transient rooms for artists, musicians, educators, writers, performers and lay members with similar interests (Fig. 11).[39]

Having taken on what one writer referred to as "a more modern and more artistic dress adaptable to [its] uses,"[40] the National Arts Club embarked upon another phase of activity; in November 1906, a few months after relocating, the club inaugurated its new headquarters with an exhibition of American paintings belonging to member William T. Evans (Fig. 12), who would go on to play a pivotal role in the formation of the permanent collection.[41]

Motivated by a desire to establish an institution that would serve as an amenable meeting ground for artist and patron, that would promote the arts in general, and that would open its doors to men and women on a nation-wide basis, Charles de Kay established the

---

[39] For Post, see Sarah Bradford Landau, *George B. Post, Architect: Picturesque Designer and Determined Realist* (New York: Monacelli Press, 1998).

[40] "The Evans Collection at the National Arts Club," *International Studio* 30 (December 1906): l.

[41] This was not the first time that Evans had lent paintings to the club. In 1899, while still in the 34th Street clubhouse, he lent a selection of paintings that included George Inness's *Winter Morning at Montclair*, Homer D. Martin's *A Mountain Brook* and Theodore Robinson's *Valley of the Seine from Giverny Heights*. See BG Minutes, 18 October 1899.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

National Arts Club in the spring of 1898. His success in enrolling over a thousand charter members from the worlds of culture, business, politics, law and education attests to the enthusiasm for his venture and the realization that such a club could make a difference in terms of advancing the arts and educating the public. These goals were realized during the years 1898-1914, when the club would make its mark in the art world through its diverse exhibition programming, juggling conservative, crowd-pleasing shows with more controversial and ground-breaking exhibits of progressive art.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Chapter 2. Exhibition Programming 1898-1914: The Club as Venue for Radical and Modern Art: Selected Early Exhibitions

As Secretary and Managing Director from 1898 until resigning in the autumn of 1903, Charles de Kay played a key role in the club's early exhibition programming.[1] An influential art critic who had written extensively on the art and artists of his day, he was keenly aware of the latest goings-on in the New York art world and knew virtually all of the major players in that field. It was natural that artists would approach him with ideas for prospective exhibitions, although de Kay would often initiate a project on his own, as he did, for example, in 1902, when he suggested that the photographer Alfred Stieglitz organize an exhibit of contemporary Pictorialist photography for the club.

The decision-making process relative to club exhibits also involved an Arts Committee, whose chairman also held a seat on the Board of Governors. Composed of five or six members--usually artists, critics, patrons and other interested parties with a love of art and a desire to advance American culture and educate the public--the Committee's responsibilities included vetting requests and overseeing art exhibitions in the club's galleries, tending to the artistic arrangement and decoration of the clubhouse and arranging for catalogues and related art publications. Decorative architect and stained glass advocate Charles Rollinson Lamb chaired the Committee from 1899 to 1903, at which time he was succeeded by the painter Frank Vincent DuMond (1903-04).

[1] De Kay resigned in response to the request for a more "democratic" management that would involve participation by a greater number of members. See BG Minutes, 21 October 1903.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The post, until William T. Evans took over in 1909, was also held by the sculptors Frederick Ruckstuhl (1904-05) and Chester Loomis (1906-07), and the painter Frederick S. Lamb (1907-08).

Between 1898 and 1914, the club sponsored 161 exhibitions, many of them of the type that "the existing art societies of the city do not show."[2] Indeed, the club's popularity and its reputation in New York art circles from 1898 to 1914 rested on its exhibition programming, which included solo and memorial exhibitions and group shows comprised of works in all media. Thematic displays included *Birds and Beasts in Art* (1901 and 1906), *Books and Bookmaking* (April 1901), *Pictures of "Womanhood"* (1902), *Examples of Ideal Art by American Artists* (1903) and *"Out of Doors": As Seen by Various Artists* (1905), in addition to the annuals of professional associations such as the Municipal Art Society, the American Institute of Graphic Arts and the New York Society of Ceramic Artists.

In many cases, the types of exhibits shown reflected the aesthetic interests of individual members of the Arts Committee. Under Charles Rollinson Lamb's tenure as chairman, for example, there was a proliferation of displays that exemplified his concern for stained glass, ecclesiastical art and mural decoration, among them a 1902 exhibit focusing on the Memorial Window for Wells College designed by his wife, the painter and stained glass designer Ella Condie Lamb. Exhibitions devoted to contemporary American painting were less than half, but they included a number of popular, crowd-

---

[2] [de Kay], "As to the National Arts Club." For a listing of NAC exhibitions held between 1899 and 1960, see Catherine Stover, *Inventory of the Records of The National Arts Club, 1898-1960* (Washington, D.C.: AAA, Smithsonian Institution, 1990), 33-47.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

pleasing events, among them the occasional show highlighting the work of club members such as John La Farge and a number of exhibits focusing on regional activity, especially in relation to Impressionism, the leading aesthetic practiced by native painters--evidenced by shows such as *Paintings by Four Western Artists, Messrs. Duveneck, Steele, Meakin, and Sharp* (1902) and *Loan Exhibition of Pictures by Some Boston Artists* (1904 and 1905), and *Exhibition by the Lyme Group of Painters* (1905) (the latter two organized by Arts Committee chair Frank Vincent DuMond, a close associate of many Boston painters and a member of the Old Lyme art colony). Clearly, during this period the club was fulfilling its goal of liberality and inclusiveness by providing a diversity of offerings to its members and the public.

However, de Kay's vision of the National Arts Club as a liberal arts organization was most fully realized by the club's sponsorship of five exhibitions devoted to what was then deemed radical and modern work. To be sure, during the years 1898 to 1914, the American art world was in a state of flux. In terms of painting and sculpture, the supremacy of organizations such as the National Academy of Design--the country's premiere exhibiting venue and its foremost "arbiter of taste"--was being challenged by groups of young, up-and-coming artists who sought to establish their reputations in New York--America's undisputed art capital and a city known for being more receptive to new trends and ideas than more conservative centers such as Boston. The best known of the anti-establishment artists from this era were Robert Henri and his Ashcan School cohorts, who painted images of urban life in a slapdash, bravura style that represented a new direction in the American Realist tradition. They were eventually eclipsed, however, by a

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

later generation of Modernists, such as Alfred Maurer and Marsden Hartley who, inspired by recent developments in Europe, evolved an art based on the use of non-naturalistic color and form. Changes were taking place in the evolution of contemporary photography as well, with practitioners such as Alfred Stieglitz and Edward Steichen applying the strategies of turn-of-the-century painting in an attempt to raise photography to a fine art. In addition to seeking a venue where they could exhibit and sell their work, these artists were eager to promote their aesthetic causes--and it was the National Arts Club that provided them with the opportunity to do so.

Certainly, it was in its early support and encouragement of art that fell outside the accepted mainstream that set the National Arts Club apart from other art organizations of the day. And in turn, the exhibitions of non-academic art sponsored by the club generated an abundance of critical commentary that underscores the deep rifts that existed in the New York art world during the early twentieth century, between those who were open-minded when it came to artistic innovation and those who remained dedicated to the status quo.

A. *An Exhibition of Photographs Arranged by the Photo-Secession*, 1902

An essential feature of de Kay's agenda involved the club's support of non-traditional media, including photography. Between 1899 and 1914, the club offered three exhibits

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

devoted specifically to photographic work, the first and most significant being *An Exhibition of Photographs arranged by the Photo-Secession*, held in 1902.[3]

Indeed, in 1901, de Kay invited the dynamic photographer and future art dealer Alfred Stieglitz to organize an exhibition of his work at the club. By this point in his career, Stieglitz had emerged as an advocate and exponent of modern pictorialist photography, which flourished in Europe and the United States from 1889 to around 1914.[4] Eschewing the straightforward, descriptive mode of picture-taking that had been the norm among practicing photographers, Pictorialists sought to elevate photography into the realm of fine art by incorporating the aesthetic and technical concerns of modern painting into their work, thereby imbuing it with a sense of individual style and uniqueness. Inspired by the "art for art's sake" philosophy of James McNeill Whistler and by the thematic and stylistic ideals of Barbizon Naturalism, Art Nouveau, Japonisme, Symbolism, Tonalism, and Impressionism, they favored a soft-focus technique, manipulating their images in such a way as to achieve rich atmospheric effects and a poetic or introspective mood (Fig. 12) not unlike that found in contemporary Tonalist painting[5]

---

[3] The other two were *American Indians as Seen by the Artist and the Artist Photographer* (1905) and *International Exhibition of Pictorial Photography* (1909).

[4] For Stieglitz and Pictorialism, see William Innes Homer, *Alfred Stieglitz and the Photo-Secession* (Boston: Little, Brown and Company, 1983) and by the same author, *Stieglitz and the Photo-Secession* (New York: Viking, 2002). See also: Weston J. Naef, *The Collection of Alfred Stieglitz: Fifty Pioneers of Modern Photography* (New York: Viking Press, 1978). For an overview of Pictorialism, see "Art Photography: Another Aspect, 1890-1920," in Naomi Rosenblum, *A World History of Photography* (New York: Abbeville Press, 1989), 296-339.

[5] Pictorialists would often use brushes, pencils, fingers or etching tools to modify forms. They also achieved subtle effects by printing on art papers such as smooth Japanese tissue, or conversely, paper with a heavier texture. See Rosenblum, "Art Photography: Another Aspect, 1890-1920," 298. It should be noted that de Kay himself was interested in the concept of photography as fine art, as evidenced by his article "The Photographer as Artist," which appeared in the *New York Times Illustrated Magazine* on 4 June 1899, p. 7.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Known for his blatant opposition to what was staid, conventional and unimaginative in art, Stieglitz took up the cause for Pictorialism, selecting examples of such work by American practitioners for major expositions in Britain, Europe and the United States. He also publicized and promoted the new photography through his capacity as editor of the journal *Camera Notes*, the organ of the Camera Club of New York, an organization with which he was becoming increasingly frustrated due to the conservative outlook of its membership.

Taking advantage of de Kay's offer, Stieglitz decided to forego a solo show of his own and instead proposed an exhibit by the American Pictorialist photographers he admired and wished to promote. He also insisted on total control, informing the club: "I must be given a room in which pictures are exhibited as I see fit. I must be able to hang them without committee interference and with not a soul coming in until I am ready to open the doors. If this is agreeable, it's a go."[6]

With no objections coming from either de Kay or the Arts Committee, Stieglitz went on to organize a landmark event in the history of American photography, assembling (probably with input from several of his associates) a collection of 162 prints (Fig. 13). The thirty-two photographers represented were all, as Stieglitz put it, "recognized workers of repute who had proven themselves in thorough sympathy with the spirit of the modern movement," and whose work was of high aesthetic and technical merit.[7] They included the young Milwaukee painter-photographer Edward Steichen, as well as a

---

[6] Quoted in Dorothy Norman, *Alfred Stieglitz: An American Seer* (Millerton, N.Y.: Aperture, 1990), 39.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

number of able photographers whose names are well known today, such as Clarence White, Frank Eugene, Gertrude Käsebier, Eva Watson-Schuetze, and Fred Holland Day. Stieglitz also included a sampling of his own prints--among them *The Net Mender* (1899) and *The Street Paver, New York* (1892).

Although Stieglitz had already lent his support to Pictorialist photographers through articles and commentaries in *Camera Notes* and by including their work in international shows, the opportunity to exhibit as a group at the club was vital to promoting their cause in New York art circles. Appropriately, Stieglitz called the show "An Exhibition of American Photography arranged by the Photo-Secession," thus signalling his own break with the New York Camera Club and his alliance with the non-traditional photographers of the day—in his words "probably the most radical and exclusive body of photographers."[8] Comparing his stance to that taken by European groups such as the Munich and Vienna secessions, he declared,

> *Photo-Secession* actually means a seceding from the accepted idea of what constitutes a photograph; besides which . . . in Germany and Austria, there've been splits in the art circles and the moderns call themselves Secessionists, so *Photo-Secession* really hitches up with the art world.[9]

The Photo-Secession show opened on March 5th 1902 and ran until the 24th of the month.[10] Notwithstanding a winter blizzard, and the fact that photography was still not widely accepted as an art form, the opening night was well-attended, attracting an

---

[7] Alfred Stieglitz, "The Photo-Secession at the National Arts Club, New York," *Photograms of the Year* (1902): 18.

[8] Alfred Stieglitz, "Modern Pictorial Photography," *Century* 64 (October 1902): 825.

[9] Alfred Stieglitz, "Four Happenings," *Twice a Year*, nos. 8-9 (Spring-Summer, Fall-Winter 1942): 117.

[10] The catalogue indicates the 22nd as the closing day.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

enthusiastic crowd that included out-of-town celebrities such as the Duke of Newcastle and the Pre-Raphaelite painter Edward Burne-Jones, and club members such as *Scribner's* editor Richard Watson Gilder, the sculptor George Zolnay and the pastellist James Wells Champney. These guests were among the many who were treated not only to an exhibit featuring a discerning selection of the new photography, but what would surely have been an informative lecture by Stieglitz, aptly entitled "Pictorial Photography and What It Means."

Commenting on the impact of the 1902 exhibition, the writer John Francis Strauss reported that "the rooms of the Arts Club were visited by many more people than had attended any other exhibition within this club."[11] A number of New York critics were won over by the work, with the gifted Edward Steichen, represented by a selection of fourteen portraits and landscapes, attracting much of the praise.[12] Four pictures were sold from the exhibit, but most significantly the show brought pictorial photography into the public spotlight, demonstrating its potential as a branch of "fine art" and inspiring many amateurs to take up the still-new medium. It also served as the official debut of the Photo-Secession group (which remained active as an organization until 1912) and gave Stieglitz the opportunity to emerge as a major voice in American photography, separate from the New York Camera Club.

In January of 1903, Stieglitz would take his cause a step further, inaugurating a new journal, *Camera Work*, which, unlike *Camera Notes*, was totally under his control,

---

[11] John Francis Strauss, "The 'Photo-Secession" at the Arts Club," *Camera Notes* 6 (July 1902): 34.

[12] See Homer, *Alfred Stieglitz and the Photo-Secession*, 55.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

thereby allowing him to devote its commentaries to the promotion of creative photography. The National Arts Club show also set the stage for Stieglitz's future encouragement of Pictorialist work at his Little Galleries of the Photo-Secession at 291 Fifth Avenue (established in 1905), which promoted artistic photography exclusively until 1907, holding exhibits by the likes of White, Steichen, Eugene, Käsebier, Alvin Langdon Coburn and others. By 1910, the notion that photography was a fine art had become firmly embedded in the psyche of American art audiences. Indeed, its acceptance as a viable art form paved the way for the evolution of a clearer, more structured form of artistic picture-taking--one that was deemed more appropriate for capturing the look and experiences of the machine age--that was taken up by cubist-inspired photographers such as Paul Strand during the mid-1910s.

The 1902 Photo-Secession exhibition was tremendously important in relation to club history in that it established the National Arts Club not just as a venue for showcasing diverse media, but as an institution where non-establishment art could be viewed by the general populace--not just its own members. A writer for the New York *Sun* perceived the show as "the best of its kind that has yet been seen in New York," and Stieglitz himself declared: "art critics, public, and the National Arts Club unanimously accorded this exhibition a first place among the many exhibitions held in the galleries of that institution."[13]

---

[13] *Sun* (New York), 13 March 1902, quoted in *Camera Notes* 6 (July 1902): 34, and Stieglitz, "The Photo-Secession at the National Arts Club, New York," 18.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

B. *Loan Exhibition of Pictures by Eminent American Painters,* 1904

Writing in the *New York Times* on January 20th 1904, critic and club founder Charles de Kay commented on the problems young, non-conforming artists who worked outside the artistic mainstream encountered in getting their work accepted by the conservative juries at the National Academy of Design and the Society of American Artists, stating: "Regular exhibitions must demand certain standards from which they cannot derogate at the peril of their own existence as organizations."[14] He went on, noting that

> we must look to private, one-man shows or to club exhibits for the work that we miss at the annual gatherings because they fail, must fail, to find favor of the eyes of Acceptance Committees for some technical quality which the committees miss. Yet this is work that gives a great deal of enjoyment both to those who denounce it as the degeneracy of silly minds and those who regard it as the last screech of genius.[15]

De Kay's remarks not only summed up one of the principal aims of the National Arts Club--to provide exhibition space for diverse groups and individuals--it also served as a perfect lead-in to his review of an exhibition of forty-five paintings by Robert Henri, John Sloan, William Glackens, George Luks, Arthur B. Davies and Maurice Prendergast, held at the club in January of 1904.[16] The display was organized by Robert Henri, the leader of the New York Realists, who sought to promote an assemblage of accomplished,

---

[14] [Charles de Kay], "Six Impressionists: Startling Works by Red-Hot American Painters," *New York Times*, 20 January 1904, p. 9.

[15] [de Kay], "Six Impressionists."

[16] The catalogue gives the date of the exhibition as 5-16 January, but the show actually opened on the 19th and presumably continued until the end of the month.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

independent-minded artists he admired (hence the inclusion of "eminent" in the official title of the show) who worked in unconventional styles. Three of the participants--Sloan, Glackens and Luks--were former newspaper illustrators from Philadelphia who, at Henri's insistence, had come to New York to establish careers as professional painters, while Davies and Prendergast were independent and highly individualistic artists working in unconventional styles that likewise set them apart from the status quo.

Although Henri, Glackens and Sloan had already exhibited together in a group show held during the spring of 1901 at the Allan Galleries in New York, and in 1903, their work, along with that of Luks and other artists graced the walls of the Colonial Club, these events were relatively minor affairs, attracting scant notice from art aficionados or the press, who tended to focus their attention on the larger, well-publicized and decidedly more conventional exhibits of the National Academy of Design and the Society of American Artists. Undoubtedly, it was the 1904 exhibition at the commodious rooms at the National Arts Club that served to bring the work of the Henri circle before the public and created strong controversy among local reviewers.

Of the artists invited by Henri to participate in the National Arts Club show, Sloan, Glackens and Luks were likewise of the Realist camp. Embracing Henri's philosophy that "life and art cannot be disassociated," they created gritty, unidealized portrayals of lower-class urban types in a robust, painterly manner, their brash technique, dark palettes, and unconventional subject matter offending the official art establishment, who were used to pretty pictures of genteel and privileged Americans or sunlit Impressionist

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

landscapes.[17] In addition to painting portraits, Sloan depicted his immediate environment, portraying working-class New Yorkers in streets, parks and interiors, while Glackens (before he came under the spell of the French Impressionist, Pierre-Auguste Renoir, around 1912) produced landscapes, portraits and scenes of urban leisure. The rambunctious Luks, who like his realist associates continued to support himself by working as a commercial illustrator, devoted his time to figure subjects, producing character studies of slum children and other metropolitan types in a style typified by somber hues, dramatic lighting and gutsy brushwork.

Arthur B. Davies likewise worked outside the artistic mainstream; inspired by European Symbolism and by American visionary painters such as Albert Pinkham Ryder and George Inness, he produced fanciful, anti-academic landscapes populated by cavorting children or mysterious nudes in imaginary settings. Prendergast, by contrast, pursued a bold Post-Impressioist style, depicting scenes of outdoor leisure in an advanced aesthetic characterized by bright, Fauvist hues, highly simplified forms and decorative patterning that rankled many critics. All in all, these were men, as noted in the *Mail and Express*, "with various creeds, all of them robust and emphatic. They know what they want to do, they are not content to drift with the majority and they are, every one, gifted in more than [the] usual degree."[18]

By this point in time, Henri was already a well-established portrait and figure painter, a popular teacher at the Chase School of Art and a conspicuous presence in local and

---

[17] Robert Henri, *The Art Spirit* (1923; reprint, New York: Harper & Row, 1982), 111.

[18] "Six Painters in A Club Show," *Mail and Express* (New York), 25 January 1904, p. 5.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

national group exhibitions. He had also had one-man shows at the Pennsylvania Academy of the Fine Arts (1897, 1902) and at the Pratt Institute in Brooklyn (1902). Davies and Prendergast had also had a limited number of small solo shows, and like Henri they were represented by the ambitious and supportive dealer William Macbeth; however, since both men generally refrained from exhibiting at the larger group displays organized by the national societies, only a few critics and discerning collectors (Benjamin Altman in the case of Davies) were aware of their work.

Glackens, Sloan and Luks were busy sending their pictures to the various national annuals, but their raw and down-to-earth paintings faced constant rejection by inflexible selection juries at the National Academy of Design and similar organizations elsewhere, such as the Pennsylvania Academy of the Fine Arts in Philadelphia and the Boston Athenaeum, whose members could be equally antagonistic towards the work of non-conforming artists. If any of their pictures did manage to defy the aesthetic gauntlet of established academicians, they were likely to be situated well above eye level, subjected to poor lighting, and in some cases, not hung at all.

The *Loan Exhibition of Pictures by Eminent American Painters* was comprised of work by six of the future members of the Eight--the present group of artists minus the Impressionist Ernest Lawson and the Realist Everett Shinn--who would participate in the memorable and much-discussed exhibit held at the Macbeth Galleries in February of 1908. While that show created a major sensation in the media, Henri's 1904 loan

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

exhibition served as a vital prelude, introducing the work of these still relatively unknown artists to the public at large and anticipating the critical reception that was to follow.[19]

Designed by Henri so that the majority of pieces were hung "on the line" (Fig. 14), the exhibit was instrumental in showcasing the new realist direction in American painting, exemplified by works of Henri's such as *Portrait of Frank L. Southrn* and *Portrait of Young Woman in Black*, as well as in several broadly-rendered canvases inspired by the artist's visits to the isolated shores of Monhegan Island, off the coast of Maine. Sloan's contributions consisted of *Independence Square, Philadelphia* and *Girl at Sewing Machine* (Fig. 15), while Glackens showed his *East River Park, Baseball Game* and eight other oils. Luks was represented by ten canvases, among them bold character studies such as *Prize Fighter* and *Whiskey Bill*, the latter conceived not as a jolly tippler à la Frans Hals but as a dismal alcoholic. Davies submitted six pieces, among them *Nude* and *L'Allegro,* while the Boston-based Prendergast displayed seven small-scale oil panels, all entitled *Promenade on the Seashore* and all painted with the broad, stitch-like strokes and bright hues that set his work apart from his American Impressionist contemporaries.

Writing to Sloan in late January, Henri remarked that "The show is cutting much ice."[20] And so it did. Although no sales were realized, the exhibition prompted a wealth

---

[19] Henri's 1904 loan show is discussed briefly by Bennard B. Perlman in his *Painters of the Ashcan School: The Immortal Eight* (New York: Dover Publications, 1988), 97, 150, and in his *Robert Henri: His Life and Art* (New York: Dover Publications, 1991), 60-61. A more comprehensive account of the show can be found in Elizabeth Milroy, *Painters of a New Century: The Eight & American Art*, exh. cat. (Milwaukee: Milwaukee Art Museum, 1991), 36-38. Although Milroy acknowledges the National Arts Club exhibit as a precursor to the 1908 Macbeth show, she notes that it "lacked both a distinguishing agenda and a rallying issue"--in reference to the fact that the Macbeth exhibit was a true "secessionist" event, an act of protest arising from irregularities in the jurying of the 1907 annual exhibition at the National Academy of Design, which slighted both Henri and many of the younger artists of his camp. See Milroy, 22.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of commentary, both pro and con, from local reviewers who recognized that something new and different was happening in American painting. The majority of comments appeared in the metropolitan dailies--probably due to de Kay's involvement with the enterprise--and indeed, the club's managing director himself expressed his thoughts on the contents of the show. Like many pundits, he responded to the brash, painterly styles of Henri and his cohorts by dubbing the group "Impressionists" and referring to them as "red-hot American painters" who "represent the vigorous school of picture-making which tries to get the object on the canvas before the enthusiasm that caused their selection has had time to evaporate and the red-hot impression time to cool."[21] De Kay also alluded to the fact that the show was causing some dissension among some of the more traditional-minded artist members at the National Arts Club, stating: "If the end of the month is reached without duels, the club is in luck."[22]

The group was also linked with the Impressionist camp by an anonymous penman for the magazine *Black Mirror,* who identified himself as an artist rather than a professional critic and whose sympathies were obviously directed towards the exhibitors who, with the exception of Henri, had not yet "arrived," being "usually conspicuous at our current exhibitions by their absence."[23] Deeming the show "New York's most notable event," he

---

[20] [Robert] Henri to [John] Sloan, 25 January 1904, quoted in Bennard Perlman, ed., *Revolutionaries of Realism: The Letters of John Sloan and Robert Henri* (Princeton, N.J.: Princeton University Press, 1997), 80.

[21] [de Kay], "Six Impressionists."

[22] [de Kay], "Six Impressionists." Who these members were remains a mystery.

[23] *The Black Mirror* 2 (1904): 23.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

observed that "Hardly a jury sits that would not refuse these works, and hiss them too, upon occasion."[24]

Of the various participants in the exhibit, Henri was generally identified as the most important of the group and fared the best in terms of critical response, especially in light of the fact that his portraits were familiar to many and his Mainescapes easily accessible. Reviewers were also fairly gentle on Glackens, with his "appreciation of Nature's appeal,"[25] while the distinctive work of Davies--"ethereal" and "not always explained"--left many bewildered.[26] The most negative remarks were directed to the works of Sloan and Luks, with their coarse, low-class subjects and brazen technique. The most vehement penman in this respect was Arthur Hoeber. Writing in the *Commercial Advertiser*, he attacked the commonplace iconography of the Realists, as well as their penchant for a dark palette, and called the event (with the exception of Prendergast's "out-of-door notes") a "lugubrious" show where "joyessnous [*sic*] never enters, where flesh and blood are almost at a vanishing point, where unhealthiness prevails to an almost alarming extent."[27] Although Sloan's *The Sewing Woman* was "well drawn," Hoeber likened it to an "animated corpse."[28] He was equally dismissive of George Luks's "reproductions of

---

[24] *The Black Mirror*, 26.

[25] The Gilder, "Palette and Brush: Some Good Exhibitions at the Clubs," *Town Topics* 51 (21 January 1904): 19.

[26] The Gilder. Although confounded by the meaning of Davies's pictures, this writer felt that he "does not differ from many writers who are . . .considered poets." He was less approving of Prendergast's beach scenes, finding them too "decorative" and likening them to "a surfeit of sugar candy."

[27] [Hoeber], "Art and Artists: A Most Lugubrious Show at the National [Arts] Club."

[28] [Hoeber], "Art and Artists: A Most Lugubrious Show at the National [Arts] Club."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

humanity," which in his opinion were both unflattering to his sitters and lacking in refinement.[29]

Hoeber's attack was countered by that of Charles FitzGerald, the liberal, Irish-born critic for the *Evening Sun* from 1901 to 1907, soon-to-be brother-in-law of William Glackens, and a well-known ally of the Realist group.[30] Responding to Hoeber's charge that many paintings in the show were out-and-out depressing, he defended the Henri crowd, professing: "What is the precise nature of this 'normal' vision employed consistently by the champions of the 'commonplace mortal' to confound every new painter who has a definite outlook?"[31] In his view "There is nothing here of the vague compromise we are accustomed to . . . no fumbling of awkward facts, none of the usual bribes to taste," and he went on, declaring the work of the Realists to be the products of "frank decision and forthright power," on a par with that of Edouard Manet and representing "the most significant production this city has seen in years."[32]

While not a "secessionist" event, as was Stieglitz's 1902 exhibition of pictorial photography, Henri's 1904 loan show served as a testing ground for anti-academic art and the notion of the "independent," non-juried exhibition, challenging accepted taste, setting a precedent for progressive artistic expression and securing wide attention from an art-

---

[29] [Hoeber], "Art and Artists: A Most Lugubrious Show at the National [Arts] Club."

[30] [Charles FitzGerald], "A Significant Group of Paintings," *Evening Sun* (New York), 23 January 1904, p. 7. The *Sun* was known for its support of innovative painting and sculpture. See John Loughery, "The *New York Sun* and Modern Art in America: Charles FitzGerald, Frederick James Gregg, James Gibbons Huneker, Henry McBride," *Artsmagazine* 59 (October 1984): 77-82.

[31] [FitzGerald], "A Significant Group of Paintings."

[32] [FitzGerald].

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

going public who would otherwise not have had the opportunity to see such revolutionary work. The fact that the exhibition was dominated by the New York Realists was particularly vital; as pointed out by Bennard Perlman, this event marked the first instance in which an exhibit of contemporary art was dominated by the new Realism, a fact that did much to heighten the group's morale.[33]

Not surprisingly, the not inconsiderable publicity generated by the show helped pave the way for later exhibitions of Henri and his protégés in the independent movement, notably that held at Macbeth's in February 1908 which, organized by Sloan, instigated an "art war " in New York and underscored the further breakdown of academic power in the art world. And, of course, by providing a venue for radical, little-exposed artists, the club fulfilled what de Kay had set out to do by establishing it in the first place. Ironically, of this group of rebel artists whose paintings departed from accepted conventions of picture making, Henri and Glackens (along with George Bellows) were eventually elected artist life members of the National Arts Club, their once-shocking styles ultimately absorbed by the mainstream and eventually eclipsed by European-inspired Modernism.[34]

[33] Perlman, *Painters of the Ashcan School: The Immortal Eight*, 97.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

C. *Special Exhibition of Contemporary Art*, 1908

Robert Henri's controversial loan exhibition of 1904 was followed by a series of shows devoted to a variety of topics--from the oeuvre of muralist, painter and stained-glass designer John La Farge (1904) and the annuals of groups such as the American Watercolor Society and the Municipal Art Society to the private collection of National Arts Club member William T. Evans (1906), the latter organized in celebration of the club's relocation to 15 Gramercy Park South. Indeed, it wasn't until 1908 that the club presented an exhibit that once again stirred up lively controversy and debate within the local art community. That display--the *Special Exhibition of Contemporary Art*--was assembled by club member J. Nilsen Laurvik, a Norwegian-born art critic, sympathetic to progressive art forms, who wrote for the *New York Times*, as well as for journals such as *Camera Work*.[35]

Held during 4-25 January 1908, the presentation was varied and highly eclectic in nature and devoted entirely to American art (with the exception of the inclusion of the Canadian etcher Donald S. MacLaughlin). It was comprised of 173 works, the majority of them paintings by established and popular artists, including Impressionists such as Mary Cassatt, William Merritt Chase, Childe Hassam and John Henry Twachtman (deceased) and Tonalists such as James McNeill Whistler, Leon Dabo and Edward Steichen. There was also a selection of sculpture by the likes of Chester Beach,

---

[34] Maurice Prendergast and his brother, Charles, who was also a painter, were nominated for artist life membership in 1920 and 1922. The fact that neither was elected indicates lingering prejudice against advanced Post-Impressionist-inspired art.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Abastenia St. L. Eberle, Solon Borglum and Carl Haag. Apropos with the National Arts Club's continuing support of the new photography, the display also included prints by members of the Photo-Secession, including Alfred Stieglitz, Clarence White, Frank Eugene, Gertrude Käsebier and the aforementioned Steichen, thereby marking the first time in the United States when photography was shown alongside painting and sculpture, a combination duly noted by the press.[25] The show was rounded out with a small selection of etchings by John Sloan, Joseph Pennell, George Senseney and the aforementioned MacLaughlin, as well as four drawings by Pamela Coleman Smith.

As usual, Charles de Kay weighed in with his opinion on the event, this time writing for the *New York Evening Post.* Noting that this exhibit of "noisy art and quiet art" had been intended to promote those artists who had been "cast the stony glance" and rejected by the jury of the National Academy of Design, he questioned the inclusion of big-name portrait and figure painters such as Chase and Irving Wiles, who were "not snubbed by the academy" and thus not in need of public exposure.[36] While he did express his admiration for Chase's still life of a skate, calling it a "master-bit of painting," and declared Wiles's *Portrait of Paul Cornoyer* to be a "soundly painted and intelligent piece of work," neither artist was "impressionistic or noisy or suggestive of the big drum."[37]

In fact, what made the exhibition "special," in de Kay's opinion, was the inclusion of work by the Realists--Robert Henri, William Glackens, George Luks, Everett Shinn, John

---

[35] Laurvik (1877-1953) served on the club's Board of Governors and on the Arts Committee. A photographer in his own right, his work was shown at Alfred Stieglitz's gallery, 291, in 1909.

[36] "Contemporary Art at National Arts Club," *New York Times*, 5 January 1908, sec. 2, p. 9.

[37] C[harles] de K[ay], "Noisy Art and Quiet Art," *New York Evening Post*, 6 January 1908, p. 7.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Sloan and George Bellows--the defiant, "red-hot impressionists" he had lauded in 1904.[38] The exhibit, like the 1904 loan show, reiterated the Realists' penchant for down-to-earth subjects executed in a boldly-brushed technique."[39] Henri had two pieces in the exhibit--his *Portrait of a Lady in Black* and *Billy Gee*--and Glackens had four, among them *Lady with Fruit*. Shinn's two examples included *Outdoor Stage,* while Sloan presented *The Girl in White* along with three other oils. Among this still emerging group of painters, the dynamic Luks showed the greatest number of canvases--eight in total, including *The Spielers* and *Child of the Slums.*

The preponderance of work by Henri and his cohorts set the tone for the critical response, prompting Joseph Edgar Chamberlain, the reviewer for the *New York Evening Mail,* to describe the show as "radical."[40] Comparing it to a concurrent exhibit of work by artist members of the Lotos Club--a show dominated by American Tonalists such as Charles Melville Dewey and Ben Foster--he reported that the inclusion of the revolutionary Realists was highly significant, indicating that the National Arts Club looked "toward the future, not the past," thereby underscoring the club's reputation as an institution devoted to promoting current trends in art versus the Lotos's continuing support of Tonalism and landscape painting in general.[41] He also perceived that the National Arts Club event was something of a coup--a "pretty complete anticipation of the

---

[38] [de Kay], "Six Impressionists."

[39] See *Special Exhibition of Contemporary Art*, exh. cat. [New York]: National Arts Club, 1908.

[40] Joseph Edgar Chamberlain, "Art Exhibits at the Clubs: The Lotos Club Looks Toward the Past, but the Arts Club Toward the Future," *New York Evening Mail*, 6 January 1908, p. 6.

[41] Chamberlain, "Art Exhibits at the Clubs."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

show of the great innovating Eight" which was scheduled to open at Macbeth's on February 3rd and thus "takes the wind out of the sails of that exhibition."[42]

To be sure, the display at Macbeth's would create a sensation in the art world, but Laurvik's *Special Exhibition of Contemporary Art* was momentous too, in that it marked the National Arts Club's continuing tendency to provide an exhibition venue for non-academic forms of art, as represented, in particular, by Henri and his Realist cohorts. On a broader note, the show also functioned in a survey capacity, providing the public with an overview of the latest trends in American art, not only in relation to painting and sculpture but photography and works on paper as well. In her book, *New York* (1909), Amelia Krempe von Ende stated that the exhibition was tremendously significant in that it

> furnished the evidence that in the Studios of New York a new art, full of virility had come to life, away from its outworn traditions, and that this is an art which is rooted in the nature and life of America. The landscapes of Leon Dabo, steeped in light and atmosphere, who accomplishes with the water front of New York, what Whistler had done with the Thames; the sociological nocturnes of Eugene Higgins, the Bowery and Broadway types of Luks and Glackens, the street scenes of Sloan and Shinn, the labor and immigrant groups of the Sculptor [*sic*] Haag, the art-photographs of Alfred Stieglitz and Clarence White, all this must have convinced the Academy and the Society of American Artists that they have been outstripped by a younger generation. The two organizations, who at one period faced each other, one as conservative, the other as liberal, have since consolidated. Is it to make common cause against the modern spirit?[43]

---

[42] Chamberlain, "Art Exhibits at the Clubs."

[43] Amelia Kremper von Ende, *New York* (Berlin: Marquardt & Co., [1909]), quoted in National Arts Club, *Exhibition [of] Contemporary Art*, preface by J. N[ilsen] L[aurvik], exh cat. (New York: National Arts Club, 1914), unpaginated. A Polish-born writer, lecturer and editor, Von Ende makes reference to the merging of the Society of American Artists with the National Academy of Design in 1906.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Interestingly, Laurvik's event was followed in February of 1908 by the *Exhibition by Contemporary Painters*, a more conventional display organized by the painter and club member Frank Vincent DuMond, which showcased the work of a group of Tonalists, Impressionists and conservative Realists that included Gifford Beal, Jules Turcas, Paul Dougherty, Leonard Ochtman, Emil Carlsen, Charles Hawthorne, F. Luis Mora and others who would later be inducted into the club's artist life membership program.

D. *Exhibition of American Landscape Painting*, 1910

The *Exhibition of American Landscape Painting*, which opened on 3 February 1910, was a mixed affair demonstrating the various tendencies prevalent in early twentieth century landscape. Sponsored by the National Arts Club's Arts Committee--whose members included the collector William T. Evans, the painters Frederick S. Lamb, Birge Harrison and Francis Coates Jones, the critic J. Nilsen Laurvik and writer Ida M. Tarbell--the show combined the work of non-traditionalists--some of whom, like the Realists Robert Henri, George Bellows and William Glackens, were by now familiar to local gallery-goers--with Barbizon-inspired Tonalists, such as J. Francis Murphy, Bruce Crane, Frank Vincent DuMond and the aforementioned Harrison--artists who captured the "delicacies and refinements of nature by more or less familiar and well-tried technical methods."[44]

[44] "Exhibition of Landscapes," *New York Times*, 3 February 1910, sec. 1, p. 7.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

More to the point, the exhibit also showcased paintings by the Post-Impressionist Maurice Prendergast (whose work had been included in Henri's 1904 loan show), along with that of a number of emerging painters who looked to the pictorial innovations of vanguard European art for aesthetic direction. The presence of the latter group (presumably included at the urging of the broad-minded Laurvik) is especially notable, for it represented what the critic Arthur Hoeber called the " 'new movement,' which in particular is that departure along lines formulated by the Frenchman Matisse, who, it is said, has all Paris at his feet."[45] Indeed, as revealed by critical reviews (a catalogue of the show has yet to surface), the west wall of the club's exhibition room was hung with canvases by Fauvist-inspired painters such as Alfred Maurer (Fig. 16) and Marsden Hartley, whose penchant for intense hues, non-naturalistic forms, and vigorous brushwork formed a striking contrast with the rest of the work in the show.

To be sure, just as the unabashed realism of the Henri clan had caused such excitement in 1904 and 1908, the American avant-garde was beginning to make its presence felt in the New York art world, creating equal fervor and debate. A new generation was on the rise, comprised of artists who had been exposed to the work of European Post-Impressionist painters such as Paul Cézanne, Paul Gauguin, Vincent van Gogh and especially Henri Matisse, whose aesthetic proclivities revolved around the use of simplified forms, structured designs, the use of bright color applied in an arbitrary manner and a desire to evoke the essence of a subject rather than merely describing it.

---

[45] Arthur Hoeber, "Art and Artists," *New York Globe and Commercial Advertiser*, 7 February 1910, p. 8.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Many American artists drawn to Post-Impressionism had the opportunity to view the work of Matisse and his contemporaries in Paris--on visits to commercial galleries, on outings to the Salon d'Automne and the Salon des Indépendants, or during forays--if fortunate enough to be invited--to the home of Gertrude Stein and her brother, Leo, and to that of their brother and sister-in-law Michael and Sarah Stein, influential American expatriates who avidly collected avant-garde French art, including work by Matisse and Picasso. During the late 1900s and early 1910s, the Steins' Paris apartments--Gertrude and Leo lived at 27 rue de Fleurus and Michael and Sarah on the nearby rue Madame--served as artistic salons where young American artists and critics could view examples of European Modernist art and enjoy first hand contact with their creators, among them Matisse, a frequent visitor to both families.[46]

Cutting edge painting was also a fervid topic of discussion at the various cafés and restaurants frequented by American artists. Many of the painters engaged in these discussions formed the nucleus of the New Society of American Artists in Paris, established by the enterprising Edward Steichen in February of 1908 in response to the conservative outlook espoused by the Society of American Artists in Paris, whose members continued to work in Impressionistic and academic styles.[47] Those aligned with Steichen's newly-formed secessionist organization were more concerned with artistic individuality than conformism; thus it is not surprising that several, notably Arthur Carles, Patrick Henry Bruce, Alfred Maurer and Max Weber, represented the first

---

[46] For an overview of Matisse's involvement with the Steins, see William H. Gerdts, *The Color of Modernism: The American Fauves*, exh. cat. (New York: Hollis Taggart Galleries, 1997), 8-11.
[47] See D. Scott Atkinson and William Innes Homer, *The New Society of American Artists in Paris, 1908-1912*, exh. cat. (Flushing, N.Y.: Queens Museum, 1986).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

generation of American Modernists--artists whose aesthetic sensibilities were stimulated by anti-academic styles such as Fauvism and Cubism. The founding of the New Society of American Artists in Paris was concurrent with that of the Académie Matisse, a short-lived (1908-11) art school where Americans such as Max Weber, Patrick Henry Bruce and Morgan Russell benefited from firsthand contact with the French master, whose style, especially his liberal use of color, had great impact on many Americans associated with the avant-garde.[48]

Back in the United States, American art audiences became acquainted with Post-Impressionism through the work of Maurice Prendergast, whose brightly colored oils and watercolors had been shown in museums and commercial galleries as well as at the National Arts Club. Similarly, Matisse made his American debut at Alfred Stieglitz's 291 in April of 1908, showing drawings, lithographs, watercolors and etchings (but no oils) and he had exhibitions there in 1910 and 1912 as well.[49] In the spring of 1909, the enterprising dealer-photographer organized a two-man show featuring the Matisse-inspired work by Alfred Maurer and John Marin, followed by an exhibit of equally progressive landscapes by Marsden Hartley.[50]

---

[48]For recent studies of the impact of Matisse on American Modernist painters, see Gerdts, *The Color of Modernism: The American Fauves* and John H. Cauman, *Matisse and America, 1905-1933*, Ph.D. diss., Graduate School and University Center, City University of New York, 2000 (Ann Arbor, Mich.: UMI, 2000). See also: Peter Morrin, Judith Zilczer and William C. Agee, *The Advent of Modernism*, exh. cat. (Atlanta: High Museum of Art, 1986).

[49] The 1910 exhibit consisted of drawings and reproductions of paintings; the 1912 show was comprised of sculpture and drawings.

[50] Information pertaining to early exhibitions of Modernism in New York can be found in Gerdts, *The Color of Modernism* and Morrin, Zulczer and Agee, *The Advent of Modernism*. See also Judith K. Zilczer, " 'The World's New Art Center': Modern Art Exhibitions in New York City, 1913-1918," *Archives of American Art Journal* 14 (1974): 2-7.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

During that same year, the Haas Gallery presented the work of Max Weber, giving New Yorkers another opportunity to view work in an advanced vein. The most important of the early Modernist exhibits in New York was Stieglitz's *Younger American Painters* show, held during the spring of 1910, which featured work by painters affiliated with the New Society of American Artists in Paris, notably Daniel Putnam Brinley, Arthur B. Carles, Arthur Dove, John Marin, Alfred Maurer, Edward Steichen, Max Weber and others. That event was seminal in that it underscored the role played by Matisse and Fauvism in the tradition of American Modernism. However, as was the case in 1904 and 1908, it was anticipated by the offering--albeit smaller in scope--of similar work shown at the National Arts Club in February.

Critical reception to the National Arts Club show tended to support the Impressionist, Realist and Tonalist factions, and in keeping with the tenor of the day, came down hard on the Modernist contributions. The reviewer for the *New York Times* remarked on the absence of pioneering figures in America's landscape tradition, such as George Inness and Homer Martin, as well as that of established contemporary painters such as Dwight Tryon, Charles Melville Dewey, Emil Carlsen and Childe Hassam, but all in all felt that the show was important in that it revealed the "many subdivisions of what we have fallen into the habit of calling the 'American school of landscape.' "[51] The writer went on, reporting on the inclusion of the subtle landscapes of Tonalists such as J. Francis Murphy, Birge Harrison and Bruce Crane, and those of artists using a bolder, vigorous style, among them the Realists George Bellows and Robert Henri and the Impressionist

[51] "Exhibition of Landscapes."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Ernest Lawson.[52] After singling out the Tonalists Leon Dabo and Bolton Coit Brown for "holding their own with much force among the more robust and direct transcriptions of nature surrounding them," he devoted the final paragraph of his account to the Modernists, focusing specifically on the Matisse-inspired color paintings of Alfred Maurer, whose "incomprehensibilities" brought "the other one-time revolutionists almost within the ranks of the classics by comparison."[53] Responding to the ambiguity of Maurer's work, he claimed the artist was "speaking a wholly technical language that has not yet reached the common vocabulary and counts as jargon to the uninitiated understanding."[54]

The critic for the *New York Evening Post*, probably B.P. Stevenson or the conservative landscape painter and National Arts Club member Ben Foster, was equally dismissive, observing that a section of the exhibition had been "given up to the extremists in Impressionism . . . the craziest lot we had ever seen outside the Photo Secession rooms."[55] He went on, commenting on his inability to detect mood, poetic feeling and recognizable subject matter in the canvases of Hartley, Maurer, Steichen and Prendergast, and claiming that "when you get the artists to explain what they intend to say the crazy mind becomes even more confused than it was when you contemplated their pictures."[56] Obviously offended by the "Matisse wall," he professed his relief in seeing some "old friends" in the

---

[52] "Exhibition of Landscapes."

[53] "Exhibition of Landscapes."

[54] "Exhibtion of Landscapes."

[55] "Art Notes," *New York Evening Post*, 5 February 1910, p. 7.

[56] "Art Notes."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

form of a Maine coastal scene by Robert Henri, a Tonalist nocturne by Charles Warren Eaton, Ernest Lawson's impressionist-inspired *Swimming Pool,* Gardner Symon's *Winter Sun* and Albert Lorey Groll's poetic *Navaja* [sic] *Desert.* That the art of realist Williams Glackens had also been affected by the new emphasis on a heightened chromaticism is evidenced by the writer's response to his *South Beach*, a broadly-rendered work in which "we can find no atmosphere, no action in the figures, only a daubing on of violent, discordant colors."[57] The painter-critic Arthur Hoeber also detected this change in Glackens's style, noting that his contributions were painted in "a brand-new manner . . . with splashes of white to indicate boats, with masses of pigment the meaning of which leaves the spectator in great doubt."[58]

As pointed out by William H. Gerdts, the extraordinary "Matisse wall" at the *Exhibition of American Landscape Painting* helped prepare the art world for the *Younger American Painters* exhibit that March, a show that would in turn nurture the development of the Armory Show (*International Exhibition of Modern Art)*, the historic, large-scale event, organized by the Association of American Painters and Sculptors in 1913 which introduced the work of the European vanguard to American audiences.[59] But the National Arts Club event itself caused its own not inconsiderable uproar, providing, by its scope and survey nature, a visual record of the dramatic changes that were then taking place in the American art world. The inclusion of canvases by the American followers of Matisse

---

[57] "Art Notes."

[58] Hoeber, "Art and Artists," *New York Globe and Commercial Advertiser*, 7 February 1910, p. 8.

[59] Gerdts, *The Color of Modernism: The American Fauves*, 45.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

was especially crucial in that it heralded a new direction in American art and prompted Arthur Hoeber to report that "This group of paintings has provoked more comment on the part of the throngs who daily visit the exhibition than any group of paintings ever shown in New York," thereby making the "once so-called radicals" [Henri et al.] look tame and academic by comparison with these ultra modernists in art."[60] In fact, the *Exhibition of American Landscape Painting* piqued such interest that its closing date--February 20th--was extended by seven days to accommodate a curious and inquisitive public who flocked to the galleries of the Gramercy Park clubhouse.

E. *Exhibition of Contemporary Art*, 1914

The club's 1910 landscape show and the *Younger American Painters Exhibition* at Stieglitz's 291 were vital in introducing New York art audiences to vanguard painting. These events also helped pave the way for the historic Armory Show (*International Exhibition of Modern Art*), held at the Sixty-ninth Regiment Armory in New York from 17 February to 15 March 1913. [61] Organized by the Association of American Painters and Sculptors (a group of liberal-minded artists that included Arthur B. Davies, Walt Kuhn and Walter Pach), the Armory Show was initially conceived as a means of

---

[60] Arthur Hoeber, "Art and Artists," *New York Globe and Commmercial Advertiser*, 19 February 1910, p. 8.

[61] For the Armory Show, see Milton Brown, *The Story of the Armory Show* (New York: Abbeville Press, 1988).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

showcasing progressive American artists whose stylistic approach was antithetical to that which graced the walls of the National Academy of Design. However, the scope of the exhibit was eventually broadened to included the work of modern European masters (primarily from France) associated with Impressionism, Post-Impressionism, Cubism, Neo-Impressionism, Expressionism, Symbolism and Fauvism. Paul Cézanne was particularly well represented in the show, as were the Cubists Picasso and Braque. In addition to putting the American work into a cosmopolitan context, the exhibit provided the public with its first opportunity to view a large-scale presentation of the work of the European avant-garde.

The Armory Show travelled to Chicago and Boston, creating a wealth of controversy in national art circles; while some critics celebrated the advanced nature of the work, others condemned it, singling out for attack pieces such as Marcel Duchamp's *Nude Descending a Staircase, No. 2* (1912), likened by one penman to "an explosion in a shingle factory."[62] Indeed, the Armory Show was an unqualified success in that it aroused considerable public interest in modern art and inspired a new generation of patrons--such as John Quinn, Duncan Phillips and Katherine Dreier--who would direct their collecting activity to vanguard American art.

As pointed out by Judith Zilczer, the Armory Show also acted as a stimulus for nearly 250 smaller exhibitions--organized by commercial galleries and a few art clubs in New York between 1913 and 1918--devoted to educating the public with respect to avant-

[62] Quoted in Brown, 137.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

garde American and European art.[63] Among the earliest and most consequential of these was the *Exhibition of Contemporary Art*, on display at the National Arts Club from 5 February through 7 March 1914. Organized by Arts Committee member J. Nilsen Laurvik, the show was conceived of as a "logical sequel" to the *Special Exhibition of Contemporary Art* held at the clubhouse in 1908, in that it demonstrated "the most recent tendencies in modern art as exemplified in the work of our most progressive American artists" and provided "a comprehensive and representative survey of the development of new ideas in art during this interval of six years."[64]

A large-scale affair, the National Arts Club exhibit featured 143 pieces (paintings, sculptures, works on paper and decorative embroideries and wall hangings) by thirty-one living American artists whose work was considered to be of an advanced nature, among them Arthur B. Carles, Andrew Dasburg, Arthur Dove, Samuel Halpert, Marsden Hartley, John Marin, Alfred Maurer, Maurice Prendergast, Abraham Walkowitz and William and Marguerite Zorach, Zulma Steele, and several others (none of whom belonged to the National Arts Club), including more established names like George Luks.[65] The second gallery was devoted to what would turn out to be the final show of

---

[63] Judith K. Zilczer, " 'The World's New Art Center': Modern Art Exhibitions in New York City, 1913-1918," *Archives of American Art Journal* 14 (1974): 2. The clubs in question being the MacDowell Club and the Penguin Club, in addition to the National Arts Club.

[64] National Arts Club, *Exhibition [of] Contemporary Art*, preface by J. N[[ilsen] L[aurvik].

[65] The catalogue actually had 139 entries, however the final entry—number 139—consisted of five works by Marguerite Zorach. See National Arts Club, *Exhibition [of] Contemporary Art.*

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The Pastellists, a short-lived exhibiting group (1910-15) based in New York.[66] The eighty-four pastels and watercolors in that display were produced by names that were already familiar to local gallery-goers, among them the Impressionists Childe Hassam and J. Alden Weir, the Tonalist Leon Dabo, the Realists George Luks and Jerome Myers, in addition to the Post-Impressionists Maurice Prendergast and Samuel Halpert.

Concurrent with the National Arts Club show, New Yorkers could view work inspired by avant-garde aesthetics, such as Post-Impressionism, Cubism and Futurism, at the Montross Gallery, which proffered a smaller exhibit called *Modern Paintings and Drawings* (2-23 February 1914), comprised of about forty works by painters such as Arthur B. Davies, Joseph Stella, Morton Schamberg, and Henry Fitch Taylor. During February 1914, the MacDowell Club also held an exhibit of work by emerging modernists--*Young Americans*--with offerings by Rudolf Dirk, among others. However, as observed by a critic for the *Sun*, the National Arts Club's exhibit of contemporary art (which included works on loan from the Montross Gallery) was "the biggest of all the shows and covers the widest range. Here are the very wildest of the futurists, as well as the solid and enduring George Luks and Jerome Myers."[67] In fact, the impact of the National Arts Club's exhibit was such that a writer for *American Art News* stated that

> Not since the International exhibition . . . last Winter, has New York seen anything in the way of 'isms' to equal the 'Modern exhibition' . . . All of the American 'extremists' are here in full arrary [*sic*]. The walls present a riot of color, some of it beautiful, and many of the works are strong.[68]

---

[66] For a concise overview of this group, see Doreen Bolger, "The Pastellists, 1910-15," in Doreen Bolger et al., *American Pastels in the Metropolitan Museum of Art*, exh. cat. (New York: Metropolitan Museum of Art, 1989), 20-21, 30-31.

[67] "What is Happening in the World of Art," *Sun* (New York), 8 February 1914, sec. 7, p. 2.

[68] "Modern Contemporary Art at Arts Club," *American Art News* 12 (7 February 1914): 6.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Just as the European vanguard had provoked aesthetic conflict in 1913, the native Modernists exhibiting at the club created critical contention of their own. As pointed out by William H. Gerdts, the work of artists such as Dasburg, Dove, Hartley, Maurer and the Zorachs reflected the influence of the Fauvist Henri Matisse and it was these paintings that caught the attention of the critics--who failed to mention either Matisse or his innovative strategies relative to color and form.[69] Much of the critical commentary was directed to Andrew Dasburg's three abstract portraits of the art patron Mabel Dodge--*Absence of Mabel Dodge No. 1*, *To Mabel Dodge No. 2*, and *To Mabel Dodge No. 3*--paintings exemplifying that artist's devotion to the intense hues of Fauvism, which he combined with the structural and planar concerns of Cézanne and the Cubists (Fig. 17). That at least some New York reviewers were becoming more attuned to the pictorial concerns of modern art is evidenced by the remarks of Henry McBride, the critic for the *Sun*, who described one of the *To Mabel Dodge* canvases as consisting of "wonderful convolutions in scarlet in the midst of which a little tulip blooms" while in *Absence of Mabel Dodge No. 1* "the lines of scarlet have gone plumb to smash, as though shrivelled by lightning."[70] By contrast, a writer for the *New York Post* evaluated Dasburg as a "talent completely submerged," among a "hysterical group" of painters in the exhibit who "appear to hate nothing so much as painting for its own sake."[71] The reviewer for the *World* was equally vitriolic in his comments, taking issue with the fact that so much of

---

[69] Gerdts, *The Color of Modernism*, 121.

[70] Henry McBride, "The Growth of Cubism," *Sun* (New York), 8 February 1914.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the work failed to imitate nature and likening the exhibit to a vaudeville show.[72] His response to Dasburg's innovative abstractions was especially rancorous; by reproducing one of them four times in various configurations, he attempted to make his point that modern artists "feel queer wrigglings within them which they express in paint in the hope that some day some one will arrive to interpret them.[73]

The exhibit obviously provoked a strong outcry, both inside the clubhouse and out. In fact, the internal clamor was such that the Arts Committee, in response to the outrage elicited from the conservative-minded membership (such as artist life member F. Luis Mora, who believed that the "bunch of junk" in the "extremist show" goes "beyond the line reached at the armory last year"), actually went so far as to publish a revised edition of the catalogue.[74] Whereas the first, available on the opening night, consisted of a basic listing of the contents of the exhibition without any illustrations, the second (Fig. 18) contained a selection of images and an extensive preface written by Laurvik on February 6th (the day after the opening) in which he defended the show and Modernism in general.[75] Remarking on the "derogatory comments" made by a number of guests who attended the opening, Laurvik noted with satisfaction that many of the artists similarly criticized in the *Special Exhibition of Contemporary Art* of 1908 were now represented

---

[71] "Art Notes," *New York Post*, 7 February 1914, p. 7.

[72] "News of the Art World," *The World* (New York), 8 February 1914, sec. 1, p. 7.

[73] "News of the Art World."

[74] Mora, whose aesthetic proclivities gravitated towards Impressionism and Realism, also declared: "I never saw so much nonsense." See F. Luis Mora, diary entry, 4 February 1914, F. Luis Mora Papers, AAA, reel 3569, fr. 207.

[75] See National Arts Club, *Exhibition [of] Contemporary Art*, exh. cat. (New York: National Arts Club, 1914) and National Arts Club, *Exhibition [of] Contemporary Art*, preface by J. N[ilsen] L[aurvik].

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

in over twenty American museum collections and that many, once condemned, have "since acquired fame and fortune."[76] He went on, stating that in light of the criticism of the experimental work on display, he felt it was only proper that he take sole responsibility for the contents of the show, thus absolving Arts Committee chairman William T. Evans and fellow committee members of any blame for "whatever may be amiss artistically or otherwise."[77]

At the same time, Laurvik took care to couch his apology; observing that public taste was still rooted in perceived notions about what good art should look like and that art audiences were still not comfortable with the more enigmatic forms of artistic expression that had emerged, he wrote:

> Only the new and the strange arouse the antagonism of popular opposition, for it is one of the peculiar attributes of popular opinion that it is ever ready to pronounce judgement upon the New, of which it knows nothing, while remaining in a state of complacent indifference to the Old, with which it has had every opportunity to become familiar.[78]

He also attempted to explain the "young modernists's" point of view, stating that vanguard art was based on expression of "new feelings and emotion aroused in man by all the objects in the natural world--that is what they are searching for, and all modern art that is not dominated by the photographic vision is engaged in the same quest."[79] Laurvik

---

[76] National Arts Club, *Exhibition [of] Contemporary Art*, preface by J. N[ilsen] L[aurvik], unpaginated.

[77] National Arts Club, *Exhibition [of] Contemporary Art*, preface by J. N[ilsen] L[aurvik].

[78] National Arts Club, *Exhibition [of] Contemprary Art*, preface by J. N[ilsen] L[aurvik].

[79] National Arts Club, *Exhibition [of] Contemprary Art*, preface by J. N[ilsen] L[aurvik].

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ended his text by suggesting that the public exercise a "little independent, open-minded thinking" when it came to Modern art, which,

> being more highly intellectualized than any previous art . . . demands this effort of thought as a concomitant of pleasurable enjoyment. And the purpose of the present exhibition has been to afford all an opportunity of an intellectual adventure, irrespective of personal likes of dislikes.[80]

Unfortunately, Laurvik's exhibition marked the last instance in which cutting-edge American art was featured at the club. This was due, in part, to the negative reaction by some members of the local press and the disapproval of so many club members. The fact that William T. Evans, chairman of the Arts Committee, had recently instigated a formal artist life membership program that attracted Impressionists, Tonalists and Realists to its ranks, assured that the artistic make-up of the club would run along conservative lines. Indeed, Laurvik's ongoing support of radical art did nothing to endear him to his fellow club members; the fact that his name is missing from the list of members of the Arts Committee for 1915--to which he had been elected in 1909, suggests that he likely resigned following the 1914 exhibit.[81]

Whatever misgivings many club members may have had about the *Exhibition [of] Contemporary Art*, the show had a vital legacy in that it provided an anti-academic venue for some of the more experimental American artists of the day and it likewise stimulated debate about modern art, both within the precincts of the clubhouse and in the art press. Described in the *New York Times* as the "best effort yet made to introduce to the public

---

[80] National Arts Club, *Exhibition [of] Contemprary Art*, preface by J. N[ilsen] L[aurvik].

[81] See BG Minutes, 12 May 1909; BG Minutes, 28 April 1915.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the 'progressive' art," it also paved the way for future exhibitions of Modernism at other venues--among them the *Forum Exhibition* at the Anderson Galleries in 1916, the first exhibition of the Society of Independent Artists in 1917, and a host of smaller displays which highlighted the work of the American avant-garde.[82] It was also the last controversial show to be held at the National Arts Club.

[82] " 'Progressive Art' Exhibited at National Club—Rasmussen's Work in Arlington Galleries," *New York Times*, 7 February 1914, p. 10.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Chapter 3. William T. Evans and the Artist Life Membership Program

The charter members of the National Arts Club included a number of prominent art patrons. Among them were such well-known names as industrialist Henry Clay Frick and railway magnate Sir William Van Horne, whose tastes generally ran to European masterworks, which they bought during trips abroad or through dealers such as Samuel Avery, William Schaus and Michel Knoedler. Collectors of contemporary American artists were also associated with the club during its early history, including such notables as Benjamin Altman, Mrs. Montgomery Sears, Emerson McMillin and William T. Evans.

Of this esteemed group, it was Evans (1843-1918) (Fig. 19) who played the most pivotal role in terms of the club's artistic legacy, largely through his connection with the Artist Life Membership Program. Conceived by Evans in 1909 as a means of luring major American artists into the membership by offering them a reprieve from dues in exchange for a representative example of their work, the program proved vital for the club in that it led to the establishment of a permanent collection of painting and sculpture by a select group of artists associated with Tonalism, Impressionism and Realism. It would also lead the club in a more conservative aesthetic direction; indeed, de Kay's conception of the National Arts Club as an institution focusing on a diversity of art forms would be replaced by a marked concern for the "fine" arts, particularly that produced by the artist life members. As a result of this new emphasis on painting and sculpture, the National Arts Club became increasingly insular in its outlook, supporting the work of its

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

artist members rather than embracing the arts in general, especially that produced by the younger, more progressive art-makers of the day.

Evans was one of a select group of Gilded Age collectors--such as Thomas B. Clarke, Samuel T. Shaw and George A. Hearn--who offered serious and sustained patronage to contemporary American artists, avidly acquiring their work and offering support and encouragement. Like their predecessors of the early-to-mid-nineteenth century--one thinks of Luman Reed, Robert Gilmor and Abraham Cozzens, for example--they were well-off individuals who had made respectable fortunes in business, banking or manufacturing, and whose collecting activity stemmed from patriotism and a desire to attain recognition as cultivated connoisseurs, as well as reasons of affordability.

A native of Clough-Jordan, Ireland, Evans's family immigrated to the United States when he was an infant, going on to settle in Jersey City, New Jersey. After attending public school in Scotch Plains, New Jersey, he studied at the College of the City of New York and in an architect's office. By 1860, he had elected to enter the commercial world, becoming a clerk at E.S. Jaffray and Company, a dry-goods operation. A few years later, Evans became the business manager at the firm of Mills & Gibb, wholesale dry-goods merchants, eventually securing a partnership and later becoming the company's president. Through this means he accumulated a modest fortune, one that allowed him to procure real estate--he owned several homes--and to indulge his taste for picture buying.

While his architectural training provided him with an appreciation for art, Evans, as he related to Charles de Kay, was bitten by the collecting bug when his wife presented him with a copy of George W. Sheldon's *American Painters* (1879) on his birthday in

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1879.[1] Although his collection was initially dominated by the work of well-known foreign masters, including Barbizon painters such as Camille Corot and Charles-François Daubigny and Realists such as Gustave Courbet, Evans eventually responded to the prevailing mood of cultural nationalism and patriotic expression, coming to the realization that "art is not a matter of the past or of another land, but of today and his own country."[2] Indeed, in 1892, after building a four-story townhouse with a picture gallery at 5 West Seventy-sixth Street in New York the previous year[3] (he had been living in Jersey City), Evans sold or gave away his European work and turned his attention exclusively to living American artists such as Alexander Wyant, Dwight Tryon and Will Low, purchasing their less pricey paintings not only for their aesthetic merits, but for investment purposes as well, having become well aware that buying, and later selling, pictures could be tremendously profitable.[4]

Evans ultimately amassed what Charles de Kay described as "one of the most significant groups of modern American paintings."[5] From the early 1880s until around 1913, he acquired over 800 works--primarily by the native landscape school--many of

---

[1] William T. Evans to [Charles de Kay], 15 August 189[9?], NACR, reel 4241, fr. 87-88. For Evans's collecting activity, I have relied on the following sources: John M. Gilchrist, "American Paintings in the Collection of William T. Evans, 1896-1913, M.A. thesis, University of Maryland, College Park, 1969; Skalet, 146-55; William H. Treuttner, "William T. Evans, Collector of American Paintings," *American Art Journal* 3 (Fall 1971): 50-79; and Becker, *Studies in American Tonalism*. See also: "William T. Evans," *NAC Bulletin* 4 (July 1909): 8-9, "William T. Evans, Art Collector, Dies," *New York Times*, 26 November 1918, sec. 1, p. 15, and L[eila] M[echlin], "Evans, William Thomas," *DAB* 3 (1959), 214-15. Evans's papers can be found at the AAA, reels 4054, 4055.

[2] Charles de Kay, "The Evans Collection of American Paintings at Washington," *International Studio* 48 (February 1913): lxxxix.

[3] Evan's painting gallery was located on the main floor. For an illustration of this room, see Treuttner, 62.

[4] See Treuttner, 66.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

them purchased during visits to artists' studios. A personable individual, he developed close friendships with a number of painters, ranging from Frederick S. Church and Kenyon Cox to Henry Ward Ranger and Harry Willson Watrous, the latter pair often advising him on prospective acquisitions.

Evans became involved in the marketing of American art in 1900 when he sold his collection of 270 American paintings for the not inconsiderable sum of $159,340.[6] Armed with a keener eye than he had during his formative years as a collector, he then proceeded to amass another collection, which he housed in his new residence, Wentworth Manor (the former home of George Inness, Jr.), in Montclair, New Jersey, which he purchased shortly after the 1900 sale. Prior to the turn of the century, his patronage was largely conservative, directed towards the work of the American Tonalists--artists inspired by the examples of the French and Dutch Barbizon schools, who painted intimate views of nature bathed in the dusky light of dawn or dusk, among them George Inness, J. Francis Murphy and the aforementioned Ranger. He continued to buy Tonalist pictures after 1900, including fine canvases by painters such as Bruce Crane, Charles Melville Dewey and Charles Warren Eaton, among others.

At the same time, Evans's collecting activity branched out to include American Impressionism, which by this point had become the style of the moment. Here too, his preferences ran towards the conventional end of the spectrum; avoiding extremists and

---

[5] de Kay, "The Evans Collection of American Paintings at Washington," lxxxix.

[6] *Catalogue of American Paintings belonging to William T. Evans, to be sold at public sale on January 31st and February 1st [1900] at the American Art Galleries*, exh. cat. (New York: American Art Galleries, 1900). Treuttner, 66, estimates that Evans received about $590 per picture.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

innovators such as Philip Leslie Hale and Maurice Prendergast, he preferred instead the work of popular painters such as Mary Cassatt, William Merritt Chase, Theodore Robinson and John Henry Twachtman, who tempered their impressionist styles, combining appealing motifs and pleasing color harmonies with essentially realistic interpretations of their subjects.

Appreciating the power of publicity, Evans was generous with his collection, loaning pieces to exhibits at clubs such as the Lotos and Union League and at art organizations such as the National Academy of Design. Portions of his collection graced the walls of the National Arts Club too, in 1906 and again in 1909.[7] In addition to enhancing the value of his pictures, Evans's practice of loaning work from his collection did much to enhance his standing in New York art circles. He took his reputation to a higher level in 1907, when he donated fifty paintings to the National Gallery of Art (now the Smithsonian National Art Museum) as a gift to the nation and a prelude to a national collection of American art. He continued to give paintings to that institution until 1915, eventually providing it with 150 works. His beneficence was also extended to the Montclair Art Museum, to which he gave fifty-four paintings in 1907, and to other institutions, namely the Brooklyn Museum, the Metropolitan Museum of Art, the Newark Museum and the Detroit Institute of Arts. He ultimately disposed of the rest of his holdings through auction sales in 1913 and 1916, although these were instigated to pay

[7] See National Arts Club, *Opening Exhibition of American Paintings from the Collection of Mr. William T. Evans, November 8 to 18 1906*, exh. cat. (New York: National Arts Club, 1906). There appears to have been no catalogue published for the 1909 show.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

off debts owed to Mills & Gibb.[8] That some of the works were sold off for record prices underscored the presence of a growing market for American paintings.

Evans directed his interest in contemporary American art not only into his own collection, but into various clubs and societies, to which he belonged, that revolved around the cultural and artistic life of Manhattan. The most significant of these were the Lotos Club, the National Arts Club and the Salmagundi Club where, with the exception of the latter, he was a member of the art committee.

Evans not only made his collection available to both the Lotos and National Arts clubs, he was instrumental in creating an artistic legacy for both. At the Lotos, he was elected chairman of the Art Committee in 1894, and in that capacity organized exhibitions of American paintings, nominated his favorite artists for membership and helped establish an in-house collection.[9] Indeed, both the Lotos's exhibition program and its collection reflected Evans's penchant for Tonalism, which, due to its emphasis on the "civilized" landscape and its spiritual underpinnings, appealed to many collectors, especially business types looking for a visual respite from the harsh realities of daily life. The Lotos subsequently became an important vehicle for the promotion of Tonalism, a trend set in motion by its 1896 exhibit *Some Tonal Paintings of the Old Dutch, Old English, Barbizon, Modern Dutch, and American Schools*, which included a fair number

---

[8] See *Representative American Paintings: The Private Collection of the Widely Known Amateur William T. Evans, Esq. of New York*, exh. cat. (New York: American Art Association, 1913) and *Valuable Modern Prints: The Private Collection of William T. Evans Esq. of New York*, exh. cat. (New York: American Art Association, 1913). Evans had used company funds to purchase both paintings and real estate, overdrawing his account at the firm by approximately $700,000. See Treuttner, 62.

[9] For Evans and the Lotos Club, see Becker, *Encouraging American Art: The Lotos Club, 1870-1920*, and by the same author, *Studies in American Tonalism*.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of examples by European Barbizon painters and the Hague School as well as work by native exponents of tone painting, among them George Inness, Homer Dodge Martin and Henry Ward Ranger.[10] This was followed in March 1897 by the exhibition *Tonal Paintings: Ancient and Modern*, which, like the 1896 show, served to underscore the Tonalist proclivities of European and American artists.

Accordingly, the Lotos Club's collection--through gifts from artists and collector members such as Evans and George Hearn, another enthusiastic collector of Tonalism--became especially strong in this area, represented by the poetic canvases of Bruce Crane, Charles Davis, Henry Ward Ranger, Leonard Ochtman and others who eschewed the bright and colorful in favor of the harmonious and subdued.[11] The Lotos's collection was also enhanced through the establishment of the Lotos Club Fund for the Encouragement of American Art in 1895, wherein works of art were purchased from the National Academy of Design's annuals. Artists also donated pictures in lieu of initiation fees, although whether or not this was an "official" program, formally incorporated into the club's constitution, has yet to be determined.[12]

By contrast, a more rigorous agenda relative to the development of institutional holdings was established at the National Arts Club. Although plans for providing "relief of painters from the entrance fee by accepting a picture or sketch of a given painter," had been discussed in 1903 and again in 1904, a program for the systematic acquisition of art

---

[10] Discussed in detail in Becker, *Studies in American Tonalism*.

[11] Examples of American Impressionist painting can also be found in the Lotos Club collection, but are definitely in the minority.

[12] Becker, *Encouraging American Art: The Lotos Club*, 21.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

was not formulated until June of 1909 at a Special Meeting of the Members.[13] Eager to bring the most esteemed artists of the day into the orbit of the club, and taking advantage of the greater amount of wall space afforded by the conversion of the former Tilden mansion into the new clubhouse, Evans, a member of the Board of Governors and the newly-elected chairman of the Arts Committee,[14] suggested the establishment of an artist life membership category whereby leading painters and sculptors would receive permanent membership in exchange for a representative example of their work.[15]

By adopting such a plan, the club would fulfill its goal of promoting American art, it would acquire works of art for the walls of the Tilden mansion and thus augment its financial assets, and it would heighten its profile in the cultural community by attracting the foremost artists of the day. The program was meant to attract both painters and sculptors, providing them with increased exposure to patrons, an amenable gathering place where they could socialize with fellow artists and the opportunity to exhibit their work in the club's galleries--in addition to a reprieve from the annual dues. After being reviewed by the Board, Evans's proposal was duly ratified and incorporated into an amendment to Section IV, Article 1 of the constitution, which identified an artist life member as one: "who shall donate to the Club upon invitation of the Board of Governors

[13] BG Minutes, 10 June 1903. A statement from the sculptor Frederic W. Ruckstuhl in the BG Minutes of 14 December 1904 specifically mentions the Lotos Club, where "the artist's life dues are practically paid upon his entrance by a work of art which has a value equivalent to such dues."

[14] Evans also held other offices at the club, serving as first vice-president and as a member of the executive committee.

[15] Minutes of the Special Meeting of Members, 15 June 1909.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

a work of art, the individual and personal work of the candidate which shall have been appraised by a majority of the Art Committee at a value of not less than $1000.00."[16]

The original class of eighteen artists inducted into the program under the new provision was a talented lot. William Merritt Chase was the first, followed by George Bellows, Frank Bicknell, Homer Boss, Daniel Putnam Brinley, Bolton Coit Brown, Wilhelm Funk, Birge Harrison, Charles Hawthorne, F. Luis Mora, Robert Nisbet, George Gardner Symons, Alexander Van Laer, Frederick Waugh, Frederick Ballard Williams, and Cullen Yates, as well as the Hungarian portraitist Louis Mark and the British Impressionist and president of the Royal Society of British Artists, Alfred East.[17] Of the assemblage, all were painters; no sculptor would be accorded a place in the artist-life membership roster until Robert Ingersoll Aitken's election in 1916.

The sixteen Americans were at various stages in their careers. Chase, for example, was at the pinnacle of his professional life, while others, such as Boss, were young, up-and-coming painters--relatively new names on the art scene. Undeniably the most eminent of the group, Chase was one of the best known of the American Impressionists, renowned for his landscapes, portraits and figure subjects. His considerable accomplishments were celebrated at a dinner held at the club on 12 January 1910 in conjunction with a retrospective exhibition of his work on view at the same time.

Brinley, Nisbet, Bicknell and Van Laer also represented the Impressionist camp, while others such as the aforementioned Boss (he was only twenty-eight when elected), Mora,

---

[16] BG Minutes, 15 June 1909. In 1916, a special provision was made whereby out-of-town artists who did not make regular use of the club could submit a picture of lesser value (but not less than $50.00).

[17] BG Minutes, 9 February 1910 and 11 May 1910.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Hawthorne, and Bellows were linked with the new Realism. Bolton Brown, who later acquired a reputation as a lithographer, was at that time producing evocative landscapes that allied him with the Tonalist movement, as was Birge Harrison, a noted painter, teacher and member of the Woodstock art colony. Louis Mark and Alfred East had achieved renown in their own countries and had one-man shows at the club, in March and April respectively; their election to the artist life membership program was likely extended as a courtesy to them and to the club members who acted as their sponsors.

Not surprisingly, Evans, whose support of American painting earned him a "permanent place in the history of the country's esthetic life," remained the guiding force behind the artist life membership program from 1910 through 1917, nominating many of the painters himself and frequently selecting their qualifying works during visits to their studios.[18] Certainly, other members of the Committee weighed in on the decision-making by proposing names for consideration, especially the painter Gardner Symons; however a review of club minutes and correspondence between Evans and recently-elected artist life members underscores the impact of his role in the selection process.[19]

After 1910, the election of new members into this special category typically took place at the annual dinner of the Artist Life Members, given every January by the Board of Governors. Upon accepting the offer of life membership, the inductee was then expected

---

[18] "William T. Evans," *NAC Bulletin* 4 (July 1909): 8. Evans's paper contain letters from recently elected painter members of the club, inviting him to come to their studios to select their diploma painting. See, for example, Hobart Nichols to William T. Evans, 9 February 1914, Evans Papers, AAA, reel 4054, fr. 1089-90 and Edward Dufner to [William T.] Evans, 12 May 1914, Evans Papers, reel 4054, fr. 1102-03

[19] For example, Symons proposed the painters Karl Anderson, Bruce Crane, Lawrence Mazzanovich, Richard Hayley Lever and William Wendt for artist life membership in 1913. See BG Minutes, 14 May 1913.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

to submit his or her requisite "diploma presentation" (the club having borrowed the term used by the National Academy of Design to describe the specimen submitted by an artist upon election to associate and academician status at that venerable institution) in a timely manner. The work would then be presented to the Arts Committee for review. If the piece was deemed satisfactory--as an important example of the artist's oeuvre and equivalent to the monetary value of a lifetime membership at the National Arts Club--both the individual's election and diploma presentation would receive formal ratification by the Board of Governors. Each stage of the process (with only a few exceptions) was duly recorded in the minutes of the Board of Governors (or the Executive Committee) and the Arts Committee, a practice that has made the present reconstruction of the club's collection of diploma presentations possible.

For the most part, newly elected artist life members would submit their diploma pieces within the year of election, as preferred by the club's administration. However, this was not always the case, the artist in question either putting off his or her submission due to time constraints, lack of a suitable picture, or pure forgetfulness.[20] Since election at the club often coincided with an artist's election to academician status at the National Academy of Design--an honor that required that submission of a representative landscape or subject picture to that institution--it can be surmised that some were reluctant to part with two significant examples of their work at once. Indeed, artists submitting diploma pictures to Evans and his cohorts on the Arts Committee were held to strict standards: the

---

[20] Gari Melchers, for example, was elected in 1916 but did not submit his diploma work until 1921, after being given a deadline to do so by the Arts Committee. See AC Minutes, 12 January 1921 and 31 October 1921.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

landscapist Roy Brown and the portraitist Henry Rittenberg, for instance, each presented a work that was deemed unsuitable and each was asked to select another, more representative example in order to comply with club regulations.[21]

A few artists accepted their election to the artist life membership program but for unknown reasons failed to qualify, necessitating that their names ultimately be dropped from the membership roster. This was the case with the painters Wilhelm Heinrich Funk (elected 1910), Cecilia Beaux (elected 1911), Will Low and Mary Fairchild Low (both elected in 1913), Frank Benson (elected 1917) and William Glackens (elected 1921). In some instances, out-of-towners such as Benson, a prominent member of the Boston School, might have felt that membership in a New York club had little to offer in view of expanding his already extensive patron-base. But on the whole, the majority of artists were eager to join an organization that afforded them the opportunity to mix business and pleasure, and as a result, the National Arts Club was able to amass a small but noteworthy collection of painting (and to a lesser extent, sculpture) by key American artists. In fact, the artist life membership program became such a drawing card for the club that Evans was able to report to the members in 1915 that "Our list of Artist Life members is constantly increasing both in point of numbers and merit. Artists no longer have to be solicited; they now ask to be admitted."[22]

---

[21] Both artists submitted new examples which were subsequently approved by the Committee. For Rittenberg, see AC Minutes, 30 October 1917, 21 December 1917; for Brown, see AC Minutes, 8 December 1920 and 12 January 1921.

[22] AM Minutes, 13 April 1915.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Of the approximately 109 diploma presentations that came into the club during Evans's tenure as chairman of the Arts Committee, the majority were paintings that mirrored his proclivity for Tonalism and Impressionism (and his avoidance of the work of the emerging Modernists). Certainly, the Evans era was an active period of acquisition for the National Arts Club, seeing the induction of Tonalists such as Ben Foster, Henry Ward Ranger, Bruce Crane and Charles Melville Dewey and talented Impressionists such as the aforementioned Chase, Brinley, Nisbet and Bicknell and Van Laer, as well as Emil Carlsen, Charles Courtney Curran, Henry Salem Hubbell, Daniel Garber, Ernest Lawson, G. Glenn Newell, Henry Bayley Snell and Guy Wiggins. Many of the painters Evans nominated were represented in his own collection, but this was not always the case, as with Edward Dufner, Thomas Manley, Henry Rankin Poore, Carl Rungius, and Everett Longley Warner.[23]

Although several of the New York Realists--notably George Bellows in 1910 and Robert Henri in 1913--became artist life members during Evans's tenure as chairman of the Arts Committee (a sure sign that their once-radical art had now become the norm), artists associated with the tonalist and impressionst styles were in the majority and in essence, determined the club's artistic make-up during the early twentieth century. These were painters who, in contrast to the earlier Hudson River School, had followed up their American training by periods of study in Europe, primarily France, where they came under the spell of the Barbizon School and Impressionism. Rebelling against the

[23] See Treuttner, 72-79, for a checklist of American paintings acquired by Evans for his collection.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

conventionalism of the past, they returned to the United States and transposed modern strategies relative to light, air and color to American subjects.

In reviewing the biographies of the artist life members elected during the 1910s and 20s, one is struck by the similarities in their backgrounds, career trajectories, and stylistic attitudes. Their American training--usually at well-known art schools such the National Academy of Design and the Art Students League in New York, the Pennsylvania Academy of the Fine Arts, and the Museum School in Boston--was typically followed by a period of study in Paris, at the Académie Julian for the most part, although the more prestigious Ecole des Beaux-Arts was also an option for those (like Philip Leslie Hale) who passed the rigorous entrance examinations. From there, these painters typically gravitated to the various summer art colonies established in France as a result of the late nineteenth-century enthusiasm for Impressionism and plein air painting. Karl Anderson, Lawton Parker and Edmund Greacen, for example, became key members of the second generation of American figure painters working in Giverny during the early 1900s, while Max Bohm, Roy Brown and Chauncey Ryder were linked with the artists' colony in the port town of Etaples. The ancient fishing village of St. Ives, on England's Cornish seacoast, which became a gathering place for painters during the 1890s, attracted the likes of Howard Russell Butler, Gardner Symons, Walter Elmer Schofield and Richard Hayley Lever, among other artist life members. Holland was also a popular painting locale, frequented by the Barbizon painter Henry Ward Ranger and by Impressionists such as Gari Melchers and Philip Leslie Hale.

In the wake of their European experience, these artists would typically return to America, settling in New York, for the most part, or in large urban centers such as Boston

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

or Philadelphia. They would go on exhibit their work at the various national annuals, especially those of the National Academy of Design, where election as an associate or academician affirmed their positions within the art establishment, which, at the turn of the century, was (like Evans) predisposed to tonalist and impressionist painting.

In the case of Tonalists, such as Henry Ward Ranger, Paul Cornoyer and Charles Melville Dewey, there was a marked preference for intimate views of nature, interpreted with a limited range of hues and soft brushwork to evoke poetic mood and feeling as well as a quiet, contemplative luminosity.[24] Impressionists shared the same impulse for depicting the modest, unassuming corners of nature, but while their Tonalist counterparts preferred the subdued light of dawn or dusk, the depiction of sunlight with bright hues and broken brushwork was a primary aesthetic concern.[25] The range of motifs associated with Impressionism was also much broader than Tonalism, encompassing rural landscapes, the floral environment, scenes of leisure activity in relation to the figure, still life and the modern city—all of which are reflected in the National Arts Club's permanent collection.

The fact that the club was national in scope meant that its artist life membership base was not limited to artists living and working in New York City. As a result, the

---

[24] Recent publications on Tonalism include William H. Gerdts, Diana Dimodica Sweet and Robert R. Preato, *Tonalism: An American Experience*, exh. cat. (New York: Grand Central Art Galleries, 1982), Kevin J. Avery and Diane P. Fischer, *American Tonalism: Selections from the Metropolitan Museum of Art and the Montclair Art Museum*, exh. cat. (Montclair, N.J.: Montclair Art Museum, 1999), and Becker, *Studies in American Tonalism*.

[25] The key study on this topic is William H. Gerdts, *American Impressionism*, 2nd ed. (New York: Abbeville Press, 2001), which includes a comprehensive bibliography by William H. Gerdts, Chad Mandeles and Carol Lowrey. See also: H. Barbara Weinberg, Doreen Bolger and David Park Curry, *American Impressionism and Realism: The Painting of Modern Life, 1885-1915*, exh. cat. (New York: Metropolitan Museum of Art, 1994).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

permanent collection became particularly strong in terms of regional schools of Impressionism.[26] The Connecticut branch became especially well represented--by the likes of Frank Bicknell, George Breustle, Oscar Fehrer, Wilson Irvine, Robert Vonnoh and Edward Longley Warner, all of whom were associated with the Old Lyme art colony. Other artist life members working in that state included Ben Foster, who divided his time between New York City and Cornwall Bridge; Robert Nisbet, Eliot Clark, Spencer Nichols, and George Laurence Nelson, who drew inspiration from the picturesque scenery in and around the town of Kent; and F. Luis Mora, active in Gaylordsville (although his thematic concerns were directed towards Spanish subjects). Both Glen Newell and Arthur J.E. Powell were associated with the art life and rural scenery of nearby Dover Plains, New York.

Work by Pennsylvania Impressionists active in New Hope--notably Rae Sloan Bredin, Daniel Garber, John Folinsbee, Charles Rosen and Robert Spencer--also came into the collection, as did examples from key members of the Woodstock art colony during its pre-Modernist days--namely Birge Harrison, John Carlson and Eugene Speicher. Several Boston School Impressionists also became artist life members, among them the figure specialists William McGregor Paxton and Philip Leslie Hale and the landscape and marine painter Philip Little.

Quick to recognize and advance emerging talent, Evans brought the landscapist William Derrick into the ranks of the artist life membership in 1911 (the year he

---

[26] See Gerdts, *American Impressionism*, and by the same author, *Art Across America: Two Centuries of Regional Painting, 1710-1920*, 3 vols. (New York: Abbeville Press, 1990). Studies on individual centers of Impressionism are cited in many of the catalogue entries in Appendix 2.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

happened to have purchased two Derrick pieces for his own collection), thereby giving him valuable public relations and the opportunity to fraternize with fellow artists and prospective patrons. In fact, Derrick's election is a perfect example of how the make-up of the artist life membership became so closely linked with Evans's own taste in art.[27]

In keeping with de Kay's desire that the club membership be open to both sexes, Evans also nominated a number of accomplished women for artist life membership. Although he never supported female artists to the extent that he did their male counterparts, his personal collection contained examples by a number of gifted painters, including Maria J.C. A'Becket, Mary Cassatt, Louise Cox, Lucia Fairchild Fuller, Lillian M. Genth, Clara T. MacChesney, Rhoda Holmes Nichols, and Sarah C. Sears.[28] Of these, Genth and MacChesney were elected artist life members during Evans's tenure as chairman, along with the figure painters Cecilia Beaux, Helen Turner and M. Jean MacLane and the decorative painter Ella Condie Lamb.

In the ensuing years, other talented women joined the ranks of the artist life membership--including the painters Mary Gray, Mary Nicholena MacCord, Maud Mason and Henriette Amiard Oberteuffer and the sculptors Anna V. Hyatt Huntington, Harriet Frishmuth, Bessie Potter Vonnoh and Malvina Hoffman--but they were distinctly outnumbered by their male counterparts. Of the 228 professional artists elected to the life membership category, 207 were men, while only 21 were women.

---

[27] See the entry on William Derrick in the catalogue section of this paper.

[28] Discussed in Kirsten Swinth, *Painting Professionals: Women Artists & the Development of Modern American Art, 1870-1930* (Chapel Hill, N.C.: University of North Carolina Press, 2001), 70.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Clearly, Evans and his cohorts on the Arts Committee favored male artists. However, the limited number of women participating in the artist life membership program also stemmed from the fact that during the early 1900s, the Board of Governors began imposing restrictions on the number of women allowed to join the club.[29] In doing so, they were responding to fears--on the part of many of the male members--that the organization would be overrun with females, and concerns, in terms of the professional artist class, that their work was not on a par with that of their male counterparts[30]

Although the club had started out by admitting men and women on an equal basis, the male-dominated administration ultimately changed the proportion to one woman for every four men.[31] Later, the Board of Governors made amendments to the club's constitution, such as that proposed at the Annual Meeting of 14 April 1908, which stated that the "membership of the Club shall consist of men and women who shall be elected in the relative numerical proportions of three men to one woman by the Board of Governors"--but despite this gain women continue to remain in the minority.[32] While

---

[29] By 1903, the Board had resolved that women should not make up more than twenty-five per cent of the membership. In the opinion of the painter Frederick Stymetz Lamb, this ruling would alleviate concerns that the club would be "overrun by women." See F.S. Lamb to H.M. Stegman, 18 May 1903, NACR, reel 4237, fr. 358.

[30] For example, during this early period in the club's history, the administration received a number of complaints that the work shown at the annual exhibits of the Woman's Art Club in 1899, 1902 and 1903 had not been of the highest aesthetic standard. These exhibitions were given the go-ahead by Arts Committee chairman Charles Rollinson Lamb, who was criticized as favoring the Woman's Art Club because his wife, Ella Condie Lamb, was a member. In a letter to Evans, Lamb noted that both Frank DuMond and F. Wellington Ruckstuhl, who succeeded him as chairmen of the Arts Committee, refused the group's request for gallery space. Mentioning that the Board of Governors had agreed to allow them to hold their 1906 annual at the club, he urged Evans to use his "personal influence" to "urge that the standard of work shall be high." See C[harles] R[ollinson] Lamb to William T. Evans, 27 February 1906, William T. Evans Papers, AAA, reel 4054, fr. 550.

[31] Spencer Trask to Charles de Kay, 10 October 1899, NACR, reel 4241, fr. 102.

[32] Minutes of the Annual Meeting, 14 April 1908.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

many agreed that the presence of the fair sex at the club was an important factor in its success, member and governor Spencer Trask noted as early as 1899 that: "we were somewhat hasty in putting men and women on the same basis, and I am now inclined to favor admitting the ladies up to a certain number."[33]

Suffice to say that lingering prejudice against women existed at the National Arts Club until the 1920s, when, faced with a decline in enrollment, the ratio was changed, admitting one woman for every two men; professional women artists were given precedence over other candidates and eventually not subjected to the quota at all.[34] Thus, during the twenties and thirties, accomplished painters such as Mary Gray, Felicie Waldo Howell, Maud Mason, Anna Fisher and Hilda Belcher were inducted into the artist life membership program, along with several sculptors, among them Harriet Frishmuth, Bessie Potter Vonnoh, Brenda Putnam, and Malvina Hoffman.

In view of the fact that Evans and the Arts Committee tended to favor painters, it is not surprising that sculptors, like women, were also a lesser force in the artist life membership class. Between 1910 and 1917, only four were elected—the previously mentioned Aitken and Adolph A. Weinman in 1916, and Victor Brenner and Cyrus E. Dallin in 1917. After Evans vacated the chair of the Arts Committee, one sees some improvement in terms of electing sculptors to the artist life membership program, with such well known names as Solon Borglum, Paul Manship, Allen G. Newman, A. Stirling Calder, James Earle Fraser, Lee Lawrie, Hermon A. MacNeil, A. Phimister Proctor,

---

[33] Trask to de Kay.

[34] See BG Minutes, 19 March 1924 and 12 April 1927.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Edmund T. Quinn, Mahonri Young, John Gregory, Isidore Konti, Frederick G.R. Roth, J. Massey Rhind, Edward McCartan, Attilio Piccirrilli, Georg Lober, Charles Keck and Ulric Ellerhausen were added to the ranks, as well as the previously named women.

As chairman of the Arts Committee, Evans assumed a major role in the club's exhibition programming during the early-to-mid 1910s, and this too, reflected his own collecting interests. He appears to have had no hand in the *Exhibition of American Landscape Painting* (1910), or Laurvik's controversial *Exhibition of Contemporary Art* (1914), although as head of the Arts Committee he presumably gave the organizers the go-ahead. However, it was under his chairmanship that the club inaugurated the annual exhibitions of artist life members in 1911. Held every January, these events served to highlight the work of artist members (Fig. 20) (especially those of the painter class, whose Impressionist, Tonalist and Realist canvases dominated the annuals) thereby providing them with publicity as well as the opportunity to receive a cash prize as well as a prestigious Gold, Silver or Bronze Medal. In fact, the first annual, held 5 January-3 February 1911, was so successful that it was circulated to the Detroit Museum of Art, The Worcester Art Museum and the Rhode Island School of Design in Providence, each institution producing its own catalogue. A selection of work by artist members, including examples from the permanent collection, was also sent to the Detroit Museum of Arts in 1912 (organized by Frederick S. Lamb) and to the University Settlement in New York the following year. Such exhibits--often arranged with the aid of club members residing in cities outside of New York--served to educate the public with respect to contemporary

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

American art, heightened the profiles of the artist members, provided an outlet for sales and underscored the club's reputation as an institution that was truly national in scope.[35]

In 1914, a group of paintings from the permanent collection was circulated, under the auspices of the American Federation of Arts (of which Evans was a member), to museums in Elmira, New York; Erie, Pennsylvania; Lawrence, Kansas; Columbia, Missouri; Iowa City; and Cedar Rapids, Iowa. Paintings from the club's collection graced the walls of the Montclair Art Museum in 1915 (probably through the efforts of Evans, who had presented that institution with a number of works from his private collection) and the Randolph-Macon Woman's College in Lynchburg, Virginia in 1916. Beginning in 1915, Evans and the Arts Committee also instigated the practice of hanging portions of the permanent collection of diploma paintings in the Grand Gallery every summer, thereby making it accessible to summer gallery-goers in New York.

The annuals became a staple in the club's exhibition programming, which itself became increasingly focused on the promotion of artist life members. Indeed, the Evans years marked the beginning of group and solo shows devoted to the work of recently elected artist life members, such as that of William Derrick, Gifford Beal, Reynolds Beal, and Frederick J. Waugh, held at the club in late April and May of 1911. The painter Walter Otto Beck, elected an artist life member in 1911 and a favorite of Evans's, was given a one-man show at the club in 1912.[36] Evans and his cohorts on the committee also organized an exhibition comprised of paintings, embroideries and tapestries from the

---

[35] As Skalet points out, the American Art Union attempted a similar program in the 1880, with little success. See Skalet, 105.

[36] Held 31 January-18 February 1912.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

collection of club member and honorary vice-president Emerson McMillin. Held during April of 1912, the showing of McMillin's collection provided valuable exposure for an assemblage of artwork that the owner would go on to sell one year later.

Clearly, under Evans's leadership, the club's exhibition programming soon became self-serving, advancing the interests of the artist life members and fellow collectors such as McMillin. The periodic exhibitions of innovative art that the Arts Committee had sponsored up until J. Nilsen Laurvik's modernist show of 1914 had come to an end. However, under Evan's able guidance the work of the foremost conservative painters of the day was brought before the public, through exhibitions held in both New York and around the country. Most vital of all, the creation of the artist life membership program provided the club with a vital legacy in the form of a collection of paintings and sculptures that reflected the prevailing stylistic concerns of American artists at the turn of the century and of Evans himself: indeed, in recording the presentation of the first inventory of the Permanent Collection in 1915, the Board of Governors duly noted the collection as having been "established by Mr. Evans."[37]

---

[37] BG Minutes, 12 May 1915.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Chapter 4. The Artist Life Membership Program and Exhibitions in the Post-Evans Era, 1918-1950

By the time William T. Evans resigned as Chairman of the Arts Committee in the autumn of 1917, the Artist Life Membership program had become a vital feature of the club--a means of bringing major painters and sculptors into the ranks of the membership and establishing a permanent collection of art which not only decorated the walls of the former Tilden mansion, but became an important financial asset.

Following Evans's resignation, the chairmanship of the Arts Committee was assumed by a succession of artist life members who continued to favor conventional painters, especially Impressionists and Realists who viewed Modernism as inconsequential or merely a passing fad, taking issue with its non-representational leanings and its arbitrary treatment of color and form. Indeed, with artist members at the helm of the Arts Committee, the club no longer functioned as a venue for groundbreaking displays of non-traditional art. Although the Committee continued to provide gallery space to outside groups such as the National Society of Craftsmen and the American Water Color Society, the majority of exhibitions it sponsored tended to highlight the work of artist life members--painters in particular--through small group displays as well as frequent showings of the permanent collection.

Undoubtedly, promoting the reputations of the artist life members was a vital function of the exhibition programming after 1914--and, of course, one must not discount the internal controversy and disapproval elicited by J. Nilsen Laurvik's 1914 exhibit of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

contemporary art. However, the fact was that during this period the club came to play a lesser role in New York art life, for during the post-Armory Show era, there were simply more commercial galleries sponsoring exhibits of progressive art.

Prior to 1913, the National Arts Club had provided a viable non-academic forum for modern art, as did Alfred Stieglitz's Little Galleries of the Photo-Secession at 291 Fifth Avenue and Martin Birnbaum's Berlin Photographic Company, and to some extent the Carroll Galleries. However, in the wake of the Armory Show, which aroused intense public interest in the avant-garde and heralded a new direction for American art, more commercial galleries were willing to branch out and promote Modernism, among them newer establishments such as the Daniel Gallery, Robert J. Coady's Washington Square Gallery, the Modern Gallery, and the Bourgeois Gallery, as well as such venerable firms as Knoedler and Company and the Montross Gallery.[1] In the opinion of Newman Emerson Montross, exhibits of advanced art were a logical consequence of the Armory Show and deserved commercial support. They also represented the natural transition from one artistic generation to the next; as Montross stated:

> I consider it wiser to open the door from the inside than to have it thrust into the face from the outside. Ever since we had a gallery we have tried to be hospitable to experimenters in painting. Many artists whose work I have been showing for twenty years and who are now classed among the conservatives were regarded as innovators at first. The only safe rule is to give the men who have something fresh to say a chance to say it, whether it disturbs us or not.[2]

---

[1] For a listing of American exhibitions of modern art held between 1907 and 1918, see Judith Katy Zilczer, *The Aesthetic Struggle in America, 1913-1918: Abstract Art and Theory in the Stieglitz Circle*, Ph.D. diss., University of Delaware, 1975, 236-61.

[2] Quoted in "News of the Art World."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

No longer hard-pressed to find venues willing to exhibit and sell non-academic art, cutting-edge American artists were not inclined to ally themselves with organizations such as the National Arts Club, whose artist members were firmly entrenched in older styles and who looked askance, or with outright horror, at modern art (artist life member Harry Willson Watrous, for example, used such adjectives as "sensational" and "grotesque" to describe the approach of the new radicals).[3]

Without a doubt, beauty, craftsmanship and recognizable subject matter were the aesthetic virtues that were most important to the artist life members and the standards by which their peers were measured. And despite the fact that their aesthetic point of view had become outmoded, these artists continued to flourish, enjoying continued success in national exhibitions and sustained patronage. This is especially true of those painters who thrived during the 1920s and 30s--such as John Carlson, Edward C. Volkert, John Costigan, Harry L. Hoffman, Wilson Irvine, Mary MacCord, Spencer Baird Nichols, Gustave Wiegand, and George Bruestle, all of whom worked in an impressionist mode long after that aesthetic had reached its peak (in effect, their very success attests to the popularity and longevity of Impressionism in the United States).

Evans's immediate successor as chair of the Arts Committee was Douglas Volk, an academic realist trained at the Ecole des Beaux-Arts who made a name for himself as a painter of portraits and domestic and historical genre scenes. A charter member of the club and for many years one of its vice-presidents, Volk had been elected to the artist life

[3] "As Mr. Watrous Sees It," *NAC Bulletin* 13 (June 1932): [3].

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

member class in 1916, probably at the instigation of Evans, who owned two works by the artist: *The Boy with the Arrow* and *Twilight Reverie.*[4]

Volk's tenure was brief, lasting from November or December of 1917 through early 1919.[5] During that period, the Committee sponsored the exhibit *Life Membership Pictures from the Permanent Collection*, one of only six shows held at the club in 1918.[6] In contrast to previous years, there was a marked decrease in the number of artists elected to the life membership program, probably due to Evans's lack of involvement in the selection process. In 1918, only five joined the ranks of the club—the painters Jonas Lie and Ernest Lawson and the sculptors Solon Borglum, Paul Manship and Allen G. Newman.

By contrast, F. Luis Mora's tenure as Arts Committee chair (1919-23) was more eventful. Among the original class of artist life members in 1910, Mora had been a fixture in New York's art community for many years, initially making his mark as an illustrator for leading periodicals before emerging as a painter of Spanish subjects. A member of the National Academy of Design, the Society of Illustrators and other professional art organizations, he held teaching posts at the Art Students League (serving as president there in 1897) and at the New York School of Art.

Mora was a member of a number of standing committees at the National Arts Club, but exerted his greatest impact as chair of the Arts Committee. Dismayed by some of the

---

[4] See Treuttner, 78.

[5] Gaps in the AC Minutes make it difficult to ascertain the exact dates of Volk's chairmanship and that of his successors.

[6] Held 20 March-26 April 1918. No catalogue of checklist has surfaced thus far.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

artist life members' growing indifference in participating in the club's annuals, and by the increasing lack of patronage from club members, he attempted to spark new interest in this event by improving the gallery facilities, replacing the lighting and wall coverings and adding cash prizes to the existing awards. Most importantly, he also instigated a change in the way in which artist life members were elected. Whereas Evans had often acted unilaterally, usually nominating the artist life members himself, Mora established a new policy, "similar to that of the National Academy of Design," whereby painters and sculptors had to be chosen by at least seven artist life members.[7]

Other changes affecting the exhibition offerings at the club during Mora's chairmanship involved the decision, late in 1920, to devote three exhibitions a year to the work of artist life members.[8] This policy was put into effect in 1922, when, in addition to the Members' Annual Prize exhibition, the Committee sponsored a display of paintings by Charles Courtney Curran, Franklin De Haven, George Newell and Harry Willson Watrous[9] as well as the *Summer Exhibition of Artist Members*[10] and *Work by Members*.[11]

A second ruling by the administration also had a major effect on the make-up of the artist life membership and the nature of the permanent collection. Indeed, in January of 1921, the Board of Governors (possibly at Mora's suggestion, but that is unclear in club minutes) voted unanimously to increase the available painter life memberships from 110

---

[7] AC Minutes, 14 March 1919, 7 October 1919.

[8] AM Minutes, 28 September 1920; AC Minutes 8 December 1920.

[9] Held 15 February-5 March 1922.

[10] Held May-October 1922.

[11] Held 6-29 December 1922.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

to 125, and the sculpture life memberships from 20 to 25.[12] This ruling resulted in a surge of artist life memberships awarded in 1921 (in 1920 there had been only five), with Joseph H. Boston, John Folinsbee, Howard Giles, William Glackens, Leon Kroll, Henry W. Parton, Walter Ufer and Harry F. Waltmann elected to the painter class and James Earl Fraser, Anna V. Hyatt Huntington, Lee Lawrie, Hermon A. MacNeil, A. Phimister Proctor, Edmond T. Quinn and Mahonri Young to the sculptor category.

As chairman of the Arts Committee during 1923-24, Ben Foster, a conservative landscape painter known for his views of rural New England, continued the policy of sponsoring exhibits of artist life members. During this period, the club hosted, in addition to the annual member shows, a group exhibit featuring work by Roy Brown, Oscar Fehrer, Edmund Greacen, Eugene Higgins, Lee Lawrie, F. Luis Mora, Carl Rungius, and Edward C. Volkert,[13] a display of paintings by Leon Dabo, William Derrick, Charles P. Gruppe, Richard Hayley Lever, and Charles R. Patterson,[14] and three shows comprised of diploma paintings from the permanent collection.[15]

The tendency to advance the interest of the club's artist members through the annual members' shows and exhibits of the permanent collection continued in the ensuing years,

---

[12] BG Minutes, 19 January 1921; AC Minutes, 9 February 1921.

[13] Held March 1923.

[14] Held 28 March-20 April 1923.

[15] Held May-October 1923, April 1924 and Summer 1924 respectively.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

under the chairmanships of the landscape painter G. Glenn Newell (1924-28)[16] and the portraitist and figure painter Ernest Ipsen (1929-31), the latter organizing a major loan exhibition of diploma paintings to the Norfolk Society of Arts during 1926-27. The Committee also began its tradition of holding exhibits devoted to the efforts of Junior Artist Members, sustaining its by now well established practice of institutional insularity. In terms of artist life members, one sees the addition of established painters such as Eugene Higgins, Paul King, Edward Volkert, Wayman Adams, Abbott Fuller Graves and Maud Mason and sculptors such as Isidore Konti and Harriet Frishmuth. In 1926, only one artist was inducted into the program--the landscape painter John Costigan. In response, the Board decided to again expand the artist life membership class in 1927, raising the number of painters from 125 to 150 and sculptors from 25 to 35.[17] This measure succeeded in bringing in such names as Alphaeus Cole, George Wharton Edwards, Mary Gray, Harry L. Hoffman, Sigurd Skou, Wilson Irvine, Frank Tenney Johnson, Anna Fisher, Bessie Potter Vonnoh, among other highly regarded artists who worked in conventional styles.

One sees only a slightly more varied exhibition agenda when Edmund Greacen held the chair from 1931 to 1936, during which time the Arts Committee sponsored shows such as *The Story of Gramercy Park in Portraits and Historical Objects of the Period* (1931) and the *Memorial Exhibition of a Group of Former Painter and Sculptor Members*

---

[16] Newell resigned from the Arts Committee in February 1928, annoyed by the Board's refusal to give the Committee "absolute and exclusive jurisdiction" over the exhibition galleries. See H.P. Crine to Mr. [John] Agar, 24 February 1928, NACR, reel 4241, fr. 79. See also BG Minutes, 15 February 1928.

[17] See EC Minutes, 23 March 1927 and BG Minutes, 30 March 1927.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

(1934).[18] However, on the whole, the thirties was a lackluster period for the club. By 1930, overall membership was down due to deaths and resignations, and the recent stock market debacle meant that many of those who still belonged were delinquent with their dues, thus causing a serious budget deficit. The remaining artist life members were gradually losing interest in the club and although younger artists still wanted to join, many were reluctant to take out a regular dues-paying membership when there was a chance of being given a life membership and paying for the privilege with a work of art.

Accordingly, the Board of Governors temporarily suspended the artist life membership program in 1934, in hopes of attracting dues-paying artists to the club. Their efforts, however, proved fruitless. In order to bring in much needed revenue (and to alleviate problems of storage), the Board, in February of 1938, authorized the Arts Committee (at that point under the direction of the painter Henry Rittenberg)[19] to sell diploma paintings by deceased Artist Life Members, designating the painter Oscar Fehrer as head of a three-man Committee on Sale of Pictures.[20] Through this means, the club went on to de-accession diploma paintings by William Merritt Chase, Robert Henri, Ernest Blumenschein, George Bellows, Horatio Walker and a few other notables in the history of early twentieth century American art.[21] Fortunately however, the bulk of the collection

---

[18] The latter show was held 31 January-2 March and featured work by Max Bohm, Emil Carlsen, Charles Hawthorne, Robert Henri, Karl Bitter, Solon Borglum, Daniel Chester French, and Edmund Quinn.

[19] Rittenberg served as chairman during 1936-38. After his resignation in 1938, he was succeeded by a non-artist, Burton J. Hollister, a broker at Hartshorne, Fales & Co., who held the post into the spring of 1939. See EC Minutes, 21 September 1939 and BG Minutes, 19 October 1939.

[20] See BG Minutes, 24 February 1938. See also: BG Minutes, Organizing Meeting, 25 April 1938, and BG Minutes 20 March 1939, 26 April 1939, and 7 June 1939.

[21] For the titles of these works see Appendix 1.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of diploma pieces remained intact, due to the overall decline in the picture market during the Depression.

On 22 February 1939, club president J. Frederick Talcott addressed the attendees at the annual dinner for artist members, at which time he acknowledged that the artist life members served as the "foundation of the Club" and "the very heart and core of our organization."[22] He went on, stating that

> in performing its functions as a truly national and therefore truly educational art institution, the National Arts Club has certain noble traditions to maintain and that one of the best ways of accomplishing this end is through the fostering of its Artist Life Membership Class.[23]

Indeed, Talcott's statement heralded the re-opening of the artist life membership program, although now with a different slant. Taking the tack that "This is not only an Artists' Club," the administration decided to "open its doors to all the arts" by broadening the artist life membership class to include celebrated writers, actors, musicians and other individuals involved with the nation's cultural life.[24] This mandate had a direct effect on the Arts Committee, which was now required to "be sympathetic towards other forms of art than painting and sculpture" by adding representatives from music, drama, literature and industrial and applied art to its ranks.[25] It was also stipulated that the Arts Committee "be in sympathy with that particular form of art known as modernistic."[26]

---

[22] "President's Tribute to Founders and Artist Life Members," *National Arts Broadcast* 20 (March 1939): [3].

[23] "President's Tribute to Founders and Artist Life Members," [4].

[24] "Artists Annual Dinner and Exhibition," *National Arts Broadcast* 21 (February 1940): 4-5.

[25] BG Minutes, 19 April 1939.

[26] BG Minutes, 19 April 1939.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The new rules coincided with the election of architect Harvey Wiley Corbett as chairman of the Arts Committee in 1939.[27] It was the Board's hope that through diplomacy, tact, and a non-judgmental attitude, Corbett, a leader in his field and a champion of the tall skyscraper, could stir things up at the club by spearheading a campaign to attract new (and younger) members from the cultural world at large.[28] Aware that the club had become mired in aesthetic conservatism, he felt that the institution should also open its doors to modern art to "keep up with the times," despite the fact that the Board, and the conservative-minded artist membership in particular, was not "in sympathy with the manner of expression."[29]

The expansion of the artist life membership program, the new mandate of the Arts Committee and another policy change, which took control of the club galleries away from the Arts Committee and put it completely in the hands of the Board of Governors, caused considerable concern among many of the artist life members and whose power base at the club was at risk. They including the painter Edmund Greacen, who felt the changes "so radical" and offensive that he resigned his position as a board member and second vice-president of the club.[30] Others, such as the ever-loyal Oscar Fehrer, raised the question as

---

[27] Corbett served as Chairman until 1948.

[28] For biographical details on Corbett, see the entry on Keith Shaw Williams in the accompanying catalogue.

[29] BG Minutes, 7 June 1939.

[30] See Edmund Greacen to The President and Board of Governors, 4 March 1939, NACR, reel 4242, fr. 1259 and Edmund Greacen to J. Frederick Talcott, 8 March 1939, NACR, reel 4242, fr. 1261. See also: BG Minutes, 19 April 1939.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

to what, exactly, a writer or musician could give as a diploma presentation, but the Board nevertheless went ahead with their agenda.[31]

The artist life membership program was reopened in 1939, with five new members to be elected by the Arts Committee and five by the Board of Governors--another procedural change that insulted a number of the artist life members. No painters or sculptors were elected that year, but other figures in the cultural world were--namely film director Cecil B. de Mille, actress Helen Hayes and composer Deems Taylor.[32] De Mille satisfied the requirements for qualifying by submitting a drawing and two watercolors by the illustrator Dan Sayre Groesbeck, created as character/costume studies in connection with the director's movies, but references to diploma presentations by Hayes and Taylor have yet to surface. The new strategy seems to have fallen flat on its face, with no further names from the broader fields of cultural life being proposed, largely due to the problem of establishing a suitable diploma presentation for categories other than painting or sculpture.[33] It was also noted, a few years later, that the life memberships offered to Hayes and Taylor had "not secured the slightest participation in Club affairs or activities."[34]

In 1940, artist life memberships were awarded to the realist painters Ogden Pleissner, John Scott Williams, Keith Shaw Williams, and Andrew Winter and to the sculptor

---

[31] See BG Minutes, 19 January 1939.

[32] BG Minutes, 3 May 1939, 20 December 1939.

[33] This problem was addressed at a board meeting in February 1946, st which time a committee was formed to study the problem of what could be done to bring prominent musicians, dramatists, actors, architects and miscellaneous art workers into the club. See BG Minutes, 20 February 1946.

[34] "Memo from Mr. Bray," Minutes, Committee on Increased Income, [1944?].

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Ulrich Ellerhausen. Thereafter the decision as to whether the class should be reopened was made on a year-by-year basis, the Board fearing that the awarding of life memberships to a selected few would offend the much-coveted dues-paying artists.[35] There was also an awareness that conditions in the art market had changed, due to the economic woes of the Depression, and that patronage from wealthy club members such as William T. Evans, Emerson McMillan,[36] Alexander Konta and John Agar, who had been willing to pay high prices for examples of American art and who underwrote many of the prizes awarded at the annual members' shows, no longer existed.[37] Indeed, around 1944, member Frank Chapin Bray noted that present market conditions were such that much of the work in the permanent collection had actually decreased in valuation.[38] He also observed that the supply of diploma presentations "now overflows every cranny of wall space throughout the Clubhouse and storage is far from advantageous," another factor that made the continuance of the life membership category questionable.[39]

---

[35] Around 1944, member Frank Chapin Bray noted that out of 857 members, 214 did not pay dues (123 of these were artist life members; the rest were either honorary members or individuals who had acquired life memberships for the purchase of a bond or cash fee). See "Memo from Mr. Bray."

[36] Evans and McMillan's involvement in club affairs went well beyond the patronage of American artists. After the tragic death of club president Spencer Trask in 1909, they provided the club with a much-needed loan to meet the interest payment on the first mortgage of the Tilden mansion.

[37] "Memo from Mr. Bray." Konta, a banker and publicist, and Agar, a lawyer and NAC president from 1910-32, purchased works by Charles Hopkinson, Gardner Symons, and Douglas Volk for the club's permanent collection. See the entries on Hopkinson, Symons and Louis Mark in Appendix 2. Along with William T. Evans and Emerson McMillan, Konta and Agar also loaned the club funds to meet the above-mentioned interest payment. See BG Minutes, 20 November 1918.

[38] "Memo from Mr. Bray."

[39] "Memo from Mr. Bray."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The program subsequently remained dormant until 1948, which saw the election of H. Wiley Corbett to the artist life membership class.[40] His tenure as chair of the Arts Committee (1939-48) was relatively uneventful in terms of exhibition programming, for despite a good deal of talk about organizing a "Modernistic Show," no such displays were held.[41] Rather, the Committee continued to back exhibits devoted to members, both past and present, supplemented by conventional displays such as *Flower Paintings* (1939), *Water Colors, Architectural Renderings, Type Compositions and Color Reproductions by Edwin Hooper Denby* (1940), *Chinese and Indian Art* (1942) and *The Traphagen School Exhibition of Costume Design, Illustrating the Development of American Fashion* (1946). In fact, between 1942 and 1948, the actual number of exhibits held at the club decreased considerably, dwindling to only two or three shows a year during the mid-1940s.[42] The artist life membership program was on its last legs as well; 1950 saw the election of the painters Lamar Dodd, Henry Gasser, Antonio Martino, Dana Pond and Frederic Whitaker and the sculptors Karl Gruppe, Sidney Waugh and Wheeler Williams, after which time

---

[40] I have yet to come across any reference to a diploma presentation from Corbett.

[41] See, for example, BG Minutes, 16 November 1938.

[42] During this period, the club was plagued by financial problems, needing money for taxes, improvements to the Tilden Mansion and payment on the first mortgage. Early in 1946, the club corporation issued bonds to cover these expenses. See "Deadline July 1," *National Arts Broadcast* 27 (January-February-March 1946): 3.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the practice of offering a life membership in exchange for a painting or sculpture was discontinued altogether.[43]

[43] The Arts Committee continued to operate until 1960, when it was replaced by the Exhibitions Committee.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

CONCLUSION

The National Arts Club was conceived by Charles de Kay as a liberal organization that would bring artist and patron together in an amenable social setting and that would educate the public about the arts. Its most fundamental mission, in terms of the history of turn-of-the-century American art, was to provide diverse groups and individuals with an open, non-judgmental forum in which to exhibit their work.

As this dissertation demonstrates, the club succeeded in its objectives during the early years of its existence, when it emerged as a considerable force on the New York art scene. Indeed, from 1898 to 1914--described as an era of "growth and ever-widening influence" for the institution--the National Arts Club attracted a host of influential artists and collectors to its membership, providing them with headquarters--first on West 34th Street and later in the historic Tilden mansion on Gramercy Park--that were adapted in such a way as to provide both private meeting rooms and public galleries.[1]

Most importantly, the club sponsored a wide assortment of stimulating exhibitions devoted to a diversity of art forms. In terms of the fine arts, the most significant of these shows were of a cutting-edge nature, bringing new and radical forms of creative expression to local art audiences. To be sure, because of the club's broadminded exhibition programming, art lovers had the opportunity to view examples of pictorialist photography, radical realist painting and modernist painting as outlined in the five exhibits selected for discussion in this paper. These exhibitions in turn generated

---

[1]"History of the National Arts Club: IX," *NAC Bulletin* 16 (June 1935): [4].

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

considerable commentary and debate that illuminates the key aesthetic issue of the day, notably the conflict between academic and non-academic art, and paved the way for the liberal spirit that led to landmark exhibitions such as that of the Eight at the Macbeth Gallery in 1908 and the Armory Show of 1913.

The open-minded exhibition policies that made the National Arts Club so unique came to an end in 1914, with J. Nilsen Laurvik's controversial *Exhibition of Contemporary Art*, which offended so many at the club, the painter members in particular. Certainly, a turning point in club history had occurred in 1909, with the establishment of the Artist Life Membership program, a means of attracting the most prominent American artists of the day into the ranks of the membership, and through the process of submitting the requisite diploma presentation, establishing a collection of artwork that would decorate the walls of the clubhouse and serve as an important financial asset.

Under the guidance of William T. Evans, a leading collector of contemporary American painting and chairman of the Arts Committee from 1909 until 1917, the program flourished, bringing leading painters into the membership, as well as a smaller number of prominent sculptors. The aesthetic make-up of the painter life members reflected Evans's own penchant for Tonalism and Impressionism and this trend was continued by his successors on the Arts Committee, who, with the exception of architect H. Wiley Corbett, were painters who looked askance at anti-representational art and who helped transform the club into a bastion of conservatism.

In terms of exhibition programming, the liberal spirit advocated by de Kay was replaced by a desire to promote the work of the artist life members through exhibitions of the permanent collection of diploma paintings and through group shows devoted to their

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

work. This self-serving attitude contributed to the club's growing lack of impact on the local art scene, as did the fact that a greater number of commercial outlets willing to promote the work of vanguard American artists had emerged after the Armory Show of 1913.

Ultimately, the artist life membership program was phased out, haven fallen prey to the vagaries of internal politics and an overall decline in membership. However, the program devised by William T. Evans was vital in that it provided the National Arts Club with a notable roster of painter and sculptor members and a small but selective assemblage of artwork that today, stands as its most valuable legacy. The collection of diploma paintings, reconstructed in this paper for the first time, is especially noteworthy in that it underscores the dominant styles at the turn of the century, particularly American Impressionism, with its assorted phases and its various regional manifestations, the latter contributing to the aesthetic's enduring popularity despite the eventual acceptance of modernism and other new forms of creative expression.

In preparing the catalogue entries, I have, when possible, examined the careers of painters vis à vis their relationship to the history of the National Arts Club, to William T. Evans, to the independent art movement and to attitudes about modern art. Compiling the catalogue entries has also provided me with the chance to peruse the lives and work of a number of artists who were highly regarded during their day but whose accomplishments are little-known today, such as George Wharton Edwards, Anna Fisher, Mary Nicholena MacCord, Maud Mason, Frank Schwarz, and Sigurd Skou, among other artist life members whose work deserves greater assessment. Accordingly, this dissertation functions as both an institutional history and as a profile of a collection.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Appendix 1: Chronological Listing of Artist Life Members

This listing contains the names of painters and sculptors elected to the artist life membership program between 1910 and 1950 and their respective diploma presentations. My compilation is based on data extracted from the minutes of the Board of Governors and the Arts Committee, as well as Membership Rosters. Diploma presentations no longer in the club's collection are indicated as such by [ex-collection] followed, where applicable, by the title of another representative work owned by the club.

Abbreviations:
p = painter class
s = sculptor class

1910

George W. Bellows [p]	*Summer City* [ex-collection]
Frank Bicknell [p]	*The Hill Road*
Homer Boss [p]	*Girl in Black*
Daniel Putnam Brinley [p]	*The Ford*
Bolton Coit Brown [p]	*Bather*
William Merritt Chase [p]	*Shinnecock Breakwater* [ex-collection]
Alfred East [p]	*Montreuil-sur-mer* [ex-collection]
Wilhelm Heinrich Funk [p]	[failed to qualify]
Charles Hawthorne [p]	*Boy with Gaff*
Birge Harrison [p]	*Soaring Clouds*
Louis Mark [p]	*Dans le Jardin*
F. Luis Mora [p]	*Zona*
Robert H. Nisbet [p]	*Moonlight by a Lake* [ex-collection]
George Gardner Symons [p]	*The Road Over the Hill* [ex-collection]; *The Sun's Glow and Rising Moon*
Alexander T. Van Laer [p]	*Autumn at Litchfield* [ex-collection]
Frederick J. Waugh [p]	*Maine Coast* [ex-collection]
Frederick Ballard Williams [p]	*The Cascade* [ex-collection]
Cullen Yates [p]	*Rising Fog* [ex-collection]

1911

Gifford Beal [p]	*Palisades* [ex-collection]
Reynolds Beal [p]	*USS Constellation* [ex-collection]; *New London Harbor*
Cecilia Beaux [p]	[failed to qualify]
Walter Otto Beck [p]	*Day Dreams*
William Derrick [p]	*Foothills, White Mountains*
Ben Foster [p]	*The Meadow Brook* [ex-collection]; *Floral Still Life*
Lillian Matilde Genth [p]	*In an Arbor*
Charles Gruppe [p]	*Pastoral* [ex-collection]

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Henry Salem Hubbell [p]	*Caprice* [ex-collection]
George Glen Newell [p]	*The Hillside Farm*
Henry Ward Ranger [p]	*Marine*
Guy Wiggins [p]	*Madison Square, Winter* [ex-collection]

1912

Albert Lorey Groll [p]	*Rainclouds, Arizona* [ex-collection]
Henry Mosler [p]	*Devotion* [ex-collection]
Walter Elmer Schofield [p]	*Ebb Tide*
Henry Bayley Snell [p]	*Silvery Morning*

1913

Karl Anderson [p]	*Morning*
Charles Bittinger [p]	*The Boudoir* [ex-collection]
Edwin Blashfield [p]	[diploma presentation waived?]
Emil Carlsen [p]	*The Foothills*
Charles T. Chapman [p]	*Pine and Rocks* [ex-collection]
Bruce Crane [p]	*The Autumn Hills* [ex-collection]
Leon Dabo [p]	*Bay from Staten Island* [ex-collection]
Charles Melville Dewey [p]	*Twilight*
Edmund Greacen [p]	*The Feather Fan*
Arthur Halmi [p]	[failed to qualify]
Franklin De Haven [p]	*October Morning*
Frank Vincent DuMond [p]	*Gypsies*
Robert Henri [p]	*Romany Girl* [ex-collection]; *Eugenie Stein*
Richard Hayley Lever [p]	*Riverside Drive and Seventy-second Street*
Mary Fairchild Low [p]	[failed to qualify]
Will Low [p]	[failed to qualify]
Albert Pike Lucas [p]	*Church on a Hill*
Clara MacChesney [p]	*Industry* [ex-collection]
Lawrence Mazzanovich [p]	*Afterglow* [ex-collection]
J. Francis Murphy [p]	[failed to qualify?]
William Ritschel [p]	*Desert Child*
Jules Turcas [p]	*Spring Plowing*
William Wendt [p]	*The Lake*

1914

Louis Betts [p]	*Baby Whisperings*
Charles Francis Browne [p]	[failed to qualify?]
Paul Dougherty [p]	*Gray Sea*
Edward Dufner [p]	*Song of the Thrush*
J. William Fosdick [p]	Set of ten decorative panels

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Arthur Turnbull Hill [p]	*Low Tide, Amagansett* [ex-collection]
Ella Condie Lamb [p]	*Memory*
Thomas Manley [p]	*Spring* [ex-collection?]
Henry Hobart Nichols [p]	*January Thaw* [ex-collection]
Eugene Speicher [p]	*Red, White and Blue*
Robert W. Vonnoh [p]	*Reverie*
Everett Longley Warner [p]	*The Guardian Elm*

1915

George Elmer Browne [p]	*Low Tide*
Paul Cornoyer [p]	*Shepherd's Cottage, Moonlight*
E. Irving Couse [p]	*The Call of the Flute* [ex-collection]
Oscar Fehrer [p]	*The Flowered Shawl*
Daniel Garber [p]	*The Wild Grape Vine*
Walter Granville-Smith [p]	*Blue Hill, Maine*
Frederick J. Mulhaupt [p]	*Group of Birches*
Henry Rankin Poore [p]	*Of the Ancient Strand* [ex-collection]
Charles Rosen [p]	*Bluff Point*

1916

Robert Ingersoll Aitken [s]	*Portrait Bust of a Man*
Frederick Clay Bartlett [p]	*River Landing*
Ernest Blumenschein [p]	*Portrait of an Indian* [ex-collection]; *Night Scene*
Howard Russell Butler [p]	*English Coast ("Gone on St. Ives Beach)*
William Baxter Closson [p]	*Feeding the Peacocks*
Charles Courtney Curran [p]	*Bear Cliff* [ex-collection]; *Early Morning, Madison Square (The Dewey Arch)*
Charles Davis [p]	*In August* [ex-collection]
Edwin W. Deming [p]	*In Flight*
Walter Griffin [p]	*Nature's Appeal*
Howard Hildebrandt [p]	*Nude*
John C. Johansen [p]	*Nude* [ex-collection]; *Paul Manship*
Johansen, M. Jean MacLane [p]	*Portrait* [ex-collection]
Francis Coates Jones [p]	*The Divan* [ex-collection]
Philip Little [p]	*An Upland Meadow*
Gari Melchers [p]	*Study*
Richard E. Miller [p]	[failed to qualify?]
Ivan G. Olinsky [p]	*Meditation*
Lawton Parker [p]	*Portrait*
DeWitt Parshall [p]	*Grand Canyon* [ex-collection]
Arthur J.E. Powell [p]	*Bleakfeet Mountain, Glacier National Park*
Henry Rittenberg [p]	*Still Life*
William S. Robinson [p]	*Landscape* [ex-collection]
Carl Rungius [p]	*Crossing the Summit* [ex-collection]

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Robert Spencer [p]	*Melting Snow*
Jules Turcas [p]	*Spring Plowing*
Helen M. Turner [p]	*Reflections*
Douglas Volk [p]	*Youth* [not included in catalogue]
Harry Willson Watrous [p]	*Some Little Talk of Me and Thee There Was*
Adolph A. Weinman [s]	*Head of Lincoln* [ex-collection]
Irving Wiles [p]	*Seated Lady* [ex-collection]

1917

Frank Benson [p]	[failed to qualify]
R. Sloan Bredin [p]	*Summer Symphony* [ex-collection]
Victor Brenner [s]	*A Wrestler*
Elliot Daingerfield [p]	*Stormy Sunset, Pacific Ocean*
Cyrus E. Dallin [s]	*War or Peace* [ex-collection]
Philip Leslie Hale [p]	*White Roses*
Charles S. Hopkinson [p]	*The Grapevine*
Leonard Ochtman [p]	*Early Moonrise*
William McGregor Paxton [p]	*The Shade Hat*
J. Massey Rhind [s]	*Edwin Booth*
Chauncey Ryder [p]	*Fishing Village*

1918

Solon Borglum [s]	*Bulls Fighting* [ex-collection]
Ernest Lawson [p]	*Winter* [ex-collection]; *Banyan Tree*
Jonas Lie [p]	*The Harbor* [ex-collection]
Paul Manship [s]	*Atalanta*
Allen G. Newman [s]	*Pieces of Eight*

1919

Chester Beach [s]	*Wave Horses*
Colin Campbell Cooper [p]	*South Ferry, New York*
Hugh Bolton Jones [p]	*Oaks* [ex-collection]
C.R. Patterson [p]	*Becalmed on Bank St. Pierre* [ex-collection]

1920

Max Bohm [p]	*Joy*
Roy Brown [p]	*Sapins et Peupliers aux Dunes*
A. Stirling Calder [s]	[failed to qualify?]; *George Bellows*
Eliot Clark [p]	*Overlooking the Valley*
Edward Potthast [p]	*Landscape*

1921

Joseph H. Boston [p]	*After the Storm, Adirondacks* [ex-collection]
John Folinsbee [p]	*Canal in Winter*
James Earle Fraser [s]	*Portrait of P.F.*

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Howard Giles [p]	*Landscape – Woodland Tangle* [ex-collection]
William Glackens [p]	[failed to qualify]
Anna V. Hyatt Huntington [s]	*Jeanne d'Arc*
Leon Kroll [p]	*Girl with Book* [ex-collection]
Lee Lawrie [s]	*The Virgin*
Hermon A. MacNeil [s]	*Dreams* [ex-collection]
Henry W. Parton [p]	*Vanity*
A. Phimister Proctor [s]	*Bucking Bronco* [ex-collection]
Edmond T. Quinn [s]	*Eve*
Walter Ufer [p]	*December Morning* [ex-collection]
Harry F. Waltmann [p]	*New Fallen Snow* [ex-collection]
Mahonri Young [s]	*Vine Dresser* [ex-collection]

1922

Ernest Albert [p]	*The Everlasting* Hills [ex-collection]
John Carlson [p]	*Woodland Idyll*
John Gregory [s]	[failed to qualify]
Arthur Keller [p]	*Posse and Cowboys* [not included in catalogue]
Isidore Konti [s]	*The Sculptor* [ex-collection]
Evelyn B. Longman [s]	*Elizabeth* [ex-collection]
Frederick G.R. Roth [s]	*Chinook* [ex-collection]

1923

Eugene Higgins [p]	*The Fishermen*
Richard Kimbel [p]	*Odeon Square, Munich*
Paul King [p]	*Toil*
Edward C. Volkert [p]	*Summer Morning*

1924

Wayman Adams [p]	*Oliver Sayler*
Harriet Frismuth [s]	*The Dancers* [ex-collection]
Ernest Ipsen [p]	*Portrait of John Agar*
Horatio Walker [p]	*Farm Scene* [ex-collection]

1925

Julius Delbos [p]	*Houses by the Sea*
Abbot Fuller Graves [p]	*A Doorway Garden* [ex-collection]
Malvina Hoffman [s]	*Bali Boy and Fighting Cock*
Eric Hudson [p]	*Sailing* [ex-collection]
Frederick Stymetz Lamb [p]	*The Quiet of Early Spring* [not included in catalogue]
Maud M. Mason [p]	*Lilies*

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Charles R. Patterson [p]	*Becalmed* [ex-collection]

1926

John Costigan [p]	*Fields of Goldenrod*

1927

Sidney Dickinson [p]	*Nathan Dumont Potter*
Edward McCartan [s]	*Study of a Head (Janice Fair)*

1928

Ernest Roth [p]	*Winter Landscape*

1929

Louis Berneker [p]	*Sirens*
Charles Chapman [p]	*Pine and Rocks* [ex-collection]
Alphaeus Cole [p]	*Portrait of Timothy Cole*
George Wharton Edwards [p]	*Old Wishing Gate, Dinan, Brittany*
Mary Gray [p]	*Still Life* [ex-collection]
Gerald Leake [p]	*May Morning*
Attilio Piccirrilli [s]	*Paris* [ex-collection]
Sigurd Skou [p]	*Old Gardener*
Arthur Woelfle [p]	*Morning Diversion* [ex-collection]

1930

Arthur Crisp [p]	*The Boar Hunt* (wall hanging) [ex-collection]
Walter Farndon [p]	*Pot Cove*
Felicie Waldo Howell [p]	*Schooners "Shamrock" and "Henry Ford"* [ex-collection]
Wilson Irvine [p]	*Woods in November*
Frank Tenney Johnson [p]	*Harvest Moon* [ex-collection]
Mary Nicholena MacCord [p]	*Portuguese Quarter, Gloucester, Mass.*
Alethea Hill Platt [p]	*Moonlight* [ex-collection]

1931

John Taylor Arms [p]	Four etchings: *Enchanted Doorway, Venezia; Nevers, The Cathedral of St. Cyr and Ste. Julia; Palazzo dell'Angelo; Sunlight in Stone, Caudebec-en-caux* [six etchings ex-collection]
Julius Delbos [p]	*Houses by the Sea (French Village)*
Anna Fisher [p]	*White Hollyhocks*
Georg Lober [s]	*Bacchante with Pipes*
Spencer Baird Nichols [p]	*Between the Upper and Lower Falls*

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Bessie Potter Vonnoh [s]	*Primavera*

1932

Hilda Belcher [p]	*Togs and Trappings*
George Laurence Nelson [p]	*Portrait of Beatrice*
Spencer B. Nichols [p]	*Between the Upper and Lower Falls*
Gustave Wiegand [p]	*Stars Above the Home*

1933

George Bruestle [p]	*In the Valley*
William Frederick Foster [p]	[failed to qualify?]
Gordon Grant [p]	*Fisherman's Haven*
Harry L. Hoffman [p]	*A Savannah Market*
Van Dearing Perrine [p]	*A Woodland Scene*
Brenda Putnam [s]	*Virgin and Unicorn* [ex-collection]
Henry Schnakenberg [p]	[failed to qualify?]
Frank H. Schwarz [p]	*Girl with Carnation*

1934

Dean Cornwell [p]	*The Pot-Seller of Bethlehem*
Jerry Farnsworth [p]	*The Hunter*
Frederick W. Hutchinson [p]	*Across the Valley* [ex-collection]
Charles Keck [s]	*Study of a Monument to Andrew Jackson* [ex-collection]
Oberteuffer, George [p]	*House of the Rabbi*
Oberteuffer, Henriette Amiard [p]	*Portrait* [ex-collection]

1935-1939

None elected

1940

Ulric Ellerhausen [s]	*Red Light* [ex-collection]
Ogden Pleissner [p]	[failed to qualify]
John Scott Williams [p]	*Summer Harmony*
Keith Shaw Williams [p]	*H. Wiley Corbett*
Andrew Winter [p]	*Eastern Point Light, V.I. (Eastern Point, St. Thomas, V.I.)*

1941-49

None elected

1950

Lamar Dodd [p]	*Seacoast Theme*
Henry Gasser [p]	*From Hamilton Hill (From Fort Hamilton Hill; Coastal scene in Winter)*

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Karl Gruppe [s]	*Portrait Head of Charles P. Gruppe*
Antonio Martino [p]	*Schuylkill Valley*
Dana Pond [p]	*Portrait*
Sidney Waugh [s]	[failed to qualify?]
Frederick Whitaker [p]	*Brooklyn Bridge* and *Portal to the Sanctuary* [latter not included in catalogue]
Wheeler Williams [s]	*Admiral Halsey* [ex. collection]

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Appendix 2: Catalogue of Diploma Paintings

NB: An asterisk beside an artist's name within the text indicates his/her inclusion in the present catalogue.

WAYMAN ADAMS
Artist Life Member, 1924
(1883, Muncie, Indiana-1959, Austin, Texas)

One of the most admired portraitists of his generation, Wayman Adams has been described as a "lightning" artist who could capture a likeness in single sitting.[1] Recognized for his *alla prima* brushwork and his candid realism, Adams attracted an elite group of sitters that included author Theodore Dreiser and presidents Harding, Coolidge and Hoover.

The son of Nelson Perry Adams, a stockbreeder who painted in his spare time, Adams began drawing and painting as a boy, depicting animals on his family's farm. In 1904, he enrolled at the John Herron Art Institute in Indianapolis, spending the next four years studying under the Hoosier painters J. Otis Adams, Otto Stark and William Forsyth. While still a student, Adams supported himself by painting portraits of neighborhood children.

During the summer of 1910, Adams studied with the American Impressionist painter William Merritt Chase in Italy. Returning to Indianapolis, he resumed his portrait work, encouraged in his efforts by the author Booth Tarkington and the Hoosier poet J. Whitcomb Riley, whose portraits he painted. Adams spent the summer of 1912 in Spain

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

with Robert Henri's* class, painting and studying the work of Old Masters such as Diego Velázquez.

Adams first made his mark in Manhattan in 1914, when his portrait of Alexander Ernestinoff (location unknown) was awarded the Thomas R. Proctor Prize at the National Academy of Design's annual exhibition. Five years later he established his studio in the Sherwood Building on West Fifty-seventh Street in New York, although he continued his activity in the Midwest until the early 1930s. Adams went on to win many awards and honors, including the First Altman Prize at the National Academy of Design (1926), the National Arts Club Maida Gregg Memorial Prize (1932) and the Walter Lippincott Prize at the Pennsylvania Academy of the Fine Arts (1933). Prior to moving to permanently to Austin, Texas in 1949, he spent summers at his farm in Elizabethtown, New York, in the Adirondack Mountains.

1. Earle, *Biographical Sketches of American Artists*, 22.

BIBLIOGRAPHY: Helen Comstock, "Portraits of Wayman Adams," *International Studio* 77 (May 1923): 86-91; Helen L. Earle, comp., *Biographical Sketches of American Artists*, 5th ed., rev. and enlarged (Lansing, Mich.: Michigan State Library, 1924); Wayman Adams, interviews by DeWitt McClellan Lockman, 1 July 1926 and 31 May 1927, DeWitt McClellan Lockman Papers, AAA, reel 502; Rose Henderson, "Wayman Adams: Portrait Painter," *American Magazine of Art* 21 (November 1930): 640-48; MR, 1931; AM Minutes, 14 April 1931; BG Minutes, 20 May 1931; AM Minutes, 12 April 1932; Rose Henderson, "Wayman Adams: American Portrait Painter," *Studio* 8 (September 1934): 145-48; Wilbur D. Peat, *Wayman Adams, N.A.: Memorial Exhibition of Paintings*, exh. cat. (Indianapolis: John Herron Art Museum, 1959); Tom Burks, *Wayman Adams: American Artist, 1883-1959* (Waco, Texas: Tom Keilman and Son, Auctioneers, 1993).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Samuel T. Shaw, circa 1925
Oil on canvas
52 x 40 in. (132 x 101.6 cm.)
Signed lower left: *Wayman Adams*
Gift of the artist's estate, 1960s[1]

Adams painted figures, landscapes and still lifes, but was best known as a portraitist, depicting such well-known personalities as Alice Longworth Roosevelt and B.F. Goodrich. His sitters also included Samuel T. Shaw (1861-1945) (Fig. 21), an important patron of turn-of-the-century American art, and a founding member and governor of the National Arts Club.[2]

Shaw's involvement with the club is not surprising, for, as noted by the writer Peyton Boswell Jr., he was a "force in American art circles" and an "art patron in the finest sense of the term."[3] Shaw's name was closely linked with the most prominent art organizations in New York. His support of contemporary American art had its beginnings in 1892, when he established the Shaw Fund at the Society of American Artists. When the society merged with the National Academy of Design in 1906, the Shaw Fund was continued at that institution, along with the Julia A. Shaw Memorial Prize in memory of Shaw's mother, a talented painter. Through these means, Shaw eventually amassed an extensive collection that included work by numerous artist life members of the National Arts Club, among them Adams, Daniel Garber,* Ernest Lawson,* F. Luis Mora,* and Roy Brown.*[4]

Shaw was also a member of the Salmagundi Club (elected 1894), where he underwrote the Shaw Purchase Prize, awarded to the best painting in the club's annual exhibition of oils.[5] Recipients were honored with a dinner, over which Shaw would

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

preside. Arriving at the event dressed in formal evening clothes, he typically "removed his dress coat and sat in his white shirt sleeves" to make his artist-guests more comfortable.[6] In *Samuel T. Shaw*, the casual nature of the pose, as well as the fact that Shaw has loosened his collar, taken off his jacket, and holds pencils suggests that the work was painted at one such affair, which concluded with the invited artists making sketches.[7]

In view of the circumstances under which it was painted, Adams's portrait stands as an *homage*, underscoring Shaw's close relationship to the art and artists of his generation. At the same time, *Samuel T. Shaw* is a superb example of Adams's direct painting technique, the legacy of his earlier exposure to Chase's portraits, which he initially saw at the John Herron Art Institute in 1909, and cited as the "first influence" on his aesthetic.[8] As related to an interviewer in 1926, Adams stated that he liked to depict his sitters in a "characteristic position . . . I don't try to influence . . . gestures. I spend only a short time in posing."[9] Indeed, Adams's facility with the brush is evident in the Shaw portrait, for his fluent handling imbues the image with verve and spontaneity, while conveying the ease and elegance of his subject.[10]

1. Club member Everett Raymond Kinstler kindly provided me with information relative to the source and date of this acquisition.

2. For further details on Shaw, see "Art - An Acquaintance of Nearly Half a Century with Great Artists of Their Works and Awarding his Thirty-Eighth Annual Prize are Delightful Pastimes for Samuel T. Shaw," *Winged Foot* (January 1930): 22, 32-33, and "Samuel Shaw, 84, Art Patron, Dead," *New York Times*, 11 February 1945, 38. Shaw's papers are located in the archives, National Academy Museum and School of Fine Arts, New York. Shaw served as president of the Art Students League from 1902 to 1903.

3. Peyton Boswell Jr., *Paintings by American Artists . . . From the Collection of the Late Samuel T. Shaw* (New York: Parke-Bernet Galleries, 1945), unpaginated.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

4. For many years, Shaw's collection hung on the walls of the Grand Union Hotel, located at 42nd Street and Park Avenue, which he co-owned with the humorist Simeon Ford. It was eventually dispersed at auctions in 1926 and 1945.

5. An award Adams won in 1940.

6. Arthur Crisp, *Art Students League, 1900-1903* (Elmsford, N.Y.: The Creative Team, Inc., 1975), 16-17.

7. See Bruce Weber in "The Who, What, Where and Why of The Fakirs," 6, in Pisano and Weber, *Parodies of the American Masters.* I would like to thank Dr. Weber for providing me with a circa date for the Shaw portrait.

8. See interview by DeWitt McClellan Lockman, 1 July 1926, p. 3, Lockman Papers, reel 502, fr. 15. These qualities were reinforced by Adams's exposure to Robert Henri's bravura technique. He also admired the work of Frans Hals, Diego Velázquez and other baroque masters.

9. Interview by Lockman, 31 May 1927, p. 16, Lockman Papers, reel 502, fr. 38.

10. In March of 1934, Adams gave a demonstration of his portrait technique at the club. According to one observer, he applied his paint "deftly and swiftly," completing a likeness of the poet and essayist Robert Bridges in an hour and a half, much to the delight of his enthusiastic audience. See "Wayman Adams Paints a Portrait," *NAC Bulletin* 15 (April 1934): [3]. Although elected an artist life member of the club in 1924, Adams did not present his diploma picture, *Portrait of Oliver Sayler* (Fig. 22), until 1931.

EXHIBITIONS: Berry-Hill Galleries, New York, *Parodies of the American Masters: Rediscovering the Society of American Fakirs, 1891-1914*, 23 September-23 October 1993; NAC 1994; FGM 1995, no. 1.

REFERENCES: Bruce Weber, "The Who, What, When, Where and Why of the Fakirs," in Ronald G. Pisano and Bruce Weber, *Parodies of the American Masters* (Stony Brook, N.Y.: Museums at Stony Brook, 1993), 6, 9 ill.; "Preserving the Past," *The National Arts Club Exhibiting Members Newsletter* 7 (Fall 1994): [1] ill.; Lowrey, 10 col. ill.

KARL ANDERSON
Artist Life Member, 1913
(1874, Morning Sun, Ohio-1956, Westport, Connecticut)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The leading member of the artists' colony in Westport, Connecticut between the first and second world wars, Karl Anderson painted portraits, floral, still-lifes, landscapes, and murals. However, he was best known as an Impressionist figure painter, recognized for his sparkling portrayals of young women in sun-dappled outdoor settings or quiet domestic interiors. Described as a "musician in color," Anderson's paintings were said to exude "the fragrance of some hidden beauty," which prompted him to reply, "Whether this is true or not, it is the fragrance of the invisible beauty of life that I should like to express."[1]

The son of a Southern-born harness-maker and saddler and a mother of Austrian descent, Anderson was the eldest of five brothers and two sisters. While he went on to win acclaim as a painter, one of his brothers, Sherwood (1876-1941), became a well-known novelist and playwright.

Anderson's artistic inclinations were evident at an early age. Indeed, while serving a boyhood apprenticeship with a harness-maker he covered the walls of his master's shop with drawings. During 1891, while attending high school in Clyde, Ohio, he studied privately with John B. Tichenor, after which time he moved to Cleveland, supporting himself by working in a photographer's studio while attending the Cleveland School of Art (1891-92). From there, Anderson went to Chicago, taking part-time classes under John Vanderpoel at the Chicago Art Institute from 1893 to 1897. An astute draftsman, he began working as an illustrator in 1894, joining the firm of J.C. Mantz and Company two years later. In 1898, he lived briefly in New York before moving to Springfield, Ohio, where he spent the next two years as an illustrator for *Woman's Home Companion.*

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

In 1900, Anderson joined the droves of American artists who refined their skills as figure painters in the art schools of Paris. He went on to study at the académies Julian and Colarossi, and received private instruction from the Art Nouveau painter and graphic artist Alphonse Mucha. Anderson spent the summer of 1901 in Egmond, Holland, attending outdoor sketching classes conducted by the American expatriate painter, George Hitchcock, whose penchant for bright hues influenced Anderson's developing aesthetic.

Upon returning to New York, Anderson continued his activity as an illustrator, working for popular magazines such as *Scribner's*, *Vanity Fair*, and *Saturday Evening Post*. He went back to Europe in 1909, visiting Spain and Italy. Most importantly, he spent several months in Giverny, the Anglo-American art colony on the Seine near Paris, where he painted alongside his friend, Frederick Carl Frieseke, whom he had met during his student days in Chicago. Taking his cue from decorative Impressionist style favored by American figure painters working in Giverny at the time--notably Richard Miller, Lawton Parker, Edmund Greacen and Guy Rose--Anderson painted depictions of women in flower gardens using including *The Idlers: August* (1909; Valparaiso University Museum of Art), one his finest works. In January of 1910, he and Greacen debuted their Giverny canvases in a two-man show at the Madison Gallery in New York. After Frieseke, Miller, Parker and Rose showed a similar selection of work there in December, critics dubbed the six painters the "Giverny Group" and hailed them as being modern but not extreme--"impressionist painters of the very best sort."[2]

Anderson resided in New York until 1912, when he settled permanently in Westport. He quickly emerged as the dean of the local art colony, one of the few who was able to

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

support himself solely by painting. In his later work, Anderson painted figure subjects of a symbolic nature or focused on aspects of family life, as in *The Apple Gatherers* (1912; The Cleveland Museum of Art), which received the prize and gold medal at the annual exhibition of artist life members of the National Arts Club in 1920. He was at the height of his popularity throughout the 1910s and 20s, during which time he had numerous solo exhibitions in New York, Chicago and Cleveland.

In addition to his activity at the club, where he occasionally served on the Jury for Prize Awards, Anderson belonged to the National Academy of Design, the Society of Illustrators and other related organizations. He also taught at the National Academy of Design and Grand Central School of Art in New York. During the Depression years, Anderson painted murals for post offices in Bedford, Ohio and West Haven, Connecticut and taught privately in his Westport studio. He was also one of the many members of the Salmagundi Club who sketched and painted in the Baie-Saint-Paul region of Québec.

1. Karl Anderson quoted in Frederic Newlin Price, "Karl Anderson--American," 138.

2. Florence B. Ruthrauff, "Art Notes," *New York Morning Telegraph*, 21 December 1910, p. 4.

BIBLIOGRAPHY: [Karl Anderson], "Anderson's Impressions," *Bellman* 8 (5 March 1910): 292-94; BG Minutes, 14 May 1913; EC Minutes, 10 July 1913; AM Minutes, 14 April 1914; Frederic Newlin Price, "Karl Anderson--American," *International Studio* 76 (November 1922): 132-39; Robert R. Preato, "Karl Anderson: American Painter of Youth, Sunshine and Beauty," *Illuminator* (Fall-Winter 1979-80): 8-16; Dorothy Davis Cox, *Karl Anderson, American Artist* (Clyde, Ohio: Winesburg Press, 1981); *Karl Anderson of Westport: American Impressionist* (Westport, Conn.: Westport-Weston Arts Council, 1984) [reprint of essay by Preato]; Sandra L. Langer, "Decorous Beauty: The Paintings of Karl Anderson," *Arts Magazine* 59 (December 1984): 74-76; Dorothy Tarrant and John Tarrant, *A Community of Artists: Westport-Weston, 1900-1985* (Westport, Conn.: Weston-Westport Arts Council, 1985), 18-21; James M. Keny and Nannette V. Maciejunes, *Triumph of Color and Light: Ohio Impressionists and Post-*

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Impressionists, exh. cat. (Columbus: Columbus Museum of Art and Keny Galleries, 1994), 33, 42, 91-92.

Morning, circa 1914
Oil on canvas
40-1/4 x 36-1/4 in. (102.2 x 92 cm.)
Signed lower left: *KARL ANDERSON*
Diploma presentation, 1915

Throughout his career, Anderson was consistently involved with the rendering of the female figure. This thematic preference no doubt stemmed from his early work as an illustrator for Woman's *Home Companion* and was enhanced by his later contact with other contemporary artists who likewise explored the female form, including Alphonse Mucha.

Anderson's sojourn in the Giverny art colony during the summer and autumn of 1909 also reinforced his commitment to depicting women. It was there that he painted side-by-side with Frederick Frieseke, one of the most acclaimed artists of his era and the leader of the generation of American figure painters who dominated artistic activity in the village from 1906 until the start of the first world war.[1] Frieseke's portrayals of pretty models in boudoirs or sunlit gardens were painted in an advanced Impressionist manner characterized by lively color contrasts, surface patterning and structured compositions--not unlike the intimate domestic scenes of the French Nabis painters Pierre Bonnard and Edouard Vuillard. His dazzling canvases set an example for Anderson and other members of this later generation of American Givernois.

The legacy of Anderson's sojourn in Giverny is evident in *Morning* (Fig. 23), which shows a young woman, dressed in a pink negligee, on the verge of pouring a cup of tea.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The sunshine filtering through the transparent curtains on the left vividly illuminates her cozy surroundings. The teatime motif was popular among many late nineteenth and early twentieth century painters of leisure-class women, such as Mary Cassatt, as well as with Frieseke and his circle. Anderson dealt with the motif in some of his early illustrations and in key Giverny canvases such as *Afternoon Tea* (circa 1909; location unknown).[2]

Since the setting and furnishings do not appear in any of the artist's extant Giverny subjects, it can be assumed that *Morning* was probably painted after the artist's return to America. However, in terms of style, the work clearly reflects the technical strategies characteristic of the so-called Giverny Group--apparent in the spirited patterning of the softly rendered floral wallpaper, the strong sense of design created by the furniture and window panes, all of which are neatly integrated with a traditional rendering of the figure. The "delicious color" for which Anderson was known is also very much in evidence. Indeed, Anderson's decorative approach--representative of American Impressionism in its later phase--transforms a simple aspect of daily life into a highly lyrical image filled with light and color.

1. For the Giverny art colony, see William H. Gerdts, *Monet's Giverny: An Impressionist Colony* (New York: Abbeville Press, 1993) and Bruce Weber, *The Giverny Luminists: Frieseke, Miller and Their Circle*, exh. cat. (New York: Berry-Hill Galleries, 1995).

2. For one such example, see Robert Preato, "Karl Anderson: American Painter of Youth, Sunshine and Beauty," 9.

EXHIBITED: NAC, *Exhibition of the Work of Painter Members*, 7-31 January 1915, no. 39; Albright Art Gallery, Buffalo Fine Arts Academy, Buffalo, New York, *Tenth Annual Exhibition of Selected Paintings by American Artists*, 22 May-30 August 1915, no. 6; NSA 1926, part one; NAC 1936; NAC 1994; FGM 1995, no. 2.

REFERENCES: EC Minutes, 9 February 1915; EC Minutes, 15 September 1915; EC Minutes, 29 September 1915; AM Minutes, 11 April 1916.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

FREDERIC CLAY BARTLETT
Artist Life Member, 1916
(1873, Chicago, Illinois-1953, Beverly, Massachusetts)

A well-known figure in Chicago art circles during the early twentieth century, Frederic Clay Bartlett played a dual role in that city's cultural life, as both a professional artist and as a patron. Independently wealthy and blessed with a discriminating eye, Bartlett was also one of the first American art collectors to appreciate and collect Post-Impressionist European painting.

Bartlett was the son of Adolphus Clay Bartlett, president of Hibbard, Spencer, Bartlett & Company, a nationally known hardware firm. He grew up in prosperous circumstances amidst the social and cultural elite of Chicago's Prairie Avenue. Although expected to enter the family business, he decided to become a painter after viewing the wealth of art on display at the World's Columbian Exposition, held in Chicago in 1893.

Later that year, Bartlett left for Europe, visiting galleries and museums in Italy before enrolling at Munich's Royal Academy during 1894. From there, he went to Paris, studying drawing at the Ecole Collin and at the Académie Colarossi and figure painting with Edmond-François Aman-Jean. Like many young Americans residing in the French capital at that time, he also attended classes at the short-lived Académie Carmen, where he received critiques from the much-admired American expatriate painter, James McNeill Whistler. Bartlett also came into contact with the symbolist painter Pierre Puvis de Chavannes, who stimulated his interest in mural painting. He also met, and in 1899 married, Dora Tripp, from White Plains, New York.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Bartlett returned to Chicago in 1899, establishing his studio in the Fine Arts Building. While many of his fellow artists left the Midwest to build their careers in New York and Boston, Bartlett remained in his hometown. Responding to the city's burgeoning construction boom and the concurrent revival of interest in mural painting sparked by the recent world's fair--and taking advantage of his extensive network of social connections--he went on to execute decorative commissions for many local public and private buildings, including the University of Chicago, the Burnham Architectural Library at the Art Institute, the Council Chamber of City Hall, emulating the simplified, archaizing approach of Puvis.

Bartlett also produced easel paintings which he exhibited fairly regularly at the annual exhibitions of the Art Institute of Chicago between 1898 and 1929, where he was given one-man shows in 1918 and 1921. Although his exhibition activity was focused largely on Chicago and the Midwest, he occasionally participated in the national annuals in New York, Philadelphia, Washington, D.C. and elsewhere. Exhibition records indicate that Bartlett maintained various residences in Manhattan from 1916, the year of his election to the National Arts Club, until the early 1920s.

Bartlett began acquiring examples of European Post-Impressionism, including works by Henri Matisse and Vincent van Gogh, during his marriage to Tripp, who died in 1917. After his marriage to Helen Birch two years later, they embarked on an intense period of collecting, enriching their holdings with masterworks by Paul Gauguin, Paul Cézanne, André Derain, Pablo Picasso, as well as George Seurat's *A Sunday Afternoon on the Island of La Grande Jatte* (1884-86). In 1926, Bartlett donated his stellar collection of twenty-four paintings to the Art Institute of Chicago in memory of his wife, who had died

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the previous year, and in so doing provided art audiences in the Midwest with an opportunity to view key examples of avant-garde European art.

In 1931, Bartlett married Evelyn Fortune Lilly, and afterwards divided his time between homes in Massachusetts, Florida, and Illinois. After a cataract operation in 1932, he painted less frequently, encouraging his wife's artistic endeavors instead. Bonnet House, his winter residence in Fort Lauderdale, has been preserved as part of the Florida National Trust.

BIBLIOGRAPHY: Alfred Hoyt Granger, "Frederick [*sic*] Clay Bartlett--Painter," *Sketch Book* 5 (February 1906): 247-53; MR 1931; Frederic Clay Bartlett, *Sortofa Kindofa Journal of My Own* (Chicago: Privately printed, 1965); Erne R. and Florence Frueh, "Frederic Clay Bartlett: Chicago Painter and Patron of the Arts," *Chicago History* 8 (Spring 1979): 16-19; Frederick A. Sweet, "Great Chicago Collectors," *Apollo* 84 (September 1966): 190-207; Anna Cannon Palumbo, *The Paintings of Frederic Clay Bartlett and Evelyn Fortune Bartlett* (Washington, D.C.: Smithsonian Institution Press, 1982); Jayne Thomas Rice, *Bonnet House: The Life and Gift* (Fort Lauderdale: Bonnet House, 1990).

River Landing,[1] circa 1919
Oil on canvas
33 x 38 in. (83.8 x 96.5 cm.)
Signed lower right: *Frederic Clay Bartlett*
Diploma presentation, submitted between 1916 and 1923

Bartlett's early oils, primarily landscapes executed on his travels to Europe and the Orient, were painted in a subtle tonalist style that reflected the influence of Whistler and Puvis de Chavannes. However, as he began to amass his own collection of late nineteenth and early twentieth century European painting, his aesthetic changed: during the late 1910s, inspired by artists such as Matisse and van Gogh, he adopted the ordered compositions and bright colorism of Post-Impressionism, which he combined with

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Impressionism's emphasis on modern life, particularly the pleasures afforded him by his own affluence.[2] Indeed, *River Landing* (Fig. 24), which features vacationers promenading by the shores of a sunlit lake, may have been painted at scenic Lake Geneva, where Bartlett's family maintained a summer residence called "House in the Woods."

The painting is typical of the artist's mature style, demonstrating his assimilation of Post-Impressionist strategies. The overall clarity of the design and the rhythmic patterning created by the divisionist brushwork used in the trees all contribute to the decorative feel of the painting, while the intense blues and greens of his palette evoke the joyous mood of a summer's day.

1. Since I have yet to locate a reference to this work in the extant club minutes, or in the literature in Bartlett, I have used the title appearing in a 1980 appraisal. The piece would have entered the collection at some point between 1916, the date of Bartlett's election to artist life membership status, and 1923, when it appeared in the *Special Exhibition from The Club's Permanent Collection.*

2. This aspect of Bartlett's work is also evident in the well-known *Blue Rafters* (circa 1919; Art Institute of Chicago), which features a woman reading in a comfortable interior. Bartlett was also likely inspired by the example of the French Nabis painters, Pierre Bonnard and Edouard Vuillard, whose intimate domestic scenes of family and friends would have been familiar to him from his early days in Paris.

EXHIBITIONS: NAC 1923.

REFERENCES: "The Art News: National Arts Members Show," [unsourced newspaper clipping], 1923, NACR, reel 4267, fr. [illegible].

REYNOLDS BEAL
Artist Life Member, 1911
(1867, New York City-1951, Rockport, Massachusetts)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reynolds Beal painted colorful landscapes, circus subjects and scenes of outdoor leisure activity in such diverse locales as the Hudson River Valley, Massachusetts' North Shore, Europe and the Caribbean. He was also a gifted marine painter whose oils, watercolors and etchings reveal his enduring love of boats and the sea.

Beal was the eldest of six children of William R. Beal, a prosperous utilities executive and his wife, Eleanor. He began sketching as a young boy, and at the age ten received drawing lessons in New York, possibly from Edward Valois, a lithographer.

In 1886 Beal entered Cornell University with the intention of studying naval engineering. However, he left without graduating two years later, going on to work at the Morgan Iron Works in Manhattan, where he drafted designs for ship engines. When poor health caused him to leave his position early in 1891, he took a summer sailing trip to Newfoundland, filling his sketchbooks with drawings of boats and marine equipment.

Returning to New York in the autumn, Beal enrolled at the Art Students League, studying drawing from the antique under the American Impressionist John Henry Twachtman. Beginning in 1892, he spent four summers attending William Merritt Chase's Shinnecock Hills Summer School of Art on Long Island, where he was introduced to outdoor painting techniques. Beal studied privately with Chase in New York as well, and it was probably at his teacher's suggestion that he went to Europe in 1895. As well as visiting London and Holland, he was active in Etaples, an artists' colony on the northern coast of France. Beal spent time in Paris too, visiting galleries of contemporary art and copying Old Masters in the Louvre. He ended his trip in 1896 with

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

a sojourn in Spain, copying works by Diego Velázquez in the Prado and attending one of Chase's painting classes in Madrid.

Returning to New York, Beal established his studio at 318 West 57th Street. He also purchased a thirty-foot yawl on which he would cruise along the Hudson River and Long Island Sound, making spontaneous sketches of yachts, regattas and related motifs that served as subject matter for his marines. By 1902, he had established a summer studio in Noank, Connecticut, on Long Island Sound, where he became friendly with the Tonalist painter Henry Ward Ranger, who shared his interest in marine subjects and often sketched with him.

Beal exhibited his oils and watercolors at the National Academy of Design, the Salmagundi Club, the New York Watercolor Club and at the Boston Art Club. He achieved his earliest critical success in 1905, when he had his first solo exhibition at the Clausen Galleries in New York. His professional standing was further enhanced in 1909, when he was elected an associate of the National Academy in 1909 and an artist life member of the National Arts Club in 1911. During April and May of that year, Beal participated in a group show at the club, along with his younger brother Gifford, William R. Derrick and Frederick J. Waugh. Beal later exhibited at the Society of Independent Artists and the New Society of Artists. His close friends and painting companions during these years included prominent American Impressionists such as Childe Hassam and Ernest Lawson.*

In the summer of 1915, while visiting Provincetown, Massachusetts, Beal studied etching with George Senseney, going on to work frequently in that medium throughout

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

his career. After spending several summers in Rockport, an artists' colony and fishing port on Massachusetts' Cape Ann peninsula, he settled there permanently in 1929.

Following the Armory Show (*International Exhibition of Modern Art*) of 1913, Beal moved away from his conservative *plein air* style; influenced by a range of sources that included Hassam, Vincent van Gogh and his own study of Japanese prints, he developed a post-impressionist approach based on vivid colors, sinuous contours and simplified forms. Beal applied this aesthetic to the joyous marines, landscapes and circus subjects painted in and around Cape Ann and on extended sailing trips to the Caribbean (Fig. 25), Central America, Mexico and elsewhere.

Beal had solo exhibitions at Vose Galleries in Boston (1916), at the Phillips Memorial Gallery in Washington, D.C. (1922) and at New York's Kraushaar Galleries (1925 and 1934). However, during the 1940s he gradually withdrew from the Manhattan art scene. Financially independent, he did little to promote his work, preferring to spend his time painting and sailing; as noted in an obituary notice, "he had a wonderfully good time and divided his interest in art and oils with boats, watercolors, nature, and whatever was going on."[1]

1. *The Century Association Year-Book, 1951-1952* (New York: Century Association, 1952), 106.

BIBLIOGRAPHY: Reynolds Beal Papers, AAA, reels 278-82, 286; BG Minutes, 14 June 1911; *Reynolds Beal: Oils, Watercolors, Drawings, Etchings*, exh. cat. (Washington, D.C.: Phillips Collection, 1971); Robert R. Preato, *Reynolds Beal, A.N.A., 1866-1951: Impressions of an American Artist: Paintings, Watercolors and Drawings, Selections from The Haig Tashjian Collection* (New York: Sterling Regal, 1984); Sidney Bressler, *Reynolds Beal: Impressionist Landscapes and Seascapes* (Rutherford, N.J.: Fairleigh Dickinson University Press, 1989); Donelson Hoopes, *Reynolds Beal: American Impressionist*, exh. cat. (New York: Hammer Galleries, 1991); Ann E.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Berman, *The Saltwater World of Reynolds Beal*, exh. cat. (New York: Beacon Hill Fine Art, 1998); Donelson Hoopes, *Reynolds Beal, 1866-1951: A Retrospective*, exh. cat. (New York: Hammer Galleries, 2001).

New London Harbor, 1909
Oil on canvas
18 x 24 in. (45.7 x 61 cm.)
Signed and dated lower left: *REYNOLDS BEAL 1909*
Gift of Donald A. Holub, 1993

A peripatetic painter who "lived in a salt water world, with tight ships and collapsing wharves," Beal painted marines in Europe and the West Indies.[1] However, the majority were done in the northeastern United States, in seafaring towns along the Connecticut, Massachusetts and Long Island coastlines.

Early in his career, the artist spent many summers in Noank, Connecticut, a small village at the mouth of the Mystic River, where he portrayed harbors and shipyards, depicting both pleasure boats and commercial vessels. His interest in boats and coastlines also took him to New London, an important shipbuilding town on the Thames River, off Long Island Sound, to the west of Noank. There he painted numerous views of the local port, among them *New London Harbor* (Fig. 26), which features a three-masted cargo ship silhouetted against a cloud-strewn sky. A number of smaller boats hug the nearby shore.

Beal honed his skills as a *pleinairist* while attending William Merritt Chase's summer school sessions at Shinnecock, Long Island, during which time he adopted a broad, painterly technique to evoke nuances of light and air. He also studied the history and methods of the French Impressionism independently: according to Ronald Pisano, the artist's library included a copy of Wynford Dewhurst's *Impressionist Painting* (1904), in

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

which Beal had marked the pages featuring references to the marine painters Richard Parke Bonnington, Johann Barthold Jongkind and Louis-Eugène Boudin, whose interest in depicting natural phenomena contributed to their reputations as precursors of Impressionism.[2]

The cool hues, pliant brushwork and simplified composition Beal uses in *New London Harbor* suggests the impact of these painters, especially Boudin, who painted similar subjects along the Normandy and Brittany coasts. His penchant for softly defined forms might also have been inspired by the gentle, atmospheric marines Ranger was painting during this period. Although representative of a very conservative approach towards Impressionism, Beal's method captures the transient effects of sunlight on boats and water, as well as the movement of clouds scudding across the broad expanse of Connecticut sky.

1. Mahonri Sharp Young quoted in *Reynolds Beal: Oils, Watercolors, Drawings, Etchings*, [3].

2. See Ronald Pisano, "Reynolds Beal: Artistic Development," in Bressler, 46.

REFERENCES: Bressler, 82, col. ill. pl. [9].

OTTO WALTER BECK
Artist Life Member, 1911
(1864, Dayton, Ohio- 1954, Millbrook, New York)

The son of Walter C. Beck, a landscape gardener at the National Soldiers' Home near Dayton, Ohio, Otto Beck received his earliest art instruction in 1881, when he spent six

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

weeks studying under Isaac Broome, a sculptor and ceramist. During the early 1880s, he began contributing illustrations--many of them depictions of soldiers--to national periodicals such as *Harper's Weekly, Century* and *St. Nicholas Magazine*. In 1887, with financial assistance from Mr. and Mrs. J.B. Thresher, local art patrons, he enrolled at Munich's Royal Academy, studying painting with Ludwig von Loefftz, drawing with Nicholas Gysis, composition with Carl Marr, and sculpture with Wilhelm Rümann, all the while continuing to do illustration work. He travelled throughout Europe prior to returning to Dayton in 1892.

Beck gave private art lessons before joining the faculty of the Art Academy of Cincinnati in 1895, where he conducted classes in painting, illustration and composition for four years. He also taught at the Rookwood Pottery in Cincinnati (1897-98) and supplemented his income through lecturing, especially on the topic of photography as a viable art form. During this period, he began exhibiting his paintings in Cincinnati, Chicago, Philadelphia and elsewhere. While participating in a national mural competition for Cincinnati's City Hall—which he won—Beck met the decorative artist Charles R. Lamb, one of the judges and a charter member of the National Arts Club, who likely encouraged his move to New York in 1900.[1]

Beck subsequently joined the Architectural League and accepted a position as a teacher of pictorial composition at the Pratt Institute in Brooklyn, where he would remain until 1921. Although his duties at Pratt left him little time for his art, he managed to complete a series of twenty-six paintings depicting the life of Christ. The cycle was subsequently acquired by the collector and National Arts Club Arts Committee chairman William T. Evans, who sponsored the artist's solo exhibition at the club in 1912.[2]

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Beck was a versatile artist who painted landscapes, figure subjects and portraits, among the latter a group of pictures depicting Civil War veterans. As well as employing traditional media such as oil and pastel, he developed a new technique of tempera painting, producing very inventive pictures comprised of stylized natural forms, which he described as being "somewhat in the Oriental manner."[3] He exhibited these works in Rome, Paris and New York to considerable acclaim. Beck conjoined his painting and teaching with writing, his publications including *Art Principles in Portrait Photography* (1907) and *Self-Development in Drawing* (1928).

After the death of his first wife, Caroline, in 1921, Beck married Marion Burt and settled in Millbrook, New York. His marriage provided him with a newfound financial stability, to the extent that he exhibited less frequently in his later years, preferring to spend his time cultivating his rock garden and tending the grounds of his home, "Innisfree." An exhibition of his work was held at the Dayton Art Institute in 1933.

1. See Walter Beck to Dr. W.H. Holmes, 10 February 1931.

2. The show was held from January 12th to February 18th 1912.

3. Beck to Holmes. Beck's "starch-film" method involved painting on paper coated with hot starch.

BIBLIOGRAPHY: Otto Walter Beck Papers, AAA (unmicrofilmed); Information courtesy Margot Karp, Archivist, Pratt Institute, Brooklyn, N.Y.; BG Minutes, 13 September 1911; *Exhibition of the Paintings of Walter Otto Beck*, exh. cat. (New York: National Arts Club, 1912); BG Minutes, 14 February 1912; BG Minutes, 13 March 1912; "Disposes of Big Art Collection," unsourced newspaper clipping, Dayton, Ohio, NACR, reel 4266, fr. 409; Mary Augusta Mullikin, "Some Characteristics of Otto Beck's Art," *International Studio* 53 (August 1914): xxxiii-xxxiv; Rose V.S. Berry, "The Tempera Paintings of Walter Beck," *American Magazine of Art* 16 (May 1925): 237-45; *Exhibition of Tempera Paintings by Walter Beck*, exh. cat. (New York: Grand Central Art Galleries, 1925), essay by Ralph Flint; Walter Beck to Dr. W. H. Holmes, 10 February

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1931, photocopy, Otto Beck file, Library, National Museum of American Art, Washington D.C.; "Walter Beck," *New York Times*, 6 September 1954, sec. A, p. 15; "In Memoriam," *NAC Bulletin* 36 (October 1954): [3]; Albert TenEyck Gardner, "Innisfree—A Painter's Garden," *Art Quarterly* 27 (Winter 1964): 417-24; Mary Sayre Haverstock, Jeannette Mahoney Vance, and Brian L. Meggitt, *Artists in Ohio, 1787-1900* (Kent, Ohio: Kent State University Press, 2000), 69; Lisa Bush Hankin, "Walter Beck" in *Paintings by Walter Beck*, exh. cat. (New York: Richard York Gallery, 2002), 5-10.

Day Dreams, 1911
Pastel on board
23 x 37-1/2 in. (58.4 x 95.2 cm.)
Signed and dated upper right: *O W Beck / 1911*
Diploma presentation, 1912

Images of mothers and children proliferated in American art of the late nineteenth and early twentieth centuries, due in part to the efforts of the Impressionist Mary Cassatt, whose depictions of upper-class women and their offspring underscored the tender emotional bonds between her subjects. Beck explores a version of this popular theme in *Day Dreams* (Fig. 27), although here the child does not interact with its mother, but instead lies fast asleep while the adoring parent looks on. As was characteristic of his work from this period, the artist adheres to a close-up viewpoint, his bold cropping suggesting the influence of contemporary photography. He also uses light to lend a dramatic tone to the image, for the figures are illuminated not by the gentle fluorescence one associates with naptime, but with an intense luminosity that seems incongruous to the quietude associated with this type of subject.

Beck's diploma presentation is executed in pastel, an alternative, once-neglected medium that enjoyed a surge of popularity in American art circles during the late nineteenth century.[1] Admired for their array of pure, intense hues, their painterly qualities, and their easy portability, pastels became especially attractive to American

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Impressionists such as J. Alden Weir, Childe Hassam and John Henry Twachtman, who saw it as an ideal means of recording their spontaneous observations of nature. Interest in pastel continued into the new century, as early Modernists, such as Arthur B. Davies and Ashcan School painters, including Everett Shinn, explored the aesthetic possibilities of these colorful crayons. Beck was likewise enticed, for in the essay accompanying the catalogue of his one-man show at the National Arts Club in 1911, it was noted that "for several years the pastel medium has occupied him exclusively."[2]

As revealed in *Day Dreams*, Beck was a master draftsman with a firm command of both the figure and the pastel medium. Although he investigates the theme of motherhood within a traditional representational style, his use of vivid colors--deftly blended together to create rich atmospheric effects--takes this work beyond academic realism, demonstrating, in the words of one reporter, that Beck was "an artist of ideas and [the] technical vigor to carry them out."[3]

1. For an overview, see Doreen Bolger, et al., "American Pastels, 1880-1930: Revival and Revitalization," in Doreen Bolger, et al., *American Pastels in the Metropolitan Museum of Art*, exh cat. (New York: Metropolitan Museum of Art, 1989), 1-32.

2. *Exhibition of the Paintings of Walter Beck*, [2].

3. Clyde H. Burroughs, "Detroit is Shown Fine Examples of American Painters' Handicraft."

EXHIBITIONS: *Exhibition of the Paintings of Otto Walter Beck*, NAC, 31 January-18 February 1912, no. 28; Detroit Museum of Art, *Exhibition of Contemporary American Art*, November 1912, no. 3; University Settlement House, New York, [?] January-21 January 1913; MAM 1915.

REFERENCES: Clyde H. Burroughs, "Detroit is Shown Fine Examples of American Painters' Handicraft," Daniel Putnam Brinley Papers, AAA, reel 1574, fr. 444;

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

HILDA BELCHER
Artist Life Member, 1932
(1881, Pittsford, Vermont-1963, Orange, New Jersey)

A portrait and figure painter, Hilda Belcher's style was rooted in the Realist tradition, yet imbued with her own personal approach to rendering line, color and form. She enjoyed a notable reputation during her day: in 1935 a critic for the *New York Times* identified her as "one of the most distinguished women artists in America."[1] The eminent critic Henry McBride, writing for the *Sun*, was equally effusive in his praise, describing her work as "uncomplicated and direct . . . wholesome and untroubled at a time when a great many people are searching for something tangible to cling to."[2]

The daughter of Martha Wood Belcher, a painter, and Stephen Paterson Belcher, a stained glass manufacturer, Belcher spent her childhood years in Pittsford, Vermont, growing up in a house designed by her mother. Her artistic inclinations were apparent as a young child, for she learned to draw even before she could read or write.

Belcher's family moved to Newark, New Jersey during the 1890s and it was there that she attended high school, graduating in 1900. She went on to spend four years at the New York School of Art (formerly the Chase School of Art and known today as the Parsons School of Design), where her teachers included the Impressionist painter William Merritt Chase and Robert Henri,* the leader of the New York Realists.

A talented draftsman, Belcher initially supported herself by working as an illustrator and cartoonist for magazines such as *Harper's Weekly, St. Nicholas Magazine* and *Woman's Home Companion*, and she occasionally designed stained-glass windows for

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

her family's business. Although she had studied oil painting, Belcher was initially known for her watercolors, which she exhibited at the New York Watercolor Club, the American Water Color Society, the National Academy of Design and elsewhere throughout the northeast. By 1910, when she participated in the *Exhibition of Independent Artists,* organized by Henri, she was selling her work to private collectors and publishing companies, in addition to executing portrait commissions. She also taught Saturday drawing classes at the Art Students League in 1911 and 1912, during which time she studied informally under George Bellows and George Luks, fellow Realists who were part of Henri's inner circle.

After 1920, Belcher extended her exhibition schedule to include the Pen and Brush Club and the Women's City Club in New York, and the Society of Southern Vermont Artists. During this period, she came into her own as an easel painter, winning the Julia A. Shaw Memorial Prize at the National Academy of Design in 1926 and the Walter Lippincott Prize at the Pennsylvania Academy of the Fine Arts in Philadelphia in 1932. That same year saw Belcher's election as an artist life member of the National Arts Club and as an academician of the National Academy of Design.

Belcher was based in New York but spent her summers at her family's home in Pittsford, Vermont. Throughout the 1920s and 1930s she made extended trips to Savannah, Georgia, teaching at the Telfair Academy of Arts and Sciences and painting society portraits. She also produced depictions of that city's African-American community that were well received by contemporary critics.

Between 1921 and 1960, Belcher had twenty-eight solo exhibitions, including shows at the High Museum of Art in Atlanta, the Telfair Academy of Arts and Sciences and the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Washington (D.C.) Arts Club. She exhibited regularly at the National Arts Club's Annual Members Exhibition and served on the jury of selection.

1. Quoted in Cohen, "Hilda Belcher: A Realist Rediscovered," 90.

2. Henry McBride, *Sun* (New York), quoted in "Exhibitions," *NAC Bulletin* 16 (December 1934): [10].

BIBLIOGRAPHY: EC Memorandum, January 1932; "New Members Elected," *NAC Bulletin* 13 (March 1932): [3]; "Exhibitions," *NAC Bulletin* 16 (December 1934): [10]-[11]; "Exhibitions," *NAC Bulletin* 16 (June 1935): [6]; "Pictures by Brilliant Artist Placed on Exhibit Here Today," *Washington Post*, 20 October 1935, Hilda Belcher Curatorial file, NAC; "Hilda Belcher Paints a Water Color Portrait," *American Artist* 4 (April 1940): 5-10; "Artists Annual Exhibition and Honor Dinner," *National Arts Broadcast* 22 (February 1941): 3; [Janie Cohen], "Hilda Belcher (1881-1963): A Retrospective," exh. checklist [typescript] (Burlington, Vt.: Robert Hull Fleming Museum, 1994); Janie Cohen, "Hilda Belcher: A Realist Rediscovered," *American Art Review* 6 (August-September 1994): 90-97, 159.

Togs and Trappings, 1927
Oil on canvas
50 x 40 in. (127 x 101.6 cm.)
Signed lower left: *HILDA BELCHER*
Diploma presentation, 1932

Although Belcher frequently depicted adults, she was especially fond of portraying children, producing commissioned portraits as well as informal renderings of her nieces and a nephew. She also painted genre subjects, recording, as noted by the critic Margaret Breuning, the "grace and ingenuous charm of childhood" without resorting to "sentimentality or emotional emphasis."[1] This is certainly the case with *Togs and Trappings* (Fig. 28), wherein she explores one of her favorite themes--children at play.[2]

This painting features a young girl playing "dress-up" in what appears to be an upstairs attic. The room contains various items of female apparel--including a white

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

crinoline and a harlequin costume that add a theatrical touch--as well as a few toys and accessories on the floor. Wrapped in a brown cape that partially covers her polk-a-dot dress, the child studies her image in an unseen mirror on the right. There is a hint of defiance to her pose, suggesting that she is lost in a world of make-believe.

In contrast to the street urchins and ragamuffins that inhabited the paintings of Robert Henri and other members of the Ashcan School, who drew their subjects from the streets and settlement houses of the Lower East Side, this is obviously a well-cared-for child from a middle-class household. However, Henri's influence is nevertheless evident, for the girl's inquisitive demeanor and lively pose bring to mind his dictum that "If you paint children you must have no patronizing attitude toward them. Whoever approaches a child without humility, without wonderment and without infinite respect, misses in his judgement of what is before him, and loses an opportunity for a marvelous response."[3]

Indeed, as he did for so many early twentieth century American painters, Henri played a vital role in Belcher's evolution as an artist. Prior to his arrival at the New York School of Art, where she had been studying, her work had been "merely correct and *empty*. Then Henri came. He was merciless, but I began to see the light, worked like a dog, came back to life."[4]

The model for *Togs and Trappings* has not been identified, leading to the suggestion that she is simply a product of the artist's imagination, representing an ideal or type.[5] Yet whatever her source of inspiration, Belcher's conception evokes the innocence and independence associated with girlhood. As well as demonstrating her penchant for "fluency, crisp handling and sparkling color"--the legacy of her work in the fields of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

illustration and stained glass--this engaging canvas also underscores the strong tradition of figure painting among artists affiliated with the National Arts Club.[6]

1. Margaret Breuning, *New York Post*, quoted in "Exhibitions," *NAC Bulletin* 16 (December 1934): [11].

2. According to Belcher's Inventory book from 1904-1938 (Collection of the Belcher Family), *Togs and Trappings* was painted in March 1927. I am grateful to Janie Cohen, Curator and Assistant Director, Robert Hull Fleming Museum, University of Vermont, Burlington, Vermont, for checking this source on my behalf, and for providing me with additional exhibition references for *Togs and Trappings*.

3. Robert Henri, *The Art Spirit*, compiled by Margery Ryerson (Boulder, Colo: Westview Press, 1984, reprint of Philadelphia: J.B. Lippincott, 1923), 237-38.

4. Letter from Hilda Belcher to Mrs. Snare, 2 August 1948, quoted in Cohen, "Hilda Belcher: A Realist Rediscovered," 90.

5. Telephone conversation with Janie Cohen, 19 September 1994.

6. Breuning.

EXHIBITIONS: National Academy of Design, New York, *One Hundred-and-second Annual Exhibition*, 23 March-17 April 1927, no. 58; Palm Beach, Florida, Association for Artists, 1928; Telfair Academy of Arts, Savannah, 1928 [solo exhibition; title unknown]; Greenville, South Carolina, 1928 [solo exhibition? venue unknown]; Art Department, State Fair of Texas, Dallas, *Forty-seventh Annual Exhibition of Paintings, Sculpture and Art Objects*, 8-23 October 1932, no. 44 (as *Togs and Toggery*); NAC 1994; FGM 1995, no. 3.

REFERENCES: BG Minutes, 16 March 1932; AM Minutes, BG Report, 12 April 1932; "Additions to Permanent Collection," *NAC Bulletin* 13 (April 1932): [1]; EC Minutes, 24 August 1932; Lowrey, *Am. Art. Rev.*, 94 col. ill., 95.

LOUIS BERNEKER
Artist Life Member, 1929
(1872, Clinton, Missouri-1937, Gloucester, Massachusetts)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Born in a small town in southern Missouri, Louis Berneker moved to St. Louis in 1892, at the age of twenty. He spent four-and-a-half years studying at the St. Louis School of Fine Arts, where he rose to the top of his painting class, winning many awards and prizes.

Upon completing his schooling, Berneker became an artist-reporter, working at a small local paper for one year before joining the St. Louis *Globe-Democrat.* He remained there for four years and then went to Paris, spending eight months studying at the Académie Julian and exhibiting portraits at the annual salon. Berneker then went on to London, where he found work as an illustrator for *Pierson's, Ladies' World, The Idler,* among other magazines.

Wanting to explore the numerous opportunities for illustration work in New York, Berneker eventually settled in Manhattan, where he executed commissions for periodicals such as *Century Magazine.* In 1909, he joined the art department at the Mechanics Institute in New York and taught there until his death in 1937.

Berneker exhibited oils and watercolors at a number of art clubs and societies, including the National Academy of Design, the Salmagundi Club, Allied Artists of America, the New York Water Color Club, and the American Water Color Society. A seasonal resident of Gloucester, Massachusetts, he also exhibited with the North Shore Art Association. During the Depression, Berneker executed mural decorations for the Church of St. Gregory the Great and the Belmont Theatre, both in New York. The artist's wife, Maud, was also a painter.

BIBLIOGRAPHY: "Louis Berneker," *Globe-Democrat* (St. Louis), 3 May 1908; MR 1931; "Obituary," *NAC Bulletin* 18 (March 1937): [1].

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Sirens, by 1929
Oil on canvas
20 x 27 in. (50.8 x 68.5 cm.)
Signed lower left: *LOUIS F BERNEKER.*
Diploma presentation, 1929

Berneker was basically a painter of the female figure, producing not only portraits and conventional genre scenes, but more creative works in a symbolist vein. Depictions of fetching maidens in outdoor settings figure prominently in his oeuvre, exhibited at the national annuals under titles such as *Moonsprites* and *The Nymphs of the Lilies.* Such fanciful themes had made their appearance in American art of the late nineteenth century—in the wistful nudes of Arthur B. Davies, for example. Their continuance by a later generation of artists, such as Berneker and Gerald Leake,* affirms a continuing popularity among conservative-minded painters.

In *Sirens* (Fig. 29), the motif may be linked to the past but Berneker adds a touch of modernity by portraying the two seductresses ensconced on a rock ledge by the sea as robust American girls wearing the short bobs that were so popular during the 1920s. He depicts the figures with a controlled touch, capturing the curving contours of their pale flesh, while adhering to a more painterly treatment of their littoral surroundings. As perceived by a critic of his own era, Berneker's style represented "an even balance between the realistic and the decorative, while the imaginative quality in his paintings is very charming."[1]

1. "Louis Berneker," *Globe-Democrat.*

EXHIBITIONS: NAC, *Summer Exhibition by The Painter Life Members*, 1 May-1 October 1929, no. 26; NAC 1939, no. 66.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

REFERENCES: BG Minutes, 20 November 1929; "Accessions to the Permanent Collection," *NAC Bulletin* 11 (January 1930): [1].

LOUIS BETTS
Artist Life Member, 1914
(1873, Little Rock, Arkansas-1961, Bronxville, New York)

A talented portraitist of the early twentieth century, Louis Betts was known as a "painter's painter," whose "grasp of character and essentials [was] revealed in a broad and dashing manner."[1]

Betts grew up in Chicago where his father, the landscape painter Edwin D. Betts, gave him his first art lessons. By the age of fourteen he was painting portraits and landscapes on his own. After working as a commercial artist for several years, Betts came east to study under William Merritt Chase at the Pennsylvania Academy of the Fine Arts in Philadelphia. Upon winning the academy's Cresson Traveling Scholarship in 1903, he went to Europe. It was probably at Chase's suggestion that he spent a year in Haarlem, Holland, studying the bravura technique of the seventeenth-century Dutch genre and portrait painter, Frans Hals. Betts then visited Paris and London before going on to Madrid, where he gleaned inspiration from the portraits of Diego Velázquez at the Prado. While abroad, Betts painted copies of Old Masters, as well as depictions of children for which he found a ready market. He also received numerous portrait commissions, and was so successful in this endeavor that he decided to make that genre his specialty.

Returning to America in 1906, Betts established a portrait practice in Chicago, where he remained until moving to New York in 1912. He enjoyed a steady clientele in both

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

cities, and elsewhere throughout the country. His sitters included many individuals of national prominence, such as the camera impresario George Eastman, author Booth Tarkington and surgeons Charles J. and William J. Mayo. Until the advent of war in 1914, Betts would spend several months of each year in Europe, executing portraits and continuing his study of the Old Masters.

Betts won many awards and honors, among them the Norman Waite Harris Prize at the Art Institute of Chicago (1913) and the National Academy of Design's Proctor Award (1918), First Altman Prize (1923), and Saltus Award (1931), among others. A major retrospective exhibition of his work was held at the John Herron Art Institute in Indianapolis in 1942.

Betts took a studio in the National Arts Club's Nineteenth Street Studio Building in 1914, remaining there until 1941. A regular contributor to the annual members' exhibitions and a frequent member of the Jury of Selection, his work was also included in the *Group Exhibition by Distinguished Artist Members*, held at the club in 1951. In 1936, a year after the death of his first wife, Giovanni (née Kurzenknabe), Betts married Zara (Trevorrow) Symons, a photographer and the widow of his friend and fellow artist, George Gardner Symons.*

1. Nelson, "A Painter's Painter: Louis Betts," lxxi.

BIBLIOGRAPHY: *NCAB*, vol. 47, 26-27; James William Pattison, "Louis Betts-Painter," *Sketch Book* 6 (December 1906): 171-80; James Louis Pattison, "Portraits by Louis Betts," *Fine Arts Journal* 29 (November 1913): 676-82; BG Minutes, 25 November 1914; W.H. de B. Nelson, "A Painter's Painter: Louis Betts," *International Studio* 64 (May 1918): lxxi-lxxviii; W.B. McCormick, "Louis Betts-Portraitist," *International Studio* 77 (September 1923): 523-25; "Marriage," *NAC Bulletin* 17 (June

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1936): [4]; Louis Betts, "Experiences of a Portrait Painter," *Artist* 52 (January 1957): 78-80 and 52 (February 1957): 114-16.

Baby Whisperings, by 1908
Oil on canvas
28-1/2 x 21-1/2 in. (72.4 x 54.6 cm.)
Unsigned
Diploma presentation, submitted between 1914 and 1916[1]

Betts painted official portraits of record, as well as portrayals of fashionable society women. He was also of the opinion that "children are fascinating to paint," a view he expressed in the first of his two-part article, "Experiences of a Portrait Painter," published in the periodical, *Artist*, in 1957.[2] And throughout the course of his career, he did, indeed, paint many depictions of children, producing commissioned portraits and more casual renderings such as *Baby Whisperings* (Fig. 30).

Here, Betts portrays a mother murmuring into her child's ear, their intimate pose underscoring their physical and emotional connections. Themes of family life--especially in relation to mothers and children--were investigated by many turn-of-the-century American painters, including Mary Cassatt, as well as Betts's mentor, William Merritt Chase, who often depicted his own household engaged in the pleasant rituals of daily life. In this instance, the exotic gypsy costumes worn by the figures suggest that Betts might have painted the work during one of his trips to Spain.

Drawing on the aesthetic example of Hals and Chase, Betts renders the figures with dashing brushwork, avoiding details and crisp contours in favor of a more spontaneous interpretation.[3] Indeed, he felt strongly that portraiture went beyond the quest for a perfect likeness, believing that the artist should possess "rapid, accurate seeing" coupled with a "feeling for paint," and must be aware of the "value of suggestion and omission."[4]

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Thus in *Baby Whisperings*, Betts adheres to a painterly handling throughout the composition, the only exception being the child's ruddy face, described with a firmer hand. He conjoins these methods with a palette of rich browns, red-orange, ochre and white which contribute to the sense of warmth and tenderness that pervades the image. The painting brings to mind the words of the critic Lorinda Munson Bryant, who wrote: "Nothing is more wholesome in the art of our American painters than their home pictures . . . [in which] the artists delight to emphasize the subtle influence of simple incidents in our daily lives."[5]

1. Extant club minutes do not contain any references as to the date of the painting's submission. It entered the collection at some point between 1914, the year of Betts's election, and 1916, when it was among the group of paintings from the club's collection exhibited at Randolph- Macon Woman's College in Lynchburg, Virginia.

2. Betts, "Experiences of a Portrait Painter," 78.

3. For a discussion of the impact of Hals on artists of Betts's generation, see D. Dodge Thompson, "Frans Hals and American Art," *Antiques* 134 (November 1989): [1170]-1183.

4. Betts, 116.

5. Lorinda Munson Bryant, "Painters of American Home Life," *Mentor* 8 (December 1920): [3].

EXHIBITIONS: Corcoran Gallery of Art, Washington, D.C., *Second Exhibition: Oil Paintings by Contemporary American Artists*, 8 December 1908-17 January 1909, no. 53; RMWC 1916, no. 2; Greenfield, Massachusetts, 1917 [venue not known]; NAC 1923; NSA 1926, part one; NAC 1936; NAC 1957, no. 40.

REFERENCES: Charles Courtney Curran, "A Class in Oil Painting," *Palette and Bench* 2 (April 1910): 155, ill. (as *Mother and Child*); AC Minutes, 9 March 1917.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

FRANK ALFRED BICKNELL
Artist Life Member, 1910
(1866, Augusta, Maine-1943, Essex, Connecticut)

Frank Bicknell was among the first group of painters elected to artist life membership in the National Arts Club in 1910. While his name is less familiar today, he was a highly regarded Impressionist landscape painter during the late nineteenth and early twentieth centuries, lauded for his lyrical portrayals of New England scenery.

Bicknell was the son of James Austin Bicknell, a publisher and politician from Augusta, Maine. He began to paint and draw at an early age, and after his family moved to Malden, Massachusetts, he received art lessons from his father's cousin, the Barbizon painter Albion H. Bicknell. By the time he was fifteen, Bicknell wanted to quit school to paint full-time. His family indulged his desire, but hired a tutor so that "between daubs he learned his Latin."[1] Bicknell's godfather James Gillespie Blaine, a well known public official and former Secretary of State, is said to have been greatly disappointed when his godson chose art rather than politics as his vocation.

Bicknell was encouraged in 1887, when his oil, *A Winter Afternoon* (location unknown), was included in the annual exhibition at the National Academy of Design in New York. After moving to Manhattan a year later, he initially supported himself by working as an etcher, having received instruction from his cousin, William H.W. Bicknell, a graphic artist from Provincetown, Massachusetts. Bicknell eventually saved enough money to travel to Paris in 1890. He spent three years at the Académie Julian, where his teachers included William Adolphe Bouguereau and Tony Robert-Fleury.[2]

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

After returning to New York in 1894, Bicknell moved into "The Tower" of Madison Square Garden, one of the most famous buildings of its day. Described as "tall, handsome and outgoing," the artist seems to have prospered during these years, although details relative to the change in his financial circumstances remain a mystery.[3] His studio became a popular rendezvous for Manhattan's artistic, literary and musical elite, an indication of his standing in the city's cultural life. In 1894 or 1895 he spent six months in Japan, debuting his Japanese subjects at the National Academy of Design in the spring of 1896. Bicknell went back to Paris in 1898, residing there until 1902, when he returned to New York. It was around that time that he began spending his summers in the Old Lyme art colony in Connecticut. However, he continued to travel abroad too: he is said to have crossed the Atlantic on sixteen occasions, painting in France, Italy, Holland and the south of England.

Bicknell belonged to several New York clubs and art societies, including the Lotos Club, the Salmagundi Club, the MacDowell Club and the National Academy of Design. He served on the Arts Committee at the National Arts Club, as well as on the Jury of Selection for the annual members' exhibitions. Manhattan remained his base of activity until 1917, when he moved into a house in Old Lyme that had been bequeathed to him by Lewis Cohen, a fellow artist. Two years later Bicknell settled in Pittsburgh, where he had been invited to teach at the College of Fine Arts at the Carnegie Institute of Technology. After resigning his position in 1925, he returned to Old Lyme where he devoted himself to painting and cultivating an old-fashioned flower garden. In 1931, his good friend Florence Griswold, organized an exhibition of his work for the Town and Country Club

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

in Hartford. A bachelor, he resided in Old Lyme until 1940, when ill health forced his retirement to a nursing home in nearby Essex.

1. "James G. Blaine's Artist Godson."

2. See "The Julian Academy: List of Students and Professors, 1869-1939," compiled by Catherine Fehrer, in *The Julian Academy, Paris: 1868-1939*, exh. cat. (New York: Shepherd Gallery, 1989), unpaginated.

3. "Bicknell, Frank Alfred," in *Connecticut and American Impressionism,* 152.

BIBLIOGRAPHY: BG Minutes, 11 May 1910; BG Minutes, 18 May 1910; "James G. Blaine's Artist Godson," [unsourced newspaper clipping], 1931, NACR, reel 4267, fr. 1025; "Landscapes by Bicknell are Shown," *Hartford Courant*, 8 February 1931, NACR, reel 4267, fr. [illegible]; "Bicknell, Frank Alfred," in *Connecticut and American Impressionism*, exh. cat. (Storrs, Conn.: William Benton Museum of Art, 1980), 152; William H. Gerdts, *American Artists in Japan, 1859-1925*, exh. cat. (New York: Hollis Taggart Galleries, 1996), 8, 37, 51-52; Elizabeth Magee Cloutier, *Frank A. Bicknell, A.N.A., 1866-1943: Lyrical Impressionist* (Edenton, N.C. [?], 2002).

The Hill Road, by 1910
Oil on canvas
24 x 30 in. (61 x 76.2 cm.)
Signed lower right: *FRANK A. BICKNELL*
Diploma presentation, 1910 or 1911

Referred to as an artist who depicted nature "in a way which combined both truth and beauty," Bicknell was active in coastal Maine and Massachusetts, as well as in Europe and Japan.[1] However, he spent the majority of his time in rural Connecticut. To be sure, after making his first visit to Old Lyme, around 1902, he became a regular among the community of artists who spent their summers there. While Lyme had initially attracted Tonalists such as Henry Ward Ranger, who began painting there in 1899, after the arrival of Childe Hassam in 1903, the village was quickly transformed into a haven for Impressionist painters, becoming the most popular of Connecticut's art colonies.[2]

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Using Old Lyme as his base, Bicknell portrayed the rolling Connecticut countryside, producing works such as *The Hill Road* (Fig. 31). His Impressionist inclinations are evident in the loose, flickering brushwork and in his palette, wherein soft greens and blues prevail. For the most part, Bicknell avoided high-keyed, contrasting hues in favor of tonal color combinations that imparted a subdued luminosity to his work. Here, his approach not only evokes the myriad fluctuations of light and air, but conveys a mood of peace and harmony that collectors of the day found highly appealing: William T. Evans, chairman of the club's Arts Committee and progenitor of the artist life membership program, owned two of the artist's Connecticut landscapes.[3]

The Hill Road, along with other works by Bicknell, was included in a 1911 travelling exhibition featuring works by newly elected artist life members of the club. Reviewers responded favorably to his "attractive bits of New England scenery,"[4] among them a writer for the *Detroit Journal* who lauded Bicknell's "marked ability in grasping the out-of-door effects."[5]

1. "Landscapes by Bicknell are Shown," *Hartford Courant.*

2. For the Old Lyme art colony, see *Connecticut and American Impressionism* and Jeffrey W. Andersen, *Old Lyme: The American Barbizon,* exh. cat. (Old Lyme, Conn.: Lyme Historical Society, 1982).

3. Evans owned Bicknell's *Mountain Laurel* (location unknown) and *October Morning* (National Museum of American Art, Washington, D.C.). See Truettner, 72.

4. Exhibition of National Arts Club Opens Today at the Art Museum," [unsourced newspaper clipping], Worcester, Massachusetts, 26 March 1911, copy in the Frank Bicknell Curatorial file, NAC.

5. "Exhibit of Contemporary American Art Open at the Art Museum," *Detroit Journal.*

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

EXHIBITIONS: NAC/Circuit 1911; NAC 1915; NAC 1994; FGM 1995, no. 4.

REFERENCES: "Canvases Typify Art of America," *Detroit News*, 17 February 1911; "Exhibit of Contemporary American Art Open at the Art Museum," *Detroit Journal*, 18 February 1911, Daniel Putnam Brinley Papers, AAA, reel 1574, fr. 435; Lowrey, 21, 22 col. ill.; Lowrey, *Am. Art Rev.*, 95, 96 col. ill.

ERNEST L. BLUMENSCHEIN
Artist Life Member, 1916
(1874, Pittsburgh, Pennsylvania-1960, Albuquerque, New Mexico)

A founder and one of the most celebrated members of the Taos art colony, Ernest Blumenschein was among the first American artists to draw pictorial inspiration from the Southwest. His sensitive--oftimes mystical--depictions of the landscape and people of New Mexico appeared in major exhibitions throughout the United States and abroad. Painted in a representational style typified by brilliant colors, rhythmic forms, and a modern sense of design, his canvases reveal his emphasis on aesthetic originality and his lifelong belief that "realistic alone is deadly commonplace."[1]

The son of William L. Blumenschein, a German-born musician and composer and his wife Leonora, Blumenschein grew up in Dayton, Ohio, where his father directed the local philharmonic orchestra. As a boy, he studied the violin in preparation for a musical career. Blessed with an aptitude for drawing, he also made cartoons for his high school newspaper. In order to please his father, Blumenschein later enrolled at the Cincinnati College of Music, while studying illustration techniques under Fernand Lungren at the Cincinnati Art Academy during 1891-92. Under his teacher's direction, the young man's

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

talents blossomed and it became clear that Blumenschein was destined to become an artist.

With his father's approval, Blumenschein studied at the Art Students League in New York from 1892 to 1894, supplementing his income by playing first violinist with Anton Dvorák's symphony orchestra. He then joined the many Americans who flocked to the art schools of Paris, continuing his training as a figure painter at the Académie Julian from 1894 to 1896. It was there that he met Joseph Henry Sharp, a fellow American who had previously visited the Southwest, and who told Blumenschein about the attractions of Taos.

Blumenschein returned to New York in 1896 and began working as a magazine illustrator. An assignment for *McClure's* provided him with the opportunity to visit Arizona and New Mexico during the winter of 1898, an experience that stimulated his interest in the region. Accompanied by his friend, the painter Bert Phillips, he made a sketching trip to the Southwest in the summer of that year, and was profoundly impressed by the scenic beauty of the desert and mountains, and by the clarity of the light.

Despite enjoying steady work as an illustrator, Blumenschein aspired to become a full-time painter. Eager to hone his technical skills and progress in his career, he returned to the French capital for additional study from 1899 to 1901, and again from 1902 to 1909. He continued to do commercial work as well, achieving recognition in 1905 when his illustrations for the serialization of Jack London's *Love of Life* appeared in *McClure's*. On the basis of this success, Blumenschein went on to illustrate many books by prominent American authors, such as Willa Cather, Joseph Conrad and Stephen Crane. In 1905, he married the painter Mary Shepherd Greene (1869-1958), a fellow student at

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Julian's. The couple returned to New York four years later, taking a studio in the Sherwood Building at the corner of Fifty-seventh Street and Sixth Avenue. In the ensuing years, they resided at various locations in Manhattan and Brooklyn. Both husband and wife taught at the Pratt Institute, while Ernest gave instruction at the Art Students League from 1911 to 1914.

In 1910, Blumenschein began spending his summers in Taos, painting genre scenes that documented the customs and daily lives of the local Pueblo Indians and the Hispanic population. He was especially drawn to the spiritual and ritualistic side of Indian culture, which he evoked in compositions that emphasized patterning, stylized forms and warm, glowing colors. In 1915, he helped establish the Taos Society of Artists, which was vital in bringing the work of the Taos painters to museums and galleries across America.

Blumenschein continued to make seasonal visits to the Southwest until 1919, when he and his family moved there permanently. By this point, he was able to give up illustration work; he was now well-established in national art circles, having won such important awards such as the National Academy of Design's Joseph S. Isidor Gold Medal in 1912 and the Potter Palmer Gold Medal at the Art Institute of Chicago in 1917. Blumenschein received the National Arts Club's bronze medal in 1923 and gold medals in 1934, 1938 and 1956.

Towards the end of his life, Blumenschein began spending the winter months in Albuquerque, where he painted railroad yards and local architecture. After his death, his ashes were deposited at the Taos Indian Reservation. Blumenschein's Taos home, an adobe structure built in 1797, was designated a National Historic Landmark in 1966 and is now part of the Kit Carson Historic Museums in Taos.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1. Quoted in Henning, *Ernest L. Blumenschein Retrospective*, 26.

BIBLIOGRAPHY: Ernest L. Blumenschein Papers, AAA, reels 269, 270; Ernest L. Blumenschein, "The Painting of Tomorrow," *Century Magazine* 87 (April 1914); 845-50; Ernest L. Blumenschein, "Appreciation of Indian Art," *El Palacio* 6 (May 1919): 178-79; Ernest L. Blumenschein, "Origin of the Taos Art Colony," *El Palacio* 20 (May 1929): 190-93; MR 1931; William T. Henning, Jr., *Ernest L. Blumenschein Retrospective*, exh. cat. (Colorado Springs: Colorado Springs Fine Arts Center, 1978); Laura M. Bickerstaff, *Pioneer Artists of Taos*, rev. ed. (Denver: Old West Publishing Co., 1983), 29-50; *The Blumenscheins of Taos*, exh. cat. (Flagstaff: Museum of Northern Arizona, 1979); Helen Greene Blumenschein, *Recuerdos: Early Days of the Blumenschein Family* (Silver City, N.M.: Tecolote Press, 1979); Patricia Janis Broder, *Taos: A Painter's Dream* (Boston: Little Brown & Co., 1980), 64-95; Sherry Brown, "Ernest L. Blumenschein, 1874-1960," *Artists of the Rockies and the Golden West* 9 (Spring 1982): 68-75.

Night Scene, 1929[1]
Oil on canvas
30-1/8 x 25-1/8 in. (76.6 x 64.8 cm.)
Signed lower right: *E L BLUMENSCHEIN*
Gift of Helen Greene Blumenschein, late 1960s[2]

As the preeminent member of the Taos art colony, Blumenschein established his reputation on the basis of his portrayals of the Indians and Mexican-Americans of the Southwest. Accordingly, his cityscapes are less well known, yet no less striking in terms of color, design and concept. To be sure, Blumenschein was aware of the artistic potential of the urban environment, for he produced a number of paintings and illustrations of Manhattan and at least one view of Brooklyn Heights.[3]

In *Night Scene* (Fig. 32), Blumenschein focuses on the seamier side of New York, depicting a crowd of revelers making their way along a thoroughfare, possibly Lower Broadway, past darkened windows and shadowy doorways. The women's hemlines, ending just slightly below the knee, and their cloche hats, were typical of the 1920s, the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

decade of the flapper. The various poses of the figures--some of whom stagger and lean forward in an effort to remain upright--suggest that an evening of entertainment and whoopla, perhaps in a jazz club or speakeasy, has come to an end.

Notwithstanding the dissimilarity in terms of subject matter, *Night Scene* bears the stylistic traits of Blumenschein's Southwestern subjects, reflecting his penchant for simple, clearly defined forms, his emphasis on structure and design and his use of intense hues. There is a strong geometricity to the image, produced by the sharp cropping of the scene, by the horizontals, verticals and diagonals of the architecture, as well as decorative patterning created by the repeated shapes of the windows.

Blumenschein's approach reveals the impact of Modernism on his style, especially the aesthetic strategies of Post-Impressionism. Indeed, the artist would have had the opportunity to see paintings by Paul Gauguin, Vincent van Gogh and others while living in Paris, and at the Armory Show (*International Exhibition of Modern Art*) of 1913, an event which (in contrast to most of his fellow artist life members) he deemed "a very healthy affair, the influence of which will work for good in the art of to-morrow."[4] Blumenschein would also have known the work of American exponents of Post-Impressionism, including Paul Burlin, whose New Mexican landscapes were influenced by the example of Matisse and Cézanne, and Andrew Dasburg, a frequent visitor and later year-round resident of Santa Fe.[5] In *Night Scene*, his strong, jewel-like colors, especially the dominant tones of red, lend drama and excitement to the image and suggest the decadence of twenties-era New York during the wee hours of the night.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1. According to information in the Blumenschein Family Archives, *Night Scene* was "completed in May 1929." Information courtesy Elizabeth Cunningham, Ernest L. Blumenschein Monograph and Catalogue Raisonné Project, 8 August 2000. A label from Grand Central Art Galleries, New York, on the verso of the painting, includes the title and a date stamp: "May 7 1930."

2. Information courtesy of club member Everett Raymond Kinstler.

3. Blumenschein produced urban subjects both in Taos and New York. The club's painting may be the canvas entitled *New York* (24 x 30 in.), painted in Taos, which appear in a listing, "N.Y. Scenes," in the artist's papers. The inventory also includes *Lower Manhattan* (undated, 32 x 50 in.), *Small N.Y. night scene* (undated, 12 x 16 in.) and *Brooklyn Heights* (1943, 24 x 27 in.). See Blumenschein Papers, AAA, reel 270, fr. 717.

4. Ernest L. Blumenschein, "The Painting of Tomorrow," 845.

5. For modernism in the southwest, see Sharyn Rohlfsen Udall, *Modernist Painting in New Mexico, 1913-1935* (Albuquerque: University of New Mexico Press, 1984) and W. Jackson Rushing, *Native American Art and the New York Avant-Garde* (Austin: University of Texas Press, 1995).

EXHIBITIONS: Art Institute of Chicago, *Forty-second Annual Exhibition of American Paintings and Sculpture,* 24 October-8 December 1929, no. 28 ill.; Grand Central Art Galleries, New York, 1930; Taos, New Mexico, 1943 [venue unknown]; Grand Central Art Galleries, New York, *New York, New York: Familiar Places/Old and New*, 14 April-8 May 1981; FGM 1995, no. 5.

REFERENCES: Robert R. Preato, intro., *New York, New York: Familiar Places/Old and New*, exh. cat. (New York: Grand Central Art Galleries, 1981), 4 ill.; Lowrey, 14, 15 col. ill.; Lowrey, *Am. Art Rev.*, 94 col. ill.

MAX BOHM
Artist Life Member, 1920
(1868, Cleveland, Ohio-1923, Provincetown, Massachusetts)

A painter who "sought to portray ideas rather than the mere facts of nature," Max Bohm spent much of his career as an expatriate, dividing his time between France and England for almost three decades.[1] He was well known in international art circles, but it was not

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

until his return to America that his romantic and highly imaginative paintings were brought to the attention of art audiences in the United States.

Bohm was born to affluent parents of German aristocratic descent. Artistically inclined as a young boy, he left high school early in order to attend classes at the Cleveland School of Art. By the age of sixteen, he was exhibiting his paintings at the Cleveland Art Club and working as a designer for local lithography firms.

In 1887, Bohm left for Paris, financing his trip through the sale of his paintings. During his voyage, as he observed the ship's crew struggling to control their vessel in rough waters, he developed an awareness of the power of nature that would inspire his later depictions of sailors and the sea.

Bohm went on to study at the Académie Julian from 1887 until 1895, working under Jean-Paul Laurens and others. He made his debut at the Paris Salon in 1887, after which time he exhibited there regularly. He also exhibited in London, Munich, Frankfurt, Düsseldorf and at major annuals in the United States. During this period, Bohm typically portrayed peasants, fisherfolk, sailors and other humble types, employing a style characterized by simplified forms, strong chiaroscuro and a subdued palette.

In 1895, Bohm settled in Etaples, a fishing port and artists colony on France's northern coast, where he opened an art school that attracted students from Europe, Britain and the United States. One of his pupils, Mary Longyear, from Boston, became a friend and Bohm's most important patron.

Bohm established his European reputation in 1898, when his *En Mer* (location unknown), lauded by the Parisian art press for its heroic portrayal of the fishermen of Etaples, won the gold medal at the annual salon. During that same year, he married Zella

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Newcomb, an art student from Minnesota, and spent a year in Italy. Returning to France, he settled in Trépied, a village on the outskirts of Etaples, where he resumed painting and teaching and established friendships with a number of the American painters residing there, among them Roy Brown.* He began spending his winters in London in 1904, and four years later relocated his art school there. Bohm eventually stopped teaching in order to paint full-time, specializing in idealized genre scenes that celebrated motherhood. He also added mythological and symbolic themes to his repertoire of subjects, and lightened his palette in response to Impressionism.

Bohm spent 1910 in the United States painting a mural for the Cleveland Courthouse. He went back to France in 1911, but with the onset of war in 1914, he returned permanently to America. He initially lived in Tuckahoe, New York, where he painted a set of mural decorations for the Brookline, Massachusetts home of the above-mentioned Longyear. By 1916, he had built a house and studio in nearby Bronxville and started spending his summers in Provincetown, Massachusetts, the artists' colony and fishing port on Cape Cod. There, he renewed friendships with many of the painters he had known in Paris and became a leading member of the Provincetown Art Association.

Bohm established his presence in American art circles in 1915, when he won a gold medal at the Panama-Pacific Exposition in San Francisco. Two years later, he received the National Academy of Design's Thomas B. Clarke prize for figure painting. In 1920, he was elected both an artist life member of the National Arts Club and an academician of the National Academy of Design.

In 1924, a year after his death from heart failure, Grand Central Art Galleries in New York organized a memorial exhibition that travelled to museums in Ohio, New York,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Michigan and Massachusetts. The artist's reputation remained strong throughout the decade, spurred on by posthumous shows at Milch Galleries (1926, 1929) and the Macbeth Gallery in New York (1927), and Vose Galleries of Boston (1928), but in the ensuing years his work was largely forgotten, eclipsed by American Scene painting, Modernism and other artistic movements that came into fashion. Yet with the increasing scholarly interest in artists' colonies and the American expatriate tradition, Bohm's reputation has been revived: retrospective exhibitions were mounted in 1967, 1981 and 1994.

1. F.M., *DAB*, 411.

BIBLIOGRAPHY: Max Bohm Papers, AAA, reels 420 and 421; *DAB*, vol. 1, pt. 2, pp. 411-12; Milch Gallery Papers, AAA, reel NM2; *NCAB*, vol. 16, p. 385; *Max Bohm (1868-1923): A Retrospective of Paintings and Drawings*, exh. cat. (New York: Castellane Gallery, n.d.); EC Minutes, 8 January 1920; Lula Merrick, "In the World of Art," *New York Morning Telegraph*, 20 September 1923; Lula Merrick, "Max Bohm, American Master," *International Studio* 79 (May 1924): 129-34; J.B.,"Max Bohm Rediscovered," *Arts Magazine* 42 (November 1967): 52; Marylee Hursh, "Max Bohm, Artist," *Quarterly News*, Longyear Historical Society 16 (Summer 1979): 245-48; *Retrospective: Max Bohm, Paintings,* exh. cat. (Provincetown, Mass.: Provincetown Art Association and Museum, 1981); Susanna J. Fichera, *Max Bohm, 1868-1923: Romantic American Visionary,* exh. cat. (Boston: Alfred J. Walker Fine Art/Townhouse Press, 1994); Charleen Akullian, "Max Bohm: Romantic American Visionary," *American Art Review* 6 (October-November 1994): 116-21, 172.

Joy (*The Dance, Dance on the Shore*), 1918
Oil on canvas
32-1/2 x 25-1/2 in. (82.5 x 64.8 cm.)
Signed and dated lower right: *Max Bohm © 1918*
Diploma presentation, 1921

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Bohm's subject matter included French fishermen struggling against the power of the sea and poetic depictions of mothers and children. He painted lyrical canvases featuring young women in outdoor settings too, among them *Joy*.

As revealed in this work, Bohm eschewed Impressionism and Realism's emphasis on modern life in favor of an art that drew on the imagination--concerns echoed in the work of fin-de-siècle European Symbolists such as Paul Gauguin, Emile Bernard, Puvis de Chavannes, and Odilon Redon,[1] as well as in that of Americans such as Albert Pinkham Ryder and Arthur B. Davies.[2] Focusing on idea rather than reality, their paintings ranged from the tranquil and idyllic to the bizarre and fantastic. Bohm's subjective vision was informed by his own optimistic outlook, as reflected in the advice he imparted to his students: "Paint what you like, something beautiful you remember, something beautiful that you imagine."[3]

Undoubtedly painted during a summer sojourn in Provincetown, *Joy* (Fig. 33) demonstrates key aspects of Bohm's art, especially his preference for simplified shapes, an expressive application of pigment, and radiant hues--pictorial concerns that prompted the critic Royal Cortissoz to proclaim, upon assessing this painting in 1934, that Bohm "had decorative quality and he had color."[4] The canvas reveals, as well, the artist's preference for spare compositions--in this case, an expanse of cloud-streaked sky and a stretch of beach which features a pair of lithe girls dancing on the glistening sand. Their exuberant poses create a mood of elation, for the figures in Bohm's paintings were conceived as "symbols of thought expressing a mental state."[5] Accordingly, just as his portrayals of mothers and children mirrored his domestic contentment, *Joy* could be interpreted as an allusion to the pleasure and satisfaction the artist experienced in this

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

later phase of his life in America, which brought him newfound professional recognition and contact with old friends from Paris.

1. Bohm would have had the opportunity to view their work in Paris exhibitions. He apparently had direct contact with Gauguin as well, for he is said to have once challenged the Frenchman to a duel after he made disparaging remarks about the United States. See Akullian, "Max Bohm: Romantic American Visionary," 120.

2. For Symbolism in turn-of-the-century American art, see Charles C. Eldredge, *American Imagination and Symbolist Painting*, exh.cat. (New York: Grey Art Gallery and Study Center, 1979) and Abraham Davidson, *The Eccentrics and Other Visionary Painters* (New York: E.P. Dutton, 1978).

3. Max Bohm, "An Artist's Philosophy," manuscript, Bohm Archives, quoted in Akullian, 117.

4. Cortissoz, "In Memory of 8 Artists," *New York Herald-Tribune.* In 1918, when Bohm exhibited *Joy* at the National Academy of Design's winter exhibition, Cortissoz deemed it an "unimportant but . . . . restful bit of painting." See his, "Winter Exhibition at the Academy of Design," *New York Herald-Tribune.*

5. *Paintings and Drawings by Max Bohm*, exh. cat. (New York: Milch Galleries, 1929), [2].

EXHIBITIONS: National Academy of Design, New York, *Winter Exhibition*, 11 December 1918-12 January 1919, no. 320; NAC 1923; NAC 1924; NAC 1926; NSA 1926, part one; NAC, 1934; NAC 1939, no. 44; NAC 1994.

REFERENCES: [List of paintings in public and private collections], undated typescript, Bohm Papers, AAA, reel 420, fr. 393, as *The Dance*; Royal Cortissoz, "Winter Exhibition of the Academy of Design," *New York Herald-Tribune*, 15 December 1918, p. 7; AC Minutes, 11 May 1921; BG Minutes, 18 May 1921; "National Arts Club Reveals Its Treasures," *Newark Evening News*, 7 July 1924, NACR, reel 4267, fr. [illegible]; *Exhibition of the Smaller Paintings by Max Bohm*, exh. cat. (New York: Milch Galleries, 1926), [1], as *Dance on the Shore*; Royal Cortissoz, "In Memory of Eight Artists," *New York Herald-Tribune*, 4 February 1934, p. 10.

HOMER BOSS
Artist Life Member, 1910

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

(1882, Blandford, Massachusetts-1956, Santa Cruz, New Mexico)

Homer Boss was among the original seventeen painters elected to artist life membership in the National Arts Club in 1910. The inclusion of this young, up-and-coming artist attests to his standing in New York art circles at the turn of the century, yet until only recently, little was known about his life and career. Indeed, Boss was a gifted painter and he went on to become a popular teacher known for his support of experimentation and personal expression. He gained early recognition as a portrait and figure specialist working in a realist mode; however, in the aftermath of the Armory Show (*International Exhibition of Modern Art*) of 1913, he diversified his subject matter and began incorporating aspects of Modernism into his painting.

The oldest child of Homer Carlton Boss and his wife, Jane, Boss lived in Blandford, Massachusetts until the mid-1890s, when his family settled in Springfield. There, he worked briefly as a die-setter for the Moore Drop Forge before moving to New York at the turn of the century to study art.

During the mid-to-late 1900s, Boss attended classes at the New York School of Art (formerly the Chase School of Art and now the Parsons School of Design), where he received instruction from two of the most significant painter-teachers of the day--William Merritt Chase, the school's founder, and Robert Henri,* who joined the faculty in 1902. Both artists had a profound impact on Boss's development, as did the Philadelphia-based painter Thomas Anschutz who gave lectures and anatomy demonstrations at the school. Inspired by Anschutz, Boss developed a thorough knowledge of the human form and an appreciation for craftsmanship--qualities he would later pass on to his own students.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Boss allied himself with the more liberal art organizations of the day. From about 1905 to 1910, he fraternized with a clique of Realist painters that included former Henri students George Bellows and Edward Hopper, who exhibited together as The Fifteen and held their meetings in Boss's studio in the Lincoln Square Arcade. His work was included in the *Exhibition of Contemporary Art* held at the National Arts Club in 1908, where it hung alongside that of Realists and Impressionists such as Henri, Chase and Mary Cassatt. He was also among the artists invited to participate in the first *Independent Exhibition* in New York in 1910, and in 1912 and 1913 his work was featured at the MacDowell Club, which sponsored small, unjuried group shows every two weeks.

In 1909, Boss became an associate instructor at the newly established Henri School of Art, where he conducted classes in artistic anatomy. In June of 1910, as Henri prepared to go abroad, he assumed the management of the school, becoming director the drawing and painting classes. Boss also oversaw the school's summer sessions at Ironbound Island, off the coast of Nova Scotia, and in Monhegan Island, Maine. He continued to visit these locales into the mid-1920s, painting colorful landscapes and seascapes, often in the company of the painters John C. McPherson and Rockwell Kent.

When Henri severed his connections with the school in 1912, Boss assumed the directorship and renamed it the Independent School of Art. He continued to stress the fundamentals of drawing, but his sympathetic response to Modernism attracted students such as Yasuo Kuniyoshi and Stuart Davis, who were encouraged to experiment with new pictorial concepts. When America's involvement in the First World War led to a drop in

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

enrollment, Boss resigned and for a time supported himself by working as a toolmaker in a button factory in New Jersey.

During the 1910s and 20s, Boss continued to evolve as an artist; taking his cue from the avant-garde European art he encountered at the Armory Show, he turned away from his Henri-inspired Realism and explored aspects of Symbolism, Expressionism and Post-Impressionism. He continued his involvement with progressive art organizations too, helping to found the Society of Independent Artists in 1916, and the short-lived (to 1927) Modern Artists of America in 1921.

In 1923, Boss joined the faculty of the Art Students League in New York, teaching courses in life and antique drawing as well as painting, composition and anatomy. Two years later he made his first visit to the Southwest. Attracted by the atmosphere and topography of the region, he began making annual summer visits to San Juan Pueblo, New Mexico in 1927, eventually purchasing a ranch in nearby Santa Cruz. Boss went on to paint powerful portraits of the local Pueblo Indians as well as desert landscapes characterized by bright colors and stylized forms.

Boss moved permanently to New Mexico in 1933, but until 1941 he continued to spend part of each year in Manhattan, teaching at the League as well as at the New York School of Applied Design for Women. Following his death in 1956, a memorial exhibition of his work was held at the Museum of New Mexico in Santa Fe. Although largely forgotten in the interim, a 1994 exhibition at the Elvehjem Museum of Art resurrected Boss's career and highlighted his accomplishments as an artist and teacher.

BIBLIOGRAPHY: BG Minutes, 11 May 1910; BG Minutes, 25 May 1910; Walter Pach, "Homer Boss," *Shadowland* [4?] (1922) [portions reprinted in Udell]; *Homer Boss, 1882-1956*, exh. cat. (Santa Fe: Museum of New Mexico Art Gallery, 1956); William

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Innes Homer, *Robert Henri and His Circle* (Ithaca, N.Y.: Cornell University Press, 1969), 161, 172-73; Susan S. Udell, *Homer Boss: The Figure and The Land*, exh. cat. (Madison, Wis.: Elvehjem Museum of Art, University of Wisconsin-Madison, 1994).

Girl in Black, by 1911
Oil on canvas
82 x 49-3/4 in. (208.3 x 126.4 cm.)
Signed lower right: *Homer Boss*
Diploma presentation, 1911 [?]

Homer Boss first made his mark as a figure painter, concentrating on full-length depictions of young women. At this point in his career, he worked in a realist manner; indeed, both his subject matter and his style are clearly indebted to his teacher, Robert Henri, who explored female portraiture during the same period, often painting images of women wearing black or white gowns.[1] The practice of depicting the figure in terms of a single, dominant tone, or permutation thereof, harks back to a previous generation of American figure painters, the precedent having been established by James McNeill Whistler during the early 1870s and carried on by William Merritt Chase. The technical exemplar for both Boss and Henri during the early 1900s--the dark palette and painterly handling--was set by European masters such as Frans Hals and Diego Velázquez (artists much-admired by Henri, who touted their virtues to his students).

The model for *Girl in Black* (Fig. 34) was Louise MacAlpine, at that time a young widow who went on to start the children's department at Brentano's, a New York bookstore.[2] Portrayed against a dusky, obscure background, her somewhat tense gaze is directed downwards, away from the spectator, while her hands are clasped demurely in front, a pose that gives her a modest, introspective quality. As our glance moves along her flowing gown, described with the "free dash of the Robert Henri school," it comes to

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

rest on her finely modelled features, the artist devoting special attention to MacAlpine's rosy cheeks and lips and her small, pointed chin.[3] The pale flesh tones of her skin stand out against the sober hues of her clothing and the background.

Boss's figure paintings prompted the inevitable comparisons with Henri, but most reviewers recognized his skill in evoking personality and detected a singularity in his touch, which, although fluid, was more careful and refined than that of his former teacher (one commentator summed up Boss's portraits as "strongly and well painted and so full of character as to be well worthy of study)."[4] When *Girl in Black* was exhibited in Detroit in 1911, as part of a circuit exhibition featuring paintings by the newly elected artist life members of the club, a writer for the *Detroit Free Press* honed in on this particular work--one of three female portraits by Boss featured in the show--stating that the

> forward thrust of her head as if she were trying to look out from the black shadow that envelopes her, the thoughtful, not altogether satisfied expression of the mouth and eyes all seem to typify the eternal feminine of the day--the modern woman of Ipsen and Sudermann or Hauptmann.[5]

1. See, for example, Henri's *Young Woman in Black* (1902; Art Institute of Chicago) and *Lady in Black (Mrs. Robert Henri)* (1904; Parrish Art Museum, Southampton, N.Y.)

2. Born in Philadelphia in 1888 to Canadian parents, MacAlpine came to New York at the age of nineteen, following the death of her first husband. She ran the children's department at Brentano's until remarrying in the 1940s. MacAlpine was the author of *The Fair Land of Opera*, published in 1925. I would like to thank the Hon. James DeWitt Benson, the model's son, and Faith Pleasantan, the her granddaughter, for providing me with biographical details. MacAlpine died in Dover Plains, New York, around 1973.

3. "Life Members of National Arts Club Show Their Skill."

4. "Artists at Art Club."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

5. "Ultra Modern American Art is Shown at Museum."

EXHIBITIONS: NAC/Circuit 1911; MAM 1915, no. 4 (as *Portrait*); NAC 1926.

REFERENCES: "Artists at Art Club," unsourced clipping, [1911], Daniel Putnam Brinley Papers, AAA, reel 1574, fr. 433; "Life Members of National Arts Club Show Their Skill," *Brooklyn Eagle*, 19 January 1911; "Canvases Typify Art of America," *Detroit News*, 17 February 1911; "Exhibit of Contemporary American Art Open at the Art Museum," *Detroit Journal*, 18 February 1911, Brinley Papers, reel 1574, fr. 435; "Ultra Modern American Art is Shown at Museum," *Detroit Free Press*, 18 February 1911, Brinley Papers, reel 1574, fr. 434; "World of Art," *Providence Sunday Journal*, Brinley Papers, reel 1574, fr. 438; Susan S. Udell, "Catalogue Raisonné," in *Homer Boss: The Figure and The Land*, 63 (as *Portrait of a Young Girl*).

DANIEL PUTNAM BRINLEY
Artist Life Member, 1910
(1879, Newport, Rhode Island-1963, Norwalk, Connecticut)

In 1910, the year of his election as an artist life member of the National Arts Club, Daniel Putnam Brinley had recently joined the artists' colony in Silvermine, Connecticut. He quickly emerged as one of the region's leading landscapists, recognized for his colorful views of the local countryside.

Brinley grew up in Riverside, Connecticut, across the Mianus River from Cos Cob. After graduating from the Dwight School in New York, he studied at Art Students League under Bryson Burroughs, Kenyon Cox, H. Siddons Mowbray and others. He is believed to have studied at the League's summer school in Cos Cob in 1902 as well, an experience that inspired his interest in landscape painting.

Brinley went abroad in 1904, visiting London and Paris before travelling to Florence, where he attended the Accademia di Belle Arti. He returned to the French capital in the summer of 1905 and became friendly with a number of avant-garde American artists,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

among them Edward Steichen, John Marin and Max Weber. The group subsequently formed the New Society of American Artists in Paris, a coalition devoted to the advancement of modern art. Although Brinley's Tonalist style had little in common with the fauvist and cubist concerns of his colleagues, he firmly believed in artistic independence and, like his cohorts, saw the New Society of American Artists in Paris as providing an alternative to the more conservative exhibitions held at the American Art Association of Paris.

When Brinley returned to New York in July of 1908, American Impressionism was in its heyday--a fact that influenced his move away from the muted palette of his Paris years in favor of the technical and coloristic strategies of that aesthetic. Upon the advice of Charles Caffin, an American art critic whom he had met in Paris, he spent the following summer in Silvermine, a section of New Canaan where an art colony had been recently established by the sculptor Solon Borglum. Attracted to the beauty of the area, Brinley continued to make seasonal visits to Silvermine, going on to build Datchet House, a large Tudor-style home, in 1913. He subsequently joined "The Knockers," a group of artists organized by Borglum which later evolved into the Silvermine Guild of Artists.

Through his connection with Steichen, Brinley was introduced to Alfred Stieglitz, the dealer/photographer whose gallery at 291 Fifth Avenue promoted vanguard art. He exhibited there, along Marin, Weber, Arthur Dove, Marsden Hartley and other modernists in the *Younger American Painters* exhibition held in March of 1910. During that same year, he made his solo debut at Henry Fitch Taylor's Madison Gallery, which also featured advanced American art. Most reviewers responded favorably to Brinley's work, one commentator claiming that his high-keyed landscapes "literally pulsated with light."[1]

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Brinley's relationship with these organizations led to his later connection with the Association of American Painters and Sculptors, the group of artists, including Karl Anderson* and Ernest Lawson,* who helped organize the ground-breaking Armory Show of 1913. He showed three of his impressionist canvases at that event, but after the exhibition he modified his style, adopting the bold brushwork, intense colors, and decorative patterning associated with Post-Impressionism.

Brinley spent the First World War in France where, as director of decoration for the Second French Army he painted murals for the Foyers du Soldat. After executing his first American commission in 1919, he went on to produce decorations for many churches and public buildings, including the lobby of the Daily News Building in New York, the Brooklyn Savings Bank and 120 Wall Street. He also made stained glass designs that, like his mural work, reflected his interest in light, color and pattern.

Brinley's memberships included the National Academy of Design, the National Society of Mural Painters, and the MacDowell Club. At the National Arts Club, he served on the Arts and Admissions Committees, and on the Board of Governors. The artist was married to Katharine Gordon Sanger (1878-1966) (known professionally as Gordon Brinley), a dramatic recitalist and author of travel books on Canada.

1. "D. Putnam Brinley's Landscapes," *Craftsman* 18 (May 1910): 288.

BIBLIOGRAPHY: Daniel Putnam Brinley Papers, AAA, reels 1414-17, 1427, 1571-75; BG Minutes, 11 May 1910; BG Minutes, 25 May 1910; Peter Brent Weaver, "The Development of D. Putnam Brinley," *International Studio* 83 (January 1926): 53- 57; AM Minutes, 9 April 1929; AM Minutes, 12 April 1932; Margaret Burke Clunie, *Daniel Putnam Brinley: The Impressionist Years*, exh. cat. (Brunswick, Me.: Bowdoin College Museum of Art, 1978); Gary Russell Libby, *Daniel Putnam Brinley, A.N.A.: A Review Exhibition, Oils, Drawings and Water Colors*, exh. cat. (Winter Park, Fla.:

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Cornell Fine Arts Center Museum, Rollins College, 1980); Elizabeth M. Loder, *D. Putnam Brinley: Impressionist and Mural Painter*, rev. ed. 1982, reprint (Ann Arbor, Mich.: University Microfilms International, 1983).

The Ford, 1913
Oil on canvas
40 x 40 in. (101.6 x 101.6 cm.)
Signed and dated lower right: *D. PUTNAM BRINLEY 1913*
Diploma presentation, 1915

Upon joining the Silvermine art colony in the summer of 1909, Brinley focused his attention on local scenery, producing the impressionist canvases that established his reputation in New York art circles. Painted in 1913, *The Ford* (Fig. 35) is one of his finest Silvermine landscapes and one of his most complete excursions into strategies of light and color. The scene, which features two women amidst a sun-dappled setting, may have been painted in the vicinity of "Doodle Bug Rest," a cottage and garden on the eastern bank of the Silver Mine River that Brinley rented until the completion of Datchet House, or on the estate of Solon Borglum, another of Brinley's favorite painting grounds.[1]

In *The Ford*, Brinley's use of a square format is decidedly modern, as is his sharp cropping of the image, which eliminates the foreground and sky and creates a startling immediacy. He transforms his subject matter into a unified surface of soft, flickering brushstrokes that dissolves form and blurs contours--an approach that prompted some critics to compare his work to that of Claude Monet and the American Impressionist Childe Hassam, who used similar methods to convey the effects of scintillating sunlight.

Despite his initial "identification with the Stieglitz crowd," Brinley debuted *The Ford* in 1913 at the Montross Gallery, a favorite venue for American Impressionists, where it

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

elicited a positive critical response from the local art press.[2] A writer for the *New York Herald* deemed it an "airy and brilliant" landscape, while a reviewer for the *New York American* claimed that the painting represented "[Brinley's] own vision of nature . . . wherein the substance of things is dissolved into a delicate fantasy of vibrating light and color."[3] The commentator for the *Post* was likewise enthusiastic, stating that "Like a few other Americans who have found the tradition of Monet and his close associates so sympathetic that they could carry it on intelligently, Mr. Brinley has evolved from it his own style. His brilliant sunlit landscape is as stimulating in its vibrating, high-keyed tones as it is agreeable in composition."[4]

Although Brinley had initially selected a New York scene as his diploma presentation to the club,[5] he eventually chose to be represented by this appealing portrayal of the "loveable . . . countryside reached by the tree-shaded roads linking Norwalk and New Canaan, Connecticut."[6]

1. Loder, *D. Putnam Brinley: Impressionist and Mural Painter,* 16.

2. As pointed out by Margaret Burke Clunie, Brinley consulted Israel White, a writer for the *Newark Evening News*, about his connection to Stieglitz. White responded by saying "Your work does not belong there. You ought to be at Montross." Israel White to Daniel Putnam Brinley, 10 November 1910, quoted in Clunie, *Daniel Putnam Brinley: The Impressionist Years*, unpaginated.

3. "Fine Pictures by Young Artists," *New York Herald*; "Young Artist's Exhibit at Montross Gallery," *New York American.*

4. "Art Notes," *New York Post.* Another critic, writing in 1915, judged *The Ford* to be the "most successful experiment . . . by this confirmed experimentalist," and noted that the "color is a little bit Claude Monet and a little Theodore Robinson, but the handling is thoroughly Brinley. See "Art News of the Week," *Hartford Courant.*

5. In a letter to William T. Evans, Chairman of the Arts Committee, Brinley indicated that he was thinking of submitting *Hudson in Winter* (circa 1910; location unknown) as

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

his diploma presentation and invited Evans's opinion on the matter. See D. Putnam Brinley, New York, to William T. Evans New York, 24 November 1911, William T. Evans Papers, AAA, reel 4054, fr. 962-63, and BG Minutes, 14 April 1915.

6. D. Putnam Brinley, "Connecticut Acclaimed by Writer," unsourced clipping [after 1913], Daniel Putnam Brinley Papers, AAA, reel 1574, fr. 1174.

EXHIBITIONS: Montross Gallery, New York, *Opening Season Exhibition, 1913-1914*, 18 October-1 November 1913; Albright Art Gallery, Buffalo, *Ninth Annual Exhibition of Selected Paintings By American Artists*, 16 May-31 August 1914, no. 17 [incorrectly dated 1910]; NAC 1915; Queen's Museum, Flushing, N.Y., *The New Society of American Artists in Paris, 1908-1912*, 1 February-6 April 1986, no. 4 [incorrectly dated 1910], circulated to Terra Museum of American Art, 2 May-20 June 1986, no. 4; FGM 1995, no. 6.

REFERENCES: "Art Season Starts Earlier Than Usual," *Brooklyn Daily Eagle*, 20 October 1913, p. 9; "Fine Pictures by Young Artists," *New York Herald*, 20 October 1913, p. 9; "Young Artist's Exhibit at Montross Gallery," *New York American*, 20 October 1913, p. 6; "Art Notes," *New York Post*, 25 October 1913, p. 7; "Modern American Oils at Montross's," *American Art News* 12 (25 October 1913): 6; "Free Art is Felt in New York," *Christian Science Monitor*, 25 October 1913, p. 15; "The Summer Exhibition of American Paintings at The Albright Art Gallery," *Academy Notes, Buffalo Fine Arts Academy* 9 (July 1914): 101, ill. 114; BG Minutes, 14 April 1915; H.C.R., "Art and Artists," *Globe* (New York), 24 June 1915, p. 12; "Art News of the Week," *Hartford Courant*, 26 June 1915; Loder, 17, 29, 65, 66; Lowrey, 21, 22 col. ill.

BOLTON (COIT) BROWN
Artist Life Member, 1910
(1864, Dresden, New York-1936, Zena, New York)

Bolton Brown spent many years as a painter and teacher before taking up printmaking at the age of fifty. He went on to earn a reputation as the "dean of American lithography," to the extent that his oils--primarily landscapes and outdoor nudes--are little known today.[1]

The second child of a Presbyterian minister and his wife, Brown was raised in rural towns and villages in upstate New York. At his mother's instigation he began drawing at

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the age of twelve, working on his own and then receiving rudimentary lessons from James Hope, a landscape painter based in Watkins Glen, New York.

In the autumn of 1881, Brown enrolled at Syracuse University, where his curriculum included the study of art. After graduating in 1885 he taught freehand drawing to architecture students at Cornell University while continuing his studies at his alma mater, receiving a master's degree in painting in 1888. He spent the summers of 1887 and 1888 abroad, visiting the art capitals of Europe and mountain climbing and sketching in the Swiss Alps.

In 1891, after brief teaching stints in Toronto, Ontario (1889) and Akron, Ohio (1890), Brown joined the faculty of Stanford University, where he organized the Department of Drawing and Painting. He remained in that position until the spring of 1902, when he was forced to resign over the use of the nude model his coeducational classes. Later that year, along with Ralph Radcliffe-Whitehead and Hervey White, he helped establish Brydcliffe, an art and crafts colony in Woodstock, New York. Although differences with Whitehead forced his departure from Byrdcliffe the following year, he remained in Woodstock, building himself a studio where he wrote, made etchings and painted landscapes and figure subjects in both the Tonalist and Impressionist modes. Brown had solo exhibitions of his paintings at the Ainslie Art Galleries in New York (1909), the City Art Museum in St. Louis (1911), the Pratt Institute, Brooklyn (1912), the Louis Katz Galleries, New York (1912) and at the John Herron Art Institute in Indianapolis (1913). Although he exhibited in the Armory Show (*International Exhibition of Modern Art*) of 1913, his art remained immune to avant-garde tendencies.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Brown's career assumed a new direction in 1915 when, after seeing an exhibition of lithographs by Albert Sterner at a Manhattan art gallery, he went to London to study lithographic techniques. As well as attending F. Ernest Jackson's classes at the Central School of Art and Design, he studied stone lithography on his own, working out of an improvised studio in his flat. When he returned to America the following year, he resided in New York before purchasing a farm in Zena, a small hamlet about three miles outside of Woodstock.

For nearly a decade, Brown concentrated on lithography, producing landscapes, woodland interiors and sylvan nudes that exude the suggestive, atmospheric quality found in his paintings. A master technician, he operated The Artists' Press at 32 Greene Street in Manhattan from 1919 to 1921, printing the lithographs of the aforementioned Sterner, George Bellows and many others, among them Rockwell Kent, John Taylor Arms and Arthur B. Davies. He likewise promoted the art of lithography by lecturing at Columbia University and at the National Arts Club, where he exhibited a selection of his lithographs and demonstrated his technical methods in March of 1922. His book, *Lithography for Artists* (1930), became a standard text on the subject.

Despite his tremendous accomplishments in the field of lithography, Brown's final years were plagued by poverty and ill health. Sales of his work were minimal, as changing tastes made his Tonalist-inspired prints appear old-fashioned. During the early-to-mid 1930s, he divided his time between Woodstock and Bluffton, South Carolina. Following his death in 1936, Brown was laid to rest in the Woodstock Artists' Cemetery.

1. Howard Devree, "A Reviewer's Notebook," *New York Times*, 6 February 1938, sec. X, p. 8.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

BIBLIOGRAPHY: Bolton Coit Brown Papers, AAA, reels 3654-3655; BG Minutes, 11 May 1910; BG, 31 May 1910; J. M. Bowles, "The Color Harmonies of Bolton Brown," *Arts and Decoration* 1 (September 1911): 439-41; David Tatham, *Bolton Brown, Lithographer*, exh. cat. (Syracuse, N.Y.: Syracuse University, Joe and Emily Lowe Art Gallery, 1981); Clinton Adams, "Bolton Brown: Artist-Lithographer," in David Tatham, ed., *Prints and Printmakers of New York State, 1825-1940*, (Syracuse, N.Y.: Syracuse University Press, 1986), pp. 213-41; Robert Plate, "Bolton Brown, 1864-1936," in *Woodstock's Art Heritage: The Permanent Collection of the Woodstock Artists Association* (Woodstock, N.Y.: Overlook Press, 1987), 62-63, 149; Mindy Ellen Moak, *Bolton Brown, 1864-1936*, exh. cat. (New York: Kennedy Galleries, 1988); Clinton Adams, *Crayonstone: The Life and Works of Bolton Brown* (Albuquerque: University of New Mexico Press, 1993), with extensive bibliography; *Bolton Brown: A Retrospective*, exh. cat. (New Paltz, N.Y.: Samuel Dorsky Museum of Art, State University at New Paltz, 2003).

The Bather, before 1911
Oil on canvas
25 x 35 inches (63.5 x 88.9 cm.)
Unsigned
Inscribed on verso: *The Bather by Bolton Coit Brown*
Diploma presentation, 1911 [?]

Brown's activity as a painter spanned the years 1903-15, during which time he often portrayed female nudes relaxing next to tranquil pools in intimate forest settings. Images of unclad women communing with nature were common in late nineteenth-century art--explored by French salon painters such as Emile Carolus-Duran, Jean-Léon Gérôme and William-Adolphe Bouguereau and by North American artists ranging from Wyatt Eaton and Walter Shirlaw to Frederick Frieseke and Childe Hassam. Brown was especially drawn to the subject, exploring it in many of his paintings and in his later lithographs.[1]

Among the earliest oils to enter the club's permanent collection through the artist life membership program, *The Bather* (Fig. 36) reveals Brown's penchant for depicting the figure in outdoor settings, especially deep-walled glens similar to those he played in as a boy in upstate New York. The painting also affirms his concern for light, especially the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

evocative luminosity associated with Tonalism—an expressive mode of landscape painting practiced in America from the mid-1880s until around 1915. Contemporary commentators were especially attentive to this aspect of his work and to Brown's romantic sensibility, among them J.M. Bowles, who noted that even in his "lower toned canvases there is the same feeling of pervading light which unifies all subordinate colorings and makes the work of Mr. Bolton Brown an interpretation of the rarer and more sublime moods of nature."[2]

Here, Brown's model sits amidst the rocks and foliage, enshrouded in a vague, softly dappled light that obscures detail and minutiae. The simplified composition, the subtle palette and the broad paint handling are typical of the artist's aesthetic, and of Tonalism in general, and contribute to the aura of magic that permeates the scene. Detecting the lyrical qualities of *The Bather*, a one observer rightly described it as a "wonder of delicate sentiment. The yellow-green shimmering water seems to laugh with golden laughter as it meets the nymph's feet . . . the deep woods, the lovely shadows--everything tends to make the picture one of gladness tempered with the quiet sentiment of solitude."[3]

1. As in, for example, *Girl Bathing* (1919), *Three Bathers* (1923) and *A Burdett Glenn* (1924).

2. J.M. Bowles, "The Color Harmonies of Bolton Brown," 441.

3. *New York Mail*, 2 January 1911.

EXHIBITIONS: NAC/Circuit 1911; Samuel Dorsky Museum of Art, State University at New Paltz, New York, *Bolton Brown: A Retrospective*, 5 April-15 June 2003.

REFERENCES: BG Minutes, 31 May 1910; *New York Mail*, 2 January 1911; "Art Notes," *New York Post*, 7 January 1911, sec. 1, p. 9; "Life Members of National Arts

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Club Show Their Skill," *Brooklyn Eagle*, 10 January 1911; "News and Notes of the Art World," *New York Times*, 15 January 1911, sec. 5, p. 15; "Canvases Typify Art of America," *Detroit News*, 17 February 1911; *Byrdcliffe: An American Arts and Crafts Colony* (Ithaca, N.Y.: Herbert F. Johnson Museum of Art, 2003), ill.

ROY BROWN
Artist Life Member, 1920
(1879, Decatur, Illinois-1956, Wilton, New Hampshire)

Roy Brown was among the many talented painters to emerge from the Midwest during the early twentieth century. A landscapist specializing in New England scenery and views of France, he combined the colorism of Impressionism with his natural affinity for line, pattern and form. Contemporary commentators often remarked on the individualism of Brown's style; one critic referred to him as an exponent of "decorative-realism . . He is not staid enough to be welcomed by the dyed-in-the-wool Academicians or carried off his feet sufficiently to be associated with the most modern groups. He stands, therefore, singularly alone."[1]

Brown began sketching as a young boy growing up in Decatur, Illinois. He later received drawing lessons in high school, and spent his free time sketching outdoors along the banks of the Sangamon River. He also studied informally--one or two hours a week--with the painter Jean Mannheim. In 1897, Brown went to New York, spending two years at the Art Students League under Kenyon Cox and William Henry Howe. He then moved to Chicago, working as an illustrator for the *Chicago Tribune* before joining the A.M. Kellogg Newspaper Syndicate. He first participated in the annual exhibitions of the Art Institute of Chicago in 1899 and did so intermittently until 1927.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Intent on pursuing a career as a professional painter, Brown moved to Paris in 1905, attending classes under Jean-Paul Laurens, René Menard and others at the Académie Julian. During his stay in the French capital, he familiarized himself with contemporary painting, and found himself especially drawn to the work of French Impressionists such as Claude Monet and Alfred Sisley.

In the summer of 1907 Brown made his first trip to Trépied, a small village about a mile from Etaples, an old fishing port at the mouth of the Canche River on the northern coast of France. At the time, Etaples was also a thriving artists' colony, attracting a contingent of young American painters, many of whom, like Brown, Myron Barlow, John Noble, Max Bohm,* and others, came from the Midwest. Although he had only planned to spent a few weeks in the area, Brown was so taken with Trépied that he decided to move there, renting an old farmhouse recently vacated by Chauncey Ryder.* In the ensuing years, he exhibited at the Société Artistique de Picardie, whose annual displays featured work by members of the Etaples colony, as well as paintings by an international cadre of artists that included the American Impressionist Frederick Frieseke, the Scottish Post-Impressionist John Duncan Fergusson and the Canadian Impressionist James Wilson Morrice.

Brown made a brief trip back to America in 1912, on the occasion of his first solo exhibition in Chicago. Returning to France, he divided his time between Trépied and Paris, where he maintained a studio. However, with the advent of war, Brown returned to America, settling in Silvermine, Connecticut in the autumn of 1914. Two years later he moved to New York, after which time he spent winters in Manhattan and the remainder

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of each year in small New Hampshire towns such as Wilton and Francistown. Brown also painted landscapes in Maine, Connecticut, and Woodstock, New York.

Brown acquired a notable reputation as a painter of rural New England, winning the National Academy of Design's Ranger Purchase Prize (1921) and the Peabody Prize from the Baltimore Water Color Club (1923), among other awards and honors. He was affiliated with the major art societies of the day, including the National Academy of Design (N.A. 1926), where he served as first vice-president (1949-50) and was instrumental in securing a policy change allowing watercolor painters admission to membership. At the time of his death, Brown was an honorary president of the American Water Color Society.

Brown was a member of the National Arts Club's Admissions Committee during the early 1940s. A contributor to the annual members' exhibitions, he won the National Arts Club Prize and Bronze Medal for *The River Front* (location unknown) in 1924. In March of 1923, a group of his paintings were exhibited at the club, among with works by fellow life members Oscar Fehrer* and Edmund Greacen.

1. Van Horn, "Landscapes by Roy Brown," 79.

BIBLIOGRAPHY: Roy Brown clippings file, Local History Department, Decatur Public Library, Illinois; Clara T. MacChesney, "American Artists in Paris," *International Studio* 54 (November 1914): xxiv-xxix; AC Minutes, 24 January 1918; Minutes in connection with the Annual Dinner of The Artist Life Members, 26 January 1920; EC Minutes, 8 January 1920; Roy Brown, interviews by DeWitt McClellan Lockman, 25 and 29 January 1927, DeWitt McClellan Lockman Papers, AAA, reel 502; "Decatur Proud of Roy Brown, Favorite Son in World of Art," *Herald* (Decatur, Ill.), 30 September 1923; Burger Van Horn, "Landscapes by Roy Brown," *International Studio* 83 (January 1926): 78-82; BG Minutes, 19 June 1940; "Roy Brown Dies, Landscape Artist," *New York Times*, 18 May 1956, p. 25.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Sapins et Peupliers aux Dunes, between 1907 and 1914
Oil on canvas
32 x 39-1/2 in. (81.2 x 100.3 cm.)
Signed lower right: *Roy Brown.*
Diploma presentation, 1921

Brown's decision to settle in Trépied is not surprising, for living expenses were minimal--the artist's first home there, a charming, 150-year old farmhouse--cost him a mere $5.00 a month,[1] and the larger port town of Etaples was within easy walking distance.[2] He was also attracted by the beauty of the surrounding countryside. As reported by one commentator, "the green of the hills . . . the golden shimmer of the rolling sand dunes, the blue of the sea and sky, the red-sailed fishing boats, the sunsets and the luminous blue of the atmosphere . . . in the summer, provide beautiful effects for artists."[3] Brown probably drew inspiration from the area along the road leading from Etaples to Camiers, which ran through "moss-grown sand dunes and pine woods," for such motifs appear in many works from his French period, including the eye-catching *Sapins et Peupliers aux Dunes* (Fig. 37).[4]

The canvas exemplifies Brown's favorite type of composition wherein rows of trees are used to create powerful linear designs and serve as a partial screen fronting a distant landscape. He applies his pigment in a painterly manner, creating thick, impastoed effects in the foreground and rhythmic color patterns that prevent the eye from lingering on any one spot. Brown's use of dark contours, his penchant for an expressive paint surface, and a structured composition suggests the impact of Post-Impressionism, an aesthetic that was being explored concurrently by Frederick Frieseke, Richard Miller and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

other Americans--many of them also from the Midwest--working in the Giverny art colony during the same period.[5]

Suffice to say that Brown's period of activity in France was vital to his artistic development and to his reputation in cosmopolitan art circles. Indeed, his aesthetic, as well as his emphasis on the topography of the Pas-de-Calais, drew the attention of the painter-critic Clara T. MacChesney who, in an article for *International Studio* in 1914, included him in her discussion of the latest generation of American expatriate painters in France. Identifying Brown as one of the "new men," she observed: "He sees the dunes, the lanes, the pines of Trépied, from a bold, vigorous standpoint, which is sometimes decorative. Breadth and simplicity are his aim. He lays on the paint in thick, broad strokes, and his colour is often brilliant as the pigment allows."[6]

1. See Roy Brown, interview by DeWitt McClellan Lockman, 29 January 1927, Lockman Papers, reel 502, fr. 233. After his trip to the Midwest in 1912, Brown returned to France where he became ill. After recuperating in the American Hospital in Paris he went back to Trépied, renting a different home--the Murray McKay House--until 1914. See Brown, interview by Lockman, 29 January 1927, fr. 239.

2. To date, there is no detailed study on the Etaples art colony.

3. Jean E. Harston, "Etaples," in T. Austen Brown, Jean E. Harston and Alfred H. Watson, *Etaples* (London: Macrae Publishing Company, [19--?]), unpaginated.

4. Harston.

5. Burger van Horn suggests that Brown's "linear sense" stems from his earlier work as an illustrator. See Van Horn, 81. For the Giverny art colony, see William H. Gerdts, *Monet's Giverny: An Impressionist Colony* (New York: Abbeville Press, 1993).

6. Clara T. MacChesney, "American Artists in Paris," *International Studio* 54 (November 1914): xxv.

EXHIBITIONS: NAC 1926; FGM 1995, no. 7.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

REFERENCES: AC Minutes, 3 November 1920; AC Minutes, 12 January 1921; AC Minutes, 9 February 1921; BG Minutes, 16 February 1921; "Additions to the Permanent Collection," *NAC Bulletin* (March 1921); Lowrey, p. 27.

GEORGE ELMER BROWNE
Artist Life Member, 1915
(1871, Gloucester, Massachusetts-1946, Provincetown, Massachusetts)

Little known today but greatly esteemed during the first half of the twentieth century, George Elmer Browne enjoyed a long and productive career as a painter. His considerable talents were first recognized in France, where he spent the early part of his professional life. Upon returning to America, he went on to make a place for himself within the conservative art establishment of New York. Browne's name is also synonymous with the artists' colony in Provincetown, Massachusetts, where he operated the town's second largest summer art school.

Browne was born in the port town of Gloucester, the son of a businessman whose ancestors came to America on the Mayflower. While his family hoped that he too would pursue a business career, Browne felt otherwise. An aspiring artist, he studied at the Cowles School of Art in Boston under Joseph De Camp and Otto Grundman and at the Boston Museum School with Frank Benson and Edmund C. Tarbell. From there Browne went to Paris, spending three years at the Académie Julian (1894-97), where he developed expertise as a figure painter under Jules-Joseph Lefèbvre and Tony Robert-Fleury. In 1898, he established a studio in New York and worked as a newspaper illustrator, but by 1900 he was back in the French capital, where he would remain until the First World War. His reputation abroad was secured in 1904, when the French government

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

purchased his *Vente d'appât à Cape Cod* (*Bait Sellers of Cape Cod*) from the annual exhibition of the Salon des Artistes Français.

In the spring of 1906, Browne had a one-man show at M. Knoedler and Company in London. A perusal of the catalogue reveals that he had thus far been active in the French countryside, especially in the coastal town of Etaples, where he painted marines and hobnobbed with other American painters working there, such as Max Bohm* and John Noble. The Knoedler exhibition also included views of Holland, which the artist first visited in 1901, their titles—*Late Afternoon, Flanders* and *The Katwijk Church: Moonlight*--revealing a preoccupation with conveying natural effects.[1]

Browne's penchant for maritime locales continued after his return to America, when he began dividing his time between Manhattan and a summer home in Provincetown. A mainstay of the local art colony, he painted oils and watercolors in and around Provincetown and established the long-lived West End School of Art (opened 1916). Known for his affability, Browne also socialized with old friends from his Bohemian days in Paris, notably the aforementioned Bohm and Noble, and others who viewed Provincetown as a native equivalent to the seaside towns they frequented in Europe. In the ensuing years, he also travelled and painted in France, Italy and Spain, as well as in coastal Maine, the Gaspé Peninsula and Labrador. He conducted art classes abroad in 1922, 1925, 1927 and 1929. His standing in France was such that he was appointed an Officer of Public Instruction in the Fine Arts in 1925 and Chevalier of the Legion of Honor in 1936.

Browne portrayed a range of subjects, including landscapes, marines, urban scenes and figural works, working in a representational style that embraced aspects of Tonalism and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Impressionism. Critics often grouped him with landscape and marine painters such as Charles H. Davis, John F. Carlson* and Jonas Lie--artists who loved "color and tonality" and sought to capture the essence of nature.[2]

Browne exhibited at traditional venues, such as the National Academy of Design, the Pennsylvania Academy of the Fine Arts, Allied Artists of America (he was president from 1930 to 1937) and the Salmagundi Club (serving as president there during 1936-37). Despite his affiliation with Provincetown, which attracted many artists associated with Modernism, Browne's sympathies were "wholly academic."[3] An apostle of technique, craftsmanship, and sound composition, he regarded revolutionary styles such as Cubism and Futurism as "merely 'Faddism.' "[4]

Browne's link to the National Arts Club was established shortly after his repatriation, when William T. Evans proposed his name for artist life membership and he was unanimously elected.[5] He won the club's Rodney Wilcox Jones Prize in 1931, the Gregg Memorial Prize two years later, and the National Arts Club Prize in 1939.

1. See *Catalogue of an Exhibition of Paintings by George Elmer Browne,* exh. cat. (London: M. Knoedler and Co., 1906).

2. Bowdoin, "George Elmer Browne and His Art," 574.

3. Bowdoin, 575.

4. Bowdoin, 575.

5. Evans owned Browne's *Coast of Brittany* and *The Wain Team*. See Treuttner, 72.

BIBLIOGRAPHY: George Elmer Browne Papers, AAA, reels 4485 and 2787; George Elmer Browne, interviews by DeWitt McClellan Lockman, 1926-27, DeWitt McClellan Lockman Papers, AAA, reel 502; W. Lewis Fraser, "George Elmer Browne," *Century* 65

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

(November 1902): 163; David C. Preyer, "George Elmer Browne, Painter," *Brush and Pencil* 14 (May 1904): 107-13; James Huneker, "Around the Galleries," *New York Sun*, 5 April 1907, p. 8; T. Martin Wood, "An American Painter in Paris: George Elmer Browne," *Studio* 36 (1909): 286-92; BG Minutes, 14 April 1915; BG Minutes, 28 April 1915; W.G. Bowdoin, "George Elmer Browne and His Art," *American Magazine of Art* 17 (November 1926): 569-76; George Elmer Browne, "The Spirit of Artistic Appeal," *American Artist* 1 (June 1937): 6-8, 32; "George Elmer Browne Paints a Landscape," *Art Instructor* 3 (May 1939): 5-11; George A. Perret, *George Elmer Browne*, exh. cat. (New York: Chapellier Galleries, 1968); *George Elmer Browne: Exhibition of Seventy Paintings*, exh. cat. (New York: Coe Kerr Gallery, 1973); Dorothy Gees Seckler and Ronald Kuchta, *Provincetown Painters, 1890s-1970s*, exh. cat. (Syracuse, N.Y.: Everson Museum of Art, 1977), 25, 29-30, 279; "George Elmer Browne" in Gerald M. Ackerman, *American Orientalists* (Paris: ACR Edition, 1994), 271.

Running by the Breakers,[1] after 1928
Oil on canvas
25 x 30 in. (63.5 x 76.2 cm.)
Signed lower right: *Geo Elmer Browne NA*[2]
Diploma presentation, 1939

George Elmer Browne loved to portray fishermen, coastlines and the sea, the result of his activity in littoral locales such as Etaples and Provincetown, and indeed, in June of 1918, he submitted one such work—*Low Tide*—as his diploma presentation to the club.[3] However, recent research has revealed that in December of 1937 he removed it from the clubhouse "so that it may be repaired."[4] The magnitude and cause of the damage is not known, but it must have been extensive since Browne chose not to return the piece, submitting *Running by the Breakers* (Fig. 38), also a nautical theme, as its replacement.[5]

Browne was a realist who eliminated extraneous detail in order to capture more "elemental states" that underscored the relationship between man and his environment.[6] In *Running by the Breakers*, which depicts fishermen confronting a turbulent sea, he defines his subject in terms of bold masses that, along with his powerful design, broad

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

execution and tonal palette, reveals his tendency to "supplement . . . realism with both the decorative and the colorful."[7]

1. A label on the verso of the painting includes the title and the artist's name.
2. Browne was elected a national academician in 1928.
3. BG Minutes, 19 June 1918.
4. BG Minutes, 15 December 1937.
5. BG Minutes, 19 October 1939.
6. T. Martin Wood, "An American Painter in Paris," 288.
7. Bowdoin, 569.

REFERENCES: BG Minutes, 19 October 1939.

GEORGE BRUESTLE
Artist Life Member, 1933
(1871, New York City-1939, New Haven, Connecticut)

An Impressionist landscape painter known for his depictions of southern Connecticut, George Bruestle was an early member of the Old Lyme art colony. The son of German-born parents, he began his training at New York's Art Students League in 1886, working under the figure painter Henry Siddons Mowbray. His association with artistic activity in Connecticut began that same year, when he visited the town of Essex. Finding the gently rolling countryside to his liking, Bruestle continued to make annual painting trips to the area in the ensuing years.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Bruestle made his first visit to Paris in 1890. He returned to the French capital in 1893 and remained there for three years. During this period he honed his drawing skills at the Académie Colarossi, working under the painters Gustave Courtois and Edmond Aman-Jean. Bruestle's sojourn in Paris also provided him with the opportunity to study the work of the French Barbizon painter, Jean-Baptiste Camille Corot. Recognized as one of France's preeminent landscapists of the nineteenth century, Corot's idyllic, light-filled depictions of Barbizon and Ville-d'Avray reinforced Bruestle's growing penchant for rural scenery.

Upon returning to Manhattan, Bruestle worked as an illustrator for the firm of Harper and Brothers from 1897 until 1901, while painting in his spare time, often in Hadlyme, Connecticut. In 1905, he purchased a summer house in the Hamburg section of Old Lyme. Although the town had initially attracted painters working in the Barbizon mode, such as Henry Ward Ranger, Old Lyme quickly became a haven for Impressionists after the arrival of Childe Hassam in 1903. Bruestle became an integral part of this milieu: as well as portraying the surrounding landscape in a painterly impressionist style, he helped organize the Lyme Art Association Gallery, and was appointed secretary of that organization in 1923. He also maintained close friendships with other Lyme painters, including fellow club members Wilson Irvine* and Robert Vonnoh.*

Bruestle exhibited in Connecticut--at the Lyme Art Association, the Connecticut Academy of the Fine Arts, and the New Haven Paint and Clay Club--and in the major national annuals throughout America.. Like many club painters linked with regional manifestations of Impressionism, his style remained unaffected by Modernism; Bruestle continued to work in that mode well into the 1930s.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

BIBLIOGRAPHY: BG Minutes, 8 February 1933; "New Members Elected," *NAC Bulletin* 15 (March 1933): [11]; Jeffrey W. Cooley and Michael Lloyd, *"To Lyme": Rediscovering the Art of George M. Bruestle (1871-1939),* exh. cat. (Old Lyme, Conn.: Cooley Gallery, 1994).

In the Valley, by 1933
Oil on canvas
30 x 40-1/2 in. (76.2 x 102.8 cm.)
Unsigned
Inscribed on verso: *IN THE VALLEY / by / GEO. M. BRUESTLE*
Diploma presentation, 1933

Bruestle's landscapes ranged from small-scale oils executed *en plein air* to larger canvases such as *In the Valley* (Fig. 39), composed and painted in the studio but based on his innate response to his surroundings; according to Michael Lloyd, he "would paint variations of certain scenes again and again, moving a tree or building here and there in an effort to perfect his favorite compositions."[1]

As revealed by *In the Valley,* Bruestle combined his love of pastoral scenery with impressionist strategies of light and color. Like the majority of American practitioners of the aesthetic, he favored structured compositions and adhered to a realistic interpretation of nature. Here, his deft brushwork both animates the scene and conveys the effects of dappled sunlight shifting and moving across the landscape. Bruestle's palette, which features his characteristic "well ripened greens," contributes to the freshness and vitality of the image.[2]

Although little-known today, Bruestle was a respected painter during his day; his proficiency in capturing the "spirit of place"[3] was duly noted by his friends and patrons, among them one Diana M. Lathrop, who informed the artist: "To anyone born and bred in New England, with a love for it's [*sic*] woods, it's [*sic*] gray stone walls, it's [*sic*] oft-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

repeated scenes of rocky hillsides, old barns, weather-beaten houses, your painting is a part of their very life."[4]

1. See Cooley and Lloyd, *"To Lyme": Rediscovering the Art of George Bruestle (1871-1939)*, p. [3].

2. Lloyd, [3].

3. For this topic in relation to Connecticut Impressionism, see Charles Eldredge, "Connecticut Impressionists: The Spirit of Place," *Art in America* 62 (September/October 1974): [84]-[94].

4. Diana M. Lathrop quoted in Lloyd, [4].

REFERENCES: EC Minutes, 3 March 1933; "Additions to Permanent Collection," *NAC Bulletin* 15 (April 1933): [4].

HOWARD RUSSELL BUTLER
Artist Life Member, 1916
(1856, New York City-1934, Princeton, New Jersey)

A man "richly endowed with the national characteristics of energy, enthusiasm and hard-headed ability," Howard Russell Butler achieved recognition in the fields of business, law and science before establishing a national reputation as an artist.[1] He painted portraits, figures and landscapes, but his favorite subject was the sea; his *oeuvre* includes views of beaches in France and England, as well as depictions of coastal Long Island, Maine, and California.

The son of a lawyer, Butler began drawing at the age of fourteen while growing up in Yonkers, New York. After graduating from Princeton University with a science degree in 1876, he was an assistant to the physics professor, Cyrus F. Bracket. In 1877, he

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

travelled to the Rocky Mountains with the Princeton Scientific Expedition. He then worked for a number of firms, such as the American Speaking Telephone Company, performing a variety of duties that included testing samples of telephone wire for conductivity. After receiving a law degree from Columbia University in 1882, Butler became a partner in the firm of Pope, Edgecomb and Butler, where he specialized in electrical patent law.

During these years, Butler painted watercolors in his spare time. His love of art was such that in 1884, he left his practice to become a professional painter. After working under the American landscapist Frederick Edwin Church in Mexico during the winter of 1884, he enrolled at the Art Students League of New York, studying under French-trained teachers such as J. Carroll Beckwith, George de Forest Brush and others.

In May of 1885, Butler left for Paris. He spent a month studying drawing under Raphael Collin and Gustave Courtois at the Académie Colarossi, before joining the artists' colony in Concarneau, on the Brittany coast. There, he worked outdoors in the company of the American painters Thomas Alexander Harrison and Charles "Shorty" Lasar, and associated with a number of painter compatriots, among them Edward Simmons and Arthur Hoeber. During this period, Butler received useful critiques from Harrison and Lasar; he also came under the spell of Jules Bastien-Lepage, the well-known French Naturalist whose outdoor peasant paintings influenced many American artists working in France during the 1870s and 1880s. Returning to Paris in October, he painted *The Seaweed Gatherers* (1886; National Museum of American Art, Smithsonian Institution, Washington, D.C.), a canvas, based on one of his Concarneau sketches, that

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

won an Honorable Mention at the Paris Salon of 1886 and the Temple gold medal at the Pennsylvania Academy of the Fine Arts two years later.

Butler spent the winter of 1885-1886 in Italy, after which time he returned to Paris, going on to pursue additional training under the history painter Alfred-Philippe Roll and later in the ateliers of Dagnan-Bouveret and Henri Gervex. He continued to travel extensively, painting landscapes and marines in Holland, Spain and England.

Upon returning to New York in the autumn of 1887, Butler assumed an active role in the city's cultural life. He gained considerable prominence as a portraitist, depicting bankers, educators and clergymen and, on at least seventeen occasions, industrial magnate Andrew Carnegie. From 1893 until 1916, he spent his summers painting in East Hampton, Long Island. Butler exhibited both at home and abroad and won many notable awards and prizes. He was elected an academician of the National Academy of Design in 1899 and served as that organization's vice-president from 1916 until 1921.

As a founder of the American Fine Arts Society in 1889, Butler helped raise the funds for the construction of the Fine Arts Building on Fifty-seventh Street, the present home of the Art Students League. His success in this endeavor so impressed Andrew Carnegie that he was appointed president of Carnegie Music Hall in 1895, a post he retained until 1905. From 1898 until 1902 he oversaw the building of Carnegie's mansion and gardens at Fifth Avenue and Ninety-first Street (now the site of the Cooper-Hewitt Museum).

Butler resided in California from 1905 to 1907 and again from 1921 to 1926. In 1911, he moved back to Princeton in order to devote more of his time to painting. He also became involved in various local projects, including designing the site and purchasing the property for the Princeton Battle Monument.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

In 1916, Butler built a summer studio in Bald Head Cliff, Maine, south of Ogunquit. Two years later, he accompanied the U.S. Naval Observatory Party to Baker, Oregon, where he painted a total eclipse of the sun, a theme he investigated again in 1923 and 1925. As a result of his innovative studies of solar and lunar eclipses, Butler was appointed supervisor of astronomical exhibitions at the American Museum of Natural History in New York in 1925.

As was true of many artists of his generation, Butler's landscape style evolved from the *plein-air* realism of the late 1800s to a bolder and more colorful, impressionist-inspired aesthetic after the turn-of-the-century. He continued to paint up until a few days before his death on the 22nd of May 1934. His obituary notice in the *New York Times* described him as "one of the leaders in the art movement in America," and noted that "few well known artists have lived as varied a life as did Mr. Butler."[2] A memorial exhibition of Butler's work was held at Ferargil Galleries in New York in 1937.

1. Price, *Howard Russell Butler (1856-1934)*, [1].

2. "Howard R. Butler, Artist, Dead at 78," *New York Times*.

BIBLIOGRAPHY: Howard Russell Butler Papers, AAA, reels 93, 347-49, 1189-90; *NCAB*, vol. 28, 176-77; AC Minutes, 12 January 1921; Howard Russell Butler, *Painter and Space; or, The Third Dimension in Graphic Art* (New York: Charles Scribner's Sons, 1923); "Howard R. Butler, Artist, Dead at 78," *New York Times*, 23 May 1934, p. 19; F[rederic] Newlin Price, *Howard Russell Butler (1856-1934)* (Princeton, N.J.: Princeton University Press, 1936); Elisabeth Stevens, "Howard Russell Butler: An American in Paris: 1885-1887," *Archives of American Art Journal* 17 (1977): 2-5; Elisabeth Stevens, *Howard Russell Butler: An Exhibition of His Oils, Pastels and Drawings*, exh. cat. (Princeton, N.J.: E.R. Squibb & Sons, 1977); Michael Jacobs, *The Good and Simple Life: Artists Colonies in Europe and America* (Oxford: Phaidon, 1985), 73-5, 153-55, 157-59 ff; Marion Whybrow, *St. Ives, 1883-1993: Portrait of an Art Colony* (Woodbridge, Suffolk, Eng.: Antique Collectors' Club, 1994), 21, 23.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

English Coast ("Gone" on St. Ives Beach), circa 1886
Oil on canvas
29-1/4 x 36-1/8 in. (74.2 x 91.7 cm.)
Signed lower left: *H.R. Butler*
Diploma presentation, 1916

As was the case with the majority of American artists working or studying in France during the 1880s and 1890s, Butler summered in the countryside, painting outdoors in artists' colonies such as Grèz-sur-Loing and Concarneau. The spring and early summer of 1886 saw him in the resort towns of Trouville and Honfleur on the Normandy coast, a haven for many French impressionists.[1] The artist considered remaining there for the rest of the season; however when his friend and fellow painter Edward Simmons showed him some photographs of St. Ives, England, and spoke glowingly of its ambiance, Butler headed for the Cornish seacoast instead.[2]

That Butler would have been attracted to St. Ives is not surprising, for like Concarneau, it too boasted rocky cliffs, sandy beaches, wild moorlands and a lively waterfront populated by amenable fisherfolk. Although British artists had been coming to the Cornish peninsula since the early 1800s, the late nineteenth century vogue for outdoor painting made it a natural gathering place for *pleinairistes*, many of whom, like Butler, were Paris-trained and had worked in Brittany and in other major French art colonies. Accordingly, during the mid-to-late 1880s, St. Ives emerged as a vital cosmopolitan art center, attracting British landscape and marine painters such as Julius Olsson and Adrian Stokes. Scandinavians, Canadians, Russians, Germans and Australians also came to St. Ives, as well as an even greater number of Americans.[3]

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Butler was not disappointed with his decision to abandon Honfleur for St. Ives, especially in view of his evolution as a marine painter. Writing home shortly after his arrival, he compared the town to the Continental locales he had experienced thus far--"from the Zuider Zee to Finisterre"--and expressed his delight with the aesthetic possibilities of his new surroundings.[4] As he related:

> Holland is beautiful in color. Belgium commonplace though higher in key. Brittany is dark in key and with no color except delicate greys. Normandy . . . is rich in color, and high enough to give a chance for beautiful decorative effects . . . the most paintable portion is the half dozen miles between Honfleur and Villerville . . . But the French coast cannot boast of a single spot as beautiful as St. Ives. Here the water is pure and clear as crystal. The old town is fully as picturesque as Honfleur; the fishermen are splendid models; the coast is rugged and the sea heavy. Color exceedingly rich."[5]

Butler subsequently spent August, September and part of early October of 1886 in St. Ives, renting a studio on the top floor of a fishing loft which provided him with an excellent view of Porthmeor Beach. He returned to St. Ives again in 1887, noting in a letter home that the population of the summer colony had "doubled" and "the fame of the place had spread."[6] During these sojourns, and on a third trip in 1895, he would typically work along the local shoreline, making sketches and other visual notations which he would later translate into larger oils.[7] These include *English Coast ("Gone" on St. Ives Beach)* (Fig. 40), in which he portrays a woman and child standing on the shore at low tide, watching a fishing boat on the distant horizon.

Although the presence of figures adds a nostalgic touch, Butler was concerned not so much with narrative content as with observing and recording natural phenomena--the transparency of water, the movement of clouds and the glint of sunlight on the sea--

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

effects he attains through loose brushwork and a palette of iridescent blues, greens, and violets. Consistently ranked among the painter's "most important" works, *English Coast* also stands as one of Butler's finest renditions of Cornwall, where he was among the first American artists to find beauty and inspiration in its wind-swept shores.[8]

1. For Butler's activities abroad during 1885-1887, see his letters home in the Howard Russell Butler Papers, reel 1189.

2. In an unpublished biographical statement, Butler noted: "Ed Simmons had been to St. Ives . . . and the photographs which he brought back and his enthusiastic descriptions led me to decide against Honfleur and in favor of St. Ives." See "Biographical Notes: Howard Russell Butler," p. 165, in the Butler Papers, reel 93, fr. 175. Simmons was in St. Ives from 1886 to around 1891. For his experiences abroad, see his biography, *From Seven to Seventy: Memories of a Painter and a Yankee* (New York: Harper & Brothers, 1922).

3. For the St. Ives art colony, see Jacobs, 143-56 and Whybrow. St. Ives tended to attract marine and landscape painters of all nationalities, while the neighboring colony at Newlyn, about ten miles away on the south side of the peninsula, was populated primarily by British figure painters such as Stanhope Forbes. St. Ives was at the height of its popularity during the 1880s and 90s. In the summer of 1886, the American contingent was comprised of Butler, Simmons and his wife, the Boston painter Frank Chadwick and his wife, Emma, and the painter Harry Robinson and his wife. See "Biographical Notes: Howard Russell Butler," Butler Papers, reel 93, fr. 175. American painters active in St. Ives in the ensuing years included Alexander Harrison, Frederick Waugh, Ernest Lawson,* Richard Hayley Lever,* Walter Elmer Schofield* and many others.

4. Howard Russell Butler to Mary M. Butler, 8 August 1886, Butler Papers, reel 1189, fr. [illegible].

5. Howard Russell Butler to Mary M. Butler, 8 August 1886. Butler did find one drawback to St. Ives--its "liability to sea-fogs."

6. Butler also stated: "I understand that I am largely to blame for the increase in numbers," suggesting that he had touted the merits of St. Ives to his fellow artists back in Paris. See Howard Russell Butler to Harriet, 11 July 1887, Butler Papers, reel 1189, fr. [illegible].

7. Butler returned to St. Ives in 1895, during a trip that included visits to London and to Andrew Carnegie's Cluny Castle in Scotland. He took "a studio adjoining that of Olaf Olsen, a marine painter of great talent." See "Biographical Notes," Butler Papers, reel 93,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

fr. 277-78. There are no further documented visits to St. Ives, although Butler did visit Europe on other occasions and could certainly have gone to Cornwall.

8. See References below.

REFERENCES: [Miscellaneous biographical data], Butler Papers, reel 93, fr. 2 (as *Gone*); *NCAB* (as *Gone*); AC Minutes, 10 November 1916 (as *English Coast*); Price, unpaginated (as *"Gone" on St. Ives Beach*); "Howard R. Butler, Artist, Dead at 78," *New York Times*, 23 May 1934, p. 19 (as *Gone*); Carol Lowrey, *Hayley Lever (1876-1958)*, exh. cat. (New York: Spanierman Gallery, 2003), 13 col. ill.

EMIL CARLSEN
Artist Life Member, 1913
(1853, Copenhagen, Denmark-1932, New York City)

Emil Carlsen was a prominent academic still life painter, admired for his contemplative depictions of flowers, dead game and kitchen objects. A versatile artist, he also painted portraits, figures and marines, as well as poetic landscapes that earned him a place in the tradition of Impressionist painting in Connecticut. Yet whatever his subject or style, Carlsen imbued his work with a sense of tranquillity and repose--qualities that contributed to his popularity among critics, collectors and his peers.

Carlsen studied architecture at the Royal Academy in his native Copenhagen during the late 1860s. Born into a family that included several marine painters, he painted and sketched during his spare time, and is said to have received art lessons from a cousin, Carl Blache, before emigrating to America in 1872.

Settling in Chicago, Carlsen worked as an assistant to a local architect and taught mechanical drawing. He was later hired as a studio assistant to Lauritz Bernhard Holst, a Danish-born marine painter. When Holst returned to Denmark in 1874, Carlsen took over his studio and began painting full-time.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

In 1875, Carlsen made a six-month trip to Europe. His visit to Paris afforded him the opportunity to study the work of the eighteenth-century French still life painter Jean-Baptiste-Siméon Chardin in the Louvre, whose finely crafted depictions of humble, everyday objects exerted a major influence on his art. He then resided briefly in New York before going to Boston, where he augmented his income by working as a designer and engraver. In 1879, Carlsen went back to Chicago. By the early 1880s, he was attracting notice for his still lifes characterized by simple yet elegant compositions, expert draftsmanship and a concern for rendering textures, space and light.

In 1884, Carlsen returned to Paris, supporting himself by painting still lifes for T.J. Blakesee, a New York art dealer. During his sojourn in the French capital, he enhanced his drawing skills at the Académie Julian, where he became friendly with a number of fellow American art students, including Willard Metcalf and H. Siddons Mowbray. He also lightened his palette in response to French Impressionism and painted his earliest landscapes in the French countryside.

Tiring of the repetitive nature of his commissioned still lifes, Carlsen broke his contract with Blakesee in 1886. After a trip to Denmark, he returned to New York. One year later he moved to California to become director of the San Francisco School of Art. He remained in that position until 1889, after which time he taught privately and at the recently established Art Students League. However, seeking a more stimulating artistic climate and greater opportunities for sales and exhibitions, Carlsen returned to New York in 1891. Thereafter, he fraternized with a cadre of leading American Impressionists that included William Merritt Chase, Childe Hassam and J. Alden Weir. Following his marriage in 1896, he began making trips to Connecticut, going on to acquire a summer

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

home in Falls Village in 1905. Although he continued to paint still lifes, the landscapes of New England and upstate New York became the subject of many of his paintings. Carlsen also painted seascapes in Maine and Denmark.

Following his return to the East Coast, Carlsen achieved the success and recognition that had eluded him thus far. He was quickly integrated into New York's art establishment, exhibiting widely and attaining membership in many professional organizations and clubs including the National Academy of Design, the Salmagundi Club, the Century Association and the National Institute of Arts and Letters. In 1911, he joined the stable of American painters associated with the prestigious Macbeth Gallery in New York, where he had solo exhibitions in 1912, 1919, 1921 and 1923. He continued to teach as well, giving instruction at the schools of the National Academy of Design (1906-09) and the Pennsylvania Academy of the Fine Arts (1912-18).

Carlsen won a silver medal at the National Arts Club's members' exhibition in 1915. That he was highly regarded during his day is evidenced by his eulogy in the *Bulletin*, which described him as an "Eminent internationally known painter."[1]

1. "Necrology," *NAC Bulletin*.

BIBLIOGRAPHY: F[rederic] Newlin Price, "Emil Carlsen-Painter, Teacher," *International Studio* 75 (July 1902): 300-308; BG Minutes, 30 April 1913; EC Minutes, 10 July 1913; AM Minutes, 14 April 1914; Duncan Phillips, "Emil Carlsen," *International Studio* 61 (June 1917): cv-cx; Eliot Clark, "Emil Carlsen," *Scribner's Magazine* 66 (December 1919): 767-70; Albert van Sand, "Two Danish-American Painters," *Scandinavia* 1 (February 1924): 47-50; John Steele, "The Lyricism of Emil Carlsen," *International Studio* 88 (October 1927): 53-60; "Necrology," *NAC Bulletin* 13 (February 1932): [2]; Gene Hailey, ed., *California Art Research* 4 (San Francisco: WPA Project 2874, 1937), 27-63; *The Art of Emil Carlsen, 1853-1932*, exh. cat. (San Francisco: Wortsman Rowe Galleries, 1975); Dorothy Tananbaum, *The Art of Emil Carlsen, 1853-1932*, exh. cat. (New York: Hammer Galleries, 1977); Gertrude Sill,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

"Emil Carlsen: Lyrical Impressionist," *Art & Antiques* 3 (March/April 1980): 88-95; Jeffrey Stewart, "Soren Emil Carlsen (1853-1932)" in Ruth Lilly Westphal, *Plein Air Painters of California: The North* (Irvine, Calif.: Westphal Publishing, 1986), 52-57, 195; Ulrich W. Hiesinger, *Quiet Magic: The Still-Life Paintings of Emil Carlsen*, exh. cat. (New York: Vance Jordan Fine Art, 1999).

Foothills, by 1910
Oil on canvas
30 x 35 in. (76.2 x 88.9 cm.)
Signed lower right: *Emil Carlsen*
Diploma presentation, by 1915

Carlsen began making summer visits to Connecticut during the mid-1890s, visiting his friend and fellow artist J. Alden Weir in Windham Center. During these excursions, the two men painted together, depicting local scenery. Carlsen became increasingly committed to landscape themes after 1905, when he established his own summer home and studio in Falls Village, located in northwest Connecticut. Thereafter, he painted views of the countryside and upstate New York while continuing his activity as a still life and marine painter.

Foothills (Fig. 41) is typical of Carlsen's mature landscape aesthetic, in which he conjoined the light and coloristic concerns of Impressionism with a subjective approach--what John Steele described as "the moods these natural objects inspire in his soul."[1] His style, like that of a number of contemporaries working in diverse geographic regions of the United States, such as Daniel Garber* in rural Pennsylvania, and Carl Krafft in south-central Missouri, actually represents a later phase of Impressionism, when artists began emphasizing the decorative by abstracting "naturalistic form and color into an almost musical repetition of rhythms and impulses."[2]

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Carlsen's move towards a decorative manner of painting may have been influenced by the example of Weir, who employed the above-mentioned strategies in works such as *In the Sun* (1899; Brigham Young University, Provost, Utah).[3] In *Foothills*, this tendency is revealed in his use of a reductive composition featuring a limited palette of closely-related hues and a subdued luminosity. His heavily encrusted paint surface, along with the simplified, two-dimensional forms, help create a tapestry-like effect, while the evenly toned pastel colors contribute to the mood of quiet harmony that pervades the image.

Featured in his solo exhibition at the Albright Art Gallery in Buffalo in 1910, *Foothills* was singled out by one reviewer as being among "the finest things that Mr. Carlsen has done."[4] The comment rings true, for the painting illustrates the artist's mature style, aptly summed up his fellow Impressionist, Eliot Clark, who stated: [Carlsen] takes objects out of their purely objective environment and reconstructs their aspect in accordance with his aesthetic idea . . . He is not responsive to the dramatic manifestations of nature, and does not express the emotional quickening in nature's theatre. He adapts nature to his own use, and his use is largely decorative."[5]

1. Steele, "The Lyricism of Emil Carlsen," 57.

2. See William H. Gerdts "Post-Impressionist Landscape Painting in America," *Art & Antiques* 7 (July-August 1983): 64.

3. See Gerdts, 62.

4. "Exhibitions of Works by Emil Carlsen . . . ," 22.

5. Clark, "Emil Carlsen," 768-69.

EXHIBITIONS: Buffalo Fine Arts Academy, Albright Art Gallery, *A Collection of Paintings and Sketches by Emil Carlsen*, 18 March-13 April 1910, no. 14; NAC 1915;

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

NAC 1923; NSA 1926, part one; probably NAC 1934; NAC 1939, no. 9. (as *In the Foothills*).

REFERENCES: "Exhibitions of Works by Emil Carlsen, Childe Hassam, and Frederick Ballard Williams," *Academy Notes* 5 (April 1910): 22, 23 ill.

JOHN F. CARLSON
Artist Life Member, 1922
(1874 Kolsebro, Småland, Sweden-1945, New York City)

An important landscape painter of the early twentieth century, John Carlson was once described as a "Bouguereau of winter woods, an idealist of pure beauty . . . a realist as to detail, a poet as to color and, above all, a master of tone!"[1] He enjoyed a lengthy association with the artists' colony in Woodstock, New York, where he painted and passed his aesthetic principles on to the many students who attended the John F. Carlson School of Landscape Painting. Carlson's influential book, *Elementary Principles of Landscape Painting* (known today as *Carlson's Guide to Landscape Painting*), was published in 1928 and is still in print and in use today.

Carlson was first exposed to art by an uncle in Småland, Sweden, a carriage decorator who painted oils and watercolors in his spare time. He began drawing as a young boy, and continued to do so after his family emigrated to the United States around 1884, residing in Brooklyn before finally settling in Buffalo, New York in 1886. At the age of fifteen, Carlson received drawing and outdoor sketching lessons from John Mayer, an amateur painter. He then enrolled at the Albright Art School, studying figure painting and composition with Lucius Hitchcock while working for a local lithography firm.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

In 1902, Carlson moved to New York, attending classes at the Art Students League under Birge Harrison* and Frank Vincent DuMond.* A landscape painter associated with the American Tonalist movement, Harrison was especially influential in Carlson's development, teaching him to closely observe the moods of nature. In 1903, Carlson won a scholarship to study painting at Byrdcliffe, an arts and crafts community in Woodstock, New York. Drawn to the scenic beauty of the surrounding Catskill Mountains, he settled in Rock City, just outside of Woodstock, and began painting lyrical views of forest interiors.

When the Art Students League moved its summer school from Old Lyme, Connecticut to Woodstock in 1906, Harrison, its director, hired Carlson as his assistant. Upon his mentor's retirement in 1911, Carlson took over, continuing Harrison's emphasis on traditional methods of painting. He remained in that position until 1918, when students' demands for instruction in more modern, innovative methods led to his resignation. In 1920, Carlson moved to Colorado Springs, where he was a co-founder and director of the Landscape School of the Broadmoor Art Academy. However, he returned to Woodstock two years later, establishing his own school of landscape painting which he operated until 1938.

As well as painting in and around Woodstock, Carlson was active in New England, the West and the Canadian Rockies. He enjoyed considerable renown throughout the 1910s and 1920s, during which time he won such important awards as the National Academy of Design's Carnegie Prize (1918) and the Salmagundi Club's Isidor Prize (1912 and 1925) and was represented by the Macbeth Gallery in New York.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1. "John F. Carlson-A Master of Tone," [203].

BIBLIOGRAPHY: "John F. Carlson-A Master of Tone," *Fine Arts Journal* 35 (March 1917): [203]-6; "Concerning John F. Carlson, A.N.A.," *Buffalo Arts Journal* 7 (November 1925): 22-27; MR 1931; Holger Lundbergh, "John Carlson," *American-Swedish Monthly* 30 (May 1936): 10-12; "John F. Carlson," *American-Scandinavian Review* 32 (December 1944): 13-18; Gary Michael, "The Ultimate Harmonist," *Southwest Art* 8 (December 1978): 65-75; John F. Carlson, *Carlson's Guide to Landscape Painting* (New York: Dover Publications, 1973, reprint of *Elementary Principles of Landscape Painting*, originally published 1928 and revised 1958); *John F. Carlson, N.A., 1874-1945*, three exh. cats. (Boston: Vose Galleries, 1978, 1980, 1982); Tom Wolf, "John F. Carlson," in *Woodstock's Art Heritage: The Permanent Collection of the Woodstock Artists Association* (Woodstock, N.Y.: Overlook Press, 1987), 66-67; *John F. Carlson and Artists of the Broadmoor Academy*, exh. cat. (Denver: David Cook Fine Art, 1999); *The Paintings of Mr. and Mrs. John Fabian Carlson*, exh. cat. (Lambertville, N.J.: Jim's Antiques Fine Art Gallery, 2000).

Woodland Idyll, by 1917
Oil on canvas
30 x 40 in. (76.2 x 101.6 cm.)
Signed lower left: *John F. Carlson*
Diploma presentation, 1922

Undeterred by the frigid temperatures of winter, Carlson loved to spend his days sketching in the snow-bound forests in and around Woodstock. Back in his studio, he produced finished oils such as *Woodland Idyll* (Fig. 42), a view of the Catskill countryside glimpsed through a screen of trees--motifs that Carlson liked to emphasize in his landscapes. Indeed, in his *Guide to Landscape Painting*, the artist devoted a chapter to trees, noting the individuality of their forms and advising his readers that they "will learn to paint trees only by understanding them, their growth, their nature, their movement--and realizing that they are conscious living things."[1]

Like his Impressionist counterparts, Carlson was concerned with light and atmospheric conditions, but he avoided bright, multi-hued colors in favor of a tonal palette, the legacy of his earlier contact with Birge Harrison. He also eschewed the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

direct, *alla prima* painting technique associated with Impressionism. To be sure, in order to convey mood and express a "subjective idea," Carlson would work from his sketches, rearranging natural elements on the canvas to establish a pleasing composition.[2] His method proved highly successful: in *Woodland Idyll,* the varied shapes of the tree trunks and meandering branches create lively patterns and rhythms while the blues and whites of his palette suggest the crisp atmosphere of a winter's day.[3] In its aura of serenity, the painting also reflects his conviction that "to the artist, the forest is an asylum of peace and dancing shadows."[3]

1. Carlson, *Carlson's Guide to Landscape Painting*, 94.
2. Carlson, 48.
3. Carlson, 94.

EXHIBITIONS: National Academy of Design, New York *Winter Exhibition*, 15 December 1917-13 January 1918, no. 137; Nashville Art Association, *Annual Fine Arts Exhibit of Distinguished American Artists*, June 1918, no. 27; NAC 1926; NAC 1994; FGM 1995, no. 8.

REFERENCES: AC Minutes, 10 January 1923; BG Minutes, 17 January 1923.

ELIOT CANDEE CLARK
Artist Life Member, 1920
(1883, New York City-1980, New York City)

That Eliot Clark's name was submitted for artist life membership at the National Arts Club is not surprising: a respected landscapist, his aesthetic was informed by the Impressionist and Tonalists modes, approaches practiced by the majority of painters associated with the club during the early twentieth century. Clark also made his own

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

contribution to the literature of American art, writing books and articles on major American exponents those styles, notably John Henry Twachtman, Emil Carlsen,* Robert Vonnoh* and J. Francis Murphy. His artistic outlook was akin to that of his NAC colleagues in that he was generally critical of Modernism, preferring an art that emphasized "human expression and communication" over Cubism and other unorthodox styles.[1]

Clark was the son of Walter Clark, a painter of lyrical landscapes whose art was also touched by Tonalism and Impressionism. He began working in pastel and watercolor as a child, and at the age of nine began exhibiting at the New York Water Color Club. Through his father, he came to know many first-generation American Impressionists, among them the aforementioned Twachtman. In 1897, he spent two months studying antique drawing under Twachtman at the Art Students League of New York. However, taking his cue from his father, who believed that nature was an artist's greatest teacher, he honed by skills as a landscapist by painting outdoors in picturesque locales such as Cos Cob, Connecticut, Gloucester, Massachusetts, Ogunquit, Maine and Chadds Ford, Pennsylvania. Clark toured the art capitals of Europe in 1904, copying the works of Old Masters as well as that of painters of the Barbizon persuasion. He also made visits to art colonies such as Barbizon and Giverny, and in 1905 travelled through Germany, Holland, Italy and Spain.

Clark returned to America in 1906, settling into the Van Dyck Studios at 939 Eighth Avenue a year later. He subsequently painted landscapes in New England, as well as in Nova Scotia, the Grand Canyon and Yosemite Valley. He taught at the Art Students League from 1919 to 1922, the year he married Elizabeth Trowbridge Egleston and built

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

a home in Kent, Connecticut. In 1923, he helped found the Kent Art Association, whose membership included painters such as George Laurence Nelson, F. Luis Mora and Glenn Newell, all of whom were artist life members of the National Arts Club. Following the break-up of his marriage in 1932, Clark began spending summers in Albermarle County, Virginia. He continued to travel and paint in such varied locales as Morocco, Italy, India, Arizona and Mexico. His late work became increasingly realistic.

Clark was closely involved with art associations in New York, especially the National Academy of Design where he held the posts of corresponding secretary (1948-52), first vice-president (1955) and president (1956-1959), and authored an important book, *History of the National Academy of Design* (1954). At the National Arts Club, Clark served on the Board of Governors and participated in the annual member's shows.

1. See Eliot Clark, "Considerations on Modernistic Aesthetics," 220.

BIBLIOGRAPHY: EC Minutes, 8 January 1920; Minutes of the Meeting in connection with the Annual Dinner of the Artist Life Members, 26 January 1920; Eliot Clark, "Considerations on Modernist Aesthetics," *Art in America* 9 (August 1921): 210-20; Eliot Clark, "Notes From Memory," *American Artist* 21 (Summer 1957): 72, 87-88; David B. Lawall, *Eliot Clark, N.A., Retrospective Exhibition*, exh. cat. (Charlottesville, Va.: University of Virginia Art Museum, 1975); Mildred Thaler Cohen and Ronald G. Pisano, *Eliot Clark (1883-1980): Artist, Scholar, World Traveler*, exh. cat. (New York: Marbella Gallery, 1980); Richard H. Love, *Walter Clark (1848-1917), Eliot Clark (1883-1980): A Tradition in American Painting*, exh. cat. (Chicago: Richard H. Love Galleries, 1980); Ronald G. Pisano, *Eliot Clark: American Impressionist, 1883-1980,* exh. cat. (New York: Hammer Galleries, 1981).

Overlooking the Valley, circa 1917
Oil on canvas
30-3/8 x 40 in. (81.2 x 101.6 cm.)
Signed lower right: *Eliot Clark*
Diploma presentation, 1920

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Clark is known to have painted the occasional view of Manhattan, but like his father, he was drawn primarily to the rural countryside of the northeastern United States. The areas around Kent, Connecticut and Chadds Ford in Pennsylvania were especially important, providing the artist with the lush meadows and rolling hills that appear in many of his canvases.

Overlooking the Valley (Fig. 43) is one of a number of pastoral scenes Clark painted during the late 1910s—such as *Spring Landscape, Pennsylvania* (1919; Private collection) and *Gray Day* (Private collection)—which feature broad, hilly landscapes bounded by narrow bands of sky.[1] His reductive composition, with its typically high horizon, gives the work a near-abstract quality, while various diagonal elements--in the form of small ravines, areas of vegetation and groves of trees, the dark contours of a meandering stone wall--create decorative patterns and a sense of spatial recession. The two large trees on the far right are not unlike the equally feathery trees found in the landscapes of the Tonalist painter Dwight Tryon.

Clark's familiarity with Tonalism and Impressionism derived from his personal contact with leading practitioners of those aesthetics and through his books and articles. In his own work, he alternated styles in accordance with his subject and the mood he wished to convey. *Overlooking the Valley* exemplifies a tempered response to Impressionism, illustrating Clark's practice of describing nature in terms of small daubs and dashes of paint—ranging from rich greens and golds in the foreground to high-keyed yellows, mauves and electric blues in the distance. His divisionist touch is particularly apparent in the sky, the juxtaposition of radiant pinks, greens and yellows creating a

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

scintillating luminosity. Despite the presence of dark browns, used to evoke the woodlands on the far right, the painting embodies what one commentator referred to as the "free and coloristic" side of American landscape painting of the early twentieth century.[2]

1. Illustrated in Richard H. Love, *Walter Clark and Eliot Clark: A Tradition in American Painting*, 42, 62.

2. "Foreword," *Exhibition of Contemporary American Landscape*, exh. cat. (New York: Henry Reinhardt and Son, 1919) quoted in David B. Lawall, *Eliot Clark, N.A.: Retrospective Exhibition*, 24.

EXHIBITIONS: Possibly National Academy of Design, New York, *Ninety-second Annual Exhibition*, 17 March-22 April 1917, no. 10 (as *Overlooking a Valley: Autumn*).

REFERENCES: AC Minutes, 10 February 1920; EC Minutes, 11 February 1920.

WILLIAM BAXTER CLOSSON
Artist Life Member, 1916
(1848, Thetford, Vermont -1926, Hartford, Connecticut)

An artist known for his innate sensitivity towards line, color and form, William Baxter Closson enjoyed a dual career, making important contributions to the field of American wood engraving during the 1870s and 1880s before going on to achieve success as a painter.

Although he became interested in art as a young boy, Closson received little encouragement from his parents David, a member of the Vermont Legislature, and Abigail, a descendent of the painter Benjamin West. At the age of seventeen, having completed his formal education at the Thetford Academy, he began working as a clerk in

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

a railroad office in northern Vermont. However, during a trip to visit his brother in Boston in 1866, Closson came across some engraver's equipment which piqued his interest. A year later, after acquiring a set of tools and teaching himself some of the more rudimentary techniques, he moved to Boston to serve an apprenticeship with a local wood-engraver while attending evening drawing classes at the Lowell Institute.

An expert draftsman with a keen eye for detail, Closson became one of the leading members of the American school of wood engraving, which was then in its heyday. By 1880, his work was appearing in *Century, Harper's Monthly* and other prominent magazines of the era, as well as in various books published in Boston. In addition to making his own engravings, Closson reproduced works of art by his friend George Fuller, a Bostonian who painted mythical subjects and portraits, as well as by Old Masters and members of the English Pre-Raphaelite school, such as Edward Burne-Jones and George Watts. He won numerous awards and honors including medals at the Paris Salon (1882), the *Exposition Universelle* in Paris (1889) and the *Graphic Arts Exposition* in Vienna (1901). Closson was also recognized as an innovator in his field, for he experimented with new techniques, including a method of etching based on a black wax process.

During the mid-1890s, the stringent demands of his profession began to take a toll on Closson's eyesight. At the same time, wood engraving itself had become a "lost art," superseded by the new photomechanical reproductive techniques. Closson subsequently took up painting. Working in oil, watercolor and pastel, he produced landscapes, figure subjects and outdoor genre themes that were said to "sparkle with color and have such an exquisite decorative quality [that they] are surely dreams of yesterday,--dreams of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

beautiful women in colorful gowns, of graceful men in colonial costume, and of happy children."[1] He often set his canvases in his own hand-carved frames.[2]

From around 1907 until 1916, Closson divided his time between Washington, D.C. and Magnolia, Massachusetts. After 1916 he resided in Newton, Massachusetts, a suburb of Boston. His paintings were much admired by art aficionados of the day, such as William T. Evans, chairman of the National Art Club's Arts Committee and the original owner of Closson's *Nymphs and Water Babies at Play* (1902), now in the collection of the National Museum of American Art in Washington, D.C.

1. Quoted in William Howe Downes, "William Baxter Closson," in *The Closson Memorial Exhibition*, unpaginated.

2. See "Closson, William Baxter, 1848-1926," in Patricia C.F. Mandel, *Selection VII: American Paintings, c. 1800-1930* (Providence, R.I.: Museum of Art, Rhode Island School of Design, 1977), 209.

BIBLIOGRAPHY: *NCAB,* vol. 28 , 21-22; Frank T. Robinson, *Living New England Artists: Biographical Sketches* (Boston: Samuel E. Cassino, 1888), 37-43; "William B. Closson," *Art News* 24 (19 June 1926): 6-7; *The Closson Memorial Exhibition*, exh. cat. (Boston: Robert C. Vose Galleries, 1927); Earl Marlatt, "Multiple Personality in Art," *Journal of Expression* 1 (September 1927): 93-97; Ruth Thomas, *William Baxter Closson: Memorial Exhibition*, exh. cat. (New York: Grand Central Art Galleries, 1928); MR 1931; "William Baxter Closson," typescript, [1940?], Closson file, Library, National Museum of American Art, Washington, D.C.; Charles C. Eldredge, *American Imagination and Symbolist Painting*, exh. cat. (New York: Grey Art Gallery and Study Center, 1979), 103, 143-44; Anne W. Schmoll, *Reynolds Beal, A.N.A., 1867-1951, William Baxter Closson, 1848-1926*, exh. cat. (Boston: Vose Galleries, 1988).

Feeding the Peacocks, by 1910
Oil on canvas
46 x 28 inches (116.8 x 71.1 cm.)
Signed lower left: *W.B. / Closson*
Diploma presentation, 1917

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Although Symbolism flourished in France and Belgium during the late nineteenth century, its impact in the United States was limited, possibly due to the arcane nature of its subject matter, as well as the popularity of Impressionism. However, a number of American figure painters did incorporate elements of fantasy and contemplation into their work, among them Thomas Wilmer Dewing, Arthur B. Davies, Elliott Daingerfield and Max Bohm.* Described as a "dreamer of picturesque dreams," Closson also worked in this mode, producing canvases featuring nymphs, mermaids, angels and other characters derived from the imagination.[1]

The artist's symbolist inclinations can be seen in *Feeding the Peacocks* (Fig. 44), which features a female model wearing a flowing chiton.[2] Closson's conception of the figure as a graceful young woman wearing antique costume found similar expression in the work of Dewing and other painters who sought to evoke ideals of maidenhood and/or references to the classical past.[3] Here, the woman picks grapes for the peacocks--identifiable as males by their radiant plumage and tall crests--gathered at her feet.[4] The practice of pairing the female figure with birds was common in Symbolist painting and literature.[5] While swans and sometimes flamingoes were among the avian subjects used, many artists favored the peacock, a motif that was especially popular during the Aesthetic era, appearing in easel paintings and in the decorative arts, most conspicuously in James McNeill Whistler's famed *Peacock Room* (1876-77; Freer Gallery of Art, Washington, D.C.).

As pointed out by Charles C. Eldredge, the "peacock-woman equation" was investigated by a number of painters concerned with the creation of Symbolist allegories, ranging from the Frenchman Edmond Aman-Jean to Americans such as Alice Pike

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Barney and Alfred H. Maurer.[6] Closson produced images in a similar vein, for in *Feeding the Peacocks* his title denotes not only the activity at hand, but alludes to notions of beauty and the idea of "feeding" one's vanity.

This painting also reveals the hallmarks of Closson's aesthetic, especially his abilities as a colorist and his decorative approach to line and form. His bright palette includes rich yellows, golds and deep purples, appearing on the model's dress and in the foliage, as well as an array of metallic greens used to describe the iridescent coats of the birds. His firm yet delicate rendering of the figure and her companions derives from his earlier work as an engraver, yet as Closson's impressionistic handling of the vines and background shows, he was equally at home with a lighter, spontaneous touch.

1. Quoted in Downes,"William Baxter Closson."

2. William H. Gerdts has suggested that Closson's interest in fanciful themes was likely influenced by some of the "proto-Symbolist pictures" he had engraved. These would have included works by Fuller, as well as by Watts and Burne-Jones. See William H. Gerdts, *Art Across America: Two Centuries of Regional Painting, 1710-1920*, vol. 1 (New York: Abbeville Press, 1990), 357.

3. For an excellent discussion of this and other aspects of the portrayal of women in turn-of-the-century American art, see Bailey Van Hook, *Angels of Art: Women and Art in American Society, 1876-1914* (University Park, Pa: Pennsylvania State University Press, 1996).

4. Closson took up the theme of the peacock early in his painting career. He exhibited oils entitled *Pluming Himself* (Newark Museum, New Jersey) and *Peacocks Fighting* (probably *Fighting Peacocks* in the collection of Smith College, Northampton, Massachusetts) at the Boston Art Club in 1896 and 1898 respectively. See *The Boston Art Club Exhibition Record, 1873-1909*, compiled and edited by Janice H. Chadbourne, Karl Gabosh and Charles O. Vogel (Madison, Conn.: Sound View Press, 1991), 117.

5. Eldredge, *American Imagination and Symbolist Painting*, 74.

6. Eldredge, 76.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

EXHIBITIONS: Corcoran Gallery of Art, Washington, D.C., *Third Biennial Exhibition: Oil Paintings by Contemporary American Artists*, 13 December 1910-22 January 1911, no. 243; Art Institute of Chicago, *Twenty-fourth Annual Exhibition of American Paintings and Sculpture*, 14 November-27 December 1911, no. 67; Worcester Art Museum, Massachusetts, *Exhibition of Paintings and Wood Engravings by William Baxter Closson, Magnolia, Massachusetts*, 12 July-10 August 1917, no. 33; NAC 1939, no. 28; Thomas J. Walsh Art Gallery, Fairfield University, Fairfield, Connecticut, *In the Grand Tradition: An Exhibition of Works from the National Arts Club Permanent Collection and Selected Contemporary Members*, 4 June-31 July 1994; NAC 1994; FGM 1995, no. 9.

REFERENCES: *Exhibition of Paintings and Wood Engravings by William Baxter Closson, Magnolia, Massachusetts*, exh. cat. (Worcester: Worcester Art Museum, 1914), unpaginated, ill.; AC Minutes, 30 October 1917; *NCAB*, vol. 28, 22; Lowrey, 14, 17 col. ill., 28; Lowrey, *Am. Art Rev.*, 94, 95 col. ill., 97.

ALPHAEUS P. COLE
Artist Life Member, 1929
(1876, Jersey City, New Jersey-1988, New York City)

Alphaeus Cole was a painter of portraits, figures, still lifes and landscapes. A steadfast adherent of realism, he rose to maturity at the turn of the century, enjoying a cosmopolitan lifestyle that brought him into contact with important painters living abroad, such as John Singer Sargent and James McNeill Whistler and others. Upon his repatriation, Cole settled in New York and became an active member of the city's most venerable art organizations.

Cole was exposed to European art and culture at any early age. He was a son of the English-born wood engraver Timothy Cole, who took his family with him to Florence in 1886, where he had been commissioned to make a series of wood engravings of Italian Old Masters for the Century Company. It was there that Alphaeus received his earliest

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

formal lessons, studying drawing under the American painter Isaac Eugene Craig. He also accompanied his father on trips to museums in Florence and Venice, and through this means developed his artistic skills and acquired a longstanding respect for the Old Master tradition.

In 1893, when the Cole family relocated to Paris, Alphaeus enrolled at the Académie Julian, impressing his teachers, Jean-Paul Laurens and Benjamin Constant, with his expert draftsmanship. During this period, he made a number of trips back to Italy, where he drew inspiration for his *Dante Watching the Building of the Florentine Cathedral*, with which he made his professional debut at the Paris Salon of 1900.

In 1902, Cole settled in London, executing portrait commissions and exhibiting his work at the Royal Academy and in provincial cities such as Liverpool, Manchester and Leeds. He returned to New York in 1911 and thereafter was associated with artists' organizations such as the National Academy of Design and the Salmagundi Club. He was also a member and president (1931-41) of the New York Water Color Club and president of Allied Artists of America (1952-53). At the National Arts Club, he won the Maida Gregg Memorial Prize (1934), the Prize for Oil Painting (1937) and the Prize for Watercolor Painting (1939). When he wasn't painting, Cole could be found giving instruction in portrait and still life techniques at the Cooper Union Art School (1924-31) and at the Grand Central School of Art (1927-29).

During the 1920s, Cole began visiting the painter Eugene Higgins,* whom he had met at the Académie Julian, at his home in Old Lyme, Connecticut. He subsequently purchased a 200 year-old house on Beaverbrook Road, which served as his summer residence until it burned down in 1979.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Cole married the English sculptor Margaret Ward Walmsley in 1903. A year after her death in 1961, he married Anita Rio Higgins, a well-known soprano singer and the widow of the aforementioned painter. In 1963, Cole moved into the Chelsea Hotel and it was there that he died of heart failure at the advanced age of 112.

Cole was very much an old school painter who clung to the tenets of nineteenth-century academicism throughout his career; he made no bones about his aversion to modern art.

BIBLIOGRAPHY: Alphaeus Cole Papers, AAA, reels D30, 420, 3481, 4783-4791; Alphaeus P. Cole, "The New York Water Color Club," *Studio* 6 (November 1933): 255-63; *Alphaeus P. Cole, N.A.: Exhibition of Oil Paintings and Water Colors*, exh. cat. (Bridgehampton, N.Y.: Clayton & Liberatore Art Gallery, 1971); Alphaeus P. Cole, "An Adolescent in Paris: The Adventure of Being An Art Student Abroad in the Late 19th Century," *American Art Journal* 8 (November 1976): 111-15; *Alphaeus P. Cole, N.A.: Exhibition of Watercolors*, exh.cat. (Bridgehampton, N.Y.: Clayton & Liberatore Art Gallery, 1980); Michael Kimmelman, "Alphaeus Cole, a Portraitist, 112," *New York Times*, 28 November 1988.

Timothy Cole, 1929
Oil on canvas
31 x 24 in. (78.7 x 60.9 cm.)
Signed lower left: *Alphaeus P. Cole. / 1929*
Diploma presentation, 1929

Cole's able but conservative portrait style is exemplified in the many oil and watercolor portraits he made of his father, Timothy (1852-1931), working in his studio (Fig. 45).[1] Hailed as the country's foremost wood engraver, Timothy Cole worked as an apprentice engraver at the firm of Bond & Chandler in his native London before emigrating to New York in 1871. In America, he found ready employment as a freelance engraver, executing commissions in a meticulous style for periodicals such as *Scribner's* and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Century. When the latter organization sent him to Europe in 1883, he remained abroad until 1910, residing in Italy, France, Spain, England and elsewhere. He remained at the top of his field for decades, although the advent of photographic reproduction eventually made his exacting engraving technique outmoded.

On 16 February 1916, the National Arts Club held a dinner and reception, at which time Timothy Cole was awarded the gold medal of merit in recognition of his considerable accomplishments in his field. Guest speakers included the painter Kenyon Cox, who called the honoree "the finest and truest artist of his time—the undisputed head of his profession."[2]

Club president John Agar also paid tribute to Cole, lauding his professional achievements and recalling his first meeting with the artist. Agar's impression was of "a softly-spoken man, small of stature, with a great simplicity and directness of manner, and a face suggesting a gentle and serious nature."[3] Although painted long after Agar's initial encounter with his father, Timothy Cole's portrait—in which the subject looks directly at the viewer, an aspect of the work the artist noted in a diary entry—stands as a pictorial echo of these words.[4]

1. For Timothy Cole, see Alphaeus P. Cole and Margaret Ward Cole, *Timothy Cole, Engraver* (New York: Pioneer Associates, 1935).

2. Quoted in *Addresses on the Occasion of The Presentation to Mr. Timothy Cole of the National Arts Club Gold Medal of Merit* [New York: National Arts Club, 1916], [16].

3. Quoted in *Addresses on the Occasion* . . . , [2].

4. Cole typically depicted his father concentrating intently on his work. He described the club's picture as "the one in which he looks at the spectator." See Alphaeus Cole, diary entry, 31 May 1929.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

REFERENCES: Alphaeus P. Cole, Diary entry, 31 May 1929, 5 December 1929, 21 December 1929, Cole Papers, AAA, reel 4783, fr. 1283, 1360, 1368; BG Minutes, 18 December 1929; "Accessions to the Permanent Collection," *NAC Bulletin*, 11 (January 1930): [1]; *Boston Herald*, 17 August 1930, ill.

COLIN CAMPBELL COOPER
Artist Life Member, 1919
(1856, Philadelphia, Pennsylvania-1937, Santa Barbara, California)

During his many trips abroad, Colin Campbell Cooper painted sparkling renditions of architectural monuments ranging from Gothic cathedrals to the Taj Mahal. Intrigued by all types of buildings, he also portrayed America's urban environment, in particular the skyscrapers of New York. His ability to draw inspiration from the past and present was noted by a writer for *Century Magazine*, who identified him as "pre-eminently the artist who has shown the modern world that there is beauty, even poetry, in its towering structures of steel, as well as old cathedrals laid stone by stone."[1]

Cooper was the son of a surgeon and his wife, an amateur watercolor painter who encouraged his youthful artistic inclinations. In 1879, he enrolled at the Pennsylvania Academy of the Fine Arts, where he was taught by the realist painter Thomas Eakins. Following the example of so many of his contemporaries, Cooper sought additional instruction abroad, studying at the Académie Julian in Paris from 1886 to 1890. His formal training also involved periods of study at the académies Delécluse and Vitti. During this period, Cooper painted landscapes in a Barbizon manner; unfortunately, much of his early work was lost in a fire at the Haseltine Gallery in Philadelphia in 1896.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Cooper taught watercolor painting and architectural rendering at the Drexel Institute in Philadelphia from 1895 to 1898. Accompanied by his wife, the artist Emma Lampert Cooper (1855-1920), he returned to Europe in 1898, spending the next few years painting and sketching the architectural landmarks of Spain, Italy, The Netherlands and France. It was during this time that Cooper turn to Impressionism, a style that he would adhere to throughout his career.

Returning to Philadelphia in 1902, Cooper turned his attention to the modern American city, painting colorful renderings of tall buildings in Philadelphia. In 1904, he moved to New York, where he applied his brush to the urban scene, especially the towering skyscrapers that dominated Manhattan's skyline. He exhibited his oils and watercolors to popular and critical acclaim in New York, Philadelphia, Chicago, St. Louis and Washington, D.C. Cooper's many awards included gold medals at the Pennsylvania Academy of the Fine Arts in 1904 and at the *Panama-Pacific International Exposition* in San Francisco in 1915.

During the 1900s and 1910s, Cooper continued to travel abroad, visiting Europe on several occasions and India during 1912-13. He spent the winter of 1915-1916 in Los Angeles. In 1921, one year after the death of wife, he settled permanently in Santa Barbara. Cooper quickly became a prominent figure in the local art scene, serving as Dean of the School of Painting at the Santa Barbara School of the Arts during the 1920s and helping to found the Santa Barbara Art Club in 1924. Away from the urban bustle of Manhattan, he painted landscapes, marines, flower gardens and California missions, exhibiting his work at the San Diego Art Guild, the California Art Club and the Academy of Western Painters.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1. "Among Our Contributors," *Century* 100 (October 1920): vii.

BIBLIOGRAPHY: Albert W. Barker, "A Painter of Modern Industrialism: The Notable Work of Colin Campbell Cooper," *Booklover's Magazine* 5 (March 1905): 326-38; Willis E. Howe, "The Work of Colin C. Cooper, Artist," *Brush and Pencil* 18 (August 1906): 72-78; Colin Campbell Cooper, "Skyscrapers and How to Build Them in Paint," *Palette and Bench* 1 (January 1909): 90-92 and (February 1909): 106-108; BG Minutes, 15 January 1919; EC Minutes, 22 January 1919; AC Minutes, 7 February 1919; Paul C. Mills, *An Exhibition of Paintings by Colin Campbell Cooper*, exh. cat. (Santa Barbara: James M. Hansen, 1981); Tina Goolsby, "Colin Campbell Cooper: An American Impressionist with a Global Perspective," *Art and Antiques* 6 (January-February 1983): 56-63; Martin E. Petersen, "Colin Campbell Cooper (1856-1937)," in Ruth Lilly Westphal, ed., *Plein Air Painters of California: The North* (Irvine, Calif.: Westphal Publishing, 1986), 58-62, 195; Marshall N. Price, *Colin Campbell Cooper: Impressions of New York*, exh. cat. (Santa Barbara: Santa Barbara Museum of Art, 2002).

South Ferry, New York, 1917
Oil on canvas
29-1/2 x 36-1/4 in. (74.9 x 92 cm.)
Signed and dated lower left: *Colin Campbell Cooper 1917*
Inscribed on verso: *South Ferry, New York. / This picture was painted from / studies made from the bridge / connecting the ferry house at / South Ferry. / Painted in 1917. / Colin Campbell Cooper*
Diploma presentation, 1919

On his trips abroad during the 1890s and early 1900s, Cooper focused his creative energies on the architectural monuments of Europe and England, depicting such well-known sites as Lincoln Cathedral, Napoleon's Tomb in Paris and St. Peter's Bridge in Verona. However, after settling in New York City in 1904, he became one of a number of American Impressionists, such as Childe Hassam, who explored the pictorial potential of the "new New York." His shift in iconography--from the painter of the past to a painter of modern life--was duly reported by the art press, including the writer Willis E. Howe, who noted in 1906 that Cooper had discovered

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> that Manhattan Island [had] as much of the striking and the picturesque as the Old World towns among which he had been roaming," and that "the monster buildings he saw around him . . . had not the flavor of antiquity, but . . . the suggestion of sublimity, the spirit of progress and promise, the manifestation of a surging, restless, all-attempting, all-achieving life, essentially American.[1]

Although he painted several views of Columbus Circle and Central Park, Cooper spent most of his time portraying the skyline of Lower Manhattan which, by the turn of the century, had emerged as the economic and financial hub of the city and the nation. He chose one such work--a panorama of the South Ferry plaza--as his diploma presentation to the club (Fig. 46). Located at the tip of Manhattan, the square was a major focal point for all forms of Manhattan transportation ranging from older horse-drawn carriages to modern street cars and the el train.[2] The artist's towering vantage point provides a sweeping view of the area, and brings to mind similar images by Hassam, as well as the urban vistas of Claude Monet and Camille Pissarro, whose work Cooper would have seen in Paris.[3]

Cooper typically composed his paintings in the studio after sketches made *en plein air*, and as the inscription on the back of the club's canvas indicates, he followed this procedure in *South Ferry, New York.*[4] In perusing the image, our eye is immediately drawn to the massive red brick U.S. Army Building at 39 Whitehall Street, designed by Stephen D. Hatch and constructed in 1886.[5] The tall structures in the background--notably the pyramid-topped Banker's Trust Building at 14-16 Wall Street on the right (erected 1912) and the Equitable Building (erected 1912-15; arch. Ernest R. Graham) on the left--represent a new generation of American architecture; their soaring, vertical forms provide a contrast with the heavier U.S. Army Building and underscore the remarkable architectural growth experienced in turn-of-the-century Manhattan.[6] Rendered with the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

summary brushwork and varied palette of Impressionism, the image is both a symbol of optimism, as well as a pictorial document of America's leading metropolis.

1. Howe, "The Work of Colin C. Cooper, Artist," 76-77. For an overview of Cooper's cityscapes, see William H. Gerdts, *Impressionist New York* (New York: Abbeville Press, 1994).

2. This is believed to be the Third Avenue El (opened 1878; destroyed 1955), which ran from South Ferry to 129th Street.

3. Evident, for example, in Hassam's *Union Square in Spring* (1896; Smith College Museum of Art, Northampton, Massachusetts).

4. Cooper found studies especially useful in conveying "effects which do not recur--such as sunsets, fogs, great sky displays." See his "Skyscrapers and How to Build Them in Paint," 108. One of the studies for *South Ferry, New York* has been located in a private collection.

5. The building, which was renovated in the mid-1980s, has since been converted into a branch of the New York Health and Racquet Club. For further details see Christopher Gray, "The Old U.S. Army Building on Whitehall Street," *New York Times*, 5 March 1995, sec. 9, p. 1. Mr. Gray, of the Office for Metropolitan History in New York, kindly identified the U.S. Army Building for me.

6. The Bankers Trust Building, at 14-16 Wall Street, was designed by Trowbridge & Livingston; the Equitable Building, located at 120 Broadway, by Ernest R. Graham of Graham, Anderson, Probst & White.

EXHIBITIONS: Possibly National Academy of Design, New York, *Winter Exhibition*, 15 December 1917-13 January 1918, no. 88 (as *From South Ferry, New York*); NAC 1939, no. 35; Grand Central Art Galleries, New York, *New York, New York: Familiar Places/Old and New*, 14 April-8 May 1981, no. 8 (as *Third Avenue El*); NAC 1994; Thomas J. Walsh Art Gallery, Fairfield University, Fairfield, Connecticut, *In the Grand Tradition: An Exhibition of Works from the National Arts Club Permanent Collection and Selected Contemporary Members*, 4 June-31 July 1994; FGM 1995, no. 10.

REFERENCES: BG Minutes, 18 June 1919; AC Minutes, 7 October 1919; *NAC Bulletin* (November 1919): [1] (as *A Street in New York*); AM Minutes, 13 April 1920; Robert R. Preato, intro., *New York, New York: Familiar Places/Old and New*, exh. cat. (New York: Grand Central Art Galleries, Inc., 1988), 3, 5 ill., 6; *In the Grand Tradition: An Exhibition of Works from the National Arts Club Permanent Collection and Selected*

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Contemporary Members, exh. brochure (Fairfield, Conn.: Thomas J. Walsh Art Gallery, Fairfield University, 1994), cover, col. ill.; Lowrey, 25, col. ill.; Lowrey, *Am. Art Rev.*, 91 col. ill, 96-97.

PAUL CORNOYER
Artist Life Member, 1915
(1864, St. Louis, Missouri-1923, East Gloucester, Massachusetts)

Best known for his evocative, impressionist-inspired views of New York City, Paul Cornoyer was born in St. Louis to a family of French descent. Having demonstrated artistic aptitude as a young boy, he began his formal studies at the age of seventeen, enrolling in classes at the St. Louis School of Art. In 1889, he travelled to Paris, working under Benjamin Constant, Jules Lefebvre and Louis Blanc at the Académie Julian. During his five years abroad, Cornoyer studied the work of the French Impressionists and made painting trips to the countryside and to other parts of Europe. He also developed his predilection for cityscapes, painting views Paris, Venice and London under varying conditions of light and weather. The artist achieved his earliest critical recognition in 1892, winning first prize at the American Art Association of Paris.

Returning to his hometown in 1894, Cornoyer went on to win a gold medal at the annual exhibition of the St. Louis Association of Painters and Sculptors in 1895. He was further encouraged with the American Impressionist painter, William Merritt Chase, purchased one of his canvases from an exhibition at the Pennsylvania Academy of the Fine Arts in Philadelphia. The two began corresponding, and in 1898, acting on Chase's advice, Cornoyer left the Midwest and moved to New York. Through his association with the well-known master, he gained entrée to the studios of the leading American

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Impressionists of the day, including John Henry Twachtman, Childe Hassam and J. Alden Weir.

Like Hassam, and contemporaries such as Birge Harrison* and Edmund Greacen, Cornoyer delighted in the aesthetic possibilities of the urban environment. Working in a tonal impressionist manner, he proceeded to paint Manhattan bathed in the subtle luminosity of dawn or dusk, or enveloped in a veil of atmosphere created by rain or snow. His street scenes--views of Madison and Washington squares, Columbus Circle and Fifth Avenue--were popular with many critics, as well as collectors--among them William T. Evans, who nominated Cornoyer for election as an artist life member at the National Arts Club.

Cornoyer was the recipient of a number of awards, including prizes at the Salmagundi Club in 1905, 1906 and 1908. He had a solo exhibition at the Albright Art Gallery in Buffalo in 1908, and one year later was elected an associate of the National Academy of Design.

Cornoyer was also active as a teacher, giving instruction at the Mechanics' Institute in New York in addition to summer classes in Gloucester, Massachusetts, which he began visiting around 1910. In 1917 he settled permanently in East Gloucester, where he was instrumental in the founding of the North Shore Arts Association. Cornoyer's Gloucester subjects include streetscapes as well as portrayals of the local waterfront. During these later years, he moved away from the poetic style that characterized his New York scenes in favor of a richer, brighter palette and a broader handling of form.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Cornoyer was not only a respected painter, but a friend to many artists in both Gloucester and nearby Rockport: in an obituary notice, the painter G. Frank Muller deemed his passing a "distinct loss to the Cape Ann Art Colony."[1]

1. G. Frank Muller quoted in "Paul Cornoyer Dies in East Gloucester," 6.

BIBLIOGRAPHY: EC Minutes, 27 October 1915; EC Minutes, 3 November 1915; AM Minutes, 11 April 1916; "Paul Cornoyer Dies in East Gloucester," *Art News* 21 (23 June 1923): 6; Frederick J. Mulhaupt, "Paul Cornoyer: An Appreciation," *Cape Ann Share*, 14 July 1923; *Paul Cornoyer: American Impressionist*, exh. cat. (Peoria, Ill.: Lakeview Center for the Arts and Sciences, 1973); William H. Gerdts, *Impressionist New York* (New York: Abbeville Press, 1994), 50, 64, 69, 77, 80.

Shepherd's Cottage, Moonlight, circa 1905
Oil on canvas
47-3/4 x 36 in. (121.3 x 91.4 cm.)
Signed lower left: *PAUL CORNOYER*
Diploma presentation, 1916

Cornoyer made his mark in New York art circles on the basis of his lyrical views of Manhattan, which he portrayed throughout the seasons and at different times of day. As revealed by an examination of published exhibition records, his early oeuvre also includes a number of nocturnal landscapes painted in Hurley, New York, Prince Edward Island, and in France during the first decade of the twentieth century.[1]

Shepherd's Cottage, Moonlight (Fig. 47) falls within this group of paintings. The scene--unidentified as to its locale--consists of an isolated rural dwelling set within a thicket of tall trees.[2] A cloaked figure, illuminated by the glowing firelight emanating from the interior, is about to enter through the open door, a welcoming refuge from the cold, starry night.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Paintings such as *Shepherd's Cottage, Moonlight* reveal Cornoyer's interest in portraying subdued light effects--qualities that ally this work with Tonalism, a style that flourished in America from the mid-1880s to about 1915, and one that was practiced by many artist life members of the National Arts Club. While exponents of the aesthetic frequently used certain technical devices associated with Impressionism, such as closely cropped designs, their handling of color and form was guided first and foremost by their desire to elicit an emotional response in the viewer. Indeed, as pointed out by William H. Gerdts, because of its visual emphasis, Impressionism was frequently criticized for lacking "soul" and "spiritual content," qualities fulfilled by the more ethereal concerns of Tonalism.[3]

In *Shepherd's Cottage, Moonlight*, the mood of peace and quietude that penetrates the image is created not only through the choice of subject, but by the artist's free-flowing brushwork, which suppresses detail and minute in favor of a more suggestive form of expression. Cornoyer's painting also bears other hallmarks of Tonalism, evident in the simplified composition, in the decorative quality created by the tree forms, and in the rich greens that comprise his limited color scheme. The work aptly demonstrates, as pointed out in 1898 by Leigh Hunt, that "Tone is the spirit of a picture--the technique, the letter . . . we can dispense with many a *tour de force* of drawing or daring color-scheme if we can give the true, artistic inwardness of a scene or incident--an inwardness which is half veiled and half revealed by the indefinite and mystical 'tone.' "[4]

1. Works entitled *Moonlight, Prince Edward Island* and *Moonlight, Hurley, N.Y.* were included in the artist's one-man show at the Albright Art Gallery in Buffalo, held 5-22 November 1908. See *A Collection of Oil Paintings by Paul Cornoyer*, exh. cat. (Buffalo: Buffalo Fine Arts Academy, Albright Art Gallery, 1908), cat. nos. 15, 21. Cornoyer

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

exhibited a canvas entitled *Moonlight: Moret, France* at the winter exhibition of the National Academy of Design in New York in 1907. See Peter Hastings Falk, ed., *The Annual Exhibition Record of the National Academy* of *Design, 1901-1950* (Madison, Conn.: Sound View Press, 1990), 144.

2. Cornoyer's composition, with its arrangement of tall, sinuous trees, their foliage cropped at the top, brings to mind the Tonalist landscapes produced by the painter-photographer Edward Steichen around the same time.

3. William H. Gerdts, "American Tonalism: An Artistic Overview," in William H. Gerdts, Diana Dimodica Sweet and Robert R. Preato, *Tonalism: An American Experience*, exh. cat. (New York: Grand Central Art Galleries, 1982), 25.

4. Leigh Hunt, "Tonality," *Art Collector* 9 (1 December 1898): 37.

EXHIBITIONS: NAC 1924; NAC 1939, no. 51; FGM 1995, no. 11.

REFERENCES: EC Minutes, 9 February 1916; AM Minutes, 11 April 1916; "National Arts Club Reveals Its Treasures," *Newark Evening News*, 7 July 1924, NACR, reel 4267, fr. [illegible].

DEAN CORNWELL
Artist Life Member, 1934
(1892, Louisville, Kentucky-1960, New York City)

A prolific magazine and book illustrator who "never questioned the importance of realism in American art," Dean Cornwell dominated his field for over three decades.[1] Admired for his virtuoso draftsmanship and his powerful sense of composition, his creative energies also extended into the realm of mural painting, an activity that resulted in decorations for over twenty public buildings.

Cornwell's childhood penchant for drawing was nurtured by his father, Charles, a civil engineer, and his mother, Margaret. He received his first art lessons from Paul Plaschke, a Kentucky painter who taught at a local Y.M.C.A., and from Charles C. Williams, who

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

gave instruction in life drawing from a studio located above a department store. Cornwell quickly progressed, winning awards for his drawings while still a teenager; by the age of eighteen, he was working as a cartoonist for the *Louisville Herald*

After relocating to Chicago in 1911, Cornwell studied briefly at the Art Institute of Chicago, but devoted the majority of his time to illustration work for the *Chicago American* and the *Chicago Tribune.* After receiving a commission from *Red Book Magazine* in 1914, he decided to move to New York in order to further his career as an illustrator. Arriving in Manhattan in the spring of 1915, he went on to attend classes at the Art Students League and spent three months at Harvey Dunn and Charles Chapman's summer school of illustration in Leonia, New Jersey. Cornwell quickly assimilated Dunn's painting technique, especially his concern for tone and composition, and his practice of manipulating light to convey mood.

Cornwell first made his mark in his chosen field in 1916, when he produced the illustrations for Jack Lait's *Monk Magee's Old Man.* In the ensuing years, and throughout the 1920s, his work graced the pages of books by Somerset Maugham, Pearl S. Buck and others, as well as poems and serialized novels in major magazines, among them *Cosmopolitan, Hearst's International, Good Housekeeping* and *Saturday Evening Post.* His vigorous naturalism set the example for a younger generation of illustrators that included Saul Tepper, Mead Schaeffer and Donald Teague.

Despite his success, Cornwell began to feel that the public too easily forgot his illustrations. Seeking to create a more enduring artistic legacy, he went to London in 1927, serving an apprenticeship with the muralist Frank Brangwyn until 1930.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Thereafter, he worked primarily in this genre, executing commissions throughout the United States and abroad. He typically focused on themes related to American history, as well as industrial and cultural life. His projects included designs for the rotunda of the Los Angeles Public Library (1927-33), the Detroit Athletic Club (1936), the Raleigh Room at the Warwick Hotel in New York (1938), the Eastern Airlines Building in New York (1944-46); and the U.S. Battle Monument Chapel, Neuville-en-Conbdroz, Belgium (1958). As a result of his mural work, Cornwell developed a tighter style of illustration characterized by stylized forms and an emphasis on line and pattern. His activity in this field extended from the usual books, posters and calendars to advertisements for products such as Coca-Cola and Goodyear Tires.

Cornwell was affiliated many professional organizations in New York, including the Society of Illustrators, where he served as president from 1922 to 1926, the National Society of Mural Painters, the Century Association, the Players Club and the Salmagundi Club. Between 1924 and 1942, he was an occasional lecturer at the Art Students League. Retrospective exhibitions of Cornwell's work were held at the Society of Illustrators in 1945, 1960 and 2001.

1. Norman Rockwell, "Preface," in Broder, *Dean Cornwell: Dean of Illustrators*, [7].

BIBLIOGRAPHY: Dean Cornwell Papers, AAA, reels 3781-3783; James Montgomery Flagg, "Dean Cornwell: A Painter Who Illustrates and an Illustrator Who Paints," *Hearst's International* 43 (April 1923): 97; AM Minutes, 17 January 1934; Ernest W. Watson, "Interview with Dean Cornwell," *American Artist* 6 (April 1942): 22-38; *Paintings and Drawings by Dean Cornwell: Mural Painter, Illustrator and National Academician from Kentucky*, exh. cat. (Louisville: J.B. Speed Museum, 1953); Patricia Janis Broder, *Dean Cornwell: Dean of Illustrators*, reprint (Portland, Ore.: Collector's Press, 2000); *The Art of Dean Cornwell*, exh. cat. (Oklahoma City: Oklahoma Museum of Art, 1979).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The Pot-Seller of Bethlehem, 1926
Oil on canvas
27 x 38 in. (68.6 x 96.5 cm.)
Signed lower right: *DEAN / CORN- / WELL*
Inscribed on verso: *No. 9 / POT SELLER / BETHLEHAM* [sic] / *DEAN CORNWELL / 1926.*[1]
Diploma presentation, 1940

Cornwell frequently illustrated stories of adventure and romance, usually set in foreign locales or at sea. Known for his desire for authenticity, he travelled frequently to familiarize himself with the people and the environment he was to portray, and to obtain the source material--photographs, pencil sketches and watercolors--that served as references for his paintings. Cornwell elaborated on the importance of experiencing his subject matter firsthand, stating: "For background material go to the source. . . Build your own file with your own sketches. Get the smell of places and try to paint smells rather than visuals. If your picture calls for a railroad station--go to the station--smell it."[2]

Cornwell's treks abroad included a trip to the Mediterranean and Middle East in 1925 in preparation for the twelve illustrations he would produce for "The City of the Great King-And Other Places in the Holy Land," which appeared in *Good Housekeeping* throughout 1926 and in a separate book. The paintings made in conjunction with this commission include the artist's diploma presentation, *The Pot-Seller of Bethlehem* (Fig. 48), a portrayal of an elderly man selling his wares amidst the blazing desert sun.

In his accompanying commentary, the writer and Yale English professor William Lyon Phelps discussed the numerous references to pot-making in the Bible and in modern poetry.[3] He also stressed the fact that: "The potter is enormously important in the Holy Land, as he always has been. Every shape seen here is traditional . . . The clay is the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

same, and it is today fashioned into exactly the same forms that were current in ancient times . . . ."[4]

By placing the potter in the foreground of the composition, against a backdrop of men, camels and houses, Cornwell puts Phelps's words into visual form and pays homage to his role in the daily life of the Holy Land, where pottery-making was an ancient and time-honored tradition. He also gives us a sense of the variety of merchandise for sale--earthenware jars and pitchers used for storing wine, beer, oil and water and some food bowls--rendering their rotund contours with a firm hand.[5] The artist devotes equal attention to matters of costume and setting, connoting, for example, the fact that Bethlehem was "almost entirely Christian" by including a light blue "whitewash" around the door and window of the house in the upper left, a "sign that no Mohammedan lives there."[6] The sumptuous colors and powerful execution are characteristic of Cornwell's style of the years 1919-1927, when he rose to prominence as the "dean" of American illustrators.[7]

1. A label from Grand Central Art Galleries, New York, featuring the artist's name and the title and dimensions of the work, was attached to the back of the painting.

2. Dean Cornwell, "The Artist and the Photograph," quoted in Broder, 20. Cornwell also relied on *National Geographic* magazine for matters pertaining to clothing, architecture and setting. See Dean Cornwell, "Book Illustration," *Design* 51 (January 1950): 17.

3. "The Pot-Seller of Bethlehem," painting by Dean Cornwell, descriptive article by William Lyon Phelps, *Good Housekeeping*, 48.

4. "The Pot-Seller of Bethlehem," 48.

5. See Cornwell, "Book Illustration," 17, for a photograph of the artist with the collection of pots he amassed on his travels.

6. "The Pot-Seller of Bethlehem," 48.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

7. See Broder, 19.

EXHIBITIONS: Allentown Art Museum, Pennsylvania, *Howard Chandler Christy: Artist/Illustrator of Style*, 25 September-6 November 1977, no. 59; Society of Illustrators, New York, *Dean Cornwell: Dean of American Illustrators*, 6-29 September 2001.

REFERENCES: EC Minutes, 21 May 1940; BG Minutes, 19 June 1940; BG Minutes, 17 July 1940; *The City of the Great King--And Other Places in the Holy Land*, pictured by Dean Cornwell and described by William Lyon Phelps (New York: Cosmopolitan Book Corporation, 1926), ill. between 80-81; "The Pot-Seller of Bethlehem," painting by Dean Cornwell, descriptive article by William Lyon Phelps, *Good Housekeeping* 83 (September 1926): 48, ill. [49]; *Holy Bible* (New York: Cosmopolitan Book Corporation, [circa 1926?]; Broder, [114] ill., 231, 233.

JOHN COSTIGAN
Artist Life Member, 1926
(1888, Providence, Rhode Island-1972, Nyack, New York)

A "pastoralist" known for his outdoor genre scenes, John Costigan drew upon the Barbizon School's love of nature and emphasis on poetic feeling to create his own idyllic conceptions of rural life. Integrating aspects of Impressionism and Post-Impressionism, he evolved a lively technique, producing shimmering light effects and richly textured surfaces by applying colorful pigments with a thickly loaded brush.

Costigan attended public schools in his native Providence. At the age of fifteen, he went to New York to work as a press boy for the H.C. Miner Lithographing Company, printers of theatrical posters. He remained with that firm for the next twenty-eight years, eventually becoming a commercial artist. After losing his job during the Depression, he found employment with the government's Public Works of Art Project. He returned to commercial art in 1945, spending five years as an illustrator for McCall's *Bluebook*.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Although Costigan studied briefly under William Merritt Chase at the Art Students League of New York in 1906, he was primarily a self-taught painter. As well as working on his own, he spent many evenings at the Kit Kat Club, informally painting and drawing from live models in the company of his fellow illustrators. He made his artistic debut in 1915, participating in a group exhibition at the MacDowell Club in New York.

In 1919, Costigan settled on a farm in Orangeburg, in Rockland County. Creating his own version of France's Fontainebleau Forest, he portrayed members of his family, along with their livestock, amidst his secluded wooded property, and in so doing attracted attention for both his subject matter and style. His work appeared in the major annuals throughout the United States, bringing him such prestigious awards as the Art Institute of Chicago's Peterson Purchase Prize in 1922 and the William H. Tuthill Prize in 1924, as well as the National Academy of Design's Saltus Medal in 1925 and its Clarke and Speyer prizes in 1927. Costigan won prizes and medals at the National Arts Club annuals in 1925, 1936 and 1954.

BIBLIOGRAPHY: Edgar Holger Cahill, "John Costigan Carries the Flame," *Shadowland* 7 (September 1922): 10-11, 71; Ralph Flint, "Costigan, American Pastoralist," *International Studio* 80 (March 1925): 426-32; BG Minutes, 17 February 1926; AM Minutes,13 April 1926; Ivan Narodny, "John E. Costigan," in *American Artists*, (Freeport, N.Y.: Books for Libraries Press, 1969; reprint of 1930), 13-22; E.R. Smith, "Costigan Found His Own Barbizon," *Providence Journal*, 16 April 1930, NACR, reel 4267, fr. 982; Ernest W. Watson, "John Costigan: The Millet of American Painting," *American Artist* 13 (October 1949): 27-29, 64; Richard N. Gregg, *John E. Costigan: A Retrospective Exhibition*, exh. cat. (Oshkosh, Wis.: Paine Art Center and Arboretum, 1968); Daniel M. Costigan and David Butler, *The Graphic Work of John Edward Costigan (1888-1973)*, exh. cat. (Terre Haute, Ind.: Swope Art Museum, 2000).

Fields of Goldenrod, by 1925

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Oil on canvas
30 x 45 in. (76.2 x 114.3 cm.)
Signed lower left: *J.E. Costigan*
Diploma presentation, 1926

Following his move to Orangeburg, New York, Costigan developed what would become his signature theme: depictions of a woman—usually his wife, Ida Blessin, along with one or more of their five children--strolling through forests and meadowlands, often accompanied by farm animals. In *Fields of Goldenrod* (Fig. 49), the family group is augmented by the presence of a farmer following in the distance.

As revealed by *Fields of Goldenrod*, Costigan's mature aesthetic represented a later stage of American Impressionism, typified by an interest in light along with the decorative concerns and vivid colorism of Post-Impressionism. His characteristic warm palette is very much in evidence in the club's painting, as is his practice of applying layers of pigment with a loaded brush to produce a thick, ornate paint surface. When viewed from a distance, the seemingly random brushstrokes merge together, creating mass, form and luminosity. Costigan's expressionistic handling also suggests the movement and flux of nature, and unites the figures and landscape. While his pastorals have their historical antecedents in the French Barbizon School, the otherworldly quality of his paintings may have been inspired by his favorite work of art--John Singer Sargent's *The Hermit* (1908; The Metropolitan Museum of Art, New York), a woodland scene wherein figures are integrated with their surroundings by means of verdant foliage and bright sunlight.[1]

Although he was often referred to as the "American Millet," the figures in Costigan's paintings are healthy and happy agrarian types, a far cry from the Frenchman's

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

impoverished peasants. The fact that Costigan was orphaned at the age of twelve might have inspired his decision to focus on renderings of mothers and children; certainly, the mood of serenity that pervades his work parallels the comfort and joy he experienced with his family on his Rockland County farm.

1. See Flint, "Costigan, American Pastoralist," 432. See also Ilene Susan Fort's entry on Costigan's *Landscape with Figures (Early Spring)* in Ilene Fort and Michael Quick, *American Art: A Catalogue of the Los Angeles County Museum of Art Collection* (Los Angeles: The Museum, 1991), 293-94.

EXHIBITIONS: Art Institute of Chicago, *Thirty-eighth Annual Exhibition of American Paintings and Sculpture*, 29 October-13 December 1925, no. 44; possibly Pennsylvania Academy of the Fine Arts, Philadelphia, *One Hundred-and-twenty-first Annual Exhibition*, 31 January-21 March 1926, no. 113 (as *Through Fields of Golden-rod*); NAC, *International Exhibition of Painting and Sculpture,* September 1957, no. 35.

REFERENCES: BG Minutes, 17 November 1926; *NAC Bulletin* (December 1926): [3].

CHARLES COURTNEY CURRAN
Artist Life Member, 1916
(1861, Hartford, Kentucky-1942, New York City)

A noted American Impressionist and a leading member of the Cragsmoor art colony, Charles Courtney Curran is best known for his renderings of the female figure. His imagery ranged from robust women and young girls posed in dramatic, outdoor settings to renderings of genteel, passive types shown in flower gardens.

Curran grew up in Sandusky, Ohio. He enrolled at the Cincinnati School of Design in 1880, but left the following year to continue his training at the Art Students League and at the National Academy of Design in New York. He began exhibiting at the academy in

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1883, and five years later established his reputation in New York art circles by winning the third Hallgarten Prize for *A Breezy Day* (1887; Pennsylvania Academy of the Fine Arts, Philadelphia). The work, which led to his election as an associate member of the academy, signalled the beginning of Curran's exploration of the theme of women in bright sunlight.

Curran went to Paris in 1889, refining his drawing skills at the Académie Julian under Jules-Joseph Lefebvre, Benjamin Constant and Henri Doucet. While abroad, he painted images of women and views of Paris, as well as depictions of nudes and flowers that reveal the influence of fin-de-siècle Symbolism. Curran exhibited a number of these works, rendered in a solid, academic manner, at the Salons of 1889, 1890 and 1891, winning an honorable mention for *Lotus Lilies* (Terra Foundation for the Arts; Daniel J. Terra Collection) in 1890.

After returning to New York in 1891, Curran furthered his reputation as a figure painter by winning the National Academy's Thomas B. Clarke Prize in 1893 and the Hallgarten Prize in 1895 (although the latter honor, awarded to artists under the age of thirty-five, was withdrawn since Curran had turned that age in the year of the exhibition). He taught at the Pratt Institute in Brooklyn during 1895-96 and at the Art Students League from 1901 to 1904. He was elected an academician of the National Academy in 1904, serving as that institution's recording secretary from 1911 until 1920 and corresponding secretary-treasurer from 1920 until 1942.

In 1903, Curran began spending his summers in Cragsmoor, New York, an artists' colony located near Ellenville, in the Shawangunk Mountains. Founded by the genre painter, Edward Lamson Henry, Cragsmoor attracted literati and musicians as well as

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

painters such as Helen Turner.* Taking advantage of Cragsmoor's scenic topography, Curran posed his lovely models on bluffs and hillsides silhouetted against an expanse of blue sky. His sitters were vigorous, healthy American girls, exuding strength and independence. Like other Impressionist figure painters, such as Frank Benson, Curran worked with a brilliant palette, portraying his subjects in a solid, academic manner while rendering the landscape elements in a looser style.

Curran was associated with many New York art organizations including the American Water Color Society, the Lotos Club, the MacDowell Club and the Salmagundi Club. At the National Arts Club, he won the Walter S. Gifford purchase prize at the *Small Paintings Exhibition* held in February 1928. A selection of his work was shown at the club during February-March of 1922, along with paintings by fellow artist life members Franklin de Haven,* George Newell and Harry Willson Watrous.* Curran also served on the Jury of Selection for the annual members' exhibitions.

BIBLIOGRAPHY: BG Minutes, 15 March 1916; AM Minutes, 11 April 1916; Clarence Cook, "A Representative American Artist," *Monthly Illustrator and Home and Country* 11 (November 1895): 288-92; Theodore Dreiser, "C.C. Curran," *Truth* 18 (September 1899): 227-31; Homer Saint-Gaudens, "Charles Courtney Curran," *Critic* 48 (January 1906): 38-39; Charles Courtney Curran, "A Class in Oil Painting," *Palette and Bench* 1 (December 1908): 52-57, 1 (July 1909: 216-19), 2 (December 1909): 68-71; Margi Conrads, "Charles Courtney Curran, 1861-1942," term paper, 1985, Graduate School of the City University of New York.

Early Morning, Madison Square (The Dewey Arch), 1900
Oil on canvas
22 x 18 in. (55.8 x 45.7 cm.)
Signed, dated and inscribed lower left: *EARLY MORNING, MADISON SQ. / CHAS. C. CURRAN 1900.*
Inscribed on verso: *The Dewey Arch / Madison Sq N.Y. / By Charles C. Curran N.A.* and stamped *Record No., 46-E, CCC* in a square[1]

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Gift of William T. Evans, 1906

While Curran is best remembered as a painter of women, his artistic legacy was much broader, consisting of portraits, landscapes and ideal figure subjects inspired by myth and the imagination. The urban milieu also occupied his attention. Indeed, Curran painted views of Paris during his stay in the French capital from 1889 to 1891, capturing the pulse of contemporary life in street scenes such as *Paris at Night* (1889; Terra Foundation for the Arts, Daniel J. Terra Collection).[2]

In the decade following his return to New York, Curran continued to include the city among his repertoire of subjects. Like other Impressionists, he found inspiration in the landmarks created during the American Renaissance (1876-1917), an era of intense collaboration between the country's leading Beaux-Arts architects and sculptors.[3] Curran's brush, for example, depicted the Soldiers' and Sailors' Monument (1900-02) at 89th Street and Riverside Drive in New York, as well as many of the buildings, fountains and statuary at the World's Columbian Exposition, held in Chicago in 1893.[4] He was also among the turn-of-the-century painters who portrayed the Dewey Arch (Fig. 50), a temporary monument erected in Madison Square at the junction of Fifth Avenue and Twenty-fourth Street.[5]

Constructed during the summer of 1899 for the series of late September parades celebrating Admiral George Dewey's victory at the battle of Manila Bay (1898), the arch was the brainchild of Charles Rollinson Lamb (1860-1942) (Fig. 51), an "artist-architect" who, along with his brother, Frederick Stymetz Lamb (1863-1928) operated the J. & R. Lamb Studios, a commercial decorating firm known especially for their ecclesiastical

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

work.[6] A charter member of the National Arts Club, Charles occupied a high profile in the New York art world--he was a member of the Municipal Art Society and an avid proponent of the City Beautiful Movement, and served briefly as president of the Arts Students League (1886-87). Lamb was also the second vice president of the National Sculpture Society, whose members, under the direction of its president, John Quincy Adams Ward, contributed the sculptural decoration that made the Dewey Arch one of the most ornate monuments of the Beaux-Arts era. Built of wood and staff (plaster mixed with straw) and based on the Arch of Titus in Rome, its elaborate decor dealt with themes of bravery and patriotism in relation to American naval power and the universal quest for peace. The designs included a twenty-foot *Naval Victory* figure by Ward, as well as massive Corinthian columns, with Winged Victories on their pedestals, fronting the arch on the north and south sides.[7]

The Dewey Arch and the events prompting its creation became a natural subject for a number of artists, including the American Impressionist Childe Hassam and the French painter Jean-François Raffaëlli (Fig. 52), both of whom focused on the pageantry surrounding the parades.[8] Curran's view however, takes place after the main events, the throngs of well-wishers and sight-seers replaced by a team of street sweepers. To be sure, when George E. Waring Jr. was appointed commissioner of the Department of Street Cleaning in 1895, he initiated a number of innovative reforms, two of which included putting greater emphasis on sweeping by hand rather than by machine and dressing his sweepers in white duck uniforms (which led to their being dubbed "whitewings").[9] The image includes horses and carriages, a few pedestrians, and a portion of the adjacent

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

square with bare-limbed trees. And of course the arch itself--its southern face--and portions of the adjacent colonnade.[10]

Curran's handling of the figures and architecture is relaxed but still permits us to denote Charles Niehaus's *The Victors Returning* (Triumph), on the left side of the arch, and Karl Bitter's *The Combat* (War) on the right, while the trees and buildings in the background have been described with a softer application of pigment. His palette of pale blues, purples, yellows and tan helps evoke the gentle glow of misty morning light and indicates his awareness of the chromatic strategies of Impressionism.

Early Morning, Madison Square (The Dewey Arch) was presented to the National Arts Club by the art patron and club member William T. Evans, in December of 1906, making it among the earliest acquisitions to the permanent collection.[11] This delightful glimpse of old New York was one of ten works by Curran owned by Evans, whose own collection of contemporary American painting was featured as the opening exhibition in the club's new quarters at 15 Gramercy Park South in November of that same year.[12] Possibly intended as a "thank-you," Evans may have chosen to donate this particular painting because of the club's proximity to Madison Square.

1. The numerical designation presumably refers to the artist's record book. The author made several attempts to confirm this with Kaycee Benton, a Curran scholar, but my queries went unanswered.

2. According to William H. Gerdts, Curran's Parisian cityscapes bear affinities with those of the French painter Jean Béraud and the American impressionist Childe Hassam. See William H. Gerdts, "American Art and the French Experience," in *Lasting Impressions: American Painters in France, 1865-1915*, exh. cat. (Evanston, Ill.: Terra Foundation for the Arts, 1992), 34.

3. See Richard Guy Wilson, Diane H. Pilgrim, and Richard N. Murray, *The American Renaissance, 1876-1917*, exh. cat. (New York: Brooklyn Museum, 1979.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

4. For Curran's *Soldiers and Sailors Monument* (location unknown), see *New York, New York: Familiar Places/Old and New*, exh. cat. (New York: Grand Central Art Galleries, Inc., 1981), 12. The memorial was designed by Charles W. Stoughton and Arthur Stoughton, with Paul E.M. Duboy. Curran's submissions to the *Annual Exhibition of American Paintings and Sculpture* at the Art Institute of Chicago in 1894 included eighteen depictions of buildings, fountains, and statuary at the World's Columbian Exposition. Titles such as *Statue of the Republic, Night* and *Glimpse of the Agricultural Building: Fog* indicate the artist's interest in describing the effects of light at differing times of day and under varying weather conditions. See Peter Hastings Falk, ed., *The Annual Exhibition Record of the Art Institute of Chicago, 1888-1950* (Madison, Conn.: Sound View Press, 1990), 245.

5. For details pertaining to the history of the arch, see Michele H. Bogart, *Public Sculpture and the Civic Ideal in New York City, 1890-1930* (Chicago: University of Chicago Press, 1989): 97-110, 341-43. For a discussion of the tensions that arose between the architects and sculptors connected with the arch, see Marjorie P. Balge, "The Dewey Arch: Sculpture or Architecture?" *Archives of American Art Journal* 23 (1983): 2-6.

6. Construction of the arch commenced on 29 July and was completed in times for the parades held from 27 to 30 September. The Charles Rollinson Lamb Dewey Arch Scrapbook, AAA, reel 497, includes articles, photographs and clippings covering the construction of the arch, the Dewey celebrations, and the later controversy surrounding the arch.

Lamb served on the Board of Governors and chaired a number of standing committees, including the Arts Committee. In the annals of club history, however, he is best remembered for his role in transforming the old Tilden mansion into the new club headquarters in 1906. For Lamb's recollections of the experience, see *The Tilden Mansion-Home of the National Arts Club: A Talk by Charles Rollinson Lamb* (New York: National Arts Club, 1932). See also Harriet Peck Crine, "Charles Rollinson Lamb," *National Arts Broadcast* 24 (October 1942): 14.

General information on Charles Lamb can be found in George R. Collins and Carol Willis, *Visionary Drawings of Architecture and Planning* (Cambridge, Mass.: MIT Press, 1979). See also, Gregory F. Gilmartin, *Shaping the City: New York and the Municipal Art Society* (New York: Clarkson Potter, 1995), 37-43, passim. I would like to thank club member Barea Lamb Seeley for enriching my knowledge and insight into the remarkable career of Charles Lamb, and for providing me with a copy of the photograph of Lamb standing before the Dewey Arch.

7. Although some funds were raised to reproduce the arch in stone, the plan was eventually abandoned. This was due, in part, to changes in the political climate, which included emerging controversy regarding America's role in the Philippines. The structure, which was beginning to deteriorate, was dismantled in 1901. For further details, see

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Bogart, 108, and Charles Lamb's Dewey Arch Scrapbook. See also Christopher Gray, "The Arch and the Bandshell," *New York Times*, 10 May 1992, sec. 10, p. 7.

8. For Impressionist views of the Dewey Arch, see Gina M. D'Angelo, "The Arches of New York: The Washington Arch and the Dewey Arch," term paper, Graduate Center of the City University of New York, 1992, and William H. Gerdts, *Impressionist New York* (New York: Abbeville Press, 1994), 65-89.

9. See Steven H. Corey's entries, "Sanitation," and "Waring, George E(dwin), Jr." in *The Encyclopedia of New York City*, ed. by Kenneth T. Jackson (New Haven, Conn.: Yale University Press, 1995), 1042, 1239.

10. In contrast to Hassam and Raffaelli, Curran omits the Madison Square Bank Building on the left.

11. See BG, 12 December 1906.

12. See Treuttner, 73. The exhibition, *American Paintings from the Collection of Mr. William T. Evans* was held at the club from 8-18 November 1906. *Early Morning, Madison Square (The Dewey Arch)* was not included in the display. Curran's diploma presentation, *Bear Cliff* (location unknown), was deaccessioned in 1966.

EXHIBITIONS: MAM 1915, no. 6 (as *Early Morning, Washington Square*); FGM 1995, no. 12.

REFERENCES: *American Paintings: Collection of William T. Evans* (Montclair, N.J.: [William T. Evans?], 1902), 3, no. 34; BG Minutes, 12 December 1906; Treuttner, 73; Lowrey, 24, 26 col. ill.

ELLIOTT DAINGERFIELD
Artist Life Member, 1917
(1859, Harper's Ferry, Virginia-1932, New York City)

During his tenure as chairman of the club's Arts Committee, William T. Evans nominated many of his favorite painters for artist life membership, among them Impressionists such as William Merritt Chase, Lillian Genth* and Frank Bicknell.* An avid collector of Tonalist painting, Evans also brought a number of artists linked with that evocative style

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

into the program, including Elliott Daingerfield, whose landscapes have been fittingly described as "dramatic, decorative, somewhat explosive and startling."[1]

Daingerfield's roots were in the South, an area that provided him with the subject matter for many of his paintings. Born in Virginia, he was raised in Fayetteville, North Carolina, where his father, John, commanded a military arsenal. He came to Manhattan in 1880, studying briefly with the figure painter Walter Satterlee and at the Art Students League.

Daingerfield's artistic evolution found its initial direction in 1884, when he met George Inness, an American Barbizon School painter renowned for his highly personal approach to landscape painting. Inness's subjective approach towards rendering nature inspired Daingerfield, as did his painterly technique: he went on to evolve a style characterized by the use of broadly conceived forms, rich hues and thick glazes, which he applied to landscapes and symbolist figure paintings. While his work was rooted in nature, he usually painted from memory and experience, often incorporating elements of mystery and the imagination into his oils and watercolors. During the 1890s, he delved into religious subjects, producing, in addition to easel paintings, a series of murals for the Church of Saint Mary the Virgin in New York (1907).

Daingerfield lived primarily in New York, but maintained a summer residence in Blowing Rock, North Carolina, where he portrayed the surrounding hills and mountains, capturing their beauty as well as the "strange effects of storm and light upon their rugged surface."[2] He made paintings trips to Europe (1897, 1924), the Grand Canyon (1911, 1913, 1915) and Carmel, California (1913).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Daingerfield's alliance with lyrical and visionary painting was conspicuous not only in his art but in his writings too: a prolific penman, he was the author of several books and articles on late nineteenth century painters such as Inness, Ralph Blakelock, Albert Pinkham Ryder, Jean-Baptiste-Camille Corot and Henry Ward Ranger,* all of whom shared his concern for eliciting feeling and poetic effect through a individualistic use of color and form.

1. Wilson, "The Painting of Elliott Daingerfield," 308. Evans's collection included three works by Daingerfield: *The Child of Mary* (1896), *Christ in the Wilderness*, and *My Lady Rhododendron* (1896-97). See Treuttner, 73.

2. Wilson, 312.

BIBLIOGRAPHY: Elliott Daingerfield Papers, AAA, reel 3615, 4909; Dora Read Goodale, "An American Painter of Sentiment," *Monthly Illustrator* 3 (February 1895): 177-82; Elliott Daingerfield, "Nature vs. Art," *Scribner's Magazine* 49 (February 1911): 253-56; Charles Henry Wilson, "The Painting of Elliott Daingerfield," *Fine Arts Journal* 24 (May 1911): [308]-12; Elliott Daingerfield, "Retrospect and Impression," *International Studio* 61 (March 1917): iii-vi; AC Minutes, 22 May 1917; Elliott Daingerfield, "Color and Form--Their Relationship," *Art World* 3 (December 1917): 179-80; *Memorial Exhibition: Paintings, Water Colors, Drawings by Elliott Daingerfield, N.A.*, exh. cat. (New York: Grand Central Art Galleries, 1934); Robert Hobbs, *Elliott Daingerfield Retrospective Exhibition,* exh. cat. (Charlotte, N.C.: Mint Museum of Art, 1971); *Elliott Daingerfield: American Mystic (1859-1932),* exh. cat. (New York: Berry-Hill Galleries, 1983).

Landscape, 1910
Oil on canvas
30 x 36 in. (76.2 x 91.4 cm.)
Signed and dated lower left: *Elliot Daingerfield 1910*
Diploma presentation, 1918

During the early twentieth century, artistic conservatism flourished among the ranks of the club's artist life members. Indeed, the Armory Show of 1913 had little effect on the painter membership, except to shock and elicit commentary on the vagaries of modern

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

art. Daingerfield was among those artists who expressed their opinions about Post-Impressionism, Futurism, Cubism and other "isms" that were making inroads into American art circles. In an article appearing in *International Studio* in 1917 for example, he decried aesthetic extremism, declaring that the producer of great art will be a

> man of reverence, with a conscious love of beauty, and he will know that art is from within, that it is more spiritual than mental, more of the emotions than the intellect . . . its highest attribute is Love—love of all that is beautiful.[1]

That Daingerfield's artistic impulse was of the subjective kind is apparent in his diploma presentation (Fig. 53), which features trees in a darkened foreground silhouetted against churning seas and a sky partly illuminated by a flaming sunset. The sun hangs low on the horizon, a bright orb glimpsed through the thick foliage of the trees. That our gaze should be drawn first to the mass of tree forms leaning heavily in the wind is not surprising, for as noted by the artist's daughter, he viewed

> the presence of a tree against the sky . . . as real and vital in its message bearing quality as . . .a mother and her child. It is the thing that is pervaded with mystery, and that mystery of the presence of God in all His works.[2]

While Daingerfield shared the Impressionists' concern for the fleeting moment, his spiritual standpoint and his devotion to mood and emotion links him to the suggestive style known as Tonalism. To be sure, his broad, almost gestural handling evokes the magnitude of the storm and allows the forms to merge and mingle with one another, while his use of thick layers of pigment creates a jewel-like encrusted surface that enhances the expressivity of the image. Along with technique, color stands out as a key component of this crepuscular view: Daingerfield's bold palette of contrasting lights and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

darks contributes to the dramatic impact of the image and helps convey the fury, vitality and beauty of nature.

1. Elliott Daingerfield, "Retrospect and Impression," *International Studio* 61 (March 1917): vi. The author expressed similar views in an article written for the *Quarterly Bulletin* of the Milwaukee Art Institute which was subsequently reprinted as "A Criticism of the Ultra in Art," in *American Magazine of Art* 8 (June 1917): 328-29.

2. *Blowing Rock* [N.C.] *Journal*, 27 August 1960, p. 8, quoted in Doreen Bolger Burke, "Elliott Daingerfield," in *American Paintings in the Metropolitan Museum of Art, Volume III: A Catalogue of Works by Artists Born Between 1846 and 1864* (New York: Metropolitan Museum of Art in association with Princeton University Press, 1980), 350.

EXHIBITIONS: NAC 1939, no. 60 (as *Stormy Sunset, Pacific Ocean*).[1]

1. This would appear to be an incorrect title, since Daingerfield did not travel to the West Coast until 1913, at which time he visited Carmel, California. The picture is clearly dated 1910.

REFERENCES: AC Minutes, 22 March 1918 (as *Landscape*).

FRANKLIN DE HAVEN
Artist Life Member, 1913
(1856, Bluffton, Indiana-1934, New York City)

Franklin de Haven was among a number of artist life members of the National Arts Club, such as Bruce Crane, Birge Harrison* and Henry Ward Ranger, who were associated with Tonalism, a style of landscape painting which flourished in the United States from the early 1880s until around 1915.[1] Inspired by the example of the French Barbizon tradition--exemplified in the mood-filled landscapes of painters such as Théodore Rousseau and Constant Troyon--Tonalists sought to express their feelings about nature. Shunning the transcriptive approach of the earlier Hudson River School and the vivid

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

luminosity favored by the Impressionists, they focused on temporal and seasonal changes, creating subtle atmospheric effects through simplified forms, soft brushwork and harmonious arrangements of color and tone. Working within this aesthetic context, De Haven created poetic landscapes that were acclaimed during his day: critics and collectors admired his ability to fuse his distinctive color sensibility and refined draftsmanship with his love of nature.

De Haven bought his first box of paints at the age of sixteen, at which time he began painting outdoors, depicting the trout streams and forests in the vicinity of his home in Bluffton, Indiana. He remained a self-taught artist until 1886, when he went to New York to study under George Henry Smillie, a second generation Hudson River School painter who adopted the more expressive style of the Barbizon School during the 1880s. According to Whittier Montgomery, De Haven's contact with Smillie was vital to the development of his technical skills, providing him with the "insight into the handling of his material" that he was lacking.[2]

De Haven went on to paint landscapes in Pennsylvania, Connecticut and New York, as well as coastal scenes in Maine. By the turn of the century, he had made a name for himself in American art circles, winning the Inness Prize at the Salmagundi Club in 1900 and its Shaw Prize in 1901. De Haven also exhibited regularly at the National Academy of Design in New York, where he was elected an academician in 1920. He served as president of the Salmagundi Club in 1926 and 1927.

De Haven took part in the National Arts Club's members' annuals, winning the Silver Medal in 1921 for *The Moonlit Stream* (location unknown). One year later, he

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

participated in a group show at the club, exhibiting alongside fellow artist life members Charles Courtney Curran,* Oscar Fehrer,* George Newell and Harry Watrous.*[3]

In addition to his activity as a painter, De Haven was a gifted violinist and a maker of violins. He also composed marches for both violin and piano, some of which were used by the Edison Company for their victrola records. His melodies were said to "express the same beautiful sentiment as his paintings."[4]

1. For an overview of Tonalism, see William H. Gerdts, Diana Dimodica Sweet and Robert R. Preato, *Tonalism: An American Experience.*

2. Montgomery, "The Art of Frank de Haven," 182.

3. The exhibition was held from 15 February to 5 March 1922.

4. Merrick, "In the World of Art."

BIBLIOGRAPHY: Edgar Mayhew Bacon, "An Original Marine Artist," in *Essays on American Art and Artists* (Boston: American Art Company, 1895), 231-32; Whittier Montgomery, "The Art of Frank de Haven," *Brush and Pencil* 17 (May 1906): [178]-[187]; BG Minutes, 12 March 1913; EC Minutes 26 March 1913; Lula Merrick, "In the World of Art," *Morning Telegraph* (New York), 6 August 1922, p. 12; *Biographical Sketches of American Artists*, 5th ed., (Lansing, Mich.: Michigan State Library, 1924), 94; William H. Gerdts, Diana Dimodica Sweet and Robert R. Preato, *Tonalism: An American Experience*, exh. cat. (New York: Grand Central Art Galleries, 1982), 55, 73, 80.

October Morning
Oil on canvas
50 x 36 in. (127 x 91.4 cm.)
Signed lower right: *DeHaven*
Diploma presentation, submitted between 1913 and 1915

Like other tonalist painters, De Haven sought out the quiet corners of nature, which he depicted throughout the year under diverse weather and atmospheric conditions. He was especially attracted to the splendor of autumn, contributing paintings with titles such as

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

October Evening, *Autumn Reverie* and *October Woodland* to the national annuals. This thematic predilection is evident in *October Morning* (Fig. 54), a view of an open patch of meadowland framed on either side by tall trees replete with fall foliage. The foreground is bathed in an aura of glowing sunshine emanating from the nearly cloudless sky. In terms of composition and color, the painting brings to mind the introspective woodland scenes painted by Ralph Blakelock during the mid-1870s.[2]

As the title indicates, De Haven was not concerned with topographical accuracy or with replicating a particular site, but with conveying his feelings about nature. Accordingly, he portrays the scene with loose, fluid brushwork, eschewing individual detail in favor of a more suggestive technique that captures the warm atmosphere of a fall day. The maturity of autumn is also revealed through his rich palette of russet, yellow, gold, ochre and brown, all of which form a contrast with the cool blue of the sky. De Haven's coloration also creates a mood of tranquillity and contemplation, and helps transform a modest country vista into a highly subjective vision. Indeed, *October Morning* exemplifies his desire to "manipulate his color so as to make his canvas the means of imparting an emotion . . . the emotion he seeks to arouse is the genuine emotion that he himself has experienced and that he strives to make others feel."[1]

1. Montgomery, 181.

2. See, for example, Blakelock's *Woodland Brook* (circa 1875-77; Collection of the Honorable Joseph P. Carroll and Mrs. Carroll, New York) in Abraham A. Davidson, *Ralph Albert Blakelock* (University Park, Pa.: Pennsylvania State University Press, 1996), color plate 7 (unpaginated).

EXHIBITIONS: NAC 1915; MAM 1915, no. 7; NSA 1926, part one; NAC 1939, no. 10.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

REFERENCES: "Exhibit at the Art Museum," *Montclairian,* 15 December 1915.

JULIUS DELBOS
Artist Life Member, 1931
(1879, London, England-1970, Dover, New Jersey)

A self-taught artist who displayed proficiency in oil and watercolor, Julius Delbos painted landscapes and marines in both America and Europe. He also applied his dexterous brush to still lifes of fruit and the occasional nude. As described by the New York art dealer Frederic Newlin Price, Delbos's work was "personal without any puzzlements," a reference to his realist inclinations, which were no doubt reinforced by his many years as a teacher of art.[1]

The son of Leon Delbos, a Frenchman from the Basque region who fled his homeland during the reign of Napoleon III, Delbos began sketching and painting at the age of eight while growing up in London. Following in the footsteps of his mother, Clara, a talented pianist, he took up the piano as well, going on to become an accomplished musician. As a youth, he typically spent his holidays in France; on one such occasion, while visiting the town of Albi, he met the painter Henri de Toulouse-Lautrec.

Little is known about Delbos's early career, other than the fact that he lived in London and Paris prior to his arrival in America in 1920. He lived in Lakewood, New Jersey until around 1927, when he settled in New York. For many years, he taught art, music and French at Rosemary Hall in Greenwich, Connecticut, at St. Paul School in Concord, New Hampshire, and at Hunter College in Manhattan. Delbos passed many summers in Edgartown, Massachusetts, where he painted harbor scenes and scenes of outdoor

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

recreation. He was also active in Maine, Vermont, Long Island, Ohio, and elsewhere in coastal Massachusetts. He enjoyed regular winter sojourns in Georgia and Tennessee.

Delbos's paintings were exhibited at the national annuals, including those of the American Watercolor Society, the New York Water Color Club and the Art Institute of Chicago. He had several exhibitions at commercial outlets in New York, including Ferargil Galleries and Kleeman Galleries. His memberships included the National Academy of Design, the Salmagundi Club, the Century Club and London's Old Dudley Art Society. At the National Arts Club, he would occasionally perform on the piano during musical evenings.

Delbos spent his final years in the Merry Heart Nursing Home in Succasunna, New Jersey. A eulogy found among his papers referred to his professional life as a "richly colored segment of the mosaic."[2] As well as being the author of *Historic Cambridge: Pencil Sketches by J.M. Delbos* (1923), he

> taught in the classical tradition. He realistically interpreted the farm lands in the West; the North East countryside, the water scenes in Etreta [*sic*], France, Rockport, Massachusetts and especially Martha's Vineyard where he spent his summers painting.[3]

1. F[redric] N[ewlin] P[rice], *Delbos*, [2].

2. "Eulogy," Julius Delbos Papers, AAA, reel 3023, fr. 385.

BIBLIOGRAPHY: J. Delbos File, National Academy Museum and School of Fine Arts, New York; Julius Delbos Papers, AAA, reels 3020-23; BG Minutes, 18 February 1931; F[rederic] N[ewlin] P[rice], *Delbos*, exh. cat. (New York: Ferargil Galleries, 1948).

Houses by the Sea (French Village), before 1928

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Oil on canvas
32 x 40 in. (81.2 x 101.6 cm.)
Signed lower left: *JULIUS DELBOS*
Diploma presentation, 1931

The majority of Delbos's European work was painted in France, which he visited as a boy and where he later resided. As the titles of extant works reveal, he derived aesthetic inspiration from a variety of locales, among them Bourges, Moret-sur-Loing, Chartres, Albi and especially Etretat, on the Normandy seacoast between the port towns of Dieppe and Le Havre. His portrayals of rural France include this panorama of houses (Fig. 55), their whitewashed façades and high-pitched rooftops illuminated by the warm sunlight of late afternoon. The pyramidal grouping of the dwellings adds weight and solidity to the composition, which includes fertile meadowlands on the right, and on the far left, a narrow band of sea.

While Delbos typically adhered to a naturalistic treatment of his subject, *Houses by the Sea* indicates that he was not unaware of modernist trends in art. This is apparent in his rendering of the architecture, which he treats as a series of simplified color planes that suggest an awareness of the work of Paul Cézanne and the Cubists. Delbos's tightly controlled rendering of the houses is balanced by his more spontaneous handling of the surrounding countryside and sky, which is clearly indebted to Impressionism.

EXHIBITIONS: National Academy of Design, New York, *One Hundred-and-third Annual Exhibition*, 21 March-8 April 1928, no. 60 (as *A French Village*).

REFERENCES: BG Minutes, 18 February 1931 (as *Houses by the Sea*); "Addition to Permanent Collection," *NAC Bulletin* 12 (March 1931): [1] (as *Houses by the Sea*); AM Minutes, 14 April 1931 (as *French Village*).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

EDWIN WILLARD DEMING
Artist Life Member, 1925
(1860, Ashland, Ohio-1942, New York City)

Dubbed "Eight Bears" by the subjects he so loved to paint, Edwin Deming documented the culture, religion and daily life of the North American Indian in his easel paintings, illustrations and bronzes.[1] His insightful portrayals, indicative of his respect for his subjects and his ability to capture their soul or "inner life," commanded accolades from the likes of Theodore Roosevelt, who called him an "American of the best type."[2]

Deming was born in Ohio, but shortly after his birth his family settled on a farm located on the site of a former Indian reservation near Geneseo, a prairie town in western Illinois. He had his earliest contact with Native Americans as a boy, playing with the children of the Winnebagoes, who came from Wisconsin to hunt, trap and trade. During this period, he sketched birds and animals and modelled sculptures with clay obtained from a local river.

At the age of nineteen, Deming travelled to Arkansas City, Kansas to study and record Indian life on the local Ponca reservation. Around 1880, feeling that a career in law was a more sensible profession for their son than art, Deming's parents enrolled him in a business college in Chicago. However, he remained there for only three months, after which time he returned to the family homestead where he bred horses to raise money for art school.

In 1882, Deming went to New York, attending classes at the Art Students League during 1883-1884. His next destination was Europe. After crossing the Atlantic he visited Antwerp before settling in Paris, where he attended both the Académie Julian and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the Ecole des Beaux-Arts. His sojourn in the French capital provided him with the opportunity to familiarize himself with contemporary French painting, especially the work of the Barbizon School and the Impressionists.

After completing his studies, Deming visited London and Holland before returning to America in the autumn of 1885. He spent the next two years painting cycloramas in Chicago before settling in New York, where he found work as an illustrator of western themes for popular magazines such as *Youth's Companion*.

In 1887, Deming visited the Yuma Apache and the Pueblo Indians in the Southwest and the Umatillas in Oregon. Over the course of three decades, he made annual trips to the Western United States and Canada, living with Indian tribes and making sketches that served as reference sources for the easel paintings he produced in his New York studio. His oils reveal a penchant for light colors—usually soft pinks, yellows and blues—and a fluid handling of paint that reflects the influence of Impressionism.

Deming illustrated approximately eighty books, included two children's books written by his wife, Therese O. Deming, author of *Indian Pictures* (1899) and *Indian Child Life* (1899). Between 1905 and 1910, he also produced at least forty bronzes of Indians and wildlife associated with the West. He painted decorative murals as well, including three for the Plains Indian Room at the Museum of National History in New York in 1916.

During the First World War, Deming worked for the army's camouflage department, first in Washington, D.C. and then in Camp Benning, Georgia. After the war, he made a seven-month trip to South America before returning to his home and studio at in Greenwich Village. Deming later resided at 36 Gramercy Park.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1. Lamb, 79.

2. Theodore Roosevelt to E.W. Deming, 15 August 1917, reproduced in Osborn, 6.

BIBLIOGRAPHY: Edwin Willard Deming Papers, AAA [unmicrofilmed]; Therese Deming, comp., *Indian Pictures . . . by Edwin Willard Deming* (New York, 1899); Therese O. Deming, comp., *Edwin Willard Deming* (New York: The Riverside Press, 1925); "Folk-lore of a Vanishing Race Preserved in the Paintings of Edwin Willard Deming—Artist-Historian of the American Indian," *Craftsman* 10 (May 1906): 150-67; "Edward Willard Deming's Presentation of Indian Subjects at the Snedecor Gallery," *Craftsman* 21 (January 1911): 456; Herbert Bolivar Tschudy, "The Art of Edwin Willard Deming," *Brooklyn Museum Quarterly* 10 (January 1923): 32-36; BG Minutes, 21 January 1925; *Edwin Willard Deming* (New York, 1925); "The Deming Bronzes," *The Spur* 65 (April 1940): 19; Thomas G. Lamb, *Eight Bears: A Biography of E.W. Deming, 1860-1942* (Oklahoma City: Griffin Books, 1978).

The Flight
Oil on canvas
20 x 30 in. (50.8 x 76.2 cm.)
Signed lower left: [monogram] *E W DEMING*
Diploma presentation, [1925?]

In contrast to other contemporary painters of Native Americans--one thinks of Frederic Remington and Charles Schreyvogel--who portrayed their subjects engaged in dramatic, action-filled encounters, Deming took a different route, preferring to concentrate on aspects of religion, mythology and daily life. To be sure, his sojourns in Indian camps provided him with firsthand exposure to their culture, customs and religion and instilled in him a sympathetic outlook. In his opinion, the Indian had been "cheated" out of his land, furs and heritage and "debauched" by liquor, he was "a great orator . . . a great hunter . . . a mighty warrior . . . [whose] mythology and folklore rank with the mythology and folklore of the white race."[1] Deming's soulful and poetic canvases were duly admired by Remington, who observed to his friend: "the difference between your Indians

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

and mine is that I saw my Indians through the sights of a rifle and you saw yours from inside his blanket in his tipi."[2]

Deming's compassion for his subjects can be seen in his diploma canvas, *The Flight* (Fig. 56), which features a tribe of Plains Indians making their way across the western prairie. Our eye is instantly drawn to the central group, composed of a squaw carrying a small child and a brave on horseback, his mount pulling a litter with an ailing comrade. The poses of the figures convey a sense of urgency and dejection, suggesting that these people are being driven from their lands by an unseen enemy—perhaps by their fellow man, perhaps by famine. Indeed, the painting stands as a moving comment upon the sufferings of Native Americans—a testament to the artist's reputation as a sensitive recorder of Indian life.

1. Quoted in Lamb, 93.
2. Quoted in Lamb, 28.

EXHIBITIONS: NAC 1926.

REFERENCES: Lamb, 93, 123 ill., 144.

WILLIAM DERRICK
Artist Life Member, 1911
(1857, San Francisco, California-1941, Rhinebeck, New York)

William Derrick was a respected landscape painter who specialized in views of rural New Jersey, New York and New England. A native of California, he grew up in Brooklyn, New York, where he and his mother settled after the death of Derrick's father in 1859.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

He received his early education in New York City public schools and later attended boarding schools in Tarrytown, New York and Middletown, Connecticut. An interest in design emerged when, as a youth, he designed labels for perfume firms.

After graduating from a commercial school in Brooklyn, Derrick spent three or four years working for E.J.N. Stent, a church decorating company in New York. Feeling that his decorative work necessitated a greater knowledge of figure painting, he spent two seasons (1878-79) studying under John B. Whitaker at Brooklyn's Adelphi Academy. He then went to Paris and resumed his professional training, first in the atelier of Léon Bonnat and later at the Académie Julian, where his fellow students included Gari Melchers* and Robert Vonnoh.* He spent his summers outside of the French capital, painting and sketching *en plein air* in art colonies such as Grèz-sur-Loing, near Paris, in Scheveningen, Holland, and in Walberswick, England. He made his debut at the Paris Salon in 1885, after which time he returned to New York and began teaching at the Gotham Art Students League and the Brooklyn Art Students Guild.

Derrick is not well known today, but he did make a name for himself during the early twentieth century as a painter of landscapes and bucolic rural scenes. His characteristic haunts included the area around New London, Connecticut, where, from 1890 to 1910, he produced watercolors of sheep. He was also active in Massachusetts, Vermont and New York, but he painted most frequently in New Jersey and New Hampshire.

Derrick enjoyed modest success during the late 1890s and into the early 1900s, primarily for his watercolors. His career as an easel painter was given a major boost in 1911, when William T. Evans, then chairman of the club's Arts Committee, purchased two oils--*Early Morning, Squam Lake, New Hampshire* (circa 1910; private collection)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

and *The Plaza* ((National Museum of American Art, Washington, D.C.)--for his collection.[1] The event was subsequently reported in *American Art News*, where a reviewer wrote:

> Although known and appreciated for some years by artists, his oils were not generally known to art lovers until this year . . . [Derrick's] work, individual in presentation, while expressing careful study and keen knowledge of his subject, is both poetic and realistic . . . His advance to the front ranks of leading American landscape painters is predicted.[2]

That same year, through his link with Evans, Derrick was elected an artist life member of the club. He participated in the annual member shows from 1912 to 1936, and in small group exhibitions in 1911 and 1923.[3] He was a member of the Arts Committee from 1913 to 1917.

From 1902 and continuing into the mid-twenties, Derrick's work was handled by the celebrated Macbeth Gallery in New York. He was also a periodic contributor to the annuals of the National Academy of Design, where he was elected an associate member in 1922, and he exhibited as well at the New York Society of Painters, the Lotos Club and elsewhere in commercial galleries and museums nation-wide. Derrick exhibited less frequently after about 1925, by which time he was well into his sixties. A solo exhibition of his landscapes was held at the Findlay Gallery in New York in March of 1940, bringing him into the public eye once again. He spent his final days at Ward Manor in Barrytown, New York, before succumbing to pneumonia in a Rhinebeck hospital in January of 1941.

1. Treuttner, 74.

2. "In and Out the Studios," *American Art News* 9 (18 February 1911): 3.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

3. With fellow artist life members Reynolds Beal, Gifford Beal and Frederick J. Waugh in 1911 and with Leon Dabo, Charles P. Gruppe, Richard Hayley Lever and Charles R. Patterson in 1923.

BIBLIOGRAPHY: Misc. information courtesy Thomas J. Collins, 1991, W. Derrick Curatorial file, NAC; BG Minutes, 8 March 1911, 12 April 1911; "Beauty in Landscapes by Mr. W.R. Derrick," *New York Herald*, 4 May 1911, p. 12; William Rowell Derrick, interviews of DeWitt McClellan Lockman, 1927, DeWitt McClellan Lockman Papers, AAA, reel 502; Lucia Foley, "The Search for William Derrick," *Southwoods Magazine* 7 (February 1987): 6-7, 18-19, 22-23; Thomas J. Collins, *William Rowell Derrick, A.N.A.: Poet of the Palette* ([Millsboro, Del.]: Thomas J. Collins, 1999).

Foothills, White Mountains, circa 1909
Oil on canvas
26-1/2 x 36 in. (67.3 x 91.4 cm.)
Signed lower left: *W.R. Derrick.*
Diploma presentation, probably 1911

The support of William T. Evans proved vital in bringing Derrick into the public spotlight. However, Evans wasn't the only turn-of-the-century collector to appreciate the artist's work. From about 1900 to 1937, Derrick enjoyed the patronage of Stewart Hartshorn, a wealthy industrialist and the founder of Short Hills, New Jersey. According to his biographer, Thomas J. Collins, Derrick was a regular visitor to Hartshorn's Short Hills home, where he painted views of the surrounding countryside.[1] Between 1902 and around 1913, he also made seasonal trips to "The Jungle," Hartshorn's summer estate on Squam Lake in New Hampshire. It was there, amidst the scenic beauty of the White Mountains, that he produced some of his finest canvases.[2]

Many of Derrick's New Hampshire scenes feature rocky hillsides and quiet lakes, a subject he explores in *Foothills, White Mountains* (Fig. 57). Known for incorporating a strong sense of structure into his work, he divides the scene into clearly defined areas of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

landscape, water and sky. However, his articulated design is offset by his robust impressionistic brushwork, which not only defines form, but, along with the rich palette, helps convey the infinite variations of sunlight and shadow on this rugged locale. Among works by artist life members exhibited at the Detroit Museum of Art in 1912, *Foothills, White Mountains* was singled out, along with Alexander T. Van Lear's *Landscape*,[2] as one of the most "admirable" canvases in the show—"wholesome pictures, in both of which the technical ability of the artist is unquestionable, yet subservient to the pictures themselves."[3]

1. Thomas J. Collins, *William Rowell Derrick, A.N.A.: Poet of the Palette,* p. 25.

2. This is presumably Van Laer's *Autumn at Litchfield* (ex-collection; location unknown).

3. Clyde H. Burroughs, "Detroit is Shown Fine Examples of American Painters' Handicraft."

EXHIBITIONS: Possibly National Academy of Design, New York, *Eighty-fourth Annual Exhibition*, 13 March-17 April 1909, no. 249 (as *White Mountain Foot-Hills*); Detroit Museum of Art, *Exhibition of Contemporary American Art*, November 1912, no. 10; NAC 1915; MAM 1915, no. 9; NAC 1926.

REFERENCES: Clyde H. Burroughs, "Detroit is Shown Fine Examples of American Painters' Handicraft," *Saturday Night* (Detroit) [?], 1912, Daniel Putnam Brinley Papers, AAA, reel 1574, fr. 44.

CHARLES MELVILLE DEWEY
Artist Life Member, 1913
(1849, Lowville, N.Y.-1937, New York City)

Charles Melville Dewey was one of several landscapists, among them J. Francis Murphy, Jules Turcas,* and William Wendt,* who became artist life members in 1913.[1] Their

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

election occurred in the spring, shortly after *Armory Show (International Exhibition of Modern Art*) had startled the American art world by showcasing vanguard European art. Dewey and his colleagues, however, were immune to the new aesthetic trends from abroad. Instead, they remained faithful to Tonalism and Impressionism, styles that continued to endure well after they had peaked in popularity around 1915. Dewey shared the fluid technique employed by his peers, as well as their tendency to interpret nature in subjective terms.[2] He painted peaceful scenes bathed in the misty light of morning or the glow of twilight, as well as landscapes with dramatic sunsets.

Dewey was the son of a farmer and a descendent of Thomas Dewey, a founder of the Massachusetts Bay colony. He drew and painted as a young boy, earning money for his art supplies by tending the fire in a local schoolhouse. After developing hip disease at the age of thirteen, he remained bedridden for five years, after which time he worked in a music store in Watertown, New York.

Dewey moved to New York City in 1874, enrolling in classes at the National Academy of Design. Two years later he went to Paris, where he received instruction from Charles-Emile-Auguste Duran (known as Carolus-Duran), an anti-academic portrait painter who advocated a painterly technique and who allowed his students to forego the traditional methods of drawing from casts in favor of working directly from the live model. While abroad, Dewey was one of three artists chosen to assist Carolus-Duran in his decorations for the Louvre.

When he returned to New York in 1878, Dewey taught privately for several years, offering life classes to aspiring women artists in the winter and a landscape class during the summer months. He also painted suggestive landscapes and coastal scenes which he

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

exhibited at the annuals of the Society of American Artists and the National Academy of Design, as well as at the Lotos Club. He was known primarily as an interpreter of American scenery, painting in locales such as Lowville, New York and Port Jefferson, Long Island, but his oeuvre also includes views based on summer trips to English haunts, such as St. Ives, on the Cornish seacoast. He also painted portraits, was considered a gifted watercolorist, and numbered among his friends the romantic visionary painter Albert Pinkham Ryder. Dewey's wife Julia (née Henshaw, d.1928) was also a painter and a member of the National Arts Club.

Dewey passed away in his apartment at New York's Chelsea Hotel, where he had lived since 1885. His paintings were popular among turn-of-the-century collectors of native painting, among them William T. Evans, who owned fourteen examples of Dewey's work.

1. Among them *The Harvest Moon* (National Museum of American Art, Washington, D.C.). See Treuttner, 74.

BIBLIOGRAPHY: *NCAB*, vol. 11, 294; *Catalogue of Landscapes by Charles Melville Dewey to be sold at Absolute Public Sale . . . at the American Art Galleries*, exh. cat. (New York: American Art Galleries Association, 1899); W. Stanton Howard, "A Landscape by C.M. Dewey," *Harper's Monthly* 114 (February 1907): 444; BG Minutes, 30 April 1913; EC Minutes, 10 July 1913; "Charles Dewey, Painter, 87, Dead," *New York Times*, 19 January 1937, p. 23; *Nineteenth Century Paintings with a Few of Earlier Period . . . Property of the Estate of the Late Charles Melville Dewey, N.A. . . .* exh. cat. (New York: Anderson Galleries, American Art Association, 1937).

Twilight, before 1908[1]
Oil on canvas
20 x 30-1/4 in. (50.8 x 76.8 cm.)
Signed lower left: *Charles Melville Dewey*
Diploma presentation, between 1913 and 1915

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

As noted by one commentator, writing for the *National Cyclopaedia of American Biography*,

> Throughout his career as a landscape painter Mr. Dewey has continued to study nature and interpret it in his own way . . . with constantly increasing individuality he is known as one of the most personal of all our painters . . . His sympathy is with the riper development of color, and some of his most successful efforts have been in subjects seized upon at the decline of day.[2]

These words would certainly apply to *Twilight* (Fig. 58), which depicts an unpeopled rural landscape and a blazing sunset sky. Indeed, inspired by the French Barbizon School, Dewey initially adhered to a subtle manner of painting, employing a low-keyed palette in his quest to capture nature's shifting moods. However, later in his career he turned increasingly to brighter hues, allowing color to play a greater role in his art.[3] While the subject matter and broad technique of *Twilight* link the work to Tonalism, the fiery colors used to convey the vast, atmospheric sky attest to the effect of Impressionism on the artist's mature style.

1. Dewey exhibited a painting of the same title at the Pennsylvania Academy of the Fine Arts in 1885.

2. *NCAB*, 294.

3. See "Charles Dewey, Painter, 87, Dead." This aspect of Dewey's artistic development is also commented on in "Exhibitions at the Chicago Galleries," *Fine Arts Journal* 36 (June 1917): 436.

EXHIBITIONS: Corcoran Gallery of Art, Washington, D.C., *Oil Paintings by Contemporary American Artists*, 8 December 1908-17 January 1909, no. 205; MAM 1915, no. 8; NAC 1926; NAC 1939, no. 36.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

SIDNEY DICKINSON
Artist Life Member, 1927
(1890, Wallingford, Connecticut-1980, Windsor, Vermont)

Many artist life members were successful portrait painters, among them Sidney Dickinson, whose sitters included members of the Rockefeller family and Mayor Fiorella La Guardia.[1] Born to a Congregational minister and his wife, Dickinson was a descendent of the poet Emily Dickinson and a second cousin of the painter, Edwin Dickinson. His mother, who sketched alongside her son during her husband's sermons, nurtured his childhood interest in art. He later received a traditional academic training, attending classes at the Art Students League of New York during 1910-1911, where his teachers included William Merritt Chase, Frank Vincent DuMond* and George Bridgman. While at the League, Dickinson won a general scholarship in life drawing, a medal in antique drawing, and two mentions in still life. He also studied at the National Academy of Design under Douglas Volk, after which time he moved into a studio at Carnegie Hall and proceeded to make a name for himself in his chosen field. A regular contributor to the national annuals, he won such distinguished awards as the Beck Gold Medal at the Pennsylvania Academy of the Fine Arts (1924) and the National Academy of Design's First Hallgarten Prize (1924), First Altman Prize (1936) and Carnegie Prize (1942), and first prize at the National Arts Club in 1931. The year 1927 saw his election to both the club, as an artist life member, and the National Academy, as an academician.

When he wasn't engaged in portrait and figure painting, Dickinson could be found in his classroom at the Art Students League, where he taught fairly continuously from 1949

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

to 1972. Students at the League dubbed him "Tin Can Dickinson," a reference to his practice of using of a tin can to demonstrate a bending figure.[2]

1. Lee.

2. "The Unpigeonholed."

BIBLIOGRAPHY: BG Minutes, 16 February 1927; Cuthbert Lee, *Contemporary American Portrait Painters* (New York: W.W. Norton & Co., 1929), 104; "The Unpigeonholed," *Art Students League News* 3 (15 October 1950): [5]-[6]; "Sidney Edward Dickinson," in Richard N. Gregg, *The Artist's Studio in American Painting, 1840-1983*, exh. cat. (Allentown, Pa.: Allentown Art Museum, 1983), unpaginated; Beverly Rood," "Sidney Dickinson," in Ronald G. Pisano, *The Art Students League: Selections from the Permanent Collection*, exh. cat. (Hamilton, N.Y.: Gallery Association of New York State, 1987), 34.

Nathan Dumont Potter, 1921
Oil on canvas
36-1/2 x 31-1/2 in. (92.7 x 80 cm.)
Signed and dated upper right: *SIDNEY E. DICKINSON 1921*
Diploma presentation, 1927

Dickinson painted likenesses of many of his fellow artists; indeed, at the National Academy of Design, where newly elected associates were required to present the Academy with their portrait in order qualify, Dickinson is represented by fourteen such images, among them a self-portrait and depictions of George Wharton Edwards* and Harry Willson Watrous.*[1]

The subject of the present work was also connected to the world of art (Fig. 59).[2] Born in Enfield, Massachusetts in 1893, Nathan Dumont Potter was the son of the sculptor Edward Clark Potter (1857-1923), perhaps best known for creating the lions that flank the entrance to New York Public Library. After studying under the sculptor Daniel Chester French and with his father, he embarked on a career as a sculptor and painter

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

based in Greenwich, Connecticut until 1925. In his all-too-brief career--he died prematurely in Lyme, Connecticut in November 1934--he designed the World War I Memorial Column in Westfield, New Jersey and the World War I medal honoring servicemen from Greenwich.

In the Club's portrait, Potter is depicted at the age of twenty-eight. His mannered pose and delicate comportment reveals a sensitive individual, a quality that Dickinson captures to perfection. While known to have usually worked in a more fluid manner that harks back to his earlier studies with Chase--a style he adheres to in his portrait of Lois Shaw,[3] also in the club's collection--his stroke is taut and controlled in the Potter piece, reminding us that Dickinson was considered a "really remarkable draughtsman in paint."[4]

1. See *Artists By Themselves: Artists' Portraits from the National Academy of Design*, exh. cat. (New York: National Academy of Design, 1983), 163.

2. As reported in the Minutes of Board of Governors for 18 May 1927, the Potter portrait was accepted, but with a suggestion that the club might arrange to exchange it with the artist for a "more suitable" example of his work. Such a transaction apparently did not take place.

3. *Lois Kenyon Shaw* (1946; oil on canvas, Gift of Rutgers Barclay, 1990). Shaw was one of the founders of Portraits, Inc., New York.

4. Lee.

EXHIBITIONS: National Academy of Design, New York, *Ninety-seventh Annual Exhibition,* 25 March-23 April 1922, no. 3

REFERENCES: "Permanent Collection," *NAC Bulletin* (June 1927): [2]; BG Minutes, 18 May 1927; AM Minutes, 10 April 1928.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

LAMAR DODD
Artist Life Member, 1950
(1909, Fairburn, Georgia-1996, Athens, Georgia)

A gifted painter associated with the art of the twentieth-century South, Lamar Dodd investigated a variety of styles ranging from realism to abstraction. He was also an influential teacher and did much to promote American art through his role as an arts advocate and cultural ambassador.

One of five children born to Francis Jefferson Dodd, a minister, businessman and civic leader, and his wife Etta, Dodd attended public schools in LaGrange, Georgia, a small town near Atlanta. He began drawing as a child, and while in high school attended art classes at LaGrange Female College, where he received a Certificate in Art in 1926.

Dodd initially studied architecture at the Georgia Institute of Technology, but left in 1927 to teach art at Five Points High School in Alabama. He studied at the Art Students League in New York from 1928 to 1930 and again from 1931 to 1933, working under George Bridgeman, Boardman Robinson, Jean Charlot, John Steuart Curry and others. He also attended private classes conducted by George Luks and studied independently under Charles Martin. During this period, he painted figure subjects and views of New York that were inspired by the bold realism of Luks and John Sloan, both of whom were associated with the so-called Ashcan School.

In 1930 Dodd returned to LaGrange and proceeded to paint the landscape and people of his home state. A year later he had a solo exhibition at the High Museum of Art in Atlanta, followed by a one-man show at the Ferargil Galleries in Manhattan in 1932. Although New York themes were included in the latter exhibit, it was Dodd's Georgia

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

subjects that attracted the notice of critics, who saw these paintings as fresh, exciting and indicative of a growing regionalist tradition in the South.

Dodd moved to Birmingham, Alabama in 1934, spending the next three years working in an art supply store while painting in his free time. In his depictions of local subjects-- ranging from cotton pickers to street scenes--he fused his desire to express the particular mood of his environment with a powerful realist style. He won further acclaim when his oil, *The Railroad Cut* (1936; Georgia Museum of Art, University of Georgia), a view of a slag dump near Wylan, Alabama, won the Norman Wait Harris Prize at the Art Institute of Chicago in 1936.

Dodd joined the faculty of the fine arts department at the University of Georgia in Athens as artist-in-residence in 1937. Upon being appointed head of the art department one year later, he proceeded to transform it into one of the finest in the country. Dodd also lectured throughout America and Europe, and toured Russia and the Far East as a cultural envoy for the U.S. Department of State. He served on many boards and committees related to the visual arts in America, including two terms as president of the College Art Association (1950-56), the only artist to occupy that position.

Dodd successfully juggled his teaching responsibilities with his painting. He worked in a realist manner until the late 1940s, when he began experimenting with cubism and abstraction before returning to naturalism late in his career. In addition to portrayals of the South and New York City, he also produced many views of Monhegan Island, Maine, which he began visiting in 1947. In 1963, Dodd was among the artists commissioned by the National Aeronautics and Space Administration's (NASA) to pictorialize his response to the Project Mercury program, and in 1968-1969 and 1972 he painted images related to

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

NASA's Apollo projects. His space paintings are considered the most innovative of his career, and of all his work, come closest to abstraction. In 1977 he produced an equally penetrating series of images inspired by his wife's open-heart surgery. Dodd's health began to deteriorate in the early 1990s, but he continued to paint up until his death in September of 1996.

BIBLIOGRAPHY: Lamar Dodd Papers, University of Georgia Libraries, Athens (Selected Papers, AAA, reels 3760-3765); Lamar Dodd, "The Truth in Things," *Magazine of Art* 35 (March 1942): 102-107; Howard Thomas, "Lamar Dodd: Southern Painter," *American Artist* 10 (February 1946): 8-13; Margaret Breuning, "The Dynamic Power of Lamar Dodd," *Art Digest* 23 (January 1949): 12; Margit Varga, "Lamar Dodd: In an Un-Bohemian Way He Sparks an Art Movement in the South," *Life* 27 (26 September 1949): 62-65; MR 1950; Martha Davidson, "Lamar Dodd," *American Artist* 20 (February 1956): 22-27, 63-64; Lloyd Goodrich, *Lamar Dodd: A Retrospective Exhibition*, exh. cat. (Athens: University of Georgia Press for the Georgia Museum of Art, and the High Museum of Art, Atlanta, 1970), with bibliography; Carolyn Stone, *Lamar Dodd in Retrospect: The Course of Creative Search*, Ph.D. diss., University of Georgia, Athens, 1970; Alan Graham Collier, "Lamar Dodd: Serene and Clear," *American Artist* 44 (June 1980): 56-59, 113-15; *Lamar Dodd: Monhegan Watercolors*, exh. cat. (Atlanta: David S. Ramus, 1987); William U. Eiland, *The Truth in Things: The Life and Career of Lamar Dodd* (Athens: University of Georgia Press, 1996), with bibliography.

Seacoast Theme, 1947[1]
Oil on canvas
24 x 32 in. (61 x 81.2 cm.)
Signed and dated lower right: *Lamar Dodd '47*
Diploma presentation, 1950 [?]

As one of the finest painters to emerge from the South during the twentieth century, Dodd made that region a primary thematic concern, especially during the 1930s and 1940s, an era dominated by American Scene painting. However, he avoided the social and political commentary that guided the art of many of his contemporaries, such as Thomas Hart Benton.[2] As Dodd himself put it, his desire was "not merely to record local scenery" but

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

to "capture the mood of a place" and to express universal meaning--what he referred to as "the truth in things."[3] He acknowledged his tendency to combine objectivity with his personal response, stating: "Although my painting may be considered literal I do not copy the model . . . My work combines what I feel, know, and see."[4]

Dodd's depictions of the South included portrayals of the long, sandy beaches that line the coasts of Georgia and South Carolina. On his frequent trips to these locales, he produced ink sketches and watercolors which he later transformed into finished paintings in his Athens studio. In *Seacoast Theme* (Fig. 60), believed to have been inspired by a visit to Pawley's Island, South Carolina, Dodd depicts the churning Atlantic and stormy skies glimpsed through an opening in a weather-beaten fence.[5] The subject itself is commonplace, but is given dramatic emphasis by the bold cropping of the composition and the simplified, almost abstract design, in which the artist concentrates on a limited number of forms.

Seacoast Theme exemplifies Dodd's early realism, underscoring his ability to conjoin fluency of technique with his gifts as a draftsman. His painterly execution is evident, for example, in the broad handling of the foreground and sky, and in his use of impastoed strokes to portray the foam-tipped surf; a firmer touch denotes the rough textures of the wooden barrier. At the same time, Dodd's low-keyed, almost monochromatic palette evokes a dark, threatening mood and identifies him as a discerning colorist. Indeed, in *Seacoast Theme*, his expert manipulation of line, color and form, coupled with his subjective response to the setting, results in a compelling image that suggests the power of nature, as well as the isolation of this lonely seaside locale.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1. A label from the Joseph Lubyer Galleries, New York, on the verso of the canvas, includes the title of the work. The painting is also listed in a memo (21 May 1948) of works received from Dodd by the same gallery. See Dodd Papers, reel 3764, fr. [illegible].

2. See Goodrich, *Lamar Dodd: A Retrospective Exhibition,* 12.

3. Dodd, "The Truth in Things," 104.

4. Dodd, 106.

5. According to Patricia Phagan, former Curator of Prints and Drawings at the Georgia Museum of Art, a battered beach fence with an opening also appears in Dodd's *Solitude* (Collection of Irene Dodd), known to have been painted on Pawley's Island in 1947. For Dodd's comments on this work, which has a "somber, mellow mood" similar to *Seacoast Theme*, see Lisa Costantino, "Lamar Dodd: A Cataloguing of Works in His Collection," typescript, 1991, files of the Dept. of Prints and Drawings, Georgia Museum of Art. I would like to thank Patricia Phagan for checking this important source on my behalf, and for her comments on the location of *Seacoast Theme*. I am also grateful to William Eiland, Director of the Georgia Museum of Art, for sharing his thoughts on the site.

EXHIBITIONS: NAC, *International Exhibition of Painting and Sculpture*, September 1957, no. 39.

PAUL DOUGHERTY
Artist Life Member, 1914
(1877, Brooklyn, New York-1947, Palm Springs, California)

A painter who took great delight in "chasing the surf," Paul Dougherty drew his subject matter from the rugged coastlines of Maine, Cornwall and Brittany.[1] Admired for their "simplicity and . . . elementary strength," his seascapes brought him fame, fortune, and critical recognition as the heir to Winslow Homer, the acclaimed realist painter who dominated the American seascape tradition during the 1890s.[2]

A son of J. Hampden Dougherty, a leading New York attorney, Dougherty grew up in a world of wealth and privilege. Artistically inclined as a child, he received his earliest

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

instruction from Constantin Hertzberg, who taught him the basics of perspective and form. He continued to paint and draw throughout his youth, exhibiting one of his paintings at the National Academy of Design at the age of eighteen.

After graduating from Brooklyn Polytechnic Institute in 1896, Dougherty attended New York Law School, passing the state bar examinations two years later. But rather than following in his father's footsteps, he chose an artistic career instead, as did his brother, Walter Hampden Dougherty, who became an actor.[3]

With the exception of three weeks spent in Robert Blum's morning painting class at the Art Students League of New York in October of 1896, Dougherty was essentially a self-taught artist.[4] He went abroad in 1900, working independently in London, Paris, Munich and Venice. Following his return to New York in 1904, he spent three months painting and sketching on Maine's Monhegan Island, which he would visit regularly in the ensuing years, in addition to St. Ives, the fishing port and artists' colony on England's Cornish seacoast.

Dougherty quickly rose to prominence on the national art scene, his talents acknowledged by his election as an academician of the National Academy of Design in 1907, the year that also marked his successful debut at William Macbeth's gallery in New York. Responding to the surge of interest in the young artist, the critic Edwin Rockwell announced in 1908 that "ere long [Dougherty] will be acclaimed the best painter of the true marine in America."[5] And his prediction rang true: during the next two decades, the artist's seascapes found their way into the principal museums and galleries in the United States, and he won a number of important awards and prizes, including the National Academy of Design's Inness Gold Medal (1913) and that institution's Altman Prize

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

(1918), as well as a gold medal at the Panama-Pacific Exposition in San Francisco (1915). His tremendous popularity, coupled with his vigorous realism, prompted a writer for *International Studio* to acknowledge, in 1921, that "there is no doubt that the mantle of Winslow Homer has fallen upon Paul Dougherty.[6]

Dougherty also painted still lifes, as well as landscapes based on his extensive travels throughout Europe, North America and the Far East. In addition to the National Arts Club, his professional affiliations in New York included the American Water Color Society, the Century Association, the Lotos Club and the Salmagundi Club.

From 1920 until 1927, Dougherty lived and worked in Paris. After returning to the United States in 1928, he settled in Tucson, Arizona, hoping its balmy climate would provide relief from his arthritis. Three years later, he relocated to Carmel, California, on the Monterey Peninsula, where he continued to paint marines, brightening his palette in response to the light and atmospheric conditions of the West Coast. Dougherty spent his winters in Palm Springs, and it was there that he died of cancer in January of 1947.

1. Young, *Paul Dougherty: A Retrospective Exhibition*, 9.

2. Rockwell, "Paul Dougherty-Painter of Marines: An Appreciation," iii. For American marine painting, see John Wilmerding, *A History of American Marine Painting*, 2nd ed., (New York: Harry N. Abrams, 1987).

3. Walter Hampden Dougherty was president of the Players Club from 1927 to 1955.

4. Information courtesy of Stephanie Cassidy, Archivist, Artist Students League of New York.

5. Rockwell, iv.

6. Rihani, "The Marines of Paul Dougherty," lv.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

BIBLIOGRAPHY: Paul Dougherty Papers, AAA, reels 876, 942-943, 950; Edwin A. Rockwell, "Paul Dougherty-Painter of Marines: An Appreciation," *International Studio* 36 (November 1908): iii-[xi]; AM Minutes, 14 April 1914; William B. M'Cormick, "Paul Dougherty: Rebel to Classification," *Arts and Decoration* 8 (April 1918): 251-54; 274; Ameen Rihani, "The Marines of Paul Dougherty," *International Studio* 73 (April 1921): liv-lviii; "Paul Dougherty, Marine Painter, 69," *New York Times*, 10 January 1947, sec. 1, p. 21; Mahonri Sharp Young, *Paul Dougherty: A Retrospective Exhibition*, exh. cat. (Portland, Me.: Portland Museum of Art, 1978); Martin E. Petersen, "Paul Dougherty (1877-1947) in Ruth Lilly Westphal, ed., *Plein Air Painters of California: The North* (Irvine, Calif.: Westphal Publishing, 1986), 64-66, 195; *Paul Dougherty: Land and Sea*, exh. cat. (Hickory, N.C.: Hickory Museum of Art, 1988); Marion Whybrow, *St Ives, 1883-1993: Portrait of an Art Colony* (Woodbridge, Suffolk, Eng.: Antique Collectors' Club, 1994), 71, 77, 210.

Grey Sea, by 1912
Oil on canvas
26 x 35 in. (66 x 88.9 cm.)
Signed lower right: *Paul Dougherty*
Diploma presentation, 1915 or 1916

Although his celebrity rested on his activity as a marine painter, Dougherty passionately objected to being classified within a single artistic genre and stated so at a symposium held at the National Arts Club during the mid-1910s.[1] To be sure, he was a skilled landscapist who portrayed such diverse locales as the Swiss Alps, Japan, the Canadian Rockies and the Caribbean. He also painted still lifes, and working out of Mrs. Harry Payne Whitney's West Eighth Street studio-gallery, he made a number of figural sculptures.[2] Nevertheless, despite the myriad facets of his artistic production, it was the seascapes he painted in Maine and along the Cornish seacoast that made Dougherty one of the most famous painters of his day. He enjoyed consistently favorable reviews, commentators lauding his naturalistic style and his aptitude in conveying the moods of nature.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The drama and realism of Dougherty's marines also prompted comparisons with Winslow Homer, and indeed, the master's later seascapes served as an aesthetic and thematic model for Dougherty and a number of artists of his generation, such as Frederick Waugh.[3] Like Homer, Dougherty preferred to depict churning, turbulent waters, exemplified in canvases such as *Grey Sea* (Fig. 61), a work that demonstrates his favorite compositional scheme--an outcropping of rocks pounded by rough surf in the foreground, a high horizon line, and an expanse of cloud-streaked sky. As in the majority of his coastal scenes, Dougherty avoids allusions to man, architecture or boats, preferring instead to concentrate on the tumultuous motion of the sea and the glimmer of light on the wave-crests and rocky shore--denoted here by means of energetic brushwork and a palette of blues, mauves, greens, and browns, with pale yellow, grey and white. While his approach is grounded in the Realist tradition, Dougherty's painterly touch and iridescent hues indicates a debt to Impressionism as well.[4]

1. Writing in 1918, M'Cormick noted that at a symposium held at the club "a few years ago," Dougherty declared: "I object to being called a 'marine painter.' " See M'Cormick, "Paul Dougherty: Rebel to Classification," 252-53.

2. M'Cormick, 274.

3. Dougherty's papers include a postcard reproduction of Homer's *Northeaster* (Metropolitan Museum of Art, New York), painted in 1895 in Prout's Neck, Maine. See Paul Dougherty Papers, AAA, reel 950, fr. 119. The artist's records also include many photographs of waves breaking along the shorelines of Land's End, on the Cornish seacoast, which Dougherty presumably also used as references for his paintings.

4. American Impressionists rarely explored the pictorial possibilities of rough, agitated seas; with the exception of only a few, such as John Henry Twachtman, they preferred calm beaches or coastlines featuring people engaged in leisure or recreational activities.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

EXHIBITIONS: Worcester Art Museum, Massachusetts, *Summer Exhibition*, 1912; NAC 1923.

REFERENCES: AM Minutes, 11 April 1916.

EDWARD DUFNER
Artist Life Member, 1914
(1862, Buffalo, New York-1957, Short Hills, New Jersey)

The principal exponent of Impressionism in New Jersey, Edward Dufner was acclaimed for his joyous depictions of fashionable women and children in pastoral settings. Known as the "painter of sunshine," he successfully conjoined his interest in conveying light and atmosphere with outdoor leisure activity, a favorite theme among American Impressionists at the turn of the century.[1]

As a young boy growing up in Buffalo, Dufner received drawing lessons from Charles Sumner, a local architect, in exchange for working as an office assistant. He initiated his formal training in 1891, enrolling at the recently established Buffalo Art Students League. After winning a prestigious Albright Scholarship three years later, he moved to New York City, continuing his training at the Art Students League while working as an illustrator for *Harper's, Scribner's* and other magazines.

Like other American artists of his generation, Dufner felt the lure of Paris. In 1898, he traveled to the French capital, where he would remain for the next five years. During this period, he attended classes at the Académie Julian, working under the figure painter Jean-Paul Laurens. Around 1901, Dufner studied under the American expatriate painter James McNeill Whistler at the short-lived Académie Carmen, an experience that proved vital to his artistic development.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Influenced by Whistler's "art for art's sake" philosophy, as well as his penchant for fluid brushwork and a low-keyed palette, Dufner went on to paint tonalist landscapes in the Ile de France, Brittany and Normandy. He exhibited these works at the Paris salon and in the United States, garnering praise from many critics and collectors, including the American Impressionist painter William Merritt Chase, who purchased Dufner's *On the Coast of Brittany* (location unknown) for his personal collection.

Returning to Buffalo in 1903, Dufner taught portrait and still-life painting at the Art Students League. He quickly emerged as one of the most popular instructors there, known for his innovative teaching and his tendency to emphasize individual artistic expression. Dufner disseminated his theories to a younger generation of Buffalo art students that included Eugene Speicher.* He continued to paint in a tonalist manner, exhibiting at both the Buffalo Society of Artists and the Buffalo Fine Arts Academy.

In 1907, Dufner moved to New York, having been hired as an instructor at the Art Students League. By 1910, he was working in an impressionist manner, specializing in views of genteel young women and children relaxing in pastoral landscapes. Painted in and around Caldwell and Short Hills, New Jersey, his work appeared in major exhibitions throughout the United States, bringing the artist a steady clientele as well as such awards as the Walter Lippincott Prize from the Pennsylvania Academy of the Fine Arts (1924). Several of his paintings were reproduced as color prints by the Taber Prang Art Company and other firms.

Dufner belonged to many clubs and art organizations in New York, including the Lotos and Salmagundi clubs and the National Academy of Design. Depictions of figures in bright sunlight remained his specialty until vision problems forced his retirement in

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1943. By this point, sales of his work had declined considerably, as both his style and subject matter had become outmoded. The artist spent his final years in Short Hills, playing his violin, practicing woodworking, and writing his memoirs.

1. Clyde Sharkey, "Painter of Sunshine: Now Blind, Artist Has Other Interests," *Newark News*, 3 December 1950.

BIBLIOGRAPHY: "Edward Dufner," Buffalo Fine Arts Academy, *Academy Notes* 2 (June 1906): 12; EC Minutes, 17 April 1914; BG Minutes, 27 May 1914; Gardner Teall, "The Poetry of Nature: In the Art of Edward Dufner," *Hearst's Magazine* 33 (April 1918): 289; "Interpreters of Nature, IV: Edward Dufner," *Country Life in America* 38 (June 1920): 40-41; Edward Dufner, interviews by DeWitt McClellan Lockman, 27 January 1927 and 4 February 1927, DeWitt McClellan Lockman Papers, AAA, reel 502; Susan Krane, William H. Gerdts and Helen Raye, *The Wayward Muse: A Historical Survey of Painting in Buffalo*, exh. cat. (Buffalo: Albright-Knox Art Gallery, 1987), 40, 52, 108, 203; Gary A. Reynolds, *Edward Dufner: American Impressionist, 1872-1957*, exh. cat. (New York: David Findlay Jr., Inc., 1988); Alexander Farnham, "Edward Dufner-American Impressionist," *Maine Antique Digest* (April 1989): 36B-38B.

Song of the Thrush, by 1911
Watercolor and gouache on paper
44 x 34 in. (111.8 x 86.3 cm.)
Signed lower right: *Edward Dufner*
Diploma presentation, 1914 or 1915

According to an account in *Country Life in America*, Dufner experienced an artistic revelation in the spring of 1909 in Caldwell, New Jersey, where he was teaching summer classes for the Art Students League.[1] Having set his easel up beside a lake on a crystalline May morning, he was so taken with the bright colors of nature that he abandoned his subtle, Whistlerian palette in favor of the high-keyed hues of Impressionism, which by now, had become de rigeur in American art circles. When two small girls came along, he included them in the scene, thereby establishing a pictorial

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

formula that he would adhere to for the remainder of his career. Whether his shift to Impressionism was actually that spontaneous remains to be seen, for in a later interview with DeWitt Lockman, the artist acknowledged other sources that inspired him, including the "light key and . . . broken touches" of the New England Impressionist Willard Metcalf, whose paintings he had seen in New York "about 1910 or 1912."[2]

In *Song of the Thrush* (Fig. 62), one of Dufner's earliest and largest outdoor subjects, he combines watercolor with gouache, an opaque water-based paint that allowed him to achieve effects comparable to oil. Working within a vertical format, he presents us with a depiction of a young woman and a girl, both wearing white summer dresses, relaxing in a verdant meadow next to tall birch trees. Both his choice of subject matter and his modified impressionist manner, as revealed in the club's painting, served Dufner well: on its appearance at the annual exhibition of the New York Water-Color Club in 1911, a reviewer for *International Studio* singled out *Song of the Thrush*, noting the "happy combination of landscape and figures" and observing that the "landscape is so delicately and carefully rendered and the figures so naturally posed and simply drawn that the sincerity of the whole makes itself felt at once."[3]

1. "Interpreters of Nature, IV: Edward Dufner," 41.

2. Edward Dufner, interview by DeWitt M. Lockman, 4 February 1927, p. 13, DeWitt McClellan Lockman Papers, reel 502, fr. [to add].

3. "The Twenty-Second Annual Exhibition of the New York Water-Color Club," xliv. For a smaller (19-1/2 x 15-1/2 in.), oil version of T*he Song of the Thrush*, see *Selections I* (Carlisle, Mass.: Brock & Co., [2003]), [33].

EXHIBITIONS: American Fine Arts Galleries, New York, *Twenty-second Annual Exhibition of the New York Water-Color Club,* 28 October-20 November 1911; NAC

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1915; MAM 1915, no. 10; possibly Waterbury, Connecticut, Mattatuck Historical Society, *Annual Exhibition,* 1918 [or 1919?]; NAC 1994.

REFERENCES: "The Twenty-Second Annual Exhibition of the New York Water-Color Club," *International Studio* 45 (November 1911): xliv, ill. xliii.

FRANK VINCENT DUMOND
Artist Life Member, 1913
(1865, Rochester, New York-1951, New York City)

Frank Vincent DuMond enjoyed a distinguished career as one of the "deans" of art education in the United States. In almost six decades of teaching at the Art Students League of New York, he influenced several generations of American artists, ranging from Charles Hawthorne* and Eugene Speicher* to Marsden Hartley, Georgia O'Keeffe and John Marin. DuMond was also a highly respected painter, recognized for his landscapes, portraits and religious subjects, as well as for his decorative murals.

DuMond attended the Art Students League in New York from 1884 to 1888, studying under J. Carroll Beckwith and William Sartain. During this period he supported himself by working as an illustrator, initially for the *New York Daily Graphic*, where he distinguished himself, in 1886, by becoming the only newspaper artist to record the "highly guarded" funeral of former New York Governor Samuel J. Tilden (whose New York residence now houses the National Arts Club) at Greystone, near Yonkers. As a result of his scoop, DuMond was invited to join the staff of *Harper's Weekly*, where he remained for almost two decades.

In 1888, DuMond went to Paris, refining his skills as a figure painter at the Académie Julian under Gustave Boulanger, Jules-Joseph Lefebvre and Benjamin Constant. He

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

spent the summer of 1889 sketching in the countryside around Crécy-en-Brie, northeast of Paris, and in Brittany. However, he also devoted much of his time to religious genre scenes, among them *The Holy Family* (1890; St. Paul's Church on the Green), awarded a third class medal at the Paris Salon in 1890.

DuMond joined the faculty of the Art Students League in 1892, where he taught the Antique Class for two years. He returned to Crécy in 1893, accompanied by a group of art students to whom gave instruction in figure painting as well as *plein air* techniques. DuMond went back to France again in 1895, dividing his time between Paris and Martigues, where he painted landscapes until returning to New York in 1900.

DuMond rejoined the faculty at the Art Students League in 1902. He continued to teach there until his death in 1951, during which time he became one of its most beloved and respected instructors. In the summer of 1902, he also made his first trip to Old Lyme, Connecticut, having been appointed director of the Lyme Summer School of Art, operated under the aegis of the League. After the school was relocated to Woodstock, New York, in 1906, DuMond taught privately in Old Lyme until 1915. Between the wars he conducted outdoor classes in Cape Breton, Nova Scotia and Pownall, Vermont, as well as in Connecticut.

DuMond served as director of the Department of Fine Arts for the Lewis and Clark Exposition in Portland Oregon 1905, and was a member of the awards jury at the Panama-Pacific International Exposition in 1915, where he painted the mural, *Conquest of the Pacific Coast*, for the Court of the Universe. A respected figure in New York art circles, his affiliations included the National Academy of Design, the American Academy of Arts and Letters, the Society of Illustrators, as well as the Lotos, Salmagundi, Players

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

and Century Clubs. He was among the original group of artists who invested in the Central Park Studios, the revolutionary high-rise cooperative erected at 27 West Sixty-seventh Street in 1903. Considered one of New York's most important apartment houses, the building inspired similar co-operatives on the Upper West Side, including the renowned Hotel des Artistes. DuMond contributed mural decorations to both the Central Park Studios and Hotel des Artistes.

In 1941, DuMond moved into the National Arts Club Studio Building, residing there until his death ten years later. During his lengthy affiliation with the club--he became a member in 1901--he served on the Committee on [the] New Building, the Arts Committee and on the Board of Governors, and viewed the organization as "a cultural club with an educational bent."[1] Always generous with his time, he frequently gave criticisms at the sketch and painting classes where, as noted in a club eulogy,

> His counselorship was invaluable as the guiding inspiration for all the . . . Younger Members . . . He lived fully, and the greatest monument to him must be that he helped a world of others on the road toward achieving the same goal . . . his spirit . . . lives in the paintings that remain and the teachings and ideals which made him beloved.[2]

1. "A Lifetime in Art," *Gramercy Graphic*, 12.

2. "Frank V. DuMond," *NAC Bulletin* [2].

BIBLIOGRAPHY: Frank Vincent DuMond Papers, AAA, reels N/70-75, N/70-76, N53, N54; BG Minutes, 14 October 1903; BG Minutes, 30 April 1913; AM Minutes, 14 April 1914; *Frank Vincent DuMond*, exh. cat. (New York: Art Students League Gallery, 1949); "A Lifetime in Art," *Gramercy Graphic* (February 1950): 12; "Frank V. DuMond," *NAC Bulletin* 32 (March 1951): [2]; Herbert E. Abrams, "Our Heritage from Frank V. DuMond," *League* (Spring 1951): 2-3, 23; *A Memorial Exhibition of Paintings by Frank Vincent DuMond, N.A., Sponsored by the Art Students League of N.Y.*, exh. cat. (New York: National Academy of Design, 1952); Herbert E. Abrams, "The Teaching of Frank Vincent DuMond: Penetrating Light," *American Artist* 38 (March 1974): 36-45;

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

65-67; Rachel Gertsenhaber, "The Early Works of Frank Vincent DuMond (1865-1951)," senior essay, Yale University, 1987; Jeffrey W. Andersen and Charles B. Ferguson, *The Harmony of Nature: The Art and Life of Frank Vincent DuMond, 1865-1951,* exh. cat. (Old Lyme, Conn.: Florence Griswold Museum, 1990); Barbara Rizza Mellin, "Universal Truths and the Laws of Nature: The Life, Art and Teaching of Frank Vincent DuMond," M.A. thesis, Harvard University, 1994; Christopher Gray, "An Artists' Co-op, Put Up for Art's Sake," *New York Times*, 10 September 1995, sec. 9, p. 7.; Barbara Mellin, *Seasons of Life: American Impressionism and Frank Vincent DuMond*, exh. cat. (Greenwich, Conn.: Bruce Museum of Arts and Sciences, 2001).

Gypsies, 1912
Oil on canvas
26 x 36 in. (66 x 91.4 cm.)
Signed and dated lower left: *Frank V. Dumond, NA.. 1912*
Diploma presentation, 1915

DuMond's association with Old Lyme began in 1902, when he was appointed director of the Lyme Summer School of Art, a position he retained for four years. He developed a fondness for the area, drawn to its picturesque and highly paintable setting, as well as to the fact that many of his close friends, among them the painters Allen Talcott and Louis Dessar, were members of the local artists' colony. DuMond found Lyme such an amenable locale that in 1906 he purchased an old Colonial farmhouse on Grassy Hill Road, about five miles from town. His new property provided him with acres of pastureland and an orchard, as well as lovely vistas of Long Island Sound.

DuMond's Lyme canvases include brightly-colored depictions of the countryside around Grassy Hill. He also produced a number of landscapes featuring idealized figures wearing historical or classical costume--arcadian subjects in which he explored the theme of man's relationship to nature. This latter approach is evident in *Gypsies* (Fig. 63), wherein members of a clan go about their daily lives amidst a bucolic rural setting.[1] As pointed out by Jeffrey W. Andersen, lyrical "dreamscapes" such as this were atypical of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the work being done in the Lyme art colony which, by 1906, was dominated by a contingent of American Impressionists that included Childe Hassam, Willard Metcalf and Everett Warner*--painters of sunlit flower gardens, the local Congregational church, Florence Griswold's mansion and other local landmarks.[2] Accordingly, DuMond's figural landscapes are unique within the tradition of painting in Old Lyme, having more in common with the visionary and highly subjective images of Thomas Wilmer Dewing and Arthur B. Davies.[3]

In *Gypsies*, DuMond portrays the landscape elements with loose brushwork, while depicting the figures with a firmer handling that successfully integrates them with their surroundings. His synthesis of techniques, coupled with a tonal palette comprised of greens, golden yellows and earth tones, evokes the muted luminosity of twilight and helps communicates a mood of serenity. The image is, of course, a blending of the real--the gently rolling topography of southern Connecticut--and the imaginary, what DuMond referred to as that "cherished old theme of an ideal land where all is peace and beauty. We all seem to fear for it and that I suppose is a very good reason for painting it."[4]

1. DuMond dealt with the theme of gypsies in an earlier canvas entitled *The Gypsies*, exhibited at the annual exhibition of the Art Institute of Chicago in 1908. The painting was listed in the catalogue as belonging to the Lotos Club in New York; however, according to Kelly Rou of the Lotos Club, that organization does not own such a work. Telephone conversation with the author, 29 January 1997.

2. For a discussion of this aspect of DuMond's work see Jeffrey W. Andersen, "The Art and Life of Frank Vincent DuMond," in Andersen and Ferguson, *The Harmony of Nature: The Art and Life of Frank Vincent DuMond, 1865-1951*, 11-12. See also Charles C. Eldredge, *American Imagination and Symbolist Painting*, exh. cat. (New York: Grey Art Gallery and Study Center, New York University, 1979), 105.

3. Andersen, 11.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

4. Frank Vincent DuMond to Mother and Father, 22 August 1909, DuMond Papers, AAA, reel N/70-75, fr. 209.

EXHIBITIONS: Art Institute of Chicago, *Twenty-fifth Annual Exhibition of American Oil Paintings and Sculpture*, 5 November-8 December 1912, no. 81; Corcoran Gallery of Art, Washington, D.C., *Fourth Exhibition: Oil Paintings by Contemporary American Artists*, 17 December 1912-26 January 1913, no. 237; Phoebe Griffin Noyes Library, Old Lyme, Conn., *Twelfth Annual Exhibition of Paintings*, 27 August-3 September 1913, no. 12; probably Portland Museum of Art, Oregon, *Portland Art Association: An Exhibition of Paintings by the Mural Painters of the Panama-Pacific Exposition*, 4-26 April 1914, no. 24; NAC 1915; MAM 1915, no. 11; RMWC 1916, no. 5; Florence Griswold Museum, Old Lyme, Connecticut, *The Harmony of Nature: The Art and Life of Frank Vincent DuMond, 1865-1951*, 1 June-29 July 1990, no. 29.

REFERENCES: EC Minutes, 13 January 1915; Andersen and Ferguson, 22; Barbara Rizza Mellin, "Universal Truths and the Law of Nature: The Life, Art and Teaching of Frank Vincent DuMond," 114-15.

GEORGE WHARTON EDWARDS
Artist Life Member, 1929
(1859, Fair Haven, Connecticut-1950, Greenwich, Connecticut)

An inveterate traveller who chronicled his journeys in his paintings and illustrated books, George Wharton Edwards was known both at home and abroad as an "ambassador-at-large of good will from America to the civilized nations of Europe."[1]

The son of a retired English army officer and his wife, Edwards's family moved from Fair Haven, Connecticut to New York City in 1865. After receiving art lessons from a private tutor, he worked as an office boy for Charles Parsons, the art editor at Harper Brothers. Edwards was later employed at printing house and at a lithography firm.

By around 1880, Edwards was painting in oil and watercolor during his spare time. In the summer of 1882, the year in which he made his first submission to the annual

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

exhibitions at the National Academy of Design, he joined a party of artists travelling to Antwerp, among them William Merritt Chase and Arthur Quartley. After visiting Holland he went to Paris, his base for the next three years. While abroad, Edwards spent two, or possibly three, summers in Cancale, Brittany, where he received instruction from the painter Jacques-Eugéne Féyén, known for his *plein air* depictions of fishermen. He also came into contact with other foreign artists visiting Cancale, among them John Singer Sargent.

Influenced by Feyen's example, Edwards painted landscapes, market scenes and Breton peasants and fisherfolk, which he exhibited at the Paris salon. He travelled widely too, visiting other parts of France as well as England, Belgium and Spain. While staying in Dordrecht, Holland in 1884, he met the American expatriate painter James McNeill Whistler at Budier's Hotel. According to a later interview, the charismatic Whistler took him under his wing, allowing him to observe him as he etched.[2] Edwards later visited Whistler in London, where he was given a demonstration of the master's fluent and evocative manner of painting, an experience which had a lasting impact on his art.

Edwards returned to New York in 1885. In the ensuing years, he exhibited European subjects and views of Monhegan, Maine at the national annuals in New York, Boston, Chicago, Philadelphia and elsewhere. He won a number of awards, including a bronze medal for painting at the Pan American Exposition in Buffalo in 1901 and a silver medal at the Charleston Exposition in 1902. By the early 1890s, Edwards was also making a name for himself in the field of illustration, contributing to leading periodicals such as *Century, St. Nicholas Magazine* and *Scribner's*. He had also written and illustrated several books, including *Thumbnail Sketches* (1886) and *Break O'Day and other Stories*

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

(1886). Critics responded positively to his work; a writer for *The Quarterly Illustrator* claimed that "in the *chic* and airy execution of both his paintings and illustrations lies his main power."[3]

In 1898, Edwards was appointed director of the art department at *Collier's*. Six years later he assumed an equivalent position at the American Bank Note Company, remaining there until 1912. Thereafter, he devoted his time to artistic and literary pursuits, as well as extended travel throughout Europe. A founding member of the National Arts Club and a member of the Authors Club, the Grolier Club and the National Institute of Arts and Letters, his many travel books chronicled his trips abroad, and included titles such as *Holland of Today* (1909), *Vanished Halls and Cathedrals of France* (1917), *Alsace-Lorraine* (1918), *Belgium Old and New* (1920), *Spain* (1926) and *Constantinople* (1929). Edwards also produced a mural of Hendrik Hudson for the library at West Point.

Edwards settled in Greenwich, Connecticut around 1914. He continued to play a lively role in New York art circles, exhibiting at the National Academy of Design, the American Watercolor Society, and the New York Water Color Club. He had solo exhibitions at several commercial galleries in Manhattan, including the Macbeth Gallery, Milch Gallery and Grand Central Art Galleries, and participated in international exhibitions in London, Berlin and other Continental cities. In recognition of his contributions to preserving Europe's architectural legacy through words and pictures, Edwards received a number of decorations from foreign nations, including Knight Chevalier, Legion d'Honneur of France (1925), Knight Chevalier, Order de la Couronne Belge (1927), and the Royal Order of Knight Chevalier (Isabella) from Alfonso XIII of Spain (1928).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1. Anne Whelan, "George Wharton Edwards Tells Tales of Whistler," p. 4.

2. Whelan, p. 1.

3. Perry Maxwell, "A Decorative Illustrator," 72.

BIBLIOGRAPHY: "Art and Artists: George Wharton Edwards," *Graphic* 9 (28 October 1893): 364; Perry Maxwell, "A Decorative Illustrator," *Quarterly Illustrator* 1 (April-May-June 1893): 85-92; Edgar Mayhew Bacon, "The Making of Masterpieces," *Quarterly Illustrator* 1 (Oct.-Nov.-Dec. 1893): 305-307; A.E. Ives, "A Lover of Holland," *Art Interchange* 34 [June 1895?]: 152-53; BG Minutes, 21 April 1925, 19 May 1925, 18 May 1927; "Honors and Tributes," *NAC Bulletin* 15 (May 1933): [9]; Anne Whelan, "George Wharton Edwards Tells Tales of Whistler," *Bridgeport* [Conn.] *Sunday Post*, 26 May 1940, sec. 3, pp. 1, 4; "Edwards and Whistler," *National Arts Broadcast* 22 (November 1940): 4-5; "George Wharton Edwards to Exhibit Water Colors," *Greenwich Press*, 2 January 1941; "George W. Edwards, Author, Illustrator, Dies," *New York World Telegram and Sun*, 19 January 1950, p. 44; "Necrology," *NAC Bulletin* 31 (February 1950): [4]; July L. Larson, *American Illustration, 1890-1925: Romance, Adventure and Suspense*, exh. cat. (Calgary, Alberta, Canada: Glenbow Museum, 1986), 117, 129.

Old Wishing Gate-Dinan, Brittany, by 1929
Oil on canvas
30 x 30 in. (76.2 x 76.2 cm.)
Signed and inscribed lower left: *George Wharton Edwards. / Dinan. Brittany*
Diploma presentation, 1929

Although Edwards frequently painted in Maine and in other parts of New England, he was best known for his European themes, especially his portrayals of architectural splendors--ruins, monuments and historical landmarks ranging from the Pont Neuf in Paris to the Grand Bazaar in Constantinople. He also drew his subjects from smaller European centers, including Dinan, the ancient town on the Rance River in France's Brittany region..

Edwards was captivated by Dinan's rich architectural legacy, which included medieval ramparts, portions of which dated from the thirteenth century, as well as historic

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

stone towers, half-timbered houses and numerous structures dating from the Renaissance period. In his book, *Brittany and the Bretons*, he described the town as "unique as if it were the only walled town extant" and noted the "quaint houses looking as unreal as if painted for the setting of some historical play . . . Dinan has a great deal to offer the visitor. Old houses with Gothic porches, sculptures, exquisite iron balconies and quaint towers."[1]

Edwards captures the picturesque qualities of the "city of arcades" in *Old Wishing Gate-Dinan, Brittany* (Fig. 64), a portrayal of the Pelican Gateway on rue Haute-Voie.[2] This structure marks the entranceway to the Beaumanoir Mansion, the "jewel of the Renaissance" at Dinan.[3] Edwards's rendering affords us a partial view through the gate towards the left side of the cobblestone courtyard. As a complement to the architecture, he includes a number of figures, among them a woman dressed in traditional Brittany costume, with its distinctive lace headdress worn in conjunction with festivals and religious celebrations.

Admired for his ability to give "force and feeling to the difficult task of putting light on canvas," Edwards depicts his subject matter with fluent brushwork, avoiding individual details in order to capture the play of sunlight and shadow on the stone architecture.[4] Although his summary technique and his concern for light and atmosphere indicates the impact of Impressionism, he avoids the high-keyed hues typically associated with that aesthetic. Rather, his toned-down palette of greys, tans, browns, whites and blue and his sketchy handling creates a more evocative ambience that suggests the lingering influence of Whistlerian precepts on his work.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1. George Wharton Edwards, *Brittany and the Bretons* (New York: Moffat, Yard & Co., 1910), 41, 43. Edwards probably visited Brittany on several occasions, both before and after the publication of his book. He exhibited a number of Brittany pictures at the annuals of the National Academy of Design during the 1930s, among them *Girl of the Palude: Brittany* and *Gate of the Virgin of La Clarté: Brittany*, exhibited in 1931 and 1933 respectively.

2. For further information on Dinan and the Pelican Gate, see Gérard Malherbe, *Dinan: A Medieval City*, translated by Victor Sweeting (Chateulin: Editions Jos, 1993). The gate is actually narrower than portrayed in Edwards's image, indicating that he took a certain amount of artistic license in his interpretation. I would like to thank club member Robert Seyffert for his kind assistance in identifying the gate, and for bringing the above-mentioned publication to my attention.

3. See Malherbe, 19.

4. Quoted in *Paris Matin* on the occasion of an exhibition of Edwards' work in Paris [1933?]. See "Honors and Tributes," *NAC Bulletin* 15 (May 1933): [9].

EXHIBITIONS: NAC 1994.

REFERENCES: BG Minutes, 18 December 1929; "Accessions to the Permanent Collection," *NAC Bulletin* 11 (January 1930): [1].

WALTER FARNDON
Artist Life Member, 1930
(1873, Holeshill, England-1964, Valley Stream, New York)

A second generation American Impressionist who enjoyed considerable popularity during the 1920s and 1930s, Walter Farndon specialized in marines, landscapes and outdoor genre subjects. His skills as a colorist and his keen sense of design caught the eye of many critics, including a reviewer for the *New York Evening Post,* who lauded his "delightful freshness of vision that makes a felicitous picture of quite ordinary landscape material."[1]

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Farndon grew up in an artistic family: his grandmother designed stained glass, and his father, Amos, worked as a silk weaver and designer. Having decided at an early age to pursue an artistic career, he enrolled at the Coventry Art School in England in 1883, when he was only ten. However, his training was interrupted the following year when his family immigrated to the United States, settling in Yonkers, New York.

As a teenager, Farndon worked at the Abe Smith Carpet Company in Yonkers, where he made carpet designs in watercolor and received encouragement from his supervisor, Ernest Parton, and from another coworker, George Stengel, both of whom became well-known painters. Inspired by their example, Farndon eventually left the firm during the mid-1890s to study at the National Academy of Design in New York. His involvement with outdoor painting began in 1897, when he and a number of fellow academy students formed the Country Sketch Club. The group, which included Jonas Lie, John Costigan* and Ernest Roth* was initially based in Lower Manhattan but in due time moved to Far Rockaway, New Jersey, and later to nearby Ridgefield. They painted and sketched throughout the Hackensack Valley, and it was there that Farndon honed his skills as a *pleinairist.* After around 1907, he painted primarily along the coasts of New England and Nova Scotia.

Farndon supplemented his artistic study by taking business courses from a local YMCA, and from 1900 to 1912 he took evening classes in architectural drafting at the Mechanics Institute. For a number of years, he augmented his income as a painter by working as a bookkeeper and sculptor at the Edwin Shuttleworth Marble Company on Long Island. After periods of residency in Manhattan and Flushing, he settled in Douglaston, New York in 1919 or 1920.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Farndon's work appeared regularly in the national annuals in New York, Philadelphia. Pittsburgh and elsewhere. An avid clubman, he held administrative posts at Allied Artists of America, the American Watercolor Society and the Salmagundi Club in New York. At the National Arts Club, he served on the Arts Committee, and during the late 1940s he was among a number of artist members who gave critiques at the club's sketch classes. He won several awards at club exhibitions, including the Hans Heinrich Prize in 1930 and 1944, the Allen B. Talcott Prize and Gold Medal in 1939, and the Certificate of Merit in 1959. Farndon's work was also featured in the *Group Exhibition of Distinguished Artist Members* held at the National Arts Club during the summer of 1951.

1. *New York Evening Post*, 9 May 1920, as quoted in Sheila Dugan, *Walter Farndon, N.A. (1873-1964)*, exh. cat. (Boston: Vose Galleries, 1992), 8.

BIBLIOGRAPHY: Walter Farndon Scrapbook, AAA, [unmicrofilmed]; BG Minutes, 22 January 1930; EC Minutes, 27 January 1930; *Walter Farndon, N.A* [four exh. cats.] (Boston: Vose Galleries, 1991, 1992, 1994, 1996).

Pot Cove, by 1924
Oil on canvas
30 x 36 in. (76.2 x 91.4 cm.)
Signed lower left: *WALTER FARNDON*
Diploma presentation, 1931

Farndon painted numerous landscapes and outdoor figure pieces; however, he is best remembered for the harbor and coastal scenes he painted after around 1907. Like many American Impressionists, he made regular summer excursions to the coastal art colonies that had emerged at the turn of the century, such as Gloucester and Rockport on Massachusetts' North Shore. His painting grounds also included Port Clyde, Boothbay Harbor and Monhegan Island in Maine, Peggy's Cove in Nova Scotia, the Hudson River

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

and the Long Island shore--locales which provided him with picturesque subjects which he painted directly from nature, exploring the fleeting effects of light and atmosphere on boats and water.

Pot Cove (Fig. 65) is a typical example of Farndon's work, demonstrating his love of depicting vessels moored along a waterfront.[1] Here, the presence of a three-masted barque, which typically carried salt for fish-processing, emphasizes the importance of the commercial fishing industry that sustained the many port towns along the north Atlantic seaboard.

In accordance with impressionist practices, Farndon crops his image, eliminating the uppermost portions of the masts of the boats and the foreground vantagepoint to convey a feeling of spontaneity. However, there is a post-impressionist component to the painting too--a vivid sense of structure and geometry created by the intersecting verticals, horizontals and diagonals of the vessels, wharves and buildings. The artist's bold design is surely indebted to his earlier work in the carpet industry and to his training as an architectural draftsman, but also stems from his impastoed brushwork, which not only defines form but contributes to the overall surface pattern as well.

While many of Farndon's harbor scenes are filled with dazzling sunshine, canvases such as *Pot Cove* have a more subtle, evenly dispersed luminosity, interpreted here through a tonal palette of blues and purples. Works in this vein, which include some of Farndon's thumb-box oils, were aptly described as "poetic notes of passing effects."[2]

1. According to Ann Fisk, former director of the Rockport Art Association in Rockport, Massachusetts, *Pot Cove* is not located on Cape Ann, although Farndon did paint there regularly. Ms. Fisk suggests that the title was probably made up, and may refer to an area

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

where lobster pots were stored. Ann Fisk, Rockport, Massachusetts, to the author, 26 August 1993.

2. *The Spectator*, [Pittsburgh?], 11 November 1913, quoted in Anne Schmoll, *Walter Farndon, N.A. (1873-1964)*, exh. cat. (Boston: Vose Galleries, 1991), 8.

EXHIBITIONS: National Academy of Design, New York, *Winter Exhibition*, 15 November-7 December 1924, no. 5; Art Institute of Chicago, *Thirty-eighth Annual Exhibition of American Paintings and Sculpture*, 29 October-13 December 1925, no. 56 (as *Pott Cove*); Art Association of Indianapolis, John Herron Art Institute, *Forty-first Annual Exhibition of Oil Paintings by Contemporary American Artists*, 1-31 January 1926, no. 10; NAC 1994.

REFERENCES: BG Minutes, 21 January 1931; AM Minutes, 14 April 1931.

JERRY FARNSWORTH
Artist Life Member, 1934
(1895, Dalton, Georgia-1982, Sarasota, Florida)

A portrait and figure painter who remained unswayed by "modern European trends," Jerry Farnsworth practiced a restrained, understated brand of Realism.[1] His canvases were judged to be "quiet and competent, invariably conceived and executed with good taste. His color . . . rich and subtle."[2]

The son of a storekeeper and a nurse, Farnsworth's roots were in the South. While he was a small child, his father passed away, after which time his family lived in Georgia and New Orleans before settling in New York in 1911. A visit to a painting class conducted by Clinton Peters around 1915 sparked an interest in art and early activity as a "Sunday painter."

Upon enlisting in the navy in 1916, Farnsworth was stationed in Washington D.C. for two years. Serious about pursuing an artistic career, he spent his evenings taking classes

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

at the Corcoran School of Art. In 1921 he continued his training at Charles W. Hawthorne's* Cape Cod School of Art in Provincetown, Massachusetts, where he met Helen Alton Sawyer (1900-99), a painter and daughter of the artist Wells Sawyer. After their marriage in 1925, the couple began dividing their time between Scarsdale, New York and a summer home in North Truro, on Massachusetts's Cape Cod.

Farnsworth began exhibiting at the national annuals during the early 1920s, winning awards and honors, including election to the National Academy of Design (A.N.A. 1933, N.A. 1935). A skilled delineator of the human form, he painted figure subjects, as well as commissioned portraits, feeling that "the continuous parade of interesting people make it a most exciting profession."[3] Later in his career, he turned to depictions of children. His work was shown frequently at the Milch Galleries in New York.

Farnsworth taught at the Art Students League and at the Grand Central School of Art in New York, and during 1942-43 he was artist-in-residence at the University of Illinois in Champagne Urbana. In 1943, he founded the Jerry Farnsworth School of Art in North Truro. He subsequently acquired a winter home in Sarasota, Florida, where he established the Farnsworth School of Art in nearby Siesta Key. Farnsworth was the author of three books: *Painting with Jerry Farnsworth* (1949), *Learning to Paint in Oil* (1957), and *Portrait and Figure Painting* (1963).

1. Watson, 31.
2. Watson, 31.
3. Boswell, 119.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

BIBLIOGRAPHY: Helen Sawyer and Jerry Farnsworth Papers, AAA [unmicrofilmed]; Jerry Farnsworth Papers, Syracuse University Library; Minutes of the Annual Meeting of Artist Life Members, 17 January 1934; Peyton Boswell, Jr., *Modern American Painting* (New York: Dodd, Mead & Co., 1940), 119-20; Grace Pagano, *The Encyclopaedia Britannica Collection of Contemporary American Painting* (Chicago: Encyclopaedia Britannica, 1946), unpaginated; Ernest W. Watson, "Jerry Farnsworth," *American Artist* 13 (December 1949): 30-34, 69-70; *Provincetown Painters, 1890's-1970's*, edited and foreword by Ronald A. Kuchta; text by Dorothy Gees Seckler, exh. cat. (Syracuse, N.Y.: Visual Artis Publications, 1977), 51; "Jerry Farnsworth, Artist, 86; Painted Truman and Mother," *New York Times*, 10 December 1982, sec. D, p. 17.

The Hunter, 1932[1]
Oil on canvas
42 x 37-3/4 in. (106.7 x 95.8 cm.)
Signed and dated lower left: *Jerry Farnsworth 1932*
Diploma presentation, 1934

In contrast to many first generation NAC artist life members, who typically looked abroad for aesthetic inspiration, Farnsworth was among the Depression era painters who eschewed European influences in their quest for a more indigenous means of expression. Accordingly, they avoided Impressionism, the French-derived style that by now was outmoded. They also rejected Abstract and Non-Objective art, which emphasized the "unseen" inner self. Responding to the nationalistic mood that prevailed during the 1930s, and to the call for an art that was easily accessible and understood, they focused on American subjects--especially the common man--which they portrayed by means of "the oldest American tradition of all--conscientious realism."[2]

One need look no further than *The Hunter* (Fig. 66) as evidence of Farnsworth's straightforward Realism and his longstanding devotion to the craft of painting. Among the many American "types" the artist liked to portray, this early work features a woodsman seated in the interior of a rustic cabin, his gaze directed away from the spectator. His placid, expressionless face and serene pose contributes to the subdued

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

mood of the painting, as does the artist's low-toned palette and his careful draftsmanship--both of which remind us that Farnsworth studied under Charles Hawthorne,* known for his compelling portrayals of Portuguese and Yankee fisherfolk. The directness and simplicity of works such as *The Hunter* inspired one contemporary commentator to write: "Instead of showmanship or bravado, [Farnsworth] deals in subtle, quiet charm, and even the layman can appreciate every studied stroke of his honest brush. Never wrathful, never violent, he manages his quiet chords with a sublimated Puritan kind of sensuousness."[3]

1. Farnsworth exhibited a work of the same title at the annual exhibition of the Pennsylvania Academy of the Fine Arts in 1930, no. 550.

2. Pagano.

3. Pagano.

REFERENCES: BG Minutes, 19 December 1934; "Accessions to the Club's Permanent Collection," *NAC Bulletin* 16 (February 1935): [1].

OSCAR FEHRER
Artist Life Member, 1915
(1872, Brooklyn, New York-1958, New York City)

Oscar Fehrer was a painter of figure subjects, portraits and landscapes. An outstanding draftsman who honed his skills in the art academies of New York, Munich and Paris, he was also known for his exquisite renderings of the human form (Fig. 67).

The son of Carl Fehrer, a jeweler and metalworker, and Catharine Thomann, Fehrer was educated in public schools in Brooklyn and at the Brooklyn Polytechnic Institute,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

where he received his earliest art lessons. He studied at the school of the National Academy of Design in New York from 1892 until 1895, receiving instruction from Edgar Melville Ward, Charles Noel Flagg and others. His talent in portraying the figure was first recognized in 1894, when he won the school's bronze Charles Loring Elliott Medal, awarded for merit in drawing.

Upon completing his training in New York, Fehrer went to Europe, attending Munich's Royal Academy (1895-97) and the Académie Julian in Paris (1897-98). He was back in Manhattan by 1900, painting portraits out of his recently established studio on Twenty-second Street. After his marriage in 1905, he made trips to Holland and Spain, studying and copying the work of Old Masters such as Frans Hals, and painting outdoors in the countryside. In the winter of 1907, he debuted a selection of charcoal drawings of "European types" at the Collins Gallery in New York.[1] Fehrer's "keen character drawing" elicited praise from a reviewer for *The Collector and Art Critic*, who detected "a sparkle of luminosity which adds a solidity that is almost sculpturesque to these drawings."[2]

Fehrer lived and worked in Munich from 1910 until 1914, when the outbreak of war forced his return to New York. From 1915 until 1917, he spent his summers in the Berkshire Mountains and in Provincetown, Massachusetts, painting figure studies as well as colorful depictions of the local sand dunes. In the spring of 1915, the year of his election as an artist life member of the National Arts Club, he had a solo exhibition at the Braus Gallery in New York.

After 1918, Fehrer spent his summers in Pleasant Valley, Connecticut, about seven miles from Old Lyme, where his neighbors included fellow artist life members Robert

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Vonnoh* and Eugene Higgins.* He continued to paint figural themes and portraits, as well as views of the Connecticut countryside.

Fehrer and his family moved into a large studio-apartment in the club's Nineteenth Street Studio Building in 1925. He lived primarily in Connecticut after 1930, but continued to maintain a small studio at the club--his winter quarters until 1946. Fehrer generously devoted much of his time to NAC affairs, serving on the Board of Governors and the Arts and Membership Committees.

Fehrer studied conservation techniques early in his career. Although he never worked as a professional restorer, he occasionally performed treatment on paintings belonging to the club, including a number of diploma pieces featured in the *Exhibition of Selected Works by Deceased Artists from The National Arts Club Permanent Collection*, held during the summer of 1939.[3] Fehrer's refusal to accept payment for this "laborious skilled work" prompted the Board to Governors to note: "It is such loyalty and devotion as this which gives courage to all who are working so faithfully in the Club."[4]

1. See Catherine Fehrer, *Three Artists of Pleasant Valley: Robert Vonnoh, Oscar Fehrer, and Eugene Higgins*, unpaginated. I would like to thank Ms. Fehrer for providing me with biographical material relative to her father's life and career.

2. *The Collector and Art Critic* (November 1906) quoted in Fehrer, *Three Artists of Pleasant Valley.*

3. See NAC 1939.

4. BG Minutes, 8 November 1939; "In NAC Officialdom," *National Arts Broadcast,* 3.

BIBLIOGRAPHY: Oscar Fehrer Papers, AAA [unmicrofilmed]; AM Minutes, 11 April 1916; "Clubhouse Chat," *National Arts Broadcast* 20 (April 1939): 15; BG Minutes, 8 November 1939; "In NAC Officialdom," *National Arts Broadcast* 21 (December 1939): 3; Catherine Fehrer, "Chronology - Oscar Fehrer," typescript [1977]; Catherine Fehrer,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Three Artists of Pleasant Valley: Robert Vonnoh, Oscar Fehrer, and Eugene Higgins, exh. cat. (Old Lyme, Conn.: Florence Griswold Museum, 1991); Alvin L. Clark, Jr., *Drawing on Tradition: The Lost Legacy of Academic Figure Studies*, exh. cat. (Cambridge, Mass.: Harvard University Art Museum, 1994), 8-9, 11; Catherine Fehrer, Old Lyme, Connecticut, to the author, 25 November 1996, Oscar Fehrer Curatorial File, NAC.

The Flowered Shawl, 1913
Oil on canvas
50 x 36 in. (127 x 91.4 cm.)
Signed and dated upper right: *OFehrer. / 1913.*
Diploma presentation, 1915

During his four-year sojourn in Munich, Fehrer sketched in the countryside and fraternized with a coterie of artists that included David Neal, an expatriate painter and teacher from Lowell, Massachusetts. He also produced figure paintings such as *The Flowered Shawl* (Fig. 68), wherein a pretty model wearing a yellow dress and a purple wrap stands before a white curtain. Images of women in interiors were in vogue among American and European artists at the turn of the century, explored by the likes of James McNeill Whistler, William Merritt Chase, Frederick Frieseke and many others who portrayed them reading, peering into a mirror or sitting in quiet contemplation in boudoirs and parlors. Fehrer's model is not in a domestic environment, but in the artist's own studio, the presence of the back of a large canvas on the right indicating the setting and serving as a subtle reference to the art of picture-making.[1]

As evidenced by the title of the painting, which alludes not to the identity of the woman but to an accessory, the artist's concerns were focused on matters of design, color, texture and pattern rather than portraiture. Fehrer's naturalistic rendering of the model's face and hands attests to his penchant for solid draftsmanship in relation to the figure, however his tendency to build forms through planes of color, the highly visible

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

brushwork and the decorative patterning created by flowers, bows and ruffles and other ornamentation indicates the impact of Post-Impressionism on his work. While the sources of Fehrer's figure paintings and landscapes have yet to be examined on the scholarly level, he would have had the opportunity to view contemporary European art during his Munich sojourn and on previous trips abroad. Although he never took the aesthetics of vanguard painting to an extreme, avoiding, for example the wildly distorted forms and strident color contrasts of Fauvism and Expressionism, works such as *The Flowered Shawl* indicate that Fehrer was just as comfortable approaching the figure in terms of modernism as he was with the more traditional dictates of the academy.

1. I am grateful to Catherine Fehrer, the artist's daughter, for identifying the location of the scene. Images of artists' studios were popular among American artists of the late nineteenth century, especially among such cosmopolitan painters as William Merritt Chase. A resident of New York's Tenth Street Studio Building from 1878 to 1896, Chase often depicted the female figure in his studio, surrounded by the artifacts and bric-a-brac he acquired during his trips abroad. For an overview of the topic see *The Artist's Studio in American Painting, 1840-1983*, exh. cat. (Allentown, Penn.: Allentown Art Museum, 1983).

EXHIBITIONS: NSA 1926, part one; NAC 1994; Thomas J. Walsh Art Gallery, Fairfield University, Fairfield, Connecticut, *In the Grand Tradition: An Exhibition of Works from The National Arts Club Permanent Collection and Selected Contemporary Members*, 4 June-31 July 1994; FGM 1995, no. 13.

REFERENCES: BG Minutes, 9 June 1915.

ANNA FISHER
Artist Life Member, 1931
(1873, Cold Brook, New York-1942, Cold Brook, New York)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Although relatively unknown today, Anna Fisher was much admired as a painter of elegant floral still lifes. From the turn of the century until the early 1940s, her watercolors and oils appeared in important juried exhibitions throughout the northeastern United States. Fisher was also connected with the artistic life of Brooklyn; she enjoyed a lengthy affiliation with the Pratt Institute, where she taught watercolor painting for forty-one years.

Born in a small town in upstate New York, Fisher was educated at the Fairfield Seminary in Fairfield, New York, after which time she enrolled in the Normal Art Course at Pratt, a course of study for those interested in teaching art. Upon graduating in 1895, she began teaching the children's class and assisting in watercolor classes at Pratt. She also taught art in a private school in New York and at the Brooklyn Teachers Association. At least one biographical account indicates additional study in France and England.

In 1897, Fisher enrolled in the Regular Art Course at Pratt, a three-year program devoted to drawing, painting and composition. After completing her studies in 1900, she joined the faculty as an instructor of watercolor painting, continuing her association with Pratt until her retirement in 1941.

Fisher painted floral still lifes, as well as colorful street scenes depicting Coney Island, the Lower East Side and the gardens of Brooklyn's Prospect Park. Exhibition records indicate activity in Gloucester, Massachusetts and Europe. Her awards and honors included the New York Water Color Club's Hudnut Prize in 1921 and the Baltimore Water Color Club's Jones Prize in 1920 and 1924. Fisher likewise achieved distinction at the National Arts Club on three occasions: she won the National Arts Club Prize in 1919

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

and the Swift Prize in 1930; in 1932, her *Venetian Glass and White Roses* (location unknown) won the Maida Gregg Memorial Prize at the annual members' exhibition.

Fisher was a long-term tenant at the Van Dyke Studios at 939 Eighth Avenue in Manhattan, residing there for almost four decades. She spent summers at her family home in Coldbrook, north of Utica, New York, where she painted female figures in flower gardens as well as animal studies. Her professional affiliations in New York included the American Watercolor Society, the New York Water Color Club, the National Association of Women Artists, Grand Central Art Galleries and the National Academy of Design; she was elected an academician of the latter organization in 1932. Fisher was also a director of the Louis Comfort Tiffany Foundation.

Shortly after her death in March of 1942, a memorial exhibition of Fisher's work was held at the Pratt Institute. In a tribute appearing in *The Institute News*, it was noted that she "attained an enviable position in New York art circles," while at Pratt she was one of the school's "most distinguished and beloved teachers . . . a beautiful character, generous and unselfish to a fault."[1]

1. "The Art School," Pratt Institute, *The Institute News*, [1]-[2].

BIBLIOGRAPHY: "School of Fine and Applied Art," Pratt Institute, *Student Bulletin* 8 (22 October 1909): 2; BG Minutes, 18 February 1931; "Awards," *NAC Bulletin* 13 (February 1932): [6]; "Noted Artist Views Her Work at Institute," *Observer Dispatch* (Utica, N.Y.), 22 August 1940, NACR, reel 4268, fr. [illegible]; "Anna Fisher Taught at Pratt 49 [*sic*] Years," *New York Times*, 20 March 1942, sec. 2, p. 19; "The Art School," Pratt Institute, *The Institute News* 40 (10 April 1942): [1]-[2]; "The Art School," Pratt Institute, *The Institute News* 40 (24 April 1942): [2]; Correspondence with Margot Karp, Pratt Institute Libraries, Brooklyn, N.Y., 12 June 1996, Anna Fisher Curatorial File, NAC.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

White Hollyhocks, by 1931
Oil on canvas
40 x 30 in. (101.6 x 76.2 cm.)
Signed lower right: *Anna Fisher*
Diploma presentation, 1931

Anna Fisher's career remains unstudied thus far; however, contemporary reviews and other commentaries indicate that she varied her style according to her subject matter, alternating between an impressionist-inspired approach and a more conservative realism.[1] In her outdoor work--landscapes, streetscapes and garden scenes--she used vigorous brushwork to produce "daring studies of sunlight, strong color, and . . . fleeting effects . . . painted with the utmost rapidity, or from memory alone."[2] For the most part, her floral pictures--usually a single bouquet accompanied by one or two decorative objects--were executed in a traditional vein that suggests her familiarity with the work of American still life painters of the late nineteenth century such as Emil Carlsen* and J. Alden Weir.[3]

While watercolor remained her specialty, Fisher also executed still lifes in oil. *White Hollyhocks* (Fig. 69) is a strong example of her activity in this genre, demonstrating her preference for simple, well-balanced arrangements set against a plain background.[4] The relaxed but highly controlled strokes and the limited palette are also characteristic of her aesthetic; both work in tandem to capture the lush, pliant flowers and the hard, contrasting shapes of the vase and jug, with their sheen of reflected light. The quiet poeticism that pervades the image is vintage Fisher, revealing her as a painter of great sensitivity.

1. Barbara Dayer Gallati raises the issue of "contextualizing" Fisher's art in relation to the American watercolor tradition in "The American Watercolor Canon for the Twentieth Century (Observations on a Work in Progress)" in Linda S. Ferber and Barbara Dayer

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Gallati, *Masters of Color: Homer, Sargent, and the American Watercolor Movement*, exh. cat. (Brooklyn, N.Y.: Brooklyn Museum of Art in association with Smithsonian Institution Press, Washington, D.C., 1998), 184-86.

2. "School of Fine and Applied Arts," Pratt Institute, *Student Bulletin*, 2.

3. Some of Fisher's flower pieces were executed in a brighter, impressionistic vein. See, for example, her *White Petunias in a Vase* in Frederick Baekeland, *Roads Less Travelled: American Paintings, 1833-1935*, exh. cat. (Ithaca, N.Y.: Herbert F. Johnson Museum of Art, Cornell University, 1998), col. ill. 153.

4. Fisher exhibited another work entitled *White Hollyhocks* at the Montclair Art Museum in 1939 and at the annual exhibition of the National Academy of Design in 1940. See *Paintings by Anna Fisher, N.A., Jean MacLane, N.A., Marian P. Sloane . . . Water Colors by Andrew Wyeth*, exh. cat. (Montclair, N.J.: Montclair Art Museum, 1939), no. 4, and Peter Hastings Falk, ed., *The Annual Exhibition Record of the National Academy of Design, 1901-1950* (Madison, Conn.: Sound View Press, 1990), 200. I would like to thank Russell G. Roberts for bringing the Montclair catalogue to my attention.

EXHIBITIONS: Pratt Institute, Brooklyn, N.Y., [*Memorial Exhibition*] 1942 [no catalogue located]; FGM 1995, no. 14.

REFERENCES: BG Minutes, 29 April 1931; AM Minutes, BG Report, 12 April 1932; "Additions to Permanent Collection," *NAC Bulletin* 12 (June 1931): [1]; "Work of Late Anna S. Fisher to be Shown," *Brooklyn Citizen*, 9 April 1942, p. 3; Lowrey, 14, 19 col. ill.

JOHN FULTON FOLINSBEE
Artist Life Member, 1921
(1892, Buffalo, New York -1972, New Hope, Pennsylvania)

An important contributor to the tradition of landscape painting in Pennsylvania, John Folinsbee was widely acclaimed for his depictions of the Delaware River and industrial life in and around the town of New Hope.

As a young boy growing up in Buffalo, Folinsbee received his first art lessons at the school of the Albright Art Gallery. After contracting polio in 1906, he was confined to a wheelchair for the remainder of his life. However, despite his disability, he remained

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

steadfast in his desire to pursue a career as an artist. Upon moving to Plainfield, New Jersey with his family in 1907, he studied privately with the landscape and marine painter, Jonas Lie. He went on to spend the summers of 1912, 1913 and 1914 at the Art Students League's Summer School in Woodstock, New York, where he was taught by the Impressionist landscape painter, John F. Carlson.* Folinsbee also received support and encouragement from Birge Harrison,* a Tonalist painter and former director of the Woodstock school.

After making his first visit to New Hope, a flourishing artists' colony, in 1916, Folinsbee decided to settle there permanently. He subsequently joined a coterie of prominent American Impressionists, including Edward Redfield, Daniel Garber,* and Robert Spencer,* who directed their attention to the scenery of Buck's County. In the ensuing years, Folinsbee worked in a vigorous Impressionist manner that reveals the influence of the broadly painted canvases of Redfield. However, during the late 1920s, as Impressionism became outmoded, he sought a more personal style. He eventually developed his own brand of realism, combining a dark, rich palette with flowing brushwork. After purchasing a summer home on Montsweag Bay in Maine in 1950, Folinsbee painted views of the local harbors and coastline. Although landscapes and marines remained his specialties, he also painted a significant number of portraits, as well as genre and still life subjects.

Folinsbee participated in the major annuals in New York, Washington, D.C., Philadelphia, Pittsburgh and elsewhere. Throughout his career, he received an abundance of awards and prizes. In 1921, the year of his election as an artist life member of the National Arts Club, Folinsbee won the National Academy's Carnegie Prize and the J.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Francis Murphy Prize, as well as the Corcoran Gallery of Art's Bronze Medal and Third Clark Prize. In 1922, his oil, *The Funeral* (1922; Private collection) received the Third Prize and Bronze Medal at the National Art Club's annual members' exhibition. Folinsbee also had solo shows at New York's Ferargil Galleries in 1938 and 1941. One year after his death in 1972, a retrospective exhibition of his work was held at the Century Association in New York.

BIBLIOGRAPHY: Minutes of the meeting of the Painter and Sculptor Life Members, 4 January 1921; F. Newlin Price, "Folinsbee of Golden Song," *International Studio* 76 (February 1923): 420-26; Ernest W. Watson, "John Folinsbee Paints a Landscape," *American Artist* 14 (September 1950): 30-35,71-72; Ernest W. Watson, "John Folinsbee: An Appraisal of His Recent Paintings," *American Artist* 23 (November 1959): 35-39, 69, 70; Richard Stuart and Peter Cook, *The Paintings of John Folinsbee*, exh. cat. (Trenton, N.J.: New Jersey State Museum, 1982); Thomas Folk, *The Pennsylvania School of Landscape Painting: An Original American Impressionism*, exh. cat. (Allentown, Penn.: Allentown Art Museum, 1984); Michele Pavone Stricker, *John Folinsbee, 1892-1972: Following His Own Course*, exh. cat. (Philadelphia: Newman Galleries, 1990); Peter Cook, *John Folinsbee* (New York: Kubaba Books, 1994); Michael Culver, "The Art of John Folinsbee," *American Art Review* 13 (August 2001): 106-11.

Canal in Winter, circa 1916
Oil on canvas
32-1/8 x 40-1/8 in. (81.5 x 104.5 cm.)
Signed lower right: *John Folinsbee*
Diploma presentation, 1921

As was the case with the majority of New Hope Impressionists, Folinsbee painted many views of the local countryside; however, like Robert Spencer, he also focused his creative energies on the region's industrial life, depicting factories, brickyards and mills, as well as local farms.[1] His repertoire of subjects also included the canals of nearby Trenton, a motif he explores his diploma presentation to the club.[2]

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Probably painted during the winter of 1916-1917, *Canal in Winter*(Fig. 70) exemplifies the forceful Impressionist style that brought Folinsbee his earliest critical and professional success. His predominately blue palette, coupled with his penchant for snow scenes, reveals his debt to his former teacher, John F. Carlson, while his technique, whereby daubs of pigment are dispersed across the surface of the canvas in varying directions, suggests the influence of Spencer, who closely adhered to the broken brushwork associated with Impressionism. As well as creating a sense of structure and a thick, impastoed surface, this method results in lively patterning and underscores the decorative concerns that characterized the final phase of American Impressionist painting.[3]

Described by one contemporary critic as a "well-constructed landscape," *Canal in Winter* was awarded the National Academy of Design's Second Julius Hallgarten Prize in 1917.[4] The work was subsequently exhibited at the Art Institute of Chicago and at the Pennsylvania Academy of the Fine Arts in Philadelphia before being presented to the National Arts Club in 1921.

1. For the Pennsylvania Impressionists, see Thomas C. Folk, *The Pennsylvania School of Landscape Painting: An Original American Impressionism*, and by the same author, *The Pennsylvania Impressionists* (Madison, N.J.: Fairleigh Dickinson University Press, 1997). See also: Brian H. Peterson et al., *Pennsylvania Impressionism* (Doylestown, Pa.: James A. Michener Art Museum; Philadelphia: Universiy of Pennsylvania Press, 2002).

2. According to James C. Amon, Executive Director of the Delaware & Raritan Canal Commission, this could be the Water Power Canal, destroyed during the 1950s. I would like to thank Mr. Amon and Susan Taylor, Friends of the Delaware Canal, for their kind assistance in identifying the site.

3. For this phenomenon, see William H. Gerdts, "Post-Impressionist Landscape Painting in America," *Art and Antiques* 6 (July-August 1983): 60-67.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

4. "Art Notes," *New York Times*, 17 March 1917, p. 12.

EXHIBITIONS: National Academy of Design, New York, *Ninety-second Annual Exhibition*, 17 March-22 April 1917, no. 254; Art Institute of Chicago, *Thirtieth Annual Exhibition*, 8 November 1917-2 January 1918, no. 69; Pennsylvania Academy of the Fine Arts, Philadelphia, *One Hundred-and-fourteenth Annual Exhibition*, 9 February-30 March 1919, no. 41; Carnegie Institute, Pittsburgh, *Nineteenth Annual International Exhibition of Paintings*, 29 April-30 June 1920; NAC, 1923; NAC 1926; NSA 1926, part one; NAC 1994.

REFERENCES: "Academy Shows 486 Art Works on Varnishing Day," *New York Herald*, 17 March 1917, p. 6; "Art Notes," *New York Times*, 17 March 1917, p. 12; "The National Academy," *New York Post*, 30 March 1917, p. 9; AC Minutes, 31 October 1921; BG Minutes, 16 November 1921; "Art Students to Make Copies of Paintings," *Ledger Dispatch* (Norfolk, Virginia), 18 November 1926.

BEN FOSTER
Artist Life Member, 1911
(1852, North Anson, Maine-1926, New York City)

Like many American painters active during the late nineteenth and early twentieth centuries, Ben Foster adopted a conservative landscape style, conjoining the fluid brushwork of Impressionism with Tonalism's emphasis on poetic effect. His views of the woods and fields of rural New England were much admired during his day, attracting patronage from leading connoisseurs such as William T. Evans, who nominated Foster for artist life membership at the club in 1911.[1]

The son of lawyer and politician Paulinus Mayhew Foster, and his wife Lydia (and the younger brother of the portrait and landscape painter Charles Foster, 1850-1931), Foster became interested in art as a boy. He and his family lived in North Anson until 1860, when they relocated to Richmond, where Paulinus soon died, leaving his wife and children with limited financial means. Foster subsequently moved to New York at the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

age of eighteen, working in the mercantile business before embarking on an artistic career at the age of thirty.

Foster enrolled at the Art Students League in New York around 1882 and undertook private study with the Paris-trained painter Abbott Thayer. In the summer 1886 he went to Paris, accompanied by fellow artists Leonard Ochtman and Charles Warren Eaton, with whom he shared a studio at 9 East 17th Street. While his cohorts went on to London and Holland before returning to New York, Foster remained in the French capital, studying under Aimé Morot, Luc Oliver Merson and Harry Thompson and exhibiting his work at the salon. After returning to America in 1887, he divided his time between his studio in Manhattan and a country house in Cornwall Hollow, Connecticut. He thenceforth spent the majority of his time painting landscapes, as well as portrayals of sheep.

Although his sojourn in Paris exposed him to avant-garde styles such as Impressionism and Neo-Impressionism, Foster took a much more cautious path in his own art. Having painted in the French countryside, favoring the haunts of Barbizon painters such as Charles François Daubigny and Camille Corot, he sought in his New England views to capture mood by focusing on transitional seasons, especially autumn, and contemplative times of day such as twilight. He exhibited his work at the Society of American Artists, the National Academy of Design (N.A. 1904) and elsewhere, winning a number of awards and prizes, including a silver medal at the Carnegie Institute in Pittsburgh in 1900. That same year his *Lulled by a Murmuring Stream* was exhibited at the Exposition Universelle in Paris and purchased by the French government for the Luxembourg Museum; thus far, Winslow Homer had been the only American painter

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

accorded that honor. When he wasn't painting, Foster wrote art reviews for the *New York Evening Post.*

Foster was a charter member and artist life member of the National Arts Club, as well as the recipient of the gold medal at the annual members' show in 1917. He served on the Board of Governors for many years and chaired the Arts Committee during 1923-24. A bachelor, he settled into the Nineteenth Street Studio Building in 1914 and remained there for the rest of his life. After his passing at Roosevelt Hospital on the 28th of January 1926, the Board of Governors issued a memorial notice that demonstrated the wide esteem in which Foster was held: it made special mention of his "gentleness, his humour, his wise review of events," and characterized him as "the ideal type of artist, dignified, courteous, modest, original, unconventional, ardent in seeking the deeper meanings, but indifferent to the casual and popular."[2]

1. Evans owned three works by Foster: *Amid the Cool and Silence* (location unknown), *Birch-Clad Hills* (National Museum of American Art, Washington, D.C.) and *The Lonely Road* (location unknown). See Treuttner, 74.

2. Foster's funeral service, held at the club, was widely attended by his peers and admirers, including John G. Agar, president of the National Arts Club, and Edwin Blashfield, president of the National Academy of Design.

BIBLIOGRAPHY: *DAB*, vol. 3, 543; *NCAB*, vol. 11, 303; Alice Sawtelle Randall, "Connecticut Artists and Their Work: Ben Foster, a Painter of Nature . . . ," *Connecticut Magazine* 9 (1905): 139-43; BG Minutes, 13 December 1911; The Editor, "A Collection of Ben Foster's Landscapes," *Fine Arts Journal* 34 (April 1916): 176-80; BG Minutes, 2 February 1926; "Obituary," *American Art Annual* (1926): 334; "Obituary: Ben Foster," *Art News* 24 (6 February 1926): 6; "Ben Foster," *American Art Student* 9 (Spring 1926): 20.

Still Life, circa 1880s
Oil on canvas

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

17 x 22-1/2 in. (43.1 x 57.1 cm.)
Unsigned
Source of acquisition unknown[1]

Ben Foster's name is not usually linked with the floral still life, yet early in his career he painted many works in this genre. He exhibited two such canvases, each of them entitled *A Study of Flowers*, at the recently established Society of American Artists in New York in 1882, and appended the same title to his sole offering to the annual of 1883. Similarly, still life subjects, including depictions of roses, hollyhocks and lilacs, dominated his intermittent contributions to the annuals of the National Academy of Design from 1884 until 1893.

That Foster should take an interest in the depiction of blossoms at this early stage of his career is understandable in light of the fact that many painters of his generation were also beginning to explore the aesthetic delights of flowers. Previously viewed as mere "decorations," still lifes, especially those with a floral component, assumed a new importance in the artistic hierarchy during the 1870s and 1880s, as painters responded to the "art for art's sake" philosophy of James McNeill Whistler, which legitimized the notion of the decorative. At the same time, as artists moved towards a more expressive technique, the tightly rendered, botanically accurate still lifes of mid-century--one thinks of the work of painters such as Severin Roesen and that of the American Pre-Raphaelites--were replaced by softer, more evocative conceptions that conveyed a sense of mood and personal expression.[2]

John La Farge was among the first American painters to delve into the poetic floral still life, during the 1860s and 70s. His example set a precedent that was followed in the ensuing decade by artists such as Julian Alden Weir and by Abbott Thayer, with whom

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Foster had studied and who likely encouraged his work in this vein. The canvas owned by the National Arts Club (Fig. 71), which depicts summer blossoms in a glass vase shown against a dark vacant background, exemplifies the painterly realism that typified so much of American still life painting during the last two decades of the nineteenth century.

1. Foster's diploma presentation, a landscape entitled *The Meadow Brook*, was advertised as being for sale in 1942, in conjunction with the club's short-lived policy of selling diploma pieces by deceased artist life members in order to create additional hanging room in the clubhouse for other life membership pictures. See *National Arts Broadcast* 21 (May-June 1940): [1]. See also BG Minutes, 17 December 1942, which records that a Dr. Andrews, a member of the Board of Governors, had given the club a loan of $250.00 to be held against Foster's diploma painting. The current whereabouts of the painting is unknown.

2. For the evolution of American still life, see William H. Gerdts, *Painters of the Humble Truth; Masterpieces of American Still Life, 1801-1939* (Columbia, Mo.: University of Missouri Press, 1981).

DANIEL GARBER
Artist Life Member, 1915
(1880, North Manchester, Indiana-1958, Lumberville, Pennsylvania)

One of the most gifted of the Pennsylvania Impressionists, Daniel Garber achieved national renown for his portrayals of the scenery in and around the town of New Hope, in Buck's County. His landscapes brought him numerous awards and honors, as well as accolades from critics such as Gardner Teall, who identified him as an "ardent lover of nature" and as an artist who painted "with his mind as well as his brush."[1] Garber achieved equal success as a figure painter, specializing in depictions of his wife and children in brilliant, sun-dappled settings.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Born into a Mennonite family in Indiana, Garber studied at the Art Academy of Cincinnati from 1897 to 1898. During the summers of 1899 and 1900, he attended the Darby Art School in Fort Washington, Pennsylvania. There, under the guidance of the progressive-minded Philadelphia painters Hugh Breckenridge and Thomas Anshutz, he worked *en plein air*, refining his skills in depicting light and atmosphere while experimenting with inventive painting techniques.

From 1899 to 1905, Garber studied at the Pennsylvania Academy of the Fine Arts in Philadelphia, where he was taught by Anshutz, William Merritt Chase and Cecilia Beaux. In 1904, he began teaching drawing classes at the Philadelphia School of Design for Women (now the Moore College of Art), however after winning the academy's William Emlen Cresson Fellowship in May of 1905, Garber suspended his teaching activity to make his first trip abroad, spending two years travelling in England, Italy and France. His growing interest in light and color was reinforced by the examples of French Impressionism he saw in museums and galleries, as well as by his own continuing experiments in outdoor painting.

After returning to Philadelphia in 1907, Garber divided his time between the city and his country house in Lumberville, a few miles north of New Hope. He went on to become one of the most prominent members of the New Hope art colony, a group of Impressionists that included Edward Redfield, Gardner Symons* and Robert Spencer.* Garber also resumed his teaching at the Philadelphia School of Design, remaining there until 1909, when he joined the faculty at the Pennsylvania Academy of the Fine Arts. He taught at that august institution until his retirement in 1950.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1. Teall, "In True American Spirit: The Art of Daniel Garber," 77.

BIBLIOGRAPHY: Daniel Garber Papers, AAA, reel 3657; EC Minutes, 17 March 1915; Gardner Teall, "Daniel Garber: Exponent of Nationalism in Art," *Hearst's International* 35 (January 1917): 11, 46; Bayard Breck, "Daniel Garber: A Modern American Master," *Art and Life* 11 (March 1920): 493-97; Gardner Teall, "In True American Spirit: The Art of Daniel Garber," *Hearst's International* 39 (June 1921): 28, 77; E.V. Lucas, "Daniel Garber and Edward Redfield," *Ladies' Home Journal* 43 (May 1926): 20-21, 74; Henry Pitz, "Daniel Garber," *Creative Art* 2 (April 1928): 252-56; Kathleen A. Foster, *Daniel Garber, 1880-1958*, exh. cat. (Philadelphia: Pennsylvania Academy of the Fine Arts, 1980); Thomas C. Folk "Daniel Garber" in *The Pennsylvania Impressionists* (Madison, N.J.: Fairleigh Dickinson University Press, 1997), 68-79, 119.

The Wild Grape Vine, 1908
Oil on canvas
44 x 35-1/2 in. (111.8 x 90.2 cm.)
Signed lower right: *Daniel Garber*
Diploma presentation, 1916

By July of 1907, Garber had acquired a country house in the Cuttalossa Glen near Lumberville, an area noted for its "lovely growth of foliage . . . [and] the combination of flat, hilly and almost mountainous country."[1] Responding to his picturesque surroundings, he painted views of the towns, villages, mills and quarries of the Delaware River Valley, bathing his forms in an aura of bright sunlight but adhering to an essentially realistic interpretation of his subject.[2] Garber also took an alternative approach, producing decorative woodland scenes such as *The Wild Grape Vine* (Fig. 72), in which he emphasized the forms and rhythms of tree trunks, branches and foliage, along with bright colors and shimmering sunlight.

In the painting, Garber's abrupt cropping of the composition produces the sense of immediacy and spontaneity associated with Impressionism. At the same time, the image is filled with pattern and movement--created by the circular layout of the trees and the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

meandering vine, as well as by the daubs of pigment used to portray the foliage. Indeed, in contrast to the broad, robust brushwork that dominated the work of the New Hope School, Garber's technique was more studied and deliberate, consisting of flecked or broken strokes which, along with his use of flat, two-dimensional compositions, gave his landscapes a tapestry-like quality and a sense of structure.[3] The latter characteristics can also be found in the paintings of several of his contemporaries, such as the Californian Maurice Braun and the Chicago landscapist Carl Krafft, who, like Garber, were affiliated with the various regional schools of Impressionism that arose in America during the early twentieth century. While continuing the aesthetic concerns of their late nineteenth century predecessors, these artists sought a greater degree of individuality by interpreting nature in terms of the decorative and abstract.[4]

In *The Wild Grape Vine*, Garber's approach towards color and his handling of his medium represents the legacy of his earlier training at the Darby Art School, where students were encouraged to use zinc yellow to evoke sunlight and to try new methods, including the so-called " 'tombstone technique' . . . a . . . treatment of paint which looks very much as if it had been applied, pure, with the thumb."[5] His manner of painting is indebted to other sources too, including the landscapes of J. Alden Weir, a first generation American Impressionist who took a decorative approach to form and composition.[6] However, as revealed in *The Wild Grape Vine*, Garber absorbed and refined these influences, combining bright hues and broken brushwork with an inventive design; in doing so, he achieves the Impressionist's goal of conveying sunlight and transforms an ordinary forest setting into a highly subjective interpretation of nature.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Garber was evidently pleased with *The Wild Grape Vine*, for prior to presenting it to the National Arts Club, he included it in a host of major exhibitions held in Washington, D.C., New York, Buenos Aires and elsewhere. The painting was also among his submissions to the annual exhibition at the Pennsylvania Academy of the Fine Arts in 1909. Local critics responded to the work with enthusiasm, one reviewer deeming it a "striking and original picture" and another declaring it a "riot of agreeable and luscious color."[7] This lyrical canvas undoubtedly helped establish Garber's reputation in mainstream American art circles at the turn of the century.

1. Lucas, "Daniel Garber and Edward Redfield," 20.

2. What William H. Gerdts has dubbed the "glow aesthetic," in which landscapes, painted in a realistic manner, are "bathed in richly colored light." See William H. Gerdts, "Post-Impressionist Landscape Painting in America," *Art and Antiques* 6 (July-August 1983): 63, 64-65.

3. Some contemporary critics also detected decorative qualities in Garber's work. Gardner Teall, for example, declared "there is no question that a sense of the decorative strongly dominates his composition," while a reviewer for *Vogue*, discussing his work in relation to his Pennsylvania colleagues, dubbed him "the decorator of the group. His pictures, though often intricate in design, always give an effect of simplicity ... ." See Teall, "Daniel Garber: Exponent of Nationalism in Art," 46 and "A Gaunt Simplicity, *Vogue* [1913], Scrapbook, 1912-1958, Daniel Garber Papers, AAA, reel 3657, fr. 509.

4. See Gerdts, 60.

5. Reporting on the fall exhibition of work by students from the Darby Art School, Frances B. Sheafer noted that students were using zinc yellow to portray "something of the summer sunshine." She also identified Garber as one of the "discoveries" of the season. See Frances B. Sheafer, [untitled clipping], *Philadelphia Inquirer*, [1900], Scrapbook I, p. 4, Garber Papers, fr. 384.

6. For Weir's influence, see Foster, *Daniel Garber, 1880-1958*, 19, 30. Thomas C. Folk feels that Garber was also influenced by the Italian divisionist painter Giovanni Segantini, who painted landscapes and rural subjects using bright hues and narrow, stitch-like strokes. Folk points out that Garber would have had the opportunity to see Segantani's

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

work during his European trip. See Folk's *The Pennsylvania Impressionists*, 69-70. Certainly, Segantini was attracting attention in the United States at the turn of the century; his work was reproduced in a number of leading periodicals, such as *Critic*, *International Studio*, *Scribner's* and *Jugend* (the latter devoting its 1903 issue to his work).

7. See "A Representative Exhibition", [unsourced clipping], 1909, Scrapbook, 1900-1911, p. 73, Garber Papers, fr. 431 and "Landscape and Its Method," [unsourced clipping], 1909, Scrapboook, 1900-1911, p. 74, Garber Papers, fr. 432.

EXHIBITIONS: Corcoran Gallery of Art, Washington, D.C., *Second Exhibition, Oil Paintings by Contemporary American Artists*, 8 December 1908-17 January 1909, no. 311 (as *The Wild Grapevine*); Pennsylvania Academy of the Fine Arts, Philadelphia, *One Hundred-and-fourth Annual Exhibition*, 31 January-14 March 1909, no. 8 (as *The Wild Grapevine*); Carnegie Institute, Pittsburgh, *Thirteenth Annual Exhibition*, 29 April-30 June 1909, no. 121 (as *The Wild Grapevine*); National Academy of Design, New York, *Winter Exhibition*, 11 December 1909-9 January 1910, no. 51; Buenos Aires, Argentina, *Exposicion Internacional de Arte del Centenario*, 12 July-1 September 1910, no. 37; Santiago, Chile, *Exposicion Internacional de Bellas Artes*, 22 September-[?] 1910, no. 37 (as *The Wild Grape-vine*); Boston Art Club, *Modern American Pictures*, [1911], no. 19 (as *Wild Grapevine*); Cincinnati Art Museum, *Eighteenth Annual Exhibition of American Art*, 20 May-22 July 1911 [included in catalogue but not sent]; Duluth, Minnesota, [American Federation of Arts Circulating Exhibition], 1912; Hamilton Club, Brooklyn, New York, *Living American Artists*, March 1912; Macbeth Galleries, New York, *Paintings by Charles H. Davis, Daniel Garber, Richard E. Miller, Chauncey F. Ryder, Gardner Symons*, 31 January-16 February 1914, no. 5; NAC 1915; RMWC 1916, no. 7 (as *Grapevines*); NAC 1923; NSA 1926, part one.

REFERENCES: Artist's Record Book I, p. 14, lines 1-6, Artist's Record Book II, p. 63, no. 197, Daniel Garber Papers; Daniel Garber Record Book "Landscape and Its Method," [unsourced clipping] 1909, Scrapbook, 1900-1911, p. 74, Garber Papers, fr. 432; "Sargent Wins Beck Medal at Academy," [unsourced clipping] 1909, Scrapbook, 1900-1911, p. 68, Garber Papers, fr. 430; BG Minutes, 14 April 1915; AM Minutes, 11 April 1916.

HENRY GASSER
Artist Life Member, 1950
(1909, Newark, New Jersey-1981, South Orange, New Jersey)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

One of the finest painters associated with the artistic life of New Jersey, Henry Gasser was a mid-twentieth century Realist who depicted the American Scene. His favorite subjects included his native Newark--especially the streets, parks, houses and industrial areas of the older sections of the city--as well as the harbors and coastlines of New England. In 1942, a writer for *Art Digest* summed up the essence of Gasser's style, describing it as "bold but not blunt, low-keyed without morbidity, and in his realism there is a suggestion of romance."[1]

Gasser began sketching and painting scenes of Newark as a boy, depicting the Passaic River as well as the streets and architecture in and around the old market. He initiated his formal training at the Newark School of Fine and Industrial Art, after which time he went to New York, continuing his studies at the Grand Central Art School, and at the Art Students League under Robert Brackman and William C. McNulty. Gasser also received private instruction from John R. Grabach.

Gasser also painted in New England, New York, Europe and the American South. He often worked in oil, but was best known as a watercolorist, a medium in which he excelled. Gasser exhibited throughout the United States and abroad, and was the recipient of over ninety awards, including the Julius Hallgarten Prize at the National Academy of Design in New York (1943), the Philadelphia Watercolor Club Prize (1945) and the George A. Zabriskie Prize (1943) and the William Church Osborn (1944) prize, both awarded by the American Watercolor Society. He won bronze medals at the National Arts Club in 1954 and 1960. Gasser was elected an academician of the National Academy of Design in 1950 and a fellow of the Royal Society of Arts in London in 1957.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Gasser was not only a respected painter, but an eminent teacher, serving as the director of the Newark School of Fine and Industrial Art from 1946 to 1954 and teaching painting and composition at the Art Students League from 1964 until 1970. He also lectured and conducted painting workshops throughout the United States. As well as serving as a contributing editor at *American Artist* magazine, he authored several books about painting techniques, including *Casein Painting* (1950); *Oil Paintings: Methods and Demonstrations* (1953); *How to Draw and Paint* (1955); *Techniques of Painting the Waterfront* (1959); and *Guide to Painting* (1964).

After his death in 1981, retrospective exhibitions of Gasser's work were held at Seton Hall University in South Orange, New Jersey (1981) and at the Arts Council of Spartanburg County in South Carolina (1986).

1. "Newark Through a Native Artist's Eye."

BIBLIOGRAPHY: "Newark Through a Native Artist's Eye," *Art Digest* 16 (1 February 1942): 20; "Henry Gasser, Artist," *Bulletin*, Staten Island Institute of Arts and Sciences (January 1948): 27-28; MR 1950; "New Artist Life Members," *NAC Bulletin* 32 (April 1951): [2]; Henry Gasser, "Henry Gasser's Paintings of Newark," *American Artist* 30 (November 1966): 48-53, 75-77; William H. Gerdts, *Painting and Sculpture in New Jersey* (Princeton, N.J.: D. Van Nostrand Co., 1964), 247; *Henry Martin Gasser*, exh. cat. (Spartanburg, S.C.: Arts Council of Spartanburg County, 1986).

From Hamilton Hill (From Fort Hamilton Hill; Coastal Scene in Winter), circa 1947
Oil on canvas
29-1/2 x 35-1/2 in. (74.9 x 90.2 cm.)
Signed lower right: *H. GASSER*
Diploma presentation, 1950 or 1951

Gasser painted many waterfront scenes in Gloucester and Rockport, popular artists' colonies on Cape Ann, Massachusetts, as well as along the coasts of New Jersey and New York. Like some of his contemporaries, such as the Chicago Realist Aaron Bohrod, he

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

liked to portray older, working-class neighborhoods, carrying on a tradition started during the early 1900s by John Sloan and other members of New York's Ashcan School. In an article appearing in the November 1966 issue of *American Artist*, he summed up his thematic approach, advising his readers to

> seek out the commonplace; but try not to paint it in a commonplace manner. A closeup view of a simple alley may offer a bonanza of interesting textures of aging stone and wood . . . Your town or city . . . embraces a wealth of material frequently passed over as too familiar or ordinary to be exciting . . . it is . . . the artist's challenge too take advantage of this familiarity and to infuse the ordinary with excitement.[1]

Gasser's townscapes often feature dwellings on sloping hillsides leading down to a harbor, and many, including this view taken from Hamilton Hill in the Bensonhurst section of Brooklyn, were winter scenes (Fig. 73).[2] The compositional scheme in the painting is typical of his work in its clarity and dynamism; our gaze moves easily along the unploughed roadway in the foreground, following a solitary automobile as it wends its way past houses, stores and garages down towards Lower New York Bay.

Working with a palette distinguished by a rich, icy blue, Gasser varies his technique, using painterly brushwork to describe the textures of the snowy landscape and tighter strokes to denote the architecture and the "homely evidence of the relation of man to his surroundings"--signs, telephone poles and the car.[3] The painting suggests the chill of winter, while demonstrating the artist's love of depicting the more prosaic and unpretentious sections of the urban environment.

1. Gasser, "Henry Gasser's Paintings of Newark," 77.

2. Gasser painted variations of the same scene using different media and titles. These include: *From Hamilton Hill* (*From Fort Hamilton Hill*), a watercolor featured in a solo

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

exhibition of his work at the Macbeth Galleries in New York in 1947 and reproduced in Judith Kaye Reed, "Mood and Skill Mark Gasser Watercolors," *Art Digest* 22 (15 November 1947): 17; a casein painting measuring 19 x 24 in. (48.2 x 60.9 cm) which was illustrated in his article "Casein," *American Artist* 14 (January 1950): 22, and in his book, *Casein Painting: Methods and Demonstrations* (New York: Watson-Guptill, 1950), 12 (as *From Hamilton Hill*). For a watercolor version (22 x 30 in., 55.8 x 76.2 cm.) entitled *Coastal Scene in Winter*, see *American Watercolors and Pastels* (Philadelphia: Frank Schwarz, 1991), no. 130.

The club's canvas was listed incorrectly in the April 1951 issue of the *NAC Bulletin* as *Cape Ann, Winter*. I would like to thank Ellen R. Nelson, Librarian/Archivist at the Cape Ann Historical Association, Gloucester, Massachusetts, for reviewing the work with several locals, all of whom confirmed that the site was neither Gloucester nor nearby Rockport.

3. Reed.

EXHIBITIONS: NAC, *International Exhibition of Paintings and Sculpture*, September 1957, no. 37.

REFERENCES: "New Artist Life Members," *NAC Bulletin* 32 (April 1951): [2] (as *Cape Ann, Winter).*

LILLIAN MATHILDE GENTH
Artist Life Member, 1911
(1876, Philadelphia-1953, New York City)

Once described as "the high priestess of sunlight," Lillian Genth garnered critical and popular acclaim for her colorful depictions of female figures in rustic forest settings or sunlit interiors.[1] This painter holds a special place in the history of the National Arts Club, for she was one of the first women inducted as artist life member.[2]

Genth began her artistic training at the Philadelphia School of Design for Women, where she was taught by the Tonalist painter Elliott Daingerfield. Following her graduation in the spring of 1900, she spent three years in Europe, funded by an Elkins Scholarship from the Pennsylvania Academy of the Fine Arts. While in Paris, she

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

enrolled in the Women's Life Class at the Académie Carmen, studying under the American expatriate painter James McNeill Whistler.

Genth quickly responded to Whistler's teachings, especially his emphasis on harmonious compositions and his use of a tonal palette. While abroad, she painted landscapes and peasant subjects in the French countryside, as well as views of Venice, using the low-keyed colors and soft brushwork advocated by her teacher. On a trip to Brittany, she is said to have posed her model outdoors for the first time and was immediately "filled with the resentment at all the beauty [she] had been missing."[3] Thenceforth, Genth made the female form in the open air her specialty.

Upon returning to Philadelphia in 1904, Genth began participating in various national annuals and had her first one-man show at the Pennsylvania Academy. She continued to work in a Tonalist manner until around 1906, when she brightened her palette and loosened her brushwork in response to Impressionism, the dominant style in American art circles at the turn of the century. Genth applied her new approach to the female figure, which she depicted both nude and clothed in Arcadian settings. Although hanging committees were initially hesitant about accepting her nudes, due to lingering Puritanical prejudice against the unclad form, Genth persevered, eventually winning over critics, collectors and the public. Her breakthrough came in 1908, when her oil, *The Lark* (Private collection), won the Shaw Memorial Prize at the annual exhibition of the National Academy of Design in New York. That award, coupled with her election as an associate of the academy that same year, marked the beginning of a period of critical and financial success that would last for two decades.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

After moving to New York in 1909, Genth divided her time between Manhattan and "Hermitcliff," her seventy-acre summer estate on the outskirts of Lime Rock, in the Berkshire Mountains of northwest Connecticut. Her solo exhibition at the Folsom Galleries in 1910 was followed by honors such as the National Academy's Hallgarten Prize, which she received in 1911, and the National Arts Club Bronze Medal, for *Mother and Child* (Private collection), awarded at the annual members exhibition in 1913. Collectors of her work included some of the foremost patrons of contemporary American art, among them George A. Hearn and club member and Arts Committee chairman William T. Evans, who nominated her for election to the artist life membership class.[4]

In 1928, Genth stopped painting nudes in order to focus on Spanish and Oriental subjects. Drawn to the exoticism of the Mediterranean, she made several trips to Spain in the 1920s, painting bullfights and portrayals of women in traditional Spanish costume. She visited North Africa in 1926, exhibiting paintings of both locales at Milch Galleries in New York between 1927 and 1931. Her wanderlust took her to the Orient in 1931, during which time she executed a portrait of the King Pradjadhipok of Siam, as well as portrayals of Sumo wrestlers, Javanese dancers, and nocturnes of Hong Kong.

By the late 1930s, Genth was painting and exhibiting less frequently. As her health deteriorated, her output was reduced to the occasional landscape sketch done on autumn trips to upstate New York. After her death in 1953, her ashes were tossed in to the Atlantic Ocean off Long Island by her friend and patron, William H. Bender, Jr.

1. Rainy, "A Painter of the Figure in Sunlight: Lillian Genth," lvi.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

2. Genth and the portrait painter Cecilia Beaux, both elected in 1911, were the first women artists brought into the program. Beaux was later dropped from the membership roster since she failed to submit the required diploma presentation.

3. Carroll, "A Painter of Independence, Miss Lillian Genth," 56.

4. Evans purchased Genth's *Adagio* in 1910 and *Depths of the Woods* and *Spring Blossoms* in 1911. See Truettner, 74.

BIBLIOGRAPHY: Lillian M. Genth Papers, AAA, reel 3090; Charles Henry Caffin, "Some Younger Painters and Others," *International Studio* 22 (June 1904): 279-80; AC Minutes, 21 February 1911; BG Minutes, 8 March 1911; BG Minutes, 12 April 1911; Dana H. Carroll, "A Painter of Independence, Miss Lillian Genth," *Arts and Decoration* 3 (December 1912): 54-56; Ada Rainy, "A Painter of the Figure in Sunlight: Lillian Genth," *International Studio* 50 (October 1913): lv-lxi; Thomas Whipple Dunbar, "The Art of Lillian M. Genth, An Appreciation," *Guide* (January 1922): 12-13, 35; Lillian Genth, "A Painting Trip to North Africa," *American Magazine of Art* 18 (May 1927): 227-37; Todd D. Smith, *Lillian Mathilde Genth: A Retrospective*, exh. cat. (Hickory, N.C.: Hickory Museum of Art, 1990).

In an Arbor, by 1909
Oil on canvas
35-1/2 x 30 in. (90.2 x 76.2 cm.)
Signed lower left: *L.M. Genth*
Diploma presentation, 1911[1]

Images of lovely young women engaged in recreational pursuits formed part of the thematic repertoire of many of Genth's contemporaries, including Impressionist figure painters such as Mary Cassatt, Edward C. Tarbell and William Merritt Chase. Responding to the trend, she painted depictions of women reading, such as *Portrait* (Henry Art Gallery, University of Washington, Seattle), as well as figures with musical instruments which, like books, were viewed as symbols of culture and gentility.[2]

In an Arbor (Fig. 74), a portrayal of a young woman strumming a guitar, is indicative of her interest in the subject of leisure in relation to the female form.[3] More importantly, this painting, possibly executed in the garden at Hermitcliff, is among the artist's earliest

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Impressionist canvases. Genth, of course, would have been aware of the symbolic associations between women and music, but her placement of the model outdoors against a sun-dappled background of trees, vines and foliage indicates that her primary concern lay with the portrayal of sunlight.

Like many of her fellow Impressionists, Genth avoided the dissolution of form associated with Claude Monet and took her cue from the strong tradition of Realism that prevailed in American painting, and from her love of depicting the figure. She maintains a clearly articulated design and a solid rendering of her model, but describes the background with fluid brushwork, using glistening, high-keyed yellows to suggest the sunlight filtering through the trees. Her ability to integrate these concerns caught the eye of at least one reviewer: in a discussion of the 1909 annual exhibition of the National Academy of Design, a writer for the *New York Times* compared *In an Arbor* to Genth's early tonal landscapes (which, in his opinion, were mediocre). Noting her conversion to Impressionism, he reported that "Miss Genth has made the play of sunlight and shadow the subject of . . . special study" and declared her "capital figure" to be "strongly painted" with great "suppleness of form."[4]

1. In a letter to William T. Evans, written in December of 1911, Genth states: "I have sent 'In an Arbor' to the National Arts Club." See Lillian Genth, New York, to William T. Evans, William T. Evans Papers, AAA, reel 4054, fr. 965.

2. For discussions of the role of music and similar recreational pursuits in turn-of-the-century American art, see Ronald G. Pisano, *Idle Hours: Americans at Leisure, 1865-1914* (Boston: Little, Brown and Co., 1988) and H. Barbara Weinberg, Doreen Bolger and David Park Curry, *American Impressionism and Realism: The Painting of Modern Life, 1885-1915*, exh. cat. (New York: Metropolitan Museum of Art, 1994).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

3. For a smaller variant of this picture, see Genth's *Summer Melody* (oil on canvas on board, 15 x 17 in.) in *American Paintings and Sculpture including Latin American Paintings*, auction cat. (New York: William Doyle Galleries, 1997), no. 134.

4. "Pioneer Spirit in Academy Exhibition," *New York Times*, 13 March 1909, p. 6.

EXHIBITIONS: National Academy of Design, New York, *Eighty-fourth Annual Exhibition*, 13 March-17 April 1909, no. 95; Albright Art Gallery, Buffalo Fine Arts Academy, *Fourth Annual Exhibition of Selected Paintings by American Artists*, 10 May-30 August 1909, no. 77; Indiana-Richmond Circuit, 1910; Nebraska Art Association, January 1910; Detroit Museum of Art, *Exhibition of Contemporary American Art,* November 1912, no. 12; University Settlement, New York, [?]-21 January 1913; NAC 1915; MAM 1915, no. 14; RMWC 1916, no. 8; NSA 1926, part one.

REFERENCES: "Pioneer Spirit in Academy Exhibition," *New York Times*, 13 March 1909, p. 6; "Gallery and Studio Chat," *Buffalo Express*, 24 May 1909; Untitled clipping, *New York World*, [23?] June 1915, Daniel Putnam Brinley Papers, AAA, reel 1574, fr. 456.

WALTER GRANVILLE-SMITH
Artist Life Member, 1915
(1870, South Granville, N.Y.-1938, New York City)

Walter Granville-Smith was a successful illustrator, as well as an easel painter who specialized in genre scenes, figure subjects and landscapes. Born in upstate New York, he was the son of James Ward Smith and his wife, Chloe, who encouraged their son's early interest in art and music. He attended public school in Newark, New Jersey and later Newark Academy, during which time he took weekend painting lessons from a Dr. David McClure, a principal at a local school. Aware that his son needed instruction of a more professional nature, his father eventually enrolled him in Saturday classes conducted by the illustrator Walter Satterlee in his East 23rd Street studio in Manhattan, where his fellow students included the young Eliot Daingerfield* and Charles Courtney

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Curran.* As a youth, Granville-Smith also worked in an architect's office in Newark, learning to paint in watercolor and drawing architectural plans and perspective renderings. After studying under Satterlee for five years, he enrolled at the Art Students League of New York during 1890-91 season, receiving instruction from J. Carroll Beckwith and Willard Metcalf.[1]

Granville-Smith began his career in the commercial world, working as a freelance draftsman for New York architectural firms while making a name for himself in the field of illustration. His boyhood drawing lessons served him well, for he was soon doing illustrations for magazine ranging from *Century* to *Ladies Home Journal,* as well as advertisements for Proctor and Gamble's Ivory Soap. He juggled these pursuits with his activity as an easel painter, exhibiting oils and watercolors at the National Academy of Design, the Salmagundi Club (where he chaired the Art Committee and served terms as president and vice-president) and the American Water Color Society, and at other national venues. His list of awards and honors included the National Academy's Third Hallgarten Prize (1900), Carnegie Prize (1926) and First Altman Prize (1933). He also received a bronze medal at the Charleston Exposition (1902) and the Exposicion Internacional de Bellas Artes in Buenos Aires (1910). He was elected a national academician in 1915, the year in which he was also admitted to the ranks of artist life membership at the club. He won awards at the annual members' show in 1925 and 1936.

Granville-Smith divided his time between New York City and his country house in Bellport, Long Island, where he painted depictions of South Shore fisherfolk and views of the local harbor.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1. Information courtesy Stephanie Cassidy, Archivist, Art Students League.

BIBLIOGRAPHY: AM Minutes, 11 April 1916; Walter Granville-Smith, interview by DeWitt M. Lockman, 15 April 1926, DeWitt McClellan Lockman Papers, AAA, reel 503; "Granville-Smith, Noted Painter, 68," *New York Times*, 8 December 1938, p. 27; Walt and Roger Reed, comps., *The Illustrator in American Art, 1880-1980* (New York: Madison Square Press, 1984), 355; Judy L. Larson, *American Illustration, 1890-1925: Romance, Adventure and Suspense*, exh. cat. (Calgary, Alberta: Glenbow Museum, 1986), 132.

Blue Hill, Maine, by 1919[1]
Oil on canvas
26 x 36 in. (66.0 x 91.4 cm.)
Signed lower left: *W Granville Smith*
Diploma presentation, 1919

Four years after his election to the club's artist life membership program, Granville-Smith submitted a representative example of his work in accordance with the qualification requirements. Rather than selecting one of his figure subjects—usually contemporary, middle-class women—he settled on this landscape depicting the immense bluff that lies just north of the village of Blue Hill, Maine, located on the eastern coast of the Penobscot Peninsula. Indeed, while Bellport, Long Island, was the artist's primary painting haunt, he is known to have made several visits to Maine, where he would have made the sketches that inspired this canvas.

Granville-Smith's career as a painter remains unstudied. In an interview given to DeWitt Lockman in 1926, he said he had "got a lot" from Walter Satterlee, under whose direction he sharpened his skills as a draftsman.[2] He also stated that a trip to the 1893 World's Columbian Exposition in Chicago, where he saw examples of contemporary paintings by the likes of Anders Zorn, had proved inspirational as well. Granville-Smith also mentioned seeing a group of paintings by Claude Monet at the American Art

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Galleries in New York, an event that "started me going out of doors to paint" and marked the beginning of "my landscape work."[3] A journey to Europe in 1897 included a two-month stay in Paris, thereby providing the artist with additional opportunities to study examples of modern art--including Impressionism--in museums and commercial galleries.

In *Blue Hill, Maine* (Fig. 75), Granville-Smith's simplified composition, in which elements are reduced to their essential shapes, creates a flat, near abstract design. This approach is very much in keeping with American Impressionism of the early 1900s, when artists sought to individualize their styles by adopting a more decorative bent. Here, the summary handling and fluid brushwork indicates a concern for evanescent effects, but overall the color is soft and subtly nuanced, more in keeping with the precepts of Tonalism, the romantic, mood-filled style that remained a popular alternative for many artists of Granville-Smith's milieu.

1. The title is taken from a handwritten label on the back of the painting. In club records, the painting is referred to as either as *Blue Hills, Maine*, or *Landscape*.

2. Walter Granville-Smith, interview by DeWitt M. Lockman, 15 April 1926, fr. 298.

3. This may have been the 1893 exhibition that featured work by the French Impressionists Claude Monet and Albert Besnard and the American Impressionists John Henry Twachtman and J. Alden Weir. See the Lockman interview, fr. 298.

EXHIBITIONS: NAC 1926; NAC 1939, no. 31.

REFERENCES: AC Minutes, 7 February 1919, 8 April 1919 (as *Landscape*); AM Minutes, 13 April 1920.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

EDMUND W. GREACEN
Artist Life Member, 1913
(1876, New York City-1949, White Plains, New York)

Edmund Greacen was a critical force in the artistic life of New York City during the 1920s and 1930s, devoting as much of his time to organizational work and teaching as he did to his art. Complementing his activity as an Impressionist painter, he founded the Painters and Sculptors Gallery Association (1923), a non-profit organization, later known as Grand Central Art Galleries, where well known artists could exhibit their work on a regular basis. Greacen was also the brainchild behind the Grand Central School of Art (1924-1944), one of the most successful art schools in America.

Greacen belonged to a number of professional societies too, including the National Academy of Design and the Salmagundi Club. Over the course of his protracted association with the National Arts Club, he held significant administrative posts including that of vice-president, chair of the Arts Committee and curator of the Library and Grill.[1] He was also the guiding force behind the *Memorial Exhibition of the Work of A Group of Former Painter and Sculptor Members* and the *Exhibition of Selected Works by Deceased Artists from the National Arts Club Permanent Collection,* both held at the club in 1939. Greacen's "dogged loyalty" to the organization was such that after winning a cash prize in the *Exhibition of Flower and Still Life Paintings,* held in 1940, he returned the funds to the club to be used "as the Governors think best."[2]

Born and bred in New York, Greacen attended a local private school and from there went on to New York University, graduating with a bachelor's degree in 1897. In order to prevent him from joining the Spanish-American War, his father sent him abroad for two years, during which time he toured South Africa and the Far East.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Returning to Manhattan in 1899, Greacen studied briefly at the Art Students League and then at the Chase School of Art in 1899, working under Chase himself, as well as Robert Henri,* F. Luis Mora* and Frank DuMond.* In 1905 he accompanied Chase and a group of fellow students to Spain and then toured independently in Holland, England and Belgium. In the fall of 1906, he settled in Paris, where he looked closely at the work of Claude Monet and Pierre-Auguste Renoir. His burgeoning interest in Impressionism likely prompted his move, in the summer of 1907, to the village of Giverny, about forty miles northwest of Paris, where he took up residence in an old stone cottage near the local railway station.

In Giverny, Greacen fraternized with a group of American Impressionist painters that included Theodore Butler, Frederick Frieseke and Richard Miller. Taking his cue from Monet, whose presence drew many painters to the village, he painted landscapes and intimate outdoor genre scenes with the light palette and broken brushwork of Impressionism. After returning to New York in the autumn of 1909, he spent his summers at the Impressionist art colony in Old Lyme, Connecticut until 1917, painting landscapes, including views of the Lieutenant River. Throughout the 1910s, Greacen also depicted a number of well-known flower gardens belonging to wealthy Americans in Newport, Philadelphia and elsewhere. He had solo exhibitions at Folsom Galleries in New York in 1911, at the Toledo Museum of Art in 1914, and at New York's Macbeth Galley in 1922.

Greacen's oeuvre includes views of New York City as well as many portraits. His canvases graced the walls of the various national annuals, including those of the National Arts Club, where he won the bronze medal in 1923 for *Morning Haze*, the 1928 Rodney

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Wilcox Jones Purchase Prize for *High Tide* in 1928 and first prize for *Model Resting* in 1935. His work was featured in a group show at the club in March of 1923, along with that of Oscar Fehrer, Eugene Higgins and others.

From 1913 to 1935, Greacen lived in an apartment on the ground floor of "Stuyvesant's Folly" at 140-146 East 18th Street, home to many artists, writers and theatre people. In 1935, he and his wife took an apartment in the Club's studio building, remaining there until 1948, when they moved to White Plains, New York.

1. Greacen actually joined the club in 1903, while it was still in its infancy. He resigned in 1910, but was elected to the artist life membership category three years later.

2. Secretary to Edmund Greacen, 30 April 1940, NACR reel 4243, fr. 305.

BIBLIOGRAPHY: Edmund Greacen Papers, AAA, reels 99, 105; BG Minutes, 11 May 1910; MR 1931; BG Minutes, 13 March 1913; "Necrology," *NAC Bulletin* 31 (November 1949): [4]; *Edmund W. Greacen, N.A.: American Impressionist, 1876-1949*, exh. cat. (Jacksonville, Fla.: Cummer Gallery of Art, 1972).

The Feather Fan, by 1919
Oil on canvas
40 x 30 in. (101.6 x 76.2 cm.)
Signed lower right: *Edmund Greacen*
Diploma presentation, 1922[1]

Greacen painted vibrantly colored landscapes and garden scenes in an Impressionist style indebted to the example of Claude Monet. However, his portraits and figure subjects, primarily of fashionable women, are characterized by a greater realism and a use of softer hues, the latter quality noted by Cuthbert Lee, author of *Contemporary American Portrait Painters*, who observed: "The poetic quality of his work depends on his use of muffled color, stimulating the imagination to supply what is suggested."[2]

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

This aspect of Greacen's aesthetic is exemplified in *The Feather Fan* (Fig. 76), a portrait of his wife Ethol (née Booth), the daughter of a schoolmaster from New Haven, Connecticut and a fellow art student whom he married in 1904.[3] Ethol appears in a number of her husband's canvases of the 1900s and 1910s, usually depicted outdoors against a backdrop of flowers. In this instance, she appears against a neutral ground, probably in the artist's studio, and reference to her identity is avoided in favor of the dainty fan she holds in her right hand, an accouterment to her pretty gown. Greacen's emphasis on delicate pastel tones—luminous greens, yellows and mauves—and his tendency to interpret his subject in broadly painted masses is typical of his portrait work, indicating that, although a likeness of the artist's lovely wife, *The Feather Fan* was essentially an exercise in color and form.

1. In 1914, Greacen submitted a canvas entitled *The New York Library* as his diploma presentation to the club. The work was accepted; however, in 1922, he took it back into his possession and gave the club *The Feather Fan,* as a "more representative example of his work." See AC Minutes, 12 April 1922 and BG Minutes, 19 April 1922. See also EC Minutes, 10 June 1914 and Frederick S. Lamb to Edmund Greacen, 18 June 1914, Greacen Papers, reel 99, fr. 173.

2. Cuthbert Lee, *Contemporary American Portrait Painters*, 76.

3. Identification courtesy of Renée Faure, the artist's granddaughter.

EXHIBITIONS: National Academy of Design, New York, *Winter Exhibition*, 13 December 1919-11 January 1920, no. 87; Corcoran Gallery of Art, Washington, D.C., *Eighth Exhibition: Oil Paintings by Contemporary American Artists,* 18 December 1921-22 January 1922, no. 274; NAC 1926; NAC 1994.

REFERENCES: "Some of the Pictures at the Academy," *New York Times*, 21 December 1919, p. 12; Cuthbert Lee, *Contemporary American Portrait Painters* (New York: W.W. Norton & Co., 1929), 76.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

WALTER GRIFFIN
Artist Life Member, 1916
(1861, Portland, Maine-1935, Portland, Maine)

Although he spent much of his career in France, Walter Griffin made notable contributions to the artistic life of Connecticut. The son of Edward S. Griffin, a carver of ship figureheads, he began sketching as a boy, joining a Sunday painting group known as "The Brushuns." Inclined towards an artistic career, he went to Boston in 1877, embarking on a five-year course of study at the Museum School and spending his evenings taking sculpture lessons from Truman Bartlett. In 1882 he moved to New York, completing his training at the National Academy of Design under Montague Flagg and others. As a student at the academy, Griffin formed close friendships with a number of fellow artists who also would go on to become well-known Impressionists, among them Childe Hassam, Willard Metcalf and Emil Carlsen.*

Griffin spent two years as an instructor at the Society of Ethical Culture before departing for Paris in August of 1887, attending classes at the Académie Julian under the tutelage of Jean-Paul Laurens and Raphael Collin. He made his first visit to the village of Barbizon in 1888, during which time he met and became friendly with Jean-François Millet and his family. Two years later Griffin settled in Fleury, where he taught summer art classes and painted peasant subjects and landscapes. By the time he returned to his homeland in 1896 or 1897, he had lightened his palette in response to Impressionism.

In 1897, Griffin settled in Hartford, Connecticut, where he had been hired as an instructor at the school of the Art Society of Hartford. He also opened a summer art school in Québec, although that venture proved to be short-lived, lasting only until 1899.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

During this period and into the early 1900s, Griffin spent much of his time painting in Farmington, Connecticut, a rural town near Hartford, which he likened to Barbizon. By the summer of 1904, he was active in the art colony at Old Lyme, Connecticut, which was fast becoming a magnet for American Impressionists, attracting his good friends Hassam and Metcalf among others. Stimulated by his surroundings, Griffin painted poetic landscapes with bright hues and a delicate pointillist technique; in so doing, he helped change the aesthetic emphasis of the colony, from the Barbizon style to Impressionism.

Griffin travelled abroad again in autumn of 1908. He was in Norway during 1909-1910 and visited Venice in 1913, but spent most of his time in the Boigneville, France. It was during this period that he evolved a personal manner of painting--a robust method of applying pigments (one writer called it "a masculine technique") that resulted in "resonance and purity of color, and a tone that throbs with vitality."[1]

Griffin was arrested in 1914, having been unjustly accused of spying. However, friends' testimony, and a promise that he would refrain from painting or sketching for the duration of the war brought his release. He returned to Maine in 1915, eventually purchasing a home in Stroudwater. He painted landscapes in the area of South Waterford and Gray, prior to returning to France late in 1922, spending the next decade working primarily in the south before returning once again to his home state.

Griffin made his mark in the American art world in 1915, when he won a gold medal at the Panama-Pacific Exposition in San Francisco. In the ensuing years, he exhibited at the national annuals and had one-man shows at major commercial galleries in New York. Griffin's lengthy sojourns abroad prevented any sustained participation in the activities at

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the National Arts Club, or in any of the other New York-based societies to which he belonged, including the National Academy of Design and the Salmagundi Club, although his election to all of these attest to his considerable standing in the art community. In the year after his death, memorial exhibitions were held at the National Academy of Design (a joint retrospective with Hassam) and at the Lotos Club.

1. Quoted in Cortissoz and Price, *Walter Griffin (1861-1935)*, xix.

BIBLIOGRAPHY: L. Merrick, "Walter Griffin, Artiste," *International Studio* 62 (August 1917): xlv-xlviii; MR 1931; Royal Cortissoz and Frederic Newlin Price, *Walter Griffin (1861-1935)* (New York: Ferargil Galleries, [1935]); Rupert Lovejoy, "The Life and Work of Walter Griffin, 1861-1935)," *American Art Review* 2 (September-October 1975): 92-107; Richard H. Love, *Works by Walter Griffin (1861-1935)*, exh. cat. (Chicago: Signature Galleries, 1975); *Walter Griffin, 1861-1935: Maine Impressionist*, exh. cat. (Rockland, Me.: William A. Farnsworth Library and Art Museum, 1978).

Nature's Appeal, before 1916
Oil on canvas
33 x 36 in. (83.8 x 91.4 cm.)
Signed lower right: *GRIFFIN*
Diploma presentation, 1917

During his years in Old Lyme, Griffin worked in a pointillist style not unlike that of his colleague, Childe Hassam. However, while visiting Norway during 1909-1910 his brushstrokes became broader and more powerful, perhaps in response to the rugged northern topography. While residing in Boigneville, France in 1911, he took this approach a step further and began applying his paint with a palette knife to create lush impastoed effects not unlike those found in the colorful and richly textured paintings of the French painter Adolphe Monticelli (1824-1886), an artist to whom he was sometimes compared and one who had considerable impact on many late nineteenth-century painters.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Nature's Appeal (Fig. 77) illustrates Griffin's distinctive manner. Applying dense layers of paint, he creates a highly tactile surface, dissolving forms in vibrating light but not to the extent that we lose sight of the subject; to be sure, the scene is meant to be viewed from a slight distance, the forms merging together to reveal a hilly landscape with trees. Typical of the artist's fully developed style, the painting reveals his shift from the lyrical Impressionism of his Old Lyme period to a more personal and highly expressionistic interpretation of landscape.

EXHIBITIONS: National Academy of Design, New York, *Ninety-first Annual Exhibition*, 18 March-23 April 1916, no. 113; NAC 1939, no. 23.

REFERENCES: AC Minutes, 9 March 1917.

PHILIP LESLIE HALE
Artist Life Member, 1917
(1865 Boston, Massachusetts-1931, Boston, Massachusetts)

Philip Hale was an important member of the Boston School of figure painters and one of the most original of the American Impressionists. He was also an influential and outspoken critic, recognized for his perceptive writings on Impressionism, as well as for his landmark studies on the seventeenth-century Dutch painter Jan Vermeer. Hale had a lengthy career as a teacher too: for over thirty years, he was one of the most popular instructors at the School of the Museum of Fine Arts in Boston.

Hale was a son of the author, orator and preacher Reverend Edward Everett Hale and his wife, Emily Baldwin (Perkins). He grew up in an environment in which his artistic aspirations were nurtured and encouraged by his mother and by his aunt, Susan Hale, a

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

noted painter, author and editor. Two of his siblings would also establish careers in the arts: his sister, Ellen became a painter and etcher, while a brother, Herbert, was an architect.

Upon graduating from Boston's Roxbury Latin School, Hale took and passed the entrance examinations to Harvard University, a condition imposed upon him by his father before he was allowed to study art. After attending classes at the Museum School in 1883, he went to New York, continuing his training at the Art Students League under J. Alden Weir and Kenyon Cox. In 1887, he traveled to Paris, enrolling at both the Académie Julian and the Ecole des Beaux-Arts. Two years later, Hale made a successful debut at the Salon de la Champs de Mars with his *Old Bird Fancier* (1888; private collection), an academic work that was well received by Parisian critics.

A turning point in Hale's artistic evolution occurred in 1888, when he made his first visit to Giverny, the burgeoning impressionist art colony, and home to Claude Monet, located about forty miles northwest of Paris. The proximity of Monet, coupled with the *plein-air* activity of Hale's compatriots, among them Theodore Robinson and his good friend Theodore Butler (Monet's son-in-law), prompted him to adopt brighter hues and a fluid technique, which he applied to intimate views of the Epte River.

Hale returned to Boston in the summer of 1890. For the next three years, he made a series of extended visits to France, experimenting with impressionist precepts in Giverny and familiarizing himself with contemporary European art. During 1891-92, he served as the Paris correspondent for the Montreal art journal *Arcadia,* where his perceptive commentaries represented some of the earliest critical writing on Impressionism by an American. He also wrote about the aesthetic, among related art topics, in his columns for

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the *Boston Commonwealth*, where he lauded the accomplishments of vanguard painters such as Monet, Camille Pissarro and Robinson.

In 1893, Hale joined the faculty of the Museum School as a teacher of antique and life drawing. In the ensuing years, he spent summers at his father's vacation house in Matunuck, Rhode Island, and it was there that he produced his most original and daring paintings--work that set him well apart from the mainstream. Indeed, during this period Hale emerged as one of the most progressive American Impressionists, developing a style that combined strategies of light and atmosphere with a neo-impressionist technique. He would typically pose his female models outdoors in diaphanous gowns (Fig. 78), dissolving his figures in an aura of golden sunlight by means of fine, divisionist brushwork and a palette dominated by a vivid chrome yellow. When he debuted these remarkable paintings at the Durand-Ruel Galleries in New York in 1899, they astounded the art world; although one or two of the more discerning critics detected the progressive nature of his work, the majority of the still-conservative art press dubbed him an extremist.

Following his marriage to the figure painter Lilian Westcott in 1901, Hale adopted a more conservative aesthetic, putting greater emphasis on draftsmanship, composition and modeling. His shift in style was no doubt inspired by the poor reception of his Matunuck paintings as well as by his continuing activity as a teacher and his 1904 monograph on Vermeer (expanded and revised in 1913), a book that sparked a revival of interest in that artist's work, especially in Boston. Hale applied his modified Impressionism to portrayals of female models in indoor and outdoor settings, achieving national acclaim with *The Crimson Rambler* (Fig. 79) which, upon its debut at the annual exhibition of the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Pennsylvania Academy of the Fine Arts in 1909, was purchased for its permanent collection. Hale's later work includes academic portraits, allegorical subjects and wrestlers, but images of women remained his forte. He was also known for his drawings, his refined yet highly delicate style leading to his reputation as the "Boston Ingres."

Hale maintained a rigorous exhibition schedule, contributing to the national annuals and serving on selection juries. He was also a participant in the Armory Show (*International Exhibition of Modern Art*) of 1913. However, until only recently, his reputation as a painter was overshadowed by his activity as a teacher and critic. In addition to his affiliation at the Museum School, he taught at the Pennsylvania Academy of the Fine Arts in Philadelphia (1913-38) and lectured on art history at Boston University and elsewhere. He wrote a number of books, as well as critical reviews for the *Boston Herald* and for American art journals in which he championed many of his fellow Boston painters and wrote disparagingly of the dark realism of the Ashcan School (whom he dubbed the "depressionists").[1] After his death in 1931, a memorial exhibition of his work was held at the Museum of Fine Arts in Boston.

1. Quoted in Coburn, "Philip L. Hale: Artist and Critic," 66.

BIBLIOGRAPHY: Philip Leslie Hale Papers, AAA, reels D97-D104; Hale Family Papers, Sophia Smith Collection, Smith College, Northampton, Massachusetts; Frederick W. Coburn, "Philip L. Hale: Artist and Critic," *World To-Day* 14 (January 1908): 59-67; AC Minutes, 22 May 1917; A.W.K., "The Philip L. Hale Memorial Exhibition," *Bulletin of the Museum of Fine Arts* (Boston) 29 (December 1931): 113-16; Frederick W. Coburn, "Philip L. Hale: An Appreciation," in Philip Leslie Hale, *Vermeer*, rev. ed. (Boston: Hale, Cushman & Flint, 1937), pp. [xvii]-xxii; John Castano, *Oils and Drawings by Philip Leslie Hale, 1865-1931*, exh. cat. (Boston: Castano Galleries, 1951); Franklin P. Folts, *Paintings and Drawings by Philip Leslie Hale (1865-1931) from the Folts Collection*, exh. cat. (Boston: Vose Galleries, 1966); Nancy Hale, *The Life in the Studio* (Boston; Little, Brown and Co., 1969); Greer Hardwicke and Rob Leith, *Two Dedham Artists: Philip and Lilian Hale,* exh. cat. (Dedham, Mass.: Dedham Historical

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Society, 1987); Carol Lowrey, "The Art of Philip Leslie Hale," in *Philip Leslie Hale, A.N.A.*, exh. cat. (Boston: Vose Galleries, 1988), 3-11, with bibliography.

White Roses, circa 1914
Oil on canvas
30 x 25 in. (76.2 x 63.5 cm.)
Unsigned
Diploma presentation, 1917

After the birth of their daughter, Nancy, in 1909, the Hales left Boston and settled in Dedham, a small commuter suburb to the south. They resided at "Ashcroft," a Queen Anne shingle style house on Border Street, until 1912, when they moved across town to a colonial farmhouse called "Sandy Down." Hale would typically spend his days in the city, dividing his time between his teaching duties at the Museum School and painting portraits and figure subjects at the Fenway Studios. As Nancy later recalled, "the only thing that ever kept my father home . . . in the daytime was to be at work on a painting of the white hollyhocks in our garden, or of a model in a veiled hat standing beside his favorite white standard rose tree."[1]

Indeed, both of Hale's Dedham homes were surrounded by old-fashioned flower gardens, lovingly tended by Lilian.[2] Taking advantage of the verdant setting available on his home grounds, he would bring his models out from Boston and pose them amidst the dogwood, hollyhocks and wisteria that adorned his property. The practice of depicting women in the floral environment was consistent with American Impressionist iconography, providing painters with the opportunity to depict the female form and to evoke the play of vibrating sunlight on the figure and on colorful blossoms.[3]

Although he had explored the theme of the rose as early as 1904, this particular flower--linked with grace, elegance and beauty--emerged as a recurrent motif in Hale's

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

work after his move to Dedham.[4] He portrayed it in key pictures such as *The Crimson Rambler*, a rendering of a healthy "American Girl" relaxing on the porch at Ashcroft next to a climbing rosebush. The theme is continued in *White Roses* (Fig. 80), in which the model is posed in front of a patch of American Beauty roses--a flower that during the late nineteenth century was equated with "the youthful beauty of American womanhood."[5] The woman's white, translucent gown and the title of the work links her with the blossoms, suggesting that she too, is as lovely and ideal as her floral counterparts.[6]

During the early 1900s, Hale moved away from his radical style of the previous decade, when his use of divisionist brushwork and strident yellows helped dissolve forms in space and gave his images a dreamy, non-naturalistic quality. As evident in *White Roses*, he continued to employ lively, broken brushwork, but his figure bears a greater degree of solidity--inhabiting the canvas not as an indistinct form but as a pretty young woman relaxing in the floral environment. Chrome yellow also appeared in his later canvases but was now used sparingly--to indicate the gleaming sunlight on portions of the figure and landscape. In the club's canvas, it forms part of a more varied palette--a melange of deep greens, soft blues and mauves, white and the occasional daub of red.

White Roses was included in Hale's one-man show at the Guild of Boston Artists in 1916. A reviewer for *Arts and Decoration* may have had this painting in mind when he remarked on Hale's concern for "abiding beauty" and announced "through all his work there is a springlike joy, nicely tempered in its expression."[7]

1. Hale, *The Life in the Studio*, 198. For American Impressionist views of their country homes and gardens, see Lisa N. Peters, et al., *Visions of Home: American Impressionist Images of Suburban Leisure and Country Comfort*, exh. cat. (Carlisle, Penn.: Trout Gallery, Dickinson College, 1997).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

2. For Lilian Hale, who painted interiors of her Dedham homes, see Erica Eve Hirshler, *Lilian Westcott Hale (1880-1963): A Woman Painter of the Boston School*, Ph.D. diss., Boston University, 1992 (Ann Arbor, Mich.: UMI, 1992).

3. For this topic see William H. Gerdts, *Down Garden Paths: The Floral Environment in American Art* (Rutherford, N.J.: Fairleigh Dickinson University Press, 1983) and May Brawley Hill, *Grandmother's Garden: The Old-Fashioned American Garden, 1865-1915* (New York: Harry N. Abrams, 1995).

4. Hale appears to have first investigated the theme of the woman and the rose around 1904 in *White Rose* (location unknown). He went on to use variants of this title to describe other rose pictures (which creates some difficulty in tracing the exhibition history of each work).

5. See Bruce Weber, *American Beauty: The Rose in American Art, 1800-1920*, exh. cat. (New York: Berry-Hill Galleries, 1997), 29.

6. For the "floral-female metaphor" in turn-of-the-century American art, see Annette Stott, "Floral Femininity: A Pictorial Definition," *American Art* 6 (Spring 1992): 61-77.

7. C.A.L., "Current Notes," *Arts and Decoration* 6 (May 1916): 350.

EXHIBITIONS: Possibly Philadelphia Water Color Club, *Twelfth Annual Exhibition*, 8 November-13 December 1914; Corcoran Gallery of Art, Washington, D.C., *Fifth Biennial Exhibition: Oil Paintings by Contemporary American Artists*, 15 December 1914-24 January 1915, no. 174; Guild of Boston Artists, *Exhibition of Paintings by Philip L. Hale*, 21 February-4 March 1916, no. 21; possibly Guild of Boston Artists, *Second General Spring Exhibition*, 16 May-16 June 1916, no. 1; possibly NAC, *Annual Exhibition of the Work of Painter and Sculptor Members*, 3 January-1 February 1918 (as *White Rose*), no. 6; possibly Folsom Galleries, New York, *The Eclectics, Third Annual Exhibition*, 1-14 February 1918; NAC 1926; NAC 1939, no. 40; FGM 1995, no. 15; Berry-Hill Galleries, New York, *American Beauty: The Rose in American Art, 1800-1920*, 20 May-18 July 1997.

REFERENCES: AC Minutes, 21 December 1917; Lowrey, col. ill. cover (det.) and frontis., 19, 21; Weber, *American Beauty: The Rose in American Art, 1800-1920*, 29, 75 col. ill.

(LOVELL) BIRGE HARRISON

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Artist Life Member, 1910
(1854, Philadelphia-1929, Woodstock, New York)

A year after his election as an artist life member of the National Arts Club in 1910, Birge Harrison was hailed by the critic Arthur Hoeber as "one of the leading landscape men of this country."[1] The designation was apt, for Harrison was a prominent Tonalist painter who painted mood-filled scenes of winter twilight and rainy weather, as well as the evanescent light effects associated with "moonlight and mist, the moments when things are glimpsed rather than seen."[2] An important teacher and writer as well, his artistic philosophies were dispersed through the many articles he wrote for art journals, and in his influential book, *Landscape Painting* (1909).

Although he eventually made landscape his specialty, Harrison began his career as a figure painter in France. Indeed, in 1876, while attending classes at the Pennsylvania Academy of the Fine Arts in Philadelphia, he met the American expatriate painter John Singer Sargent, who recommended that he seek further training abroad. Harrison took his advice and went to Paris, studying for two years under Sargent's former teacher, Charles Emile Auguste Carolus-Duran, and spending four years in Alexander Cabanel's classes at the Ecole des Beaux-Arts. Responding to the prevailing interest in outdoor painting, he also visited summer art colonies such as Grèz-sur-Loing, near the Fontainebleau Forest, and Pont-Aven and Concarneau in Brittany, where he painted female peasants in pastoral settings. Harrison received his first official recognition when one such work, *Novembre* (1881; Musée des Beaux-Arts et d'Archéologie de Rennes) was purchased by the French government following its debut at the Paris Salon in 1882.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Harrison remained in France for six years. It may have been on a trip to London in 1883 that he first saw the light-filled, atmospheric canvases of John Constable and John Crome, which so impressed him that he decided to abandon the figure to concentrate on landscape themes. However, shortly thereafter, poor health forced Harrison to stop painting for several years, during which time he visited India, Australia and the South Seas and wrote and illustrated travel articles for *Atlantic Monthly*, *Scribner's* and other periodicals.

Around 1890, Harrison moved to Santa Barbara, California, although in the ensuing years he made several trips back to Paris. He returned to the northeast in 1896, settling in Plymouth, Massachusetts. Working with the limited palette and softly diffused brushwork associated with Tonalism, he began painting snowscapes in New England, as well as in Québec City, where he spent six winters. Harrison also explored the artistic possibilities of Manhattan, depicting the city's streets and landmarks at dawn, dusk. In keeping with the tenets of Tonalism, he avoided the bright sunlight of midday, believing that "veiled and half-seen things make a stronger appeal to the human imagination."[3]

Harrison's affiliation with Woodstock, New York commenced in 1904, when he began teaching at the Byrdcliffe Summer School of Arts and Crafts. Two years later, he left that position to become director of the Art Students League's Summer School in Woodstock, retaining that position until 1911. Although Woodstock emerged as a center for modernism after the Armory Show of 1913, Harrison's presence during the 1900s helped established the town as a leading American art colony and as a center of Tonalism. While Harrison is primarily linked to that aesthetic, he often experimented with impressionist strategies and urged his students to do the same. Many young artists drew

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

inspiration from his techniques and theories, including John F. Carlson.* Later in his career, Harrison painted in Québec, Charleston, South Carolina and New Hope, Pennsylvania.

Harrison exhibited with the leading art organizations of his day. He had numerous one-man shows, including exhibitions at the Century Association in New York (1907), the Cincinnati Museum (1912), and the Pratt Institute in Brooklyn (1912). The artist's brother, Thomas Alexander Harrison, was a prominent marine painter, while a second brother, Butler, was a figure and genre painter.

1. Hoeber, "Birge Harrison, N.A., Landscape Painter," iii.

2. Harrison, "The 'Mood' in Modern Painting," 1015-16.

3. Harrison, 1015.

BIBLIOGRAPHY: *NCAB*, vol. 26, 1662-63; "Mr. Birge Harrison's Views in Regard to Studying Landscape Painting," *American Student of Art* 1 (May 1906): 123-29; John E.D. Trask, "Birge Harrison," *Scribner's Magazine* 42 (November 1907): 576-85; "The Picturesqueness of New York Streets: Illustrated in the Paintings of Birge Harrison," *Craftsman* 13 (January 1908): 397-99; Birge Harrison, *Landscape Painting* (New York: C. Scribner's Sons, 1909); BG Minutes, 11 May 1910; BG Minutes, 25 May 1910; Arthur Hoeber, "Birge Harrison, N.A., Landscape Painter," *International Studio* 44 (July 1911): iii-x; L[eila] M[echlin], "Birge Harrison's Paintings," *Art and Progress* 3 (November 1911): 379-83; Birge Harrison, "The 'Mood' in Modern Painting," *Art and Progress* 4 (July 1913): 1015-20; Charles Louis Borgmeyer, "Birge Harrison-Poet Painter," *Fine Arts Journal* 29 (October 1913): 582-606; Evdokia Savidou, "The Written Oeuvre of the Painter Lowell Birge Harrison (1854-1929)," term paper, Graduate School of the City University of New York, 1987; Andrea Husby, "Birge Harrison: Artist, Teacher and Critic," Ph.D. dissertation, City University of New York, 2002.

Soaring Clouds, circa 1908
Oil on canvas
30 x 23-1/2 in. (76.2 x 59.6 cm.)
Signed lower left: *Birge Harrison*
Diploma presentation, by 1911

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Although Impressionism had emerged as the prevailing aesthetic in American art circles at the turn of the century, a number of painters took a different approach to rendering nature. Harrison was one of many artist life members associated with Tonalism, a style that was popular from about 1880 to 1915. Its pictorial antecedents lay in the atmospheric landscapes of the French Barbizon School and in the expressive evocations of James McNeill Whistler, whose theory of "art for art's sake" involved the use of simplified compositions and a palette dominated by variations of a single hue.

Eschewing the dazzling sunlight favored by Impressionists, Harrison and his fellow Tonalists sought to capture the "ever-shifting moods of nature" through the suppression of detail and an emphasis on the more subtle light and atmospheric effects of dawn and dusk.[1] The contemplative nature of Tonalist landscapes made them highly appealing to collectors of contemporary American art, especially prominent industrialists and business types such as Charles Lang Freer, Thomas B. Clarke and Arts Committee chairman William T. Evans, to whom they offered a soothing diversion from the rigors of modern commercial life.

Soaring Clouds (Fig. 81) is characteristic of Harrison's work from the early 1900s, revealing his love of portraying moonlit skies. "A vast sky always lends nobility to a picture," he claimed, and "There is no better way of training the eye to simplicity of vision, than studying moonlight, for in moonlight effects, the broad masses alone are visible, and the shadows lie all over the picture in one big soft value."[2] In *Soaring Clouds*, Harrison's low horizon frees him to concentrate on the broad expanse of nocturnal sky filled with swirling cloud formations that form an arabesque around a glowing moon. In the lower foreground, a body of water leads towards a stretch of land,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

faintly illuminated by a few bright lights on the horizon. Adhering to the precepts of Tonalism, Harrison depicts his subject matter with soft brushwork, allowing forms to gently merge with one another to create what he called a "lost-edge" quality.[3] The aura of mystery and harmony that pervades the image is enhanced by the artist's palette, dominated by blues and mauves and augmented by the luminous tints of pink, yellow and green used to convey the radiant moonlight.

Described as "an exquisite study in opalescent coloring," *Soaring Clouds* appeared in at least three exhibitions prior to entering the club's collection, and it was illustrated in two key articles on the artist.[4] This painting undoubtedly contributed to Harrison's national reputation, and helped earn him the appellation of "poet painter."[5]

1. Harrison, *Landscape Painting*, pp. 93-94, 155-56. For Tonalism, see William H. Gerdts, Diana Dimodica Sweet and Robert R. Preato, *Tonalism: An American Experience*, exh. cat. (New York: Grand Central Art Galleries, 1982). I would like to thank Andrea Husby for contributing to the exhibition history and references of *Soaring Clouds*.

2. Harrison, *Landscape Painting*, 74.

3. Harrison, *Landscape Painting*, 48.

4. "Paintings by Birge Harrison at the Albright Art Gallery," *Academy Notes* 4 (January 1909): 115. See Mechlin and Borgmeyer in the References section below.

5. See Borgmeyer, "Birge Harrison-Poet Painter," 582-606.

EXHIBITED: Pennsylvania Academy of the Fine Arts, Philadelphia, *An Exhibition of Paintings by Birge Harrison*, 7-22 March 1908, no. 8; Albright Art Gallery, Buffalo, *Collection of Paintings by Birge Harrison*, 15 December 1908-10 January 1909, no. 29; Art Lovers Guild, Columbia, Missouri, *Fourth Annual Exhibition of Paintings*, February 1910, no. 39; NAC/Circuit 1911; University Settlement, New York, [?]-21 January 1913; MAM 1915, no. 17; NAC 1926; NAC 1939, no. 8.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

REFERENCES: "Paintings by Birge Harrison at the Albright Art Gallery," *Academy Notes* 4 (January 1909): 115; L[eila] M[echlin], "Birge Harrison's Paintings," *Art and Progress* 3 (November 1911): 381 ill.; Borgmeyer, 584 ill.; "Exhibit at the Art Museum," *Montclairian,* 15 December 1915; *Byrdcliffe: An American Arts and Crafts Colony*, exh. cat. (Ithaca, N.Y.: Herbert F. Johnson Museum of Art, [forthcoming 2003]), ill.

CHARLES HAWTHORNE
Artist Life Member, 1910
(1872, Lodi, Illinois-1930, Baltimore, Maryland)

A vital figure in the tradition of American Realism, Charles Hawthorne was known for his penetrating yet sensitive depictions of New England fisherfolk. Hawthorne was also a distinguished teacher: as the founder of the Cape Cod School of Art, he helped transform Provincetown, Massachusetts from a quiet fishing village into a thriving artists' colony.

The son of a ship captain, Hawthorne grew up in Richmond, Maine, a small town on the Kennebec River. At the age of eighteen he moved to New York, initially working as a dockhand before joining the J. & R. Lamb Studios, the commercial decorating firm operated by Charles and Frederick Lamb, founding members of the National Arts Club.

An able draftsman, Hawthorne studied illustration and design at Cooper Union and attended the 16th Street Trade School. He enrolled in evening classes at the Art Students League of New York in 1893, working under Frank Vincent Du Mond* during that year, and with George de Forest Brush and Henry Siddons Mowbray in 1894 and 1895. In the summer of 1896, he attended William Merritt Chase's outdoor painting classes at Shinnecock, Long Island, and in the autumn, he helped his teacher organize the Chase School of Art (later the New York School of Art and known today as the Parsons School

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of Design) in Manhattan. Hawthorne also served as Chase's assistant at Shinnecock during the summer of 1897.

In 1899, after a trip to Holland the previous year, Hawthorne established the Cape Cod School of Art in Provincetown. With the exception of 1906-1907 and 1929, when he was abroad, he taught outdoor summer classes there until his death in 1930. His students included many painters who would become life members of the club, among them Gifford and Reynolds Beal,* Max Bohm,* George Elmer Browne, William MacGregor Paxton* and Margery Ryerson. Hawthorne became Provincetown's leading artist; he painted portraits, as well as the occasional genre subject that reflects the influence of Impressionism, but his reputation was based largely on his compelling, realist-inspired images of the town's fishing community.

By the time of his election to life membership in the National Arts Club in 1910, Hawthorne had won numerous awards and honors, including the Salmagundi Club's Adolf Obrig Prize (1902) and its Shaw and Evans Prizes (1904). He participated in the major annuals throughout the United States, and at various times in his career, he taught at the Art Students League, the National Academy of Design, the Art Institute of Chicago and elsewhere. Struggling with the effects of Bright's disease during the last three years of his life, he abandoned oil painting for watercolor, a medium he handled with equal facility.

BIBLIOGRAPHY: Charles Webster and Marion Campbell Hawthorne Papers, AAA, reels D38, 1435, 2788, 2884-2885 and 5113; BG Minutes, 11 May 1910; BG Minutes, 25 May 1910; Leila Mechlin, "Charles W. Hawthorne, 1872-1930," *American Magazine of Art* 23 (August 1931): 91-106; Carl Murchison, *Charles W. Hawthorne, 1872-1930,* exh. cat. (Provincetown, Mass.: Provincetown Art Association, 1952); Marion Campbell

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Hawthorne, *Hawthorne on Painting: From Students' Notes Collected by Mrs. Charles W. Hawthorne* (New York: Dover, 1960; reprint of 1938); Elizabeth McCausland, *Charles W. Hawthorne: An American Figure Painter* (New York: American Artists Group, Inc., 1947); Edgar P. Richardson, *Hawthorne Retrospective* , exh. cat. (Provincetown, Mass.: The Chrysler Art Museum of Provincetown); Marvin S. Sadik, *The Paintings of Charles W. Hawthorne*, exh. cat. (Storrs, Conn.: University of Connecticut Museum of Art, 1968); Janet Altic Flint, *Charles W. Hawthorne: The Late Watercolors*, exh. cat. (Washington, D.C.: National Museum of American Art, 1983); *Charles W. Hawthorne (1872-1930): Major Oils and Late Watercolors*, exh. cat. (Provincetown, Mass.: Provincetown Art Association and Museum, 1999); *Charles W. Hawthorne (1872-1930): Oils and Watercolors*, exh. cat. (Provincetown, Mass.: Provincetown Art Association and Museum, 1999); Richard Mülhberger, *Charles Hawthorne: Paintings and Watercolors* (Chesterfield, Mass.: Chameleon Books, 1999).

Boy with Gaff, 1906[1]
Oil on canvas
64-1/2 x 38-1/2 in. (163.8 x 97.7 cm.)
Signed upper right: *C W Hawthorne*
Diploma presentation, by 1913

In the summer of 1898, Charles Hawthorne travelled to Holland, probably at the suggestion of his teacher, William Merritt Chase.[2] Settling in Haarlem, he spent much of his time studying and copying the work of the seventeenth-century Dutch painter Frans Hals. Hawthorne was especially drawn to Hals's emphasis on common, humble folk, and admired both the simplicity of his compositions and the solemn nature of his subjects. While in Holland, he also visited Zandvoort, a small coastal village to the south, where he portrayed the native fisherfolk. Hawthorne would continue to explore this theme during his summer visits to Provincetown, drawing his models from the hard-working Yankee and Portuguese fishing population of Cape Cod.

Boy with Gaff (Fig. 82) is one of Hawthorne's earliest depictions of New England seafaring types. The narrow, vertical canvas (a format the artist eventually abandoned), features a young fisherman holding a gaff, or barbed spear, as he stands against a dark,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

unadorned background.[3] In contrast to the frontality Hawthorne favored in many of his figure paintings, he depicts the boy turned slightly to the side, his gaze directed away from the viewer. Despite his youthful demeanor, the subject exudes the quiet dignity and heroic spirit that Hawthorne sought to convey in his paintings of fisherfolk. He achieves this quality not only through pose and gesture, but by a naturalistic style based on simplified forms, solid draftsmanship and a dark, rich palette of browns and earth tones.

Hawthorne's early depictions of Provincetown fishing people sparked the inevitable comparisons with Hals, not all of them positive. Indeed, writing about *Boy with Gaff* in 1915, one commentator identified the artist as an "exceedingly clever brushman [and] an able draughtsman" but took issue with his tendency to paint his subjects in the "Frans Hals manner" which, he felt, resulted in a "loss of their delightful American character."[4] However, the art world eventually came to terms with Hawthorne's approach, appreciating the directness of his work and his ability to capture the strength and character of his subjects. In *Boy with Gaff*, he provides us with a powerful pictorial statement of a young New Englander, while carrying out his desire to "express something about the humanity of my time."[5]

1. Dated as such by McCausland in *Charles W. Hawthorne: An American Figure Painter*, 63.

2. See Annette Stott, *American Painters Who Worked in The Netherlands*, Ph.D. diss., Boston University, 1986 (Ann Arbor, Mich.: UMI, 1986), 320-21.

3. See McCausland, 19.

4. "Art News of the Week," *Hartford Courant*, 26 June 1915.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

5. Charles W. Hawthorne to William Macbeth, 20 February 1914, Macbeth Gallery Papers, AAA, reel Nmc7, frame 565.

EXHIBITIONS: Macbeth Gallery, New York, 1910; Buffalo Fine Arts Academy, Albright Art Gallery, *A Collection of Paintings by Charles W. Hawthorne, A.N.A.*, [?]-28 February 1911, no. 14 (as *Boy with Gaff Hook*); University Settlement, New York, [?]-21 January 1913; probably NAC 1913; NAC 1915; probably Concord Art Association, 1922; probably NAC 1934; NAC 1939, no. 20; Grand Central Art Galleries, New York, October-November 1947; Chrysler Art Museum, Provincetown, Massachusetts, *Hawthorne Retrospective*, June-September 1961; The University of Connecticut Museum of Art, Storrs, Connecticut, *The Paintings of Charles Hawthorne*, 12 October-17 November 1968, no. 11, also at Hirschl & Adler Galleries, New York, 5-31 December; NAC 1994; Thomas J. Walsh Art Gallery, Fairfield University, Fairfield, Connecticut, *In the Grand Tradition: An Exhibition of Works from the National Arts Club Permanent Collection and Selected Contemporary Members*, 4 June-31 July 1994; FGM 1995, no. 16.

REFERENCES: H.C.R., "Art and Artists," *Globe* (New York), 24 June 1915, p. 12; "Art News of the Week," *Hartford Courant*, 26 June 1915; McCausland, 19 ill., 63; Marvin Sadik, *The Paintings of Charles Hawthorne*, unpaginated, ill. no. 11; Lowrey, 12, 29 col. ill.

ROBERT HENRI
Artist Life Member, 1913
(1865, Cincinnati, Ohio-1929, New York City)

Robert Henri played a crucial role in the history of early twentieth-century American art. As the leader of the New York Realists, he challenged the academic art establishment by eschewing the genteel tradition in favor of a candid realism that reflected his "art for life's sake" philosophy. He was also an influential teacher who championed artistic individuality and in so doing inspired several generations of painters. Henri was an activist too; in his quest to provide artists with unrestricted forums in which to exhibit their work, he arranged and participated in a number of groundbreaking exhibitions, one of which was held at the National Arts Club in 1904.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Born Robert Henry Cozad, Henri was the son of John Jackson Cozad, a professional gambler and real estate developer, and his wife, Theresa Gatewood. He grew up in Cincinnati and later resided in Cozad, Nebraska (1879-81), a town founded by his father, and in Denver (1881-82). After John Cozad killed an employee in self-defense in 1883, the family settled in Atlantic City, New Jersey, where they assumed new identities: Cozad and his wife changed their last name to Lee while their son took the surname of Henri (pronounced Hen-rye).

Henri attended classes at the Pennsylvania Academy of the Fine Arts in Philadelphia from 1886 to 1888, working under the realist painter Thomas Anshutz, among others. In 1889, he went to Paris, spending two years at the Académie Julian and a brief period, in 1891, at the Ecole des Beaux-Arts.

When he returned to Philadelphia, Henri resumed his studies at the Pennsylvania Academy, working under Anshutz and the impressionist painter Robert Vonnoh.* It was during this time that he became friendly with a number of newspaper illustrators and aspiring painters, among them William Glackens, George Luks, Everett Shinn and John Sloan, all of whom would later join him in New York to form the so-called Ashcan School.

Henri went back to Paris in 1895, remaining there for two years, and he returned again in 1898 for another two years. Like many of his compatriots, he was drawn to French Impressionism, especially the realism of Edouard Manet. Henri also found inspiration in the art of the past--he was deeply influenced by the bravura handling and dark palette employed by the seventeenth-century painters Frans Hals and Diego Velázquez, whose work he studied on trips to London, Holland and Spain. Throughout the 1890s, he

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

worked in a tonal impressionist style evident in works such as *La Neige*, an urban snowscape purchased by the French government for the museum at the Palais du Luxembourg in 1898.

Upon settling in New York in 1900, Henri quickly established a presence on the local art scene, exhibiting portraits, figure subjects and landscapes at the Society of American Artists and at the National Academy of Design, where he was elected an associate in 1905 and an academician in 1906. He gained considerable renown as a portraitist too, ranking only slightly behind William Merritt Chase, the city's leading painter in that genre. By this time, Henri's cohorts from Philadelphia had joined him in New York where, inspired by his philosophy, they turned their attention to depicting the daily life of the urban poor and working class.

Notwithstanding his connection to the conservative National Academy, Henri took issue with that institution's tendency to exclude younger, progressive painters from the annual exhibitions, and began to seek other ways of bringing new work before the public. Taking advantage of the National Arts Club's liberal exhibition policies, he organized the *Loan Exhibition of Pictures by Eminent American Painters*, held at the West Thirty-fourth Street clubhouse during January of 1904. The show featured a selection of his own portraits, figure subjects and landscapes, paintings by fellow Realists Luks, Sloan and William Glackens, and canvases by the Post-Impressionist Maurice Prendergast and Arthur B. Davies, a painter of visionary landscapes.

Henri's gesture represented an early challenge to the dictates of the academy. While press reception to his own work was generally positive, that of his Realist colleagues caused a stir among critics and club members, some of whom found their gritty,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

unidealized subject matter unappealing and their bold techniques lacking in refinement. Undaunted, Henri continued to press on in his effort to promote non-established artists. In 1907, when several paintings by his associates were rejected by the National Academy, he removed his own submissions from the annual exhibition and proceeded, with Sloan, to organize the famous exhibition of The Eight, held at the Macbeth Galleries in New York in February of 1908. The show included the same painters featured at the club in 1904, with the addition of the Impressionist Ernest Lawson* and the Realist Everett Shinn.

Henri was also responsible for organizing the *Exhibition of Independent Artists* of 1910, America's first non-juried, no-prize exhibition and he planned similar shows at New York's Macdowell Club from 1911 to 1919. He was initially involved in the organizing activities of the 1913 Armory Show (*International Exhibition of Modern Art*) as well, but withdrew his services due to the overwhelming emphasis on European art. Ironically, in the aftermath of that event, his own work and that of his fellow Realists came to be embraced by the New York art establishment.

Henri began teaching at the Chase School of Art in 1902. He taught there until opening the Henri School of Art in 1909, which he oversaw until 1912. Henri also gave instruction at the Art Students League from 1915 to 1928. As a teacher who encouraged individuality of expression, he motivated a roster of students that included Hilda Belcher,* Edward Hopper, Rockwell Kent, Eugene Speicher,* Yasuo Kuniyoshi and Stuart Davis. National Arts Club member Margery Ryerson, who compiled his lecture notes and published them in 1923 as *The Art Spirit*, was also among his students.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Henri's unqualified success in breaking the bonds of academicism paved the way for the development of American Modernism. His own art continued to evolve throughout the 1910s, as he experimented with Jay Hambidge's theory of dynamic symmetry and Hardesty Maratta's color theories, but he remained devoted to Realism throughout his career. He traveled widely, making summer visits to Maine, New Mexico, California and "Corrymore," his house on Achill Island, off the coast of Ireland. In the autumn of 1909, he moved into a townhouse at 10 Gramercy Park South, his principal residence until his death two decades later.

BIBLIOGRAPHY: Robert Henri Papers, Diaries, Record Books, Clipping Scrapbooks, Janet Le Clair Collection, New York, AAA, reels 885-87; BG Minutes, 30 April 1913; BG Minutes, 14 May 1913; Robert Henri, *The Art Spirit*, compiled by Margery Ryerson (Boulder, Colorado: Westview Press, 1984, reprint of Philadelphia: J.B. Lippincott, 1923); William Innes Homer, *Robert Henri and His Circle* (Ithaca, N.Y.: Cornell University Press, 1969); *Robert Henri, Painter* (Wilmington: Delaware Art Museum, 1984); Bennard B. Perlman, *Robert Henri: His Life and Art* (New York: Dover Publications, 1991); Valerie Ann Leeds, *My People: The Portraits of Robert Henri*, exh. cat. (Orlando, Fla.: Orlando Museum of Art, 1994); *Revolutionaries of Realism: The Letters of John Sloan and Robert Henri*, edited by Bennard B. Perlman (Princeton, N.J.: Princeton University Press, 1997); Bennard Perlman and Valerie Ann Leeds, *Robert Henri: American Icon*, exh. cat. (New York: Owen Gallery, 1998); Linda Jones Gibbs, *Robert Henri and Cosmopolitan Culture in Fin-de-Siècle France,* Ph.D. diss., City University of New York, 1999 (Ann Arbor, Mich.: UMI, 1999); Valerie Ann Leeds, *Robert Henri and the American Southwest: His Work and Influence*, Ph.D. diss., City University of New York, 2000 (Ann Arbor, Mich.: UMI, 2000).

Portrait of Eugenie Stein, 1906-07
Oil on canvas
85 x 49 in. (215.9 x 124.4 cm.)
Unsigned
Inscribed on verso in upper left and lower right: *4D*
Gift of Janet Le Clair, 1991

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Henri painted landscapes and the occasional urban scene, but he was first and foremost a portrait and figure painter. He loved to depict people of different ethnic backgrounds, ranging from the Irish and Chinese to African-Americans and Native-Americans. Rather than creating an idealized, prettified version of his subject, he would focus on their character, individuality and spirit--the direct result of his democratic outlook. He once described his sitters as " 'my people,' whoever they may be, wherever they may exist, the people through whom dignity of life is manifest . . . who are in some way expressing themselves naturally along the lines nature intended for them."[1]

Between 1900 and 1912, Henri painted a number of full-length portraits of women, including several depictions of Eugenie Stein, a Czech-born weaver and professional model (Fig. 83). Known as Zenka (or Efzenka) of Bohemia, she also posed for John Sloan, who called her "a great girl, so ingenuous, so paintable, the best possible model in New York."[2]

In the National Arts Club's portrait (Fig. 84), Henri portrays Stein in three-quarter profile wearing a red skirt and bolero trimmed with black lace and a low-cut blouse--what he described in his record book as "gypsy dress."[3] Henri also noted that he had completed the portrait in February 1907, a few months after his mid-October return from a summer in Spain.[4] It was during this period that the artist embarked on his longstanding fascination with that country. After making his first visit there in 1900, where he copied works by Velázquez in Madrid's Prado Museum, he made biannual trips from 1906 to 1912, painting, often teaching, and constantly absorbing Spanish life and culture.[5] During his 1906 visit, he painted Spanish types, including the matador Felix

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Asiego and some members of a gypsy clan, an experience which likely inspired this depiction of Stein.

The painting bears the hallmarks of Henri's portrait style of the early 1900s, when he portrayed his subjects dramatically illuminated against a dark background. This method, as well as his low-keyed palette and his expressive handling of the clothing and background, stems from his appreciation of the portraits of Baroque masters such as Velázquez, Hals, and Rembrandt, as well as those of late nineteenth-century figure painters, particularly James McNeill Whistler and Manet. His fluid brushwork is offset by the sensitive modeling of Stein's face, which captures her unconventional looks and noble bearing.

1. Henri, *The Art Spirit*, 143.

2. John Sloan diary entry, 18 January 1908 quoted in Bruce St. John, ed., *John Sloan's New York Scene* (New York: Harper & Row, 1965), 186.

3. Artist's Record Book, D4, Estate of Robert Henri, Collection of Janet Le Clair.

4. Artist's Record Book, D4.

5. Henri visited Spain again during the winter of 1923-24 and in 1926. For American artists in Spain, see M. Elizabeth Boone, *Espãna: American Artists and the Spanish Experience*, exh. cat. (New York: Hollis Taggart Galleries, 1999) and by the same author, *Vistas de Espana: American Views of Art and Life in Spain, 1860-1898*, Ph.D. diss., City University of New York, 1996 (Ann Arbor, Mich.: UMI, 1996).

EXHIBITIONS: Lowe Art Museum, University of Miami, Coral Gables, Florida, *In Search of the Present: The American Prophets*, 22 February-25 March 1973, no. 28; Chapellier Galleries, New York, *Robert Henri, 1865-1929: Selected Paintings*, 15 October-27 November 1976, no. 31; Berry-Hill Galleries, New York, *Robert Henri (1865-1929): Selected Paintings*, 11 June-18 July 1986, no. 15; FGM 1995, no. 17.

REFERENCES: Artist's Record Book D4, Estate of Robert Henri, Collection of Janet Le Clair (includes a sketch of the painting); *In Search of the Present: The American*

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Prophets, exh. cat. (Coral Gables, Fla: Lowe Art Museum, University of Miami, 1973), 27 ill.; Donelson F. Hoopes, *Robert Henri, 1865-1929: Selected Paintings* (New York: Chapellier Galleries, 1976), ill.; Helen Farr Sloan and Bruce W. Chambers, *Robert Henri (1865-1929): Selected Paintings*, exh. cat. (New York: Berry-Hill Galleries, 1986), 12 col. ill., 30 ill.; Lowrey, 12, 13 col. ill.

EUGENE HIGGINS
Artist Life Member, 1923
(1874, Kansas City, Missouri-1958, New York City)

According to his friend and fellow artist, Alphaeus P. Cole,* Eugene Higgins "knew poverty and painted it."[1] Indeed, Higgins's paintings, drawings and etchings reveal his lifelong compassion for the poor and lower classes; his empathy stemmed from his humanitarian outlook and the fact that he himself had once lived in impoverished circumstances.

Higgins was the son of Thomas Higgins, an Irish-born stonecutter and builder, and his wife Nora. When his mother died in 1878, he and his father lived in a succession of humble boarding houses in St. Louis. It was there, as a schoolboy, that Higgins began to draw. His father introduced him to the powerful art of Michelangelo, but one of the most telling influences on his future course as an artist occurred at the age of twelve, when he saw an article about the Barbizon painter Jean-François Millet and felt an immediate affinity for his depictions of downtrodden French peasants.

As a young man, Higgins had received some training in drawing at Washington University, and worked briefly in an architect's office while painting in his spare time. Realizing his need for advanced instruction, he went to Paris in 1897, studying figure

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

painting under Benjamin Constant and Jean-Paul Laurens at the Académie Julian. In November of 1899, after passing the rigorous entrance examination at the Ecole des Beaux-Arts, he became a pupil of the influential academic painter Jean-Léon Gérôme. During this period, he also mastered etching and monotype techniques, and spent time in the Louvre copying the work of Old Masters such as Rembrandt.

While in Paris, Higgins began painting scenes of lower-class life, exhibiting his work at the Paris Salon and the American Art Club. When his allowance was curtailed because of his father's financial problems, he turned to illustration work as a means of supporting himself. Through this genre, Higgins achieved his earliest recognition as an artist, for in January of 1904, a suite of his drawings, entitled *Les Pauvres*, was published in *L'Assiette au beurre*, a journal of social satire. His tendency to imbue his subjects with a sense of dignity set his work apart from the more biting images of his European contemporaries, such as Theóphile Steinlen and Jean-Louis Forain, and brought him to the attention of the Parisian art world.

Higgins returned to America in 1904. He spent a year in St. Louis before settling in New York, where he produced paintings, drawings and etchings and lived an impecunious life for several years. However, by around 1907, critics and dealers had come to admire his graphic work. Five years later, an exhibition of Higgins's monotypes was held at the Corcoran Gallery of Art in Washington, D.C.

Throughout this period, Higgins continued to depict the poor, but his realistic portrayals of slum people--more in keeping with the imagery of the Henri circle--were generally shunned by the conservative art establishment. However, during these early years, the public was able to view his work at the National Arts Club on two occasions.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Three of his paintings were included in the *Special Exhibition of Contemporary Art*, held at the club in January 1908, which included work by the New York Realists and a number of Photo-Secessionists. Higgins also participated in the club's *Exhibition of Contemporary Art* in 1914, where his contributions hung alongside those of American Modernists such as Marsden Hartley and John Marin. Higgins's images of poverty struck a chord with the powerful art dealer and photographer Alfred Stieglitz, who gave the artist a one-man show at his influential gallery, 291, in 1909.

After the Armory Show of 1913, Higgins's images of the urban poor, like those of the Ashcan School, had become acceptable to the mainstream. By the late teens he was exhibiting at the national annuals in New York, Chicago and Philadelphia. Following his election to life membership at the National Arts Club in 1923, he became a regular contributor to the members' exhibitions, winning gold medals in 1933, 1942 and 1959, and participating in artist-member group shows in 1923 and 1951. Higgins' professional affiliations included the National Academy of Design, the National Institute of Arts and Letters, the Salmagundi Club, the Society of American Etchers, the American Water Color Society and the Lyme Art Association.

Higgins visited Taos, New Mexico in 1921 and Ireland in 1925. After 1922, he and his wife Anita Rio, a former concert singer, divided their time between New York City and "Bally Hooley," their summer house in Pleasant Valley, near Old Lyme, Connecticut. Higgins continued to paint and exhibit up until his death in 1958.

1. Alphaeus P. Cole, "Foreword," in *Eugene Higgins, 1894-1958, N.A.*, unpaginated.

BIBLIOGRAPHY: John Spargo, "Eugene Higgins: An American Artist whose Work . . . Depicts the Derelicts of Civilization as Do the Tales of Maxim Gorky in Literature,"

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Craftsman 12 (May 1907): 135-46; Louis Baury, "The Message of Proletaire," *Bookman* 34 (December 1911): [406], 412; M.F. Roberts, "Eugene Higgins, A Painter of the Shadow World," *Touchstone* 5 (August 1919): 360-69; AC Minutes, 10 January 1923; "New Painter Life Members," *NAC Bulletin* (February 1923): [3]; "The Poetic and Studied Art of Eugene Higgins," *Art News* 30 (29 February 1936): 10; [Obituary], *NAC Bulletin* 37 (April 1958): [4]; *Eugene Higgins: Memorial Exhibition*, exh. cat. (New York: Hirschl & Adler Galleries, 1959); *Eugene Higgins, 1874-1958, N.A.*, exh. cat. (Bridgehampton, N.Y.: Clayton & Liberatore Art Gallery, 1971); Catherine Fehrer, *Three Artists of Pleasant Valley: Robert Vonnoh, Oscar Fehrer, Eugene Higgins*, exh. cat. (Old Lyme, Conn.: Florence Griswold Museum, 1991).

Pioneers in Danger[1]
Oil on canvas
25 x 31 in. (63.5 x 78.7 cm.)
Signed lower left: *Eugene Higgins*
Gift of Mrs. Eugene Higgins, late 1960s[2]

As a painter of the lower classes, Higgins populated his canvases with a cast of characters that included laborers, beggars, smugglers, convicts, immigrants and the homeless (Fig. 85). Although his work was initially situated within the context of the Ashcan School, Higgins was actually a more socially committed painter than John Sloan, George Luks and other New York Realists, who imbued their images with a degree of optimism.[3] Having experienced life in the slums firsthand, he was aware of the "longing, envy, and unrest" that existed in poor neighborhoods, and viewed their inhabitants not as picturesque types but in universal terms, as "victims of conditions."[4]

Although much of Higgins's work focuses on the plight of the urban poor, he also portrayed rural types engaged in the rigors of daily life. In *Pioneers in Danger* (Fig. 86), a family of farmers is caught in the throes of a violent storm, the rising flood waters in the background contributing to their peril. The scene, possibly inspired by the fact that as a boy in St. Louis, Higgins had witnessed the annual flooding of the Mississippi, alludes to the battle between man and nature and underscores the hardships experienced by the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

impoverished working class of middle America--a subject taken up by during the 1930s by Regionalist painters such as John Steuart Curry and Thomas Hart Benton.[5]

Higgins's forms are solid yet simplified, the artist adhering to an essentially realistic conception of his subject. The tension of the situation is expressed through pose and gesture, while the artist's palette, in which greys, black and earth tones predominate, contributes to the mood of foreboding and indicates the artist's debt to Rembrandt, a painter he deeply admired ; in viewing the work, one is reminded of the words of a critic for *Art News*, who pointed out that Higgins "is not sensational or excruciatingly modern . . . he lives in a solemn unpretentious world expressed poetically and without fireworks."[6]

1. The title is taken from the original name plate on the painting.

2. Information courtesy of club member Everett Raymond Kinstler.

3. As pointed out by Mary Jo Viola in her entry, "Eugene Higgins," in *From All Walks of Life: Paintings of the Figure from the National Academy of Design*, exh. cat. (New York: National Academy of Design, 1979), 51.

4. Higgins quoted in Baury, "The Message of Proletaire," 412.

5. Fehrer, *Three Artists of Pleasant Valley*, unpaginated.

6. "The Poetic and Studied Art of Eugene Higgins," 10.

EXHIBITED: Possibly National Academy of Design, New York, *One Hundred-and-eighteenth Annual Exhibition*, 29 March-25 April 1944, no. 83 (as *Pioneers*).

HOWARD LOGAN HILDEBRANDT
Artist Life Member, 1916
(1872, Allegheny, Pennsylvania-1958, Stamford, Connecticut)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Referred to as a painter who "charges his canvas with vitality," Howard Hildebrandt enjoyed a long and distinguished career as a portraitist, attracting his clientele from the fields of business, politics and education.[1] He also painted landscapes, genre subjects and still lifes in oil and watercolor, combining his facility as a draftsman with an interest in impressionist color and light.

Hildebrandt developed a passion for art at an early age. When his father, a tailor, began making drawings with a pantograph, he refused to use the instrument, preferring to work freehand instead. From that point on, Hildebrandt spent his spare time honing his technical skills as an artist. At the age of thirteen he received his first commission--a crayon portrait of the principal of his Pittsburgh school.

At the age of fifteen, Hildebrandt went to work for Marshall Brothers, a local stained glass firm. However, determined to become a professional painter, he enrolled at the school of the National Academy of Design in New York, attending antique and life classes during 1890-91. On his return to Pittsburgh, he organized the Allegheny Life Class, a group that met regularly to paint and sketch from live models.

Hildebrandt attended classes at the Académie Julian in Paris from 1894 to 1896. In addition to winning a medal for draftsmanship, he passed the rigid entrance examinations to the Ecole des Beaux-Arts on two occasions, becoming the only American painter to do so.

Hildebrandt returned to Pittsburgh in 1897, but by 1898 he had moved to New York, where he established a portrait studio. In the ensuing years, he made summer sketching trips to France and made at least one visit to Spain. In 1908, the artist and his wife Cornelia, a miniature painter, spent their first summer in New Canaan, Connecticut,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

which was emerging as a popular gathering place for artists, among them the sculptor Solon Borglum and the painter Daniel Putnam Brinley.* Five years later, after renting accommodations for several summers, the couple built a home and studio on Huckleberry Hill Road.

Hildebrandt belonged to the National Academy of Design, the American Watercolor Society, the Century Club, the Lotos Club, the Salmagundi Club, all in New York, and was a founding member and third president (1924) of the Silvermine Guild of Artists in New Canaan. As well as participating in the annual member's exhibitions at the National Arts Club, he served on the Arts Committee. During the late 1940s, he was one of several artist members who gave critiques at the club's sketching and painting classes.

In 1953, Hildebrandt became a year-round resident of New Canaan. In 1959, a year after his death in a nursing home in Stamford, Connecticut, a memorial exhibition of his work was held at the Silvermine Guild of Artists.

1. Penfold, "Little Journeys to the Homes of Silver Mine Artists: No. IV. Howard Logan Hildebrandt."

BIBLIOGRAPHY: Howard Logan Hildebrandt Papers, AAA, reel 79; Howard Logan Hildebrandt file, New Canaan Historical Society, Connecticut; AC Minutes, 10 March 1916; BG Minutes, 15 March 1916; AM Minutes, 11 April 1916; BG Minutes, 21 March 1928; BG Minutes, 20 May 1931; Saxy Vouler Penfold, "Little Journeys to the Homes of Silver Mine Artists: No. IV, Howard Hildebrandt," *New Canaan Advertiser*, 9 November 1933; "Sketch and Painting Class," *NAC Bulletin* 30 (January 1949): [1].

Nude
Oil on canvas
32 x 27 in. (81.2 x 68.5 cm.)
Signed lower right: *H L Hildebrandt*
Diploma presentation, 1917

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

While the unclad figure was an age-old theme in art, American painters of the late nineteenth and early twentieth centuries adopted their own approach towards the subject, downplaying its more erotic or amorous aspects by depicting their nudes in secluded outdoor settings, and thereby, as pointed out by Bailey van Hook, linking women with the "supposed innocence and purity" of nature.[1] The precedent was established by a number of Americans working in France during the late 1800s, notably T. Alexander Harrison, in his *In Arcadia* (1886; Musée d'Orsay, Paris), and was continued by the American figure painters active in Giverny after the turn of the century--a group of decorative Impressionists that included Frederick Frieseke and Lawton S. Parker, who posed their models along the banks of the Epte or Ru rivers against a tapestry of leaves, grass and flowers.[2] Back in New Canaan, Connecticut, Hildebrandt was an occasional devotee of this practice, portraying unclothed models along the sun-dappled Silvermine River which bordered his home on Huckleberry Hill Road.

In *Nude* (Fig. 87), Hildebrandt defers to his American audience by avoiding a strictly frontal pose in favor of a more discreet stance wherein the woman faces away from the viewer. As was characteristic of his outdoor subjects--and those of his Giverny counterparts as well--he retains an academic rendering of the figure but interprets the surrounding landscape with the broken brushwork and heightened palette of Impressionism. His subtle blending of opalescent pinks, yellows and greens help convey the effects of flickering sunlight and shadow on bare flesh and on the distant riverbank, and forms a contrast to the richer teal blues and dark greens of the foliage. Imbued with a

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

gentle lyricism, the painting represents a blending of traditional subject matter with modern aesthetic concerns relative to the portrayal of light and air.

1. Bailey van Hook, *Angels of Art: Women and Art in American Society, 1876-1914* (University Park, Pa.: Pennsylvania State University Press, 1996), 78. For the nude in American art, see also William H. Gerdts, *The Great American Nude* (New York: Praeger, 1974).

2. For the Giverny figure painters see William H. Gerdts, *Monet's Giverny: An Impressionist Colony* (New York: Abbeville Press, 1993) and Bruce Weber, *The Giverny Luminists: Frieseke, Miller and Their Circle*, exh. cat. (New York: Berry-Hill Galleries, 1995). Hildebrandt's outdoor nudes come closest to those of Lawton Parker, also an artist life member of the club.

EXHIBITIONS: FGM 1995, no. 18.

REFERENCES: AC Minutes, 2 October 1917; Lowrey, 17 col. ill., 19.

HARRY L. HOFFMAN
Artist Life Member, 1933
(1871, Cressona, Pennsylvania-1964, Old Lyme, Connecticut)

An artist closely identified with the Impressionist tradition in Old Lyme, Connecticut, Harry Hoffman was one of five children born to George Elijah Hoffman, a merchant, and his wife, Anna, an amateur artist. He began his artistic training at the Yale School of Art, studying under John Ferguson Weir from 1896 to 1897. Turning down an opportunity to join his family's business, he attended the Art Students League in New York from 1899 to 1901, while working part-time as a physical education instructor at Montclair High School in New Jersey.

Hoffman made his first visit to Old Lyme in the summer of 1902, enrolling in outdoor painting classes taught by Frank Vincent DuMond.* He returned the following summer,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

after which time he went to Paris to attend Jean-Paul Lauren's drawing classes at the Académie Julian. He had a solo exhibition at the American Art Association in Paris during that same year. While abroad, Hoffman spent the summers of 1904 and 1905 travelling through Italy, an experience that stimulated his appetite for people and scenery foreign to his Schuylkill County background.

Upon returning to New York late in 1905, Hoffman resumed his summer visits to Old Lyme. Inspired by the example of the American Impressionists Willard Metcalf and Childe Hassam, well-known members of the local artists' colony, he abandoned his former low-keyed palette in favor of brighter hues, and turned his attention to New England scenery.

Following his marriage to the photographer Beatrice Pope in April of 1910, Hoffman and his wife made a three-month painting trip to Spain, a favorite destination for many American painters. They returned to Lyme that summer, moving into a shingle-style house called Chuluota. In the following year, Hoffman exhibited a selection of his Spanish subjects at the Copley Gallery in Boston in 1911. During the mid-1910s he made painting trips to Florida and Georgia, and in the winter of 1916, he visited Nassau, a trip that resulted in a series of oils depicting the underwater gardens of the local coral reefs. Seven years later Hoffman accompanied the naturalist William Beebe on an expedition to the Galapagos Islands as an undersea artist. He served in the same capacity on Beebe's trip to British Guinea in 1924 and on his expedition to Bermuda in 1929

From 1916 until 1936, Hoffman spent winters in New York and the rest of the year in Old Lyme, where he played a lively role in local cultural affairs. As well as exhibiting regularly at the Lyme Art Association he helped found the Florence Griswold Association

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

in 1936, named after the owner of Lyme's famous artists' inn. A talented actor and musician, he also performed with the Players, a theatrical and musical group. Lyme became Hoffman's permanent residence after 1936. Between 1946 and 1955 he spent his summers in Chester, Vermont.

Hoffman's paintings were included in many of the national annuals. He had several solo exhibitions throughout his career and often collaborated with his wife: in 1935 they shared a joint exhibition, of paintings and tapestries respectively, at the Dayton Art Institute and the Milwaukee Art Institute. When Beatrice Hoffman and a small grandson died in 1957, Hoffman gave up painting. He spent his remaining days in Old Lyme.

BIBLIOGRAPHY: Harry Hoffman Papers, Lyme Historical Society Archives, Old Lyme, Conn; BG Minutes, 8 February 1933; Jeffrey W. Andersen, *Harry L. Hoffman, 1871-1964: A World of Color*, exh. cat. (Old Lyme, Conn.: Florence Griswold Museum, 1988).

A Savannah Market, circa 1914-15
Oil on canvas
30 x 40 in. (76.2 x 101.6 cm.)
Signed left of center: *Hoffman*
Diploma presentation, 1933

While Old Lyme and its environs remained one of Hoffman's favorite painting locales, he took great pleasure in portraying the diverse scenery he encountered on his trips abroad and to the southeastern United States. The artist and his wife spent the winters of 1914 and 1915 in Savannah, Georgia, a city of tree-lined streets and historic architecture where, in response to his picturesque surroundings, Hoffman painted streetscapes, views of old plantations and genre scenes such as *The Cotton Gin* (Art Institute of Chicago). He

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

also portrayed the City Market (Fig. 88), located in Savannah's Ellis Square district.[1] Designed by Martin P. Muller and Augustus Schwaab and constructed during 1870-72, this was Savannah's fourth market, the previous three having been destroyed by fire or been abandoned.[2]

In *A Savannah Market* (Fig. 89), Hoffman provides us with a glimpse of daily life, depicting some locals buying and selling fruit, vegetables, bread and other staples against a backdrop of warehouses that also housed market vendors. Working in a modified impressionist style, he evokes the lucid sunlight reflected off the architecture by means of a palette dominated by pinks, greens, oranges and yellows. In keeping with the aesthetic concerns of most American Impressionists, the artist retains an interest in academic precepts of form and structure, rendering the sun-drenched buildings and a white umbrella with firm brushwork while turning to a more fluid approach in his portrayal of the figures and the various wares on display.

Since the regional Impressionists affiliated with the club are typically represented by works that feature views of their home painting grounds--the majority of which were in New England--*A Savannah Market* stands out in the collection in that it provides us with a glimpse into daily life in the South, as well as a colorful pictorial record of what was one of Savannah's busiest commercial centers at the turn of the century.[3]

1. The same building is featured in close-up in Hoffman's *Savannah Market* (1914; private collection) and in *The Orange Sale, Savannah*, GA (location unknown).

2. See Josh Nannen, "Over 200 Years of Grand Old City Market," *Savannah Good Times*, 9-22 July 1991, p. 11, and Mills Lane, *Savannah Revisited: History & Architecture*, 4th ed., (Savannah, Ga.: Beehive Press, 1994), 205. The latter gives 1874-75 as the dates of construction of the market. I am indebted to Eileen A. Ielmini,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

archivist at the Georgia Historical Society, for providing me with information pertaining to Savannah's public market.

3. City Market was closed in 1953 and demolished in 1955, after which time the site was converted into a parking garage. A fifth public market was erected during the mid-1980s.

EXHIBITIONS: National Academy of Design, New York, *One Hundred-and-eighth Annual Exhibition*, 25 March-18 April 1933, no. 112; FGM 1995, no. 19.

REFERENCES: BG Minutes, 19 April 1933; "Additions to Permanent Collection," *NAC Bulletin* 15 (May 1933): [8]; Lowrey, 27.

CHARLES SYDNEY HOPKINSON
Artist Life Member, 1917
(1869, Cambridge, Massachusetts-1962, Beverly, Massachusetts)

Described by one critic as "the ace of American portrait painters," Charles Hopkinson enjoyed a long and successful career in Boston.[1] His clientele included such well known personalities as Oliver Wendell Holmes and Calvin Coolidge, as well as many educators associated with Harvard University, where he was known as "Court Painter." Hopkinson also painted landscapes and figure subjects influenced by Impressionism, as well as boldly colored watercolors in a modernist vein.

The son of John Prentiss Hopkinson, founder and headmaster of the Hopkinson Classical School in Boston, Hopkinson was educated at Harvard University (1888-91), where he drew for the *Lampoon*. Intent on pursuing an artistic career, he moved to New York in 1891, studying at the Art Students League under John Henry Twachtman and H. Siddons Mowbray. Two years later, he married Angela Rathbone, also a student at the League. The couple then traveled to Paris, where Hopkinson continued his training as a figure painter at the Académie Julian from 1893 to 1895. He was back in Cambridge by

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1896, the year he executed his first portrait commission--the one year old Edward Estlyn Cummings, later known as the poet e.e. cummings (Massachusetts Historical Society, Boston). During a second trip to Europe in 1901-1902, he visited Spain and Holland, drawing inspiration from the portraits and figure paintings of Old Masters such as Diego Velázquez, Frans Hals and Rembrandt van Rijn.

Hopkinson went on to paint over 800 portraits, working in a traditional representational style. As well as depicting members of Boston's social, legal, and educational circles, he was one of eight artists chosen by the National Art Commission to portray allied leaders attending the Versailles Peace Conference in 1919.

Concurrent with his activity as a portraitist, Hopkinson painted impressionist-inspired figure subjects and landscapes. Progressive in his outlook, he experimented with some of the more advanced aesthetic ideas of the day, including Jay Hambidge's concept of dynamic symmetry and the color theories of his friend Denman W. Ross, an art collector who lectured on design at Harvard. A talented watercolorist, Hopkinson also painted vividly colored landscapes in an expressionistic manner, exhibiting these works with a group of artists known as the "Boston Five"; as well as revealing his affinity for Modernism, they reflected the impact of Carl G. Cutler's book, *Modern Color* (1923), which advocated the use of brilliant hues.

After his second marriage, to Elinor Curtis, in 1903, Hopkinson divided his time between Boston and Manchester-by-the-Sea, Massachusetts. He maintained an active exhibition schedule, participating in the annuals of the Art Institute of Chicago, the Corcoran Gallery of Art, the Pennsylvania Academy of the Fine Arts, the National Academy of Design, the Boston Art Club, among many others. He belonged to many art

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

societies and clubs in both Boston and New York. Hopkinson was elected an artist life member of the National Arts Club in 1917, but for unknown reasons he resigned the following year.

1. [McBride], "Attractions at Other Galleries," p. 5.

BIBLIOGRAPHY: Charles S. Hopkinson and Hopkinson Family Papers, AAA, reels N-68-106, 482, 486, 515, 634-39, 4782; AC Minutes, 22 May 1917; AC Minutes, 10 May 1918; H.M.B. [Henry M. McBride], "Attractions at Other Galleries," *New York Sun,* 10 January 1931, p. 5; Ralph Flint, "Charles Hopkinson, Boston's Premier Portraitist," *Creative Art* 9 (October 1931): 283-87; Charles Hopkinson, "The Portrait Painter and His Subject," *Atlantic Monthly* (October 1955): 72-75; Ernest W. Watson, "Charles Hopkinson and a Half-Century of Portrait Painting," *American Artist* 21 (September 1957): 30-35, 72-73; Anne W. Schmoll, *Charles Hopkinson, N.A. (1869-1962): Moods and Moments,* exh. cat. (Boston: Vose Galleries, 1991); Leah Lipton, *Charles Hopkinson: Pictures from a New England Past,* exh. cat. (Framingham, Mass.: Danforth Museum of Art, 1988); Leah Lipton, "The Boston Five: Pioneers of Modernism in Massachusetts," *American Art Review* 6 (August-September 1994): 132-39, 157, 159; Leah Lipton, *Wind and Dazzle: The Art of Charles S. Hopkinson (1869-1962)*, exh. cat. (Boston: Vose Galleries, 2001).

The Grapevine, 1916
Oil on canvas
49-1/2 x 29 in. (125.7 x 73.7 cm.)
Unsigned
Gift of John Agar and Alexander Konta, 1917

Despite his busy career as a portraitist, Hopkinson also painted for pleasure. Like other established Boston painters, such as Edmund C. Tarbell and Frank Benson, he produced many informal portraits and genre scenes using his immediate family--his wife Elinor and his five daughters--as his models. As one of his offspring stated, "We all thought it was the duty of every child to sit quietly while her father painted her."[1]

The majority of these works were painted at Hopkinson's cliffside summer home in Manchester-by-the-Sea, about twenty miles northeast of Boston. A popular resort since

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the middle of the nineteenth century, Manchester boasted fine beaches, a sheltered harbor and quiet rural charm. The area was also known for its scenic rock ledges that bordered the ocean, one of which appears as a backdrop in *The Grapevine* (Fig. 90). Here, Hopkinson portrays his three eldest daughters, Harriot, age twelve (top), Mary, age eleven (middle) and Isabella, age nine (bottom), perched on the wooden trellis that abuts the smooth twenty-foot-high cliff on the family estate.[2] The girls are gathering fruit from the large and very old Concord grapevine (Fig. 91) that continues grow there to this day.

Freed from the artistic constraints imposed by his commissioned portraits, Hopkinson's depictions of his family allowed him a greater measure of freedom with respect to composition, technique and color. His abrupt cropping of the scene eliminates the foreground vantage point and the sky, giving the painting a feeling of immediacy. At the same time, the horizontals and verticals of the trellis provide a strong geometric component that is offset by the supple forms and agile poses of the girls. As well as varying his technique--describing the landscape elements with fluid, impressionistic brushwork while rendering the figures and trellis in a tighter manner--Hopkinson employs a rich palette dominated by warm rusts, ochres and yellows and an array of cool greens. Certainly, the painting attests to his keen sense of design and his skills as a colorist as much as it underscores the idyllic summer pastimes his children enjoyed at Manchester-by-the-Sea.

When exhibited at the Guild of Boston Artists in December of 1916, the critic F.W. Coburn deemed *The Grapevine* a "joyous transcript from summer and youth," while the writer William Howe Downes declared it a "very fascinating piece of linear composition . . . Everything [about] the three maids is superb, and the action of the maids is not less

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

superb. Everything about this picture is of a distinct and refreshing originality. It has a pronounced decorative effect of a high order, and . . . does not lack an equally strong human interest."[3] A few months later, Hopkinson's canvas appeared in the exhibition *Paintings by Boston Artists*, held at the National Arts Club. Its many admirers in New York included members John Agar and Alexander Konta, who purchased *The Grapevine* for the club's permanent collection.[4]

1. See Lipton, *Charles Hopkinson: Pictures from a New England Past* , 13.

2. Hopkinson's spacious three-story house was built on the forty-acre estate belonging to Elinor's parents, Greeley Stevenson Curtis and Harriot Appleton Curtis, whose large stone house stood only a few yards away. The estate was dubbed Sharksmouth, so-named due to the shape of the rock formation at the base of the bluff below Hopkinson's house. Today, the Curtis-Hopkinson estate is called Shelving Rock Trust. See Thomas A. Halsted, "Preface," in Isabella Halsted, *The Aunts*, 2nd ed. (Manchester, Mass.: Sharksmouth Press, 1993), i, and Elsie P. Youngman, *Summer Echoes from the 19th Century: Manchester-by-the Sea* (Rockport, Mass.: D. Russell for the Manchester Historical Society, 1981), 146. I would like to thank William A. Shurcliff for dating the work and for identifying the family members depicted in *The Grapevine*. Thomas A. Halsted and Esther Proctor kindly provided me with information relative to the Hopkinson summer house.

3. Coburn, "Alluring Show of Art of Charles S. Hopkinson;" [Downes], "Mr. Hopkinson's Works."

4. A lawyer, John Agar (1856-1935) served as club president from 1910 until 1932 and honorary president from 1932 to 1934. Alexander Konta (1862-1933) was a banker who served as the club's treasurer during 1918. Agar and Konta also purchased Gardner Symons's* *The Sun's Glow and Rising Moon* and Douglas Volk's *Among the Lilies* (now ex-collection) for the permanent collection. See AC Minutes, 22 May 1917.

EXHIBITIONS: Guild of Boston Artists, *Exhibition of Portraits by Charles Hopkinson*, 18-30 December 1916; NAC, *Paintings by Boston Artists*, 3 March-27 April 1917, no. 46; possibly Mattatuck Historical Society, Waterbury, Connecticut, *Annual Exhibition*, 1918 [or 1919?]; NSA 1926, part one.

REFERENCES: W.H.D. [William Howe Downes], "Mr. Hopkinson's Works," *Boston Evening Transcript*, 21 December 1916, p. 17; "Mr. Hopkinson's Portraits," *Cambridge*

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Tribune, 23 December 1916, Guild of Boston Artists Catalogues, AAA, reel MB513, fr. 14145; F[rederick] W. Coburn, "Alluring Show of Art of Charles S. Hopkinson," *Boston Herald*, 24 December 1916; John Nutting, "Exhibition by Mr. Charles Hopkinson," *Boston Advertiser*, 26 December 1916; "Mr. Konta's benefits and generous acts to the Club," typescript, [1918], NACR, reel 4241, fr. 632 and 648; AC Minutes, 30 October 1918.

ERNEST L. IPSEN
Artist Life Member, 1924[1]
(1869, Malden, Massachusetts-1951, Miami, Florida)

One of the country's leading portraitists of the early twentieth century, Ernest Ipsen painted some of the most prominent Americans of his day; his roster of sitters included Chief Justice and former President William Howard Taft, H.B. Thayer, president of the American Telegraph and Telephone Company, the architect Cass Gilbert and Mrs. Averill Harriman.

The son of Danish parents with, Ipsen studied at the school of the Museum of Fine Arts in Boston from 1884 to 1887, working under the portrait and landscape painter Frederick Porter Vinton, among others.[2] He completed his training at the Royal Academy of Art in Copenhagen from 1887 to 1891. Upon returning to Boston, Ipsen painted portraits and landscapes that he exhibited at the Boston Art Club. He worked out of the popular Harcourt Studio building from 1900 until its destruction by fire in 1904, after which time he relocated to the Fenway Studios.

In 1911, Ipsen left Boston and moved into the National Arts Club's Nineteenth Street Studio Building, which served as his residence for the next twenty-one years. During that period, the artist served on various administrative and social committees at the club, including the Board of Governors, the Arts Committee (chairman 1929-31), the Men's

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Open Table and the Billiard Table Committee, and he was a regular participant in the annual members' exhibitions, where his *Portrait of Paul A. Rochester* (location unknown) won the Bronze Medal in 1923. Ipsen's portrait of John C. Agar (1856-1935), president of the National Arts Club from 1910 to 1932, is among the eight works by this artist in the club's permanent collection.[3]

Ipsen's oeuvre includes impressionist-inspired scenes of Denmark and New England, as well as views of New Brunswick, Canada, where he maintained a summer studio during the late 1920s and 1930s. He was a frequent contributor to the annual exhibitions of the National Academy of Design, where he received the Proctor Prize (1921) and the Isaac N. Maynard Prize (1929). He was elected an associate of the academy in 1913 and an academician in 1924. Ipsen's work was also featured at the National Association of Portrait Painters, the American Water Color Society, the New York Water Color Club, Allied Artists of America, and the Pennsylvania Academy of the Fine Arts. He had solo exhibitions at the Arts Club of Washington (D.C.) in 1922 and at the Macbeth Gallery in New York in 1928.

In 1935, Ipsen moved to South Dartmouth, Massachusetts. When his wife became ill after an automobile accident in 1941, he settled permanently in Coconut Grove, Florida. He continued to paint up until a few weeks before his death a decade later.

1. The exact date of Ipsen's election as an artist life member is unclear. He is listed in the club's membership rosters from 1931, 1932 and 1948 as a "Life Member" since 1910. His name also appears in various club publications listing "Artist Life Members." Since he was not among the original class of artists inducted into the program in 1910, I am assuming that at that time, he acquired Life membership status through the purchase of a Bond or a one-time cash fee. A later ruling—intended to address the distinction between Artist Life Members who donated a work of art and other Life Members were who artists—stipulated that "any member who had qualified as a Life member other than by presentation of a work of art appraised at $1,000.00 may become an Artist Life member."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

See EC Minutes, 2 February 1921. Since I have not found any references to his election as an artist life member, this would presumably explain Ipsen's inclusion in this class of membership and his presentation of a portrait of club president John G. Agar "as his representation in the Permanent Collection" in 1924. See BG Minutes, 20 February 1924.

2. Information courtesy of Sarah Malakoff, Library, School of the Museum of Fine Arts, Boston.

3. In addition to the Agar portrait and *Portrait of a Lady*, discussed below, the club also owns three oils by Ipsen--*Laurie* (undated), *Portrait of Ben Foster* (1925), and *Colored Girl* (1926)--as well as two pastels and one pencil drawing.

BIBLIOGRAPHY: AC Minutes, 22 March 1918; BG Minutes, 24 April 1918; AM Minutes, 9 April 1919; BG Minutes, 20 February 1924, 16 April 1924, 20 May 1931; Gertrude Richardson Brigham, "Washington Art and Artists," *Washington Post*, 19 November 1922, amusement sec., p. 2; Albert van Sand, "Two Danish-American Painters," *Scandinavia* 1 (February 1924): 47-50; Cuthbert Lee, *Contemporary American Portrait Painters* (New York: W.W. Norton & Co., 1929), 48-49; MR 1931, 1932, 1948; "Dean of Portrait Painters Retires to Coconut Grove," *Miami Herald*, 18 January 1942, in Ernest Ipsen File, Archives, National Academy Museum and School of Fine Arts, New York; *Exhibition of Portraits by Ernest L. Ipsen, N.A.*, exh. cat. New York: Macbeth Gallery, 1928; "Necrology" [re. Edith Boyd Ipsen], *National Arts Club Bulletin* 29 (March 1948): [6]; "Ernest Ipsen Dies; Portrait Painter," *New York Times*, 4 November 1951, p. 86; *Painters of the Harcourt Studios*, exh. cat. (Newburyport, Mass.: Lepore Fine Arts, 1992), 10.

Portrait of a Lady, 1916
Oil on canvas
60 x 36-1/2 in. (152.4 x 92.7 cm.)
Signed and dated lower right: *E.L. Ipsen / 1916*
Source of acquisition unknown

Ipsen painted many portraits of fashionable society women, usually depicting his subjects in elegant formal attire. In *Portrait of a Lady* (Fig. 92) however, he presents us with a full-length rendering of a model seated in an interior with a black cat at her side. The subject--Ipsen's wife, Edith Boyden Crocker, whom he married in 1908--is casually dressed in a white blouse and skirt, a salmon-colored cardigan and stylish black beret.[1]

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The set of golf clubs at her side identifies her as one of the women who were increasingly engaged in outdoor recreational activities at the turn of the century.

Although initially conceived as a sport for gentlemen, golf, along with tennis, fencing and rowing, had become an acceptable outdoor pursuit for upper-class women by the late nineteenth century. As pointed out by the writer John Gilmer Speed, the sport had "charms for more people than that tame and spiritless game [croquet]" and required less physical exertion than tennis.[2] Indeed, during an era of technological innovation and growing wealth, many Americans had increasing opportunities to partake of outdoor entertainment, and women of the "smart set" were no exception; the writer Anna Wentworth Sears noted in 1896 that a typical morning might consist of a "not too hearty breakfast" followed by various domestic duties, after which time "she may ride, with her clubs in a bag slung over her shoulder, to a distant golf links, and land from her bicycle in proper habiliment to take part in the game."[3] Devotees of the sport would have frequented courses attached to chic country clubs, such the Shinnecock Hills Golf Club on Long Island, which boasted a nine-hole course for women.

In *Portrait of a Lady*, Ipsen's conception of his subject reveals his debt to the Boston School, where the strong tradition of female portraiture, exemplified by John Singer Sargent, featured women as intelligent individuals, accustomed to a privileged way of life.[4] To be sure, the figure's relaxed pose, her confident demeanor and her sporty attire attest to a comfortable lifestyle. Ipsen also adheres to the stylistic approach favored in Boston art circles during the early twentieth century: employing a warm palette, he combines a solid, academic rendering of the figure with a more impressionistic handling

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of the background, and in so doing provides us with a pleasing image of a modern, self-assured woman.

1. Identification of the sitter is based on a comparison with the artist's *Mrs. E.L. Ipsen*, illustrated in *A Small Group of Fine Paintings From the Estate of Ernest Ludwig Ipsen N.A.*, exh. cat. (Boston: Vose Galleries, 1953), unpaginated.

2. John Gilmer Speed, "Golf," *Lippincott's Monthly Magazine* 52 (November 1893): 609. For my discussion of the interest in golf and other sports at turn-of-the-century, I am indebted to Ronald G. Pisano's, *Idle Hours: Americans at Leisure, 1865-1914* (Boston: Little, Brown and Company, 1988), 105-106. For the role of sports in relation to social status, see Steven A. Reiss, *City Games: The Evolution of American Urban Society and the Rise of Sports* (Urbana, Ill.: University of Illinois Press, 1989).

3. Ann Wentworth Sears, "The Modern Woman Out-of-Doors," *Cosmopolitan* 21 (October 1896): 631.

4. See Trevor J. Fairbrother, et al., *The Bostonians: Painters of an Elegant Age, 1870-1930,* exh. cat. (Boston: Museum of Fine Arts, 1986), 64-69.

EXHIBITIONS: National Art Museum of Sport, Indianapolis, *Golf and the Age of the Distinguished Amateur*, 18 July-15 November 1991.

WILSON HENRY IRVINE
Artist Life Member, 1930
(1869, Bryon, Illinois-1936, Old Lyme, Connecticut)

Wilson Irvine painted impressionist-inspired landscapes in the Midwest, Canada and Europe, but he was best known for his lyrical views of the hills and woods of Connecticut, his favorite painting ground for over two decades. As noted by one enthusiast, "whether his easel was set up in the quiet of the English countryside, or in his adopted beloved Connecticut, he brought to it all the poetry, color and beauty that enchanted his vision and inspired his imagination."[1]

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Born on a farm near Byron, Illinois, Irvine began drawing as a young boy. He is said to have worked as a newspaper reporter from around 1885 to 1888, while still attending Central High School in Rockford, Illinois. After graduating in 1888, he moved to Chicago, working as an airbrush artist before joining the Chicago Portrait Company as manager of the art department in 1891. From 1895 to 1902, he attended evening classes in figure painting at the school of the Art Institute of Chicago, working under Charles E. Boutwood. During 1902-03, he took a course in illustration with Walter M. Clute.

Irvine honed his skills as a landscapist throughout the late 1890s and early 1900s, making sketching and painting trips to the Illinois countryside and the New England coast. He visited France in 1908, working in standard artists' haunts such as Pont-Aven, Concarneau and St. Malo.

Irvine began participating in the annual exhibitions at the Art Institute of Chicago in 1900 and eventually rose to prominence in local art circles. He was affiliated with the city's leading organizations, such as the Arts Club of Chicago and the Chicago Water Color Club, and served as president of the Chicago Society of Artists, the Chicago Water Color Club and the Palette and Chisel Club. From 1915 to 1918, Irvine was chairman of the Chicago Commission for the Encouragement of Local Art, a further testament to his standing in that city's art establishment.

Irvine's longstanding connection with Connecticut began in 1914, when he began summering in Old Lyme, a haven for American Impressionist painters since the early 1900s. Eager to explore the pictorial possibilities of the region, and wanting to take advantage of the greater opportunities for patronage and exhibitions afforded artists in the east, he relocated permanently to Old Lyme in 1918, purchasing a hilltop home known as

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

"Brookside" in nearby Hamburg. Working in a conservative impressionist style, Irvine went on to portray the Connecticut River Valley throughout the seasons, becoming especially adept at representing the hazy, atmospheric conditions of spring.

Irvine went abroad in 1923, visiting France and Italy as well as spending four months in St. Ives, the ancient fishing port and artists' colony on England's Cornish seacoast. He painted in Québec, Canada in 1924 (or 1925) and made a second trip to Europe in 1929. His late work includes portraits and figure subjects, as well as still lifes of flowers; however, landscape themes remained his primary concern. Although Impressionism continued to inform his aesthetic long after the style had become outmoded, Irvine recognized the need for artistic experimentation; during the late 1920s, he began looking at the New England landscape through a glass prism, going on to produce his so-called prismatic paintings--brightly-colored, thickly-impastoed landscapes with radiant, halo-like effects.

1. Edna Sellroe, "Art . . . Wilson Henry Irvine-Noted Landscape Painter Beloved in Life-Revered in Memory by Art World," 2, 11.

BIBLIOGRAPHY: Wilson Henry Irvine Papers, AAA, reels 1233, 3564; BG Minutes, 22 January 1930; EC Minutes, 27 January 1930; Edna Sellroe, "Art . . . Wilson Henry Irvine-Noted Landscape Painter Beloved in Life-Revered in Memory by Art World," *Artistry* (June 1938): 2, 11; Cheryl Cibulka Gordon, *Explorations of an American Impressionist: The Art of Wilson Irvine, 1869-1936*, exh. cat. (Washington, D.C.: Adams Davidson Galleries, 1990); Harold Spencer, *Wilson Henry Irvine and The Poetry of Light*, exh. cat. (Old Lyme, Conn.: Florence Griswold Museum, 1998).

Woods in November, circa 1924-25[1]
Oil on canvas
30 x 32 in. (76.2 x 81.2 cm.)
Signed lower left: *IRVINE*
Diploma presentation, 1930

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Irvine travelled far and wide in search of paintable motifs, drawing inspiration from scenery in the Midwest, England, Europe and eastern Canada. However, his finest landscapes were done in the forests and hills of Connecticut, the subject of *Woods in November* (Fig. 93).[2]

As pointed out by Harold Spencer, Irvine was a devotee of "proportional system," as were a number of early twentieth century American painters, such as George Bellows.[3] But rather than mapping out his designs with a yardstick, he would rely on his own experienced eye to lay out the primary compositional elements according to a ratio of two to three, devoting the majority of the design to the landscape elements, the remainder to a patch of sky--a formula he adheres to in the club's canvas, painted with a fiery autumnal palette. The energetic handling and heavily encrusted paint surface in *Woods in November* appear in a number of Irvine's oils from the early-to-mid-1920s, such as *St. Ives, Cornwall* (1923; private collection), indicating a move away from his more subtle style to a more robust, almost expressionistic, brand of Impressionism.

1. I would like to extend my gratitude to Harold Spencer for his thoughts on the dating of *Woods in November.*

2. The verso of the canvas is inscribed as follows: *"The wood . . . Wilson Irvine, Lyme, Connecticut."*

3. Harold Spencer, Ashford, Conn. to Carol Lowrey, New York, 21 September 1999, Wilson Irvine file, NAC.

EXHIBITIONS: Possibly Wadsworth Atheneum, Hartford, Connecticut [solo exhibition], 16-30 November 1925 (as *In November*); NAC 1939, no. 14.

REFERENCES: BG Minutes, 19 November 1930; "Additions to the Permanent Collection," *NAC Bulletin* 12 (December 1930): [1]; AM Minutes, 14 April 1931.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

THE NATIONAL ARTS CLUB: ITS FOUNDING, EARLY HISTORY AND THE ARTIST LIFE MEMBERSHIP PROGRAM

by

CAROL LOWREY

VOLUME II

A dissertation submitted to the Graduate Faculty in Art History in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York

2003

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

JOHN C. JOHANSEN
Artist Life Member, 1916
(1876, Copenhagen, Denmark-1964, New Canaan, Connecticut)

John Johansen began his career in Chicago, where he was a much-admired member of the local art scene. However, like many artists from the Midwest, he eventually gravitated to New York, where his career thrived and he became one of the most significant portraitists of his generation.

A native of Denmark, Johansen was the son of Hans Johansen, a rancher, cabinetmaker and amateur inventor, and his wife, Maria. He grew up in Chicago, where his family had settled one year after his birth. Johansen went on to attend the School of the Art Institute of Chicago from 1891 to 1897, working under John Vanderpoel and Frederick Warren Freer. He also studied in Cincinnati with Frank Duveneck, whose bold, Munich-inspired Realism exerted a major influence on his development. By 1899, Johansen was in Paris, continuing his training as a figure painter at the Académie Julian. His sojourn included a brief period of study at the Académie Carmen, where he was taught by the American expatriate painter James McNeill Whistler.

Upon returning to Chicago in 1901, Johansen joined the faculty of the Art Institute, teaching composition and illustration classes until 1906. During the these years, he spent his summers in Saugatuck, Michigan, at the Oxbow artists' colony, where he taught private art classes and painted tonalist landscapes and subdued domestic interiors that reveal an interest in light and color. His reputation was soon on the upswing: in 1905, a

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

correspondent for *International Studio* dubbed him "a young upstart, with a fertile brain and powerful capacity, who dares to think for himself."[1]

In Brooklyn in October of 1905, Johansen married the portrait and figure painter Margaret (Jean) MacLane (1878-1964).[2] The couple returned to Europe in 1906. Most of their two-year sojourn abroad was spent in Venice, where Johansen painted views of that city that were well-received in later exhibitions in London and New York.

Johansen and his wife settled permanently in New York in 1908. He taught at the Art Students League from 1912 to 1916, but devoted the majority of his time to painting portraits. In 1919, he was among the artists selected by the National Art Committee to portray key figures involved in the First World War. His sitters also included of Bishop Fulton J. Sheen, Elihu Root and other notables from the fields of religion, business, medicine, and education. After 1917, the artist and his family spent many summers in Stockbridge, Massachusetts.

Johansen was the recipient of the National Arts Club's Maida Gregg Memorial Prize, awarded at the annual members' show in 1932. In 1958, he was honored with the club's Gold Medal Artists Award.

1. "Studio Talk," 264. Johansen's career, and that of his talented wife, has yet to be been documented by modern scholars.

2. Jean MacLane was elected an artist life member in 1916.

BIBLIOGRAPHY: John C. Johansen Papers, AAA [unmicrofilmed]; *NCAB*, vol. 30, 220-21; Walter Marshall Clute, "John C. Johansen, Painter," *Sketch Book* 5 (October 1905): 53-62; "Studio-Talk," *International Studio* 26 (September 1905): 264-66; Arthur Hoeber, "John C. Johansen: A Painter of the Figure, Landscape, and of Architecture," *International Studio* 42 (November 1910): iii-x; Rilla Evelyn Jackman, *American Arts* (Chicago: Rand McNally, [circa 1928]), 246-47; MR 1931; Everett Raymond Kinstler, "Artist of Note: John C. Johansen, N.A.," *Artist* 57 (May 1959): 29.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Paul Manship, 1959
Oil on canvas
30 x 30 in. (76.2 x 76.2 cm.)
Signed and dated lower left: *JOHN C. JOHANSEN - 1959*
Gift of Paul Manship, 1961

The practice of artists paying tribute to their peers via the painted portrait represents a tradition that harks back to the Renaissance, when Giorgio Vasari included a series of artists' portraits in the second edition of *Lives of the Most Famous Artists* (1568) and painted a frieze featuring thirty images of notable Tuscan painters for his house. In the United States, the phenomena was given impetus in 1839, when the National Academy of Design made the submission of a diploma portrait a requirement upon election as an associate member.[1] American artists also painted likenesses of fellow artists independently, as tokens of friendship and esteem. This is certainly true of Johansen's portrait of his fellow club member Paul Manship (1885-1966) (Fig. 94).

The most celebrated sculptor in America between the two world wars, Manship developed a highly personal aesthetic that conjoined both the past and present.[2] Drawing on archaic Greek art and other ancient sources, he evolved a modern form of classicism based on the simplification and stylization of form. His so-called "streamlined" approach not only helped foster the Art Deco tradition in the United States, but represented a move away from Beaux-Arts realism to a more abstract conception of the figure. His use of rhythmic lines and sleek, polished surfaces, coupled with his exquisite craftsmanship, contributed to his critical and popular success both at home and abroad.

Elected an artist life member of the National Arts Club in 1918, Manship and his wife, Isabel, lived uptown for many years, but in 1954 they settled into an apartment at 21

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Gramercy Park. Two years later they moved into the club's Studio Building, joining a circle of artists that included Johansen, who also maintained an apartment there. The two men were already good friends; in addition to the club, both were members of the National Academy of Design, the Century Club, and the National Institute of Arts and Letters.

In Johansen's image of the renowned sculptor, the seventy-four year old Manship is posed casually wearing a suit and his trademark bow tie.[3] His left hand is resting on a reproduction of a head of a man by the Greek sculptor Praxiteles, a prop in Johansen's studio included here as an allusion to Manship's profession and to the influence of antique sculpture on his art. The informal nature of the work is evident in the sketchy treatment allotted to the background and to portions of Manship's clothing, and contrasts with the detailed handling of his face. Johansen's simple yet powerfully realistic conception evokes the sculptor's aging features and his contented demeanor, and bespeaks the fact that throughout his career he specialized in and excelled at male portraiture. Appropriately, Manship gave the canvas to the National Arts Club in 1961.[3]

1. See Michael Quick, et al., *Artists By Themselves: Artists' Portraits from the National Academy of Design*, exh. cat. (New York: National Academy of Design, 1983).

2. Manship, who received the club's Medal of Honor in 1960, suffered a heart attack and died in his apartment on January 28, 1966. A memorial exhibition was held at the club in May of that year. For the artist's life and career, see John Manship, *Paul Manship* (New York: Abbeville Press, 1989), Harry Rand, *Paul Manship*, exh. cat. (Washington, D.C.: Smithsonian Institution Press, 1989), and Susan Rather, *Archaism, Modernism, and the Art of Paul Manship* (Austin: University of Texas Press, 1993).

3. I would like to thank club member Everett Kinstler for providing me with details relative to the history of the Manship portrait.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

EXHIBITIONS: NAC, *Sixty-second Annual Exhibition*, 15-28 January 1960, no. 59 (as *Portrait Sketch-Paul Manship*); NAC 1994.

RICHARD M. KIMBEL
Artist Life Member, 1923
(1865, New York City-1942, New York City)

Richard Kimbel was possibly a son of Anthony Kimbel (d.1895), a German-born cabinetmaker who operated Kimbel and Sons, an interior design firm based in New York.[1] Little information has surfaced relative to his training and career as a fine artist. An examination of exhibition records and extant canvases indicates that he painted the occasional view of Manhattan as well as portrayals of such diverse locales as Cape Ann, Massachusetts, the Canadian Rockies and Munich, Germany, working in a freely-handled manner that indicates his awareness of Impressionism as well as the bold painting style of Robert Henri, John Sloan and other New York Realists.

Kimbel participated in the annual exhibitions of the National Academy of Design, The Eclectics, Allied Artists of America, the New York Society of Painters and the Salmagundi Club. He also showed his oils intermittently at the Gallery on the Moors in Gloucester, as well as at the Art Institute of Chicago, the Boston Art Club, the Pennsylvania Academy of the Fine Arts and the Corcoran Gallery of Art. At the *Small Paintings Exhibitions* held at the National Arts Club, he won the Luke Vincent Lockwood Purchase Prize (1928) and the William C. Gregg Purchase Prize (1929). He served on the Arts Committee during 1929-30.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1. See Catherine Hoover Voorsanger, "A. Kimbel and J. Cabus," in Doreen Bolger Burke et al., *In Pursuit of Beauty: Americans and the Aesthetic Movement*, exh. cat. (New York: Metropolitan Museum of Art, 1986), 446. The firm of Kimbel and Sons operated until 1941.

BIBLIOGRAPHY: Richard M. Kimbel Curatorial file, NAC; MR 1931.

Odeon Square, Munich, before 1928
Oil on canvas
36 x 34 in. (91.4 x 86.3 cm.)
Signed lower right: *Richard M. Kimbel.*
Diploma presentation, 1929

Like French and American Impressionists who painted views of Paris and New York, Kimbel was drawn to avenues, boulevards and squares--subjects that allowed him to explore the effects of light and atmosphere on architectural form and the movement of pedestrian and vehicular traffic. This is certainly the case with *Odeon Square, Munich* (Fig. 95), a view of the Odeonplatz in downtown Munich, a busy thoroughfare (so-named after the Odeon theatre and ballroom) that marked the beginning of the Brienner Strasse and the Ludwigstrasse, the city's earliest nineteenth-century monumental streets.[1]

Working from the steps of the Feldernhalle (Commanders' Hall), an open arcade at the southern end of the Ludwigstrasse, Kimbel presents a vista northward, past the open square and along the street, with its stately neo-classical buildings.[2] The dominant structure in the middleground is the Aanasthaus, which houses a cafe and various commercial outlets on its lower floors, its flag-topped roof profiled against a muted sky. The image also includes the occasional vehicle as well as throngs of people dressed in dark clothing, all seemingly observed by the statue of a lion—one of a pair created by the sculptor W. Ruemann in 1905.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Kimbel's cropping of the scene in the foreground and at the sides gives the picture a sense of immediacy that is intensified by his fluid technique. The blurred, rapidly rendered forms convey a sense of the fleeting and momentary, although one is still very much aware of the distinctive attributes of the site—the vastness of the plaza, the rigorous layout of the adjoining streets and the commanding architecture. The artist's low-toned palette is enlivened with the occasional daub of red, as well as strokes of white and yellow, used to suggest the glint of light as it falls across awnings, façades and pavement.

1. The date(s) of Kimbel's sojourn in Munich is not known. The club's membership roster from 1931 indicates his address as c/o a Professor Heider, Munich. See NACR, reel 4257, fr. 159.

2. Designed by Court Architect Friedrich von Gärtner (1792-1847), the Feldernhalle was constructed during 1841-44. It was at the Feldernhalle that Hitler's National Socialist putsch took place in November of 1923. I would like to thank Steven Adler for confirming this information for me. The Odeon theatre and ballroom, omitted from Kimbel's view, was destroyed in 1944.

EXHIBITIONS: National Academy of Design, New York, *One Hundred-and-third Annual Exhibition,* 21 March-8 April 1928, no. 161 (as *Odeon-Square-in-Munich*); NAC, *Summer Exhibition by The Painter Life Members*, 1 May-1 October 1929, no. 5 (as *Odeon Square in Munich*); NAC 1994; FGM 1995, no. 20.

REFERENCES: BG Minutes, 17 April 1929; Lowrey, 27.

PAUL KING
Artist Life Member, 1923
(1867, Buffalo, N.Y.-1947, New York City)

Many painter members of the National Arts Club spent their formative years in Buffalo, New York, among them Eugene Speicher* and Edward Dufner.* The son of a goldsmith, Paul King emerged from the same milieu, studying at the local Art Students League while

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

working as a lithographer's assistant at Cosack and Company. He continued his formal training at the League's sister institution in New York from 1901 to 1904, receiving instruction from the muralist and academic figure painter Henry Siddons Mowbray. During this period King worked as an illustrator for *Life, Harper's* and other magazines. He made a lengthy trip abroad in 1905-1906, during which time he visited France and England and studied in Holland with the painters Willy Sluiter, Evert Pieters and Bernard Bloomers.

In 1907 King relocated to Philadelphia, where he is said to have studied at the school of the Pennsylvania Academy of the Fine Arts.[1] He remained there until 1921, when he moved from Germantown, Pennsylvania to Stony Brook, New York. King also resided, at various times, in Lake Placid, New York, Troy, New York and New York City.

King was a board member of the Philadelphia School of Design for Women from 1908 to 1921, and served as acting president of that organization from 1915 to 1918. He was also a member and director of the Philadelphia Art Alliance. In New York, he belonged to the National Academy of Design and the Salmagundi Club. During World War I, he served in the camouflage division of the U.S. Navy.

A painter of landscapes, marines and portraits, King brought "to his work devotion to [J. Alden] Weir and [John Henry] Twachtman and Winslow Homer," indicating that his style was an amalgamation of Impressionist and Realist precepts.[2] He was active in many locales, notably rural Pennsylvania, upstate New York, New England, Nova Scotia, Europe, and North Africa. His paintings appeared regularly at the national annuals, where he won prizes and awards, including a bronze medal at National Arts Club in 1937. He had a number of solo exhibitions too, including one-man shows at Ferargil Galleries

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

in New York (1923), the Albany Institute of History and Art (1929) and the J.B. Speed Memorial Museum in Louisville, Kentucky (1929).

1. According to Cheryl Liebold, the academy's archivist, King's student record could not be found, therefore the dates of his supposed enrollment remain unknown. Letter to the author, 28 January 2000.

2. *Exhibition of Paintings by Paul King, A.N.A.*, [2].

BIBLIOGRAPHY: *DAB*, vol. 36, 273; Paul King Papers, AAA, reel 3320; BG Minutes, 9 January 1923; AC Minutes, 10 January 1923; "New Painter Life Members," *NAC Bulletin* February 1923: [3]; Edward Hale Brush, "The Art of Paul King, A.N.A.," *American Magazine of Art* 15 (February 1924): 59-63; *An Exhibition of Paintings by Paul King, A.N.A.*, exh. cat. (Albany, N.Y.: Albany Institute of History and Art, 1929); "Paul B. King, Noted as Portrait Artist," *New York Times*, 26 November 1947, p. 23.

Toil, 1914
Oil on canvas
32 x 40 in. (81.2 x 101.6 cm.)
Signed and dated lower right: *Paul King / 1914*
Diploma presentation, 1923

Paul King's paintings vary in subject. He painted landscapes in the northeastern United States as well as views of France and Spain. He likewise applied his brush to depictions of sea and surf and he excelled in the art of portraiture. As one commentator noted, King was also a painter of contemporary life, his thematic interests extending to

> ordinary scenes of industry which have elements of the picturesque . . . he finds his subjects chiefly along the everyday incidents and places which to the ordinary observer might not present the making of a picture but which a true artist is able to invest with that which appeals to the lover of beauty.[1]

The writer made this remark in reference to the representations of stone quarries painted by King during the 1910s, a group of oils that includes *Toil* (Fig. 96). Images of labor and industry appear infrequently in American Impressionist painting; King's

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

attraction to such motifs may have been prompted by the example of Pennsylvania Impressionists such as Daniel Garber,* Edward Redfield and Charles Rosen,* who often depicted quarries in the vicinity of New Hope and whose work King would certainly have known.[2] His own quarry pictures, however, were not painted in Pennsylvania but in Rockland, Maine. One such work, entitled *Quarry, Rockland, Maine* (circa 1921; Farnsworth Art Museum), features a panoramic view of some men working within the bowels of a deep pit, surrounded by high cliffs similar to those portrayed in the artist's diploma presentation.[3] Most of Rockland's quarries are now defunct, but throughout the nineteenth century that town led the way in the excavation of limestone for use in public buildings in cities across America.

King renders the figures in the foreground with firm brushwork, their poses exuding the weariness associated with hard physical labor. Like the New York and Connecticut-based Impressionist J. Alden Weir, who is said to have influenced his style, King applies short, broken strokes in describing the men's surroundings, the golds and yellows of his palette creating a warm tonal quality and conveying the blazing sunshine as it falls across the rock-bound setting.[4] The painter's skill in transforming a mundane subject into an appealing yet forthright visual statement is at once apparent; as perceived by one commentator, "King's paintings are of himself, sincere like Paul King, popular, amazingly solid and intensely pleasing . . . We find [in his work] a glistening dreamlike quality and delightful design."[5]

1. Edward Hale Brush, "The Art of Paul King, A.N.A.," 63.

2. See Thomas C. Folk, *The Pennsylvania Impressionists* (Cranbury, N.J.: Associated University Press, 1997), 71.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

3. Illustrated in Pamela Belanger, *Maine in America: American Art at the Farnsworth Art Museum* (Rockland, Me.: Farnsworth Art Museum, 2000), 217. The site is possibly the quarry owned by the Farnsworth family. Information courtesy Alice Miles, the artist's granddaughter.

4. Weir was also among the few Impressionists to concern himself with scenes of work and industry, as evident in paintings such as *Building A Dam, Shetucket* (1908; Cleveland Museum of Art)

5. *Exhibition of Paintings by Paul King, A.N.A.*, [2].

EXHIBITIONS: Pennsylvania Academy of the Fine Arts, Philadelphia, *One Hundred and Sixteenth Annual Exhibition*, 6 February-27 March 1921, no. 404; Concord Art Association, Massachusetts, *Sixth Annual Exhibition,* 1922; National Academy of Design, New York, *Winter Exhibition*, 17 November-17 December 1922, no. 166.

REFERENCES: [Black and white photograph], King Papers, AAA, reel 3320, fr. 375; AC Minutes, 14 February 1923; BG Minutes, 21 February 1923.

ELLA CONDIE LAMB
Artist Life Member, 1914
(1862, New York City-1936, Cresskill, New Jersey)

In his article, "Famous Women Painters," from 1914, the critic Arthur Hoeber noted: "Today women are as plentiful in the fine arts as they are in other walks of intellectual development . . . Best of all, America has produced a goodly number who have not only demonstrated their right to be taken with great seriousness, but are among the first flight of the artists of the time, regardless of the question of sex."[1] He included in his discussion names such as Mary Cassatt, Lydia Emmet and Cecilia Beaux, as well as Ella Condie Lamb, whose considerable accomplishments in the realm of easel painting, mural decoration and stained glass design led to her induction into the ranks of the club's artist life membership in 1914.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The daughter of James and Sarah Condie, Lamb enrolled in classes at the National Academy of Design in New York in 1878, developing her skills as a draftsman under Lemeul Wilmarth, Frederick Dielman and James Wells Champney. Her talents brought her first prize in the woman's life class in 1879. In the autumn of 1881, she enrolled at the Art Students League, studying under William Merritt Chase, Charles Yardley Turner and Walter Shirlaw. Three years later she went to London, enrolling at Herbert van Herkomer's art school in nearby Bushey. However, accustomed to the democratic approach of the League, Lamb was put off by Herkomer's autocratic manner; she discontinued her studies only a few months after her arrival in the fall of 1884. By the spring of the next year she had settled in Paris, where she enrolled in the Académie Colarossi under the academic painters Raphael Collin and Gustave Courtois.

After returning to America, Lamb became the art teacher at a girls'school in Bergen Point, New Jersey. During her spare time, she painted figure subjects and floral still lifes which she exhibited at the Society of American Artists, the National Academy of Design, the Pennsylvania Academy of the Fine Arts, the Woman's Art Club and elsewhere.

Lamb's professional career assumed a new direction after her marriage, in June of 1888, to Charles Rollinson Lamb (1860-1942), whom she had met at the Art Students League and with whom she raised four children. An influential architect, designer and city planner, Lamb operated the J. & R. Lamb Studios (established in 1857), a firm that was renowned for its finely crafted ecclesiastical art, ranging from stained glass windows to marble statuary. In view of the National Arts Club's emphasis on the fine, decorative and applied arts, it is not surprising that Charles and his brother Frederick S. Lamb (chief designer at the J. & R. Studios) were intimately involved with its early history; both were

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

founding members (as was Ella) and devoted considerable time to administrative and committee work and other club affairs. In 1905, when the club acquired the Gramercy Park mansion that once belonged to Governor Samuel Tilden for its new headquarters, it was Charles who oversaw the conversion of the building's interior.

Appreciative of her abilities, soon after their marriage Charles Lamb tapped into his wife's artistic talent. Ella became an integral member of the J. & R. Lamb Studios, producing designs for stained glass windows as well as painted and mosaic murals for public buildings, large and small. In May of 1902, an exhibition focusing on her Memorial Window for Wells College was held at the club.

Lamb's days were busy, devoted to the firm and to the care and upbringing of her children, yet on her own time she managed to paint delicately-rendered portraits in a realist style, in addition to *plein air* landscapes, garden scenes and genre subjects that reveal her awareness of Impressionism. Her ample talents brought her such awards as the National Academy's Dodge Prize (1889), a gold medal at the Atlanta Exposition (1895) and prizes at the World's Columbian Exposition (1893) and the Pan-American Exposition in Buffalo (1901). In 1914, Lamb became one of the first two women elected to the National Society of Mural Painters.

During the 1920s, as modern machine age products began to take the place of handcrafted ornament, the firm of J. & R. Lamb received fewer commissions. Ella and Charles's son, Karl, eventually took over the running of the firm, relocating the studios from New York to Tenafly, New Jersey.[2] Ella continued to paint and draw well into her later years; she died at "the Fold," the family's country house in Cresskill, New Jersey.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1. Arthur Hoeber, "Famous American Women Painters," *Mentor* 2 (16 March 1914): 2.

2. The J. & R. Lamb Studios continues to operate today in Clifton, New Jersey. Information courtesy Barea Lamb Seeley.

BIBLIOGRAPHY: Lamb-Seeley Collection; Barea Lamb Seeley, *Ella's Certain Window: An Illustrated Biography of Ella Condie Lamb, An American Artist* ([United States]: BLS Corporation, 1998).

Memory, between 1909 and 1912
Oil on canvas
53 x 44 in. (134.6 x 111.7 cm.)
Unsigned
Diploma presentation, 1914

In 1909, Charles Lamb was commissioned to design the interior of the Lakewood Memorial Chapel in Lakewood Cemetery, Minneapolis, a small-scale edifice designed by architect Harry W. Jones in a Byzantine-Romanesque style.[1] Using the interior of St. Mark's in Venice as his example, Lamb concocted a decorative scheme that included marble floors and wainscoting and wall mosaics installed by a team of artisans from Italy. Ella's contribution consisted of creating the designs for mosaics to be set in the four pendentives, which supported the dome. Appropriately, she chose allegorical figures of Faith, Hope, Love and Memory, which were said to "give a graceful finish to the whole design."[2]

According to her biographer, Ella's original designs were circular paintings six-and-a-half feet in diameter.[3] However, she painted a rectangular version of Memory, which she ultimately submitted to the club as her diploma presentation (Fig. 97). The work depicts a dark-haired woman in classical costume, a mode of dress favored by many artists associated with the American Renaissance—including easel painters such as Thomas Wilmer Dewing and muralists such as Will Low and Edwin Blashfield—who drew

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

inspiration from antiquity and from the English Pre-Raphaelites. The figure is posed informally on a marble throne. Her eyes are closed--a visage of serenity and peace. Poised against a backdrop of flowers and grillwork; a wilted blossom lies at her feet, a symbolic reference to the passage of time.

That Lamb chose to give *Memory* to the club, rather than a portrait or one of her Impressionist-inspired landscapes, is not surprising, for the Lakewood Memorial Chapel was one of J. & R. Lamb's most important and well-received projects. Ella obviously felt that the painting—distinguished by skilled draftsmanship, subtle colorism and an unaffected naturalism—best reflected the traditional artistic ideals that guided her art throughout the course of her career.

1. Minutes of the Meeting of the Building Committee, Lakewood Memorial Chapel, 3 March 1909 and 29 March 1909. Information courtesy Lakewood Memorial Chapel.

2. Henry K. Bush-Brown, "The Lost Chapel," *Art and Archaeology* 28 (July-August 1929): 6. For this reference, I am indebted to club member Barea Lamb-Seeley and the Lamb-Seeley Collection.

3. Seeley, *Ella's Certain Window*, 201.

EXHIBITIONS: NAC, *First Prize Exhibition*, 3-28 January 1912, no. 32; NAC 1915; NAC 1926.

REFERENCES: BG Minutes, 18 March 1936; Seeley, *Ella's Certain Window*, 201 col. ill.

ERNEST LAWSON
Artist Life Member, 1918
(1873, Halifax, Nova Scotia-1939, Miami, Florida)[1]

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

In a memorial notice appearing in *National Arts Broadcast*, the painter Edmund Greacen lamented the death of Ernest Lawson, one of the finest first-generation American Impressionists. In Greacen's words, the club and "American art in general" has "suffered a most serious loss."[2] He went on to sum up Lawson's artistic contributions, describing him as

> one of the few painters of this period of conflicting schools whose quality as an artist was realized and respected by both modern and conservative groups and whose work was sought after in all important exhibitions. Mr. Lawson was first, last and always an artist whose appreciation of beauty was combined with a rugged sincerity and his peculiar style of impressionism, with its fused colors, gave a quality of crushed jewels to his painting . . . His many friends among the Artist Life Members of this club realize that they have lost an important, significant and beloved member of their group.[3]

Lawson spent his early years in Halifax, where his father, Archibald, was a physician and surgeon. When his parents relocated to Kansas City in 1883, he spent the next five years living with relatives in Kingston, Ontario, attending school and painting and sketching in his spare time.

Upon joining his family in 1888, Lawson enrolled at the Kansas City Art Institute. One year later, he moved to Mexico City, working as an assistant draftsman in an engineering firm while continuing his art studies at the Academias Naçionale de San Carlos. Lawson moved to New York in 1891 to attend the Art Students League, where he was taught by the Impressionist painter John Henry Twachtman. The following summer he attended Twachtman and J. Alden Weir's outdoor painting classes in Cos Cob, Connecticut. Lawson was deeply inspired by Twachtman's poetic style, especially his

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

summary brushwork and thick application of paint, as well as his penchant for winter scenes.

In 1893, Lawson went to Paris, resuming his studies at the Académie Julian and sharing a studio with the author Somerset Maugham. He continued to experiment with *pleinairism*, often painting at Moret-sur-Loing, where he had the opportunity to meet the French Impressionist Alfred Sisley. Between 1894 and 1898, he led a peripatetic lifestyle: as well as spending an additional two years in France, he was active in Connecticut, Kingston, Toronto, and Columbus, Georgia.

In 1898, Lawson settled in Washington Heights in the northern tip of Manhattan, at that time a relatively unsettled area where open farmland co-existed with wooded hills and a number of large public buildings. He moved to midtown Manhattan around 1905, and settled in Greenwich Village a few years later, but painted views of the Washington Heights district until the late 1910s, depicting the bridges, docks, train tracks, boathouses and shanties along the Hudson, Harlem and East Rivers, often portraying the same scene under different seasonal and atmospheric conditions. His canvases achieved their distinctive look through his method of vigorously applying pigments with a brush and palette knife to create opulent surface textures, a technique that was decidedly modern. Lawson shared his interest in depicting the more unpicturesque aspects of the urban environment with the New York Realists, notably William Glackens, John Sloan and Robert Henri,* with whom he became friendly during the early 1900s.

Lawson exhibited his work at traditional venues, such as the National Academy of Design, and at more liberal establishments including the National Arts Club, where his *Morningside Heights* appeared in the *Special Exhibition of Contemporary Art* in January

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of 1908, hanging alongside paintings by Henri, Glackens, Sloan, George Luks, and Everett Shinn, among others. One month later these same artists, along with Arthur B. Davies and Maurice Prendergast, exhibited together as The Eight at the Macbeth Gallery in New York. Lawson also contributed to the *Exhibition of Independent Artists* in 1910, America's first non-juried, no-prize show, and he was involved in the organization of the Armory Show of 1913. During this period, his work was disseminated to international art audiences through his participation in the annual exhibitions of the Canadian Art Club in Toronto and the Art Association of Montreal, and through a solo exhibition at the Galerie Levesque in Paris in 1914. Throughout the 1910s and early twenties, the artist was represented by the Daniel Gallery in New York.

After a trip to Spain in 1916, Lawson began to take a greater interest in form and structure as well as brighter colors, and as a result, his work became increasingly Post-Impressionist in tone. Throughout the late teens and twenties, he painted landscapes in a variety of locales, including Cornish, New Hampshire, Nova Scotia and Newfoundland. He also taught at the Broadmoor Art Academy in Colorado Springs and at the Kansas City Art Institute.

During the 1930s, Lawson experienced a number of personal and professional setbacks, including a marital breakup, alcoholism and rheumatoid arthritis. Notwithstanding the efforts of Frederic Newlin Price of New York's Ferargil Galleries, sales of his work were minimal due to the Depression and changing tastes in art. Lawson moved into a studio apartment at the National Arts Club in 1934; his financial difficulties became so pressing that in 1936 he gave the club three paintings as collateral for his back rent (two of which had to be sold to settle his debt).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

In 1931, Lawson began making annual winter visits to Coral Gables, Florida, settling there permanently five years later. On December 18th, 1939, his body was discovered on a beach near Miami; although suicide was suspected, Lawson may have suffered a heart attack on one of his daily walks.

1. Some accounts designate San Francisco as his birthplace. However, the artist's birth was announced in the *Halifax Weekly Citizen* of 29 March 1873. See O'Neal, *Ernest Lawson, 1873-1939*, 8.

2. G[reacen], "In Memoriam," 15.

3. G[reacen]. It was actually the critic James Huneker who coined the term "crushed jewels" in reference to Lawson's work. See Price, "Lawson of the 'Crushed Jewels.' "

BIBLIOGRAPHY: Ernest Lawson Papers, AAA, reel 1788; F. Newlin Price, "Lawson of the 'Crushed Jewels'," *International Studio* 78 (February 1924): 367-70; F. Newlin Price, *Ernest Lawson, Canadian-American* (New York: Ferargil Galleries, 1930); Guy Pène Du Bois, *Ernest Lawson* (New York: Whitney Museum of American Art, 1932); BG Minutes, 17 June 1936; EC Minutes, 30 September 1936; BG Minutes, 20 January 1937; BG Minutes, 24 February 1938; BG Minutes, 26 April 1939; E[dmund] G[reacen], "In Memoriam," *National Arts Broadcast* 21 (January 1940): 15; Barbara O'Neal, *Ernest Lawson, 1873-1939*, exh. cat. (Ottawa: National Gallery of Canada, 1967); Henry and Sidney Berry-Hill, *Ernest Lawson: American Impressionist, 1873-1939* (Leigh-on-Sea, Eng.: F. Lewis, 1968); Dennis R. Anderson, *Ernest Lawson Retrospective*, exh. cat. (New York: ACA Galleries, 1976); Adeline Lee Karpiscak, *Ernest Lawson, 1873-1939*, exh. cat. (Tucson: University of Arizona, Museum of Art, 1979); Mern O'Brien, *Ernest Lawson (1873-1939): From Nova Scotia Collections*, exh. cat. (Halifax, N. S.: Dalhousie Art Gallery, Dalhousie University, 1983); Valerie Ann Leeds, *Ernest Lawson*, exh. cat. (New York: Gerald Peters Gallery, 2000).

Banyan Tree, between 1931 and 1936
Oil on canvas
25 x 30 in. (63.5 x 76.2 cm.)
Signed lower right in unpainted margin: *E LAWSON*
Given as payment for back rent, 1936

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Lawson began wintering in Coral Gables in 1931, enjoying the hospitality of his friends Royce and Catherine Powell. His sojourns provided him with a refuge from the personal and financial woes he experienced throughout the 1930s, as well as new subjects for his brush. Although he told his dealer, Frederic Newlin Price, that he "pine[d] for the Harlem River," he was as prolific as ever in the south, painting landscapes and marines, a selection of which were exhibited at the Ferargil Galleries in December of 1936.[1]

Lawson was enthusiastic about the profuse vegetation he encountered in the tropics, describing it as "exotic; there's a fury of color and the feeling of everything growing almost while you watch."[2] So inspired, he depicted palms, mangrove roots and other indigenous trees and plants. In *Banyan Tree* (Fig. 98), he portrays a *Ficus benghalensis*, its innumerable branches bathed in the vibrant sunlight of the south. This intimate view of nature--a departure from the broad panoramas he usually painted--includes a few unprepossessing buildings not unlike the run-down shacks, huts and boathouses featured in the artist's views of Upper Manhattan.

The club's painting—given as partial payment for unpaid rent—is a strong example of Lawson's late work, which became increasingly expressionistic in terms of line, form and color during the Depression years.[3] While impastoed brushwork had been characteristic of his art since the early 1900s, he took this technique to an extreme during the final decade of his life: in *Banyan Tree*, his use of thick strands of pigment, intricately woven together to render the large tree, produces intricate patterning and sumptuous surface textures and suggests the underlying forces of nature.

In contrast to the delicate, opalescent hues appearing in his New York scenes, Lawson's palette also intensified during his later years. He had always viewed color as a

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

vital component of his art, believing that "man's emotions can be expressed in a clear understandable way with color."[4] In *Banyan Tree*, high-keyed greens and yellow, black, browns and daubs of fiery red--along with the agitated brushwork--not only evoke the verdant topography of the south but serve as the artist's "equivalent for the storms of the soul."[5]

1. Ernest Lawson, Coral Gables, Florida, to Fred [Frederic Newlin Price], New York, 16 March 193-[?], Frederic Newlin Price, Ferargil Galleries, New York City, Papers, AAA, reel N68-14, fr. 626.

2. Ernest Lawson quoted in "Lawson Returns from South with New Jewels," *Art Digest* 11 (1 December 1936): 14. Many turn-of-the-century American artists visited and painted in Florida. Recent publications on the topic include Gary B. Libby, ed., *Celebrating Florida: Works of Art from the Vickers Collection*, exh. cat. (Daytona Beach: Museum of Arts and Sciences, 1995) and William H. Gerdts, *The Flowering of Florida Art: Tropical Landscape from the 19th and 20th Centuries*, exh. cat. (Naples, Fla.: Eckert Fine Art, 1997).

3. *Banyan Tree* was one of several canvases Lawson gave the club to cover his back rent. His diploma painting, *Winter*, presented in 1918, was de-accessioned and sold in 1943. See BG Minutes, 26 May 1943.

4. Ernest Lawson to Fred[eric] Newlin Price, 10 November 1937, Frederic Newlin Price, Ferargil Galleries, New York, Papers, AAA, reel N-68-14, fr. 650.

5. Elizabeth McCausland, "Exhibitions in New York," *Parnassus* 12 (May 1940): 40.

EXHIBITIONS: NAC 1939, no. 59[1]; NAC 1994; Thomas J. Walsh Art Gallery, Fairfield University, Fairfield, Connecticut, *In the Grand Tradition: An Exhibition of Works from the National Arts Club Permanent Collection and Selected Contemporary Members*, 4 June-31 July 1994; FGM 1995, no. 21.

1. The fact that Lawson was still alive at the time of the exhibition, which featured work by deceased artists, was duly noted in the catalogue.

REFERENCES: Lowrey, 21.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

GERALD LEAKE
Artist Life Member, 1929
(1885, London, England-1975, Marathon, Florida)

Gerald Leake achieved success in the fields of both painting and illustration. The son of an instructor at the Royal College of Arts and Sciences in South Kensington, he studied briefly at the Camden School of Art during his teens. At the age of seventeen, he left school and spent two years working as a sailor. Returning to London in 1904, he found employment as a wallpaper designer.

In the ensuing years, while residing in Amerley, Sussex, Leake began painting *plein air* landscapes, which he exhibited at London's Royal Society of British Artists from 1908 to 1914. By 1913, he was supporting himself by illustrating books and magazines. After moving to New York in 1915, he continued his activity as a commercial artist, producing illustrations for a range of products, including soap ads and war posters. His drawings also appeared in popular magazines such as *Century*, *St. Nicholas Magazine* and *Pictorial Review*, and in books such as Mark Lee Luther's *The Boosters* (1924) and Vance Thompson's *The Pointed Tower* (1923).

By the early twenties, Leake was exhibiting figure subjects and landscapes at the major annuals in New York, Chicago and Philadelphia. He first attracted attention in Manhattan art circles in 1923, when one of his paintings won a prize at the Salmagundi Club. Leake received awards from that organization again in 1926 and 1927, as well as a gold medal at Allied Artists of America in 1929. He won the National Academy of Design's Thomas B. Clarke Prize for figure composition in 1934 and the Joseph S. Isidor Medal, also awarded for figure painting, in 1937.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

In addition to the National Arts Club, Leake belonged to the National Academy of Design, the Salmagundi Club, the Society of Illustrators, the New York Watercolor Club and the American Watercolor Society, among other organizations. Throughout the 1920s and 1930s, he exhibited at New York's Ferargil Galleries and at Grand Central Art Galleries. Shortly after the Second World War, he moved to Florida, living and working aboard his cabin cruiser, the San Marco. His late work consists of depictions of the Florida Keys and related marine subjects.

BIBLIOGRAPHY: [Frederic Newlin Price], "Leake, Gerald," typescript, Ferargil Galleries Papers, AAA, reel N68-14, frames 342-44; MR 1931; *An Exhibition of Paintings and Water Colors by Gerald Leak*e, exh. cat. (Privately published [?]: [circa 1953]), Gerald Leake file, Archives, National Academy Museum and School of Fine Arts, New York; Judy L. Larson, *American Illustration, 1890-1925: Romance, Adventure and Suspense*, exh. cat. (Calgary, Alberta: Glenbow Museum, 1986), 76-77, 135; *The Dictionary of British Artists, 1880-1940* (Woodbridge, Suffolk, Eng.: Antique Collectors' Club, 1988), 304.

May Morning, by 1931
Oil on canvas
40 x 42 in. (101.6 x 106.6 cm.)
Signed lower right: *GERALD LEAKE*
Diploma presentation, 1931

Leake painted the occasional landscape and portrait, but was best known for his evocative female nudes. In an era when Modernism and regional Realism dominated American art circles, he carried on an earlier tradition of figure painting exemplified in the work of Symbolist painters such as Arthur B. Davies and Albert Pinkham Ryder. According to his dealer, Frederic Newlin Price, Leake's work was inspired not only by Ryder, but by a range of sources that included the dreamy women featured in the paintings of the English

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Pre-Raphaelite artists Dante Gabriel Rossetti and Edward Burne-Jones, as well as by the graceful nudes of Botticelli.[1]

Leake often focused on temporal images, giving his paintings titles that alluded to different seasons and times of day. Such is the case with *May Morning* (Fig. 99), wherein partially draped, sylph-like figures celebrate the arrival of spring in an imaginary landscape. The depiction of idealized young women in a verdant setting was a favorite theme of many turn-of-the-century painters, intended to evoke the birth of a new day and season as well as the fresh beauty and fecundity of maidenhood.[2] In *May Morning*, Leake expresses these qualities by means of a highly decorative composition which features sinuous, rhythmic lines and sumptuous colors.

Leake's style and subject matter appealed to the more conservative critics of the day, among them Royal Cortissoz, who credited him with bringing the "romantic idea" back into American art. In addition to commenting on his ability to convey a "delicate emotional force," as well as the "refined precision" of his drawing, Cortissoz declared that Leake had the

> courage to dream dreams. He is enamoured of beauty. He respects his craft. Painting these silvery visions of his, so full of the romantic loveliness of form and of the poetry in landscape, he leaves us with a consciousness of individuality and charm. He is adventuring in a delightful world, and his pictures give delight.[3]

1. [Price], "Leake, Gerald," 1.

2. The subject was explored by academic painters such as Will H. Low and Wyatt Eaton, by Impressionists such as Frank Benson and Childe Hassam, and by other artists who worked in a decorative mode, such as Thomas Dewing. See "Ideal Women in Late Nineteenth-Century American Art: Modes of Representation," in Bailey Van Hook, *Angels of Art: Woman and Art in American Society, 1876-1914* (University Park, Pa.: Pennsylvania State University Press, 1996), [69]-110. Van Hook also discusses the use of seasonal metaphors in her chapter on mural painting of the Gilded Age. See also:

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Charles C. Eldredge, *American Imagination and Symbolist Painting*, exh. cat. (New York: Grey Art Gallery and Study Center, New York University, 1979).

3. Royal Cortissoz, "The Romantic Idea: A Group of Imaginative Pictures by Gerald Leake," quoted in [Price], 5-6.

EXHIBITIONS: FGM 1995, no. 22.

REFERENCES: BG Minutes, 20 May 1931; "Additions to Permanent Collection," *NAC Bulletin* 12 (June 1931): [1]; AM Minutes, 12 April 1932; Lowrey, 14; Lowrey, *Am. Art Rev.*, 94, 95 col. ill.

RICHARD HAYLEY LEVER
Artist Life Member, 1913
(1876, Adelaide, Australia-1958, Mt. Vernon, New York)

Acknowledged as an "impressionist of daring resource and with an unusual gift for eloquent design," Richard Hayley Lever received his earliest art lessons at Prince Alfred College in his native Australia, where he was taught by the English marine painter James Ashton.[1] At the age of seventeen or eighteen he went abroad, spending two or three years studying art in London. This was followed by two winters in Paris, where he studied figure painting, possibly under René François Xavier Prinet.

At Ashton's advice, Lever went to St. Ives, a fishing port and cosmopolitan art colony on England's Cornish seacoast, around 1899, studying outdoor painting techniques with the British Impressionists Julius Olsson and Algernon Talmage. He went on to paint harbor scenes and landscapes in the Cornwall and Devon regions, as well as along the coast of France, working at different times of day and under varying climactic conditions. He made an extended trip back to Adelaide during 1904-05, at which time he taught and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

painted colorful coastal scenes in Adelaide and Victor Harbor. Returning to St. Ives, he proceeded to make a name for himself in the British art world, exhibiting at the St. Ives Art Club, the New English Art Club, the Royal Academy of Arts, and the Society of British Artists in London and in regional galleries throughout England. Lever also participated in exhibitions in Paris, Nice and Venice.

Lever initially worked in a fluid, Impressionist-influenced manner, inspired by the example of the aforementioned Olsson, a painter of moonlight marines, and by French Impressionists such as Claude Monet and Alfred Sisley. After being exposed to the work of the Post-Impressionist painter Vincent van Gogh during a trip to Europe in 1908, he began incorporating bolder colors into his paintings, and took a greater interest in modern precepts of structure, volume, pattern and decorative design.

In 1910 Lever made his debut in America, exhibiting a St. Ives harbor scene at the Carnegie International in Pittsburgh by special invitation. Two years later, he visited New York at the suggestion of several American painters he had befriended in St. Ives, among them Gardner Symons,* Paul Dougherty* and Walter Elmer Schofield.*[2] Feeling that his prospects in the United States were favorable, Lever decided to remain in New York, going on to apply for citizenship status in 1913. His instincts proved correct, for in 1914 a selection of his work was shown at the Memorial Art Gallery in Rochester and at the Syracuse Museum of Fine Arts. In 1915, he had the first of many one-man shows at the Macbeth Gallery in New York and won gold medals at the National Arts Club (for *Dawn, St. Ives*, Corcoran Gallery of Art, Washington, D.C.) and the Panama-Pacific International Exposition in San Francisco.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Lever's popularity in American art circles stemmed from his subject matter--the public found his Cornish subjects exotic and romantic--and his unique Post-Impressionist style, which critics such as Charles H. Caffin, Catherine Beach Ely and Edgar Holger Cahill viewed as representing "modernity" and artistic independence. Lever continued to paint Cornish pictures in the United States, in addition to views of New York City and its environs. Renowned for his portrayals of ships and the sea, he sought an American equivalent for St. Ives and found it in Gloucester, Massachusetts, the fishing town and artists' colony on Massachusetts's North Shore which he began visiting in 1915. Attracted to the town's scenery and its active port--which so reminded him of Cornwall--he made regular summer visits to the area for the next two decades, painting oils and watercolors and teaching outdoor painting classes. He was also active elsewhere in coastal Massachusetts—in Annisquam, Nantucket and Marblehead, all of which offered him the nautical motifs he so loved to portray.

The National Arts Club served as an important exhibition outlet for Lever. Having been elected an artist life member in 1913--presumably at the instigation of Symons, who served on the club's Arts Committee--he won awards at the annual members' exhibitions in 1914, 1915, 1916 and 1922. He was also the recipient of the Frederick J. Talcott Purchase prize at the *Small Paintings Exhibition* in 1928 and a prizewinner at the *Exhibition of Flower and Still Life Paintings* in 1940. In 1923, Lever's work was shown in the club's main gallery with that of fellow artist life members Leon Dabo, William R. Derrick,* Charles P. Gruppe and Charles R. Patterson.

During the 1910s and 1920s, Lever's paintings found their way into many important museum collections, including the Metropolitan Museum of Art in New York and the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Corcoran Gallery of Art in Washington, D.C., and his patrons included such notables as Duncan Phillips. A somewhat contentious individual, he changed his New York dealers often, alternating, at various times, between the Daniel Gallery, the Ferargil Gallery, the Milch Galleries and Macbeth's.

As was the case with many artists, sales of Lever's paintings declined during the 1930s, a result of the economic woes of the Depression coupled with the fact that his work had become increasingly expressive, characterized by strident colors and agitated brushwork. However, he continued his success in national exhibitions, winning the Edward Palmer Memorial Prize at the National Academy of Design in 1936 and 1938. Lever, who was elected an associate of the National Academy in 1925, became a full academician in 1933.

Lever taught life classes and still life painting at the Art Students League in New York from 1919 to 1931. Around 1930, he experienced financial reversals that prompted his move to Caldwell, New Jersey (although he maintained a studio in Manhattan where he taught Saturday classes in drawing and painting). In 1938, he settled in Mount Vernon, New York, where he served as director of the gallery of the Studio Club until 1954.

A highly prolific artist, Lever painted in Vermont, Long Island, rural New Jersey, Maine and Nova Scotia during the 1930s and 40s. When arthritis curtailed his painting trips in the late 1940s, he turned increasingly to still lifes, a subject he had investigated early in his career. He spent the last few years of his life in a Mount Vernon nursing home, where he painted small-scale renditions of flowers, fruit and fish.

1. "Studio Talk," *International Studio* 46 (March 1912): 47.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

2. It is unclear as to whether Lever met Lawson in St. Ives or Paris.

BIBLIOGRAPHY: Richard Hayley Lever Publicity Book, Clayton-Liberatore Gallery, Bridgehampton, N.Y.; BG Minutes, 14 May 1913; EC Minutes, 10 July 1913; BG Minutes, 26 November 1913; AM Minutes, 14 April 1914; W.H. de B. Nelson, "A Painter of Harbours: Hayley Lever," *International Studio* 52 (May 1914): xcii-xciii; Charles H. Caffin, "Remarkable Advance Shown in Haley Lever's Recent Work," *New York American*, 19 March 1917, p. 7; Helen Wright, "A Visit to Hayley Lever's Studio," *International Studio* 70 (May 1920): lxvii-lxx; Catherine Beach Ely, "The Modern Tendency in Lawson, Lever and Glackens," *Art in America* 10 (December 1921): 31-37; Edgar Holger Cahill, "Hayley Lever, Individualist," *Shadowland* (7 November 1922): 10-11, 77; M. Lansing, "Hayley Lever and Joseph Szekely," *Parnassus* 4 (January 1932): 13-14; "Hayley Lever's Art Classes," *NAC Bulletin* (February 1932); "News and Notes," *NAC Bulletin* 16 (October 1933): [4]; *Hayley Lever, N.A. (1876-1958): Paintings and Watercolors*, exh. cat. (New York: Kennedy Galleries, 1965); *Hayley-Lever: Exhibition of New York City Scenes*, exh. cat. (Bridgehampton, N.Y.: Clayton and Liberatore Art Gallery, [1975]); Cheryl A. Kempler, *Hayley Lever (1876-1958): Works in Various Media*, exh. cat. (Wilmington, Del.: Delaware Art Museum, 1978); *Hayley Lever: A Retrospective, Oils and Watercolors*, exh. cat. (New York: Previti Gallery, 1985); Theodora Green, "Hayley Lever: An Australian Expatriate Painter," *Art & Australia* 27 (1989); *Jane Peterson (1876-1965), Hayley Lever (1876-1958),* exh. cat. (New York: H.V. Allison Galleries, 1990); Marion Whybrow, *St. Ives, 1883-1993: Portrait of an Art Colony,* exh. cat. (Woodbridge, Suffolk, England: Antique Collectors' Club, 1994), 54, 55, 59, 60, 66, 74; Ron Radford, *Our Country: Australian Federation Landscapes, 1900-1914*, exh. cat. (Adelaide: Art Gallery of South Australia, 2001), 26, 102-04, 126, 149, 154, 164; Carol Lowrey, *Hayley Lever (1876-1958),* exh. cat. (New York: Spanierman Gallery, 2003).

Riverside Drive and 72nd Street, 1913
Oil on canvas
30 x 36 in. (76.2 x 91.4 cm.)
Signed and dated lower right: *Hayley Lever / 1913*
Diploma presentation, 1913

Subsequent to his move to Manhattan in 1912, Lever directed his attention to the portrayal of New York, a theme that attracted many artists of his milieu and one that would certainly have been intriguing to this newly arrived immigrant. He typically avoided depicting the city's inhabitants, but instead found inspiration in the city's streets, thoroughfares and landmarks, including Central Park, Fifth Avenue and Washington

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Square. Lever also portrayed the local waterfront, a thematic concern generally avoided by Impressionist painters such as Childe Hassam, but one that was eagerly taken up by Lever's good friend Ernest Lawson,* and by his realist cohorts Robert Henri,* William Glackens and George Luks. Lever's interest in this subject harks back to his formative years in England, when he painted views small oil panels depicting boats, barges, factories and bridges along the Thames.

During the 1910s, Lever lived on West 65th Street, so it is not surprising to find in his oeuvre a number of views of the Upper West Side, especially the area along Riverside Drive bordering the Hudson River—a neighborhood that sparked little interest among local painters but one that Lever found aesthetically challenging, as revealed in his diploma presentation to the club (Fig. 100). The view is of the Hudson River, bordered by the train tracks of the former Penn Central rail yards running parallel to Riverside Drive. On the far left, at the intersection of Riverside and Seventy-second Street stands The Chatsworth, a majestic apartment building located at 344 West Seventy-second Street.[1]

Designed by John E. Scharsmith and built by George F. Johnson, Jr. and Aleck Kahn in 1904, The Chatsworth was a decidedly upscale affair, offering its residents such amenities as valet and tailoring services, a barber shop and billiard room, a café, and excellent vistas of the Hudson and nearby Palisades.[2] Indeed, the luxuriousness of building seems at odds with the bustling industrial activity going on beside it, suggesting that Lever took some liberties with his design by situating the structure much closer to the train tracks that it actually was.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

In *Riverside Drive and 72nd Street*, the impact of Post-Impressionism on Lever's mature work is evident in his emphasis on a carefully articulated composition, his robust handling and in his concern for line, form and structure--harking back to his earlier contact with the work of van Gogh and presumably with other artists associated with Post-Impressionist art, such as Paul Cézanne.

One of the earliest large-scale exhibition pieces Lever painted after settling in New York, *Riverside Drive and 72nd Street* anticipated his ongoing involvement with the urban metropolis, which he would continue to paint for years to come. Featured in the club's summer exhibition of work by artist members in 1915, the painting caught the eye of a reviewer for *American Art News*, who acknowledged that it proved "what good artistic use topsy-turvey New York may be put to."[3]

1. Christopher Gray of the Office for Metropolitan History in New York kindly affirmed my identification of the apartment buildings as The Chatsworth.

2. For The Chatsworth, see Andrew Alpern, *New York's Fabulous Luxury Apartments* (New York: Dover, 1975), 36-7.

3. "Artist Members Exhibit."

EXHIBITIONS: NAC 1915; RMWC 1916, no. 10; NAC 1923; Kennedy Galleries, New York, *Hayley Lever, N.A. (1876-1958): Paintings and Watercolors* (as *Hudson River*); NAC 1994; FGM 1995, no. 23.

REFERENCES: "Artist Members Exhibit," *American Art News* 13 (12 June 1915): 2; "Art News of the Week," *Hartford Courant*, 26 June 1915; [Untitled clipping], Philadelphia *Enquirer*, 1915, Daniel Putnam Brinley Papers, AAA, reel 1574, fr. 457; AM Minutes, 11 April 1916; Lowrey, 24 col. ill., 28; Lowrey, *Hayley Lever (1876-1958)*, 18 col. ill.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

PHILIP LITTLE
Artist Life Member, 1917
(1857, Swampscott, Massachusetts-1942, Salem, Massachusetts)

Philip Little was a talented landscape and marine painter associated with the Boston School. Born into a distinguished family whose roots extended back to the Mayflower, he was the son of James Lovell Little, an affluent cotton and wood manufacturer, and his wife, Julia Augusta (Cook).

Little attended the Massachusetts Institute of Technology in Cambridge from 1875 to 1877 in preparation for a business career. When a bout of typhoid interrupted his studies, he made a trip to the West Indies and upon his return he joined his father's firm, the Pacific Mills of Lawrenceville, Massachusetts. Inclined towards design rather than business, he soon left to study drawing and lithography at the Lowell School of Design in Boston. He honed his skills in the graphic arts at the Forbes Lithography Company in 1880, after which time he enrolled at the Boston Museum School, studying painting and etching during 1881 and 1882. He began exhibiting his work at the Boston Art Club in 1883, and continued to do so for the remainder of his career.

Little settled in Salem, Massachusetts in 1886, initially sharing a studio with his friend and fellow artist Frank Benson, one of Boston's leading Impressionists. In the ensuing years, Little devoted his attention to etching and lithography. However, on a trip to Jamaica in 1903, he began recording changes in weather and temperature in a sketchbook. The experience affected him profoundly and, as related by E. Oscar Thalinger, he "seemed to awaken from a sort of sleep, and began to see sunshine, as well as nature, in silhouette."[1]

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Thereafter, Little devoted more of his time to easel painting. Establishing his studio in Salem's Derby Wharf, he painted views of the New England coast, employing the bright colors and vibrant brushwork associated with Impressionism. He was at the height of his popularity during the teens and twenties. Indeed, his first solo exhibition, held at Rowlands Galleries in Boston in 1907, was followed by one-man shows in St. Louis (1910, 1913), Detroit (1912), Colorado Springs (1913) and elsewhere. By the time of his 1914 solo exhibition at the Portland Society of Art in Maine, Little had become closely identified with Impressionism in the United States. Commentators such as Thalinger praised his ability to imbue his work with "strong native feeling," often claiming that since he never studied or visited Paris, his work was free from European influence.[2] However, the artist did admit to being inspired by Claude Monet, whose paintings were regularly exhibited and collected in turn-of-the-century Boston.[3]

Little participated in the various national annuals as well as in several international exhibitions. His memberships included the Guild of Boston Artists, the Boston Society of Etchers, the Boston Water Color Club, the Union Club and the Portland Society of Arts. Little was intimately connected with the political and cultural life of Salem, serving as a town councilman and as curator of art at the Essex Institute. He continued to paint and etch well into the 1930s.

1. Quoted in E. Oscar Thalinger, "Paintings by Philip Little," 20.

2. Thalinger, 20.

3. See *Special Exhibition of Paintings by Philip Little*, exh. cat. (Detroit: Detroit Museum of Art, 1912): [2].

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

BIBLIOGRAPHY: Philip Little Papers, Peabody Essex Museum, Salem, Massachusetts; E. Oscar Thalinger, "Paintings by Philip Little," *Art and Progress* 5 (November 1913): 19-21; "An Artist's Studio in Old Salem." *American Magazine of Art* 6 (November 1914): 8-10; AC Minutes, 22 May 1917; "Philip Little, 84, A Marine Artist, *New York Times*, 1 April 1942, sec. 1, p. 21; "Philip Little is Dead at 84," *New York Sun*, 31 March 1942, sec. 1, p. 31; Caron LeBrun Danikian, *Philip Little*, exh. cat. (Boston: Arvest Galleries, 1976); *Sale of Major Oil Paintings by Philip Little, American (1857-1942)*, exh. cat. (Boston: Childs Gallery, 1976); Trevor Fairbrother, et al., *The Bostonians: Painters of an Elegant Age, 1870-1980*, exh. cat. (Boston: Museum of Fine Arts, 1986), 129, 217.

An Upland Meadow, 1914
Oil on canvas
42 x 40 in. (106.6 x 101.6 cm.)
Signed lower left: *PHILIP LITTLE*
Inscribed and dated on verso: *AN UPLAND MEADOW / PHILIP LITTLE / PAINTED 1914 / MAC MAHAN ISD / MAINE*
Diploma presentation, 1917

Little painted in and around Salem, as well as in other Massachusetts port towns, such as Gloucester. He was also among the many American artists who flocked to the Maine coast; indeed, in 1912, he began spending his summers on MacMahan Island, one of a group of small, hilly islands near Bath, where he maintained an estate with a separate studio.

Little's Maine subjects include landscapes, marines and sporting subjects, and what one commentator referred to as "summer studies . . .with pretty girls often figuring decoratively in the vista of cliff, meadow or upland pasture."[1] Less well known than his depictions of boats and harbors, these works include *An Upland Meadow* (Fig. 101), in which the artist conjoins his interest in conveying light and atmosphere with the theme of outdoor leisure.

Painted during the summer of 1914, the work depicts a pair of young women observing a ferryboat cruising along a distant waterway. The informal nature of the scene

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

is underscored by the casual poses of the figures as well as by the landscape itself--a rugged, northern terrain covered by knee-deep grasses, scrub and lush evergreens. In terms of subject matter, *An Upland Meadow* bears affinities with that of American Impressionists such as William Merritt Chase, who painted summer idylls in Shinnecock, Long Island during the 1890s, and with many of Little's Boston counterparts, including Frank Benson and Edmund C. Tarbell.[2]

An Upland Meadow exemplifies Little's tendency to build up the surface of his canvas with layers of pigment. The vibrant brushwork used to describe the landscape elements imbues the scene with a feeling of spontaneity; however, like most American Impressionists, Little maintains an articulated composition and carefully renders the figures, and he avoids the dissolution of form associated with Monet. The painting is both a testament to Little's involvement with the technical and coloristic strategies of Impressionism and a tribute to the natural beauty of MacMahan Island, a locale that served as his primary painting ground for many years.

1. "Art Exhibit in New Buildings by Tech Alumni," *Christian Science Monitor*, 14 June 1916.

2. See, for example, Chase's *The Fairy Tale* (1892; Collection of Margaret and Raymond Horowitz).

EXHIBITIONS: Art Institute of Chicago, *Twenty-seventh Annual Exhibition*, 3 November-6 December 1914, no. 191; Corcoran Gallery of Art, Washington, D.C., *Fifth Biennial Exhibition: Oil Paintings by Contemporary American Artists*, 17 December 1914-21 January 1915, no. 279; Portland Society of Art, L.D.M. Sweat Memorial Art Museum, *Exhibition by Contemporary American Artists*, 1 July-18 September 1916, no. 419; Mattatuck Historical Society, Waterbury, Connecticut, *Exhibition of Paintings, Sculpture and Miniatures from [the] Guild of Boston Artists*, 1-30 November 1916, no. 15.; possibly Mattatuck Historical Society, Waterbury, Connecticut, *Annual Exhibition*, 1918 [or 1919?]; NAC 1926; NAC 1994; Thomas J. Walsh Art Gallery, Fairfield

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

University, Fairfield, Connecticut, *In the Grand Tradition: An Exhibition of Works from the National Arts Club Permanent Collection and Selected Contemporary Members*, 4 June-31 July 1994.

REFERENCES: AC Minutes, 30 October 1918.

ALBERT PIKE LUCAS
Artist Life Member, 1913
(1862, Jersey City, New Jersey-1945, New York City)

Whereas Albert Pike Lucas produced a number of sculptures, he was recognized principally for his activity as a painter--an "interpreter of lyrical and poetical moonlights and nocturnes, a qualified draughtsman and painter of the nude, and a colourist of rare distinction."[1]

The son of George Clark Lucas and his wife, the former Elizabeth Pike, Lucas began drawing and modelling in clay as a young boy, continuing these activities into his teenage years. At the age of twenty, after attending the Packer Art Institute in Brooklyn, he went to France, studying at the Ecole des Beaux-Arts under Ernest Hébert, a classical painter who influenced his early work. He also received instruction from Gustave Boulanger at the Academié Julian and studied privately with the painters Pascal-Adolphe-Jean Dagnan-Bouveret and Gustave Courtois and the sculptor Jean-Antoine Injalbert.

During his extended residency in France--he remained abroad for over two decades--Lucas exhibited paintings and sculptures at the Societé Nationale des Beaux-Arts, where his pieces were frequently included in the "honour circle," along with those with of his European contemporaries. He also travelled extensively, visiting Holland, Belgium and Italy, where he studied the work of masters old and new. Lucas's lengthy expatriation

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

provided him with a thorough grounding in modern European styles, such as Impressionism, Neo-Impressionism and Symbolism, all of which, in one form or another, had an effect on his mature art. Although he painted the occasional portrait and nude figure subject, he came to favor landscapes, especially nocturnes, in which he created unusual light effects and a strong sense of mood through bold color contrasts and expressive brushwork.

Upon returning to America in 1904, Lucas settled in New York and established his studio on Upper Broadway. Since he hadn't exhibited at the national annuals while residing abroad, his work was initially known to only a handful of discriminating collectors, such as the National Arts Club Arts Committee chairman William T. Evans, who purchased *The Night Watch* in 1904.[2] However, Lucas's reputation in his homeland was given a major boost in 1908, when he had an important solo exhibition at the Macbeth Galleries in New York. Comprised primarily of work painted abroad, the show was generally well received by the art press.

As well as producing sculpture in bronze and marble, Lucas painted landscapes based on scenery in Europe, Vermont, California and New Mexico. He became a fixture in New York art life, holding administrative posts at a number of conservative organizations. He served as president and vice-president of Allied Artists of America, president of the Society of Painters and the New York Society of Painters, and assistant secretary at the National Academy of Design (N.A., 1927). His memberships also included the Salmagundi Club, the National Sculpture Society and the New York Federation of Arts.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1. Merrick, xix. Lucas's best-known sculpture is probably *Extase* (circa 1900), in the collection of the Metropolitan Museum of Art, New York.

2. Evans bought a second oil, *October Breezes*, in 1909. See Treuttner, 76.

BIBLIOGRAPHY: "Albert P. Lucas," *Stylus* 1 (January 1910): 5-8; " 'The Golden Madonna' and Other Paintings by Albert P. Lucas," *Craftsman* 19 (December 1910): 284-88; BG Minutes, 13 March 1913; L. Merrick, "The Dual Art of Albert P. Lucas," *International Studio* 54 (November 1914): xix-xxiii; W.H. de B. Nelson, "Albert Pike Lucas," *International Studio* 70 (April 1920): xlix-lii; Frank Owen Payne, "The Sculptural Art of Albert P. Lucas," *International Studio* 71 (August 1920): xxviii-xxxii; "Albert Pike Lucas, Painter, Sculptor," *New York Times*, 3 May 1945, p. 23.

Church on a Hill, by 1908
Oil on canvas
46 x 35-1/2 in. (116.8 x 90.1 cm.)
Signed lower right: *Albert P. Lucas*
Diploma presentation, 1915

While recognized abroad, Lucas was relatively unfamiliar to American art audiences until 1908, when he made his national debut at the Macbeth Galleries. Described as the "first collective exhibition of pictures" by the artist, the show, which included *Church on a Hill* (Fig. 102), was reviewed by a host of local critics, all of whom made reference to the artist's preoccupation with depicting moonlight.[1] Commentators also observed his distinctive chromaticism and his peculiar method of painting. The critic Joseph Edgar Chamberlin, for example, judged him a "colorist who makes his skies and atmospheres vibrate so intensely that they seem to shake the light to pieces" and deemed him a "true impressionist of a romantic type, but it is plain that he belongs to no school but his own."[2] Still another reviewer referred to him as a "tonalist . . . with a strain of short brush stroke technique in his execution."[3]

Evidently more accustomed to the more harmonious and very accessible brand of Impressionism practiced by the likes of William Merritt Chase and his cohorts in Ten

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

American Painters, critics found it difficult to pin down Lucas's advanced style, but many were apparently willing to embrace it. While the exact sources of his aesthetic remain unknown, his proclivity for divisionist brushwork, a decorative treatment of form and well articulated designs indicates his knowledge of the artistic concepts of Georges Seurat, Camille Pissarro and other European painters working in the Neo-Impressionist mode. Likewise, his use of jarring color schemes to stir the emotions and evoke an inner state of mind links his work with fin-de-siècle Symbolism. Certainly, in *The Church on the Hill*, the red lights blazing in the farmhouses and the eerie luminosity emanating from the nocturnal sky adds a note of mystery and enigma to the image. Most appropriately, a writer for the *New York Herald* claimed the painting had "a magic atmosphere,[4] while the aforementioned Chamberlin remarked on its "great beauty."[5]

1. *Paintings by Albert P. Lucas*, exh. cat. (New York: Macbeth Galleries, 1908), unpaginated.

2. Chamberlin.

3. [Unsourced and untitled review], Macbeth Galleries Papers, fr. 206.

4. "Mr. Lucas's Pictures Seen," *New York Herald.*

5. Chamberlin.

EXHIBITIONS: Macbeth Galleries, New York, *Paintings by Albert P. Lucas,* 18 November-4 December 1908, no. 6; NAC 1915.

REFERENCES: Joseph Edgar Chamberlin, [Untitled review], *New York Evening Mail*, 20 November 1908, Macbeth Galleries Papers AAA, reel NMc1, fr. 206; [Unsourced and untitled review], Macbeth Galleries Papers, fr. 206; "Mr. Lucas' Pictures Seen," *New York Herald*, 22 November 1908; [Untitled review], *Brooklyn Daily Eagle*, 24 November 1908, Macbeth Galleries Papers, fr. 206; "In the Galleries," *International Studio* 39 (January 1910): lxxv ill.; " 'The Golden Madonna' and Other Paintings by Albert P. Lucas," *Craftsman*, [285] ill.; EC Minutes, 29 September 1915.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MARY NICHOLENA MacCORD
Artist Life Member, 1930
(1864, Bridgeport, Connecticut-1955, Norwalk, Connecticut)

An Impressionist painter specializing in landscapes and street scenes, Mary MacCord was recognized for her "exceptionally fine sense of color, subtle perception and that command of medium which makes possible the translation of the intangible in terms of reality."[1]

MacCord was the daughter of John McCord, a prominent Bridgeport merchant who operated Copeland and McCord, a local department store. Her brother Charles William MacCord, also became an artist; both siblings signing their paintings "MacCord" rather than using the family spelling of "McCord."

Details relative to MacCord's artistic education remain a mystery. She began exhibiting paintings at the National Academy of Design in New York in 1916, participating in the annuals on a regular basis until 1927. Her contributions to these, and other national juried exhibitions, included many works that were painted on travels to England, Ireland, France and Italy.

MacCord also exhibited at the American Water Color Society, the Gallery on the Moors in Gloucester, Massachusetts, the Connecticut Academy of the Fine Arts, and elsewhere. She won a prize at the Baltimore Water Color Club in 1923, and in 1931 she was awarded the National Arts Club Prize at the annual exhibition of the National Association of Women Painters and Sculptors. A solo exhibition of MacCord's work was held at the Arts Club of Washington (D.C.) in 1930.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MacCord's professional affiliations included the Colonna Art Society, established in Bridgeport in 1905. That city remained her base until 1925, when she began dividing her time between Connecticut and New York. After MacCord's death, her considerable estate was distributed among several Bridgeport charities. She also arranged for the establishment of the Charles William MacCord Fund at the Salmagundi Club, created to aid "sick, needy and disabled" artists associated with that organization, of which her brother had been a member.[2]

1. [Untitled newspaper clipping], *Star* (Washington, D.C.).

2. "Artist, 91, Wills Cash to Charities," *Post* (Bridgeport, Conn.).

BIBLIOGRAPHY: [Untitled newspaper clipping], *Standard* (Bridgeport, Conn.), 1 February 1917, NACR, reel 4266, fr. 622; BG Minutes, 22 January 1930; EC Minutes, 27 January 1930; Leila Mechlin, [Untitled newspaper clipping], *Star* (Washington, D.C.), 2 March 1930, NACR, reel 4267, fr. 942, 949; "Artist, 91, Wills Cash to Charities," *Post* (Bridgeport, Conn.), 6 August 1955; "$316,801 is Value of M'Cord [*sic*] Estate," *Post*, 5 November 1955.

Portuguese Quarter, Gloucester, Massachusetts, by 1919
Oil on canvas
30 x 25 in. (76.2 x 63.5 cm.)
Signed lower right: *Mary Nicholena MacCord*
Diploma presentation, 1931

During the late 1910s and early 1920s, MacCord made summer visits to Gloucester, Massachusetts, the famous fishing port and artists' colony on the Cape Ann peninsula, about forty miles north of Boston.[1] Like many artists who painted there, she depicted the town's busy harbor--the oldest commercial fishing port in America.[2] MacCord also applied her brush to the picturesque streets and buildings of the town itself, including the Portuguese Quarter. Situated on an area of high ground between Governor's Hill on the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

west and Portuguese Hill on the east, the district was inhabited by Portuguese and Azorean fisher folk who lived in small, tidy homes built close to one another.[3] From their upstair windows, residents of the quarter were afforded vista views of the waterfront.

In *Portuguese Quarter, Gloucester, Massachusetts* (Fig. 103), MacCord presents us with a view of the stairway that connects Main Street, the town's principal thoroughfare, to a small side street known as Herrick Court.[4] The scene includes women and children climbing the sunlit stairs or engaged in conversation. The tall poles and wires silhouetted against the sky attests to the modernization of Gloucester which, by the turn of the century, had become a "city of paved streets, electric cars . . . electric lights, and the telephone."[5]

MacCord alternated between a painterly impressionist style in her watercolors and a delicate neo-impressionist approach when working in oil. She adheres to the latter aesthetic in the National Arts Club's canvas, applying small dots of pure color directly on to the support. When viewed from a distance, the tiny daubs of pigment blend in the viewer's eye, creating form and structure and conveying the effects of scintillating light. MacCord's pointillist technique, as well as her penchant for streetscapes and sunlit architecture, suggests an awareness of the work of French Neo-Impressionists such as Henri-Eugène-Augustin Le Sidaner, whose paintings she could certainly have seen on her travels abroad.[6] Unfortunately, reviews and obituary notices provide no information about the sources of her style. What is apparent, however, is that MacCord's paintings were well received during her day: according to the critic Leila Mechlin, "whatever the method employed, her works are invariably fresh, colorful, alive. They are the kind of paintings with which one would like to live."[7]

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1. For art and artists of Cape Ann, see Kristian Davies, *Artists of Cape Ann: A 150 Year Tradition* (Rockport, Mass.: Twin Lights Publishers, 2001) and Lisa N. Peters and Karen Quinn, *Painters of Cape Ann, 1840-1940: One Hundred Years in Gloucester and Rockport*, exh. cat. (New York: Spanierman Gallery, 1996), both of which contain useful bibliographic references to artistic activity in Gloucester.

2. For example, MacCord exhibited *The Inner Harbour, Gloucester* at the *Third Annual Exhibition* of the Gallery on the Moors in Gloucester in 1918. See *Third Annual Exhibition*, exh. cat. (Gloucester, Mass.: Gallery on the Moors, 1918), no. 23.

3. For the Portuguese Quarter, see Charles Boardman Hawes, *Gloucester by Land and Sea: The Story of a New England Seacoast Town* (Boston: Little, Brown, and Company, 1923), 213, 218, and Joseph E. Garland, *The Gloucester Guide: A Stroll through Place and Time,* reprint (Rockport, Mass.: Protean Press, 1990), 93, 95.

4. According to Ellen R. Nelson, Librarian/Archivist at the Cape Ann Historical Association in Gloucester, there are two sets of stairs leading from Main Street to the Portuguese Quarter. Those represented in the club's painting are the easternmost of the two. Letter to the author, 20 September 1996. MacCord exhibited a painting entitled *Street Steps-Gloucester* in her 1930 solo exhibition at the Washington Arts Club.

5. Lillian W. Betts, "Gloucester: The Fishing City," *Outlook* 68 (4 May 1901): 66.

6. See, for example, Le Sidaner's *La boutique d'Italien* (1924), in Yann Farinaux-Le Sidaner, *Le Sidaner, l'oeuvre peint et gravé* ([Monaco]: A. Sauret, 1989), 204, no. 531, which features a stepped walkway bordered by buildings.

7. Mechlin, [Untitled newspaper clipping], *Star* (Washington, D.C.).

EXHIBITIONS: Corcoran Gallery of Art, Washington, D.C., *Seventh Biennial Exhibition: Oil Paintings by Contemporary American Artists*, 21 December 1919-25 January 1920, no. 29 (as *Portuguese Quarters: Gloucester)*; Art Institute of Chicago, *Thirty-third Annual Exhibition*, 4 November-12 December 1920, no. 95; Toledo Museum of Art, *Tenth Annual Exhibition of Selected Paintings by American Artists*, June-August 1921, no. 164; Pennsylvania Academy of the Fine Arts, Philadelphia, *One Hundred-and-seventeenth Annual Exhibition*, 5 February-26 March 1922, no. 348; NAC 1994; FGM 1995, no. 24; U.S. Embassy Residence, Lisbon, Portugal, 1998-2001.

REFERENCES: BG Minutes, 17 December 1930; AM Minutes, 14 April 1931; "Additions to the Permanent Collection," *NAC Bulletin* 13 (October 1931): [4]; Lowrey, 23 col. ill. 27; Lowrey, *Am. Art Rev.*, 96 col. ill.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

LOUIS MARK
Artist Life Member, 1910
(1867, Rettig, Transylvania-1942, New York City)

A portrait and Impressionist genre painter working in Budapest, Hungary at the turn of the century, Louis Mark made his American debut at the National Arts Club in March of 1910—a noteworthy exhibition in that artistic activity in Eastern Europe was little known to art audiences in the United States.[1] Two months later, Mark joined the ranks of the select group of painters that formed the newly established artist life membership program.

Mark was born in the town of Rettig but grew up in Budapest. Pursuing his boyhood interest in art, he went on to study in Munich (1886-89), working under Johann Herterich at the Royal Academy and studying privately with his countryman, Simon Hólossy, who operated an anti-academic art school in that city. He then spent a year serving with the Hungarian military, after which time he resumed his formal instruction in Paris, attending classes at the Académie Julian under William-Adolphe Bouguereau, Gabriel Ferrier and Tony Robert Fleury. He next returned to Budapest for additional instruction with Gyula Benczúr.

By 1895, Mark was producing society portraits and large-scale narrative scenes with erotic overtones that brought him to the attention of the local art world. In the late 1890s, he began painting intimate genre scenes--young women in fashionable dresses engaged in pleasant domestic pastimes such as taking tea or relaxing in their boudoirs—employing the palette and technical strategies of Impressionism. He also produced lithographs, drawings, posters and book illustrations. As well as exhibiting his work in the Hungarian salons, he participated in major shows in Paris, Vienna, Berlin, Munich and elsewhere.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

In 1907, he had an important solo exhibition at the National Salon that propelled him into his country's artistic mainstream; collectors of his work included the German Emperor and the Austrian royal family.

Mark's entree at the National Arts Club[1] was followed by a one-man exhibition at the Albright Art Gallery in Buffalo (1910) and by ensuing exhibits in San Francisco and Denver.[2] In New York, he was much sought-after as a portraitist, attracting luminaries such as Admiral Peary (1910; Brooklyn Museum of Art) to his West 57th Street studio. In 1915, his *Before the Mirror*, an interior genre scene, received a gold medal at the Panama-Pacific International Exposition in San Francisco.

Mark returned to Budapest in 1921, but made trips back to America during 1924-25 and 1928-29. During his years in the United States, he had one-man shows at New York's Knoedler, Kingore and Tricker galleries. He settled permanently in America in 1938, where he continued to accept portrait commissions despite the declining health that precipitated his death in 1942.

1. The show, *Exhibition of Paintings by Louis Mark of Budapest* (7 April-2 May 1910), was likely instigated at the suggestion of club member Alexander Konta (1862-1933), a Budapest-born banker and a member of the club's Arts Committee. Along with lawyer John Agar, president of the club from 1910 until 1932, Konta purchased works by Charles Hopkinson, Gardner Symons and Douglas Volk for the permanent collection.

BIBLIOGRAPHY: [J. Nilsen Laurvik], *Exhibition of Paintings by Louis Mark of Budapest,* exh. cat. (New York: National Arts Club, 1910); BG Minutes, 11 May 1910; Anthony Geber, "Lajos (Louis) Mark: His Life and Work," *Hungarian Studies* 8/1 (1993): [99]-127.

Dans le Jardin, circa 1905
Oil on canvas
43-1/2 x 31-1/2 in. (110.4 x 80.0 cm.)
Signed lower left: *MARK*

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Source of acquisition unknown, 1910[1]

In announcing the acquisition of *Dans le Jardin* by the club, a writer for *American Art News* described Mark as "the Hungarian impressionist."[2] To be sure, although the artist left no letters or diaries that edify his development, his figure subjects and still lifes demonstrate an interest in color, light and technique that links him with the "New Painting." Mark would certainly have been exposed to Impressionism during his formative years, especially while studying in France, where he would have been able to see canvases by French Impressionists such as Edouard Manet and Claude Monet firsthand. Modern painting had also gained a foothold in Hungary by the mid-1890s, due in part to the efforts of Mark's former teacher, Simon Hollósy (1857-1918), an exponent of *plein air* Naturalism who relocated his art school to Nagybána, in northern Transylvania, in 1896, and started a summer art colony there.[3]

Whether Mark's connection with Hollósy influenced his involvement with Impressionism remains to be seen; however, his instructor's support of advanced painting techniques would surely have inspired his student. As noted by Anthony Geber, however, a firmer source of inspiration exists in the work of turn-of-the-century French painters such as Paul Albert Besnard and Gaston La Touche, both of whom specialized in freely-rendered depictions of women of fashion.[4] Geber points out that that Mark might have come into contact with Besnard, who liked to depict the effects of light on the nude female form, at the Académie Julian in Paris. Similarly, both men were known to have exhibited at the Spring Salon in Budapest in 1905, where Mark, also an exhibitor, would have seen their work.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

In the catalogue that accompanied the National Arts Club exhibition, the critic J. Nilsen Laurvik also remarked on Mark's Impressionist inclinations, describing him as a painter who reveled in "lovely color, in strong contrasts [and] in vibrant harmonies."[5] The show was comprised of thirty-four oils, the majority being single-figure genre scenes depicting women in interiors and out-of-doors, among them *Dans le Jardin* (Fig. 104), considered one of the "most representative canvases" by the artist.[6] The sharply-cropped image features an opulently dressed model standing before a verdant nocturnal setting, holding her open parasol in such a way as to catch the glimmering moonlight that likewise skims her hat and the back of her dress. Mark's exploration of luminosity, his fluid handling of form and his subject matter clearly relate the work to the Impressionism, attesting to the fact that the aesthetic was truly an international phenomenon.

1. I have yet to locate a reference that would clarify the source of the donation. Mark may have given the painting to the club following his March 1910 exhibition, and, after his election as a life member, it was deemed a suitable diploma presentation by the Arts Committee.

2. *American Art News* 8 (16 April 1910): 3.

3. For Hollósy and modern painting in Hungary, see Michael Jacobs, *The Good and Simple Life: Artists Colonies in Europe and America* (Oxford: Phaidon Press, 1985), 131-42, and Norma Broude, ed., *World Impressionism: The International Movement, 1860-1930* (New York: Harry N. Abrams, 1990), 352, 399.

4. Geber, "Lajos (Louis) Mark: His Life and Art," 117.

5. [Laurvik], *Exhibition of Paintings by Louis Mark of Budapest*, [3].

6. *American Art News*.

EXHIBITIONS: NAC, *Exhibition of Paintings by Louis Mark of Budapest*, 2-28 March 1910, no. 16; NAC Circuit/1911; Hungarian Consulate General, New York, *Lajos (Louis) Márk: Memorial Exhibition*, 16-30 November 1992; NAC 1994.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

REFERENCES: *American Art News* 8 (16 April 1910): 3.

ANTONIO P. MARTINO
Artist Life Member, 1950
(1902, Philadelphia-1988, Thousand Oaks, Calif.)

Over the course of six decades of activity as a painter, Antonio Martino received an abundance of awards, including the National Arts Club Gold Medal of Honor, which was bestowed on him in 1958. A prolific artist, he began his career as an Impressionist, painting landscapes in the vicinity of New Hope, Pennsylvania, on the banks of the Delaware River. He ultimately developed a more personal manner of painting, integrating his penchant for rich colors and lively brushwork with the structural concerns of Cubism to produce his own vision of the American Scene.

Martino was born to Italian-American parents--his father was a stonemason--and grew up in South Philadelphia. At the age of thirteen, he attended classes at the Graphic Sketch Club, with the hopes of becoming a portrait painter. Two years later, he embarked on an apprenticeship at Ketterlinus and Company, a local lithography firm, where he gained valuable experience in the field of advertising art. He initiated his formal training around the same time, taking evening classes at the Pennsylvania Museum School of Industrial Art under Albert Jean Adolphe, a former pupil of the great French Realist Jean-Léon Gérôme. He also took classes at Philadelphia's Spring Garden Institute of Art and the LaFrance Institute, and spent his free time drawing and painting. Martino initially focused on figure painting, but after one of his classes was conducted outdoors, he decided to pursue landscape painting instead.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Martino made his debut at the Pennsylvania Academy of the Fine Arts in 1925, going on to participate in that institution's annual exhibitions fairly regularly until 1966. In New York, he made his mark early on, winning the National Academy of Design's First Altman Prize in 1926 and its First Hallgarten Prize the following year. The Pennsylvania Academy's Jennie Sesnan Gold Medal (1938) was also among the many prizes that came his way.

Despite his success in the national annuals, Martino remained a "Sunday painter" until the mid-1960s, when he left the Martino Studios, the advertising firm he had established with his brother in 1941 and began to paint full-time. Rural Pennsylvania and northeast coastal locales such as Gloucester, Massachusetts were the primary subjects of his brush until 1971, when he settled in California and began painting maritime themes in Santa Barbara and Westlake.

BIBLIOGRAPHY: A. Martino File, National Academy Museum and School of Fine Arts, New York; "The Watercolor Page: Presenting Antonio Martino," *American Artist* 10 (May 1946): 23; Henry Pitz, "Antonio Martino," *American Artist* 17 (January 1953): 34-7; Henry Pitz, *Antonio P. Martino* (New York: G.A. Chidsey, 1953); *Antonio Martino: A Retrospective*, exh. cat. (Philadelphia: Woodmere Art Gallery, 1982); "Martino," *Nautical Quarterly*, No. 33 (Spring 1986): 88-95.

Schuylkill Valley, before 1947
Oil on canvas
27 x 45 in. (68.5 x 114.3 cm.)
Signed lower left: *Antonio P. Martino*
Diploma presentation, 1950 or 1951

Early in his career, influenced by the example of Impressionist painters such as Edward Redfield, Martino painted boldly brushed landscapes in the vicinity of Darby Creek and on the Delaware River near the town of New Hope. However, as Impressionism became

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

increasingly passé, he changed his style, incorporating elements of Modernism into his work while retaining a representational vision. While his oils painted during the late 1930s and 40s remained filled with color and light, they acquired a new sense of form, structure and geometry that signals the impact of Post-Impressionist painters such as Paul Cézanne, as well as Cubism and Precisionism.

Much of Martino's mature work features views of rural Pennsylvania, in the area around Roxborough and especially in Manayunk, a mill town on the Schuylkill River north of Philadelphia. When asked about the charm of Manayunk, the artist replied: "I like hills and I like houses and Manayunk has lots of both. They tell me the villages in Abruzzi, where my father came from, are something like this."[1]

Hills and houses figure prominently in *Schuylkill Valley* (Fig. 105), which presents a woman tending her garden, surrounded by some trees--their tops lopped off--and neighboring houses.[2] The Schuylkill River can be glimpsed in the middleground, its calm waters bordered in the distance by houses and sloping hills.

Martino interprets the scene in terms of simplified color planes, a method that imbues the image with solidity and vitality. Several of the trees are outlined in black, a device that harks back to Cézanne, while the dwellings appear as block-like, geometric cubes. Although the roots of Martino's late style remain unknown, the artist (who appears to have never visited Europe) would certainly have had the opportunity to see examples of vanguard art, including Cubist and Precisionist painting, in his native Philadelphia. Here, his well-designed composition is accompanied by the intense palette that became his forte, the dark hues forming a vivid contrast with bright greens and fresh blues, the occasional daub of red and an array of warm ochres. While certainly not a "radical"

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

canvas, *Schuylkill Valley* is a rare example of Modernist painting within the club's permanent collection.

1. Antonio Martino quoted in Donna St. George, "A. Martino, Painter of Manayunk Landscapes," *Philadelphia Inquirer*, 7 September 1988.

2. The same setting appears in Martino's *Mill Town, Winter, Pennsylvania*. See *Sotheby's Arcade Auction*, 25 March 1997, sale 1568, no. 232.

EXHIBITIONS: National Academy of Design, New York, *One Hundred-and-twenty-first Annual Exhibition*, 4-22 January 1947, no. 168; NAC, *International Exhibition of Painting and Sculpture*, September 1957, no. 35.

REFERENCES: "New Artist Life Members," *NAC Bulletin* 32 (April 1951): [2].

MAUD M. MASON
Artist Life Member, 1925
(1867, Russellville, Kentucky-1956, New York City)

At a dinner given in her honor at the National Arts Club in 1949, Maud Mason was described as "an acknowledged master" of flower painting.[1] Indeed, the artist was widely admired for her floral still lifes, which "had the vigor and assurance of the men painters. Her color was rich and strong; her drawing very sure; and her feeling for composition was that of a very experienced painter. Her love of flowers guided her in that direction."[2] Mason was also a respected ceramist, whose close involvement with professional societies and teaching helped foster the decorative arts in New York and its environs.

Mason enjoyed a long relationship with the National Arts Club. A member since 1903, she served at various times on the Arts, Decorative Arts, and Social Committees, as well as on the Board of Governors, and she occasionally gave instruction at the club's

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Sketch Classes. She lived at 36 Gramercy Park until 1942, when she moved into the club's Nineteenth-Street Studio Building, residing there until her death in 1956.

A native of Kentucky, Mason moved to New York as a child. She later became one of the many women who enrolled in American art schools at the turn of the century, studying at the Art Students League of New York in 1893 and from 1899 to 1902. Her course of study included painting classes with William Merritt Chase and composition with Arthur Wesley Dow. Biographical sources also indicate additional training at Brooklyn's Pratt Institute, as well as periods of study in France and in London, where she studied under Frank Brangwyn, an internationally known painter and decorative artist.

Mason's reputation was initially based on her work as a craftsman. As she related to one interviewer, her "training in design led to an interest in ceramics," a field which occupied her attention concurrently with her painting.[3] She exhibited her pottery at the New York Society of Ceramic Artists, the Boston Society of American Craftsmen and at the Little Gallery in New York. In 1915 she won the gold medal for "The Decoration of China in Colored Enamels" (porcelain decorated in polychrome enamels) at the *Panama-Pacific International Exposition* in San Francisco. A "ceramist of no mean ability," Mason was admired for the clarity and simplicity of her forms and for her skillful use of line.[4] As well as producing her own designs, she served as director of the New York Ceramics Studios and was a teacher at the Fawcett School of Industrial Art in Newark, New Jersey, where she was responsible for introducing decorative pottery-making into the curriculum.

Until the early 1940s, Mason divided her time between Manhattan and New Canaan, Connecticut, where she shared homes with her sister and brother-in-law, first on Park

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Street, and from around 1923 to 1941, in the historic Weed-Vanderhoef-Adams House, built in the 1750s. As well as painting and teaching ceramics techniques in her New Canaan studio, Mason cultivated an old-fashioned flower garden that became a favorite stop on local garden tours. She was also active in garden circles in New York, serving as a committee member and judge for the annual Gramercy Park Flower Show on several occasions during the 1940s.

Mason's professional memberships included the National Academy of Design (A.N.A., 1934), the Pen and Brush Club, the American Water Color Society, Grand Central Art Galleries, the Southern States Art League, and the National Association of Women Artists, where she served as president from 1913 to 1917. She won a bronze medal of the National Arts Club's members' annual in 1921 and a prize for painting in 1937.

Mason had numerous solo exhibitions including one-man shows at the Brooks Memorial Art Gallery in Memphis in 1928, 1945 and 1957 (memorial exhibition). In honor of that city's close involvement with flowers and gardens, she willed the Brooks her paintings, as well as a collection of Japanese prints, textiles, books and ceramics.

1. "Dinner in Honor of Maud M. Mason."
2. *Memorial Exhibition: Maud M. Mason, ANA, 1867-1956*, unpaginated.
3. "In the Flower Garden of An Artist."
4. "Table Decoration and The Art of Ceramics."

BIBLIOGRAPHY: AC Minutes, 9 March 1920; BG Minutes, 21 January 1925; "In the Flower Garden of an Artist," *Newark News*, 13 April 1927, NACR, reel 4267, fr. 657; *Flower Studies by Maud M. Mason of New York*, exh. cat. (Memphis: Brooks Memorial

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Art Gallery, 1928); "Maude Mason and Her Pupils," *Art News* 32 (21 October 1933): 8; "Exhibitions," *NAC Bulletin* 15 (November 1933): [6]; "Demonstration-Lecture," *NAC Bulletin* 16 (April 1935): [1]; "Table Decoration and The Art of Ceramics," *Art News* 30 (29 February 1936): 10; "Flower Paintings on Display: Oils by Maud Mason Notable for Beauty," *Leader* (Manchester, N.H.), 9 December 1938, NACR, reel 4268, fr. [illegible]; "At Miss Mason's Studio," *National Arts Broadcast* 21 (October 1939): [7]; *Maud M. Mason, A.N.A.: Flower Paintings*, exh. cat. (Memphis: Brooks Memorial Art Gallery, 1945); "World Famous Woman Artist Has Heavy Memphis Schedule," *Commercial Appeal* (Memphis), 12 April 1945; "Miss Mason in Memphis," *National Arts Broadcast*, 26 (April-May-June 1945): 7; "Dinner in Honor of Maud M. Mason," *NAC Bulletin* 31 (October 1949): [2]-[3]; Percy MacKaye, "Honoring a Life Member," *NAC Bulletin* 31 (December 1949): [2]; *Landmarks of New Canaan* (New Canaan, Conn.: Historical Society of New Canaan, 1951), 453-54; "Maud M. Mason, Painter Here, 89," *New York Times*, 29 August 1956, p. 29; "Miss Maud M. Mason," *New Canaan Advertiser*, 6 September 1956, p. 5; Mrs. Frank T. Hindman, "Brooks to Have Preview of Mason Paintings," *Memphis Press-Scimitar*, 27 September 1957; *Memorial Exhibition: Maud M. Mason, A.N.A, 1867-1956*, exh. cat. (Memphis: Brooks Memorial Art Gallery, 1957).

Lillies, by 1924
Oil on canvas
40 x 30 in. (101.6 x 76.2 cm.)
Signed lower right: *MAud M MASON*
Diploma presentation, 1926

Mason began painting flowers during her student days in New York. As she related:

> One day I just got bored while working from a model in Mr. Chase's studio, so I went out and bought a bunch of daffodils and painted them. Mr. Chase liked the painting, and so did everyone else, and later I showed flower paintings at the National Academy which were admired very much. Orders for flower paintings began to come in, and I have never had time to paint much of anything else.[1]

Mason's still lifes often feature blossoms taken from the gardens she and her sister, Mrs. Benjamin P. Vanderhoef, cultivated at their homes in New Canaan, Connecticut.[2] Indeed, the creation of informal, verdant flower gardens was considered *de rigeur* for the turn-of-the-century country house, and the subject itself came to occupy the attention of many American painters, some of whom, like Mason, both painted gardens and grew

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

them.[3] Mason's luxuriant gardens provided her with ample subject matter for her paintings, which feature blossoms as delphinium, hollyhocks, lilies and roses.

Mason's still lifes have a classical quality to them, the result of the artist's carefully balanced compositions coupled with her assured draftsmanship and realistic style. As revealed in *Lillies* (Fig. 106), she would typically combine flowers with pieces of pottery (including her own designs), as well as glass or brass objects, depicting her arrangements against a patterned background to enhance the overall decorative effect. Her affinity for rich hues is also evident in the club's painting, her palette consisting of greens, tans, gold and a bright blue which are vividly offset by the whites and yellows of the calla lilies.

On the occasion of an exhibition of her flower paintings at the Currier Gallery of Art in 1938, one commentator wrote specifically of the artist's success in "painting white flowers" and professed "Not only does Miss Mason capture the lustrous, realistic quality of . . . flowers . . . she weaves them into lovely designs and pleasing color harmonies."[4] These qualities are demonstrated to perfection in *Lillies*, a painting which alludes to Mason's passion for the floral environment and to her close involvement with the decorative arts.

1. L.C.B., *Memorial Exhibition: Maud M. Mason, A.N.A., 1867-1956,* unpaginated.

2. For the Mason-Vanderhoef homes and gardens, see *Landmarks of New Canaan* (New Canaan, Conn.: New Canaan Historical Society, 1951), 453-54. After the Weed-Vanderhoef-Adams House was sold in 1941, Mason moved into the club's Studio Building.

3. For discussions of flower gardens in turn-of-the-century American painting, see William H. Gerdts, *Down Garden Paths: The Floral Environment in American Art* (Rutherford, N.J.: Fairleigh Dickinson University Press, 1983), May Brawley Hill, *Grandmother's Garden: The Old-Fashioned American Garden, 1965-1915* (New York: Harry N. Abrams, 1995), and Lisa N. Peters, et al., *Visions of Home: American*

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Impressionist Images of Suburban Leisure and Country Comfort, exh. cat. (Carlisle, Pa.: Trout Gallery, Dickinson College, 1997).

4. "Flower Paintings on Display: Oils by Maud Mason Notable for Beauty," *Leader* (Manchester, N.H.). See also "Exhibition of Flower Paintings by Maud Mason," exh. checklist [typescript] (Manchester, N.H.: Currier Gallery of Art, 1938).

EXHIBITIONS: National Academy of Design, New York, *Ninety-ninth Annual Exhibition*, 22 March-20 April 1924, no. 189.

REFERENCES: BG Minutes, 17 November 1926; "Accessions to the Permanent Collection," *NAC Bulletin* (December 1926): [3].

(JULIUS) GARY MELCHERS
Artist Life Member, 1916
(1860, Detroit, Michigan-1932, Falmouth, Virginia)

Among the American artists who responded to late nineteenth-century cosmopolitanism, Gari Melchers spent much of his career in Holland, where his depictions of Dutch peasants brought him critical acclaim in Europe and the United States. Following his return to America, he went on to participate in the artistic life of both New York City and the state of Virginia.

Melchers was the son of Julius Theodore Melchers (1828-1908), a Westphalian sculptor who settled in Detroit in 1855. He received his first art lessons from his father, who taught Sunday morning drawing classes in his studio. At age seventeen, Melchers went to Germany, enrolling at the Royal Academy in Düsseldorf under the realist painter Eduard von Gebhardt and the history painter Peter Janssen, among others. In 1881, he traveled to Paris, where he attended classes at the Académie Julian and the Ecole des Beaux Arts.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

In December of 1884, Melchers settled in Egmond aan Zee, a fishing village on Holland's North Sea coast, where he shared a studio with the American expatriate painter, George Hitchcock. While he continued to retain studios in Paris, and made regular trips back to the United States, Egmond became Melcher's home for over two decades.

During these years, Melchers painted genre scenes, including mothers with children or pious Dutch peasants at church. His academic realist style of the 1880s, in which he combined his love of narrative detail with a solid modeling of the figure and a candid approach towards his subject matter, reflected his German training as well as his awareness of the Hague School and French peasant painters such as Jules Breton and Jules Bastien-Lepage. Ever attuned to new trends in the art world, he experimented with Symbolist precepts during the late 1880s and 1890s; around the turn of the century, he adopted a decorative style inspired by Impressionism and Post-Impressionism. After his marriage to the Savannah-born painter, Corinne Lawton Mackall (1880-1955) in 1903, Melchers painted sunlit interiors, often featuring his wife engaged in quiet domestic tasks or leisure pursuits such as reading.

A versatile painter, Melchers was also active as a society portraitist, depicting such notables as Theodore Roosevelt, Andrew Mellon and Lloyd George. He also designed a set of murals, *The Arts of Peace and War* (1892-93) for the World's Columbian Exposition in Chicago in 1893, as well as decorations for the Library of Congress (1895) and the Detroit Public Library (1921).

In 1909, Melchers accepted a teaching post the Weimar Academy in Germany. He remained there until the outbreak of war led to his return to America in 1915. Thereafter,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

he divided his time between New York and Belmont, the eighteenth-century Georgian home, near Fredericksburg, Virginia, that he acquired in 1916.

Melchers's numerous awards and honors reflect his international reputation: he won the grand prize at the Universelle Exposition in Paris in 1889, for example, and was appointed Chevalier of the Legion of Honor of France in 1895, a member of the Institute of France in 1908, and a member of the Royal Prussian Order of the Red Eagle in 1907.

Melchers maintained, at various times, a studio in the Beaux Arts Building in New York. In addition to the National Arts Club, he was associated with many local art organizations including the American Academy of Arts and Letters, the National Academy of Design, the Players Club, and the Century Club, where he served as president from 1931 to 1932.

Highly regarded by his peers, Melchers was appointed chairman of the federal commission to establish a National Gallery of Art in 1923. He was a member of the Board of Directors of the Corcoran Gallery of Art in Washington, D.C., served on the Virginia Arts Commission, and was an art adviser for the Telfair Academy of Arts and Sciences in Savannah, Georgia.

Subsequent to his death in 1932, memorial exhibitions of Melchers's work were held at the Corcoran Gallery of Art (1933), the Carnegie Institute in Pittsburgh (1934) and the Virginia Museum of Fine Arts in Richmond (1938). In 1955, Corinne Melchers deeded Belmont and its art collection to the Commonwealth of Virginia as a memorial to her husband.

BIBLIOGRAPHY: Gari Melchers Papers, AAA, reels 1180-1182, 1407, 1427; Henriette Lewis-Hind, *Gari Melchers: Painter* (New York: Rudge, 1928); AC Minutes, 12 January

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1921; MR 1931; *Gari Melchers (1860-1932) Selections from the Mary Washington College Collection*, exh. cat. (Fredericksburg, Va.: Mary Washington College, 1973); Janice Oresman, *Gari Melchers: American Painter*, exh. cat. (New York: Graham Gallery, 1978); Joseph G. Dreiss, *Gari Melchers: His Works in the Belmont Collection* (Charlottesville: University Press of Virginia, 1984); Annette Stott, *American Painters Who Worked in the Netherlands, 1880-1914*, Ph.D. diss., Boston University, 1986 (Ann Arbor, Mich.: UMI, 1988); Diane Lesko, *Gari Melchers: A Retrospective Exhibition*, exh. cat. (St. Petersburg, Fla.: Museum of Fine Arts, 1990); George Mesman, *Julius Garibaldi Melchers (1860-1932): A Survey of His Dutch Paintings with Emphasis on His Religious Works*, Ph.D. diss., City University of New York, 1990 (Ann Arbor, Mich.: UMI, 1990).

Study, between 1916 and 1921
Oil on canvas
19-1/2 x 24 in. (49.5 x 61 cm.)
Signed upper right: *G. Melchers.*
Diploma presentation, 1921

After purchasing Belmont, his country estate in Stafford County, near Fredericksburg, Virginia, in 1916, Melchers--as he had in Egmond--turned his attention to his immediate environment, painting landscapes as well as genre scenes featuring local types, such as *The Hunters* (circa 1922; Private collection). He also produced portraits of African-Americans, among them *Uncle Jim* (circa 1918) and *Color* (circa 1928), both in the collection at Belmont. His depictions of blacks also include *Study* (Fig. 107), a bust-length portrayal of an elegantly dressed woman, her neck adorned by a coral necklace and her ebony hair by a bright red flower. As in other works of this type, she is portrayed close-up against a plain background.

Melchers's deliberately ambiguous title suggests that rather than revealing the identity of his sitter, his overriding concern involved matters of color and form, explored within the context of the decorative style he evolved during the early 1900s. Indeed, inspired by the Impressionist and Post-Impressionist painting he saw in Europe, Melchers

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

evolved an aesthetic characterized by vivid colors and robust brushwork--both of which can be found in *Study*. As in other works painted during his years at Belmont, this painting is especially notable for its brilliant palette, the shades of green, yellow, orange and pink and forming a contrast to light tans and black. *Study* also exemplifies the somewhat rough brushwork Melchers favored after the turn of the century, a technique that created active surface textures and gave his work a spontaneous, unfinished quality.

At a meeting of the Arts Committee held on January 12th 1921, it was noted that although Melchers had been elected an artist life member in 1916, he had not yet presented his qualifying picture. In the autumn of that year, after a gentle reminder from his peers, he submitted this luminous canvas as his diploma presentation.

EXHIBITED: NAC 1923; NAC 1924; NAC 1926; NAC 1939, no. 38.

REFERENCES: AC Minutes, 12 January 1921; AC Minutes, 31 October 1921; BG Minutes, 16 November 1921; "National Arts Club Reveals Its Treasures," *Newark Evening News,* 7 July 1924, NACR, reel 4267, fr. [illegible].

FRANCIS LUIS MORA
Artist Life Member, 1910
(1874, Montevideo, Uruguay-1940, New York City)

In view of his heritage--he was the son of the Spanish sculptor Domingo Mora and spent his early childhood in South America and Spain--it is not surprising that F. Luis Mora made Spanish themes his foremost aesthetic concern. He was aptly described as "an observer of the Spanish life and a dweller therein . . . he . . . in a way [discovered] himself in his models."[1] Indeed, along with contemporaries such as Robert Henri* and William

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Merritt Chase, Mora made a vital contribution to the American pictorialization of Spain and its people.[2]

Upon immigrating to the United States in 1880, the Moras settled in Perth Amboy, New Jersey, where Luis attended Mannings Seminary. When he was around ten, they moved to New York City, remaining there until Domingo Mora's work as a decorative sculptor took the family to Boston in 1887.

Mora began painting as a child of six, when he was presented with his first set of watercolors. He went on to receive lessons in modeling techniques from his father prior to enrolling at the Boston Museum School in 1890, where he was taught by Frank Benson and Edward C. Tarbell. Two years later he went to New York, continuing his training under H. Siddons Mowbray at the Art Students League until 1894. It was during this period that Mora established himself as a gifted illustrator, contributing his drawings to *Harper's Weekly*, *Scribner's*, *Century* and other leading periodicals. In the autumn of 1895 he embarked on what would be the first of many trips to Spain, absorbing it distinctive culture and ambiance and studying and copying the work of Old Masters such as Diego Velázquez, whose direct realism he greatly admired.

Thereafter, Mora made Spanish subjects his specialty. His early paintings were executed with a dark palette and fluid handling reminiscent of Velázquez; however, while visiting Spain from December 1908 to August 1909, he brightened his chromaticism in response to his contact with modern Spanish masters, notably Mariano Fortuny, a painter of exquisite, light-filled genre scenes (and a friend of the artist's father), and the equally renowned Impressionist, Joaquín Sorolla, recognized for his dazzling colorism.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

A versatile artist, Mora also painted portraits and western themes, and he explored a variety of media, including watercolor, etching, sculpture and porcelain. After producing a mural for the Lynn Public Library in Massachusetts in 1900, he executed decorative commissions for many public buildings, among them the Missouri State Building at the Louisiana Purchase Exposition (1904), the Orpheum Theatre in Los Angeles (1911), the Red Cross Building in Washington, D.C. (1920) and the New York World's Fair (1939-40). Mora taught drawing and painting at the Art Students League (1906-1910; 1915-1918; 1934) and served as vice-president of that organization during 1897. He also spent nine years as a teacher at the Chase School of Art (known after 1898 as the New York School of Art). Mora began spending summers in Gaylordsville, Connecticut in 1913, going on to build a home and studio there in 1923, the year he helped found the Kent Art Association.

Mora exhibited throughout the United States and won many awards. He had several one-man shows, including exhibitions at the Pratt Institute in Brooklyn (1912) and at the Comision Naçional de Bellas Artes in Buenos Aires (1927). An obituary notice made reference to the fact that he was a member of "every important art club in New York," including the National Academy of Design, the Society of Illustrators, the New York Water Color Club, the American Water Color Society, and the Salmagundi Club.[3] Elected an artist life member of the National Arts Club in 1910, Mora served on a number of administrative and social committees, including the Board of Governors. While chairman of the Arts Committee from 1919 to 1922, Mora made substantial improvements to the club's exhibition gallery and oversaw a number of exhibitions devoted to promoting the work of his fellow artist life members.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1. "Spanish Life and Landscape as Painted by Luis Mora," 402.

2. For the Spanish influence in nineteenth and early twentieth century American art, see M. Elizabeth Boone, *Espana: American Artists and the Spanish Experience*, exh. cat. (New York: Hollis Taggart Galleries, 1999) and by the same author, *Vistas de Espana: American Views of Art and Life in Spain, 1860-1898*, Ph.D. diss., Graduate School and University Center, City University of New York, 1996 (Ann Arbor, Mich.: UMI Press, 1996).

3. "F. Luis Mora Dies," 24.

BIBLIOGRAPHY: F. Luis Mora Papers, AAA, reels 3567-3569; *NCAB,* vol. 30, 223-24; "Spanish Life and Landscape as Painted by Luis Mora," *Craftsman* 17 (January 1910): 402-408; BG Minutes, 11 May 1910; BG Minutes, 18 May 1910; W. Stanton Howard, " ' Mercedes,' by F. Luis Mora," *Harper's* 123 (November 1911): 888-89; BG Minutes, 22 April 1919; EC Minutes, 29 March 1922; BG Minutes, 20 February 1924; F. Luis Mora, interviews by DeWitt McClellan Lockman, 9 June 1926, 31 January 1927, 1 February 1927, DeWitt McClellan Lockman Papers, AAA, reel 503; "Luis Mora at Home, A Prophet Honored," *New York Times*, 11 September 1927, p. 11; "F. Luis Mora Dies," *Art Digest* 14 (1 July 1940): 24; "Forum of Events: Died," *Architectural Forum* 73 (July 1940): 76; *A Special Exhibition: The Sons and Daughters of the American Revolution: Sixty-three Drawings Executed in 1916 by Francis Luis Mora, 1874-1940*, exh. cat. (New York: Jeffrey Alan Gallery, 1985).

Zona, 1915[1]
Oil on canvas
35-1/2 x 39-1/2 in. (90.2 x 100.3 cm.)
Signed and dated lower right: *F. Luis Mora 1915*
Diploma presentation, 1917

Mora fused his passion for "all things Spanish" with a concern for portraying the human form.[1] His skills in this genre--honed under the guidance of Tarbell and Benson, key members of the Boston School of figure painters--were such that on the occasion of his one-man show at the Pratt Institute in 1912, he was deemed "one of the most brilliant of the young American figure painters . . . displaying beauty of refinement, breadth of technique, and originality of conception."[2]

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Mora painted scenes of Spanish life as well as portrayals of dark-eyed, ebony-haired models dressed in Spanish costume, ranging from simple peasant garb to picturesque mantillas that he brought back from his trips to Spain. He was particularly attracted to Spanish shawls, which he wrote about in his dairy, stating "The quality of . . . spanish shawls is something really very beautiful - the designs and color patterns seam [*sic*] to have life. To suggest real flowers and birds." [3] In *Zona* (Fig. 108), his genteel subject wears one such garment—a dark, elegant wrap decorated with red blossoms. The floral theme of the shawl is repeated on portions of the outspread fan and on the curtain that serves as a backdrop.

The club's painting demonstrates the brighter palette Mora turned to after his exposure to the paintings of Fortuny and Sorolla. Indeed, after his third trip to Spain during 1908-1909, he abandoned the somber, Velázquez-inspired tonalities that had prevailed in his art thus far and allowed color to play a more critical role in his *oeuvre*. He would frequently give his paintings titles that reflected his chromatic experiments, believing that color was "one of the most wonderful problems in the field of painting [and] one of the most elusive things"[4]

In *Zona,* yellows, golds, greens and a fiery red, vividly contrasted with black, contribute, along with the model's costume, to the exotic flavor of the image. As revealed by this canvas, Mora's work was inspired by contemporary attitudes about color yet grounded within the traditional framework of Realism. Appropriately, a writer for the *Craftsman* described his paintings as "essentially Spanish in subject and feeling and wholly modern and American in expression."[5]

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1. Mora did not submit his diploma presentation until 1917, despite being elected to the artist life membership category seven years earlier. Since references to his submission do not indicate the title of the work, I have used the title appearing in a 1954 appraisal of the club's collection.

2. *Exhibition of Twenty-eight Oil and Water Color Paintings by F. Luis Mora*, exh. cat. (Brooklyn, N.Y.: Pratt Institute, 1912), unpaginated.

3. Diary entry, 3 March 1913, Mora Papers, reel 3569, fr. 41.

4. As in *Color Harmony* (Newark Museum), which won a bronze medal at the National Arts Club's annual members' exhibition in 1914. See Diary entry, 26 September 1912, Mora Papers, reel 3568, fr. 1169.

5. "Spanish Life and Landscape as Painted by Luis Mora," *Craftsman*, 402.

EXHIBITIONS: Greenfield, Massachusetts, 1917 [group exhibition; venue not known]; NAC 1923; NSA 1926, part two.

REFERENCES: AC Minutes, 12 January 1917; AC Minutes, 9 February 1917; AC Minutes, 9 March 1917.

FREDERICK J. MULHAUPT
Artist Life Member, 1915
(1871, Rock Port, Missouri-1938, Gloucester, Massachusetts)

Remembered in a club obituary as an artist who had "won fame in America and Europe for his paintings and murals of landscape and marine scenes," Frederick Mulhaupt was active in such diverse locales as France, Spain, England and Canada.[1] However, his name is linked first and foremost with the artistic life of Gloucester, Massachusetts, the fishing port and artists' colony that was initially his favorite summer haunt, and ultimately his permanent home.

Little is known of Mulhaupt's training and early career. He managed a newspaper and magazine in Dodge City, Kansas before moving to Kansas City, Missouri, where he

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

worked as a sign painter and studied at the Kansas City Art Institute. During the early 1890s, he settled in Chicago, where he attended classes at the school of the Art Institute of Chicago and helped organize the Palette and Chisel Club, established in 1895 with a group of fellow students. He remained in that city until 1904, when he moved to New York and began exhibiting his work at the annual exhibitions of the National Academy of Design. His absence from the academy's annuals in 1905 and 1906, and the appearance of European subjects in beginning in 1907, suggest that he spent those years abroad, in popular painting locales such as Moret, France, Toledo, Spain and St. Ives, on England's Cornish seacoast. He also visited Paris, where he joined the American Art Association of Paris; the fact that most of the organization's members were practitioners of Impressionism mat have inspired his owns forays into that aesthetic and inspired his enduring concern for the depiction of light and air.

Mulhaupt began making seasonal trips to Cape Ann, on Massachusetts' North Shore, around 1900. He settled permanently in Gloucester, the larger of the two principal towns on the Cape, in 1922, feeling that the local scenery "duplicates any views I care to paint."[2] He would typically work outdoors throughout the seasons, making small oil studies, which inspired the larger, finished paintings he produced back in his studio. The commercial fishing schooners that plied Gloucester's harbor were a recurrent theme in his work, although Mulhaupt also painted landscapes in New England and elsewhere. During his years in Gloucester, he supplemented his income through private teaching.

Mulhaupt was also active as a muralist, executing a quartet of panels for the dome of the Kansas State capitol in Topeka, a mural of ancient Greece for the Stalter Theater in

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Cleveland, and decorations for the Gloucester High School and Maple Avenue School in Gloucester, among other commissions.

In addition to the National Arts Club, where he was nominated to artist life membership by Arts Committee chairman William T. Evans, Mulhaupt's professional affiliations included the National Academy of Design, the Salmagundi Club, the Boston Art Club, the North Shore Art Association and the Rockport Art Association. He participated in group shows throughout America, as well as in Paris and London, and won several awards and prizes. A solo exhibition of his work was held at the High Museum of Art in Atlanta in 1930. However, Mulhaupt was an intensely private man; he generally remained aloof from the art world, preferring to paint rather than promote himself through alliances with commercial dealers. He was working in his studio when, on the 10th of January 1938, he suffered a heart attack and died.

1. "Necrology."

2. Quoted in Charles Movalli, "Frederick Mulhaupt: New England Classic," 75.

BIBLIOGRAPHY: EC Minutes, 27 October 1915; EC Minutes, 3 November 1915; AM Minutes, 11 April 1916; "Necrology," *NAC Bulletin* 19 (February 1938): [7]; "Fred J. Mulhaupt" American Painter," *New York Times*, 11 January 1938, sec. 1, p. 23; Charles Movalli, "Frederick Mulhaupt: New England Classic," *American Artist* 41 (January 1977): 72-77, 99-101; *Frederick J. Mulhaupt, 1871-1938: A Reintroduction*, exh. cat. (Boston: Vose Galleries, 1978); Kathleen Kienholz, *Frederic J. Mulhaupt: Dean of the Cape Ann School*, exh. cat. (Gloucester, Mass.: North Shore Arts Association, 1999).

A Group of Birches, 1910
Oil on canvas
36 x 36 in. (91.4 x 91.4 cm.)
Signed, inscribed and dated lower left: *MULHAUPT / PE* [? illegible] *1910*
Diploma presentation, 1915

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

In his incisive account of Mulhaupt's work, Charles Movalli made note of the artist's discerning sense of design, his interest in balance and harmony and the "stillness and sobriety" of his paintings.[1] These characteristics are exemplified in *A Group of Birches* (Fig. 109), a landscape featuring tall, graceful trees profiled against a summer sky. The birches form a protective canopy, towering over a female figure making her way towards some low-lying farm buildings.

As in other pictures of this genre, such as *Birches, Vermont* (location unknown), the height of the trees is exaggerated, their elongated forms creating patterns of shadow on the landscape and houses. There is a calm, restful quality to the painting, derived from Mulhaupt's structured composition, with its careful ordering of verticals, horizontals and diagonals and from the glowing sunlight that permeates the scene; as Movalli has pointed out, the artist loved to depict the gentle radiance of late afternoon, when the lowering sun would emphasize the contrasts between areas of sunlight and shadow.[2]

Shortly after painting *A Group of Birches,* Mulhaupt exhibited the work at the National Academy of Design, where it caught the eye of a reviewer for the *New York Times*, who noticed its "sophisticated appeal" and, in reference to its decorative qualities, professed that "as a theatre drop for a drama of the Spring it would be charming."[3]

1. Movalli, 76.

2. Movalli, 99.

3. "Academicians and Associates Show Excellent Pictures at the Spring Exhibition," *New York Times*, 19 March 1911.

EXHIBITIONS: National Academy of Design, New York, *Eighty-sixth Annual Exhibition*, 11 March-16 April 1911, no. 39 ill.; Art Institute of Chicago, *Twenty-fourth*

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Annual Exhibition, 14 November-27 December 1911, no. 243; Texas State Fair, 1912; NAC 1939, no. 64.

REFERENCES: "The Academy Pictures," *New York Evening Post*, 15 March 1911, p. 9; "Academicians and Associates Show Excellent Pictures at the Spring Exhibition," *New York Times*, 19 March 1911, magazine section, part V, p. 15; "Art Lovers Will Gather Here Today to Judge the Pictures," newspaper clipping [source illegible], 18 [?] October 1912, Daniel Putnam Brinley Papers, AAA, reel 1574, fr. 890; AM Minutes, 11 April 1916.

GEORGE LAURENCE NELSON
Artist Life Member, 1932
(1887, New Rochelle, N.Y.-1978, Canaan, Connecticut)

As was the case with many New York-based artists, George Laurence Nelson escaped the heat of the urban summer by retreating to the country—in his case, Kent, Connecticut, an artist's colony that attracted a number of artist life members. It was there, on the grounds of his colonial home, Seven Hearths, that he cultivated the flowers that appear in his brightly colored still lifes. Nelson also painted interiors, landscapes and figure subjects and over 800 portraits.

Nelson, who grew up in Buffalo, New York, was born into a family of artists. The youngest of three sons of Carl and Alice (Kerr-Nelson) Hirschberg, both of whom were painters and designers, his family lineage included Elizabeth Kerr, an eighteenth century English flower painter, and John Henry Nelson, a nineteenth century portraitist.

Nelson's boyhood interests in drawing and painting were nurtured by his parents. His talent as a draftsman attracted notice of an official nature in 1904, when he won first prize in a drawing contest sponsored by Crayola Crayons. During that same year, Nelson went to New York to continue his training at the Art Students League. After further study at

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the National Academy of Design, he opened a portrait studio at 10 West 61st Street around 1909, establishing an impressive client base that included Mrs. Henry Clay Frick. It was around this time, concerned about anti-German sentiment, that he adopted his father's second name, Nelson, as his surname. He went to Paris in 1911 and remained abroad for three years, attending classes at the Académie Julian and travelling throughout Europe.

Returning to Manhattan, Nelson taught at the National Academy Schools and at the Cooper Union Art School and worked out of studios on the Upper West Side. In 1915 he began spending his summers in Kent. Four years later, he and his wife, Helen Charlotta Redgrave, an art critic for the *New York Globe*, purchased "Seven Hearths," a posthouse (so-named for its seven fireplaces) built in 1754 and located amidst the Litchfield Hills about a mile and a half north of Kent.

Although his art reveals an awareness of certain "modern" trends, Nelson was essentially a traditionalist who viewed abstraction as representing a "downward trend. Even the sincere ones have no standards . . . Conventional art, however, has historic value . . . it portrays something real, genuine; a universal emotion."[1] He exhibited his oils, watercolors, pastels and lithograph at venues such as the National Academy of Design, Allied Artists of America, the Kent Art Association and at the National Arts Club, where one of his canvases—a portrayal of sunflowers—won a bronze medal in 1939.

Nelson and his wife moved permanently to Seven Hearths after the Second World War. After the artist's death in 1978, his home was converted into a museum and art gallery by the Kent Historical Society.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1. Lyall H. Hill, "Kent Artist's Work Reflects His Fine Character," *Waterbury* (Conn.) *Republican*, 14 March 1954, copy in the G.L. Laurence file, National Academy Museum and School of Fine Arts, New York.

BIBLIOGRAPHY: G.L. Nelson file, National Academy Museum and School of Fine Arts, New York; Cuthbert Lee, *Contemporary American Portrait Painters* (New York: W.W. Norton & Co., 1929), 98-99; EC Memorandum, 6 January 1932; "Life Members," *NAC Bulletin* 13 (March 1932): [3]; "People and Flowers Favorites with Kent Artist ...," unsourced newspaper clipping, circa 1932, NACR, reel 4248, fr. [830?]; *The Kent Art Association, Inc., 1923-1950* (Kent, Conn.: Kent Art Association, Inc., 1950), 44-45; *The Art of George Laurence Nelson, N.A.*, exh. cat. (Houston: Robert Rice Gallery, 1975); George Laurence Nelson, *New Life for Old Timber* (Kent, Conn.: Kent Historical Society, 1982).

Beatrice, circa 1930[1]
Oil on canvas
36 x 28 in. (91.4 x 71.1 cm.)
Signed lower right: *G.L. NELSON.*
Diploma presentation, 1932

When he wasn't engaged in official portrait commissions, Nelson painted floral still lifes, as well as the occasional landscape and interior. He also liked to portray members of his immediate family--his wife, Helen, who first modelled for him when they were attending the Art Students League, and their daughter, Beatrice (Fig. 110), also known as "Bunny."[2]

Here, Nelson depicts his offspring--a young teenager wearing her Sunday best--posed in a comfortable domestic interior, probably at Seven Hearths. While Nelson loved to paint those close to him, he was equally fond of depicting flowers, so it is not surprising that he includes them here in the form of a luxuriant arrangement set on a vase on the adjacent side table. Beatrice also holds a trio of posies in her hand, and floral motifs comprise the background wallpaper. The artist's well known proclivity for blossoms stemmed not only from his love of gardening, but from an aesthetic standpoint as well,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

for he is known to have felt that flowers—especially species such as zinnias and chrysanthemums—"alone offer the dramatic color contrasts which appeal to the painter."[3]

Nelson is among the many American regional artists whose oeuvre awaits a contemporary reassessment. However, on the basis on works such as *Beatrice* and other known canvases by the artist, it is apparent that his art, while rooted in representational realism, demonstrates an affinity for the articulated compositions, simplified forms and decorative patterning of Post-Impressionism. His three-year sojourn in Europe would surely have provided him with ample opportunities to study contemporary trends: intimist painters such as Edouard Vuillard and Pierre Bonnard and colorists such as Vincent van Gogh and Henri Matisse may have provided the impetus for Nelson's very fresh and updated treatment of the traditional figure-floral theme.

1. In 1986, a deteriorating backing was removed to reveal a partially completed oil featuring a river landscape.

2. In 1921, Nelson exhibited a work entitled *Portrait: Beatrice* at the annual exhibition of the Pennsylvania Academy of the Fine Arts in Philadelphia. This was presumably Bunny at around age five.

3. Hill.

EXHIBITIONS: NAC 1994

REFERENCES: BG Minutes, 16 March 1932; AM Minutes, 12 April 1932; "Additions to the Permanent Collection," *NAC Bulletin* 13 (April 1932): [1].

(GEORGE) GLENN NEWELL
Artist Life Member, 1911
(1870, Berrien County, Michigan-1947, Sharon, Connecticut)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

A "celebrated artist of pastoral scenes," Glenn Newell specialized in rustic landscapes populated by farm animals such as sheep or cows.[1] His choice of subject matter, coupled with his conservative Impressionist style, contributed to his immense popularity in American art circles at the turn of the century. One of the earliest artist life members of the club, Newell served as chairman of the Arts Committee from 1924 to 1928.

A son of a farmer, Newell was born in a log house near the village of Three Oaks, Michigan. His family lived there until around 1872 or 1873, when they moved briefly to Buchanan, Michigan before settling in Grand Rapids in 1874. As a young boy, Newell attended a local public school and spent his spare time taking his neighbors' cows to pasture. He received his earliest art lessons during his teens, studying under a "lady artist' in Grand Rapids. He also worked for a time in the furnishing and decorating department of the Bissell Carpet Sweeper Company, where he learned woodworking techniques and painted flowers, scrolls and other decorative embellishments on sweepers. After completing high school, he went on to attend Albion College, graduating with a bachelor's degree in 1890. He received an additional degree in painting in 1891. Throughout this period, Newell worked both in the studio and outdoors, receiving instruction from one F.C. Courter.

Newell painted portraits, still lifes and landscapes in Grand Rapids, Ionia and South Haven from 1891 to 1894, after which time he moved to New York to study at Columbia University Teacher's College under the Barbizon painters William S. Robinson and William Henry Howe. He also enrolled in classes at the National Academy of Design (1894-97), where his instructors included Edgar Melville Ward and Francis Coates

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Jones.[2] During the late 1890s, Newell was affiliated with the Country Sketch Club, a loosely-knit band of *pleinairists* that included his fellow academy students Albert Lorey Groll, Jonas Lie and Van Dearing Perrine,* who painted landscapes in and around Ridgefield, New Jersey.

In 1900, Newell visited Switzerland, Holland and France, during which he spent part of his time in the art colony at Etaples, where he fraternized with painters such as Max Bohm* and the aforementioned Robinson. Back in New York, he turned his attention to native scenery, painting many of his landscapes in the vicinity of Dover Plains, where he built a summer home called Glen Acres that was near that of the his former teacher, William Henry Howe. He also maintained a working farm, raising the daily and beef cattle featured in many of his paintings. During the mid-1910s, he conducted painting and crafts classes at the Elverhoj Colony of Artists and Craftsmen in Milton, New York.

Newell was a well-regarded member of the chief art organizations of his day, including the National Academy of Design, the Salmagundi Club, the Lotos Club, the American Water Color Society, the American Society of Animal Painters and the New York Society of Painters, where he was president from 1924 to 1930. As well as presiding over the club's Arts Committee for a period of four years, Newell served on the Board of Governors during the 1920s and early 1930s. He also won First Prize at the annual members' exhibition in 1925. Like so many of his fellow artists, Newell retained a right-wing stance during his later years, acknowledging the existence of "ultra-modern art" but feeling that eventually, its practitioners would "return to the home fold and . . . give the old, conservative folk a new enthusiasm, and the result will be a more virile, brilliant, and naïve [*sic*] art."[3]

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Newell was honored in Grand Rapids on two occasions: in 1929, an important exhibition of his work was held at the Grand Rapids Art Gallery, and in 1936, he was awarded an honorary doctor of law degree from Albion College.

1. "Necrology," *NAC Calendar.*

2. Information courtesy Dr. David Dearinger, Chief Curator, National Academy of Design Museum and School of Fine Arts.

3. "Lauds C. W. A. Jobs That Aid Artists," *Grand Rapids Press*, 9 March 1934, p. 18.

BIBLIOGRAPHY: BG Minutes, 12 April 1911; BG Minutes, 10 May 1911; "Elverhoj Colony Art Exhibit and Summer School Opens Its Season," [unidentified newspaper clipping], Poughkeepsie, N.Y., 25 July 1915, NACR, reel 4266, fr. [illegible]; "George Glenn Newell, N.A.," in *The Kent Art Association, Inc., 1923-1950* (Kent, Conn.: Kent Art Association, inc., 1950), 46; George Glenn Newell, interview by DeWitt M. Lockman, 6 April 1926, DeWitt McClellan Lockman Papers, AAA, reel 504; "Necrology," *NAC Calendar* 28 (June 1947): [7]; Helen Myers, " Dover Boats Unusual Gallery—Beautiful Area Art in Firehouse," *Poughkeepsie Journal*, 11 November 1962; Arthur Hopkin Gibson, comp., *Artists of Early Michigan: A Biographical Dictionary of Artists Native To or Active in Michigan, 1701-1900* (Detroit: Wayne State University Press, 1975), 182; J. Gray Sweeney, *Artists of Grand Rapids, 1840-1980*, exh. cat. (Grand Rapids, Mich.; Grand Rapids Art Museum, 1981), 13-14, 81; J. Gray Sweeney, *Artists of Michigan from the Nineteenth Century*, exh. cat. (Muskegon, Mich.: Muskegon Museum of Art, 1987), 126-27, 198.

A Hillside Farm, by 1911
Oil on canvas
30 x 40 in. (76.2 x 101.6 cm.)
Signed lower left: [illegible] *Newell*
Diploma presentation, 1911 [or 1912?]

Newell was elected an artist life member of the club in 1911. By that time, American art was assuming new directions: Robert Henri and his Ashcan School cohorts had shocked art audiences with their down-to-earth scenes of lower class life in New York and an up-and-coming generation of European-inspired Modernists, such as Oscar Bluemner and Marsden Hartley, were beginning to incorporate the arbitrary colorism and simplified

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

forms of Post-Impressionism into their work. Newell's art, however, remained rooted in the Barbizon and Impressionist traditions of the late nineteenth century. Like his teachers, William S. Robinson and especially William Henry Howe (the latter hailing from Grand Rapids), he specialized in agrarian subjects, favoring depictions of cattle or sheep grazing in lush meadows or by sun-dappled riverbanks in the vicinity of his Dover Plains farm. His rural landscapes were exceedingly popular among urban collectors who, like the artist, loved animals and nature, and were nostalgic for a way of life that had all but disappeared.

Newell's pastorals are dominated by close-up views of cattle, but he also painted more extensive landscape tableaus such as that depicted in *A Hillside Farm* (Fig. 111), which shows a few cows roaming next to a tranquil waterway and a farm nestled at the base of distant hills. The artist adheres to the "broad and vigorous manner" for which he was known, using a palette of cool greens and warm oranges and yellows to evoke the gleaming autumnal sunlight as it falls across this peaceful bit of American scenery.

1. "Two Special Exhibitions: Oil Paintings by Paul Cornoyer and George Glenn Newell," *Academy Notes* 4 (December 1908): 101.

EXHIBITIONS: Detroit Museum of Art, *Exhibition of Contemporary Art,* November 1912, no. 19; NAC 1926.

SPENCER BAIRD NICHOLS
Artist Life Member, 1931
(1875, Washington, D.C.-1950, Kent, Connecticut)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Spencer Nichols was a successful illustrator and designer at the turn of the century. Throughout the 1920s and 30s, he devoted most of his time to painting, achieving recognition in conservative art circles of the day.

A son of Henry Hobart Nichols, a wood engraver, and his wife, Indiana, an avid arts enthusiast, Nichols became interested in painting and drawing during his boyhood. He was trained in his hometown of Washington, D.C., taking classes under Howard Helmick at the local Art Students League and later attending the Corcoran School of Art.

Nichols began teaching illustration at the Washington Art Students League in 1893, at the age of seventeen. During this period, he did occasional work for the U.S. Geological Survey and illustrated government yearbooks. He remained at the League until 1911, when he joined the Tiffany Studios in New York, where, as chief designer, he painted murals and designed windows, interiors and mosaics for public homes and private buildings. He also worked simultaneously as an illustrator for the publishing firm of Frederick A. Stokes Company, producing illustrations for children's books by Charles Dickens and Oscar Wilde, as well as volumes of poetry by Alfred Noyes.

Nichols moved to Bronxville, New York in 1911. He built two homes there, on Tanglewild Avenue, the second of which boasted a "showcase" studio done in gold leaf with Japanese carved doors. Nichols remaining in Bronxville until 1922, when he settled in Kent, Connecticut. He exhibited at the New York Water Color Club, the American Water Color Club, the Salmagundi Club, the Kent Art Association (founder) and at the National Academy of Design, where he won the Benjamin Altman Prize (1931) and the Ranger Purchase Awards (1928 and 1932). Regrettably, the artist lost a number of paintings in a studio fire in 1932.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Nichols was appointed director of art at Marot Junior College in Thompson, Connecticut in 1934, a position he retained until 1942, when he moved his family to Washington, D.C. for the duration of the war. His oeuvre includes portraits of political and historical figures in Washington, D.C. and W.P.A. murals for the Kent, Litchfield and New Milford high schools in Connecticut.[1] Nichols's brother, Hobart, was also a painter and illustrator and served as president of the National Academy of Design in New York from 1939 to 1949.

1. The mural at the Kent Center School was destroyed by fire in 1943.

BIBLIOGRAPHY: Information courtesy Helen Nichols Jacobs; BG Minutes, 18 February 1931; *Illustrators of Children's Books: 1744-1945*, compiled by Bertha E. Mahony, Louise Payson Latimer and Beaulah Folmsbee (Boston: Horn Book, 1947), 342; "Spencer Nichols, Artist, 75 Dead," *New York Times*, 29 August 1950, sec. A, p. 27; Barbara Ball Buff, *The Artists of Bronxville: 1890-1930*, exh. cat. (Yonkers, N.Y.: Hudson River Museum, 1989), 14-15, 23, 25-26.

Between the Upper and Lower Falls
Oil on board
30 x 40 in. (76.2 x 101.6 cm.)
Signed lower right: *Spencer Nichols*
Diploma presentation, 1932

In 1922, having established himself as a designer and illustrator, Nichols began to devote more of his time to easel painting. During that year, he moved his family from Bronxville, New York to Kent, Connecticut, home to a coterie of artists that included National Arts Club members Robert H. Nisbet and George Laurence Nelson* who, along with Nichols and a few others, founded the Kent Art Association in 1923.

Nichols remains an unstudied artist, which makes it difficult to trace his evolution as a painter. Examples of his mature work are rare, due in part to the fact that many of his

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

canvases were lost in the disastrous fire of 1932 that destroyed his studio. However, extant landscapes such as *Between the Upper and Lower Falls* (Fig. 112) indicate that he took a very decorative approach to form and color, manipulated so as to express the essence of nature rather than objective reality. He is known to have admired the paintings and interiors of James McNeill Whistler, and indeed, the titles of a number of his oils—*Lavender: Green and Gold, An Arrangement in Blues* and *Rhythm: Sharps and Flats*—attest to the impact of that artist's poetic tonalism and his "art for art's sake" philosophy. Nichols's style was also informed by the design principles of Japanese art and by the example of the American visionary painter Albert Pinkham Ryder, and his commercial work would certainly have brought him into contact with the linearity and flat, stylized forms of Art Nouveau.[1]

The fact that many of his colleagues in Kent--second generation Impressionists such as the aforementioned Nisbet--embraced a decorative, anti-naturalistic mode of landscape painting would have reinforced Nichols's aesthetic inclinations, as exemplified in the present piece--a close-up view of water cascading over Kent Falls, located a few miles north of the artist's home.[2] His sinuous lines create strong patterning throughout the image, while his palette, which features the resplendent yellow-golds that appear in many of his painted illustrations, suggests the legacy of his work at the Tiffany firm. That Nichols's was a very subjective art--one unconcerned with the depiction of light and atmosphere or a specific site--is revealed not only in this intimate view, but by a statement he made on the occasion of an exhibition of his work at the Grand Central Art Galleries in New York in 1937:

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> How often we hear it said of this of that picture, that it reminds us of something we have seen in nature. It may be a bit of road, a farm house, a brook, almost anything that relates to the material aspect of things. Alas! How seldom do we hear it said, 'Here is a thing of beauty. I have never seen anything in nature like it, but I wish I could.' And you will, for it is the mission of the artist to reveal not what the eye alone perceives, but rather the spiritual sense of beauty, that is without beginning and without end.[2]

1. Information courtesy Helen Nichols Jacobs, the artist's daughter,

2. Helen Nichols Jacobs.

EXHIBITIONS: NAC 1936.

REFERENCES: BG Minutes, 21 December 1932; "Accessions to Permanent Collection," *NAC Bulletin* 14 (February 1933): [1].

GEORGE OBERTEUFFER
Artist Life Member, 1934
(1878, Philadelphia, Pennsylvania-1940, Gloucester, Massachusetts)

An esteemed member of the American art colony in Paris during the early twentieth century, George Oberteuffer evolved a vibrant, energetic style that was indebted to modern European art. After a lengthy period of residence abroad, he returned to the United States, establishing a reputation as both a painter and teacher.

Oberteuffer decided to become an artist while in his junior year at Princeton University. In 1899 he enrolled at the school of the Pennsylvania Academy of the Fine Arts in Philadelphia where, for the next six years, he received instruction from such influential painters as the Impressionist William Merritt Chase, and Thomas Anshutz, a liberal-minded artist who encouraged his students to experiment with color and technique.[1]

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Oberteuffer left for Europe in the summer of 1905, accompanied by his friend, Arthur B. Carles, a student at the academy school. The pair visited London, Paris and Madrid; however, while Carles returned to America at summer's end, Oberteuffer remained in the French capital. Later that year, he married the painter Henriette Amiard (1878-1962), the daughter of a coal merchant from Le Havre, who was studying at the Académie Julian. The couple moved to the Montparnasse district where, despite the later birth of two children, Harriet remained active as a painter, garnering considerable acclaim for her colorful figure paintings and still lifes.

Oberteuffer's contact with Anshutz probably helped pave the way for his assimilation of modernist tenets in France, especially the strident chromaticism and broad handling of Fauvism and Expressionism, which he saw on visits to museums and art galleries and which soon began to make its way into his work. Indeed, the artist eventually abandoned academicism for Impressionism, and then evolved a powerful fauvist-inspired style, which he applied, to portrayals of the streets and landmarks of Paris and to view of the Brittany and Normandy countrysides. Oberteuffer likely learned from his friends as well: during these years--in studios and at the popular Café Dôme, he fraternized with many American painters who shared his post-impressionist inclinations, among them Samuel Halpert, John Marin (a former classmate from the Pennsylvania Academy), Abel Warshawsky and Carles, who returned to Paris in 1907.

During his expatriation, Oberteuffer exhibited his work at the Salon d'Automne and the Salon des Independants. When war broke out in 1914, he served as a captain with the American Red Cross. He taught at the Académie de la Grande Chaumière during 1919-1920, after which time he and his family settled in New York. Obertueffer and his wife

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

exhibited together at the Knoedler Galleries in Manhattan in 1920, and at the Ferargil Galleries a year later. He began participating in the national annuals, winning the Pennsylvania Academy's Sesnan gold medal (1922) and the Art Institute of Chicago's Logan medal (1926), among other key awards. His sensitivity to light and atmospheric conditions, his bold colors and vigorous prompted comparison with artists such as Eugène Boudin, Frédéric Bazille and Maurice Utrillo.

Throughout the 1920s and 30s, Oberteuffer gave periodic instruction at the Pennsylvania Academy of the Fine Arts, the school of the Art Institute of Chicago, the Minneapolis Museum School, the Memphis Academy of Arts. In 1938, he settled in Gloucester, Massachusetts. Two years later, while helping his wife execute a WPA mural, he caught pneumonia and died. During that same year, Vose Galleries of Boston held an exhibition of his paintings, along with those of his wife and their son, Karl (1908-1958), also an artist. A retrospective exhibition of George and Henriette's work was held at the Dixon Gallery and Gardens in Memphis in 1979.

1. I would like to thank Cheryl Leibold, Archivist at the Pennsylvania Academy of the Fine Arts, for providing me with the dates of Oberteuffer's enrollment at the academy school. A number of biographical accounts state that Oberteuffer went to Paris in 1901 or 1902, and that he studied at the Académie Julian under Benjamin Constant and Jean-Paul Laurens. However, PAFA records confirm his enrollment at the academy school from 1899 to 1905. Similarly, Oberteuffer's name is not listed in "The Julian Academy: List of Students and Professors," in Catherine Fehrer, *The Julian Academy, Paris 1868-1939* (New York: Shepherd Gallery, 1989). Henriette Amiard Oberteuffer does appear on Fehrer's list.

BIBLIOGRAPHY: BG Minutes, 21 February 1934; *George Oberteuffer, 1878-1940*, exh. cat. (New York: Graham Gallery, 1965); Abel G. Warshawsky, *The Memories of an American Impressionist*, edited and with an introduction by Ben L. Bassham (Kent, Ohio: Kent State University Press, 1980), 171, 176, 210; *Henriette Amiard Oberteuffer (1878-1962) and George Oberteuffer (1878-1940): Paintings, Watercolors, Pastels and Prints: A Loan Exhibition*, exh. cat. (Memphis: Dixon Gallery and Gardens, 1979); Barbara A.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Wolanin, *Arthur B. Carles (1882-1952): Painting with Color*, exh. cat. (Philadelphia: Pennsylvania Academy of the Fine Arts, 1983), 28, 35, 148; *George Oberteuffer (American, 1878-1940)*, exh. cat. (New York: James Graham & Sons, 2001).

The House of the Rabbi, 1931
Oil on canvas
32 x 40 in. (81.2 x 101.6 cm.)
Signed and dated lower right: *Oberteuffer '31*
Diploma presentation, 1934

Prior to moving to Gloucester, Oberteuffer lived in New York, where, retaining his former interest in urban subjects, he painted streetscapes and landmarks such as Central Park, Hell Gate Bridge and Peter Stuyvesant Church. *The House of the Rabbi* probably depicts a street on the Lower East Side, a bustling neighborhood that was home to a diverse population of Irish, Italian, Chinese and Jewish immigrants. The artist's carefully cropped design is dominated by the stoops and façades of sturdy brownstones and a nearby shop, but he includes various denizens of the neighborhood too, among them a bearded rabbi and a mother and baby.

While many of his confreres from his Paris days, such as Carles, went on to investigate abstraction, Oberteuffer continued to paint broadly rendered compositions that remained grounded in realism. This is certainly true of *The Houses of the Rabbi* (Fig. 113). The artist's free-flowing brushwork imbues the scene with movement and animation, while his use of the exposed canvas ground lends a light, airy quality to the image. His approach obviously appealed to the art establishment, for the painting was awarded the second Altman Prize at the National Academy's annual exhibition in 1932.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

EXHIBITIONS: National Academy of Design, New York, *One Hundred-and-seventh Annual Exhibition*, 27 March-17 April 1932, no. 207; Corcoran Gallery of Art, Washington, D.C., *Thirteenth Exhibition of Contemporary American Oil Paintings*, 4 December 1932-15 January 1933, no. 53 ill.

REFERENCES: "National Academy Makes Another Gesture Toward Liberalization," *Art Digest* 6 (1 April 1932): [3] ill.; "Photogravure Picture Section," *New York Times*, 3 April 1932, sec. 6, p. [5] ill.; BG Minutes, 19 December 1934; "Accessions to Permanent Collection of Painting and Sculpture," *NAC Bulletin* 16 (January 1935): [2].

LEONARD OCHTMAN
Artist Life Member, 1917
(1854, Zonnemaire, Holland-1934, Cos Cob, Connecticut)

Like a number of American painters who rose to artistic maturity during the final quarter of the nineteenth century, Leonard Ochtman embraced the stylistic precepts of Tonalism—a movement, concurrent with Impressionism, that prevailed in America from around 1885 until about 1915. Informed by the example of the French Barbizon and Dutch Hague Schools, Tonalist painters favored quiet, unprepossessing views which they depicted with expressive brushwork, a limited palette and a concern for portraying subdued light effects and the moods of nature. A pillar of the Cos Cob art colony in Connecticut, Ochtman became a master of this subjective style of painting, earning himself a reputation as "the Keats of landscape."[1]

Ochtman was the son of Jan Ochtman, a painter, and his wife Hendrika. The family lived in Holland until 1866, when they came to America, making their home in Albany, New York. After receiving some basic art lessons from his father, Ochtman became a draftsman for a local wood-engraving firm in 1870. During these years, he began working in the open air, making small pencil sketches of landscapes, people and other

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

subjects that caught his eye. His proximity to Manhattan afforded him the opportunity to view paintings by contemporary American landscapists--members of the second generation Hudson River School and younger artists whose loose, sketchy styles reflected the influence of their training in Munich and Paris--in commercial galleries and at the annuals of the National Academy of Design and the Society of American Artists.

Towards the end of 1879, Ochtman quit his job and spent the ensuing winter studying at the Art Students League of New York. He then established a studio in Albany, doing freelance drafting work and giving formal art lessons while painting in his spare time. He made his debut at the National Academy in 1882, and thereafter became a regular contributor to the annual exhibitions held there and at related organizations throughout America.

In 1886, Ochtman made his first trip abroad. He visited England and France, but spent most of his time in Holland studying the misty landscapes of Hague School painters such as Jacob Maris and Anton Mauve. Ochtman subsequently adopted their poetic, non-literal approach to rendering nature, as well as their penchant for muted colors and a fluid painting technique.

In the autumn of 1887, Ochtman settled in New York, sharing a studio with his friend and fellow artist, Charles Warren Eaton. In the summer of 1890, he began painting in Cos Cob, Connecticut, portraying the gentle hills around Greenwich and the scenery along the banks of the Mianus River. After his marriage to the painter Mina Fonda in 1891, he settled there permanently. Ochtman's presence helped transform Cos Cob from a small rural enclave into a flourishing art colony, whose early members included American Impressionists such as John Henry Twachtman, J. Alden Weir and Childe

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Hassam. He initially resided in a home on Sheephill Road across the Mianus River from Cos Cob, but in 1896 he designed and built a shingle-style house called "Grayledge."

Ochtman was at the pinnacle of his success during the 1890s and early 1900s. The gentle lyricism that permeated his landscapes brought him many awards, including the National Academy of Design's Inness gold medal (1903) and a pair of gold medals at the St. Louis Exposition of 1904. Both George A. Hearn and William T. Evans--leading collectors of Tonalist paintings--owned examples of his work.[2]

1. Frederick W. Morton, "Leonard Ochtman, Landscape-Painter," 65. For the Cos Cob art colony, see Susan G. Larkin, *The Cos Cob Art Colony: Impressionism on the Connecticut Shore*, exh. cat. (New York: National Academy of Design; New Haven, Conn.: Yale University Press, 2001).

2. See William H. Gerdts, Diana Dimodica Sweet and Robert R. Preato, *Tonalism: An American Experience*, exh. cat. (New York: Grand Central Art Galleries, 1982), 87, and Treuttner, 77. Evans owned Ochtman's *Evening on the Mianus* (1893) and *Morning Haze* (1909).

BIBLIOGRAPHY: Alfred Trumble, "A Painter's Progress," *Monthly Illustrator* 2 (January-March 1894): 48-50; Frederick W. Morton, "Leonard Ochtman, Landscape-Painter," *Brush and Pencil* 9 (November 1901): 65-74; Leonard Ochtman,"A Few Suggestions to Beginners in Landscape Painting," *Palette and Bench* 1 (July 1909): 231-32, and (August 1909): 243-44; *A Collection of Paintings by Mr. Leonard Ochtman*, exh. cat. ((St. Louis: City Art Museum, 1913); Edward F. Bigelow, "Skilled Interpreters of Near-by Nature," *The Guide to Nature* 17 (October 1924): 65-71; Thomas Whipple Dunbar, "The Art of Leonard Ochtman, N.A.," *Art World Magazine* (30 December 1924); *The Landscapes of Leonard Ochtman, American Impressionist, 1854-1934*, exh. cat. (New York: Florence Lewison Gallery, 1963); *Leonard Ochtman, 1854-1934: New England Scenes*, exh. cat. (New York: Florence Lewison Gallery, 1964); *"Mr. and Mrs.": Connecticut Impressionists: Leonard Ochtman, 1854-1934, Mina Fonda Ochtman, 1862-1924*, exh. cat. (Old Lyme, Conn.: Old Lyme Impressionists, Inc., 1983); Susan G. Larkin, *The Ochtmans of Cos Cob*, exh. cat. (Greenwich, Conn.: The Bruce Museum, 1989).

Early Moon Rise, 1914
Oil on canvas
24 x 30 in. (61 x 76.2 cm.)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Signed and dated lower left: *LEONARD OCHTMAN / 1914.*
Diploma presentation, 1917

By the time of his election to the artist life membership program in 1917, Leonard Ochtman was a well-established painter, lauded for his mellifluous landscapes. These were most often fall or winter scenes of dawn or twilight, painted indoors but inspired by informal oil sketches made in the countryside around Greenwich. Ochtman also achieved his aesthetic objectives by relying on memory, or the "accumulated knowledge of years of study and observation."[1] He described the process as follows:

> I . . . paint all my pictures in the studio from memory or notes. They are arranged, composed, they represent no particular place, but give to the best of my ability the character, color, and atmospheric conditions of the country in which I live . . . after all, we want . . . the mood and not a transcript of the place . . . It is our object to create a picture of the sentiment, the emotion one feels in observing the scene.[2]

Accordingly, winterscapes such as *Early Moon Rise* (Fig. 114) could have been executed at any time of year, Ochtman once boasting to his daughter that he could paint snow pictures "out of my head in the summer."[3] A characteristic example of his approach to landscape, he adheres to a simplified design with a limited number of natural elements. The scene is devoid of extraneous detail, the artist preferring to focus on the essential features of his subject. The presence of a figure adds a picturesque touch and gives a suggestion of scale but nothing more, for Ochtman's true intent lay in suggesting the cool luminosity of an overcast sky and the quietude of a winter's afternoon by means of soft brushwork and a restricted palette.

Paintings such as *Early Moon Rise* became increasingly abundant in Ochtman's oeuvre later in his career, dominating his output in such a way that his family simply called them his "snows."[4]

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1. Leonard Ochtman, "A Few Suggestions to Beginners in Landscape Painting."
2. Ochtman.
3. Ochtman.
4. See Susan G. Larkin, "The Ochtmans of Cos Cob," 24.

EXHIBITIONS: NAC 1939, no. 61.

REFERENCES: AC Minutes, 9 March 1917.

IVAN G. OLINSKY
Artist Life Member, 1916
(1878, Ukraine, Russia-1962, New York City)

Among the contingent of American figure painters associated with the National Arts Club, Ivan Olinsky was known for his portrayals of women, ranging from languorous, contemplative types to the modern "American Girl." His finely crafted paintings received critical and popular acclaim, and graced the pages of magazines such as *Literary Digest*, *Town & Country,* and *Harper's*.

Born on a farm in the Ukraine, Olinsky showed a natural inclination for drawing while in grammar school. His skills were such that at around the age of nine or ten, he attended drawing classes at the university in Elizabethgrad, near Odessa.

Olinsky's family immigrated to New York City around 1890. Four years later, he enrolled at the National Academy school, working under Francis Coates Jones, Edgar Melville Ward, George Maynard and others until 1898. During these years, he was affiliated with the Country Sketch Club, a loosely knit organization of academy students,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

among them Walter Farndon* and Ernest Roth,* who painted outdoors in rural New Jersey.

Olinsky's skills as a figure painter were nurtured through his early involvement with some of New York's finest decorative artists. At various times between 1898 and 1902, he worked as a studio assistant for Maynard and Elmer E. Garnsey, where his tasks included making preliminary drawings and painting in landscape elements. Garnsey, in turn, introduced Olinsky to John La Farge, one of America's foremost muralists and stained glass artists, who happened to be looking for a studio assistant.

Olinsky worked for La Farge from 1900 until 1908 when, eager to strike out on his own as an easel painter, he quit his job and traveled to Italy. He initially spent much of his time in Venice, painting architectural monuments and street scenes in a colorful impressionist manner. However, in the fall of 1909, he established a studio in the Montparnasse district of Paris and turned his attention to figure painting. He also made a number of short trips into the French countryside, including the town of Vernon, near Giverny, which he visited with fellow American painters Leon Kroll, Abel G. Warshawsky and Samuel Halpert.

When Olinsky returned to New York in 1910 he established his studio on the south side of Washington Square and joined the celebrated Macbeth Gallery, known for its promotion of contemporary American art. He quickly acquired a reputation for his images of women, but was also in steady demand as a portraitist, drawing his sitters from a clientele of well-known educators, industrialists and physicians. As well as teaching at the National Academy of Design (1912-1962) and the Art Students League (1928-1934; 1944-1962), he also gave instruction at the Grand Central School of Art.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

In 1913, Olinsky moved into the Central Park Studios--the artists' co-operative at 27 West 67th Street--which remained his primary residence for the rest of his life. He began spending his summers in the Old Lyme art colony in Connecticut in 1917, purchasing a home in the Grassy Hill section of town the following year.

Olinsky exhibited in juried exhibitions throughout the northeast, winning a number of awards, including the club's Maida Gregg Memorial Prize in 1931.[1] A dedicated artist who was greatly respected by his many friends and colleagues, he remained committed to traditional aesthetic ideals throughout his career, informing an interviewer in 1927 that his advice to young art students was to "learn the figure thoroughly first."[2]

1. For *Madonna* (circa 1930; Everhart Museum, Scranton, Pennsylvania).

2. Ivan Olinsky, interview by Lockman, 27 May 1927, p. 35, DeWitt McClellan Lockman Papers, reel 504, fr. 121.

BIBLIOGRAPHY: Ivan Olinsky Papers, AAA, reels D116, 1007 and 1818; Ivan Olinsky, interview by DeWitt McClellan Lockman, 27 May 1927, DeWitt McClellan Lockman Papers, AAA, reel 504; MR 1931; *Ivan G. Olinsky: A Memorial Exhibition,* exh. cat. (New York: Art Students League, 1962); "Ivan Olinsky, 84, Portraitist, Dies," *New York Times,* 12 February 1962, p. 23; Richard Miller, *Ivan G. Olinsky, NA*, exh. cat. (Boston: Arvest Galleries, 1985); Hildegard Cummings and Jeffrey W. Andersen, *Faces of Change: The Art of Ivan G. Olinsky, 1878-1962*, exh. cat. (Storrs, Conn.: William Benton Museum of Art, University of Connecticut, 1995); *Ivan G. Olinsky*, exh. cat. (Old Lyme, Conn.: The Cooley Gallery, 1998).

Meditation, 1914
Oil on canvas
35 x 40 in. (88.9 x 101.6 cm.)
Signed and dated upper right: *Ivan G. Olinsky / 1914*
Diploma presentation, 1917

The club's collection includes a number of canvases featuring comely young women engaged in quiet contemplation--a favorite theme among many turn-of-the-century

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

American painters, who viewed their subjects as symbols of beauty, refinement and passive femininity.[1] Olinsky's *Meditation* (Fig. 115) is one of the finest in the collection and a strong example of his work as a decorative Impressionist. The title, of course, refers not to the identity of the woman, but to her state of mind. Indeed, the fetching red-haired model is posed casually in an armchair; ignoring her book, she gazes into the distance, lost in a moment of private reverie.

The profusion of floral motifs--on the woman's clothing, the armchair and the wallpaper--is typical of Olinsky's work from the 1910s, but appears to be most fully expressed in this particular painting.[2] The intricate surface patterning and loose brushwork imbue the image with a sense of movement and animation that is offset by the artist's careful modeling of the subject's pretty face. The exact sources of Olinsky's style have yet to be determined; however, his concern for bright colors, lively patterning and a solid rendering of the figure bring to mind the sparkling canvases of Frederick Frieseke, Richard Miller and other American Impressionist figure painters working in Giverny after around 1906. Olinsky is known to have visited Vernon, a few miles from Giverny, in 1909 and 1910, and could certainly have made a stopped there to visit his American colleagues.[3] The artist would also have had the opportunity to fraternize with these artists at the popular Café Dôme in Paris. It should be noted, too, that Olinsky happened to be in Venice in the summer of 1909, the year in which both Frieseke and Miller had rooms devoted to their work at that year's Biennale.

After 1920, Olinsky continued to paint the female figure, but he discarded his lively impressionist-inspired approach in favor of a spare realism featuring simplified compositions, with little or no patterning, and a limited palette. Responding to changing

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

views about women and their role in society, he also altered his conception of his subject, eschewing the languid, introspective types of the past in favor of the poised and self-assured modern American woman.[4]

1. For women in turn-of-the-century art and society, see Barbara Welter, *Dimity Convictions: The American Woman in the Nineteenth Century* (Athens, Ohio: Ohio University Press, 1976); Martha Banta, *Imaging American Women: Ideas and Ideals in Cultural History* (New York: Columbia University Press, 1987); Annette Stott, "Floral Femininity: A Pictorial Definition," *Smithsonian Studies in American Art* 6 (Spring 1992): 60-77; and Bailey van Hook, *Angels of Art: Women and Art in American Society, 1876-1914* (University Park, Penn.: Pennsylvania State University Press, 1996).

2. See Hildegard Cumming's essay in *Faces of Change: The Art of Ivan G. Olinsky (1878-1962)*, 11.

3. See Abel G. Warshawsky, *The Memories of An American Impressionist*, edited and with an introduction by Ben L. Bassham (Kent, Ohio: Kent State University Press, 1980), 83, 105, 123.

4. See Cummings, 16.

EXHIBITIONS: NAC 1923; NAC 1926; NSA 1926, part two; NAC 1936; William Benton Museum of Art, University of Connecticut, Storrs, Connecticut, *Faces of Change: The Art of Ivan G. Olinsky*, 20 June-22 August 1995, no. 30 (as *The Book*), also at Florence Griswold Museum, Old Lyme, Connecticut, 20 June-22 August 1995; Bruce Museum, Greenwich, Connecticut, *Art for the Great Estates: The Bruce Museum's First Decade*, 3 March-27 May 2001.

REFERENCES: AC Minutes, 12 January 1917; AC Minutes, 9 February 1917; Hildegard Cummings and Jeffrey W. Andersen, *Faces of Change: The Art of Ivan G. Olinsky, 1878-1962*, exh. cat. (Storrs, Conn.: William Benton Museum of Art, 1995), 5 col. ill., 12, 30.

LAWTON S. PARKER
Artist Life Member, 1916
(1868, Fairfield, Mich.-1954, Pasadena, Calif.)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Lawton Parker was a peripatetic artist whose career took him from his native Midwest to New York, France and eventually, California. He painted portraits, figure studies and the occasional landscape, but is noted today for his impressionist renderings of women in outdoor settings, especially those painted in Giverny, France during the late 1900s and early 1910s.

Parker grew up in Kearny, Nebraska, where, as a teenager, he won a scholarship to study at the school of the Art Institute of Chicago during the mid-1880s. He went to Paris in 1888, attending classes at the Académie Julian (1889-1890), and then augmented his foreign training by enrolling at the Art Students League of New York in 1890, where he studied under William Merritt Chase.

Parker taught life classes at the Saint Louis School of Fine Arts in 1892, after which time he was appointed director of fine arts at Beloit College in Michigan, a position he retained for two years. Parker subsequently returned to Manhattan for further study at the Art Students League under Henry Siddons Mowbray. In 1896 he travelled to Paris for additional instruction at the Académie Julian and the Ecole des Beaux-Arts. While abroad, Parker also studied with the French muralist, Paul Besnard and with the American expatriate painter, James McNeill Whistler.

Parker was back in New York in 1898 to assume the presidency of the New York School of Art. But the lure of France proved stronger; he returned to Paris again in 1900, operating the short-lived Parker Academy of Art in the Montparnasse district before relocating to Chicago to teach at the Art Institute (1901) and the Chicago Fine Arts Academy (1902).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

From 1903 to 1913, Parker spent much of his time in Giverny, the Anglo-American art colony on the Seine about forty miles northwest of Paris, amidst a group of fellow Midwesterners that included the Impressionist figure painters Frederick Frieseke and Richard Miller. Thus far, he had concentrated on portraiture, but by 1909, inspired by the example of his fellow Givernois, he had moved from the studio into the outdoors and began painting *plein air* depictions of women at leisure—in sunlit flower gardens, tea tables or in shady settings by the river Epte. Taking his cue from Frieseke in particular, he also painted a number of colorful nudes, conjoining his interest in light and atmosphere with a continuing emphasis on realism.

Parker rose to prominence in international art circles in 1913, when one of his Giverny canvases, *Paresse* (location unknown), received the gold medal at that year's salon, making him the first American painter to win that coveted award. By this time, he had already established a reputation in the United States, winning prizes at the St. Louis Exposition (1904), the Chicago Society of Artists (1908) and the Panama Pacific International Exposition (1915). He exhibited with fellow Giverny painters Frieseke, Richard Miller and Guy Rose at the Madison Gallery in New York in 1910, and was honored with a solo exhibition at the Art Institute of Chicago two years later.

Parker resided in Chicago (1913-1917) and New York (1917-20), before settling in Pailly-sur-Oise, near Paris. He remained abroad until 1942, when he moved permanently to Pasadena, California.

BIBLIOGRAPHY: Laura McProud, *American Students' Census Paris, 1903* (St. Louis, 1904); Lawton S. Parker, "Another View of Art Study in Paris," *Brush and Pencil* 11 (November 1902): 11-15; *Paintings by Lawton Parker*, exh. cat. (Chicago: Art Institute of Chicago, 1912); James William Pattison, "Many Sorts of Realism," *Fine Arts Journal*

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

29 (September 1913): 545-59; Henry Kitchell Webster, "Lawton Parker," *Collier's* 52 (31 January 1914): 23; Rowland Sheldon, "Two American Artists Distinguished Abroad: Lawton Parker and C. Arnold Slade," *Fine Arts Journal* 30 (May 1914): 240-51; George Breed Zug, "The Art of Lawton Parker," *International Studio* 57 (December 1915): 37-43; AC Minutes, 10 March 1916; BG Minutes, 15 March 1916; "Lawton Parker," in *A History of Illinois Painters, 1850-1950* (forthcoming).

Portrait
Oil on canvas
50-1/2 x 35-1/2 in. (128.2 x 90.1 cm.)
Unsigned
Diploma presentation, 1918

During the 1890s and early 1900s, Parker was best known for his portraits, a department in which his rank was "very high."[1] His fine draftsmanship and skill in bringing out his sitter's individuality brought him an abundance of commissions, especially in Chicago, where he painted such luminaries as Martin A. Ryerson, as well as fashionable society types. His women were said to "have charm of form and feature" and "grace and refinement," while his men showed "lines of character, the alertness and decision, the masculine qualities which are theirs by right."[2]

While most of his portraits were painted in an academic manner befitting their functions as official records, Parker also produced images of a more decorative nature. To be sure, like so many American artists of his generation, he absorbed new sources of inspiration during his stays in Paris. One unstudied aspect of his career involves his second trip to the French capital, when he received instruction from the painter James McNeill Whistler. A major force in the international art world, Whistler's short-lived Académie Carmen was a magnet for American art students, who were drawn to the revolutionary theories he evolved during the 1870s and early 1880s, especially his notion of "art for art's sake" and his conception of the figure as an "arrangement" of color, line

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

and form. Parker likely encountered Whistler's artistic philosophies through his earlier contact with the painter William Merritt Chase, a leading portraitist who came under Whistler's spell during the 1880s.

The impact of Whistler's own full-length renditions of women is suggested in Parker's *Portrait* (Fig. 116), presented to the club in 1918. The unidentified subject, dressed in a stylish gown, stands in a shallow picture space silhouetted against a light background—a curtain adorned with sketchily rendered floral motifs which, along with the subject's shadow, creates lively surface patterns. The soft brushwork, reductive tonal palette and overall lack of detail, as well as the elegant informality of the figure, are all related to Whistlerian precepts. The low-keyed golds and browns would disappear from Parker's work following his sojourn in Giverny, although the female figure would continue to command his attention for the remainder of his career.

1. Zug, "The Art of Lawton Parker," xxxviii.

2. Zug, xl.

EXHIBITIONS: American Federation of Arts, *Circuit Exhibition* [venues not known], 1918.

REFERENCES: AC Minutes, 22 March 1918.

HENRY WOODBRIDGE PARTON
Artist Life Member, 1921
(1858, Hudson, New York-1933, New York City)

Henry Parton came from a family of artists and artisans: his father, George, was an English-born cabinetmaker while his older brothers, Arthur (1842-1914) and Ernest

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

(1845-1933), were respected landscape painters. A pragmatist who believed "sincerity in Art . . . to be the only sane and reasonable thing for a painter to do," he acquired a reputation in New York art circles for his figure subjects and landscapes.[1]

Parton grew up in Hudson, a small town in upstate New York. As a youth, he accompanied his siblings on summer trips to the Catskill and Adirondack mountains, where he sketched, painted and developed a love of nature. At the age of nineteen, he went to Paris, studying briefly with Eugène Petit (1839-1906), a well-known flower painter and textile designer. Returning home in 1876, Parton joined Alexander Smith & Sons Carpet Company in Yonkers, New York as a rug designer. He remained there for thirty-seven years, during which time he became head of his department. In conjunction with his job duties, he made several trips back to Europe during the 1880s.

Since his rug designs featured flowers, it is not surprising that Parton's earliest paintings were of blossoms, particularly roses, which he exhibited at the annuals of the National Academy of Design throughout the 1880s and 1890s. By around 1900, he was painting portraits and figures. Parton later turned his attention to panoramic views of the Berkshire Mountains, painted during summer visits to Stockbridge, Massachusetts. One such canvas, *Cloudland,* won the William C. Gregg Purchase Prize at the National Arts Club's *Annual Exhibition of Painter Sculptor Members* in 1929. Influenced at various stages by mid-century Realism, as well as by Barbizon, Tonalist and Impressionist precepts, Parton's oeuvre reflects the stylistic changes that occurred in American art at the turn-of-the-century.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Parton, who never married, lived in the famous Tenth Street Studio Building from 1881 to 1892.[2] He resided at the National Arts Club Studios from 1908 until his death in 1933.

1. Henry Parton, note [n.d.], Parton Family Papers, collection of Charles Parton, Edgartown, Mass., quoted in Maureen Johnson Hickey, *Landscape Paintings of the Parton Brothers of the Hudson Valley*, 28.

2. See Annette Blaugrund, *The Tenth Street Studio Building: Artist-Entrepreneurs from the Hudson River School to the American Impressionists*, exh. cat. (Southampton, N.Y.: Parrish Art Museum, 1997), 38, 134.

BIBLIOGRAPHY: Parton Family Papers, AAA, reels 723, 3894; Minutes of the meeting of the Painter and Sculptor Life Members, 4 January 1921; "Henry W. Parton," *New York Times*, 2 March 1933, p. 17; "Parton Dies at 74," *Art Digest* 7 (15 March 1933): 10; Janet Rosenthal, "Henry Woodbridge Parton," in *Next to Nature: Landscape Paintings from the National Academy of Design*, exh. cat. (New York: National Academy of Design, 1980), 191-93; Maureen Johnson Hickey, *Landscape Paintings of the Parton Brothers of the Hudson Valley*, exh. cat. (Kinderhook, N.Y.: Columbia County Museum, 1998), 25-28.

Vanity
Oil on canvas
36 x 28 in. (91.4 x 71.1 cm.)
Signed lower left: *Henry W. Parton.*
Signed and dated lower right: *W. Parton - / 188*[illegible][1]
Diploma presentation, 1921

Parton began his artistic career as a painter of flowers, often portraying roses, one of the most popular blossoms of the day. However, by the turn of the century he had turned his attention to a new motif--women in interiors. This shift in thematic emphasis was no doubt inspired by Parton's activity as a portraitist, as well as by his growing interest in figure painting. According to Maureen Johnson Hickey, academic Impressionist figure painters such as Edmund C. Tarbell and Frank Benson set the example for Parton.[2] Both men were members of Ten American Painters, a group of prominent Impressionists—

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

including J. Alden Weir, Childe Hassam, Joseph DeCamp, Thomas Dewing, Willard R. Metcalf, Robert Reid, Edward Simmons, and John Henry Twachtman (the latter succeeded by William Merritt Chase in 1902)—who resigned from the Society of American Artists in order to hold their own exhibitions from 1898 until 1919.[3] Hickey has noted that the Ten's inaugural show was especially influential on Parton's figural work. Indeed, at this exhibition—held at the Durand-Ruel Galleries in New York—and at subsequent displays by the group, he would have seen attractive female figures in subtly lit interiors and sunny outdoor settings by the aforementioned Benson and Tarbell, as well as canvases by the equally talented figurative artists DeCamp, Dewing and Weir.[4]

Parton's figural work includes conventional portrayals of women in genteel indoor settings, such as *Study in Black and White* (circa 1895-1900, private collection), which features a figure sitting at a piano with softly diffused light emanating from a nearby window. He also painted less chaste depictions of the female form, evidenced by *Vanity* (Fig. 117), an intimate view of a pretty model arranging her flowing tresses. The subject--possibly the artist's niece--wears a clinging robe that has slipped off her left shoulder, exposing her voluptuous flesh and adding a risqué touch to the image.[5]

Like many American figure specialists of his milieu, Parton explores the notion of ideal female beauty, however, through pose, gesture and title he links his subject with the theme of narcissism, suggesting that this temptress, so preoccupied with making herself attractive, has ample time to indulge in idle pursuits such as this. The leisured lady and her pastimes was a motif explored by several artist life members of the club, among them Parton's contemporary, Harry Willson Watrous.* But in contrast to the hard-edged style of painting favored by Watrous, Parton adheres to a more naturalistic rendering of the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

figure: the flowing brushwork appearing on the costume and in the background indicates the influence of Impressionism, although Parton's palette is largely restrained, containing an even balance of light and dark tonalities.

1. The date in the lower right—possibly 1880 or 1886—is something of a mystery, since Parton apparently did not take up figure painting until much later. Along with the second signature, the artist may have added it at a later date.

2. Hickey, 26.

3. For Ten American Painters, see William H. Gerdts, et al., *Ten American Painters*, exh. cat. (New York: Spanierman Gallery, 1990) and Ulrich W. Hiesinger, *Impressionism in America: The Ten American Painters* (Munich: Prestel-Verlag, 1991).

4. The show was held at Durand-Ruel from 30 March-16 April 1898, and then moved to the St. Botolph Club in Boston, when it ran from 25 April to 14 May.

5. According to Maureen Johnson Hickey, the sitter is probably the daughter of Parton's sister, Frances. Correspondence with the author, 23 October 1998.

EXHIBITIONS: NAC 1923; NAC 1926; NSA 1926, part two; Venice, *XVI Esposizione Biennale Internazionale d'Arte*, 1930, no. 59 (as *Vanità*); NAC 1939, no. 2.

REFERENCES: AC Minutes, 11 May 1921; BG Minutes, 18 May 1921; EC Minutes, 27 January 1930; "American Art in Venice-A Summer Exhibition, *Boston Herald,* 29 June 1930, ill., NACR, reel 4267, fr. 973.

WILLIAM McGREGOR PAXTON
Artist Life Member, 1917
(1869, Baltimore, Maryland-1941, Newton, Massachusetts)

One of the most acclaimed artists of his generation, William McGregor Paxton painted portraits and intimate interiors featuring pretty women. His work was especially popular in Boston, where he occupied a leading role among that city's contingent of figure painters.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The son of James Paxton, a caterer, and his wife, Rose, Paxton grew up in Newtown, Massachusetts, a suburb of Boston. In 1887, he won a scholarship to the Cowles Art School in Boston, where he spent the next two years working under Dennis Miller Bunker, an academic painter who instilled in Paxton an appreciation for sound draftsmanship and structured compositions. In 1889, Paxton went to Paris, enrolling in Jean-Léon Gérôme's atelier at the Ecole des Beaux-Arts, as well as at the popular Académie Julian. A prominent academic realist and Bunker's former teacher, Gérôme's emphasis on detail, smooth finish and a precise painting technique became key elements of Paxton's mature style.

Paxton returned to Boston in 1893. He continued to hone his skills as a figure painter through additional study with Joseph Decamp at the Cowles school, while supporting himself by painting portraits and drawing posters for the *Boston Herald.* He traveled back to Europe in 1897, during which time he studied the work of Diego Velázquez in Madrid. Two years later, Paxton married Elizabeth Vaughan Okie, a painter of still lifes and figure subjects.

Paxton began exhibiting his work in group exhibitions in Boston during the 1890s. A successful one-man show at the St. Botolph Club in 1900 was followed by a second in 1904. The latter exhibit not only contributed to his growing recognition, but was fateful in that some of his finest work was saved from the Harcourt Studio fire, which destroyed about one hundred of his paintings, including many of his outdoor pieces from the late 1890s.

By 1906, when he joined the faculty of the Boston Museum School as an instructor in antique drawing, Paxton had made a name for himself in local art circles. Like other

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

members of the Boston school, such as Edmund C. Tarbell and Frank Benson, the women in his paintings were often Brahmin types of the leisure class, but he depicted ordinary housemaids as well. While his technique stemmed from his contact with Bunker and Gérôme, Paxton's sparsely furnished settings and his preference for a softly diffused light were influenced by the domestic interiors of the seventeenth-century Dutch genre painter Jan Vermeer, an artist much revered in Boston at the turn of the century; Paxton even assisted in the editing of fellow painter Philip Hale's* 1913 monograph on the master.

Paxton belonged to Boston's numerous art clubs and societies, as well as the National Academy of Design in New York, where he was elected an associate in 1917 and an academician in 1928. His work appeared regularly in the national juried annuals--to the extent that by 1935 he had won more popular prizes than any of his contemporaries.

A consummate craftsman, Paxton remained devoted to traditional precepts of drawing and composition throughout his career. Indeed, he became an avid opponent of Modernism, decrying Cubists, Futurists and other progressive groups for their lack of technique and their avoidance of beauty and symmetry. While his own style had become outmoded by the 1920s, he remained a consistent favorite in Boston, where interest in images of genteel womanhood lingered. The Museum of Fine Arts organized a memorial exhibition of Paxton's work in 1941.

BIBLIOGRAPHY: William McGregor Paxton Papers, AAA, reels 640, 862, 3714-3715; Philip Hale, "William MacGregor [*sic*] Paxton," *International Studio* 39 (November 1909): xlvi-xlviii; AC Minutes, 22 May 1917; Gardner Teall, "Paxton: A Painter of Things Seen," *Hearst's Magazine* 31 (June 1917): 457-58, 525; M.J. Curl, "Boston Artists and Sculptors Talk of Their Work and Ideals: III.-William M. Paxton," *Boston Herald*, 26 December 1920; Ellen Wardwell Lee, Martin F. Krause, Jr., and R.H. Ives

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Gammel [*sic*], *William McGregor Paxton, 1869-1941*, exh. cat. (Indianapolis: Indianapolis Museum of Art, 1978), with bibliography.

The Shade Hat, 1912
Oil on canvas
30 x 25 in. (76.2 x 63.5 cm.)
Signed and dated lower right: *PAXTON / 1912*
Diploma presentation, 1921

During the early twentieth century, Boston's figure painters--a group that included Edward C. Tarbell, Frank Benson and Joseph Rodefer Decamp--practiced an academicized form of Impressionism, combining their interest in the manipulation of light and color with solid draftsmanship and strongly articulated compositions featuring good-looking, upper-class women in interiors. Paxton was one of the most devoted adherents of this approach, combining his masterful technique with what his friend and fellow artist Philip Hale* described as a preference for "healthy, cheerful women."[1]

Paxton's aesthetic approach and his emphasis on portraying ideal female beauty is exemplified in *The Shade Hat* (Fig. 118), a portrait of a rosy-cheeked lass wearing an ivory-colored shirtwaist and a fashionable straw hat. The subject, possibly inspired by Vermeer's *The Girl with a Red Hat* (1665; National Gallery of Art, Washington, D.C.), is depicted against patterned floral background; she directs a coy glance towards the viewer, self-assured in her youthful radiance.

The model is Lizzie Young, who appears in several of Paxton's paintings from the 1910s, among them *Tea Leaves* (1909; Metropolitan Museum of Art, New York), *The New Necklace* (1910; Museum of Fine Arts, Boston) and *The Blue Hat* (circa 1915; private collection).[2] However, as in other works of this genre, it is not her identity that is important, but her comeliness and that of the finery on her head. In this respect, the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

image conforms to the tendency of many American painters of this era to view women as objects of beauty rather than as individuals. The trend was especially prevalent, and most successfully realized, in the paintings of Paxton and his fellow cohorts of the Boston School.[3]

The high finish, the gentle luminosity, and the exquisite modeling of the figure are basic to Paxton's aesthetic, revolving around his belief that "a beautiful painting is a surface with paint applied to it that produces a pleasurable emotion."[4] This work also demonstrates the application of his much-publicized theory of binocularity, whereby the fine details at the center of the composition are sharply focused, while those towards the edges--in this case the floral background--are obscured.[5] Most importantly, *The Shade Hat* accentuates the differences between the Boston point of view--wherein women were conceived as symbols of ideal beauty--and the more down-to-earth approach of New York Realists such as Robert Henri* and Eugene Speicher,* whose portraits of Eugenie Stein and Helen Appleton Read are celebrations of the individuality and uniqueness of their subjects as much as forays into color and form.

1. Hale, "William MacGregor [*sic*] Paxton," 48. Paxton painted another work entitled *The Shade Hat,* which was exhibited at the artist's one-man shows at the St. Botolph Club in Boston in 1900 and 1904 and at the Corcoran Gallery of Art's *First Annual Exhibition* in 1907.

2. For Young, identifiable by her "bee-stung" lips among other physical attributes, see Ellen Wardwell Lee, Martin F. Krause, Jr., and R.H. Ives Gammel [*sic*], *William McGregor Paxton, 1869-1941,* 130 and Erica E. Hirshler, *Dennis Miller Bunker and His Circle*, exh. cat. (Boston: Isabella Stewart Gardner Museum, 1995), 46.

3. For a perceptive discussion of this topic, see Bernice Kramer Leader, *The Boston Lady as a Work of Art: Paintings by the Boston School at the Turn of the Century*, Ph.D. diss., Columbia University, 1980 (Ann Arbor, Mich.: UMI Press, 1980) and by the same author, "Anti-Feminism in the Paintings of the Boston School," *Arts Magazine* 56

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

(January 1982): 112-19. Leader postulates that because of gains made by women in Boston--in various professional fields, as well as social reform and philanthropic activity--artists and collectors developed a marked preference for images of passive women shown at leisure or involved in simple domestic tasks such as sewing.

4. Quoted in Curl, "Boston Artists and Sculptors Talk of Their Work and Ideals," add page.

5. See Lee, Krause, Jr. and Ives, pp. 37-38 and Frederick W. Coburn, "Seeing Nature with Both Eyes: William M. Paxton's Interpretation of the Facts of Binocular Vision," *World Today* 9 (November 1905): 1210-14.

EXHIBITIONS: Macbeth Galleries, New York, *Selected American Artists*, April 1913; St. Botolph Club, Boston, *Paintings by William McGregor Paxton*, 10-21 February 1913, no. 24; Pennsylvania Academy of the Fine Arts, Philadelphia, *One Hundred-and-Ninth Annual Exhibition*, 8 February-29 March 1914, no. 321, ill.; Albright Art Gallery, Buffalo, *Ninth Annual Exhibition of Selected Paintings by American Artists*, 16 May-31 August 1914, no. 92, ill.; Detroit Museum of Art, *First Annual Exhibition of Selected Paintings by American Artists*, 9 April-31 May 1915, no. 92; Guild of Boston Artists, *Exhibition of Paintings by William M. Paxton*, 24 January-5 February 1916, no. 15; Mattatuck Historical Society, Waterbury, Connecticut, *Exhibition of Paintings, Sculpture and Miniatures from Guild of Boston Artists*, 1-30 November 1916, no. 20; Guild of Boston Artists, *Third General Spring Exhibition*, 10 May-9 June 1917, no. 20; Rosenbach Company, Philadelphia, *Paintings by William M. Paxton*, 28 October-16 November 1918, no. 1; Indianapolis Museum of Art, *William McGregor Paxton, 1869-1941*, 16 August-1 October 1978, no. 28, circulated 1978-79; FGM 1995, no. 25.

REFERENCES: John N[utting?], "In the Art Galleries," *Boston Herald*, 7 February 1913, Paxton Papers, AAA, reel 862, fr. 138; *Boston Herald*, 14 January 1917; AC Minutes, 12 January 1921; AC Minutes, 9 February 1921; BG Minutes, 16 February 1921; "Additions to the Permanent Collection," *NAC Bulletin* (March 1921); Ellen Wardwell Lee, Martin F. Krause, Jr. and R.H. Ives Gammel [*sic*], *William McGregor Paxton, 1869-1941*, 30 ill., 131; Lowrey, 16 col. ill., 19; Lowrey, *Am. Art Rev.*, 90 col. ill., 95.

VAN DEARING PERRINE
Artist Life Member, 1933
(1869, Garnett, Kansas-1955, Stamford, Connecticut)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Van Dearing Perrine was one of the most distinctive painters working in New Jersey during the early twentieth century. Nicknamed the "Thoreau of the Palisades," he combined his reverence for nature with a highly subjective approach to color and form.

Perrine's early life was one of hardship. The son of a homesteader and trader whose premature death left his family impoverished, he supported himself by working at a succession of odd jobs—as a cowboy and later a plasterer and lather—before arriving in New York around 1893, where he swore an oath "to paint or starve."[1] He initiated his formal training at the Cooper Institute before enrolling in the National Academy of Design's life class during 1896-97. Frustrated with the academy's failure to provide instruction in outdoor painting techniques, he began making trips to Ridgefield, New Jersey, building a cottage-studio on some property owned by the illustrator and genre painter James Maxfield. Perrine's depictions of the Ridgefield woods so impressed his fellow academy students, such as Maurice Sterne and Jonas Lie that they began accompanying him on his trips across the Hudson. In 1897, they formed the Country Sketch Club, comprised of fellow academy students and landscapists such as Albert Lorey Groll, who painted along the ridge of the Palisades.

The desolate, craggy cliffs of the Palisades appealed to Perrine. In 1902, he moved into a deserted shack situated on a small shelf of land under the Palisades, near Englewood Cliffs. A year later he settled into a larger building that had once housed a school and chapel, in Palisades Park. Working from his second-floor studio he depicted his immediate environment, especially during violent storms, using vigorous brushwork, a somber, "tarry" palette and stark, near-abstract designs.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Perrine's first exhibition at Glaenzer's in New York in 1903 was followed by one-man shows at Durand-Ruel's and at the New Gallery. The artist's dramatic visions of rocks, sky and water prompted the admiration of his fellow artists, as well as the patronage of collectors such as Carleton Noyes and Mrs. Montgomery Sears. One of his paintings of the Palisades was purchased by the painter John La Farge on behalf of Theodore Roosevelt.

Critics were fairly well disposed to Perrine's work, among them James Huneker, who likened the dramatic element of his paintings to that of Gustave Doré and John Martin but found his canvases lacking in color and air.[2] A few years later, Perrine did evolve an energetic Impressionist style, conveying light through bold juxtapositions of blazing hues and creating lively surfaces through thickly applied paint.

Later in his career, Perrine conducted outdoor classes in sketching and painting. Through his role as Director of the Children's Laboratory Group, he became closely involved with art education for young people, sponsoring exhibitions of children's art and authoring a book, *Let the Child Draw* (1936).[3]

Perrine's converted schoolhouse was destroyed by fire in 1908, after which time he rented another dwelling not far from his first studio-shack. In 1922, when he and his family were forced to move by the Park Commission, he settled in Maplewood, New Jersey. Perrine remained there until relocating to New Canaan, Connecticut in 1951.

1. Bailey Millard, "The Painters of the Palisades," *Bookman* 35 (May 1912): 258, 262.
2. James G. Huneker, "Around the Galleries," *New York Sun*, 25 April 1908, p. 6.
3. "Exhibitions," *NAC Bulletin* 16 (June 1935): [6].

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

BIBLIOGRAPHY: Van Dearing Perrine Papers, AAA, reel D23; Charles M. Skinner, "The Gates of the Hudson," *Century* 72 (September 1906): 665-71; "A Painter of the Palisades," *Current Literature* 41 (October 1906): 407-10; John Spargo, "Van Dearing Perrine: A New American Painter of Nature's Elemental Forces," *Craftsman* 12 (August 1907): 487-96; Claude Bragdon, "Van Dearing Perrine," *Arts and Decoration* 21 (May 1924): 14-15; BG Minutes, 8 February 1933; "New Members Elected," *NAC Bulletin* 15 (March 1933): [11]; Lolita L.W. Flockhart, *A Full Life: The Story of Van Dearing Perrine* (Boston: Christopher, 1939); John I.H. Baur, "Rediscovery: Van Dearing Perrine," *Art in America* 57 (January 1969): 76-79; April Kingsley and Arleen Pancza, *Van Dearing Perrine, 1869-1955: First Decade on the Palisades*, exh. cat. (New York: Graham Gallery, 1986); *Van Dearing Perrine: The Light Years*, exh. cat. (New York: Graham Gallery, 1989).

A Woodland Scene, circa 1920s
Oil on canvas
35 x 45 in. (88.9 x 114.3 cm.)
Signed lower right: *VAN PERRINE*
Diploma presentation, 1933

Perrine's early landscapes were painted in a Tonal Impressionist style, the artist expressing the more turbulent aspects of nature through reductive compositions and a monochromatic palette. The writer Claude Bragdon described these works as "melancholy, as though they were the work of a man shunning the reality of life and not intensely close to nature's radiant moods."[1] However, during the mid-1910s, Perrine's method of interpreting New Jersey scenery changed. Apparently, after observing a tugboat make its way across water illuminated by a blazing sunset, the artist realized that he "had been accustomed to look for an escape from the literal through the mystery of darkness and of shadow, but here . . . was proof that the same escape could be achieved through the agency of light."[2]

Thus inspired, Perrine devoted himself to the study of chromatics. In 1912, he constructed the first of a series of "color machines" in which pieces of architect's transparency painted with stripes were projected against a black screen or wall to create

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

abstract patterns of color and light. These experiments led to a shift in Perrine's aesthetic. Abandoning his dark tonal style, he became an Impressionist, using vibrant juxtapositions of high-keyed color to suggest brilliant luminosity and a new spirit of joy.

While the area around the Palisades remained his prime source of thematic inspiration, Perrine also began incorporating humanizing elements into his landscapes--in the form of domestic architecture and tugboats. Perhaps motivated by changes in his personal life—he married in 1911 and became a father the following year—he often populated his landscapes with children cavorting through sun-dappled autumn forests such as that featured in *A Woodland Scene* (Fig. 119). The daring color contrasts and simplified forms give the image a magical, dream-like quality and, as Bragdon put it, help capture that

> extraordinary sense of the intimacy between little children and nature . . . sometimes in looking at one of these autumn paintings of Van Perrine's one would at a first glance see only orange and red and russet colors seeped in sunlight and then little by little one would feel the wind blowing and elfin children fluttering about in it and all suffused with a light like dawn over an eastern sea.[3]

REFERENCES: EC Minutes, 3 March 1933; "Additions to Permanent Collection," *NAC Bulletin* 15 (April 1933): [4].

DANA POND
Artist Life Member, 1950
(1881, Winchester, Mass.- Winchester, Mass., 1962)

A well-known portrait and figure painter during his day, Dana Pond was the son of Handel Pond, founder of the Ivers & Pond Piano Company, and his wife Amelia Ripley

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

(Herrick) Pond. He was educated at the Worcester Academy and went on to study art at the Boston Museum School, working under figure painters such as Edmund C. Tarbell, Frank Benson and Joseph DeCamp.

After further study in Europe, Pond moved to New York and established a flourishing portrait practice. He usually spent the winter months working on commissions in his studio in the Beaux Arts Studio Building at Fortieth Street and Sixth Avenue, but in the spring and summer he went abroad, maintaining a studio in Paris and painting loosely rendered landscapes on trips to rural France and Spain.

Pond had occasional solo exhibitions at the Knoedler Galleries in New York, including a show in 1910 comprised of fashionable portraits and depictions of Breton peasants. Critics praised his skill in capturing the personality of his sitter, among them a writer for *American Art News*, who described his oils as "virile, and his brush work exceedingly broad and strong."[1] In 1919, Pond exhibited depictions of American and allied military leaders at the Corcoran Gallery of Art in Washington, D.C.

Probably due to the fact that his portrait work was so lucrative and time-consuming and because he spent so much time abroad, it wasn't until late in his career that Pond began submitting his work to the national annuals. His paintings were first shown at the National Academy of Design in 1938, and he was elected an associate there in 1943 and an academician two years later. He became an artist life member of the club at the ripe age of sixty-nine. A bachelor, Pond died at his family homestead in Winchester, Massachusetts in August of 1962.

1. "Pictures by Dana Pond."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

BIBLIOGRAPHY: "Pictures by Dana Pond," *American Art News* 8 (19 March 1910): 6; "Portraits by Dana Pond," *American Art News* 9 (25 February 1911): 6; Elizabeth Anna Semple, "New York Studios of Some New England Artists," *New England Magazine* 44 (April 1911): 195-203; "New Artist Life Members," *NAC Bulletin* 32 (April 1951): [2]; "Dana Ripley Pond," *Winchester Star*, 23 August 1962.

Portrait
Oil on canvas
Unsigned
30 x 25 in. (76.2 x 63.5 cm.)
Diploma presentation, 1950 or 1951

Pond's portraits of women include sophisticated society types as well as portrayals of Breton peasants wearing festive garb. Working in a straightforward realist style that reflects his academic training in Boston, he also painted unassuming images of women involved in everyday leisure activities such as sewing, knitting, and, in the case of the club's canvas (Fig. 120), reading. Virtually nothing is known about the sitter who appears in this quiet rendering, which demonstrates Pond's dexterous brushwork, his "quick grasp of the personality of the model and . . . great facility in getting the point on the canvas."[1]

1. "Dana Pond has an Exhibition," *Craftsman* 18 (May 1910): 292.

REFERENCES: "New Artist Life Members," *NAC Bulletin* 32 (April 1951): [2].

EDWARD HENRY POTTHAST
Artist Life Member, 1920
(1857, Cincinnati, Ohio-1927, New York City)

Edward Potthast was among a number of American Impressionists born and bred in Cincinnati, a city known for its rich cultural life.[1] The son of German immigrants, he

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

received his first art lessons at the age of thirteen at the McMicken School of Design. In 1873, he left public school and began an apprenticeship with Ehrgott & Krobs, a local lithography firm. He went on to become a master lithographer, working for Cincinnati's Strobridge Lithography Company from 1879 to 1882 and again from 1885 to 1887. Potthast attended evening classes at the McMicken School during 1873-74 and again from 1879 to 1881, studying under the figure painter Thomas Satterwhite Noble.

Wanting to refine his technique within a more challenging environment, Potthast travelled to Europe in 1881, spending six months at the Antwerp Academy of Fine Arts before going on to Munich's Royal Academy, where he spent three years studying with Nicholas Gysis, Ludwig von Loeffetz, Carl von Marr and others. His work from this phase of his development--primarily peasant subjects and interiors--was painted with the fluent brushwork and muted colors associated with Munich Realism.

On a second trip abroad in 1887, Potthast studied in the atelier of Fernand Cormon in Paris. It was during this period that he began frequenting the artists' colonies at Barbizon and Grèz-sur-Loing, an experience that had significant impact on his art. Indeed, while visiting Grèz in 1888 he met the American Impressionist Robert Vonnoh* and the Irish Post-Impressionist Roderic O'Conor. Motivated by their example, Potthast heightened his colorism, loosened his brushwork and took a greater interested in conveying the transient effects of sunshine. He applied his new approach to works such as *Study: A Young Britany* [*sic*] *Girl* (also known as *Sunshine,* 1889; Cincinnati Art Museum), which he debuted at the Universal Exposition in Paris in 1889. Although its bright colors and painterly handling were already familiar to art audiences in France, they caused something of a sensation when Potthast exhibited the piece at Barton's Art Store in

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Cincinnati in 1892, an event that prompted critics to identify him as the city's first practitioner of Impressionism.

Potthast returned to the Queen City in the latter part of 1889, resuming his work at the Strobridge firm. He painted portraits and landscapes in his spare time, alternating between the subdued colorism of Munich and the brighter hues of Impressionism. He settled in New York in 1895, initially working as a freelance illustrator for magazines such as *Scribner's*, *Harper's* and *Century* before becoming a full time painter. It wasn't long before Potthast made his mark on the local art scene, winning the National Academy of Design's Thomas B. Clarke Prize for figure painting in 1899, the American Water Color Society's Evans Prize 1901 and its gold medal in 1902, and prizes at the Salmagundi Club in 1904 and 1905. He also had a solo exhibition at the Katz Galleries in 1903, and in the following year a selection of his work was included in the *Loan Exhibition of Pictures by American Figure Painters* held at the National Arts Club.

Around 1910, Potthast turned his attention to the Impressionist theme of outdoor leisure, painting brightly-colored, optimistic images of children frolicking in the surf at Coney Island, Far Rockaway and other seaside locales in and around New York. He continued to paint landscapes and marines during summer trips to New England too, as well as views of Central Park.

A bachelor who devoted his life to his art, Potthast suffered a heart attack while working in his Manhattan studio. Memorial exhibitions were held at the Traxel Art Galleries in Cincinnati in 1927 and at Grand Central Art Galleries in New York the following year.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1. John Henry Twachtman and Frank Duveneck are among the best known of the group.

BIBLIOGRAPHY: Edward Potthast Scrapbooks, AAA, reel N738; EC Minutes, 8 January 1920; Minutes in connection with the Annual Dinner of The Artist life Members, 26 January 1920; Edward Potthast, interview by DeWitt McClellan Lockman, 1927, AAA, reel 504; Arlene Jacobowitz, "Edward Henry Potthast," *Brooklyn Museum Annual* 9 (1967-68): 113-38; Arlene Jacobowitz, *Edward Henry Potthast, 1857 to 1927*, exh. cat. (New York: Chapellier Galleries, 1969); *Edward Potthast, 1857-1927: The Merrill J. Gross Collection*, exh. cat. (Washington, D.C.: Corcoran Gallery of Art, 1973); *Edward H. Potthast: American Painter of Summer and Surf*, exh. cat. (Louisville: J.B. Speed Art Museum, 1985); A. Hinkley, "Edward Henry Potthast: Cincinnati's First Impressionist," M.A. thesis, University of Cincinnati, 1989; E. Brown, *Edward Henry Potthast*, exh. cat. (St. Petersburg, Fla.: St. Petersburg Museum of Art, 1991); James M. Keny, "Into the Light: The Art of Edward Potthast," *Timeline* 8 (April-May 1991): 18-29; *Edward Potthast: American Impressionist*, exh. cat. (Marietta, Ga.: Marietta/Cobb Museum of Art, 1992); *Edward Henry Potthast (1857-1927): An American Painter*, exh. cat. (Cincinnati: Art Academy of Cincinnati, 1994); *Edward Henry Potthast: American Impressionist*, exh. cat. (New York: Gerald Peters Gallery, 1998).

Landscape, by 1921
Oil on canvas
25 x 30 in. (63.5 x 76.2 cm.)
Signed lower left: *E Potthast*
Diploma presentation, 1921

Potthast is most readily identified with his sparkling beach scenes, which, in their brilliant colors and broadly rendered forms, have often been compared to the work of the Spanish Impressionist Joaquín Sorolla. As a result, the poetic marines he painted during his summer trips to the New England coast are less well known and remain largely unstudied. Indeed, in 1896, shortly after his move to New York, the artist began making summer excursions to Gloucester, Massachusetts, on the Cape Ann Peninsula north of Boston, where he was one of a circle of former Midwestern Impressionists that included John Henry Twachtman, Frank Duveneck and Joseph DeCamp.[1] Potthast continued to visit the area regularly for the next twenty-five years, and he made intermittent trips to

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

other coastal towns and artists' colonies as well, notably Provincetown, Massachusetts, Mystic, Connecticut and Ogunquit and Monhegan Island in Maine

Potthast's New England marines usually feature sunlit fishing vessels moored alongside weather-beaten jetties, their forms reflected in the water below. He also produced more evocative twilight scenes, among them *Landscape* (Fig. 121), executed in Gloucester or possibly in Mystic.[2]

As in other works of this type, Potthast's composition is well defined, the diagonal expanse of rugged coastline in the foreground animating the scene and directing our gaze across the expanse of water. The deliberately ambiguous title suggests that the artist's intention lay not in identifying a particular site or locale, but in expressing subtle atmospheric effects, in this case the vapor of mist that shrouds the water and distant shoreline. He describes this section of the painting with softly modulated tones--pale blues, mauves and yellows--applied with uniform brushwork. This suggestive, Whistlerian approach contrasts with the lively, direct handling of the rocky foreground, with its rich greens and yellow golds. A synthesis of impressionist and tonalist precepts, the painting demonstrates not only Potthast's love of shore scenes, but his affinity for the quieter moods of nature.

1. For Potthast in Gloucester, see William H. Gerdts, "John Twachtman and the Artistic Colony in Gloucester at the Turn of the Century," in John Douglass Hale, Richard J. Boyle and William H. Gerdts, *Twachtman in Gloucester: His Last Years, 1900-1902*, exh. cat. (New York: Ira Spanierman Gallery, 1987), 35-36.

2. Related works include *Along the Mystic River* (location unknown). See Christie's New York, *Important American Paintings, Drawings and Sculpture*, 23 May 1996, no. 117.

EXHIBITIONS: NAC 1926; NAC 1939, no. 49.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

REFERENCES: AC Minutes, 31 October 1921; BG Minutes, 16 November 1921.

ARTHUR J.E. POWELL
Artist Life Member, 1916
(1864, Vanwert, Ohio-1956, Poughkeepsie, New York)

Arthur Powell was a landscapist associated with the artistic life of New York City. He was also among the painters who formed a small but thriving art colony in Dover Plains, New York during the first half of the twentieth century.

Powell was the son of Curtis W. Powell and Martha Stockett, who moved their family from Ohio to St. Elmo, Illinois in 1865. In 1879, they relocated to Oregon where as a teenager, Powell received his earliest exposure to western scenery.

Little is known about the artist's early years. He worked as a hunting guide and surveyor in the Cost Range Mountains during 1886, moving to San Francisco the following year to attend the San Francisco School of Design. He later spent time in Chicago (1893) and Houston (winter 1893-94) before resuming his formal training at the St. Louis School of Fine Arts in 1894. He moved to New York in 1898, remaining there until 1904 when he went to Paris, attending classes at the Académie Julian from 1904 to 1908. While abroad, he familiarized himself with contemporary French painting in Parisian galleries and museums and travelled extensively, visiting Italy, Switzerland, Belgium and Holland.

Powell began participating in the annual exhibitions of the National Academy of Design in 1906, and he continued to do so fairly regularly until 1945, exhibiting views of Europe, Central Park and the West. He won that institution's Ranger Purchase Prize in

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1921. Many of Powell's later landscapes depict the countryside in and around Dover Plains, where he settled in 1931, joining a community of Dutchess County painters that included G. Glenn Newell,* Harry Waltmann and Otis Swett.

Powell exhibited what have been described as "poetic" views of the Harlem Valley at both the Dutchess County Art Association and the Kent Art Association.[1] Although his career remains unstudied, extant paintings suggest that he responded to a variety of influences, initially looking to the example of Impressionism, Tonalism and in some cases, Post-Impressionism. Many of his later paintings were executed in a tighter, realistic manner, perhaps stemming from the fact that during the Depression Powell painted decorative murals for the Dover Plains Methodist Episcopal Church and Bowen Hospital in Poughkeepsie.

The recipient of the National Arts Club Sketch Prize in 1930, Powell's aesthetic perspective mirrored that of his fellow artist life members: he remained a champion of the status quo, dismissing modern movements as a mere fads and believing that "All real art will return and will be bettered when modern art goes out."[2] In Powell's view, painting a picture was akin to writing a book—the artist must conceive a "plot" before a canvas could be started.[3] His candidacy to artist life membership was proposed by Franklin de Haven,* a fellow landscapist who shared his traditionalist outlook.

1. See *The Kent Art Association, Inc., 1923-1950*, 54.

2. "One of Nation's Top Artists Visits Home of Sister Here," *Statesman* (Boise, Idaho), 29 July 1948, A. Powell File, National Academy Museum and School of Fine Arts.

3. "One of Nation's Top Artists Visits Home of Sister Here."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

BIBLIOGRAPHY: A. Powell File, National Academy Museum and School of Fine Arts, New York; BG Minutes 15 March 1916; "Arthur J.E. Powell, N.A.," in *The Kent Art Association, Inc., 1923-1950* (Kent, Conn.: Kent Art Association, Inc., 1950), 54-55; Helen Myers, "Dover Boasts Unusual Gallery – Beautiful Area Art in Firehouse," *Poughkeepsie Journal*, 11 November 1962.

Blackfeet Mountain, Glacier National Park, between 1910 and 1916
Oil on canvas
32 x 40 in. (81.2 x 101.6 cm.)
Signed lower left: *Arthur J.E. Powell*
Diploma presentation, probably 1916

During the early-to-mid 1910s, Powell made three trips to the West, in each instance spending six weeks sketching in Glacier National Park.[1] Established in 1910 and located in northwestern Montana along the US-Canadian border, the preserve provided visitors with an abundance of spectacular, unspoiled scenery. Its majestic mountains and alpine glaciers attracted the brush of many early twentieth century painters, among them such notables as Guy Rose and Joseph Henry Sharp.

An examination of exhibition records indicates that during his visits to Glacier National Park, Powell was drawn to sites such as St. Mary's Lake, exhibiting a view of this waterway at the annual exhibition of the National Academy of Design in 1915. His depictions of the park also include this vista of Blackfeet Mountain (Fig. 122), so-named after the Blackfoot Indian tribe that occupied the area.[2] Painted from a low vantage point, the scene depicts the sunlit, snow-capped mountain profiled against a blue sky with billowing clouds. Powell's palette is a mix of light and dark hues; however, the inclusion of a few high-keyed tones, and the use of mauve to suggest shadows link the piece to Impressionism. At the same time, his structured design and bold, unfettered handling is clearly of a Post-Impressionist vein. As the title of the painting indicates, Powell was as

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

much concerned with realism and topographical description as he was with the evocation of light and air.

1. See *The Kent Art Association*, 54.

2. Glacier National Park was once home to the Blackfoot and Kootenai Indian tribes. There is a Blackfeet Mountain in the park, as well as a glacier by the same name. See Jack Holterman, *Place Names of Glacier/Waterton National Parks* (Helena and Billings, Mont.: Falcon Press Publishing, 1985), 22.

EXHIBITIONS: NAC 1926 (as *Bleakfeet* [sic] *Mountains, Glacier National Park*).

HENRY WARD RANGER
Artist Life Member, 1911
(1858, Geneseo, New York-1916, New York City)

In view of his practice of championing the work of living American painters, it is not surprising that Arts Committee chairman William T. Evans nominated Henry Ward Ranger for artist life membership in 1911. To be sure, Ranger was a friend and protégé of Evans's, as well as a major figure in the Tonalist movement, acclaimed for his evocative landscapes and coastal scenes. He was fittingly described as a "forceful and able" painter who "had a strength of composition, a sense of the picturesque, a delicate and glowing scheme of color that were distinctly his own. He loved and painted the New England coast and woodland in Spring, Summer and Autumn."[1]

Ranger was born in a small town in upstate New York, the son of Ward Valencourt Ranger, a commercial photographer, and his wife Martha. By 1868, the family had moved to Syracuse, where Ranger spent his formative years. In 1873 he entered the College of Fine Arts at Syracuse University, where his father taught photography and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

drawing. He remained there until 1875, after which time he began working in his father's studio, retouching photographs while painting watercolors on his own. Ranger also spent part of his time in New York, where he wrote music criticism and saw his first examples of the mood-filled French Barbizon style that remains at the heart of Tonalism. He furthered his knowledge of contemporary art during trips to Europe, where he studied and was profoundly affected by the misty, atmospheric paintings of Hague School painters such as Anton Mauve, Joseph Israels and the Maris brothers.

Ranger's success in watercolor exhibitions in New York, Boston and Paris likely prompted his permanent move to Manhattan in 1885. During this period, he began to work in oil, initially painting low-keyed landscapes inspired by the example of the Hague School but soon evolving a style based on richer hues. As well as portraying European scenery, Ranger painted forest and woodland scenes in Québec and in the suburbs of New York, as well as the occasional view of Manhattan.

In 1898, Ranger turned his attention to the countryside and coastline of rural Connecticut, which offered the type of scenic, intimate landscape that Tonalists found so appealing. He spent the summer of that year in East Lyme, on the coast of Long Island Sound, and was so taken with the area that he returned the following year, this time residing at the boarding house of Miss Florence Griswold in Old Lyme. He returned again in the summer of 1900 with a number of his colleagues, and in so doing established Old Lyme as a major American art colony. Ranger's subjective Tonalist style would dominate artistic activity in the town until 1903, when the arrival of the Impressionist Childe Hassam established a new aesthetic direction for the colony. Thereafter, Ranger

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

summered in Noank, a small fishing village at the mouth of the Mystic River, where he painted views of the local harbour and of nearby Mason's Island.

Ranger was an integral part of New York art life at the turn of the century. He was a member of the National Academy of Design and the Lotos Club; at the latter institution, he helped the aforementioned Evans organize the exhibition *Some Tonal Paintings of the Old Dutch, Old English, Barbizon, Modern Dutch, and American Schools*, in which examples of his own work was included. A perspicacious businessman, he left a sizable estate, part of which he willed in trust to the National Academy, which established the Ranger Fund to acquire works by living American artists over the age of forty-five. Ranger was also an avid penman, writing articles on watercolor painting and other topics. A series of interviews given to Ralcy Husted Bell, published as *Art-Talks with Ranger*, provides detailed information about his painting methods and his aesthetic outlook.

1. "W. Gedney Bunce and Henry W. Ranger," *Academy Notes* 11 (October 1916): 128.

BIBLIOGRAPHY: [Alfred Trumble], "News and Views," *Collector* 8 (15 February 1897): 113-14; Arthur Hoeber, "Henry Ward Ranger," *Century* 70 (August 1905): 636; Paul Dougherty, "The Art of Henry W. Ranger," *Brush and Pencil* 16 (August 1905): 39-44; Harold W. Bromhead, "Henry W. Ranger," *International Studio* 29 (August 1906): xxxiii-xliv; AC Minutes, 8 November 1911; Ralcy Husted Bell, *Art-Talks with Ranger* (New York: G.P. Putnam's Sons, 1914); Elliott Daingerfield, "Henry W. Ranger," *Century Magazine* 97 (November 1918): 82-89; Jack Becker, Lance Mayer and Gay Myers, *Henry Ward Ranger and the Humanized Landscape*, exh. cat. (Old Lyme, Conn.: Florence Griswold Museum, 1999); Estelle Riback, *Henry Ward Ranger: Modulator of Harmonious Color* (Fort Bragg, Calif.: Lost Coast Press, 2000).

Marine, circa 1909
Oil on canvas
18 x 25-1/2 in. (45.7 x 64.7 cm.)
Signed and dated lower left: *H W Ranger*
Diploma presentation, 1912

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Marine is typical of Ranger's seascapes in its reductive composition, wherein the scene is broken into simple bands of water and sky, bisected by a thin stretch of land that hugs the horizon. The locale in the distance has yet to be identified, but it may have been inspired by a sojourn in Noank, on the Connecticut shore, which Ranger began visiting around 1903.

However, for Ranger and his Tonalist cohorts, site was subservient to mood and atmospheric effect. Indeed, in *Marine* (Fig. 123), the artist's goal lay in evoking the poetry of nature and the gentle luminosity emanating from the cloud-strewn sky, achieved by means of soft, expressive brushwork and a palette of cool blues and grays. The restrained chromaticism used here reminds us that "subtlety of tint and tone" were essential elements of Ranger's art and that he "was a lover of symphonic rather than of operatic *ensemble.*"[1]

1. Elliot Daingerfield, "Henry W. Ranger," 86.

EXHIBITIONS: Detroit Museum of Art, *Exhibition of Contemporary American Art*, November 1912, no. 22; University Settlement House, New York, [?] January-31 January 1913; NAC 1915; NAC 1939, no. 58 (as *Landscape*).

WILLIAM RITSCHEL
Artist Life Member, 1913
(1864, Nuremberg, Germany-1949, Carmel, California)

William Ritschel was a prominent marine painter whose penchant for seascapes was the direct result of having spent his youth as a sailor on the North Sea. His career took him

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

from Europe to New York and eventually to California, where he depicted the rugged coastline of the Monterey Peninsula.

Ritschel studied at Munich's Royal Academy, where he received instruction from Friedrich August von Kaulbach and Karl Raupp. After completing his training, he spent several years in France and Italy, while making trips to Holland, Norway, Spain and Portugal in search of motifs. He settled in New York in 1895, and quickly established himself as a painter of dramatic seascapes. Praising his ability to convey the moods of nature, critics ranked him alongside Winslow Homer, Paul Dougherty,* Frederick Waugh and other leading American artists who made the sea their primary thematic concern.

Ritschel's professional affiliations in New York included the National Academy of Design, the New York Water Color Club, the Salmagundi Club and the American Water Color Society. He also exhibited in Philadelphia, Buffalo, Chicago, and elsewhere in the United States, as well as in Europe. Ritschel's work was featured in the exhibition *Small Works by Six Painters*, held at the National Arts Club in 1913, and in the following year, he was the recipient of the club's Gold Medal at the annual members' exhibition.

Ritschel began visiting the West Coast around 1909. In 1911, he purchased oceanside property in Carmel Highlands, California, going on to portray the local coastline in a style that combined rich, jewel-like colors with expressive brushwork. For several years he divided his time between Carmel and Manhattan, renting apartment number 31 in the club's Studio Building from 1915 to 1917. In 1918, he built "Castle a Mare," a large studio-home in Carmel which afforded him a striking view of the Pacific.

During the 1920s, Ritschel travelled extensively, visiting and painting in such far-away locales as the South Seas (1921-1922), Capri (1924) and the Orient (1924). In

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1926, he made a trip around the world. He continued to participate in national and regional exhibitions well into the 1940s, with continuing success. A year after his death in 1949, a memorial exhibition of Ritschel's work was held at the Carmel Art Association.

BIBLIOGRAPHY: BG Minutes, 30 April 1913; EC Minutes, 5 August 1915; Thomas A. Parkhurst, "Little Journeys to the Homes of Great Artists," *Fine Arts Journal* 33 (October 1915): 294-97; Christine Turner Curtis, "Painters and Sculptors of the West: William Ritschel, California's Painter of the Sea," *California Southland* 9 (August 1926): 10-11; "California Artists," *Pictorial California and the Pacific* 5 (May 1930): 18-19; Ruth Lilly Westphal, ed., *Plein Air Painters of California: The North* (Irvine, Calif.: Westphal Publishing, 1986), 166-71; Janet B. Dominick, "William Ritschel, N.A.," *Art of California* 2 (February-March 1989): 20-27.

Children of the Desert, circa 1909-10
Oil on canvas
40 x 50 in. (101.6 x 127 cm.)
Signed lower left: *W. RITSCHEL*
Diploma presentation, between 1913 and 1915

Although Ritschel made littoral subjects his specialty, his oeuvre also includes a number of views of the American West. An inveterate traveler, he visited Arizona and Colorado in 1909 and 1910, producing works such as *Grand Canyon of Arizona*, *In the Land of the Hopi Indian* and *Desert Wanderers: Navajo*, all of which were exhibited at the National Academy of Design between 1910 and 1912.[1] His journeys also resulted in *Children of the Desert* (Fig. 124), a depiction of a Native American on horseback with a burro at his side. The scene takes place on a sun-baked mesa, which stretches towards a distant mountain range profiled against a sunset sky.

Ritschel's early seascapes were painted with a low-keyed tonal palette not unlike that employed by Dutch marine painters such as Hendrik W. Mesdag and Josef Israels.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

However, after the turn of the century, he adopted the lighter colors and free brushwork of Impressionism, the dominant style in New York at that time. In *Children of the Desert*, his growing involvement with the aesthetic is revealed in his summary handling of the landscape elements and in his use of radiant shades of green, pink, blue and mauve in the sky. This painting marks a rare instance in which Ritschel has included a reference to man, which may account for his somewhat tentative handling of the figure.

1. "In and Out the Studios," [unsourced article], November 1910, William Ritschel Curatorial File, NAC. See also Peter Hastings Falk, ed., *The Annual Exhibition Record of the National Academy of Design, 1901-1950* (Madison, Conn.: Sound View Press, 1990), 440-41.

EXHIBITIONS: NAC 1913; NAC 1915; MAM 1915, no. 24; RMWC 1916, no. 13; NSA 1926, part two.

REFERENCES: "Exhibit at the Art Museum," *Montclairian*, 15 December 1915; *New York World*, 23 [?] June 1915, [untitled newspaper clipping], Daniel Putnam Brinley Papers, AAA, reel 1574, fr. 456.

HENRY RITTENBERG
Artist Life Member, 1916
(1879, Libau, Kurland, Russia-1969, New York City)

Henry Rittenberg was a well regarded portraitist who painted likenesses of artists such as Jonas Lie and Elliott Daingerfield,* as well as architect Cass Gilbert, playwright Langdon Elwell Mitchell, and President Harry S. Truman. His *oeuvre* also includes interiors and still lifes, which were praised for their "freshness and spontaneity."[1]

One of nine children born to leather merchant Morris A. Rittenberg and his wife, Esther, Rittenberg was born in the town of Liban, a health resort on the Baltic Sea.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Immigrating to America in 1882, his family settled in the North Liberty section of Philadelphia. Rittenberg attended a local grammar school before entering the Northeast Manual Training High School, where he established an after-school sketch class. As a youth, he earned pocket money by working as a newsboy and teaching English to immigrants. He was also employed by the firm of Grottenthaler, a producer of wood blocks for engravings. Upon graduating from high school in 1897, he won a three-year scholarship to the Pennsylvania Academy of the Fine Arts, where his teachers included Thomas Anshutz, William S. Robinson, Frank Duveneck and most importantly, William Merritt Chase, who appointed him class monitor and became his mentor. Rittenberg also attended Chase's summer school in Shinnecock, Long Island, at which time he was introduced to the principles of painting in the open air.

At Chase's suggestion, Rittenberg went to Europe in the autumn of 1900, having secured some preliminary funding from a wealthy brewer. In 1902, through the efforts of Pennsylvania Academy president Edward Coates, he received a Cresson Travelling Fellowship to support his studies abroad.[2] Rittenberg initially visited Haarlem, Holland, where he made copies of paintings by the seventeenth century Dutch painter Frans Hals. He then made a trip to Belgium, and from there went on to Munich, enrolling in Ludwig Herterich's classes at the Bavarian Academy. He remained in Germany for just over four years, supporting himself by teaching and painting the occasional portrait. At one point he was joined in Munich by the aforementioned Chase, with whom he viewed exhibitions of contemporary art and who took him to meet painters such as his former teacher Karl Theodore von Piloty and other notables of the Munich School. After additional travel in Europe--which included studying and copying the works of Old Masters such as Diego

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Velázquez and Anthony Van Dyke--Rittenberg returned to Philadelphia in 1905, establishing a studio at 10th and Walnut Streets. He moved to New York around 1914, remaining there for the rest of his life.

Rittenberg's is a little known name today. However, during the 1910s, 20s, and 30s, he was an estimable member of the city's academic art circles. He won many awards, including several portrait prizes at the National Academy of Design, where, having been elected an associate in 1920 and an academician in 1927, he served on various councils, juries and committees. He was equally involved in affairs at the National Arts Club, as a member of the Board of Governors and as chairman of the Arts Committee (1936-38). He described himself as "A very patriotic American" and said he wanted "to be known as an American painter."[3]

1. Cuthbert Lee, *Contemporary American Portrait Painters.*

2. Information courtesy Cheryl Liebold, Archivist, Pennsylvania Academy of the Fine Arts.

3. Artist's questionnaire, H. Rittenberg File, National Academy Museum and School of Fine Arts.

BIBLIOGRAPHY: H. Rittenberg File, National Academy Museum and School of Fine Arts, New York; EC Minutes, 9 February 1916; BG Minutes, 16 February 1916; Katherine Metcalf Roof, *The Life and Art of William Merritt Chase* (New York: Charles Scribner's Sons, 1917); Henry Rittenberg, interview by DeWitt M. Lockman, 1927, DeWitt McClellan Lockman Papers, AAA, reel 504; Cuthbert Lee, *Contemporary American Portrait Painters* (New York: W.W. Norton & Co., 1929), 82; Ronald G. Pisano, *The Students of William Merritt Chase*, exh. cat. (Huntington, N.Y.: Heckscher Museum, 1973), 21.

Still Life
Oil on canvas
29 x 35 in. (73.6 x 88.9 cm.)
Signed lower left: *Rittenberg*

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Diploma presentation, 1917 [?][1]

While portraiture remained his specialty, Rittenberg investigated other subjects as well, including the venerable tradition of still life painting. He is known to have said: "I prefer doing portraits but I also paint still lifes because that makes my portraits better."[2] As pointed out by Ronald G. Pisano, Rittenberg was emulating an idea embraced by his teacher, William Merritt Chase, who found still life painting--in his case fish as well as arrangements of fruit and assorted bric-a-brac--an ideal means of exploring matters of texture, color and form.[3]

Rittenberg worked in a representational manner inspired by Chase and by the Dutch Baroque painter Frans Hals, whom he claimed as his greatest influences, as well as by the vigorous realism of the Munich School.[4] The legacy of these sources can be seen in this well-composed still life (Fig. 125), which shows an assortment of fruit--peaches, grapes, plums and a cut melon--composed on a tabletop along with silver knife, a brass urn and a basket of berries. The grouping is shown close-up on the picture plane and is set against a backdrop of plain and patterned draperies. Rittenberg's deep, sonorous hues enhance the sensuous beauty of the painting, while his firm modeling--devoid of detail and minutiae--suggests the mass and solidity of each component.

1. In the fall of 1917, Rittenberg submitted a diploma piece that was deemed by the Arts Committee to be unrepresentative of his work. At their request, he agreed to provide the club with a more suitable example, although references to his second submission--which may or may not be *Still Life*--have yet to surface. See AC Minutes, 30 October 1917 and 21 December 1917.

2. Ronald G. Pisano, *The Students of William Merritt Chase.*

3. Pisano.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

4. Henry Rittenberg, interview by DeWitt M. Lockman, 1927, p. 16, Lockman Papers, AAA, reel 504, fr. 435.

CHARLES ROSEN
Artist Life Member, 1915
(1878, Reagantown, Pennsylvania-1950, Woodstock, New York)

An early member of the New Hope art colony, Charles Rosen made a significant contribution to the development of landscape painting in Pennsylvania. His impressionist snow scenes, painted between 1903 until 1920, were widely admired for their "virility, sincerity and power."[1] However, Rosen's association with the Pennsylvania landscape tradition, and with Impressionism, eventually came to an end: after settling in Woodstock, New York in 1920, he abandoned tenets of light and color and embraced the precepts of Modernism instead--an unsual move for an artist life member of the National Arts Club.

Rosen grew up on a farm in Westmoreland County, Pennsylvania, where, as a boy, he drew and received art lessons from a lady amateur. At the age of sixteen, he opened a photographic studio in West Newtown, Pennsylvania, spending most of his time taking pictures of deceased miners. He then worked in a photography shop in Salem, Ohio before moving to New York in 1898 with the intention of becoming a newspaper artist. He studied under Francis Coates Jones at the National Academy of Design and with William Merritt Chase at the New York School of Art. His interest in landscape painting emerged in 1902, while attending Frank Vincent DuMond's* outdoor classes in Old Lyme, Connecticut.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Following his marriage to Mildred Holden in 1903, Rosen moved to New Hope, where he abandoned his plan to become a commercial artist and turned his attention to easel painting, producing landscapes in a strong, painterly manner akin to that of Edward Redfield, the leader of the New Hope Impressionists to whom his early work was most frequently compared.

Rosen went on to win a number of major awards including the National Academy of Design's First Hallgarten prize in 1912 and its Altman Prize and the Inness Gold Medal in 1916. He also had a number of solo exhibitions that established him as an important member of the Pennsylvania landscape school and as a follower of Impressionism. Ironically, by 1916, the year in which he and six other Bucks County painters formed a small exhibiting organization known as The New Hope Group, Rosen found himself becoming increasingly disenchanted with Impressionism, feeling that it had run it course.[2] He consequently embarked on a period of experimentation that was given impetus in 1918, when he began teaching at the Art Students League Summer School in Woodstock. Although the town had started out as a gathering place for Tonalist and Impressionist painters such as John F. Carlson,* a new generation of artists, inclined towards European Modernism, came to dominate the colony during the late teens, among them Henry Lee McFee and Andrew Dasburg.

Rosen settled permanently in Woodstock in 1920, joining his good friends and fellow National Arts Club members George Bellows and Eugene Speicher* in a section of town known as Rock City. Two years later, along with McFee and Dasburg, he established the Woodstock School of Painting, a venture that lasted only a few years. Rosen went on to develop a semi-abstract style based on the structural concerns of Paul Cézanne and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Cubism, applying this approach to portrayals of vernacular architecture. He was engaged in mural work and other government-sponsored decorative projects during the 1930s; after suffering a heart attack in 1942, he concentrated on small pastels and drawings.

1. Unidentified clipping, Rosen Papers, AAA, quoted in Folk, *Charles Rosen: The Pennsylvania Years (1903-1920),* unpaginated.

2. The membership consisted of Rosen, William L. Lathrop, Daniel Garber,* Robert Spencer,* Rae Sloan Bredin and Morgan Colt.

BIBLIOGRAPHY: Charles Rosen Papers, AAA, reels 1033, 1118-1119, 1130; BG Minutes, 8 December 1915; EC Minutes, 22 December 1915; BG Minutes, 19 January 1916; AM Minutes, 11 April 1916; Harry Salpeter, "About Charles Rosen," *Coronet* 5 (February 1939): 90-94; *Charles Rosen: 1878-1950*, exh. cat. (New York: Castellane Gallery, [1969]); Thomas C. Folk, *Charles Rosen: The Pennsylvania Years (1903-1920),* exh. cat. (Greensburg, Pa.: Westmoreland Museum of Art, 1983); Polly Kline, "Charles Rosen, 1878-1950," in *Woodstock's Art Heritage: The Permanent Collection of the Woodstock Artists Association* (Woodstock, N.Y.: Overlook Press, 1987), 125-26, 151.

Bluff Point, 1914
Oil on canvas
32 x 40 in. (81.2 x 101.6 cm.)
Signed lower left: *CHARLES ROSEN*
Diploma presentation, 1918

In her introduction to the catalogue of Rosen's solo exhibition at the Albright Art Gallery in Buffalo in 1917, Cornelia B. Sage noted his "keen enjoyment of nature under many varied aspects. He is equally happy as a painter of the sea, of the wide and snow-swept winter landscape and of the tender moods of early spring and summer."[1] Indeed, Rosen painted landscapes throughout the year, but like Redfield and Walter Schofield,* fellow members of the Pennsylvania School, winter themes were an integral part of his repertoire of subjects, providing him with the opportunity to depict the effects of sunlight on snow and the chill of frost-laden air.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

As well as portraying the Delaware River Valley under a blanket of snow, Rosen also depicted the Maine coast during the wintertime. In 1914, he made the first of several trips to Vinalhaven Island, a small, sparsely populated island in Penobscot Bay that boasted a thriving lobster industry, rich granite quarries and a wild, rocky shoreline. His excursions resulted in a number of canvases, which capture the area's rugged topography, among them *Bluff Point* (Fig. 126).[2]

Painted on Rosen's first visit to Vinalhaven, *Bluff Point* exemplifies his impressionist approach of the mid-1910s, which had become increasingly decorative, swayed by the example of his New Hope colleagues, Daniel Garber* and Robert Spencer.* Notable for its emphatic design, the scene includes a patch of snow-covered shoreline in the foreground that leads our eye to a steep cliff silhouetted against the sky and water. Rosen interprets these areas with bold brushwork, creating a thick impasto surface along the edge of the ice-caked shoreline. The high horizon, coupled with the stitch-like, divisionist strokes used in the sky (the latter inspired by Garber, in particular), contributes to the painting's abstract beauty.

Prior to entering the National Arts Club collection in 1918, the painting was exhibited in Pittsburgh, Chicago, New York and elsewhere. Critical response was undeniably favorable; one commentator declared it "fully representative" of the artist's work, a "forceful, beautiful realization of one of his favorite themes along the Maine coast," while another, writing for the *Brooklyn Daily Eagle*, stated that in *Bluff Point,* Rosen "sympathizes with Nature in [its] more robust moods."[3] Yet despite such accolades, Rosen soon abandoned his impressionist vocabulary in favor of Modernism; however, his

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

landscapes from the 1910s--including *Bluff Point*--are now considered among his finest achievements as a landscape painter.

1. Cornelia B. Sage, "Charles Rosen, A.N.A.," in *Catalogue of an Exhibition of Paintings by Charles Rosen, A.N.A.*, exh. cat. (Buffalo: Buffalo Fine Arts Academy, 1917), 3.

2. According to the artist's record book for 1916, *Bluff Point* was painted in 1914 and "Presented to [the] National Arts Club for Membership." See "Record of Canvasses out & other data," Charles Rosen Papers, AAA, reel 1119, fr. 98.

3. Typescript of review from unidentified Cincinnati newspaper, 1916, Rosen Papers, fr. 607; typescript of review from *Brooklyn Daily Eagle,* [1916], Rosen Papers, fr. 608.

EXHIBITIONS: Carnegie Institute, Pittsburgh, *Eighteenth Annual Exhibition*, 30 April-30 June 1914, no. 264; Pennsylvania Academy of the Fine Arts, Philadelphia, *One Hundred-and-tenth Annual Exhibition*, 7 February-28 March 1915, no. 239 (as *Bluff Point: Maine Coast*); American Federation of Arts, New York, touring exhibition [?] 1916; Pratt Institute, Brooklyn, N.Y., *Exhibition of Twenty-Six Paintings by Charles Rosen*, 9-28 November 1916, no. 22; Albright Art Gallery, Buffalo, *Exhibition of Paintings by Charles Rosen, A.N.A.*, 11-31 January 1917, no. 14; Art Club of Erie, Erie, Pennsylvania, *Exhibition of Twenty-Seven Paintings by Charles Rosen*, 5-25 February 1917, no. 20; Art Institute of Chicago, *Paintings by Charles Rosen*, 8 March-2 April 1917, no. 20; Hackley Art Gallery, Muskegon, Michigan, *Exhibition of Paintings by Charles Rosen, N.A. and A Collection of Water Colors by W.H. deB.* Nelson, 7 May- [30] June 1917, no. 21; Corcoran Gallery of Art, Washington, D.C., *Exhibition of Paintings by Charles Rosen*, 23 October-9 November 1917, no. 21; NAC 1994.

REFERENCES: "Record of Canvasses out & other data," Rosen Papers, reel 1119, fr. 98, 118, 135, 156; "Paintings by Charles Rosen at Pratt Art Gallery," [*Brooklyn Daily Eagle*], typescript, [1916], Rosen Papers, reel 1119, fr. 608; "Cincinnati," unsourced typescript, 1916, Rosen Papers, reel 1119, fr. 607; AC Minutes, 26 February 1918 (as *Winter Landscape*).

ERNEST ROTH
Artist Life Member, 1928
(1879, Stuttgart, Germany-1964, Cambridge, New York)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Ernest Roth was a prominent etcher and easel painter who specialized in scenes of New England, New York City, and Europe. Born in Germany, his family immigrated to the United States in 1884, settling in New York City. He attended classes in antique drawing at the National Academy of Design from 1894 until 1897.[1] However, his skills as a *pleinairist* were honed beyond the confines of the academy, for Roth was a member of the Country Sketch Club, an organization of painters, founded in 1897, that included Van Dearing Perrine, Charles Hawthorne,* Walter Farndon* and others who painted in and around the Hackensack Valley in New Jersey.

Roth began exhibiting his oils in New York and Philadelphia at the turn of the century, but met with little success at that time. He went to Europe around 1906 and remained there until 1909, visiting France and Spain but spending most of his time in Italy, where he made etchings of Florence and Venice.[2] He achieved his earliest distinction in this field when a group of his Florentine subjects were purchased by the head of the Print Department at the Uffizi Gallery.

Upon returning to New York, Roth and his wife, the painter Elizabeth MacKenzie, moved to Greenwich Village district. Roth proceeded to exhibit his etchings and paintings throughout the United States, including the National Academy of Design, the New York Water Color Club, and the Salmagundi Club, the Chicago Society of Etchers, the Washington (D.C.) Water Color Club and the National Arts Club. His awards included prizes at the Salmagundi Club in 1911, 1912, 1915 1917 and 1918, a gold medal at the Pennsylvania Academy of the Fine Arts in 1930 and the Benjamin West Clinedinst Memorial Medal from the Artists' Fellowship in 1949. Roth also won the Nicholas F.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Brady Purchase prize at the *Small Paintings* exhibit, held at the National Arts Club in February 1928.

Shortly before his death in 1964, Roth moved to Redding, Connecticut. During that same year, the "Ernest Roth Memorial Press" was purchased by the Silvermine College of Arts in New Canaan, thereby fulfilling the artist's wish that his equipment be placed in an institution offering instruction in the graphic arts.

1. Information courtesy Dr. David Dearinger, Chief Curator, National Academy Museum and School of fine Arts, New York.

2. The extant literature on Roth provides few details about his career. These dates have been determined by his absence from the National Academy annuals in 1906, 1907 and 1908, and by the appearance of street scenes, painted in Rome, at the annual of 1909. Roth also exhibited many European scenes in the academy annual during the 1920s and early thirties, suggesting additional trips abroad later in his career. See Peter Hastings Falk, ed., *The Annual Exhibition Record of the National Academy of Design, 1901-1950* (Madison, Conn.: Sound View Press, 1990), 448-49.

BIBLIOGRAPHY: "The Country Sketch Club," *Art Collector* 9 (1 June 1899): 230; Bailey Millard, "The Painters of the Palisades," *Bookman* 35 (May 1912): 256-65; *Biographical Sketches of American Artists,* 5th ed., rev. and enlgd. (Lansing, Mich.: Michigan State Library, 1924), pp. 271-72; BG Minutes, 15 February 1928; "Ernest D. Roth, 85, Dies; Scenic Painter and Etcher," *New York Times*, 22 August 1964, sec. 1, p. 21; D[ita] A[mory], "Ernest David Roth," in *Artists by Themselves: Artists' Portraits from the National Academy of Design*, exh. cat. (New York: National Academy of Design, 1983), 142.

Winter Landscape, by 1926
Oil on canvas
26 x 30 in. (66 x 76.2 cm.)
Signed lower left: *E.D. Roth*
Diploma presentation, 1928

Roth painted many views of rural New England, devoting much of his time to snowscapes, a favorite theme of native Impressionists and one that contemporary critics hailed as being distinctly American.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

In keeping with Impressionist practice, Roth favored the modest, unassuming corners of nature, which, through a subtle and discerning use of line and color, he transformed into enchanting and oftimes wistful visions. Many of his canvases feature farm buildings or simple country dwellings nestled along a stream or near a sloping hillside, as revealed in paintings such as *Winter Landscape* (Fig. 127). The composition, with its high horizon, consists of a broad patch of snow-covered landscape in the foreground, portions of which are bathed in the shadows of late afternoon. A brook wends its way from the lower left side of the image, leading our gaze towards a wooden footbridge and clusters of houses in the upper right.

In view of the fact there has been so little written on Roth's career, the sources of his style and the path of his development remain unclear. His penchant for portraying the effects of outdoor light would certainly have derived from his early association with the Country Sketch Club, whose members exhibited at the National Academy of Design in 1898 and 1899, and indeed, in a review of the latter show, Roth was deemed among "the men prominent in the [*plein air*] movement . . . bent on working things out in his own quiet way."[1]

As demonstrated in the club's canvas, probably painted in the mid-1920s, Roth's mature style represented a synthesis of tendencies: he adheres to an Impressionist palette, using soft blues and mauves to define shadows and pale yellows and white to portray the glint of frosty sunlight on snow. However, his preference for an impastoed surface, his decorative forms and his clearly articulated design suggest a link with Post-Impressionist landscape painting of the early twentieth century.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1. "The Country Sketch Club," 230.

EXHIBITIONS: Possibly National Academy of Design, New York, *One Hundred-and-first Annual Exhibition*, 20 March-11 April 1926, no. 183; NAC, *Summer Exhibition by The Painter Life Members*, 1 May-1 October 1929, no. 35.

REFERENCES: BG Minutes, 21 November 1928; "Recent Additions to the Permanent Collection," *NAC Bulletin* 10 (January 1929): [1].

CHAUNCEY FOSTER RYDER
Artist Life Member, 1917
(1868, Danbury, Connecticut-1949, Wilton, New Hampshire)

Lauded for his idyllic views of the New England countryside, Chauncey Ryder's work touched a responsive chord among many art aficionados of his day, making him one of the most popular among the stable of artists associated with the Macbeth Gallery in New York. According to one devotee, he achieved "the right proportion between the real and the unreal, between detail and vagueness. Noticeable in all his paintings is the simplicity and balance of his composition--a harmony of colors in which there is no disturbing note--a delicate adjustment--of strength and tenderness."[1]

Little is known about Ryder's early years, except that they were spent in New Haven, Connecticut, where his family settled after his birth. When he was in his twenties he moved to Chicago, where he met Mary Dole Keith, who became his wife in 1891. A few years later, while working as an illustrator, Ryder enrolled in evening classes at the school of the Art Institute of Chicago. During the late 1890s, he spent two years at Smith's Art Academy in Chicago, first as a student and later as an instructor.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Like other American artists of his generation, Ryder realized the importance of refining his skills in the art schools of Paris. In 1901, he and his wife sold their house and moved to France, where Ryder attended classes at the Académie Julian. Throughout this period, travel in the French countryside, as well as in Italy and Holland, stimulated what would be his longstanding interest in landscape subjects.

From 1904 until 1907, Ryder lived and worked in the port town of Etaples, where he fraternized with a coterie of American artists that included Max Bohm,* an acclaimed painter and teacher who is said to have critiqued his work. It was there that Ryder probably painted *That Which the Sea Gives Up* (Seattle Art Museum), a large-scale genre subject that won an honorable mention at the 1907 Salon. During that same year, Ryder was contacted by William Macbeth, who became his dealer in 1910 and continued to represent him until at least 1930.

Ryder settled in New York in the fall of 1907, but maintained a studio in Paris until 1909. He spent the summer of 1910 painting landscapes in Ipswich, Massachusetts, Monhegan Island, Maine, and Old Lyme, Connecticut. He also purchased a house in Wilton, New Hampshire, a small town on the Souhegan River where he would live from April to November of each year. Although he made occasional excursions to other parts of New England and to upstate New York, Wilton and its environs served as Ryder's primary painting ground, providing him with the valleys, pasturelands, and gently rolling hills that he loved to portray.

As well as participating in group shows at Macbeth, Ryder had solo exhibitions there in 1910, 1921, 1923, 1927 and 1930. His professional connections included the Salmagundi Club, the American Water Color Society, Allied Artists of America, the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

National Academy of Design and Grand Central Art Galleries. Ryder won a silver medal at the Panama-Pacific Exposition in San Francisco (1915), the Salmagundi Club Show Prize (1926), the National Academy of Design's Obrig Prize (1933) and a gold medal at the Paris International Exposition (1937). He was the recipient of the National Arts Club medal for painting at the annual members' exhibition in 1929.

1. Sidney C. Woodward, "Ryder, Chauncey Foster," typescript, [circa 1922], p. 4, Sidney C. Woodward Papers, AAA, reel D195, fr. 990.

BIBLIOGRAPHY: Sidney C. Woodward Papers, AAA, reel D195, fr. 987-993; AC Minutes, 8 December 1916; AC Minutes, 22 May 1917; AC Minutes, 21 December 1917; *Chauncey F. Ryder, N.A., 1868-1949*, exh. cat. (Hingham, Mass.: Pierce Galleries, 1977); Ronald G. Pisano, "Chauncey Foster Ryder: Peace and Plenty," *Art and Antiques* 1 (September-October 1978): 76-83; *Chauncey F. Ryder: A Retrospective*, exh. cat. (Loveland, Colo.: Anderson and Anderson Gallery, 1982).

The Fishing Village, by 1911
Oil on canvas
32 x 40 in. (81.2 x 101.6 cm.)
Signed lower right: *Chauncey F Ryder*
Diploma presentation, 1917

March of 1910 marked the beginning of Ryder's lengthy alliance with William Macbeth, the influential art dealer who avidly promoted contemporary American art. He went on to become one of the gallery's most marketable painters, known for his appealing landscape style from which he rarely deviated. He was especially admired for his skill in fusing the broad handling of Impressionism with modern tendencies, such as decorative patterning and a thick application of paint, all the while retaining a realistic interpretation of his subject. Collectors and critics were also drawn to the simplicity of his compositions and the pleasing quality created by his chromaticism. Indeed, as revealed in the club's painting, Ryder avoided high-keyed color contrasts in favor of a tonal

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

palette, in this case a melding of greens and yellow-golds, augmented by subtle blues, mauves and greys.

Possibly painted in Maine during the summer of 1910, when Ryder rediscovered the pictorial delights of his native New England, *The Fishing Village* (Fig. 128) was debuted at the Macbeth's in January of 1911. An early example of the landscape aesthetic for which he became known, the painting also tells us something about the man himself, for Ryder's ability to detect beauty in the commonplace corners of his environment bespeaks his own modest, unassuming temperament.

EXHIBITIONS: Macbeth Gallery, New York, *Thirty Paintings by Thirty Artists*, 3-16 January 1911, no. 24; Pennsylvania Academy of the Fine Arts, Philadelphia, *One Hundred-and-ninth Annual Exhibition*, 8 February-29 March 1914, no. 304; possibly Mattatuck Historical Society, Waterbury, Connecticut, *Annual Exhibition*, 1918 [or 1919?]; NAC 1923; NSA 1926, part two.

REFERENCES: AC Minutes, 21 December 1917; AC Minutes, 30 October 1918; Pisano, "Chauncey Foster Ryder: Peace and Plenty," ill. p. 81 (as *Landscape*).

WALTER ELMER SCHOFIELD
Artist Life Member, 1912
(1867, Philadelphia, Pennsylvania-1944, Breage, Cornwall, England)

Described as a dedicated "open-air man," Walter Schofield was one of the foremost members of the Pennsylvania School of landscape painting which flourished during the early twentieth century.[1] His deftly-rendered winterscapes brought him critical acclaim during his own time, and recognition today as an important exponent of regional Impressionism. Schofield was also among the many Americans associated with the St.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Ives art colony on England's Cornish seacoast, where he depicted harbors, coastlines and picturesque rural villages.

Schofield was born in Philadelphia to English parents. During the early 1880s he briefly attended Swarthmore College before going to San Antonio, Texas to spend eighteen months on a local ranch. He returned to Philadelphia in 1885. Four years later he enrolled at the Pennsylvania Academy of the Fine Arts, where his teachers are believed to have included Robert Vonnoh* and Thomas Anshutz, among others. In 1892, Schofield went to Paris, honing his skills as a figure painter under William-Adolphe Bouguereau, Gabriel Ferrier and Henri Doucet at the Académie Julian and possibly with François Aman-Jean at the Académie Colarossi. However, it was on trips to the French countryside with Robert Henri,* William Glackens, Charles Grafly and other fellow students from the Pennsylvania Academy, that Schofield began painting outdoor landscapes, a practice he would continue for the remainder of his career.

Returning to Philadelphia in 1895, Schofield joined his father's firm, the Delph Spinning Company, but soon left in order to pursue his artist interests. On a second trip abroad in 1896, he traveled throughout France and England, familiarizing himself with the work of the French Impressionists, as well as with that of Post-Impressionists, such as the Nabis painters Pierre Bonnard and Edouard Vuillard.

In the fall of 1897, Schofield married Murielle Redmayne, an Englishwoman from Southport, Lancashire, whom he had met in Philadelphia. It was around this time that he began to paint winter scenes in Buck's County, Pennsylvania, employing a tonal impressionist manner characterized by muted colors and soft, flowing brushwork. He continued to work in this mode until around 1902, when he developed a more

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

expressionistic style akin to that of Edward Redfield, the leading member of the Pennsylvania landscape school (and Schofield's eventual rival).

Schofield settled permanently in England in 1901, residing in Southport before moving to St. Ives the following year. However, he would typically spend his winters in the United States, painting snowscapes in rural Pennsylvania, as well as in upstate New York and New England. He exhibited regularly at the major annuals of the day and won a considerable number of awards, including a gold medal at the National Arts Club in 1913 for *The Spring Thaw* (location unknown). He also had a number of solo exhibitions in the United States, including shows at the Corcoran Gallery of Art in Washington, D.C. in 1912, 1920 and 1932. The artist's paintings were equally well received England, where his professional affiliations included the Royal Society of British Artists, the St. Ives Arts Club, the Society of Oil Painters and the Chelsea Arts Club.

Beginning in 1920 and for several years thereafter, Schofield leased an apartment in the National Arts Club's Studio Building. During this period, he lightened his palette considerably, applying his new approach to snow scenes and to western subjects painted during visits to Arizona, New Mexico and California in the 1930s.

Forced to remain in England during the Second World War, Schofield painted Cornish landscapes, often adding snow in emulation of the winter scenes he had painted in the United States. His passing in 1944 prompted a number of tributes, including one from the Newlyn painter Stanhope Forbes, who underscored Schofield's long-term ties with the artistic life of southwest England by declaring that with his death "art in Cornwall has suffered a grievous loss."[2]

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1. Hind, "An American Landscape Painter: W. Elmer Schofield," 282.

2. [Stanhope Forbes], "An Appreciation by Mr. Stanhope Forbes," *St. Ives Times*, 10 March 1944, p. 7, Walter Elmer Schofield Papers, reel 5043, fr. 633.

BIBLIOGRAPHY: Walter Elmer Schofield Papers, AAA, reels D71, 5043; Arthur Hoeber, "W. Elmer Schofield: A Painter in the Open," *Arts and Decoration* 1 (October 1911): 473-75, 492; BG Minutes, 11 September 1912; BG Minutes, 13 November 1912; C. Lewis Hind, "An American Landscape Painter: W. Elmer Schofield," *International Studio* 48 (February 1913): 280-89; J. Lever, "W. Elmer Schofield: Artist," *Vista* (August 1929): 8, 27; Thomas Folk, *Walter Elmer Schofield: Bold Impressionist*, exh. cat. (Chadds Ford, Pa: Brandywine River Museum, 1983); Valerie Livingston, *W. Elmer Schofield: Proud Painter of Modest Lands*, exh. cat. (Bethlehem, Pa.: Payne Gallery of Moravian College, 1988).

Ebb Tide, by 1912
Oil on canvas
30 x 36 in. (76.2 x 91.4 cm.)
Signed lower left: *Schofield*
Diploma presentation, 1912

Located on England's Cornish seacoast, St. Ives had emerged as a popular resort and artists' colony by the 1890s, attracting British *pleinairists* such as Alfred East, Julius Olsson and Algernon M. Talmage who, in contrast to their colleagues at the nearby Newlyn colony, concentrated on landscapes and marines rather than on the figure.[1] Many American artists also spent time in this picturesque fishing village, including club members Howard Russell Butler,* Paul Dougherty,* Richard Hayley Lever* and Gardner Symons.* However, while the aforementioned painters made intermittent visits to St. Ives during their trips abroad, Schofield had more enduring ties with the town: he was a resident from 1903 until 1907 and painted in the area for the remainder of his career, always enthusiastic about the variety of motifs he encountered there.[2] The English painter-critic C. Lewis Hind reminisced: "At St. Ives . . . I never encountered him on the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

golf links or on the tennis ground, but he was always to be found any day in any weather . . . painting the colour, movement, and majesty of some Cornish cove ... ."[3]

Harbor scenes and views of the jagged Cornish seacoast figured prominently in Schofield's St. Ives subjects, among them *Ebb Tide* (Fig. 129), which features a group of small boats moored in a sheltered inlet. This painting exemplifies the bolder aesthetic he adopted after the turn of the century, when he abandoned his tonalist style in favor of expressionistic brushwork and a greater sense of form, structure and patterning that itself borders on Post-Impressionism.

Schofield's abrupt cropping of the composition, which eliminates the foreground vantage point and the horizon, appears in other Cornish scenes by him and produces a feeling of immediacy as well as a sense of abstract design.[4] His fluid handling and impastoed strokes effectively conveys the movement of water and the reflections of sunlight on its surface, while his coloration—low-keyed browns, golds, olive greens, buffs and grays--evokes the distinctive ambiance of the Cornish seacoast.

Contemporary commentators were attracted to Schofield's dynamic Impressionism, as revealed in *Ebb Tide.* They included the above-mentioned Hind, who described the artist's work as "virile . . . crisp and candid" and observed that "among his compatriots [he is] as near to the vigorous banner of Winslow Homer as he is far from the tenderly tinctured oriflamme of [John Henry] Twachtman."[5]

1. For the St. Ives art colony, see Marion Whybrow, *St. Ives, 1883-1993: Portrait of an Art Colony* (Woodbridge, Suffolk, Eng.: Antique Collectors' Club, 1994), Henry C. Gilbert, Roy Ray, and Colin Orchard, *Art About St. Ives* (St. Ives, Cornwall, Eng.: St. Ives Pub., 1987), and Denys Val Baker, *Britain's Art Colony By the Sea* (London: George Ronald, 1959). See also, Michael Jacobs, *The Good and Simple Life: Artist Colonies in Europe and America* (Oxford: Phaidon Press 1985), 143-67.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

2. Schofield may have visited St. Ives as early as 1890. See Whybrow, 210. He moved to Yorkshire in 1907 and Bedfordshire in 1912, but returned to the Cornwall district in 1921.

3. See Hind, 282. Schofield painted many large canvases in the open air; however, like many American Impressionists, he also painted smaller studies, which he used to create larger exhibition pieces in his studio. See Livingston, *W. Elmer Schofield: Proud Painter of Modest Lands*, 25.

4. See, for example, *Fishing Fleet*, illustrated in Livingston, 23.

5. Hind, 282.

EXHIBITIONS: University Settlement, New York, [?]-21 January 1913; NAC 1915; RMWC 1916, no. 14 (as *Landscape*); NAC 1923; NSA 1926, part two; Brandywine River Museum, Chadds Ford, Pennsylvania, *Walter Elmer Schofield: Bold Impressionist*, 10 September-20 November 1983, no. 26 (as *Marine*).

REFERENCES: EC Minutes, 21 December 1912; BG Minutes, 8 January 1913; [Untitled clipping], *Philadelphia Enquirer*, 1915, Daniel Putnam Brinley Papers, AAA, reel 1574, fr. 457.

FRANK H. SCHWARZ
Artist Life Member, 1933
(1894, New York City-1951, Mount Vernon, New York)

Frank Schwarz was born in New York, the son of Frank Henry and Gertrude Esser Schwarz. He enrolled at the school of the Art Institute of Chicago in 1908, taking classes there until 1918. During the First World War, he served in the Army's Ordnance Research Camouflage Corps. After winning the Prix de Rome and a scholarship from the Tiffany Foundation in 1921, Schwarz spent the next four years as a fellow at the American Academy in Rome. Returning to New York in 1925, he worked briefly as a designer and commercial artist. He was the recipient of a Guggenheim Fellowship in

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1926, which enabled him to return to Europe to conduct research in the techniques of painting. While abroad, he visited Italy, Belgium Austria, France, Germany and England. In the summer of 1927, Schwarz attended Charles Hawthorne's* Cape Cod School of Art in Provincetown, Massachusetts. He taught at Columbia University from 1928 to 1931.

Schwarz began exhibiting professionally in 1925, submitting figure subjects and genre scenes to the annual exhibitions at the National Academy of Design until 1946. He was elected an associate member of the academy in 1934. Schwarz also contributed oils and watercolors to the annuals of the Art Institute of Chicago, the Pennsylvania Academy of the Fine Arts, the Carnegie Institute, and the Salmagundi Club, where he won the Isidor Prize.

By 1930, Schwarz was engaged in mural painting, producing decorations for civic and religious buildings such as the Oregon State Capitol, Family Relations Court in Philadelphia, and the Church of the Ascension in Montreal, Québec. His professional memberships included the National Society of Mural Painters, the Architectural League of New York and Grand Central Art Galleries. Schwarz wrote articles on painting techniques for journals such as *Architect* and *Pencil Points*. On the 21st of February 1934, he lectured at the National Arts Club on painting methods from ancient to modern times.

Between 1925 and 1933, Schwarz divided his time between New York City and Norwalk, Connecticut. He later resided for varying periods in Scarsdale, Croton-on-Hudson and Mount Vernon, New York.

BIBLIOGRAPHY: Frank H. Schwarz, "Tempera Painting of Today," *Architect* 13 (February 1930): 499, 501, 503; "Life Drawing and the Architectural Draftsman," *Pencil*

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Points 12 (March 1931): 183-92; BG Minutes, 8 February 1933; "New Members Elected," *NAC Bulletin* 15 (March 1933): [11]; "Mr. Schwarz' Lecture," *NAC Bulletin* 15 (April 1934): [3]-[4]; "Frank H. Schwarz, Mural Painter. 57," *New York Times*, 7 September 1952, sec. 4, p. 29; Doris Ostrander Dawdy, *Artists of the American West: Volume II: A Biographical Dictionary* (Chicago: Swallow Press, 1980), 255.

Lady with a Carnation, 1930
Oil on panel
24-1/2 x 13 in. (62.2 x 33.0 cm.)
Signed and dated upper left: *FRANK H SCHWARZ / NYC / 1930 / ANTICA MANIERA FIAMENGA*
Inscribed on verso: *LADY WITH CARNATION*[1]
Diploma presentation, 1933

In his article, "Tempera Painting of Today," Schwarz stated that he painted "in a manner entirely different from anyone else today."[2] To be sure, while other artists of his milieu were still working in the now outmoded style of Impressionism, or had aligned themselves with Modernism, Schwarz developed a heightened realism that emphasized detail, purity of line and deep, lustrous colors, not unlike the style employed by the masters of the Renaissance and their predecessors, Giotto and Fra Angelico.[3] A lifelong student of painting techniques, the artist had studied the Old Masters while in Europe, in addition to reading ancient treatises such as Cennino Cennini's "Trattato della Pittura" and Theophilus's "Schedula." He was especially well-versed in the aesthetic approach of Flemish School painters such as Jan Van Eyck, applying that artist's smooth, meticulous style to contemporary figure subjects such as *Lady with a Carnation* (Fig. 130).

Seated at a table in a sparse interior, the woman is preoccupied with her thoughts, her gaze directed away from the viewer. The presence of a pink carnation, a symbol of female love, rests at her side, suggesting that her introspection is of a romantic nature.[4] Executed in the "antica maniera fiamenga" (the "Flemish manner"), the portrait evokes a

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

higher level of reality, giving us the impression that this calm and composed figure is frozen in time. In its emphasis on realistic representation and high craftsmanship, Schwarz's style, as revealed here, would have been very much in keeping with the aesthetic propensities of his fellow artist life members.

1. The verso also bears a label from the Fogg Art Museum.

2. Schwarz, "Tempera Painting of Today," 499.

3. Schwarz, however, wasn't the only painter of his generation to look to the Old Master tradition for inspiration. His better-known contemporary, Luigi Lucioni (1900-88), was painting innovative still lifes in a similar, tightly painted realist manner influenced by the Italian primitives.

4. See Beverly Seaton, *The Language of Flowers: A History* (Charlottesville: University Press of Virginia, 1995), 172.

EXHIBITIONS: Pennsylvania Academy of the Fine Arts, Philadelphia, *One Hundred and Twenty-sixth Annual Exhibition*, 25 January-15 March 1931, no. 271, ill.; Salmagundi Club, New York, *Annual Oil Exhibition*, [circa 1931?]; Art Institute of Chicago, *Forty-fifth Annual Exhibition of American Paintings and Sculpture*, 27 October 1932-2 January 1933, no. 176; Women's University Club, [New York?], December 1934; NAC 1994.

REFERENCES: BG Minutes, 17 May 1933; "Addition to Permanent Collection," *NAC Bulletin* 15 (June 1933): [6] (as *Girl with Carnation*); BG Minutes, 21 November 1934.

SIGURD SKOU
Artist Life Member, 1929
(1876, Christiania, Norway-1929, Paris, France)

A somewhat elusive figure in the history of early twentieth century American art, Sigurd Skou's career took him from his native Scandinavia to the United States, he was involved in the art worlds of both New York and Chicago, and to France, where he was a member

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of the international art community in Paris. Essentially a figure painter whose style was informed by Impressionism and Post-Impressionism, Skou was best known for the hardy Breton types he painted during his visits to the art colony at Concarneau, France.

Little is known about Skou's background. The son of a baker, he began his artistic studies in Stockholm, working under Leonard Anders Zorn, a portrait and figure painter. He immigrated to the United States in 1898, initially settling in New York City. Thenceforth, Skou divided his time between New York, Chicago and New England. Early on, he supported himself by working as an illustrator, producing sketches of the Spanish-American War for New York newspaper, doing advertising illustrations for a Chicago meat-packing company and illustrating two books: *The Last of the Vikings* by Johan Bojer and *Queen Sheba's Ring* by H. Rider Haggard (American edition). He was also active in Paris, where he is said to have studied under Christian Krøgh, a Norwegian genre painter who operated an art school in the Montparnasse district. During his sojourns in the French capital, Skou exhibited his paintings at the American Art Association of Paris and frequented the Café Dôme, a favorite gathering place for expatriate artists.

Skou established his presence in Midwestern art circles by exhibiting oils and watercolors at the Art Institute of Chicago, the Palette and Chisel Club and at the Norske Club, where he won prizes in 1922, 1923, 1924 and 1926. He also participated in exhibitions at the National Academy of Design, the Salmagundi Club and the MacDowell Club in New York, and at the Baltimore Watercolor Society, the Boston Art Club and the Connecticut Academy of the Fine Arts. In 1923, he was among the group of painters who

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

founded New York's Grand Central Art Galleries, a pioneering, non-profit gallery that attracted many established artists.

In New York, Skou painted views of the New Jersey Palisades and the Hudson Flats and other local and regional subjects. He also made painting trips to Maine and Cape Ann, Massachusetts. However, his summers were typically spent in Concarneau, France, where he kept a small studio and gave instruction to American art students. Unhappily, his plan to settle there permanently was interrupted by his sudden death at the American Hospital in Paris on October 18th 1929. Memorial exhibitions were held the following year at Milch Galleries in New York and at the Kalamazoo Museum and Art Institute in Michigan in 1931.

BIBLIOGRAPHY: Information courtesy of Joan Charles, Sigurd Skou file, W.H. Gerdts Research Library; *Exhibition of Paintings by Glen O. Coleman, Stuart Davis . . . Sigurd Schow* [sic], exh. cat. (New York: MacDowell Club, 1911); "Obituary," *American Art Annual* (1929): 395; "Obituary: Sigurd Skou," *Art News* 28 (18 January 1930): 14; "Emmanuel Cavacos, Sigurd Skou: Milch Galleries," *Art News* 28 (5 April 1930): 10; *Memorial Exhibition: Paintings and Watercolors of Sigurd Skou*, exh. cat. (New York: Milch Galleries, 1930); "Sigurd Skou Memorial Exhibit Will be Shown Here This Month," *Press* (Bristol, Conn.), 6 February 1931, NACR, reel 4267, fr. 1026; Frances Summers, "A Portrait Memorial of Sigurd Skou," 2 [?] August 1931, *State Journal* (Springfield, Ill.), NACR, reel 4267, fr. [1114]; MR 1932; Abel G. Warshawsky, *The Memories of an American Impressionist,* edited and with an introduction by Ben L. Bassham (Kent, Ohio: Kent State University Press, 1980), 226.

Old Gardener, 1922
Oil on board
27 x 24 in. (68.5 x 61 cm.)
Signed and dated lower left: *SIGURD SKOU / 1922*
Diploma presentation, 1929

The interest in *plein air* painting that arose during the second half of the nineteenth-century led to the establishment of artists' colonies throughout Europe and the United

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

States. The oldest and most influential of these small, scenic communities were located in France, such as those at Barbizon and Grèz-sur-Loing, which attracted artists of all nationalities.[1] During the 1880s, the Brittany region was especially popular among American artists, who flocked to the coastal towns of Pont-Aven and Concarneau; once described as "the only spot in Europe where Americans are content to live all the year round," the area's rugged shoreline and its hardy fishermen and peasants reminded many of old New England ports such as Gloucester, Massachusetts.[2]

Although the town was well past its heyday as an art colony when Skou began spending time in Concarneau--as early as 1910 or 1911 according to the Cleveland Impressionist Abel G. Warshawsky--he was lured there by his love of the sea, the "sight of boats and the smell of water [awakening] within him the old ancestral Viking blood."[3] Indeed, located on the outskirts of town, Skou's studio was filled with old Breton furniture and his collection of ship models, and it was there that he painted vibrant floral still lifes, seascapes and sunlit street scenes, as well as renderings of young women in outdoor settings. His favorite subjects, however, were the Breton sailors, as well as farmers, stone cutters, sardine packers and other "gnarled, weather-beaten old salts" he encountered in Concarneau.[4] Several critics wrote specifically of his proclivity for "peasant types"--a traditional subject that had become slightly obsolete by the early twentieth century, but one that Skou approached with a modern vision--what one writer described as a "bold free style of highly keyed colors," as exemplified in *Old Gardener*(Fig. 131).[5]

Here, the artist's energetic brushwork, coupled with his method of applying thick layers of pigment to create a sensuous, impastoed surface, brings to mind the style of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Vincent van Gogh, whose work would certainly have been familiar to the well-travelled Skou. Clearly, his technical approach and his lucent palette of cool blues, purples and greens contribute to the expressive quality of the painting and attest to the fact, as perceived by one reviewer, that Skou "manages to escape the Breton peasant formula, all too familiar to gallery goers."[6]

1. For this phenomenon, see Michael Jacobs, *The Good and Simple Life: Artist Colonies in Europe and America* (Oxford: Phaidon, 1985) and David Sellin, *Americans in Brittany and Normandy, 1860-1910*, exh. cat. (Phoenix: Phoenix Art Museum, 1982).

2. See Jacobs, 45.

3. Writing in reference to a visit to Concarneau in 1926, Warshawsky remarked on seeing Skou on the terrace of the popular Hôtel des Voyagers with Jerome Blum, Cameron Burnside and other American artists. He noted: "Skow [*sic*] had been coming to Concarneau every summer for perhaps fifteen years with classes of American art students." See Warshawsky, *The Memories of an American Impressionist*, 226.

4. Frances Summers, "A Portrait Memorial of Sigurd Skou."

5. "Obituary: Sigurd Skou," *Art News*, 14. See also "Skou's Death," *Art Digest*, 14.

6. "Emmanuel Cavacos, Sigurd Skou: Milch Galleries," *Art News*, 10. The writer was presumably comparing Skou to an earlier generation of peasant painters such as the French Naturalist Jules Bastien-Lepage and Americans such as Alexander Harrison and Daniel Ridgeway Knight.

EXHIBITIONS: NAC 1939, no. 18.

REFERENCES: BG Minutes, 20 November 1929; "Accessions to the Permanent Collection," *NAC Bulletin* 11 (January 1930): [1].

HENRY BAYLEY SNELL
Artist Life Member, 1912
(1858, Richmond, England-1943, New Hope, Pennsylvania)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Like his fellow artist life member Walter Schofield,* Henry Bayley Snell was affiliated with the art colonies of New Hope, Pennsylvania and St. Ives, on England's Cornish seacoast. His *oeuvre* includes landscapes and the occasional street scene, but he was best known for his marines, painted in a modified Impressionist style. He also won fame as a teacher, enjoying a lengthy affiliation with the Philadelphia School of Design for Women.

Snell's penchant for nautical subjects had its beginnings in his childhood, when his father, a civil engineer, moved the family to Saltash, about four miles from Plymouth, where they occupied an ancient stone house overlooking the river Tamar. As a boy, Snell made drawings and models of boats and enjoyed regular visits to Plymouth harbor.

In 1875, Snell was sent to New York to work in a gas engineering business. Realizing he needed to enhance his drawing skills, he took evening life classes at the Art Students League during 1882, 1888 and from November 1889 to March 1890, supporting himself by working for the engineering firm and for Donaldson Brothers, a lithography firm.[1] During this period, he spent Saturday evenings painting and sketching with a group of aspiring artists that included Ben Foster,* Leonard Ochtman,* William Lathrop and Charles Warren Eaton.

In 1888, Snell married Florence Francis, a Canadian-born painter and his first cousin. He gave art instruction in New York City and Washington, D.C. before joining the faculty at the Philadelphia School of Design for Women in 1899, remaining there until 1943.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Snell first came to New Hope in 1898, visiting his good friend Lathrop. From that point on, he painted there regularly, producing street scenes and views of the Delaware River Valley. Up until the First World War, he spent many summers in St. Ives, portraying the local harbor and coastline and conducting painting classes for his American students. He later he worked on Cape Ann, Massachusetts and in Maine. His travels abroad also took him to France, Germany, Holland and Spain, as well as India.

Snell exhibited at the Pennsylvania Academy of the Fine Arts and at the Philadelphia Art Club, where he won a gold medal in 1896 and a prize in 1916. He was also associated with a number of artists' organizations based in New York, including the Society of American Artists, the American Watercolor Society, the New York Watercolor Society, the National Academy of Design, the Lotos Club, and the Salmagundi Club. At the National Arts Club, he was both a charter member and an artist life member. Snell's professional activities also included serving as Assistant Director of Fine Arts for the United States Commission at the 1900 Universal Exposition in Paris.

Snell lived in Manhattan until 1926, when he settled permanently in New Hope, moving into an upper floor of the Solebury Bank building.

1. Information courtesy Stephanie Cassidy, Archivist, Art Students League of New York.

BIBLIOGRAPHY: BG Minutes, 13 November 1912; Henry Bayley Snell, interview by DeWitt M. Lockman, 1926, DeWitt McClellan Lockman Papers, AAA, reel 504; *Paintings by Henry Snell, N.A.*, exh. cat. (Philadelphia: Moore Institute, 1938); Walter Baum, "Henry Snell Ship-Builder, Won Fame as Teacher," *Philadelphia Bulletin*, 23 March 1947, p. 10; Thomas C. Folk, *The Pennsylvania Impressionists* (Madison, N.J.: Fairleigh Dickinson University Press, 1997), 93-94.

Silvery Morning

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Oil on canvas
34 x 44 in. (86.3 x 111.7 cm.)
Signed lower right: *HENRY B. SNELL*
Diploma presentation, 1915

As a marine painter, Snell found his subject matter in New England coastal locales, such as Gloucester and Rockport, Massachusetts, as well as Boothbay Harbor in Maine. He also frequented St. Ives, the picturesque harbor town near Cornwall, England that blossomed into an international artists' colony during the late nineteenth century. The first Americans to work in the area during the mid-1880s--notably *pleinairists* Edward Simmons and Howard Russell Butler*--were followed in the ensuing decade by Impressionists such as the above-mentioned Schofield,* as well as Paul Dougherty,* William Wendt* and others drawn to the area's littoral scenery.[1]

Snell underscores St. Ives role as a commercial fishing center in *Silvery Morning* (Fig. 132), a depiction of a schooner and some dories moored along a sandy shoreline near the heart of the town. There is an element of spatial ambiguity to the scene, the boats appearing to dwarf the figures, horses and carts in the middleground. At the same time, the vessels and architecture add a strong geometricity to the image, an effect that is amplified by Snell's interpretation of the scene in broad planes of color. The structural component of this painting would seem to be at odds with Impressionism, but the artist's light-toned palette, summary handling and concern for gentle atmospheric effects are clearly linked to that aesthetic.[2]

1. For modern studies on the St. Ives art colony, see Michael Jacobs, *The Good and Simple Life: Artist Colonies in Europe and America* (Oxford: Phaidon, 1985) and Marion Whybrow, *St. Ives, 1883-1993: Portrait of an Art Colony* (Woodbridge, Suffolk, Eng.: Antique Collectors' Club, 1994). Whybrow notes, 77, that in 1914 Snell brought twenty of his students with him to St. Ives.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

2. The colors have been slightly diminished due to over-cleaning in the late 1980s.

EXHIBITIONS: NAC, *Exhibition of the Work of Painter Members*, 7 January-31 February 1915, no. 51; NAC 1915; MAM 1915, no. 25; RMWC 1916, no. 15; NAC 1924.

REFERENCES: EC Minutes, 26 May 1915; AM Minutes, 11 April 1916; "National Arts Club Reveals Its Treasures," *Newark Evening News*, 7 July 1924, NACR, reel 4267, fr. [illegible].

EUGENE SPEICHER
Artist Life Member, 1914
(1883, Buffalo, New York-1962, Woodstock, New York)

Among a later generation of New York Realists associated with the National Arts Club, Eugene Speicher was one of America's leading figure painters during the 1920s and 1930s. His work, in the words of one devotee, was "typically American" in its "simplicity, robustness, distinction [and] restraint."[1]

As a youth growing up in Buffalo, Speicher played on a number of local athletic teams, including a championship basketball team. From 1901 until 1906 he studied at the Buffalo Art Students League, supporting himself by working in a lumberyard and in a local publishing company. A scholarship enabled him to continue his training at the Art Students League in New York during 1907-1908, where his teachers included William Merritt Chase and Frank Vincent DuMond.* His long-term association with the town of Woodstock, New York got underway in 1908, when he attended the League's summer landscape classes conducted by Birge Harrison.*

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

At a Manhattan Y.M.C.A. in 1908, Speicher met the Realist painter George Bellows, at whose suggestion he enrolled in Robert Henri's* evening classes at the Henri School of Art. It was around this time that he began executing portrait commissions as a means of income. Following his marriage in 1910, Speicher visited Europe, studying the art of Old Master portraitists such as Diego Velázquez and Frans Hals. He also came into contact with the American painter Morgan Russell, who took him to see the collection of Leo Stein, which included work by French Post-Impressionist painters such as Henri Matisse and Paul Cézanne. Following his return to the United States, Speicher thenceforth spent his winters in New York and his summers in Woodstock, becoming a mainstay of the local art colony.

Speicher had another opportunity to view modernist painting at the Armory Show (*International Exhibition of Modern Art*) in 1913. Inspired by what he saw, he began to study and assimilate the aesthetic precepts of painters such as Cézanne, Renoir and Pablo Picasso, taking a special interest in color and form. At the same time, he was beginning to make his mark on the New York art scene, winning the Thomas R. Proctor Prize for the best portrait at the National Academy of Design's winter exhibition in 1911, the portrait prize at the Salmagundi Club in 1913, and the third and first Hallgarten prizes at the National Academy in 1914 and 1915 respectively.

Speicher continued his involvement with commercial portraiture until 1925, when he joined the Frank Rehn Gallery in New York, and following Henri's example, turned his attention to people that intrigued him, including Woodstock villagers and "broad-browed women and girls."[2] He experienced widespread critical acclaim throughout the mid-1920s and 1930s: a solo exhibition of his work at the Rehn Gallery in 1934 attracted over

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

seven thousand visitors and likely prompted Harry Salpeter to dub him "America's most important living painter" in 1936.[3] That Speicher's work should prove popular is not surprising, for his paintings were finely crafted, accessible to viewers and bridged the gap between old and new: they were essentially realistic in conception, yet Speicher incorporated a modernist sensibility into them through his use of simplified forms and strong, clearly articulated designs. In addition to portraits and figures, he also painted landscapes and floral still lifes.

Speicher was elected an associate of the National Academy of Design in 1912 and an academician in 1925. His election to artist life membership at the National Arts Club occurred in 1914, following his nomination by the landscape painter Gardner Symons.*

1. Helen Appleton Read, "Eugene Speicher: A Representative American Painter," 11.

2. Read.

3. Harry Salpeter, "Big American: Speicher," 73.

BIBLIOGRAPHY: American Academy of Arts and Letters, New York, Eugene Speicher Papers, at AAA, reel D168; Forbes Watson, "Eugene Speicher-A New Arrival," *International Studio* 46 (March 1912): xix-xxii; BG Minutes, 8 April 1914; BG Minutes, 2 April 1914; AM Minutes, 1914; Virgil Barker, "Eugene Speicher: Painter and Artist," *Arts* 6 (December 1924): [314]-26; Helen Appleton Read, "Eugene Speicher: A Representative American Painter," *Creative Art* 4 (January 1929): 11-17; Walter Gutman, "Eugene Speicher," *Art in America* 17 (December 1929): 31-39; Harry Salpeter, "Big American: Speicher," *Esquire* 6 (December 1936): 73, 195-96, 198, 201-202; *Eugene Speicher* (New York: American Artists Group, 1945); Charles E. Burchfield, *Eugene Speicher: A Retrospective Exhibition of Oils and Drawings, 1908-1949* (Buffalo: Albright Art Gallery, 1950); *Eugene Speicher Memorial Exhibition: Paintings and Drawings*, exh. cat. (New York: American Academy of Arts and Letters, 1963); Tom Wolf, "Eugene Speicher, 1883-1962" in *Woodstock's Art Heritage: The Permanent Collection of the Woodstock* Artists Association (Woodstock, N.Y.: Overlook Press, 1987), 132-33, 151.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Red, White and Blue (Helen Appleton), by 1914
Oil on canvas
34 x 27 in. (86.3 x 68.6 cm.)
Signed lower left: *Eugene F Speicher*
Diploma presentation, 1914

Although he painted a number of depictions of men, such as *Red Moore: The Blacksmith* (circa 1933-1934; Los Angeles County Museum of Art), Speicher preferred to paint women and young girls, a subject he became involved in early in his career. Indeed, in 1908, he distinguished himself by winning the Art Students League's Kelly Prize for his *Portrait of Georgia O'Keeffe* (Art Students League, New York), at that time a fellow student. Speicher's female sitters also included the art historian and critic Helen Appleton Read (1887-1974), a friend and admirer of the artist's and the subject of *Red, White and Blue.*

Read was intimately involved with Speicher's milieu. Born into a prosperous family in Brooklyn, she majored in art history at Smith College from 1904 to 1908, at a time when "going to college was not a usual thing for a woman to do."[1] From 1908 until 1914, she studied painting under Chase and DuMond* at the Art Students League, and with Robert Henri* at the New York School of Art.[2] However, following her marriage to Charles A. Read in May of 1914, and the birth of a daughter the following year, she returned to art history and criticism, working as a reviewer for the *Brooklyn Daily Eagle* (1916-1917; 1922-1937) and as an art editor of *Vogue* (1926 to 1932). She also lectured widely on American and European art and wrote numerous books and articles for leading art periodicals, including an essay on Speicher for *Creative Art* (1929).[3] Read was especially supportive of the realist faction in American painting, contributing texts to

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

catalogues for the exhibitions *New York Realists* and *Robert Henri and Five of His Pupils*, as well as writing a monograph on Henri.[4] In 1944, she became the director, and later president, of Portraits, Inc., a Manhattan-based gallery specializing in contemporary portraiture that represented many artists associated with the National Arts Club.

While O'Keeffe was somewhat reluctant about posing for Speicher, Read seems to have been more obliging.[5] Speicher painted at least two likenesses of her, including *Miss Helen Appleton* (location unknown), which was awarded the above-mentioned Proctor Prize at the National Academy of Design in 1911. In the National Arts Club canvas (Fig. 133) (also painted before her marriage since she does not wear a wedding ring) Read is shown seated--a characteristic Speicher pose--depicted against a plain, dark blue background. She wears simple yet elegant clothing--a white pullover and blouse, a red belt and a dark skirt with a yellow necklace and gold earrings.

Red, White and Blue was executed during what Speicher referred to as his "lean years," when his portrait commissions were limited, allowing him time to paint likenesses purely for his own pleasure.[6] Moreover, it was probably executed around the time of the groundbreaking Armory Show, which heightened Speicher's interest in matters of form and color. According to Salpeter, he was at that time "conscious of his ignorance of color," and embarked on a series of experiments to enliven his palette.[7] *Red, White and Blue* may have evolved out of his investigations into chromatic relationships, for the title of the painting alludes not to the sitter, but to key tonalities within the composition. Speicher's interest in color would also have been reinforced by his contact with Henri, who was experimenting with and promoting the theories of a fellow artist, Hardesty Maratta, inventor of a palette based on a graduated sequence of primary and secondary

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

hues. Henri's own chromaticism became bolder and brighter in response to Maratta's philosophies and Speicher would certainly have been aware of this.[8]

In *Red, White and Blue*, Speicher combines his rich yet restricted palette with his characteristic sound draftsmanship, the solidity of form inspired by the classical figure paintings of Renoir as well as by the Old Master tradition. The work can be viewed as both an exercise in color and form and as a striking conception of a self-possessed modern woman that conveys, as Read herself put it, the "serene dignity" and "poised vitality" that were the hallmarks of Speicher's art.[9]

1. Typescript [n.d.], Helen Appleton Read Papers, AAA, reel 3094, fr. 987.

2. Read's artistic training also included three months in Giverny, France, in 1911, studying under the American Impressionist figure painter, Richard E. Miller. See "Helen Appleton Read, Maiden Name, Helen Lincoln Appleton. Smith 1908," typescript, Read Papers, reel 3094, fr. 984.

3. See Bibliography.

4. See *New York Realists*, foreword by Helen Appleton Read, exh. cat. (New York: Whitney Museum of American Art, 1940) and Helen Appleton Read, *Robert Henri & Five of His Pupils*, exh. cat. (New York: Century Association, 1946).

5. Speicher frequently asked O'Keeffe if he could paint her portrait and was regularly turned down. However, on a morning in 1908, when O'Keeffe found the model in her life class to be "repulsive," she gave in and sat for Speicher. See Georgia O'Keeffe, *Georgia O'Keeffe* (New York: Viking Press, 1976), unpaginated.

6. Salpeter, 198.

7. Salpeter, 198.

8. As a member of Henri's circle, he would also have come into contact with the color theories of the Harvard lecturer Denman Ross, who advocated a limited or "set palette" based on value. For a discussion of Henri's investigations into color, see Michael Quick, "Robert Henri: Theory and Practice," in Valerie Ann Leeds, *My People: The Portraits of Robert Henri*, exh. cat. (Orlando: Orlando Museum, of Art, 1994), 47-62.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

9. Read, "Eugene Speicher, A Representative American Painter," 11.

EXHIBITIONS: NAC 1915; MAM 1915, no. 26; NAC 1923; NAC 1926; FGM 1995, no. 26.

REFERENCES: EC Minutes, 10 June 1914; Lowrey, 14.

ROBERT SPENCER
Artist Life Member, 1916
(1879, Harvard, Nebraska-1931, New Hope, Pennsylvania)

Robert Spencer was an important member of the group of Impressionist landscape painters who worked in New Hope, Pennsylvania during the early twentieth century. However, while his fellow artists, such as Daniel Garber* and Edward Redfield, focused on the scenic beauty of the Delaware River countryside, Spencer specialized in views of working-class life, portraying local mills, factories and tenement buildings.

Spencer was the son of Solomon Hogue Spencer, a Swedenborgian clergyman, and his wife, Frances. Since his father lacked a permanent parish, he led a peripatetic youth, residing for periods of time in Illinois, Missouri, Virginia, and Yonkers, New York. After graduating from high school in 1899, he considered attending the New York College of Physicians and Surgeons, but the artistic urge proved stronger: Spencer spent the next three years at the school of the National Academy of Design in New York, working under such prominent academicians as Francis Coates Jones, Edwin Blashfield and Robert Blum. From 1903 until 1905 he attended classes at the New York School of Art (formerly the Chase School of Art and now the Parsons School of Design), studying

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

under the Impressionist painter William Merritt Chase, and possibly with the Realist painter Robert Henri.*

Upon completing his formal studies, Spencer spent a year working as a draftsman and surveyor in a civil engineering firm in New York. From 1906 to 1910 he lived in Frenchtown, New Jersey and Point Pleasant, Pennsylvania. During this period, he is believed to have come into contact with Redfield, who had a studio in Point Pleasant, and another Pennsylvania landscapist, William Langson Lathrop, a resident of New Hope. He spent the summer of 1909 studying privately with Garber, a younger, up-and-coming Impressionist painter who lived in nearby Lumberville.

By 1911, Spencer had settled in New Hope, where he proceeded to paint views of local industrial life, as well as depictions of humble, run-down homes and backyards. Soon after his marriage in 1914 to Margaret Alexina Harrison Fulton, a painter and architect and a niece of the painters Birge Harrison* and Thomas Alexander Harrison, he moved into a house in New Hope dubbed "Rabbit Run."

Spencer came into prominence in the American art world during the early-to-mid 1910s. After one of his paintings won the Second Hallgarten Prize at the National Academy of Design in 1913, he went on to win other notable awards, including the Jennie Sesnan Gold Medal at the Pennsylvania Academy of the Fine Arts (1914), the National Academy of Design's Inness Medal (1914) and a gold medal at the Panama-Pacific International Exposition in San Francisco in 1915--all of which contributed to his growing renown and his subsequent election to the club in 1916. Spencer's professional affiliations in New York included the National Academy of Design, the Century Association and the Salmagundi Club, as well.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

During the 1920s, Spencer turned his attention to views of the Delaware River, as well as to genre subjects and the occasional portrait commission. Trips abroad in 1925 and 1927 inspired excursions into brightly colored European subjects with castle-like structures. The artist's career came to an unexpected end in July of 1931 when, after suffering a series of nervous breakdowns during the early twenties, he took his own life.

BIBLIOGRAPHY: AC Minutes, 8 December 1916; Frederic Newlin Price, "Spencer-And Romance," *International Studio* 76 (March 1923): 485-91; Robert Spencer, interview by DeWitt McClellan Lockman, 1926, DeWitt McClellan Lockman Papers, AAA, reel 502; Thomas Folk, *Robert Spencer (1879-1931): Impressionist of Working Class Life*, exh. cat. (Trenton, N.J.: New Jersey State Museum, 1983).

Melting Snow, by 1917
Oil on canvas
25 x 30 in. (63.5 x 76.2 cm.)
Signed lower right: *Robert Spencer*
Diploma presentation, 1917

Throughout the 1910s, Spencer painted views of factories and industrial buildings in New Hope, such as the William Maris Cotton Mill and Richard Heath's grist mill. He also portrayed domestic architecture, notably the dilapidated houses and tenements occupied by local workers. Indeed, it was his choice of subject matter that set Spencer apart from most American Impressionists who, when they painted residential buildings, tended to focus on suburban country homes--often their own--surrounded by colorful flower gardens that reflected a comfortable, easygoing existence.[1]

Spencer's interest in lower-class themes was dictated to some extent by his own social concerns, but he would also have been familiar with the beliefs of Robert Henri,* who urged artists to paint the grittier, unpicturesque realities of modern daily life--a subject taken up by New York Realists such as John Sloan, George Luks and Jerome Myers.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Spencer was also very much attuned to the pictorial potential of the simple, unadorned architectural forms he encountered in the poorer and outlying sections of New Hope--what he referred to as ". . . the romantic mass of the building, its placing relative to the landscape and the life in it and about it ... ."[2]

Spencer's ability to detect beauty in the humble corners of his environment, and his interest in the translating outdoor light effects into paint, is revealed in canvases such as *White Tenements* (1913; Brooklyn Museum of Art, New York), considered one of the artist's masterworks. His thematic and aesthetic concerns are also expressed in *Melting Snow* (Fig. 134), a view of an unpretentious, slightly run-down house--with an obvious addition on its left side and a small garage on the right--standing on a rise in the landscape. The presence of two women engaged in conversation adds a humanizing touch and demonstrates Spencer's regard for the more mundane aspects of daily life.

As was typical in Spencer's paintings from this period, there is a strong geometric component to the image, stemming from the vertical forms of the trees and architecture, which play off against the horizontals of the landscape and the stream that runs through it. This quality is emphasized by the artist's divisionist brushstrokes applied in various directions across the support. Spencer's method not only describes the various forms, and distinguishes them from one another, but produces rich, graphic patterning and imparts a sense of movement and rhythm that draws the viewer into the scene. In all likelihood, his technique stemmed from his earlier contact with Garber, whose distinctive facture can be been in *The Wild Grape Vine* of 1908, also in the club's collection (Fig. 71).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

In *Melting Snow*, Spencer's characteristic cool greys and neutral browns and buffs are very much in evidence, but these quiet, subdued hues are relieved by the bright blue of the sky and the occasional touch of yellow, mauve and orange-red. By exposing portions of underlying canvas in the sky, Spencer amplifies the pale luminosity created by the early spring sunshine.

1. For a discussion of this phenomenon, see Lisa N. Peters, et al., *Visions of Home: American Impressionist Images of Suburban Leisure and Country Comfort,* exh. cat. (Carlisle, Pa.: Trout Gallery, Dickinson College, 1997).

2. Robert Spencer quoted in Price, "Spencer-And Romance," 489.

EXHIBITIONS: NAC 1923; NAC 1939, no. 3; New Jersey State Museum, Trenton, *Robert Spencer (1879-1931): Impressionist of Working Class Life*, 18 June-28 August 1983, no. 10; NAC 1994; FGM 1995, no. 27.

REFERENCES: AC Minutes, 22 May 1917; Lowrey, 20 col. ill., 21; Lowrey, *Am. Art Rev.*, 95-96, 97 col. ill.

GEORGE GARDNER SYMONS
Artist Life Member, 1910
(1861, Chicago, Illinois-1930, Hillside, New Jersey)

An avid *pleinairist*, Gardner Symons was widely acclaimed for his New England snowscapes. Following his death in 1930, the club's Board of Governors paid tribute to his memory, declaring his passing a "sad loss to Art" and identifying him as "one of the nation's leading landscape painters . . . not only in his technical ability, but in the rarer appreciation of the quality of life that does not become visible except at the summons of devotion."[1]

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Symons was the son of German immigrants, whose surname was Simon; concerned about anti-Semitic feeling, he changed the spelling in 1908 upon returning from a trip to England. Little is known about Symons's formal training and early professional life. He began his career as a commercial artist in Chicago, making sketching trips throughout the Illinois countryside in his spare time. Although he is said to have studied at the school of the Art Institute of Chicago, his name does not appear in the school records. He spent most of the 1890s abroad, studying art in Paris, Munich and London. In 1898, he made the first of many visits to the artists' colony at St. Ives, Cornwall, where he painted in the company of William Wendt* and Walter Schofield* and evolved the lively impressionist style for which he became known. He also met and married Zara Trevorrow, a local artist.

Symons traveled to California in 1884 and again in 1896; by 1902, he had established a studio at Arch Beach, south of Laguna Beach, which he visited regularly until 1915, painting panoramic coastal views and landscapes that secured him a place in the history of Impressionism in southern California. However, he ultimately spent most of his career in the East, dividing his time between homes in New York and Colerain, Massachusetts, where he painted winter landscapes such as *An Opalescent River* (Metropolitan Museum of Art, New York), which won the National Academy of Design's Andrew Carnegie Prize in 1909. He also exhibited at the Salmagundi Club, the California Art Club, the Chicago Society of Artists, the Laguna Beach Art Association and the Royal Society of British Artists, among other organizations. During the 1910s and early twenties, Symons had solo exhibitions at the Art Institute of Chicago, the Pratt Institute in Brooklyn, the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Macbeth Gallery in New York, the John Herron Art Institute in Minneapolis, and elsewhere.

Symons was a resident of the club's Nineteenth Street Studio Building from 1913 to 1930. Among the original group of artist life members elected in 1910, he played a lively role in club activities, serving on both the Board of Governors and the Arts Committee.

1. "Necrology: Gardner Symons," *NAC Bulletin*, [2]-[3].

BIBLIOGRAPHY: BG Minutes, 11 May 1910; Marie Louise Handley, "Gardner Symons--Optimist," *Outlook* 105 (27 December 1913): 881-[87]; Thomas Parkhurst, "Little Journeys to the Homes of Great Artists," *Fine Arts Journal* 33 (October 1915): supp. 7-9; Thomas Shrewsbury Parkhurst, "Gardner Symons, Painter and Philosopher," *Fine Arts Journal* 34 (November 1916): 556-65; "Necrology: Gardner Symons," *NAC Bulletin* 11 (February 1930): [2]-[3]; AM Minutes, 8 April 1930; Doreen Bolger Burke, "Gardner Symons" in *American Paintings in the Metropolitan Museum or Art: Volume III: A Catalogue of Works by Artists Born between 1846 and 1864* (New York: Metropolitan Museum of Art, 1980), 406-8; Ruth Lilly Westphal, ed., *Plein Air Painters of California: The Southland* (Irvine, Calif.: Westphal Publishing, 1982), 164-69, 211; Marion Whybrow, *St. Ives, 1883-1993: Portrait of an Art Colony* (Woodbridge, Suffolk, Eng.: Antique Collectors' Club, 1994), 40, 56, 77, 106.

The Sun's Glow and Rising Moon, by 1912
Oil on canvas
40 x 50 in. (101.6 x 127 cm.)
Signed lower left: *Gardner Symons*
Gift of John Agar and Alexander Konta, 1912[1]

While Symons painted in such diverse locales as California, England and Europe, his reputation in American art circles was based primarily on his New England landscapes. The artist made regular painting trips to Colerain, Massachusetts, near the Deerfield River, where, working in the open air, he depicted the local landscape under a blanket of fresh snow. His winter scenes were well-received by contemporary critics, who lauded his skill in synthesizing Impressionism's concern for light and atmosphere with an

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

emphasis on firm draftsmanship and structured compositions. Vigor in handling was also part of Symons's aesthetic, an aspect of his work that led the critic and National Arts Club member J. Nilsen Laurvik to identify him, along with the Pennsylvania landscape painters Edward Redfield and Walter Elmer Schofield,* as representatives of a more powerful brand of Impressionism, as opposed to the more delicate, poetic approach taken by first generation practitioners such as John Henry Twachtman.[2]

Symons loved to paint large canvases featuring snow-covered hillsides, fields and rivers, a subject he investigates in *The Sun's Glow and Rising Moon* (Fig. 135). Probably executed in the vicinity of Colerain, his sweeping composition is bathed, as the title suggests, in the muted luminosity of twilight rather than in the brightness of midday. Employing his characteristic fluid brushwork, Symons depicts the landscape with shimmering tints of pastel pink, green, mauve, blue and white which form a contrast to the more intense purples, blues and greens of the water and sky and the browns, ochres and greys of trees and houses: his method captures the stillness of winter and conveys the fugitive effects of chilly air and cool, northern light.

The Sun's Glow and Rising Moon was featured in the *First Prize Exhibition*, held at the National Arts Club in January of 1912, where it was awarded the $1000 Purchase Prize and Gold Medal. Admirers of the painting included the critic-painter Arthur Hoeber, who described it as a "serious winter landscape of attractive color, painted broadly, directly and with interesting effect of light and shade," while the reviewer for the *New York Times* noted that "He has modeled the forms of the solid earth with strength and knowledge, and has thrown over these their lovely drapery of fair and light and color, showing close observation of very delicate and evasive facts of nature."[3] The writer went

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

on, stating that the painting was "the best example of [Symons's] very good work that he as yet has shown and completely worthy of the prize it has won." When it was shown at the Detroit Museum of Art later that year, it caught the attention of Clyde H. Burroughs, who described it as a "bit of arrested nature . . . bleak and cold and American; a picture, perfect in its value, that when examined closely presents a most curious mixture of warm and cold colors, with just the right proportion to make the snowscape realistic."[4]

1. Symons's diploma piece, *The Road Over the Hill*, was de-accessioned by the Club in 1939.

2. J. N. Laurvik, "Edward Redfield," *International Studio* 41 (August 1910): 29.

3. Hoeber, "Art and Artists" *New York Globe*, and "Art at Home and Abroad," *New York Times*.

4. Burroughs, "Detroit is Shown Fine Examples of American Painters Handicraft," *Saturday Night*.

EXHIBITIONS: NAC, *First Prize Exhibition: Artist Members of the National Arts Club*, 3-28 January 1912, no. 25; Detroit Museum of Art, *Exhibition of Contemporary American Art*, November 1912, no. 23; University Settlement House, New York, [?] January-21 January 1913; NAC 1915; MAM 1915, no. 27; RMWC 1916, no. 16 (as *Sun's Glow on Moonlight*); NAC 1923; NAC 1926; NSA 1926, part two; NAC 1939, no. 25.

REFERENCES: "Art at Home and Abroad," *New York Times*, 7 January 1912, p. 15 ill.; Arthur Hoeber, "Art and Artists," *New York Globe*, 6 [?] January 1912, Daniel Putnam Brinley Papers, AAA, reel 1574, fr. 442; "Wins $1,000 Purchase Prize," *Press* [New York Press?], 1912, Brinley papers, reel 1574, fr. 440; Clyde H. Burroughs, "Detroit is Shown Fine Examples of American Painters' Handicraft," *Saturday Night* (Detroit) [?], 1912, Brinley Papers, reel 1574, fr. 444; "National Arts Club," *American Art Annual* 10 (1913): 148; Handley, [887]; *New York World*, 23 [?] June 1915, [untitled newspaper clipping], Brinley Papers, reel 1574, fr. 456; "Artist Members Exhibit," *American Art News* 13 (12 June 1915): 2; "Exhibit at the Art Museum," *Montclairian*, 15 December 1915; "Mr. Konta's benefits and generous acts to the Club," typescript, [1918], NACR, reel 4241, fr. 632, 647.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

JULES TURCAS
Artist Life Member, 1913
(1854, Cuba-1917, New York City)

Jules Turcas was among the circle of Tonalist painters who, under the leadership of Henry Ward Ranger,* formed the short-lived "American Barbizon" colony at Old Lyme, Connecticut at the turn of the century. Indeed, the artist specialized in bucolic landscapes and depictions of farm life that were indebted to the poeticism of the French Barbizon School. Although Impressionism was the prevailing aesthetic in Old Lyme by 1906, Turcas remained immune to its dazzling, high-keyed hues and continued to paint in the romantic vein for which he became known. Described as "rich and profound, without undue heat," his paintings were much admired during his day.[1]

Turcas was the son of an affluent sugar planter and his wife, both of whom died in 1873, along with their daughter, in the sinking of the transatlantic steamer Ville du Havre. Little is known about his early life, although he is believed to have studied art in Germany. In all probability, his travels abroad took him to France, where he would have seen the work of Jean-François Millet, Jean-Baptiste-Camille Corot and their Barbizon School colleagues first-hand.

Turcas began summering in Old Lyme in 1902, initially staying at Florence Griswold's popular boarding house. About five years later, when Impressionist painters began to outnumber Tonalists at the Griswold House, he purchased a home in Grassy Hill, about six miles outside of town. As well as exhibiting at the annual exhibitions of the Lyme Art Association, Turcas showed intermittently at the National Academy of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Design, the Society of American Artists, the Pennsylvania Academy of the Fine Arts, the Boston Art Club and elsewhere. He won medals at the Pan-American Exposition in Buffalo 1901, at the Artists' Aid Society in Philadelphia in 1902 and at the St. Louis Exposition in 1904. His professional memberships included the Lotos Club, the Salmagundi Club and the Century Association.

Along with fellow Lyme painters such as Ranger, Louis Paul Dessar and Frank Vincent DuMond,* Turcas lived for many years in the Central Park Studios at 27 West 67th Street, an innovative co-operative apartment building erected in 1903. Known as a humble, unassuming man, his passing in March of 1917 was mourned by his fellow artists, among them Charles Vezin, who wrote: "Sincerity was the keynote of his character, and sincere was his art . . . His art was strong, reserved, quiet, noble, and will survive the fashions of manner, technique, and subject ... ."[2]

1. "Exhibition of Paintings by Lyme Artists," *New York Times*, 6 September 1908, quoted in MacAdam.

2. Quoted in "Obituary," *American Art News*.

BIBLIOGRAPHY: BG Minutes, 30 April 1913, 14 May 1913; AM Minutes, 14 April 1914; "Obituary," *American Art News* 15 (27 March 1917): 4; Barbara J. MacAdam, "Turcas, Jules," in *Old Lyme: The American Barbizon*, exh. cat. (Old Lyme, Conn.: Florence Griswold Museum, 1982), 48; *Jules Turcas (1854-1917)*, exh. cat. (Old Lyme, Conn.: Cooley Gallery, 1999).

Spring Plowing, by 1908
Oil on canvas laid on board
24 x 30 in. (61 x 76.2 cm.)
Signed lower right: *J Turcas*
Diploma presentation, 1914

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Like a number of Tonalist painters associated with the early history of the Old Lyme art colony, such as the aforementioned Ranger, Turcas painted intimate landscapes, using relaxed brushwork and a reductive palette to convey harmonious effects of light and atmosphere. Concurrent with the tenets of the French Barbizon School--which provided the stylistic and topical antecedents for Tonalism--he was also very much preoccupied with scenes of rural labor, as revealed in this rendition of a man harnessing his team of oxen, their sturdy forms silhouetted against a woodland background (Fig. 136). Turcas's suggestive handling and soft, low-toned palette captures the natural beauty of the countryside and the misty luminosity of a spring morning, while his choice of subject bespeaks his admiration for the hard-working New England farmer.

EXHIBITIONS: National Academy of Design, New York, *Eighty-third Annual Exhibition*, 14 March-18 April 1908, no. 121; NAC 1915; MAM 1915, no. 28; NAC 1939, no. 46.

REFERENCES: EC Minutes, 10 June 1914.

HELEN M. TURNER
Artist Life Member, 1916
(1858, Louisville, Kentucky-1958, New Orleans, Louisiana)

One of the foremost women painters of her generation, Helen Turner's career spanned over five decades. An exponent of Impressionism, her work was exhibited throughout the United States, bringing her critical and popular recognition. She attracted a legion of devoted collectors, including the ever-discerning Duncan Phillips, who called her a "painter of unpretentious portraits, of landscapes with gentle girls in gardens, of the intimate hours of life in the seclusion of homes."[1] Although Turner was active in both

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

New York City and New Orleans, she produced her finest work in Cragsmoor, New York, an artists' colony in the Hudson Valley where she maintained a summer home.

Turner was one of eight children born to Mortimer Turner, an affluent coal merchant from Louisiana, and his wife Helen Maria (Davidson). She spent her early childhood in Kentucky. In the wake of the Civil War, during which time her father lost his business and her mother died, she moved to New Orleans with her uncle's family and it was there, around 1880, that she first began to paint.

During 1890, and possibly for one or two years thereafter, Turner attended art classes at the Artists' Association of New Orleans, where her teachers included Andres Molinary and Bors Anders Wickstrom. In 1893, she became an art teacher at St. Mary's Institute, a girl's school in Dallas, Texas. She remained there until 1895, when she moved to New York, resuming her training at the Art Students League under Kenyon Cox and Douglas Volk until 1899. This was followed by periods of study at the Women's Art School at Cooper Union (1898-1901; 1904-05) and at Columbia University Teacher's College. (1899-1904). In 1902 Turner was hired to teach art classes at the New York Y.W.C.A., an activity she continued until 1919. She attended William Merritt Chase's summer art classes in Europe in 1904, 1905 and 1911.

In 1906, at the suggestion of her friend and fellow painter Charles Courtney Curran,* Turner made her first visit to Cragsmoor, a small town in the Shawangunk Mountains near Ellenville, New York that was a summer haunt for artists such as Edward Lamson Henry, George Inness, Jr. and Edward Gay. After renting a small cottage for several summers, she built a studio-home, called Takusan, in 1910. With the exception of trips

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

abroad in 1911 and 1922, Turner summered in Cragsmoor until 1941, painting and cultivating the flower garden featured in many of her paintings.

Turner initially specialized in miniature portraits, pastels and watercolors. However, after around 1910 she turned to oils and began working in an Impressionist style. She was most prolific during the 1910s and 20s, participating in major juried exhibitions throughout the United States and winning such prestigious awards as the Julia A. Shaw Memorial Prize at the National Academy of Design in 1913.

Upon being nominated by William T. Evans, Turner was elected an artist life member of the National Arts Club in 1916, one of only a handful of women accorded the honor thus far. One year later she had her first solo exhibition at the Milch Galleries in New York and a joint exhibition with Walter Griffin, a fellow club member, at the Memorial Art Gallery in Rochester, New York. Turner's status was such that in that same year, she was one of group of prominent painters, among them Mary Cassatt, included in the exhibition *Six American Women*, organized by the Association of Museum Directors.

In addition to the club, Turner's extensive network of professional affiliations also included the American Association of Miniature Painters, the Woman's Art Club of New York, the National Association of Women Painters and Sculptors and the National Academy of Design. She was represented, at various times, by the Ferargil and Rehn Galleries, and by the Grand Central Art Galleries, all in New York.

Turner returned to New Orleans in 1926, although she continued to work and exhibit in New York. She maintained strong connections with the National Arts Club throughout these years. Indeed, her portrait of Professor James Brander Matthews (1926; New-York Historical Society) won the gold medal at the annual members' show in 1927. Turner

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

often stayed at the clubhouse during the early-to-mid 1930s, and in March of 1940 she inquired about the possibility of leaving a legacy to the National Arts Club--a "method of showing some appreciation of what the Club has meant, and has done for me."[2]

Despite the fact that cataract problems began affecting her vision during the 1930s, Turner continued to paint, albeit less frequently, until 1949. Like so many artists of her generation, her achievements were largely forgotten in the years after her death; however, Turner's reputation was revived after an exhibition of her work was held at the Cragsmoor Free Library in 1983. Since that time, her career has attracted scholarly attention in relation to both American Impressionist painting and the history of artists' colonies in the United States.

1. Duncan Phillips, *A Collection in the Making* (New York: E. Weyhe, 1926), 56.

2. See Helen M.D. Turner to Mr. Talcott, NACR, reel 4243, fr. 34. The author has not yet come across any further information in club records regarding this matter.

BIBLIOGRAPHY: Helen Turner Papers, New-York Historical Society; *NCAB*, vol. E, 114-15; AC Minutes, 27 January 1916; EC Minutes, 9 February 1916; BG Minutes, 20 March 1940; Lewis Rabbage, *Helen M. Turner, N.A., (1858-1958): A Retrospective Exhibition*, exh. cat. (Cragsmoor, N.Y.: Cragsmoor Free Library, 1983); *Encyclopaedia of New Orleans Artists, 1718-1918* (New Orleans: Historic New Orleans Collection, 1987), 382-83.

Reflections, 1916
Oil on canvas
40 x 30 in. (101.6 x 76.2 cm.)
Signed and dated lower left: *H M. Turner 1916*
Diploma presentation, 1917

During her summer trips to Cragsmoor, New York, Helen Turner painted the female figure in sun-dappled outdoor settings. She also produced intimate renderings of women in interiors, posing her models as if caught in a moment of contemplation or engaged in a

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

simple household task. Such is the case with *Reflections* (Fig. 137), wherein a young girl stands before a mirrored dressing table winding a spool of thread. The model's white dress--an allusion to her maidenly innocence--stands out against the dark furniture and patterned wallpaper, a setting that is comfortable but not ostentatious.

Renderings of genteel female types in domestic interiors were highly popular at the turn of the century, especially among American Impressionist figure painters based in New York and Boston--such as Edmund C. Tarbell, Frank Benson, J. Alden Weir, Thomas Dewing and William Merritt Chase--all of whom were members of Ten American Painters, who exhibited together from 1898 through 1919.[1] Their images of women reading, sewing or daydreaming appealed to a society that was becoming increasingly industrialized and urbanized. At the same time, they reflected certain attitudes and cultural values pertaining to women; as pointed out by the critic Samuel Isham, since Americans "have no goddesses or saint . . . something of what goddess, saint, or heroine represented to other races they find in the idealization of their womankind. They will have their idealization decorous . . . It is the grace of children, the tenderness of motherhood, the beauty and purity of young girls which they demand, but especially the last."[2] Accordingly, the white dress became a favorite motif for many painters, including the above-mentioned members of the Ten, who used it not only as a symbol of virtue but for its decorative, light-reflecting qualities.[3]

In *Reflections*, Turner's carefully articulated design and solid rendering of the figure is offset by her distinctive technique and her emphasis on the decorative. To be sure, the artist was known for her narrow brushstrokes which produced ridged, uneven surfaces (the painter, Charles Vezin, referred to them as "loving" surfaces) and prompted

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

comparison between her work and that of Weir, an artist she admired but with whom she never studied.[4] Here, her subtle inter-weaving of colors, evident, for example, in the girl's dress, consists of a subtle blending of soft blue, greys, ivory and white with luminous pinks and yellows used to suggest the transparency of the sleeves. Both an exercise in color and light as well as an emblem of girlhood charm and naiveté, the work reminds us again of the words of the aforementioned Phillips, who described the artist's indoor subjects as "especially feminine with their swift yet searching glance over the texture of materials, the influence of light, the character of a room, and the relation of people to their dwelling place."[5]

1. For the Ten, see William H. Gerdts, et al., *Ten American Painters*, exh. cat. (New York: Spanierman Gallery, 1990) and Ulrich W. Hiesinger, *Impressionism in America: The Ten American Painters* (New York: Prestel, 1991).

2. Samuel Isham, *The History of American Painting* (New York: Macmillan, 1905), 468-69.

3. The precedent, of course, was established by James McNeill Whistler, who explored the decorative potential of the white dress in *Symphony in White, No. 1: The White Girl* (National Gallery of Art, Washington, D.C.).

4. See Charles Vezin, "The Art of Helen Turner," newspaper clipping, 10 March 1921, Helen Turner Scrapbook, 1914-1934, Turners Papers. Vezin, who later served as president of the Salmagundi Club and the Art Students League, was one of Turner's few private pupils. In an unsourced clipping, also in Turner's scrapbook, a commentator claimed that her oil, *Pauline, a Little Friend of Mine* (1912; location unknown), exhibited at the National Academy of Design in the winter of 1912, revealed that she was "evidently a pupil or admirer of J. Alden Weir," for it was "painted in the loaded paint and palette-knife method of that artist" and possessed the "mosaic-like intermixture of colors characteristic of Weir's own work." See "Winter Exhibition of Academy," 1917 [*sic*]. See also Rabbage, 9.

5. Phillips, 56.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

EXHIBITIONS: National Academy of Design, New York, *Winter Exhibition*, 16 December 1916-14 January 1917, no. 189; Pennsylvania Academy of the Fine Arts, Philadelphia, *One Hundred-and-Twelfth Annual Exhibition*, 4 February-25 March 1917, no. 66; possibly Mattatuck Historical Society, Waterbury, Connecticut, *Annual Exhibition*, 1918 [or 1919?] (as *Portrait*); NAC 1926 (as *Portrait*).

REFERENCES: [Register of Paintings], unpaginated, Helen M. Turner Papers, New-York Historical Society; AC Minutes, 21 December 1917.

EDWARD C. VOLKERT
Artist Life Member, 1923
(1871, Cincinnati, Ohio-1935, Avondale, Ohio)

The Queen City was the birthplace of several of the club's artist life members, among them Edward Volkert, who had the distinction of being one of the few American Impressionists to specialize in depictions of cattle. The son of Philip and Catharine (Dair) Volkert, he attended Woodward High School and the Ohio Mechanics Institute before enrolling at the Cincinnati Art Academy, where he studied under painters such as Frank Duveneck and Thomas Satterwhite Noble. Rather than going abroad, like to many painters of his milieu, Volkert then continued his training at the Art Students League of New York, attending classes there from 1895 to 1900.[1]

Volkert subsequently established his studio in New York, but would spend part of each year in his native Cincinnati, where he painted his earliest depictions of cows, sheep or oxen. After 1924, he summered in the Impressionist art colony at Old Lyme, Connecticut, where, continuing the tradition established at the turn of the century by William Howe and Carleton Wiggins, he continued to portray farm animals grazing in quiet meadows or along pasturelands bordering the sea. Volkert also produced the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

occasional pure landscape and winter scene, as well as mural decorations for the Woodward and Western Hills high school in Cincinnati.

Volkert participated in the annuals of the National Academy of Design, the New York Water Color Club, the American Watercolor Society, the Lyme Art Association, the Society of Western Artists and other related professional groups in both the northeast and the Midwest. His work was also shown in Paris and in his native Cincinnati. In March of 1923, the club's Arts Committee sponsored a group exhibition, which featured Volkert's paintings, along with those of seven of his fellow artist life members.[2]

1. Information courtesy Stephanie Cassidy, Archivist, Art Students League.

2. Roy Brown,* Oscar Fehrer,* Edmund Greacen,* Eugene Higgins,* Lee Lawrie, F. Luis Mora* and Carl Rungius.

BIBLIOGRAPHY: Edward C. Volkert Papers, AAA, reel 1606; AC Minutes, 10 January 1923; "New Painter Life Members," *NAC Bulletin* (February 1923): [3]; "Volkert's Unique "Cattle-Logs," *Literary Digest* 120 (3 August 1935): 24; *An Exhibition of Paintings by Edward Charles Volkert, A.N.A.* (Cincinnati: Mary Leonhard Ran Gallery, 1983); John Fleischman, "The Man Who Painted Cows," *Ohio Magazine* 7 (January 1985): 74-77; *Artists in Ohio, 1787-1900: A Biographical Dictionary*, compiled and edited by Mary Sayre Haverstock, Jeanneatte Mahoney Vance, and Brian L. Meggitt (Kent, Ohio: Kent State University Press, 2000), 893.

Morning in the Pasture (*Summer Morning*), before 1917
Oil on canvas
25-1/2 x 30 in. (64.7 x 76.2 cm.)
Signed lower right: *Edward C Volkert*
Diploma presentation, 1924

Volkert carried on the Barbizon School tradition of depicting the rural themes, but he approached his subject matter in terms of Impressionist light and color. He loved to portray herds of cows in grassy fields illuminated by the brilliant sunlight of early morning, the club's canvas being a typical example of his work in this genre. *Morning in*

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the Pasture (Fig. 138) was likely painted in the Ohio Valley, on one of the artist's trips back to Cincinnati.

Volkert's technique, which involved juxtaposing tiny daubs of broken color across the surface of his canvas, suggests the vivid luminosity of a summer's day, while his firm draftsmanship--the legacy of his training with Duveneck--captures the poses and physiques of the cattle. Indeed, as a member of the American Society of Animal Painters and Sculptors, he was unceasingly concerned about the veracity of his animals; he made clay model of cows, studied their anatomy on visits to slaughterhouses and often submitted his paintings to a jury comprised of farmers and other rural types who would in turn pass judgement on his rendering of bovine anatomy. Volkert also painted small watercolor replicas of his oils in loose-leaf notebooks that he aptly described as "cattle-logs."[1]

1. See "Volkert's Unique 'Cattle-Logs'," *Literary Digest.*

EXHIBITIONS: National Academy of Design, New York, *Winter Exhibition*, 15 December 1917-13 January 1918, no. 96 (as *Morning in the Pasture*); Babcock Galleries, New York, April 1920; NAC 1926 (as *Summer Morning*); NAC 1939, no. 29 (as *Summer Morning*).

REFERENCES: Watercolor sketchbook, Volkert Papers, reel 1606, fr. 109 (as *Morning in the Pasture*); EC Minutes, 2 April 1924 (as *Summer Morning*); BG Minutes, 17 December 1942 (as *Summer Morning*).

ROBERT VONNOH
Artist Life Member, 1913
(1858, Hartford, Connecticut-1933, Nice, France)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Although Robert Vonnoh painted over 500 portraits in a traditional academic style, he is best remembered as "one of the pioneer impressionists of America."[1] He painted his first colorful, outdoor landscapes in Grèz-sur-Loing, France between 1887 and 1891, and he continued to employ the stylistic and thematic concerns of Impressionism throughout the course of his career.

Vonnoh grew up in Roxbury, Massachusetts, where he moved with his mother after the death of his father in 1863. At the age of fifteen, he began working for Armstrong and Company, a lithographic firm in Boston, and took classes at a branch of the Roxbury Evening Drawing Schools. In 1875, he enrolled at the Massachusetts Normal Art School, from which he graduated in 1879. He taught at the Evening Drawing Schools and at the Thayer Academy in South Braintree, Massachusetts until 1881, when he went to Paris, spending the next two years studying the figure painting and drawing at the Académie Julian. His future as an academic portraitist was given a boost when his likeness of John Severinus Conway (Hartford Steam Boiler Inspection and Insurance Company), a fellow student, was accepted at the Paris salon of 1883.

When he returned to Boston, Vonnoh divided his time between teaching--initially at the Evening Drawing Schools and the Cowles Art School and later at the Boston Museum school--and his activity as a society portraitist. He is believed to have made his first visit to the village of Grèz-sur-Loing, a well-known artists' colony on the edge of the Fontainebleau forest, while honeymooning in France in 1886. He returned to Grèz in the summer of 1887 and continued to make annual trips there until 1891, by which time he had adopted the heightened palette and broken brushwork of Impressionism. His investigations into the style, concurrent with those of fellow Americans working in

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Giverny, such as John Leslie Breck and Theodore Robinson, were spurred on by his contact with Roderic O'Conor, an Irish artist working in Grèz in 1889 who painted vividly colored landscapes. Vonnoh also drew inspiration from the palette and techniques of French masters such as Claude Monet, Alfred Sisley and Camille Pissarro. His forays into light and atmosphere culminated in his well-known *Coquelicots (Poppies) in Flanders Field* (circa 1890; Butler Institute of American Art, Youngstown, Ohio), a painting much admired for its spontaneous handling and freshness of color.

Back in the United States, Vonnoh helped disseminate impressionist precepts, through the example of his painting and in his role as a teacher at the Pennsylvania Academy of the Fine Arts (1891-95) where he encouraged his pupils, including Robert Henri* and Walter Schofield,* to experiment with new techniques. Both his portraits and his impressionist landscapes and figure pieces appeared in the national annuals in New York, Philadelphia and elsewhere and in exhibitions in commercial galleries, including Durand-Ruel in New York where he had a solo exhibition in 1896. His professional memberships included the Society of American Artists, the National Academy of Design, the National Association of Portrait Painters and the Salmagundi Club.

Following the death of his first wife, Vonnoh married the sculptor Bessie Potter (1872-1955) in 1899. After residing for several years at Vonnoh's estate in Rockland Lake, New York, the couple moved to New York in 1903. Around 1906, they began spending summers in Old Lyme, Connecticut, where Vonnoh painted views of the countryside around the couple's home in Pleasant Valley. He returned to Grèz in 1907 and based himself there until 1910, after which time he made annual visits until the outbreak of war. Although Vonnoh and his wife had several joint exhibitions of their work and enjoyed a

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

lively social life in Manhattan, Vonnoh returned to permanently to Grèz, without his wife, in 1922. A retrospective exhibition of his work, held at the Ainslie Galleries in New York, in 1923, was followed by one at the Durand-Ruel galleries three years later. During the mid-1920s, Vonnoh experienced vision problems, which prevented him from doing much painting.

1. Eliot Clark, "The Art of Robert Vonnoh," 229-30.

BIBLIOGRAPHY: Susan M. Ketcham, "Robert W. Vonnoh's Pictures," *Modern Art* 4 (Autumn 1896): 115-16; Leila M. Mechlin, "Robert Vonnoh," *Art and Progress* 4 (May 1913): 999-1002; EC Minutes, 10 July 1913; AM Minutes, 14 April 1914; Charles L. Buchanan, "The Vonnohs," *International Studio* 54 (December 1914): xlviii-lii; Robert Vonnoh, "The Relation of Art to Existence: A Noted Painter Voices Some Common-Sense Concerning Everyday Beauty," *Arts and Decoration* 17 (September 1922): 328-29; "Vonnoh's Half Century," *International Studio* 77 (June 1923): 231-33; Eliot Clark, "The Art of Robert Vonnoh," *Art in America* 16 (August 1928): 223-32; May Brawley Hill, "The Early Career of Robert William Vonnoh," *Antiques* (November 1986): 1014-1023; May Brawley Hill, *Grez Days: Robert Vonnoh in France*, exh. cat. (New York: Berry-Hill Galleries, 1987); Catherine Fehrer, *Three Artists of Pleasant Valley: Robert Vonnoh, Oscar Fehrer, and Eugene Higgins*, exh. cat. (Old Lyme, Conn.: Florence Griswold Museum, 1991).

Reverie, 1912
Oil on canvas
24 x 30 in. (61 x 76.2 cm.)
Signed and dated lower right: *Vonnoh 1912*
Diploma presentation, 1914

Images of women in their boudoirs was a theme explored by many French painters of the belle époque, among them impressionists such as Edgar Degas and the Nabis painters, Pierre Bonnard and Edouard Vuillard. It was also one that appealed to many Americans, including the circle of impressionists working in Giverny, France during the 1900s and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1910s, such as Frederick Frieseke, Louis Ritman and Karl Anderson,* who approached the motif in terms of the vivid colors and rich patterning of Post-Impressionism.

Vonnoh was also drawn to the subject, which he investigated in a number of paintings executed during the summer of 1912 in Grèz-sur-Loing.[1] These works include *Sweet Peas* [location unknown] a portrayal of a pensive woman sitting at an ornate dressing table, her image reflected in an oval mirror.[2] The same furnishings, which include a pair of brass candlesticks, also in appear in Vonnoh's *Reverie* (Fig. 139), painted during the same year, also in Grèz.[3] The equally introspective model in the club's canvas is believed to be Vonnoh's second wife, Bessie Potter Vonnoh, who enjoyed a highly successful career as a sculptor of mothers and children and who occasionally sat for her husband.[4]

Vonnoh's well-defined composition and his firm rendering of the figure exemplify the academic underpinnings of his art. However, the casual informality of the image, the soft and painterly handling relate the painting to Impressionism and is typical of the artist's later figure pieces, "the object of which is primarily to charm."[5] The work shares the same intimate sensibility as the interiors of Frieseke, Anderson (Fig. 23) and other members of the post-1900 American Givernois, but Vonnoh's coloration, although light in key, is more restrained and his composition less overtly decorative. Indeed, this "gracious fancy arrangement of a cosy interior . . . in which a lady sits comfortably in the mood suggested by the title," affirms Eliot Clark's observation that Vonnoh "is more sensitive to the visual image and is in consequence more realistic. His temperament is expressed in subtle and delicate variations rather than violent and dramatic contrasts. His mood is pensive and serene and his palate [*sic*] is attuned to the tranquil."[6]

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1. I would like to thank May Brawley Hill and Julie Aronson, scholars on Robert Vonnoh and Bessie Potter Vonnoh respectively, for sharing their thoughts on *Reverie* with me.

2. See Leila M. Mechlin, "Robert Vonnoh," 999, 1001.

3. Vonnoh's wife appears, for example, in *Bessie Potter Vonnoh at Her Dressing Table* (1912; Mr. and Mrs. Walter G. Knestrick). The same dresser, mirror, candlesticks and chair also appear in *Sandman's A-Comin* (location unknown), a depiction of a woman with a small child on her lap.

4. Bessie Potter Vonnoh was elected an artist life member of the club in 1931.

5. Leila M. Mechlin, "Robert Vonnoh," 999.

6. "Art News of the Week," *Hartford Courant*; Clark, 231.

EXHIBITIONS: National Academy of Design, New York, *Eighty-eighth Annual Exhibition*, 15 March-20 April 1913, no. 106; Montross Gallery, New York, *Exhibition of Sculpture and Paintings by Robert Vonnoh and Bessie Potter Vonnoh*, 11-30 December 1913, no. 26; Doll and Richards, Boston, 12-15 February 1914, no. 21; NAC, *Summer Exhibition*, 1915; MAM 1915, no. 31; NAC 1915; NAC 1923; NAC 1939, no. 26; FGM 1995, no. 28.

REFERENCES: EC Minutes, 10 June 1914; Helen L. Earle, ed., *Biographical Sketches of American Artists* (East Lansing, Mich.: Michigan State University, 1915), 322; "Art News of the Week," *Hartford Courant*, 26 June 1915.

EVERETT LONGLEY WARNER
Artist Life Member, 1914
(1877, Vinton, Iowa -1963, Bellows Falls, Vermont)

Everett Longley Warner enjoyed a long and distinguished career as a painter associated with artistic activity in Old Lyme, Connecticut, New York and Pittsburgh. The son of Horace Everett Warner, a lawyer, and his wife Anna Riggs, he began drawing as a small boy, making detailed renderings of circus themes and battle subjects. In 1894, while living in Washington, D.C., Warner attended art classes at the Corcoran Art School and at

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the Washington Art Students League, receiving instruction from Edmund Messer, Hobart Nichols and Wells Sawyer. One year later, Warner began writing art reviews for the *Evening Star,* an activity that brought him into contact with many of the city's artists. He also began exhibiting his own work at the Washington Water Color Society, selling many of his paintings to local collectors.

In 1900, Warner moved to New York to continue his training at the Art Students League. It was around this time that he began painting views of New York, depicting the streets and waterfront of Lower Manhattan in a tonalist style. Three years later, Warner made an extended trip to Europe, during which time he attended the Académie Julian in Paris (1903) and traveled throughout France, Italy, Belgium and Holland. Shortly after his return to America in 1905, he had a successful solo exhibition at the Veerhoff Galleries in Washington. Warner made a second trip abroad during 1907-1908, visiting Germany, Spain, Gibraltar, Morocco and Italy, where he produced many etchings.

Warner made his first visit to Old Lyme, Connecticut in 1909, only a few years after Impressionism emerged as the dominant style among members of the local art colony. Although he would go on to paint in such diverse locales as eastern Canada, Dalmatia and the Caribbean, he spent most of his summers in Old Lyme, producing the colorful, broadly brushed landscapes which, along with his urban subjects, helped establish his reputation in national art circles. His numerous awards and prizes included the Second Hallgarten Prize at the National Academy of Design (1912), the William T. Evans Prize at the Salmagundi Club (1913) and a silver medal at the *Panama-Pacific International Exposition* in San Francisco (1915).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

During World War I, Warner worked for the U.S. Shipping Board, designing a new system of ship camouflage for the Navy. He also wrote articles on camouflage, and on the 12th of May 1920, presented a lecture entitled "The Paint Brush as a Weapon of Naval Strategy" at the National Arts Club. Warner's work in this field also resulted in a number of inventive canvases featuring aerial views of New York.

Warner moved to Old Lyme in 1919; however, he returned to New York themes during the early 1920s, working out of a hotel at the corner of Fulton and South Street where he was afforded a view of the Brooklyn Bridge, one of his favorite motifs. Lower Manhattan and the Connecticut countryside remained his primary aesthetic concerns until 1924, when he moved to Pittsburgh to teach at the Carnegie Institute of Technology. He soon began depicting industrial Pittsburgh, portraying steel mills along the Monongahela River, railroads and other local subjects. Aware of the waning popularity of Impressionism, he adopted a Realist style, becoming an avid proponent of regionalism and American Scene painting.

In 1945, after another period of service with the Navy's camouflage unit during World War II, Warner retired from his teaching position in Pittsburgh and settled permanently in Westmoreland, New Hampshire, his summer home since the late 1930s. Although he now had the opportunity to paint full-time, his representational style had become outmoded; after 1958, he devoted most of his time to lecturing and writing.

BIBLIOGRAPHY: AM Minutes, 14 April 1914; EC Minutes, 17 April 1914; *NCAB*, vol. 50, 72-73; "Everett Warner's Paintings of New York," *American Magazine of Art* 15 (October 1924): 518-20; Helen K. Fusscas, *A World Observed: The Art of Everett Longley Warner, 1877-1963*, exh. cat. (Old Lyme, Conn.: Florence Griswold Museum, 1992).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The Guardian Elm, by 1912
Oil on canvas
40 x 32 in. (101.6 x 81.2 cm.)
Signed lower right: *EVERETT WARNER*
Diploma presentation, 1915

Warner made his first visit to Old Lyme, Connecticut in the summer of 1909, possibly at the suggestion of his friend and fellow artist Harry Hoffman.*[1] Located at the mouth of the Connecticut River, Old Lyme had emerged as an important summer art colony at the turn of the century, attracting a coterie of Impressionist painters that included Childe Hassam, Willard Metcalf and Frank Bicknell.* Easily accessible by train from New York City, the town and its environs provided artists with a variety of paintable motifs including gently rolling countryside, flower gardens and picturesque colonial architecture.

Old Lyme subsequently played a vital role in Warner's aesthetic development, for it was there, inspired by Hassam's example in particular, that he abandoned his former Tonalist style and adopted the bright colors and fluent brushwork associated with Impressionism. Indeed, Warner became a regular summer visitor to the Lyme colony, going on to paint intimate views of surrounding hills, woods and pastures under varying weather conditions. He also combined his landscape concerns with an interest in local architecture, depicting such well-known landmarks as the First Congregational Church and Bow Bridge.

As revealed by *The Guardian Elm* (Fig. 140), Warner was also drawn to the old salt-box houses scattered throughout the village. These charming dwellings first made their appearance in New England during the seventeenth century when, as Mariana G. van

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Renssalaer pointed out, "the traditions of classicizing art died out, when our early forms and ideals were abandoned even by the most conservative, the most provincial."[2] Built on wide green lawns and surrounded by trees, these modest houses had plain, clapboarded exteriors and simple, low-ceilinged interiors, and were deemed "distinctively American, thoroughly original in effect . . . Their universal white paint, unbroken save by green blinds and gray shingled roofs, increased the air of cheerfulness and purity, and was not discordant with the omnipresent foliage and with the bright blue of our sky."[3]

The house featured in *The Guardian Elm* is possibly the Justin Smith House (erected in the 1700s), which still stands today on Lyme Street (Fig. 141).[4] The scene also includes a woman and girl enjoying this tranquil summer setting, seemingly protected by the white picket fence that surrounds the property as well as by various shade trees, including a tall elm that towers over the gambrel roof. The presence of the adult female, the various architectural forms, and the "guardian elm," evoke feelings of security, comfort and domesticity--qualities that typified American Impressionist images of home.[5]

Working in a modified impressionist manner, Warner captures the myriad fluctuations of sunlight on the architecture and landscape by means of loose, flickering brushwork, eschewing individual detail and specificity. At the same time, he conveys the sense of "cheerfulness and purity" discussed by van Renssalaer by using a palette dominated by fresh greens and blues, augmented by touches of red, yellow, and various earth tones.

Warner was obviously pleased with *The Guardian Elm*, for he exhibited the painting in New York, Philadelphia, Chicago and elsewhere prior to presenting the work to the National Arts Club in 1915. Not surprisingly, contemporary critics were agreeably disposed to both his style and his choice of subject matter, among them a writer for the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Hartford Courant, who deemed it a "typical Connecticut picture . . . the tall and stately tree in its emerald wealth of summer foliage o'erspreading a white country house upon which the sun shines with dazzling effect."[6] The reviewer went on, declaring the painting a "vision of homeliness and quaint charm." Certainly, his remarks were apt, for in *The Guardian Elm* Warner reveals his skills in rendering the effects of outdoor light. He also provides us with an image that underscores the appeal of country living at the turn of the century, and, at the same time, pays homage to New England's distinctive architectural heritage.

1. See Fusscas, *A World Observed: The Art of Everett Longley Warner, 1877-1963*, 14. My essay on *The Guardian Elm* was originally published in Lisa N. Peters, et al., *Visions of Home: American Impressionist Images of Suburban Leisure and Country Comfort* (see references below). I would like to thank Peter M. Lukehart, Director, The Trout Gallery, Dickinson College, for granting permission to reproduce it here.

32 M[ariana] G. van Rensselaer, "American Country Dwellings. I," *Century Magazine* 32 (May 1886): 5.

3. Van Rensselaer, 6.

4. I would like to thank my colleagues, Dr. Lisa N. Peters, Director of Research, Spanierman Gallery, New York, and Jeffrey Andersen, Director of the Florence Griswold, for their kind assistance in the identification of the house. For further information on the Justin Smith House and other related structures in the village, see *Landmarks of Old Lyme, Connecticut* (Old Lyme, Conn.: The Ladies Library Association of Old Lyme, 1968).

5. According to Jeffrey W. Andersen, the house was once owned and occupied by Matilda Browne (1869-1947), the first woman painter associated with the Old Lyme colony. However, in her listings in the annual exhibition records of the National Academy of Design during the 1900s and 1910s, Browne gave Greenwich, Connecticut as her residence. In all likelihood, she rented the Justin Smith house for her summer sojourns in the colony, and was possibly its occupant when Warner painted *The Guardian Elm*.

6. "Art News of the Week," *Hartford Courant*, 26 June 1915.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

EXHIBITIONS: Art Institute of Chicago, *Twenty-fifth Annual Exhibition of American Oil Paintings and Sculpture*, 5 November-8 December 1912, no. 284; Old Lyme, Conn., Phoebe Griffin Noyes Library, *Twelfth Annual Exhibition of Paintings*, 27 August-3 September 1913, no. 37; Pennsylvania Academy of the Fine Arts, *One Hundred-and-eighth Annual Exhibition*, 9 February-30 March 1913, no. 651; National Academy of Design, New York, *Eighty-ninth Annual Exhibition*, 21 March-26 April 1914, no. 56 ill.; Corcoran Gallery of Art, Washington, D.C., *Oil Paintings by Contemporary American Artists*, 15 December 1914-24 January 1915, no. 246; NAC 1915; NSA 1926, part two; Florence Griswold Museum, Old Lyme, Connecticut, *A World Observed: The Art of Everett Longley Warner, 1877-1963*, 6 June-9 August 1992, no. 4, circulating exhibition, 1992-1993; Thomas J. Walsh Art Gallery, Fairfield University, Fairfield, Connecticut, *In the Grand Tradition: An Exhibition of Works from the National Arts Club Permanent Collection and Selected Contemporary Members*, 4 June-31 July 1994; Carlisle, Pennsylvania, Dickinson College, Trout Gallery, *Visions of Home: American Impressionist Images of Suburban Leisure and Country Comfort*, 4 April-14 June 1997, no. 15, circulated to Florence Griswold Museum, Old Lyme, Connecticut, 28 June-28 September 1997.

REFERENCES: W.H. de B. Nelson, "At the Academy, New York," *International Studio* 52 (May 1914): lxxxix ill; BG Minutes, 9 June 1915; "Art News of the Week," *Hartford Courant*, 26 June 1915; AM Minutes, 11 April 1916; Fusscas, 18, 45, col. ill. pl. 5; Carol Lowrey, "Everett Longley Warner" in Lisa N. Peters, et al., *Visions of Home: American Impressionist Images of Suburban Leisure and Country Comfort*, exh. cat. (Carlisle, Pennsylvania: Trout Gallery, Dickinson College, 1997), 102, 103, col. ill.; Thomas Andrew Denenberg and Tracie Felker, "The Art Colonies of New England," *Antiques* 155 (April 1999): [559] col. ill., 560.

HARRY WILLSON WATROUS
Artist Life Member, 1916
(1857, San Francisco-1940, New York City)

A conspicuous member of New York art circles for over four decades, Harry Watrous was affiliated with many of the city's foremost art and civic associations, where he held important administrative posts. Recognized for his work as a genre, landscape and still life painter too, Watrous's enduring concern for academic techniques, sound craftsmanship, and a naturalistic rendering of his subject led to his reputation as a

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

"conservative of the conservatives."[1] In a letter appearing in the *National Arts Bulletin* in 1931, he lamented the tendency of younger artists to fall prey to the vagaries of the contemporary art world, ignoring traditional pictorial concerns in favor of the "sensational" and "grotesque;" instead, he advised them to "strive for the beautiful," a path he pursued in his own exquisitely rendered paintings.[2]

Although born on the West coast, Watrous grew up in New York, where his family settled in 1864. After attending private schools in Manhattan, he spent about a year studying painting with an artist named F. Hatch, with whom he shared a studio on Fourteenth Street.

Eager to pursue a more intensive course of study, Watrous went abroad in 1881. After a brief visit to Paris, he went to Malaga, Spain, and from there made sketching trips to southern Spain, Tangiers, Morocco and Gibraltar. When he returned to Paris in 1882, Watrous studied at the Académie Julian and in the atelier of Léon Bonnat. By 1884, he was exhibiting small-scale genre scenes, depicting men in historical dress, at the Paris Salon. These paintings, which proved popular among English collectors, were inspired by the detailed, highly finished canvases of the French salon painter, Jean-Louis Meissonier, whose historical genre pieces were "then the craze."[3]

Returning to New York in 1886, Watrous rented space in the Sherwood Studios at the corner of Fifty-seventh Street and Sixth Avenue, where he worked for the remainder of his career. His summers were spent in Hague, New York, on Lake George, where he and his wife, the novelist and painter Elizabeth Snowden Nichols (1858-1921), built a summer home in the 1890s.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Watrous continued to paint genre subjects until around 1905 when, suffering vision problems, he turned to larger canvases of idealized women, using evocative titles and often including birds, animals and insects to convey symbolic meaning. After 1918, he produced romantic landscapes influenced by those of his good friend, the visionary painter Ralph Blakelock (1847-1919). Around 1923, Watrous turned his attention to precisely rendered still lifes that featured religious objects or oriental porcelains, glass, statuettes and other decorative antiques from his own collection.

Watrous was a member of the principal art organizations and clubs of his day, among them the Century Association, the Lotos Club and the Salmagundi Club. He was also president of the Louis C. Tiffany Foundation and a member of the New York City Art Commission. Elected an academician in 1895, he served as secretary of the National Academy of Design from 1898 to 1920, and as president during 1933-34.

At the National Arts Club, Watrous was a member of the Board of Governors and an occasional contributor to the annual members' shows, where his *Madonna and Child-Still Life* (location unknown) won a medal in 1931. Following his death on May 9th 1940, the *National Arts Broadcast* acknowledged his considerable accomplishments, deeming him "one of the most noted genre painters . . . He took a leading part in . . . the art world over a long period."[4]

1. William B. M'Cormick, "Watrous, Public Force in Art," 79.

2. "As Mr. Watrous Sees It," *NAC Bulletin*, [3].

3. Harry Willson Watrous, interview by DeWitt M. Lockman, 16 June 1927, p. 9, Lockman Papers, AAA, reel 504, fr. 975.

4. "In Memoriam," *National Arts Broadcast*, 18.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

BIBLIOGRAPHY: Harry W. Watrous, "Jean-Louis Ernest Meissonier," in John C. Van Dyke, *Modern French Masters: A Series of Biographical and Critical Reviews* (1896; reprint, New York: Garland Pub., 1976), 93-101; Frederic Fairchild Sherman, *American Painters of Yesterday and Today* (New York: Privately published, 1919), 55-60; William B. M'Cormick, "Watrous, Public Force in Art," *International Studio* 78 (October 1923): 79-83; Harry Willson Watrous, interview by DeWitt M. Lockman, 16 June 1927, DeWitt McClellan Lockman Papers, AAA, reel 504; MR 1931; BG Minutes, 18 November 1931; "As Mr. Watrous Sees It," *NAC Bulletin* 13 (June 1932): [3]; "In Memoriam," *National Arts Broadcast* 21 (May-June 1940): 18; *Still Life Paintings, Landscapes, Genre Subjects by Harry W. Watrous, with a Small Selection of Art Objects and Decorative Paintings from His Collection*, exh. cat. (New York: Parke-Bernet Galleries, 1940); Barbara Gallati, "The Still Life Paintings of Harry Willson Watrous," term paper, Dept. of Art History, CUNY Graduate Center, 1979.

Some Little Talk of Me and Thee There Was, circa 1905-1909
Oil on canvas
27 x 42 in. (68.6 x 106.6 cm.)
Signed lower right: *Watrous*
Diploma presentation, 1916

Watrous was much admired for his small-scale genre scenes, landscapes and still lifes, but his most innovative body of work consists of the images of contemporary women he produced from around 1905 until 1918. These canvases, with their classic compositions, precise draftsmanship and smooth, highly finished surfaces, underscore the artist's enduring concern for academic precepts.[1]

While pictures of lovely women were ubiquitous at the turn of the century, especially among American Impressionists, who portrayed them as passive individuals daydreaming, reading or picking flowers, Watrous took a more radical approach, using his paintings as vehicles of commentary relative to modern social types. Although a few pundits viewed his provocatively-titled pictures as well-painted but frivolous in content, more astute observers recognized their deeper meaning, among them William

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

M'Cormick, who identified works such as *The Chatterers* (Fig. 142), *The Passing of Summer* (1912; Metropolitan Museum of Art, New York) and *Some Little Talk of Me and Thee There Was* (Fig. 143) as important "social records."[2]

In the latter canvas, Watrous depicts a pair of pretty girls seated at a table, one wearing a riding habit, the other a fashionable walking dress. As was typical of the artist's work in this genre, the figures are shown in sharp profile, silhouetted against a simple backdrop--the interior of a country or riding club--which includes a painted frieze at the top. A small terrier, a traditional symbol of fidelity, gazes outward while the women exchange heartfelt confidences over glasses of lemonade. A silent voyeur, the dog animates the composition and establishes a direct link with the viewer. Its presence also lends a note of irony and mystery to the scene: is the subject of the conversation about love and betrayal? Is there a secret being divulged?

Contrary to the dreamy, languid female in Ivan Olinsky's *Meditation** or the tender mother-figure in Louis Betts's *Baby Whisperings*,* the participants in Watrous's vignette represent a new generation of American women, the ones who enjoyed outdoor pastimes such as golfing and fishing and who, "If she is to enjoy a canter on her horse . . . dons her habit."[3] The type is also present in Ernest Ipsen's *Portrait of a Lady*,* but Watrous's take on the subject is devoid of optimism or admiration. The gossiping women in *Some Little Talk of Me and Thee There Was* are of the sort for whom "Old-time poetry and pictures concerning the mother and babe would be incomprehensible . . . 'Domestic life' is to her an obsolete, meaningless term . . . personal enjoyment and keeping her good or youthful look intact constitute the paramount interest of her life."[4]

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

One can take the meaning of Watrous's painting even further. Indeed, as pointed out by Gabriel Weisberg, images of pairs of young women in intimate conversation were extremely popular in European art circles at the turn of the century, explored in Symbolist literature and in the theatre, and in the work of artists such as Edmond-Françoise Aman-Jean.[5] Watrous would surely have been familiar with this trend, going on to approach the subject on his own--albeit less overtly erotic—terms, which may or may not have involved allusions to lesbianism or romantic love, issues which were certainly of concern to his French counterparts.

The extent to which this engaging painting can be read in terms of a sexual subtext remains to be seen. However, in what the critic for *American Art News* described as an "exceedingly clever figure work . . . with its appropriate and effective title,"[6] Watrous succeeds in making a provocative statement on the idle pastimes of upper-class women and fittingly evokes the words of the twelfth-century Persian poet, Omar Khayyám, from whose *Rubáiyát* the title was derived:

> There was the Door to which I found no key;
> There was the Veil through which I could not see:
> Some little talk awhile of Me and Thee
> There was - and then no more of Thee and Me.[7]

1. Doreen Bolger Burke has suggested that the stylized forms in these paintings indicates the influence of modern art, which Watrous lauded for its "simplicity, nice lines and . . . compactness." See the entry on *The Passing of Summer* in Doreen Bolger Burke, *American Paintings: A Catalogue of the Collection of the Metropolitan Museum of Art. Vol. 3: A Catalogue of Works by Artists Born between 1846 and 1864* (New York: Metropolitan Museum of Art, 1980), 313.

2. M'Cormick, 83. For a discussion of Watrous's socially conscious images of women, see the entry on *The Chatterers* in Margaret C. Conrads, *American Paintings and*

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Sculpture at the Sterling and Francine Clark Art Institute (New York: Hudson Hills Press, 1990), 210-11.

3. Anna Wentworth Sears, "The Modern Woman Out-of-Doors," *Cosmopolitan* 21 (October 1896): 631.

4. "Vanity Fair: Fads, Foibles and Fashions," *Current Literature* 32 (April 1902): 440.

5. See Gabriel P. Weisberg, *Women of Fashion: French and American Images of Leisure, 1880-1920,* exh. cat. (Tokyo: Art Life Ltd., 1994), 162. Weisberg cites as an example, Aman-Jean's numerous explorations of the subject of La Confidence, the "definitive version" being that in the collection of the Musée des Arts Décoratifs in Paris.

6. James B. Townsend, "Annual Academy Display (Second Notice)." The writer for the *New York Evening Post* chose to dwell on Watrous's technical acumen, stating "The modelling is excellent and the finish is that of a Meisonnier. It may not be a great painting but it is remarkably clever." See "Pictures at the Academy: II," *New York Evening Post*, 16 March 1909.

7. See *Rubaiyat of Omar Khayyám. Rendered into English Verse By Edward Fitzgerald* (New York: Grossey & Dunlap, 1946), 32.

EXHIBITED: National Academy of Design, New York, *Eighty-fourth Annual Exhibition*, 13 March-17 April 1909, no. 187; FGM 1995, no. 29.

REFERENCES: "Pictures at the Academy: II," *New York Evening Post*, 16 March 1909, p. 7; *Ladies' Home Journal* 28 (1 March 1911): cover ill.; James B. Townsend, "Annual Academy Display (Second Notice)," *American Art News* 7 (23 March 1909): 2; AC Minutes, 8 December 1916; William B. M'Cormick, "Watrous, Public Force in Art," *International Studio* 78 (October 1923): 83; Lowrey, 18 col. ill., 19; Lowrey, *Am. Art Rev.*, 93 col. ill., 94-95.

WILLIAM WENDT
Artist Life Member, 1913
(1865, Bentzen, Germany-1946, Laguna Beach, California)

William Wendt's seminal role in the history of landscape painting in Southern California during the early twentieth century was such that he was often referred to as "an institution" and "Los Angeles' national artist."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Born in a small village in Germany, Wendt moved to Chicago at the age of fifteen, having served an apprenticeship to a cabinetmaker in his native Germany. After completing grammar school, he found work as a production, or assembly line, artist in a "picture factory" while painting landscapes in his free time. Although Wendt eventually attended two sessions of evening classes at the school of the Art Institute of Chicago, he was basically a self-taught painter who developed his skills by working directly from nature. Upon receiving the Second Yerkes Prize at the Chicago Society of Artists Exhibition in 1893, he decided to pursue a career as a professional artist.

Over the next few years, Wendt spent much of his time travelling. He made his first trip to California in 1894, returning again in 1896 with his friend and fellow artist, George Gardner Symons.* The two men visited the art colony at St. Ives, on England's Cornish seacoast, from August of 1898 until October 1899, during which time Wendt painted views of the local countryside and shoreline. Returning to Chicago, he exhibited a selection of his California and Cornish subjects at the Art Institute. Wendt subsequently had several solo exhibitions there, his robust compositions and distinctive sense of color bringing him acclaim in Chicago art circles, and prompting one commentator to declare: "He is original and his paintings have a distinct personal character and value."[1]

Wendt continued to make frequent trips to California, the East coast, and Europe until 1906, when he married Julia Bracken (1871-1942), a Chicago-trained sculptor, and settled in Los Angeles. In the following years, he painted poetic landscapes in a tonal impressionist manner. By the mid-1910s, he had evolved a more vibrant aesthetic, adapting broad, emphatic brushstrokes and rich earth colors into a style that

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

contemporary critics defined as a more "masculine" form of Impressionism, but that actually comes closer to Post-Impressionism.

Wendt quickly made a name for himself in southern California's art scene. He was a founding member of the California Art Club in 1909, serving as president of that organization from 1911 to 1917. He also established a presence in the East, exhibiting in New York, Pittsburgh and elsewhere. In April of 1913, Wendt participated in the exhibition *Small Works by Six Painters*, held at the National Arts Club. Shortly thereafter, he was nominated for artist life membership by Symons.

Wendt established a studio in Laguna Beach, California in 1912 and moved there permanently in 1923, his presence contributing to Laguna Beach's reputation as a significant West Coast art colony.[2] During the 1910s and 1920s, Wendt continued to travel and paint throughout the state and elsewhere in the west, often accompanied by painter-friends such as Edgar Payne and Carl Borg.

Wendt won many honors, including a Bronze Medal at the Pan-American Exposition in Buffalo in 1901, the Chicago Art Institute's Cahn Prize in 1904 and its Kirchberger Prize in 1913, and a Silver Medal at the Panama-Pacific Exposition in San Francisco in 1915. He had a one-man show at Stendhal Art Galleries in Los Angeles in 1926, followed by a retrospective there in 1938 and at the Los Angeles Museum the following year. Wendt's prominence on the local and regional art scene was such that in the catalogue of the California Pacific International Exposition, held in 1935, he was dubbed the "dean of Southern California artists."

1. Browne, "Some Recent Landscapes by William Wendt," 257.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

BIBLIOGRAPHY: Charles Francis Browne, "Some Recent Landscapes by William Wendt," *Brush and Pencil* 6 (September 1900): 257-63; BG Minutes, 14 May 1913; EC Minutes, 10 July 1913; AM Minutes, 14 April 1914; Mabel Urmy Seares, "William Wendt," *American Magazine of Art* 7 (April 1916): 232-35; Antony Anderson et al., *William Wendt and His Work*, exh. cat. (Los Angeles: Stendahl Art Galleries, 1926); *William Wendt Retrospective Exhibition*, exh. cat. (Los Angeles: Los Angeles County Museum of Art, 1939); John Alan Walker, "William Wendt, 1985-1946," *Southwest Art* 4 (June 1974): 42-45; Nancy Dustin Wall Moure, *William Wendt, 1865-1946,* exh. cat. (Laguna Beach, Calif.: Laguna Beach Museum of Art, 1977); John Alan Walker, *William Wendt's Pastoral Vision and Eternal Platonic Quests* (Big Pine, Calif.: Privately printed, 1988); *In Praise of Nature: The Landscapes of William Wendt*, exh. cat. (Long Beach, Calif.: University Art Museum, California State University, 1989); "Thinking About William Wendt," *Antiques & Fine Art* 7 (December 1989): 92-99; John Alan Walker, *Documents on the Life and Art of William Wendt (1865-1946), California's Laureate of the Paysage Moralisé* (Big Pine, Calif.: John Alan Walker, 1992); John Alan Walker, "William Wendt" God's Green Acre," *Southwest Art* 22 (November 1992): 68-73, 53.

The Lake, 1911
Oil on canvas
35-1/2 x 59-1/2 in. (90.2 x 151.3 cm.)
Dated and signed lower right: - *1911 - WILLIAM WENDT*
Diploma presentation, 1913

Wendt loved to depict isolated rural locales, especially the rolling meadows and verdant hills of Southern California during the early spring. A deeply spiritual man who viewed nature as a revelation of the almighty, he took solace in the quieter corners of nature where "away from the soul-destroying hurly-burly of life, it feels that the world is beautiful; that man is his brother, that God is good."[1]

The tranquillity and well being that Wendt derived from his excursions into the countryside is expressed in this depiction of a placid lake surrounded by grassy hills and lush trees (Fig. 144). As was typical of his landscapes, there is no human activity in this Edenic locale, although man is referred to in the guise of some distant buildings in the middleground, including a small, classical temple.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The highly structured composition and the interpretation of the landscape elements as rhythmic, two-dimensional shapes represents Wendt's involvement with the decorative, a route taken by many American Impressionists of his generation, including fellow club member Daniel Garber* and Californians such as Maurice Braun.[2] This aspect of his aesthetic was duly noted by the critic Mabel Urmy Seares, who pointed out that "to the casual observer there is in his work a flatness as of mural decoration, charming in its intricate design of leaf and stem, of hillside path and lengthening shadow used much as natural objects are in the best decorative work of Oriental art."[3]

Wendt's approach creates a mood of serenity that is enhanced by the subdued luminosity that envelops the landscape, and by his restrained colorism, with its prevailing tones of soft greens and golds. A benign, peaceful vista, *The Lake* represents the artist's subjective response to the topography of Southern California--his principal painting grounds for almost four decades.

1. William Wendt to William Griffith, quoted in William Griffith, "Foreword," in *William Wendt Retrospective Exhibition*. See also John Alan Walker's publications in the Bibliography section, as well as Joachim Smith, "The Splendid, Silent Sun: Reflections on the Light and Color of Southern California," in Patricia Trenton and William H. Gerdts, *California Light, 1900-1930*, exh. cat. (Laguna Beach, Calif.: Laguna Art Museum, 1990), 61-92.

2. See William H. Gerdts, "Post-Impressionist Landscape Painting in America," *Art and Antiques* 6 (July-August 1983): 60-67.

3. Seares, "William Wendt," 232.

EXHIBITIONS: Carnegie Institute, Pittsburgh, *Sixteenth Annual Exhibition*, 25 April-30 June 1912, no. 331; National Academy of Design, New York, *Winter Exhibition*, 14 December 1912-12 January 1913, no. 373; Boston Art Club, *Seventy-ninth Annual Exhibition*, 8 February-2 March 1913-get cat. no.; possibly NAC 1913; NAC 1915;

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MAM 1915, no. 33; possibly Mattatuck Historical Society, Waterbury, Connecticut, *Annual Exhibition*, 1918 [or 1919?].

REFERENCES: AC Minutes, 30 October 1913; "First Day of Academy," *New York Post*, 14 December 1913, p. 7.

FREDERIC WHITAKER
Artist Life Member, 1950
(1891, Providence, Rhode Island-1980, La Jolla, California)

In 1949, after spending over thirty years as a designer and purveyor of ecclesiastical metalware, Frederic Whitaker became a full-time painter specializing in watercolors. He applied his considerable artistic skills to a wide variety of subjects, ranging from views painted in New England, Spain, Mexico and the Southwest to streetscapes of New York.

Whitaker rose to prominence during an era when Abstract Expressionism was in its ascendance, however his own aesthetic was decidedly different. A conservative at heart, he felt that art should be both beautiful and accessible and that only representational realism had any longevity; he had "no antipathy for 'modern painters' . . . My only demand is that they extend the same freedom to my 'traditionalist' fellows—a freedom which at the present time is very definitely being suppressed."[1]

A son of Edward Reginald Whitaker, a silversmith, and his wife, Ada Hands, Whitaker began drawing during his boyhood. During his youth he held various odd jobs until the age of sixteen, when he embarked upon a seven-year apprenticeship with John Gabriel Hardy, head of the design department at the W.H. Feeley Company in Providence, Rhode Island, which manufactured ecclesiastical ware. Whitaker was thereafter engaged in the design and production of devotional objects such as chalices,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

lamp stands and other metalware objects. From 1907 to 1911, he spent his evenings attending life classes under Cyrus Farnum at the Rhode Island School of Design.

When Hardy left the Feeley Company in 1914, Whitaker was promoted to head designer. He remained in that position until 1916, when he joined the Gorham Company of Providence as a designer of bronze tablets. He remained there until 1921, he moved to New York to work for Tiffany's. Although Whitaker did well at the prestigious Manhattan firm, he returned to Rhode Island in 1922 to join his family, who had remained behind in Providence. He then worked as a salesman for a local concern involved in the design and manufacture of religious wares, before establishing the Mangan Company during the 1930s. In the following decade he acquired two similar firms--Foley and Dugan Company and G.H. Seffert Company--which he operated until the age of fifty-seven, when he retired to devote his time to watercolor painting.

Whitaker's love of watercolor emerged during his early years at the Feeley Company, when he used it to make design sketches. By the early 1920s, he was painting creatively in his spare time, initially exhibiting his work at the Providence Watercolor Club and the Providence Art Club and later at similar organizations in New York, Boston, Philadelphia and elsewhere. He had his first one-man show at the Ferargil Galleries in Manhattan in 1943, at which time a critic for a local paper described his paintings as "free and spontaneous . . . they speak eloquently of his technical skill, of his imagination, and of his poetic, romantic feeling toward nature."[2] Whitaker was later represented by the Grand Central Art Galleries. Throughout the course of his career, he won over one-hundred-and fifty honors, among them the First Award for Watercolor at the National Arts Club in 1968.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

As well as gaining renown for his watercolors, Whitaker branched out, applying his well-honed organizational skills to his work with art groups, including the American Watercolor Society (president 1949-1957), the National Academy of Design (vice-president 1956-57), Audubon Artists, Inc. (president 1943-46; director, 1946-54) and the Municipal Arts Society of New York (director, 1946-1950). For over twenty years, he was a contributing editor to *American Artist*, producing insightful articles on artists he admired and on the art of watercolor. His abundant writings include *Whitaker on Watercolor*, *A Guide to Painting Better Pictures*, and *The Artist and the Real World.*

In 1950, Whitaker divorced his first wife and married Eileen Monoghan, herself an expert watercolorist. The couple lived in New York and Norwalk, Connecticut before settling permanently in La Jolla, California.

1. Jennings, "Frederic Whitaker: Mister Watercolor," 92.

2. Emily Gennauer, *New York Telegram*, 1943, quoted in Lovoos and Whitaker, 19.

BIBLIOGRAPHY: Frederic Whitaker Manuscript Collection, Syracuse University, Syracuse, N.Y.; "New Artist Life Members," *NAC Bulletin* 32 (April 1951): [2]; Frederic Whitaker, *Whitaker on Watercolor* (New York: Reinhold Pub., 1963); Frederic Whitaker, *A Guide to Painting Better Pictures* (New York: Reinhold Pub., 1965); Janice Lovoos and Frederick Whitaker, *An Illustrated Biography of One of America's Foremost Watercolorists* (Flagstaff, Ariz.: Northland Press, 1972); Jan Jennings, "Frederic Whitaker: Mister Watercolor," *American Artist* 41 (August 1977): 68-73, 91-95; "Frederic Whitaker, 89, Painter known for His Shadow Colors," *New York Times*, 12 March 1980, sec. B7, p. 2; Frederic Whitaker, *The Artist and the Real World* (Westport, Conn.: North Light Pub., 1980); *Watercolors: Frederic Whitaker, Eileen Monaghan Whitaker* (San Diego: Frederic Whitaker and Eileen Monaghan Whitaker Foundation, [2002?].

Brooklyn Bridge, 1948
Watercolor on board
21-1/4 x 29 in. (54 x 73.6 cm.)
Signed and dated lower right: *FREDERIC WHITAKER '48.*

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Diploma presentation, 1951[1]

Whitaker painted an amazing diversity of subjects—whatever caught his discerning eye, whether it be a desolate coastline, a market in Provence, a piece of fruit or birds soaring across an empty sky (Fig. 145). In his opinion, artists who bypassed "potentially interesting material without seeing it" and those who repeatedly painted the same theme stifled their artistic progress.[2]

Whitaker's oeuvre includes a number of views of New York City, among them important landmarks such as St. Patrick's Cathedral and the lions in front of New York Public Library. He also created this portrayal of the Brooklyn Bridge, a tour de force of compositional design (Fig. 146). Described by the critic Margaret Breuning as "imaginatively conceived," the painting features a sweeping view of Roebling's bridge as seen from below, the ground level vantage point providing us with a view of the street life at the base of the massive pylons.[3] The dynamic configuration of forms, the striking color combinations and the naturalistic style are typical of Whitaker's aesthetic. His flowing, seemingly casual brush belies the careful orchestration of lines and masses and reminds us of his words: "My aim in watercolor is to make something that looks absolutely effortless, as if I had left it wet and it has accidentally dried into a perfect picture."[4]

1. Whitaker's diploma presentation consisted of two watercolors. The second work, *Portal to the Sanctuary*, depicts an entrance to a Mexican church.

2. Frederic Whitaker, *Whitaker on Watercolor*, 146.

3. Breuning, "Watercolor Trio," 11.

4. Jennings, 93.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

EXHIBITIONS: [*Frederic Whitaker, Henry Gasser and Ted Kautzky*], Grand Central Art Galleries, New York, April 1949; possibly NAC, *International Exhibition of Painting and Sculpture*, September 1957, no. 36.

REFERENCES: Margaret Breuning, "Watercolor Trio," *Art Digest* 23 (1 April 1949): 11 ill.; "New Artist Life Members," *NAC Bulletin* 32 (April 1951): [2]

GUSTAVE WIEGAND
Artist Life Member, 1932
(1869, Bremen, Germany-1957, Old Chatham, New York)

Gustave Wiegand was a landscapist best known for his depictions of the Adirondack Mountains of upstate New York and for his views of rural New Hampshire. Born in Germany, the artist came to the United States in 1883. He was living in Brooklyn by 1894 and remained in that borough until moving to Manhattan in 1906.

Wiegand studied under William Merritt Chase at the Brooklyn Art School and then--possibly at his foreign-trained teacher's suggestion--he returned to Germany for supplementary training in the art schools of Dresden, Munich and Berlin, where his teachers included the landscapist Eugene Bracht.

Wiegand began exhibiting views of Staten Island at the National Academy of Design in 1894, and he went on to participate in the national annuals in Philadelphia, Washington and Chicago as well. His paintings were also featured at the St. Louis Exposition of 1904, where he won a medal.

Wiegand began showing Adirondack scenes at the National Academy annuals in 1905. That subject remained a staple among his submissions until he stopped exhibiting at the academy in 1934. His favorite painting ground was Blue Mountain Lake, where he

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

met and married the concert pianist Anna M. Albresch. The artist made regular seasonal trips to the Adirondacks, building a studio on the grounds of Merwin's Blue Mountain Hotel (now the site of the Adirondack Museum). As well as giving painting lessons to summer visitors, he portrayed the local landscape at different times of day and under random climatic conditions, working in a delicate Impressionist style. Wiegand and his family lived year-round at Blue Mountain Lake from 1912 to 1914.

By the early 1920s, Wiegand had turned his attention to the pictorial delights of New Hampshire, working along the shores of Sunapee Lake and in the Croyden Mountains. An exhibition of his New Hampshire views at the Ward Eggleston Galleries in New York in December of 1940 was reviewed in *Art Digest*; cognizant of the arcadian quality that characterized Wiegand's landscapes in general, the writer noted: "The show sounds a soft, quiet note and sustains throughout a mood of reverie. The canvases, depicting forests of sun-dappled birch trees, views of valleys and lakes, are idyllic, their dream-like peace caught in soft-hued pigments."[1]

Wiegand was a member of Allied Artists of America, the New York Society of painters and the Salmagundi Club, whose members, like those of the National Arts Club, remained immune to Modernism, favoring instead, traditional styles such as Impressionism and Realism.

1. "Wiegand's Landscapes," *Art Digest* 15 (15 December 1940): 14.

BIBLIOGRAPHY: "Life Members," *NAC Bulletin* 13 (March 1932): [3]; BG Minutes, 12 April 1932; "Gustave Wiegand Dies; Painter of Landscapes," *New York Herald Tribune*, 1957, NACR, reel 4262, fr. 1080; Patricia C.F. Mandel, *Fair Wilderness: American Paintings in the Collection of The Adirondack Museum* (Blue Mountain Lake, N.Y.: Adirondack Museum, 1990), 21-22, 122-23; Peter C. Merrill, *German Immigrant*

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Artists in America: A Biographical Dictionary (Lanham, Md.: Scarecrow Press, 1997), 291.

Stars Above the Home
Oil on canvas
25 x 30 in. (63.5 x 76.2 cm.)
Signed lower left: - *GUSTAVE WIEGAND* -
Diploma presentation, 1933

Wiegand's life and artistic career remains unstudied thus far, making it difficult to pinpoint the various artistic sources that inspired him. As a student of the William Merritt Chase at the Brooklyn Art School, he would certainly have been aware of Impressionism, and he would also have had plenty of opportunities to see examples of American Impressionist painting in New York—at the exhibitions of the Society of American Artists, at the National Academy of Design and at local commercial galleries. Similarly, his sojourn in Europe probably included a trip to Paris, where he would have been able to see examples of French Impressionist painting firsthand.

Wiegand painted expansive landscape panoramas, such as *Blue Mountain* (circa 1914; Adirondack Museum, Blue Mountain Lake, N.Y.), as well as more intimate compositions depicting farmhouses nestled amidst trees, as exemplified by the nocturne, *Stars Above the Home* (Fig. 147). The painterly brushwork, the highly structured composition and the obvious concern for light and color are typical of Wiegand's trademark Impressionism—conservative with a distinctly lyrical feel. The work was probably painted in the vicinity of Sunapee Lake, New Hampshire, where Wiegand maintained a summer studio later in his career.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

EXHIBITIONS: NAC 1994; Fairfield, Conn., Fairfield University, Thomas J. Walsh Art Gallery, *In the Grand Tradition: An Exhibition of Works from the National Arts Club Permanent Collection and Selected Contemporary Members*, 4 June-31 July 1994; FGM 1995, no. 30

REFERENCES: BG Minutes, 18 January 1933; "Accessions to Permanent Collection," *NAC Bulletin* 14 (February 1933): [11]; *American Art Annual* (1933): 761.

JOHN SCOTT WILLIAMS
Artist Life Member, 1940
(1877, Liverpool, England-1975, Gettysburg, Pennsylvania)

John Scott Williams was a respected decorative artist and illustrator, as well as a painter who excelled in both oil and watercolor. Admired for his artistic accomplishments and his business acumen, he served as an officer for several professional arts groups in New York, notably the Society of Mural Painters, the American Water Color Society, the National Academy of Design, the Architectural League of New York and the Salmagundi Club. He also applied his organizational skills to administrative affairs at the National Arts Club, serving on the Board of Governors and on the Arts and Admissions Committees.

Williams was the son of Richard Williams and his wife, Mary, who brought their family to the United States in 1885, settling in Chicago. He initiated his formal training at the school of the Art Institute of Chicago, studying under the painter Frederick Richardson. He also received private instruction from the Impressionist landscape painter, Karl Albert Buehr.

Williams began his artistic career by retouching photographs, after which time he designed booklets for a local printer. Upon selling a cover illustration to the *Saturday*

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Evening Post in 1905, he embarked on a career as a commercial illustrator, contributing his work to over twenty-five magazines, including *Collier's*, *Redbook* and *Scribner's*. Between 1927 and 1934, he produced a series of covers for the magazine section of the *New York Herald-Tribune.*

During the Depression, Williams supplemented his income by painting murals under the auspices of the government's New Deal art programs, specifically, the Treasury Department's Section of Painting and Sculpture (later known as the Section of Fine Arts), which did much to stimulate mural painting in the United States from the mid-1930s to the early 1940s. He went to make mural work a specialty, producing decorations for the post office in New Castle, Delaware, and for the Park Central Hotel, the American Trust Company and Thomas Cook and Sons in New York. His mural style, typified by clearly defined forms and an emphasis on detail and historical accuracy, derived from his activity as an illustrator and has been compared to that of the Brandywine School of painters and illustrators, founded by Howard Pyle.[1]

Williams took up stained glass design during the mid-1920s, going on to execute commissions for the Hammerstein Theatre in New York, the University of Illinois Library, Johns Hopkins University and the Indiana State Library in Indianapolis (windows and murals). His decorative projects also included a group of porcelain enamel military maps for the American Battle Monuments Commission and a large-scale mural, also in porcelain enamel, for the Cleveland Union Terminal.

Williams taught design and art education at various institutions, including the Phoenix Art Institute, the University of Wyoming, New York University and the Grand Central School of Art. He exhibited his watercolors and oils in the national annuals in Chicago,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

New York, and elsewhere, winning the Shaw Black and White Prize and the Vezin Prize at the Salmagundi Club, the Isidor Prize and the Delano Prize at the American Water Color Society, and the Brown & Bigelow Water Color Prize at the Art Institute of Chicago. His oeuvre includes landscapes painted in upstate New York and on trips to Italy, Switzerland, France, North Africa and the Middle East.

1. Marlene Park and Gerald E. Markowitz, *Democratic Vistas: Post Office and Public Art in the New Deal* (Philadelphia: Temple University Press, 1984), 145.

BIBLIOGRAPHY: "Younger Artists' Exhibition and Dinner," *NAC Bulletin* 19 (June 1938): [1-2]; BG Minutes, 11 January 1940; BG Minutes, 21 February 1940; BG Minutes, 19 March 1941; BG Minutes, 18 March 1942; Mary E. McDonnell, "Neighbor's Murals Cover America," *Villager* (New York), 26 August 1948, John Scott Williams file, Archives, National Academy Museum and School of Fine Arts, New York; "Nominations for the Board of Governors," *NAC Bulletin* 35 (April 1954): [2]; Walt Reed, comp., *The Illustrator in America, 1900-1960's* (New York: Reinhold Publishing Corp., 1966), 71; "J. Scott Williams, 98, Dies; A Muralist and Enamelist," *New York Times*, 6 November 1975, p. 44.

Summer Harmony, circa 1940[1]
Oil on board
20-1/2 x 31-1/2 in. (52 x 80 cm.)
Signed lower left: *J. Scott Williams. N.A.*
Diploma presentation, 1945

There is little published information about Williams's career as an easel painter, but an examination of titles appearing in exhibition and auction records reveals that he explored themes ranging from classical mythology to genre subjects and landscapes. He combines the latter two interests in *Summer Harmony* (Fig. 148), which depicts a group of young people relaxing in a rock-bound outdoor setting.

Williams's election to the artist life membership program in 1940--by which time abstraction had assumed a secure foothold in the American art world--marks the club's

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

continuing support of painters working in a style grounded in the realist tradition. However, this artist's aesthetic stands apart from the painterly style of his predecessors, such as Robert Henri* and Wayman Adams.* Williams's approach, marked by a vivid sense of compositional design, flat color areas and crisply-defined forms, reflects his activity as an illustrator and muralist and has more in common with the more romantic realism of his contemporary, Leon Kroll. Although his style is rooted in nature, Williams's overt simplification and his emphasis on two-dimensional patterning imbues the image with a magical, dream-like quality, while the greens, golds and blues of his palette evoke the refreshing atmosphere of a summer's day.

1. The club's painting may be related, or a companion to, Williams's *Autumn Symphony*, shown at the National Academy of Design's annual exhibition in 1942. See Peter Hastings Falk, ed., *The Annual Exhibition Record of the National Academy of Design, 1901-1950* (Madison, Conn.: Sound View Press, 1990), 547.

EXHIBITIONS: NAC, *Members Annual Exhibition of Painting and Sculpture*, 19 January-9 February 1945.

REFERENCES: BG Minutes, 28 November 1945.

KEITH SHAW WILLIAMS
Artist Life Member, 1940
(1905, Marquette, Michigan-1951, Cambridge, N.Y.)

A painter who upheld "traditional ideals of realism and sound craftsmanship," Keith Shaw Williams painted landscapes, still lifes and floral subjects but portraiture was his forte.[1] The son of Herbert H. and Mabel Shaw Williams, he received his training at the National Academy of Design in New York, working under Charles Hawthorne,* Ivan

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Olinsky,* Karl Anderson* and others. During 1922 and 1925, he studied at the Pennsylvania Academy of the Fine Arts's summer school campus at Chester Springs, Pennsylvania, where his instructors included Daniel Garber.*[2] Williams also spent time in Paris, honing his skills as a figure painter at the Académie de la Grande Chaumière and at the Académie Colarossi.

After winning the Watercolor Purchase Prize at the National Arts Club in 1930, Williams went on to reap additional honors, including the National Academy's Hallgarten Prize, which he received in 1935. His professional connections included the National Academy of Design (N.A. 1942), the American Water Color Society, the Salmagundi Club, Artists Fellowship and the Society of American Etchers. At the National Arts Club, he served on the Arts Committee and participated in the educational programming by giving the occasional lecture and painting demonstration. His career was cut short by his untimely death from a heart attack suffered at his farm in upstate New York.

1. "Keith Shaw Williams," *American Artist*, 49.

2. Information courtesy of Cheryl Liebold, Archivist, Pennsylvania Academy of the Fine Arts, Philadelphia.

BIBLIOGRAPHY: Keith Shaw Williams to Mr. [Edmund] Greacen, 22 May 1932, Edmund Greacen Papers, AAA, reel 99, fr. 356; BG Minutes, 11 January 1940; BG Minutes, 21 February 1940; BG Minutes, 18 March 1942; *Keith Shaw Williams*, exh. cat. (New York: Grand Central Art Galleries, 1948); "Keith Shaw Williams," *American Artist* 13 (October 1949): 49-51; "Keith Shaw Williams," *NAC Bulletin* 32 (March 1951): [3].

H. Wiley Corbett, circa 1948
Oil on canvas
30 x 25 in. (76.2 x 63.5 cm.)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Unsigned
Diploma presentation, circa 1948

Following his election to the artist life membership program, Williams approached the Board of Governors with a request--that he might paint a likeness of a "distinguished officer or member" as a means of qualifying.[1] His query is not surprising, since he was an accomplished portraitist, known for his able draftsmanship and well honed sense of design. An "avowed conservative," Williams rejected the aesthetics of abstract art--which he referred to as the "popular subterfuges of oversimplication and distortion"--in favor of a conservative realism that expressed the "beauty, mood and character of [his] subjects."[2]

The Board agreed to the arrangement, but decided to take some time to determine who the sitter might be. Indeed, it was not until October of 1947 that members of the Arts Committee asked Williams to paint a portrait of club president John Robert Gregg, who died before the project could be carried out. Williams then went on to portray Harvey Wiley Corbett (1873-1954) (Fig. 149), who succeeded Gregg as president of the club in 1948 and remained in that post until 1951.

Born in San Francisco, Corbett studied at the University of California in Berkeley, and at the Ecole des Beaux Arts in Paris.[3] He settled in New York in 1901, establishing a partnership with F. Livinston Pell (1903) and later (1912) with Frank J. Helmle, a Brooklyn-based architect. When Hemle retired in 1928, the firm was renamed Corbett, Harrison and MacMurray and later evolved into Harvey Wiley Corbett Associates.

Although he initially worked in a neo-classical revivalist mode, Corbett eventually became a champion of the skyscraper, describing Modernism in architecture as a "freeing

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of the shackles of style that for years have forced architects to erect duplicates of grecian temples for bank buildings, regardless of modern requirements for light, air and utility."[4] His designs included the Bush Tower at 132 West 42nd street (1918), the National Title Guaranty Building of Metropolitan Life Insurance on Madison Square (1932, with D. Everett Waid) and the Criminal Courts Building at 100 Centre Street (1939).

The dignified, white-haired gentleman depicted in this loosely brushed portrait (a departure from the tightly-rendered canvases for which Williams was known) was a Fellow of the American Institute of Architects and the British Royal Institute of Architects, and a member of the National Academy of Design (N.A. 1930), former president of the Architectural League of New York and a director of the Metropolitan Opera Association.

As well as serving as the club's president, Corbett was chairman of the Arts Committee from 1939 to 1948, a period when the scope of the artist life membership program—this far restricted to painters and sculptors--was broadened to include outstanding individuals from the worlds of music, drama, literature and other forms of creative expression. To be sure, Corbett was one of a number of club members who detected a need for change in the organization's policies. Just as he had maintained a liberal outlook as an architect, he held the same views when it came to the artistic make-up of the club and its exhibitions, feeling that despite the conservatism of the artist life members, the club should expand the scope of its exhibits, displaying work of the "so-called 'Modern' nature, to keep up with the times, and show that we were not opposed to the expression of artistic ideas, even if we were not, as a Board, in sympathy with the manner of expression."[5] He himself was elected an artist life member in 1948.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1. Quoted in "Keith Shaw Williams," *American Artist,* 49.

2. K.S.W., ["Artist's Statement"] in *Keith Shaw Williams*, unpaginated.

3. "Mr. Corbett," *NAC Bulletin* 35 (May 1954). See also: Carol Willis, "Corbett, Harvey Wiley," in *The Encyclopedia of New York City*, edited by Kenneth T. Jackson (New Haven, Conn.: Yale University Press; New York: The New-York Historical Society, 1995), 282.

4. For example, the New York School of Applied Design for Women (1909) in New York and the George Washington Masonic Memorial (1923) in Alexandria, Virginia.

5. See BG Minutes, 7 June 1939.

REFERENCES: BG Minutes, 15 January 1941; BG Minutes 17 June 1942; BG Minutes, 15 October 1947.

ANDREW WINTER
Artist Life Member, 1940
(1892, Sindi, Estonia-1958, Brookline, Massachusetts)

An observer of the sea and its many moods, Andrew Winter painted in a diversity of locales, ranging from the shores of the Mediterranean to the U.S. Virgin Islands. However, he was best known for his ". . . rugged paintings of the Maine Coast and Sea."[1] To be sure, Winter spent most of his time portraying maritime New England, especially the blustery shores of Monhegan Island, Maine, a favorite painting ground for American artists since the late nineteenth-century.

Winter's love affair with the sea began in 1913, when he began working on the barkentine, "Roma." He later served on British and American vessels, initially barks and schooners and then steamships. In 1921, the year he became a U.S. citizen, Winter enrolled at the school of the National Academy of Design in New York. Four years later,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

he won that institution's Mooney Traveling Scholarship, which allowed him to continue his training in Rome and in Paris. Winter's formal education also involved periods of study at the Cape Cod School of Art in Provincetown, Massachusetts and at the Louis C. Tiffany Foundation in Oyster Bay, Long Island.

Winter began painting along the Maine coast during the early 1930s. Around 1940, he became a year-round resident of Monhegan Island, where he and his wife, the painter Mary Taylor (1895-1970), resided in a house known as the "Mary Andy." In addition to seascapes, he portrayed the island's rock-bound coastline and harbor, capturing the ever-changing Monhegan light throughout the seasons. There is a dramatic edge to many of Winter's paintings, stemming from his desire to express the power of the ocean along with its stark, elemental beauty.

Winter belonged to a number of Manhattan clubs and artists' groups, among them the National Academy of Design, the Salmagundi Club, and Artists' Fellowship. He was also affiliated with New York's Grand Central Art Galleries, where he had several solo exhibitions. Winter received many awards, among them the National Academy's Edwin Palmer Prize for marine painting, which he won in 1940, 1942, 1949 and 1954. In 1940, he was included in the Wall of Fame in the American Common at the New York World's Fair, which honored contributions to American art made by foreign-born citizens.

Following his death in the autumn of 1958, Winter's ashes were committed to the sea. Retrospective exhibitions of his work were held at Grand Central Art Galleries in 1960 and at the William A. Farnsworth Library and Art Museum in Rockland, Maine in 1982.

1. "Necrology," *NAC Bulletin*, [4].

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

BIBLIOGRAPHY: Andrew Winter Papers, AAA, reel 2531; Andrew Winter file, National Academy Museum and School of Fine Arts, New York; BG Minutes, 11 January 1940; BG Minutes, 21 February 1940; J.G., "Andrew Winter Paints the Power of the Sea," *Art Digest* 18 (1 April 1944): 15; "Obituary," *Portland (Me.) Evening Express*, 27 October 1958, p. 2; "Andrew Winter, Painter, 66, Dies," *World-Telegram and Sun* (New York), 28 October 1958, p. 25; "Necrology," *NAC Bulletin* 37 (December 1958): [4]; *Memorial Exhibition of Paintings by Andrew Winter, N.A., 1893-1958*, exh. cat. (New York: Grand Central Art Galleries, 1960); Davis Thomas, "Wintering Over on Monhegan," *Down East: The Magazine of Maine* 28 (February 1982): 38-43; Jane Curtis, Will Curtis and Frank Lieberman, *Monhegan: The Artists' Island* (Camden, Me.: Down East Books, 1995), 144, 170.

Eastern Point Light, V.I. (Eastern Point, St. Thomas, V.I.), 1938[1]
Oil on canvas
32 x 39 in. (81.2 x 99 cm.)
Signed and dated lower left: *A WINTER - 38*
Diploma presentation, 1942

During the 1930s, many American painters participated in the various New Deal programs created to provide jobs for artists suffering from the economic woes of the Great Depression. Under the auspices of the Treasury Department's Art Project, established in 1935, painters such as Winter were commissioned to produce artwork for federal buildings, including post offices, courthouses, general office buildings and structures housing the nation's Customs, Immigration and Coast Guard services. Winter's assignments were appropriate to his background as a mariner, for they included a series of canvases depicting life aboard the U.S. Coast Guard Cutter "Champlain" and at the Coast Guard Station at Cape May, New Jersey.[2] In 1937, his duties took him to the U.S. Virgin Islands, where he was commissioned to paint scenic views that were exhibited throughout the United States.

As a painter of Monhegan, Maine, Winter liked to depict lighthouses perched along isolated, rock-bound coastlines, a theme also explored by his contemporary, Edward

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Hopper.[3] It is not unexpected, then, that he would be drawn to this motif during his trip to the Caribbean, for he depicts one such structure--the lighthouse at Pacquano Point on St. Thomas--in *Eastern Point Light, V.I.* (Fig. 150), although here, the rugged topography and agitated waters of Maine have been replaced by a vista of tropical mountains and white houses nestled along a calm shoreline.[4] The sense of loneliness that permeates Winter's Mainescapes is tempered here by the presence of the distant town of Charlotte Amalie and the inclusion of a laborer and a mule working near the base of the lighthouse.[5]

In *Eastern Point Light, V.I.*, the artist's fluid handling of the landscape and cloud-strewn sky infuses the work with drama and vigor and contrasts with the crisp delineation of the tall tower, which adds an effective geometric component to the composition. In its powerful design and commanding technique, the club's painting is both representative of Winter's mature style--characterized by one observer as "clean in color, construction and idea"--and indicative of the Realist concerns that dominated American painting of the 1930s.[6]

1. For the alternate title, see "Advance Press Sheet of Andrew Winter, N.A., Painter," [The William A. Farnsworth Library and Art Museum, Rockland, Me., 1982?], Winter file, National Academy Museum and School of Fine Arts.

2. Winter also produced a mural for the post office in Wolfeboro, New Hampshire. For information on the New Deal art programs, see Karel Ann Marling, *Wall to Wall America* (Minneapolis: University of Minnesota Press, 1982) and Marlene Park and Gerald Markowitz, *Democratic Vistas* (Philadelphia: Temple University Press, 1984).

3. See, for example, *Seguin Island Light* (1940; The Farnsworth Art Museum, Rockland, Me.). Winter also portrayed lighthouses at Eastern Point in Maine and on Montauk, Long Island.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

4. I would like to thank Vivian D. DeFreitas for identifying the lighthouse (now destroyed). The site is now the home of Marriott's Frenchman's Reef Beach Resort.

5. The club's work was preceded by at least one preliminary study—a watercolor, entitled *Lighthouse, St. Thomas* (location unknown), which was featured in the exhibition *Watercolors by American Artists* (cat. no. 37) held at the Ferargil Galleries in New York in June 1937. The watercolor was reproduced in Howard Devree, "In the Realm of Art: On the Early Summer Calendar," *New York Times*, 13 June 1937, p. 7.

6. J.G., "Andrew Winter Paints the Power of the Sea."

EXHIBITIONS: Possibly Grand Central Art Galleries, New York, [solo exhibition], December 1938; Toledo Museum of Art, *Twenty-sixth Annual Exhibition of Selected Paintings by Contemporary American Artists*, 4 June-27 August 1939, no. 81 (as *Eastern Point*), ill.; possibly Grand Central Art Galleries, New York, [solo exhibition], [?]-10 December 1941 (as *Eastern Point, St. Thomas*); National Arts Club, New York, *Artist Life Members Exhibition of Painting and Sculpture*, 4-22 March 1942.

REFERENCES: BG Minutes, 18 March 1942 (as *Eastern Point Light, V.I.*).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

NOTE TO USERS

Copyrighted materials in this document have not been filmed at the request of the author. They are available for consultation at the author's university library.

601 – 750

This reproduction is the best copy available.

UMI®

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Selected Bibliography

Note: Selected bibliographies for the artists included in Appendix 2 (catalogue section) have been added to each entry.

A. Manuscript Collections

Evans, William T. Papers. Archives of American Art, Smithsonian Institution, Washington, D.C.

Lamb, Charles R. "Founding of the National Arts Club." Typescript, 1940, Lamb-Seeley Collection.

National Arts Club. Records, 1898-1960. Archives of American Art, Smithsonian Institution, Washington, D.C. Researchers should be aware that the present bibliography includes only the most important texts relative to the club's founding and early history. Various in-house articles and commentaries regarding this subject can be
found in the National Arts Club Records, primarily in issues of *The National Arts Club Bulletin* and *The National Arts Club Broadcast,* as well as in Annual Reports. For access to the papers, researchers should consult Catherine Stover's finding aid, *Inventory of the Records of The National Arts Club, 1898-1960* (Washington, D.C.: Archives of American Art, Smithsonian Institution, 1990), which includes a brief chronology of the club, as well as an annotated listing of exhibitions held between 1899 and 1960.

B. Books, exhibition catalogues and dissertations

Abrahams, Edward. *The Lyrical Left: Randolph Bourne, Alfred Stieglitz and the Origins of Cultural Radicalism in America.* Charlottesville: University Press of Virginia, 1986.

Atkinson, D. Scott and William Innes Homer, *The New Society of American Artists in Paris, 1908-1912.* Exh. cat. Flushing, N.Y.: Queens Museum, 1986.

Avant-Garde Painting and Sculpture in America, 1910-25. Exh. cat. Wilmington: Delaware Art Museum, 1975.

Avery, Kevin J. and Diane P. Fischer. *American Tonalism: Selections from the Metropolitan Museum of Art and the Montclair Art Museum.* Exh. cat. Montclair,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

N.J.: Montclair Art Museum, 1999.

Becker, Jack. *Encouraging American Art: The Lotos Club, 1870-1920.* New York: Lotos Club, 1997.

-----. *Studies in American Tonalism.* Ph.D. diss., University of Delaware, 2002.

Bienenstock, Jennifer A. Martin. *The Formation and Early Years of the Society of American Artists, 1877-1884.* Ph.D. diss., City University of New York, 1983.

Brown, Milton. *The Story of the Armory Show.* New York: Abbeville Press, 1988.

Catalogue of American Paintings belonging to William T. Evans, to be sold at public sale on January 31st and February 1st [1900] at the American Art Galleries. Exh. cat. New York: American Art Galleries, 1900.

Clark, Eliot. *History of the National Academy of Design, 1825-1953.* New York: Columbia University Press, 1954.

Cohen-Solal, Annie. *Painting American: The Rise of American Artists, Paris 1867-New York 1948.* Translated from the French with Laurie Hurwitz-Attias. New York: Alfred A. Knopf, 2002.

Connecticut and American Impressionism. Exh. cat. Storrs, Conn.: William Benton Museum of Art, University of Connecticut, 1980.

De Kay, Charles. *Application of Art to Native Industries.* [New York?]: Privately Printed, 1899.

Dolkart, Andrew Scott, Brendan Gill and Stephen Garmey. *Gramercy: Its Architectural Surroundings.* New York: Gramercy Neighborhood Associates, Inc., 1996.

Doty, Robert. *Photo-Secession: Stieglitz and the Fine Art Movement in Photography.* New York: Dover, 1978.

Every Patron a Pericles: The Century Association and the Encouragement of American Art. Exh. cat. New York: The Century Association, 1997.

A Fertile Fellowship: Celebrating 125 Years of the Salmagundi Club. Exh. cat. Fairfield, Conn.: Regina A. Quick Center for the Arts, Thomas J. Walsh Art Gallery, 1997.

Frank, Waldo, ed. *America & Alfred Stieglitz: A Collective Portrait.* New York: The Literary Guild, 1934.

Garmey, Stephen. *Gramercy Park: An Illustrated History of a New York Neighborhood.*

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

New York: Balsam Press, Inc., Rutledge Books, 1984.

Gerdts, Abigail Booth. *An American Collecton: Paintings and Sculpture from the National Academy of Design.* New York: National Academy of Design, 1989.

Gerdts, William H. *American Impressionism.* 2nd ed. New York: Abbeville Press, 2001.

--------. *Art Across America: Two Centuries of Regional Painting, 1710-1920.* 3 vols. New York: Abbeville Press, 1990.

--------. *The Color of Modernism: The American Fauves.* Exh. cat. New York: Hollis Taggart Galleries, 1997.

--------, and Jorge H. Santis. *William Glackens.* New York: Abbeville Press, 1996.

-------- , Diana Dimodica Sweet, and Robert R. Preato. *Tonalism: An American Experience.* Exh. cat. New York: Grand Central Art Galleries, 1982.

Gilchrist, John M. "American Paintings in the Collection of William T. Evans, 1896-1913. M.A. thesis, University of Maryland, College Park, 1969.

Gilmartin, Gregory F. *Shaping the City: New York and the Municipal Art Society.* New York: Clarkson Potter/Publishers, 1995.

Glackens, Ira. *William Glackens and the Ash Can Group: The Emergence of Realism in American Art.* New York: Crown Publishers, 1957.

Greenough, Sarah, et al. *Modern Art and America: Alfred Stieglitz and His New York Galleries.* Exh. cat. Washington, D.C.: National Gallery of Art, 2001.

Homer, William Innes. *Alfred Stieglitz and the American Avant Garde.* Boston: New York Graphic Society, 1977.

--------. *Alfred Stieglitz and the Photo-Secession.* Boston: Little, Brown and Company, 1983.

--------. *Avant-Garde Painting and Sculpture in America 1910-1925.* Exh. cat. Wilmington: Delaware Art Museum, 1975.

--------. *Robert Henri and His Circle.* Rev ed. New York: Hacker Art Books, 1988.

--------. *Stieglitz and the Photo-Secession,* 1902. New York: Viking, 2002.

Klein, Carole. *Glories of the Gramercy Park Area: A Walking Tour.* New York: Con Edison, 1991.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

--------. *Gramercy Park: An American Bloomsbury*. Athens, Ohio: Ohio University Press, 1987.

Kotynek, Roy Anthony. *291: Alfred Stieglitz and the Introduction of Modern Art to America*. Ph.D. diss., Northwestern University, 1970.

Lamb, Charles R. *The Tilden Mansion: Home of the National Arts Club*. [New York: National Arts Club], 1932.

Lotos Club. *Lotos*. New York: Lotos Club, 1930.

Loughery, John. *John Sloan: Painter and Rebel*. New York: Henry Holt and Co., 1995.

Lowe, Sue Davidson. *Stieglitz: A Memoir/Biography*. New York: Farrar Straus Giroux, 1983. Reprint, Boston: MFA Publications, 2002.

Lowrey, Carol. *A Noble Tradition: American Paintings from the National Arts Club Permanent Collection*. Exh. cat. Old Lyme, Conn.: Florence Griswold Museum, 1995.

Michaels, Barbara L. *Gertrude Käsebier: The Photographer and Her Photographs*. New York: Harry N. Abrams, 1992.

Milroy, Elizabeth. *Painters of a New Century: The Eight & American Art*. Exh. cat. Milwaukee: Milwaukee Art Museum, 1991.

Morrin, Peter, Judith Zilczer, and William C. Agee. *The Advent of Modernism*. Exh. cat. Atlanta: High Museum of Art, 1986.

Naef, Weston J. *The Collection of Alfred Stieglitz: Fifty Pioneers of Modern Photography*. New York: Viking Press, 1978.

National Arts Club. *American Pictorial Photography, arranged by members of the "Photo Secession."* Exh. cat. New York: National Arts Club, 1902.

--------. *Exhibition [of] Contemporary Art*. Exh. cat. New York: National Arts Club, [1914].

--------. *Exhibition [of] Contemporary Art*. Preface by J. N[ilsen] L[aurvik]. Exh. cat. New York: National Arts Club, 1914.

--------. *Loan Exhibition of Pictures by Eminent American Painters*. Exh. cat. New York: National Arts Club, 1904.

--------. *Opening Exhibition of American Paintings from the Collection of Mr. William T.*

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Evans, November 8 to 18 1906. Exh. cat. New York: National Arts Club, 1906.

--------. *Special Exhibition of Contemporary Art.* [New York]: National Arts Club, 1908.

Niven, Penelope. *Steichen: A Biography.* New York: Clarkson Potter/Publishers, 1997.

Norman, Dorothy. *Alfred Stieglitz.* Millerton, N.Y.: Aperture, 1976.

--------. *Alfred Stieglitz: An American Seer.* New York: Random House, 1990.

The Opulent Interiors of the Gilded Age: All 203 Photographs from "Artistic Houses." With new text by Arnold Lewis, James Turner and Steven McQuillin. New York: Dover Publications, Inc., 1987.

Perlman, Bennard B. *Painters of the Ashcan School: The Immortal Eight.* New York: Dover Publications, 1988.

--------. *Robert Henri: His Life and Art.* New York: Dover Publications, 1991.

--------, ed. *Revolutionaries of Realism: The Letters of John Sloan and Robert Henri.* Princeton, N.J.: Princeton University Press, 1997.

"Photo-Secession": Pictorialism in New York, 1900-1915. Exh. brochure. New York: Metropolitan Museum of Art, 1998.

Representative American Paintings: The Private Collection of the Widely Known Amateur William T. Evans, Esq. of New York. New York: American Art Association, 1913.

Rosenblum, Naomi. *A World History of Photography.* New York: Abbeville Press, 1989.

Schwartz, Constance H. *The Shock of Modernism in America: the Eight and Artists of the Armory Show.* Exh. cat. Roslyn Harbor, N.Y.: Nassau County Museum of Fine Arts, 1984.

Scott, William B. and Peter M. Rutkoff. *New York Modern: The Arts and the City.* Baltimore: The Johns Hopkins University Press, 1999.

[Sheldon, George W.]. *Artistic Houses.* 2 vols. New York: D. Appleton, 1883-84. Reprint, New York: Benjamin Blom, Inc., 1971.

Shelton, W.H. *The Salmagundi Club.* New York: Houghton Mifflin & Co., 1918.

Skalet, Linda Henefield. *The Market for American Painting in New York: 1870-1915.* Ph.D. diss., The Johns Hopkins University, 1980.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Swinth, Kirsten. *Painting Professionals: Women Artists & the Development of Modern American Art, 1870-1930*. Chapel Hill, N.C.: University of North Carolina Press, 2001.

Trachtenberg, Alan. *The Incorporation of America: Culture and Society in the Gilded Age*. New York: Hill and Wang, 1982.

Turn-of-the-Century Paintings from the William T. Evans Collection. Exh. cat. Washington, D.C.: Smithsonian Institution, National Collection of Fine Arts, 1959.

Valuable Modern Prints: The Private Collection of William T. Evans, Esq. of New York. Exh. cat. New York: American Art Association, 1913.

Weinberg, H. Barbara, Doreen Bolger and David Park Curry. *American Impressionism and Realism: The Painting of Modern Life, 1885-1915*. Exh. cat. New York: Metropolitan Museum of Art, 1994.

Whelan, Richard. *Alfred Stieglitz: Photography, Georgia O'Keeffe, and the Rise of the Avant-Garde in America*. Boston: Little, Brown and Company, 1995.

Zilczer, Judith Katy. *The Aesthetic Struggle in America, 1913-1918: Abstract Art and Theory in the Stieglitz Circle*. Ph.D. diss., University of Delaware, 1975.

Periodicals

Adams, W.I. Lincoln. "The Art in Photography." *Camera Notes* 5 (April 1902): 247-58.

"Art Notes." *New York Evening Post*, 5 February 1910, p. 7.

"Art Notes." *New York Post*, 7 February 1914, p. 7.

"Art Topics of the Week." *New York Times Saturday Review of Books and Art*, 25 June 1898, p. 424.

"Arts Clubs of America: The National Arts Club." *Artist* 53 (June 1957): 67.

"The Arts Club Incorporated." *New York Times Saturday Review of Books and Art*, 18 June 1898, p. 407.

"Artists in Photography." *New York Times*, 6 March 1902, p. 14.

Baekeland, Frederick. "Collectors of American Painting, 1813 to 1913." *American Art*

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Review 3 (November-December 1976): 120-66.

Bayles, James C. "Gramercy Park, the New Home of the National Arts Club." *Club Life* 1 (March 1907): unpaginated.

Black, Alexander. "The New Photography." *Century* 64 (October 1902): 813-22.

The Black Mirror 2 (1904): 23-31.

"The Century Club," *Century Magazine* (March 1891): 674.

Chamberlain, Joseph Edgar. "Art Exhibits at the Clubs: The Lotos Club Looks Toward the Past, but the Arts Club Toward the Future." *New York Evening Mail,* 6 January 1908, p. 6.

--------. "At the National Arts." *New York Evening Mail,* 7 February 1914, p. 6.

--------. "Two Significant Exhibitions." *New York Evening Mail,* 4 February 1908, p. 6.

"Charles de Kay Dies; Novelist, Poet and Critic," *New York Herald Tribune,* 23 May 1935.

"A Club to Advance Art Industries." *Critic* 34 (April 1899): 349-51.

Cole, Robert J. "Studio and Gallery." *New York Evening Sun,* 6 February 1914, p. 13.

--------. "Studio and Gallery." *New York Evening Sun,* 10 February 1914, p. 11.

"Contemporary Art at National Arts Club." *New York Times,* 5 January 1908, sec. 2, p. 9.

Cortissoz, Royal. "Matters of Art." *New York Tribune,* 8 February 1914, sec. 5, p. 6.

--------. "Modern Contemporary Art at Arts Club." *American Art News* 12 (7 February 1914): 6.

De Kay, Charles. "The Evans Collection of American Paintings at Washington." *International Studio* 48 (February 1913): lxxxix-c.

--------. "Noisy Art and Quiet Art." *New York Evening Post,* 6 January 1908, p. 7.

--------. "Organization Among Artists." *International Monthly* 1 (1900): 83-98.

--------. "Origin of the National Arts Club." *NAC Bulletin,* No. 1 (December 1907): [1]-5.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

--------. "The Photographer as Artist." *New York Times Illustrated Magazine*, 4 June 1899, p. 7.

[De Kay, Charles]. "Six Impressionists: Startling Works by Red-Hot American Painters." *New York Times*, 20 January 1904, p. 9.

--------. "The Private Collection of W.T. Evans." *New York Times Illustrated Magazine*, 2 August 1898, pp. 12-14.

"de Kay, Charles," *National Cyclopaedia of American Biography*, vol. 9, p. 206.

"The Evans Collection at the National Arts Club." *International Studio* 30 (December 1906): xlix-l.

"An Exhibition at the National Arts Club, New York." *Camera Notes* 5 (April 1902): 277.

"Exhibition of Landscapes." *New York Times*, 3 February 1910, sec. 1, p. 7.

"Exhibition of Pictorial Photography." *Sun* (New York), 12 March 1902, p. 11.

"Exhibition of Pictorial Photography at the National Arts Club." *American Amateur Photographer* 14 (April 1902): 171-73.

[FitzGerald, Charles]. "A Significant Group of Paintings." *Evening Sun* (New York), 23 January 1904, p. 7.

The Gilder. "Palette and Brush. Some Good Exhibitions at the Clubs." *Town Topics* 51 (21 January 1904): 19.

"History of the National Arts Club: IX." *NAC Bulletin* 16 (June 1935): [4]-[5].

"History of the National Arts Club: Charles de Kay: Pioneers Among the Founders." *NAC Bulletin* 16 (October 1934): 4-5.

"His First Jury Duty Started a Revolution." *New York Press*, 4 October 1914.

Hoeber, Arthur. "Art and Artists." *New York Globe and Commercial Advertiser*, 7 February 1910, p. 8.

--------. "Art and Artists." *New York Globe and Commercial Advertiser*, 19 February 1910, p. 8.

[Hoeber, Arthur]. "Art and Artists: A Most Lugubrious Show at the National [Arts] Club." *Commercial Advertiser* (New York), 21 January 1904, p. 7.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

--------. "The Seven Arts." *Puck* 75 (11 April 1914): unpaginated.

King, Jennifer. "National Arts Club: A Study in Contrasts." *International Artist* 16 (December 2000/January 2001): 20-27.

Lamb, Frederick S. "The Club's New Home." *NAC Bulletin,* No. 1 (December 1907): 5-7.

Loughery, John. "The *New York Sun* and Modern Art in America: Charles FitzGerald, Frederick James Gregg, James Gibbons Huneker, Henry McBride," *Artsmagazine* 59 (December 1984): 77-82.

McBride, Henry. "The Growth of Cubism." *Sun* (New York), 8 February 1914.

M'Cormick, William. "Exhibitions of Modern 'Art' Inspire More Laughter Than Reverence." *New York Press*, 8 February 1914, sec. 4, p. 8.

M[echlin], L[eila]. "Evans, William Thomas." *Dictionary of American Biography* 3 (1939), pp. 214-15.

"Modern Contemporary Art at Arts Club." *American Art News* 12 (7 February 1914): 6.

" 'Modernist' Paintings in 3 Shows." *New York American,* 9 February 1914, p. 7.

"Mr. Henri's Canvases prove to be Most Magnetic at the Galleries of the National Arts Club." *Standard Union* (Brooklyn, N.Y.), 24 January 1904.

"The National Art Club." *Harper's Weekly* 42 (2 April 1898): 329-30.

"The National Arts Club." *International Studio* 24 (March 1908): xxxvii.

"National Arts Club Organized." *New York Times,* 26 April 1899, p. 7.

"National Arts Society." Unsourced newspaper clipping, 15 October 1899, Lamb-Seeley Collection.

"News of the Art World," *World* (New York), 8 February 1914, sec. 1, p. 7.

"Paintings Worth Seeing and Some Others." *New York Evening Telegram*, 21 January 1904.

"Photographers of the New School." *New York Times*, 6 June 1902.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Pique, Jean-Pierre. "An Old New York Cultural Center." *American Review* (Spring 1969).

" 'Progressive Art' Exhibited at National Club—Rasmussen's Work in Arlington Galleries." *New York Times,* 7 February 1914, p. 10.

Ruckstuhl, F. Wellington. "The New National Arts Club." *Broadway Magazine* 19 (October 1907): 87-92.

"Six Painters in a Club Show." *Mail and Express* (New York), 25 January 1904, p. 5.

Stewart, Robert. "Clubs and Club Life in New York." *Munsey's Magazine* 22 (October 1899): 105-22.

Stieglitz, Alfred. "Four Happenings." *Twice a Year,* nos. 8-9 (Spring-Summer, Fall Winter 1942).

--------. "Modern Pictorial Photography." *Century* 64 (October 1902): 822-26.

--------. "The Photo-Secession at the National Arts Club, New York." *Photograms of the Year* (1902): 17-20.

Strauss, John Francis. "The 'Photo-Secession' at the Arts Club." *Camera Notes* 6 (July 1902): 33-39.

Teall, Gardner. "The National Arts Club of New York: Its Position as a Factor in the Encouragement of the Fine Arts, and Why It is Worth While." *Craftsman* 15 (March 1909): 604-13.

"To Sell Art Collection: National Arts Club Offers Works by Deceased Members." *New York Times,* 5 January 1940, p. 17.

Treuttner, William H. "William T. Evans: Collector of American Paintings." *American Art Journal* 3 (Fall 1971): 50-79.

"What is Happening in the World of Art?" *Sun* (New York), 8 February 1914, sec. 7, p. 2.

"William T. Evans." *NAC Bulletin* 4 (July 1909): 8-9.

"William T. Evans, Art Collector, Dies." *New York Times,* 26 November 1918, sec. 1, p. 15.

"The William T. Evans Collection of Paintings by American Artists." *Bulletin of the Brooklyn Institute of Arts and Sciences* 6 (15 April 1911): 299-302.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

"Work on Mr. Tilden's House." *New York Tribune*, 29 January 1882, p. 12.

Zilczer, Judith K. " 'The World's New Art Center': Modern Art Exhibitions in New York City, 1913-1918." *Archives of American Art Journal* 14 (1974): 2-7.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.