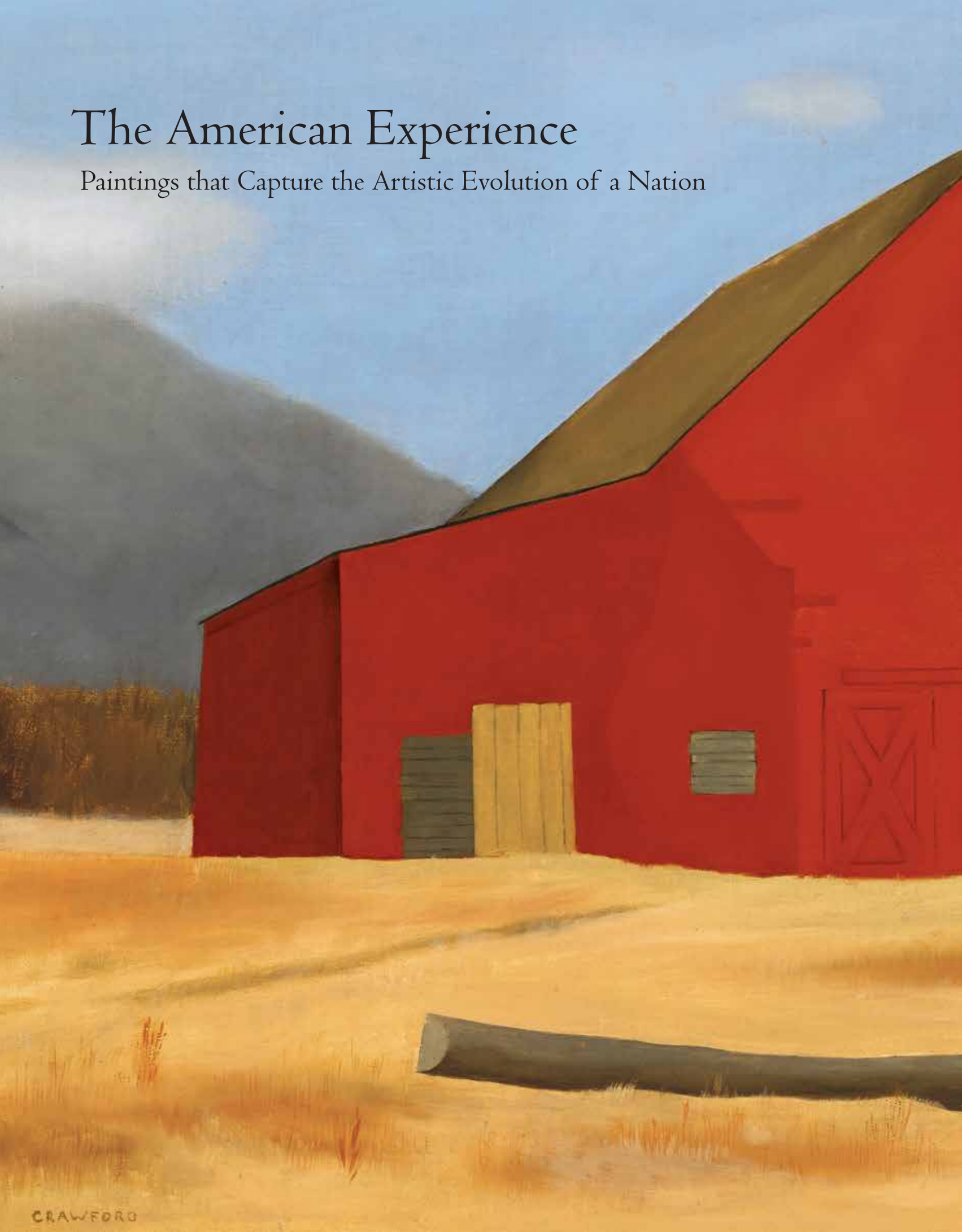
The American Experience

Paintings that Capture the Artistic Evolution of a Nation



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Paintings that Capture the Artistic Evolution of a Nation

October 18–November 15, 2013

AVERY GALLERIES

100 Chetwynd Drive, Bryn Mawr, Pennsylvania 19010

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FOREWORD

It is understandable that after suffering through the Great Depression and two world wars, the art community turned to darker and more inward-looking subjects. Introspective works and expressions of raw emotion—usually angst—seemed to dominate much of the post-World War II art scene. For some, images of beauty became something to be disdained. They were considered too saccharin, too rosy and optimistic to be taken seriously. Somewhere along the line, I fear, we abandoned the passion to look beyond ourselves toward beauty and mystery. We began to equate "difficult" subjects with the word "powerful." Grace, elegance and beauty were dismissed as "easy" and "obvious."

In these pages we have taken a step back in the hope that we may learn a new way of looking forward. The artists in these pages focused on the world around them and searched for subjects that inspired hope, love, faith and curiosity. They did not dwell solely on themselves or the wretchedness of the human condition. This is not to dismiss art's noble role in taking a clear-eyed look at the world and its willingness to venture into every cranny of human experience. In these pages we simply hope to re-establish a balance between the dark and the light.

One of the personal joys art has always brought to me is this sense of balance. It is true that humans have been responsible for innumerable calamities. Terrible things occur on this planet everyday, often in the guise of righteousness. It is easy to lose faith in the goodness of humankind. Art in all its forms, Oscar Peterson's great jazz piano, Shakespeare's sonnets, Winslow Homer's "Fox Hunt," (the list goes on and on), reminds us that humans have great redemptive qualities as well. While we stumble and err over and over again, we also aspire to do better. We are capable of bringing great beauty and joy and love to the world, and that is our salvation.

I hope the wonderful works in this catalogue rekindle your belief in the potential for goodness that we all share.

Richard Rossello
Principal, Avery Galleries

HUDSON RIVER SCHOOL

First- and second-generation Hudson River School painters approached the American landscape with great reverence and awe. They set out to create a national expression in art through the distinctive qualities of the American wilderness and western frontier. Initially their paintings were grand gestures of the American landscape's sublimity and God's good grace or ferocious might. These operatic landscape paintings brought places far away and unknown to an American public eager to have images of their country's greatness. Later in the nineteenth century such paintings became smaller, quieter and more contemplative. Instead of standing in awe of nature's spectacle, the figures in the paintings often stood in harmony with it. Whether their landscapes were volatile or serene, the painters of the Hudson River School sought to reveal God's presence, America's great blessings, and their own ability to bring the divine to the people through their landscapes.

"At 9 a.m., Aug. 20, 1897, A. Bricher and I spent the day out on the rough sea. He is very much like I am—a lover of nature. . . ."

William S. Barrett on Alfred T. Bricher

1 ALFRED T. BRICHER (1837–1908)

Sunset, 1863

Oil on canvas
11 ½ x 23 inches (29.2 x 58.4 cm)
Signed lower left: *ATBricher*

Renowned for his masterfully painted seascapes, Alfred T. Bricher was an integral figure among the second generation of Hudson River School painters, who are loosely categorized as the American Luminists. As an artist Bricher was deeply concerned with the pictorial effects of light and translucency and the spiritual harmony that those qualities could express in the natural world.

Sunset from 1863 is an early work by the artist; it is also exceptional in its quality and Bricher's mastery of his subject and style alike. He probably traveled to the Hudson River Valley around 1860 to see for himself the landscape already made famous by his artistic forebears. Indeed, the paintings he executed during this time certainly pay homage to such artists as Thomas Cole, Asher B. Durand, and John Frederick Kensett (see Cat. 2); they also demonstrate the influence of his fellow Bostonians Fitz Hugh Lane and Martin Johnson Heade. However, as a largely self-taught artist Bricher always thought of himself as more of a student of nature than of men and he personalized his approach to the landscape with amazing virtuosity.

In *Sunset* Bricher demonstrates his remarkable ability to capture the subtlest atmospheric effects through his close study of light and color. He "orders" the horizontal composition, as the Luminists so often did, by truthfully capturing the look and feel of the scene without slavishly transcribing every detail. The extraordinary color and deft handling of the brushwork highlight Bricher's desire to express his great reverence for nature's sublime beauty. During this period, notions of the sublime were shifting and as a Luminist painter, Bricher was less inclined to capture it through nature's volatility or awesome might. Instead he sought to depict the sublimity and resplendence of the natural world through its shear beauty and tranquility. Clearly, the figures in *Sunset* are dwarfed by the natural magnificence that surrounds them, yet instead of being engulfed by nature, they stand in unison with it. NA

Provenance

Alexander Gallery, New York, 1987;
Private collection, Massachusetts;
Private collection, Virginia, 1999;
Adelson Galleries, New York

"I long to get amid the scenery of my own country for it abounds with the picturesque, the grand, and the beautiful. . . ."

John Frederick Kensett, December 16, 1844

2 JOHN FREDERICK KENSETT (1816–1872)

Pro Patria (Sunrise on the Coast), 1864

Oil on canvas
14 x 24 inches (35.6 x 61 cm)
Monogrammed and dated lower right: *JFK 64*

One of the leading members of the Hudson River School, John Frederick Kensett's mature works capture nature's tranquil sublimity, an image of the world in perfect harmony with itself. However, Kensett did not truly begin to develop this more personal and poetic style until the mid-1850s, almost a decade after his return from a seven year residence in Europe. This key shift in the direction of his work was characterized by a move away from such early Hudson River School painters as Thomas Cole and Asher B. Durand toward a simplification of color, form, and composition that was typical of the movement known as Luminism. Moreover, this stylistic shift corresponded with a change in subject matter; Kensett began to focus increasingly on American coastal scenes, paring down his compositions to nature's most basic elements: earth, water, and sky.

Pro Patria (Sunrise on the Coast) from 1864 exemplifies all the key characteristics of Kensett's mature style and expresses clearly his belief in "that beautiful harmony in which God has created the universe."[1] The horizontal composition is relatively simple; the subject has been reduced to an open expanse of sea and sky with only a few rocky forms in the foreground, which recede into the distance creating a sense of atmospheric perspective. This simplicity allowed Kensett to focus primarily on the true subjects of this painting—color, light, and atmosphere. Kensett's use of color is particularly rich, the deep sea green of the water contrasts harmoniously with the range of pale pinks, oranges, and salmons in the dawning sky. The painting is remarkably evocative, capturing the poetic tranquility of this moody scene. The title *Pro Patria*, meaning "for the fatherland," also seems to suggest that this work may be a tribute to Kensett's love for the beautiful scenery of his native land, an elegiac ode to the sublime harmony found in the landscape of his beloved country. LA

Provenance

New York Public Library; Sale, Parke-Bernet Galleries, New York, April 14, 1943, lot 531 (as *Seascape*); Harris Silver Company, New York, 1943; Private collection; Sale, Sotheby Parke-Bernet Galleries, New York, April 20, 1979, lot 8 (as *Coastline at Sunset*); Alexander Gallery, New York, acquired from above, 1979; Collection of Scott Reid and the Reid Family Trust, acquired from above, 1983; Private collection, Minnesota, 2006; Driscoll Babcock Galleries, New York

"I have been busy surveying the coast, and think I ought to be here a lifetime to do any justice to it. . . ."

William Trost Richards, 1878

3 WILLIAM TROST RICHARDS (1833–1905)

Clearing After the Storm, 1889

Oil on canvas
40 x 48 inches (101.6 x 121.9 cm)
Signed and dated lower left: *Wm.T. Richards 89*

Provenance

Private collection, until 2006; Private collection, Pennsylvania, 2013

William Trost Richards's entire career was marked by an in-depth, almost scientific study of nature combined with a deep reverence for the inherent power of the natural world. Early in his career Richards worked as an ornamental copyist in his native Philadelphia, where he developed the superb technical skill and exacting attention to detail that he would apply to all of his later paintings. After focusing much of his early work on landscapes of the American interior, in the 1870s Richards devoted himself almost entirely to painting coastal scenes. In 1874 he established Newport as his summer residence, where his infatuation with the sea only grew greater. The light and topography of the coastline appealed to Richards most, and in his numerous sketches he precisely recorded the combinations of rocks, beach, and water. The attention he paid to detail in concert with his ability to convey the spirit of the sea won him praise and attention from critics and collectors alike.

Clearing After the Storm, painted in 1889, is a mature coastal painting by Richards. The view is likely from his home Gray Cliff, which was located on the south side of Conanicut Island in Newport. He began summering in the home in 1882 and did so almost yearly until 1899, when the United States Government purchased the property. After just moving in, Richards giddily wrote to his good friend and loyal patron George Whitney: "You can't realize what a delight it is to have the finest subjects right in one's 'front yard.'"[2] Here, Richards dramatically captures turbulent water on a stormy day. He combines the precise detail of his observations with a sense of the limitlessness of the ocean and fleeting effects of the atmosphere. As ever, Richards creates the perfect balance between a loving transcription of nature and an evocation of the sensations it inspires. His monumental treatment of the subject and ability to capture the poetic drama of the scene were squarely in line with the public's taste for epic landscapes, making Richards one of America's premier painters of the coast. NA

"There are times when the gentle influences of the country more strongly impress us; there are days . . .when the woods and fields possess hallowing, tranquilizing power . . . which causes us to bless with gratitude the love that made the earth so fair."

Quoted in an article from the *New York Mirror*, 1837

4 CHARLES HENRY GIFFORD (1839–1904)

Grand Manan, 1876

Oil on canvas
12 x 20 inches (30.5 x 50.8 cm)
Signed lower left: *C.H. Gifford*

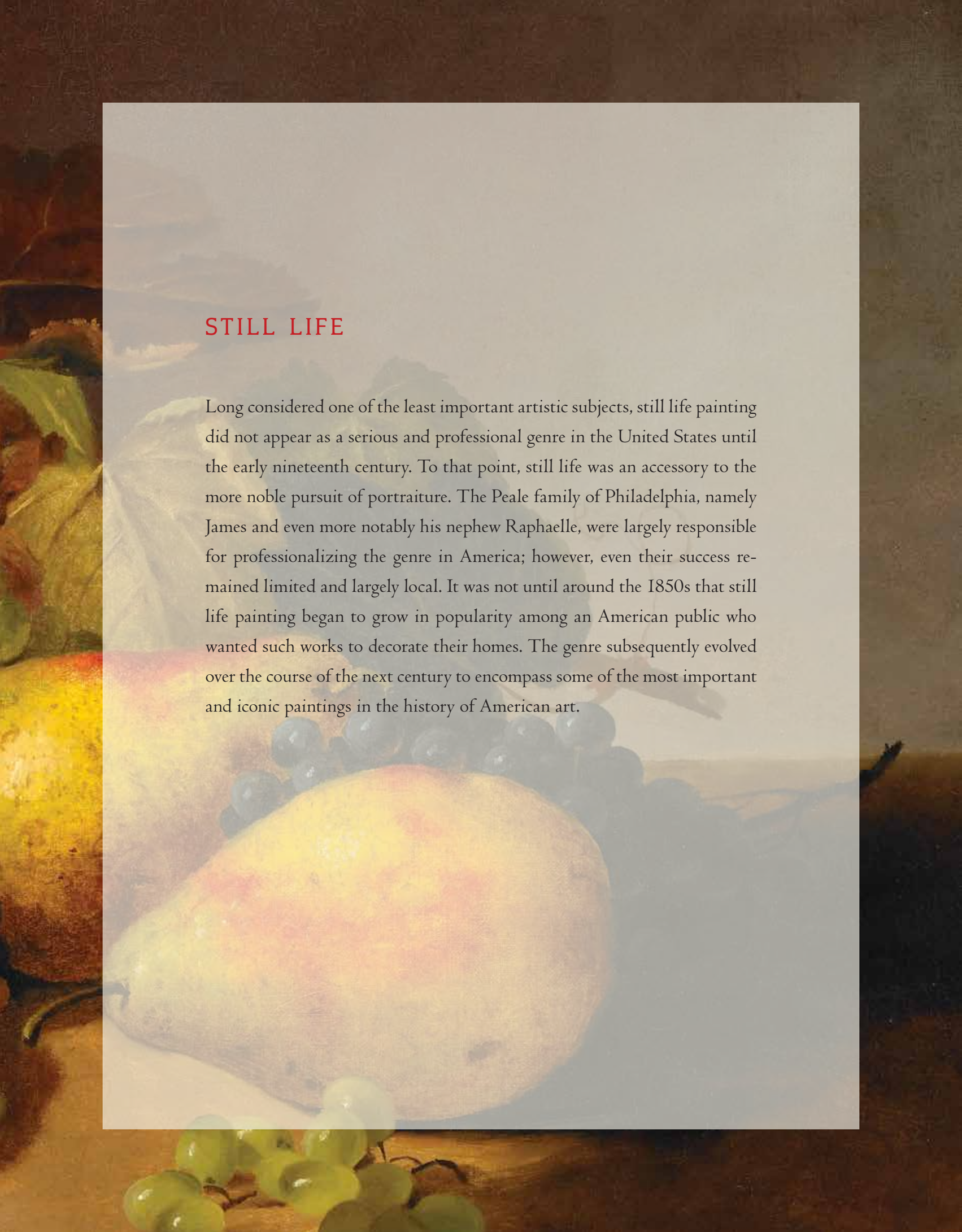
Charles Henry Gifford sought to express the mysteries of the natural world through subtlety and nuance. He was never formally trained as a painter, but instead studied from nature itself. The treatment of his subjects is marked by close attention to detail and truth to what he observed. He is perhaps best known for the small canvases he called "my little gems," in which he painted the New England Coast and inland to the White Mountains, Niagara Falls and Lake George.

Gifford was born in the seaport town of Fairhaven near New Bedford, Massachusetts during the heyday of the whaling industry. He expressed interest in the arts at an early age, but was apprenticed to his father's trade of ship carpentry, then learned shoemaking; he abandoned both to fight in the Civil War. After the war he returned to Fairhaven and devoted himself to painting. Although essentially self- taught, Gifford's exposure to the rich artistic milieu of New Bedford was both educational and inspirational. Alfred van Beest, William Bradford, Albert Bierstadt, R. Swain Gifford, and Albert Pinkham Ryder were among the artists who lived, worked, or exhibited in that city, and it was Bierstadt in particular who influenced Gifford the most. Many years later Gifford wrote: "What set me to painting was . . . seeing an exhibition of Bierstadt's paintings . . . I was so enthused that I came home, got some cloth and paint and went right to it."[3]

Painted in 1876, this subtle, atmospheric scene depicts Grand Manan Island, which is located in the Bay of Fundy, approximately 11 miles off the easternmost coast of Maine. Surrounded by sea and sky, Grand Manan is famous for its magnificent cliffs and gorgeous sunsets. Here, Gifford depicts the red clay cliffs at the edge of the island soaking in the warm light of the afternoon sun. The subtle shadows and reflections on the placid surface of the water create a sense of deep harmony with nature. And while the figures on the dingy are dwarfed by the grandeur of this natural setting, they are not overpowered by it. Gifford captures a moment of great peace and quiet, as man and nature are spiritually one. NA

Provenance

The artist; Private collection, New England; Michael Altman Fine Art and Advisory Services, New York; Avery Galleries, Haverford, Pennsylvania, 2009; Hyland Granby, Hyannisport, Massachusetts; Private collection, Pennsylvania



STILL LIFE

Long considered one of the least important artistic subjects, still life painting did not appear as a serious and professional genre in the United States until the early nineteenth century. To that point, still life was an accessory to the more noble pursuit of portraiture. The Peale family of Philadelphia, namely James and even more notably his nephew Raphaelle, were largely responsible for professionalizing the genre in America; however, even their success remained limited and largely local. It was not until around the 1850s that still life painting began to grow in popularity among an American public who wanted such works to decorate their homes. The genre subsequently evolved over the course of the next century to encompass some of the most important and iconic paintings in the history of American art.

"Nature's imperfections abound in James's work . . . age spots, worm holes, and other blemishes often appear in [his] fruit. In a larger sense, James was conscious of and concerned with change and age."

William H. Gerdts, in *Painters of the Humble Truth*

5 JAMES PEALE (1749–1831)

Still Life No. 1, 1827

Oil on canvas
20 ⅛ x 26 ⅝ inches (51.1 x 67.6 cm)
Signed and inscribed on verso: *Painted by James Peale / in the 75th year of his age. . . 1827*

Considered one of the original founders of the still life tradition in America, James Peale was a member of the prominent Peale family of artists, who played a key role in making Philadelphia an important artistic and cultural center during the nation's nascent years. James was very close with his older brother Charles Willson, and he served as an assistant in his brother's studio where he learned both watercolor and oil painting. However, his artistic interests aligned more closely with those of his nephew Raphaelle, who is generally credited as the first professional still life painter in America. Both James and Raphaelle Peale exhibited still lifes at the Columbianum in Philadelphia in 1795, the country's first truly public art exhibition. This significant moment may be said to mark the beginning of the still life tradition in America.

This particular example of Peale's work is one of three nearly identical paintings of the same subject, though this is the only version that is both signed and dated by the artist. James Peale specialized in two types of still life paintings: a more formal arrangement of fruit organized around a Chinese export basket and his more naturalistic compositions. *Still Life No. 1* is typical of the latter category with the fruit arranged loosely in a pile on the table. The painting has a certain soft and delicate charm, though it differs from the polished perfection of his nephew Raphaelle's still lifes. Despite his seniority, it seems evident that James came to still life painting later than Raphaelle and was most likely influenced by his younger nephew. However, their approach to still life differed substantially in their individual interpretations of the genre. James's style reveals far more brushwork with a less pronounced emphasis on local color. Each piece of fruit in this painting contains more variation within itself; the leaves shift from green to brown and the yellow pears are flushed with rosy patches.[4] While Raphaelle's still lifes may be called truly neoclassic, James's work is more romantic, both in terms of his formal handling and his aesthetic attitude toward the subject. LA

Provenance

The artist; Pennsylvania Academy of the Fine Arts Purchase through the Henry D. Gilpin Fund, 1827; Collection of the Pennsylvania Academy of the Fine Arts

Exhibition

Pennsylvania Academy of the Fine Arts, Philadelphia, *Annual Exhibition*, 1827, no. 151.

"There is probably no inanimate object in the world more beautiful than a delicately tinted Rose."

George Cochran Lambdin, in *The Charm of the Rose*, 1884

6 GEORGE COCHRAN LAMBDIN (1830–1896)

Roses, 1875

Oil on panel
20 x 13 inches (50.8 x 33 cm)
Signed and dated lower right: *G.C. Lambdin / 1875*

George Cochran Lambdin's paintings of roses against a dark background became his most popular works. A native of Philadelphia, specifically the Germantown section of the city, Lambdin took advantage of the area's superb reputation for domestic rose cultivation. Although he lived on a modest property in Germantown, he hired a gardener to grow the roses that became the principle subject matter of some of his best paintings.

Lambdin primarily painted groupings of tea roses, which played to the deep fascination with the tea rose and its various hybrids during the mid- to late-nineteenth century. In these paintings, and this work *Roses* from 1875 is an excellent example, Lambdin demonstrated a keen sensitivity to the roses' color and translucency, both of which are given even greater effect by his use of a dark black background. He used generic titles for his works, which allowed a general audience to enjoy them, but his renderings of the roses themselves were so detailed and accurate that rose cultivators could easily identify them by name.

Mark Mitchell in his excellent article on Lambdin's roses writes about the public's reception of the paintings and their place in the history of still life. In essence Lambdin's roses were of many periods and ideas at once. They speak to the rich tradition of still life painting in Philadelphia begun by the Peale family, yet the uniqueness of their compositions looks forward to more modern interpretations of the genre. The exacting detail of the flowers themselves demonstrates the influence of Pre-Raphaelite realism. Yet the lacquer-like backgrounds and asymmetrical arrangement of the flowers convey Lambdin's interest in Asian art and the emergent tastes of the American Aesthetic movement. More broadly, Mitchell writes that Lambdin used his paintings to engage a viewer's pathos through their poignant symbolism.[5] Indeed, these paintings beautifully capture the cycle of life, while also providing a pure sense of enjoyment. NA

Provenance

Menconi and Schelkopf, New York; Private collection, until 2012

Exhibition

Avery Galleries, Bryn Mawr, Pennsylvania, *A Class of Their Own: Philadelphia Art Collectors of the Gilded Age,* October 26–November 24, 2012.

"It is one of his favorite pastimes to paint birds, rabbits, etc., hanging to a wall and cause them to stand out so as to deceive the sight and to cause many to desire to see the other side in order to be convinced that they are not real instead of painted objects."

Boston Herald, 1902

7 ALEXANDER POPE, JR. (1849–1924)

Dead Snipe with Maple Branch

Oil on canvas
20 x 16 inches (50.8 x 40.6 cm)
Signed lower right: *Alexander Pope*

". . .Evan's still lifes do successfully combine qualities both new and traditional in American still-life painting of the end of the nineteenth century."

William H. Gerdts and Russell Burke, in *American Still-Life Painting*

8 DE SCOTT EVANS (1847–1898)

"Free Sample. Take One"

Oil on canvas
12 x 10 inches (30.5 x 25.4 cm)
Signed lower right: *C.L.F.*

One of the most popular genres of American still life painting in the latter half of the nineteenth century was the school of illusionism known as trompe l'oeil, a French term meaning to fool or deceive the eye. By portraying flattened objects within an extremely shallow depth of field, these images were designed to trick the spectator into believing that the simulated objects were in fact real. While the tradition of trompe l'oeil painting has a long history dating back even to the time of the ancient Romans, this style reached unprecedented heights during the late nineteenth century under the masterful hand of its chief practitioner, William Michael Harnett. Indeed, according to Alfred Frankenstein, whose research into this genre during the 1940s has proved invaluable, Harnett was by far the most influential still life painter in America.[6] He inspired a wide range of followers, including Alexander Pope, Jr. and De Scott Evans.

Trompe l'oeil painting represented a marked shift in terms of its subject matter, moving away from fruit and flowers toward man-made objects. These materialistic depictions of costly items no doubt appealed to the rising middle class of cultural consumers in the wake of the Civil War. Moreover, these viewers were increasingly fascinated by debates over what was real or unreal in art.[7] Post-Civil War pessimism

created a national preoccupation with trust and doubt, calling into question the very nature of reality. As Paul J. Staiti discusses in his essay "Illusion, Trompe l'Oeil, and the Perils of Viewership," contemporary viewers responded to these paintings with a mixture of distrust and bewilderment. The Cincinnati newspaper recorded in 1886: "Crowds still stand doubtingly before the famous Harnett violin hanging on the old door, uncertain as to how much is painting and how much reality."[8]

Of all the numerous followers of Harnett, perhaps the most successful was Alexander Pope, Jr., the Boston representative of the trompe l'oeil school. Pope was primarily an animal painter, and excelled in "After the Hunt" pictures, which portray dead animals and other hunting paraphernalia hanging from an old wooden door. These paintings are heavily derived from the pictorial still-life traditions of Northern European game pieces, and like their earlier antecedents, they were also intended for wealthy patrons who would appreciate these references to their favorite sporting pastime.[9] Pope did many versions of this particular theme, and they are considered to be among his best works.

Dead Snipe with Maple Branch resembles this genre, however, it is much less elaborate than Pope's typical hunting pictures. This simple composition omits the various hunting accessories, and instead contains only two dead birds suspended on a dark paneled door and topped by a russet-colored maple branch. Pope's palette with its deep tonalities and rich color is notably similar to that of Harnett, and like the other works from this school, this painting demonstrates Pope's remarkable technical ability in rendering various textures from the soft down of the birds' feathers to the crisp fall leaves and the weathered wooden door.

Another member of the trompe l'oeil school was known as De Scott Evans. Evans was popular in his day for genre pictures of elegant Victorian women, however he is now better known for his illusionistic still lifes, especially his cupboard paintings, featuring either almonds or peanuts behind a pane of broken glass with a handwritten card tacked on the side. Evans produced over twenty variations on this theme, eight of which contain almonds, such as this example titled *"Free Sample. Take One."* The card in the upper right-hand corner, which bears the title's inscription, invites the viewer to sample the goods, and the shattered glass seems to suggest that the offer has been accepted.[10] As this work clearly demonstrates, Evans possessed an extraordinary skill at rendering glass, wood grain, and nuts. Furthermore, he extended the faux wood grain onto all four sides of the picture, thus completing the total illusion.

There is some confusion regarding the attribution of Evan's paintings, as he seems to have used several different pseudonyms when signing the work. Though he was most likely christened as David Scott Evans, he Gallicized his name to De Scott after his return from France. In addition, he appears to have signed some of his works either "Scott David" or "S.S. David" or even "Stanley David." To further complicate the matter, this particular painting is signed with the initials "C.L.F.," yet another pseudonym occasionally adopted by the artist. Because of this penchant for using false names to sign his illusionistic pieces, it is assumed that he may not have taken these paintings as seriously and perhaps did not want them to be associated with his other work. This is ironic considering that these are the paintings that he is now most famous for. LA


ALEXANDER POPE


Free Sample
Take One.

"A virtuoso realist in the classic tradition, Stephen Scott Young remains an anomaly on the modern scene."

Surovek Gallery

9 STEPHEN SCOTT YOUNG (b. 1957)

The Window Sill

Watercolor
16 ¾ x 20 ¾ inches (42.5 x 52.7 cm)
Signed lower right: *SS Young*

This still life by Stephen Scott Young stands out in the artist's oeuvre in that Young is most known for his luminous portraits of African Americans or native Bahamians. Nonetheless, Young's masterful handling of the watercolor medium and keen sensitivity to natural light are amply evident here in *The Window Sill* as is his deep reverence for such Old Masters as Johannes Vermeer and the great American artists Thomas Eakins and Winslow Homer. It is thus no wonder that collectors of historic American art admire and acquire paintings by Young, as they fit perfectly in the continuum of American realist painting.

The simplicity of the composition of *The Window Sill* is very much in keeping with Young's artistic style. For him there is poetic beauty in saying something with less. The simple forms of the bottles, their plain arrangement, and the velvety darkness of what cannot be seen all work together to create a painting that is as tranquil as it is intriguing. The strong light of the foreground illuminates the objects of the known world and yet obscures what is beyond it in the interior of the room. Young gives his forms physical weight by building up layer after layer of the watercolor to create density, but because of the medium's inherent translucency, the forms almost glow with light from within themselves.

Young acknowledges the influence of Homer and Eakins, even though they worked 100 years earlier. The subject matter of his figurative work is like Homer's. The accuracy and close observation that each painting requires speaks to the legacy of Eakins. That Young looks to these artists' work and finds his own original artistic practice in their legacy is unique. There is little room in contemporary art for poetic realism, and yet Young's success demonstrates that there is a strong market for such work. NA

AMERICAN IMPRESSIONISM

American Impressionism began as an artistic movement deeply rooted in European artistic ideas and practices. That just about every serious American artist spent time studying in the art capitals of Europe spoke to the importance of European, mostly French, influence. From their European teachers and colleagues American artists learned the newest artistic techniques, such as painting *en plein air* to virtuoso brushwork, and used them to capture the look and feel of contemporary life abroad and then at home. Images of the city and country landscape, beautifully appointed interiors with lovely women and children, and scenes of idyllic leisure hours were the American Impressionists' preferred subjects, as they afforded the artists ample opportunity to paint modern life with great artistic dexterity and flair.

"I, for my part, can never look at a picture of Dewing's without being deeply moved. His instinct of beauty, poetic expression and mystic grace satisfy my desire to forget every-day life completely."

Quoted in an article from *The Art Critic*, January 1894

10 THOMAS WILMER DEWING (1851–1938)

Lydia in Green

Oil on panel
20 x 15 ⅝ inches (50.8 x 39.7 cm)
Signed lower left: *TW Dewing*

Thomas Wilmer Dewing is unique among American artists of the late nineteenth and early twentieth century in that his artistic vision was so focused on his distinctive and complex ideas about female beauty. For him, the purpose of the artist was "to see beautifully," and that meant creating paintings of artfully posed, ethereal women who existed in a rarified world that defied real time and space.[11]

As with so many American artists of the period, James Abbott McNeil Whistler exerted a strong influence on Dewing. Indeed *Lydia in Green* is one of Dewing's most Whistlerian paintings. The two men knew one another and painted together in London from December 1894 to March 1895. Dewing was inspired by Whistler's monochromatic palette and shallow compositions, as seen in this work. The background of *Lydia in Green* dematerializes into a kind of atmospheric ether out of which the beautiful woman appears, as if an apparition. Her regal and knowing expression add to the sense of mystery and intrigue that Dewing was so adept at creating.

Lydia in Green was originally titled and exhibited as *In Green*, which was in keeping with Dewing's practice of using titles that deflected attention from the subject and toward the abstract qualities of the painting—a practice he certainly learned from Whistler. In a recent letter Susan Hobbs, the foremost scholar on Dewing, wrote that we do not know who Lydia was and unlike many of the artist's other models, she does not seem to appear again in another known painting.[12]

The great American art collectors John and Edith Gellatly purchased the painting as *In Green* in 1898. The Gellatlys were faithful patrons of Dewing, with John declaring that Dewing was the "greatest living painter." Although Edith initially propelled the couple to collect Dewing's work, because she believed his paintings captured the "purity of womanhood." The Gellatlys like so many of Dewing's collectors appreciated the patrician aura that the artist's paintings so perfectly expressed. *Lydia in Green* was one of thirty-one paintings that the Gellatlys owned by the artist. It remained in their collection until 1928. NA

Provenance

The artist, 1898; John Gellatly, New York, 1899–1928; Milch Galleries, New York, 1928; Paul Magriel, New York, 1960s–1973; Kennedy Galleries, New York, 1973; Private collection, 1973–89; Coe Kerr Gallery, New York, 1989; Private collection, 1989; Adelson Galleries, New York, until 2013

Select Exhibitions

The St. Botolph Club, Boston, 1898, no. 9, as *In Green*.

The Ten American Painters, 1898, no. 40, as *In Green*.

Montross Gallery, New York, *Loan Collection of Paintings by Mr. T.W. Dewing*, February 27–March 20, 1900, no. 12, as *In Green*, lent by John Gellatly, catalogue endorsed Lydia by Elizabeth Dewing Kaup (copy, Archives of American Art, Smithsonian Institution).

Pan American Exposition, Buffalo, New York, 1901, no. 662, as *Green Dress*, lent by John Gellatly (illustrated installation photograph, Gallery One).

Carnegie Institute, Pittsburgh, *Twenty-seventh Annual International Exposition of Paintings*, October 18–December 9, 1928, no. 19, as *Green Dress*, lent by Milch Galleries, New York.

Select Literature

Orson Lowell, "Three Important New York Exhibitions," *Brush and Pencil*, vol. 2, May 1898, p. 89.

Thomas Wilmer Dewing to Charles L. Freer, letter 149 (1899) refers to as *Lydia in Green*, [owned by] Gellatly.

Thomas Wilmer Dewing to Freer, February 16, 1901, letter 110, as *Gellatly's green dress.*

Estate of Edith R. Gellatly, Affadavit and Appraisal, June 5, 1916, as *In Green*, $1,500 *Who's Who in American Art*, vol. 18, 1921, p. 402.

Letter, Susan Hobbs, head of Thomas Wilmer Dewing Catalogue Raisonné Project, January 5, 1988, and more recently July 27, 2013.

"He has painted into his landscapes not only the picturesqueness of foreign lands, but the loveliness of his own native heath, being the most noted local painter to express on canvas the beautiful character of our own valley and mountains, its clear streams and crystalline air."

Quoted in a review of the John Willard Raught Exhibit at the Century Club, from the *Scranton Times Tribune*, 1915

11 JOHN WILLARD RAUGHT (1857–1931)

Pennsylvania, Spring Valley, 1895

Oil on canvas
14 x 10 ⅛ inches (35.6 x 25.7 cm)
Signed and dated lower right: *John Willard Raught. / 1895*

When John Willard Raught returned from his seven-year course of artistic training in Europe, he encountered an American art scene that was in the midst of substantial change. Before Raught left for Paris in the early to mid-1880s, American artists were just beginning to practice the innovative impressionist techniques that would later define the American Impressionist movement. They were also only starting to consider again the American landscape as an appropriate subject. Hudson River School and Luminist landscape paintings from a generation earlier had become dated and less of an expression of American art at large. American artists were thus vexed by how to take their native landscape as their subject matter and also have it appear fresh and modern. Most artists, including Raught, spent several years of their training in Europe where they learned the most innovative techniques and then applied them to their individual artistic practice when they returned home.

Raught's time in Europe was certainly spent painting *en plein air,* where he learned to capture and express the immediacy of the landscape directly onto the canvas. We see this in *Pennsylvania Spring Valley*. Raught's loose handling of the brushwork coupled with this ability to capture the transient effects of the light present a lovely scene of his native Pennsylvania. Despite spending time in Europe and New York, Raught returned to Dunmore in Lackawanna County, where he was born, and applied the artistic style he cultivated while he was away to the land that was familiar to him. This very practice, demonstrated time and again by all of the American artists who saw the value and importance of painting their country, is what eventually changed the American art world's perception of the importance of the American landscape as a subject. NA

"When a man paints a theme as well as Potthast paints seashore subjects, we forgive him for sticking to it to the exclusion of other subjects."

Macbeth Galleries, 1912

12 EDWARD POTTHAST (1857–1927)

Rockbound Coast, Ogunquit

Oil on canvas
25 x 30 inches (63.5 x 76.2 cm)
Signed lower left: *E Potthast*

Edward Potthast is best known for his sunny and lighthearted beach scenes executed in the loose and colorful style of the American Impressionists. Potthast found endless variety among this subject matter, frequently depicting children frolicking in the surf, young mothers strolling along the beach, or families picnicking together on the sand. In addition, Potthast occasionally focused purely on the landscape, as in *Rockbound Coast, Ogunquit*, emphasizing the warm glow of the afternoon sun striking the rocky coast of Maine's rugged shore. The only two figures in the painting are relegated to the distant edge of the cliff, staring out at a tiny ship on the far-off horizon.

Interestingly, Potthast did not actually begin fully exploring the seashore as subject in the light open manner of the Impressionists until later in his career, around 1900 to 1903. Prior to this shift in style, Potthast's work was more in line with the dark tonalities of the Munich School, where he studied for three years during one of his many trips to Europe. It was during another stay in Europe that Potthast came under the influence of the French Impressionists. His palette began to lighten and he concentrated on capturing the effects of sunlight by working outdoors, making small sketches on site that he later developed into larger paintings in the studio. In choosing which locations to paint, Potthast focused particularly on the New England coast, spending his summers in Annisquam, Gloucester, and Provincetown, Massachusetts. Later, Potthast travelled farther north into Maine and executed a number of paintings around Monhegan Island and Ogunquit, such as this marvelous example. It was the pleasant and cheerful quality of his style and subject matter that made his work so popular. As a writer from the *New York Sun* remarked in 1921, "Thanks, Mr. Potthast, you say, life isn't so terrible after all."[13] LA

Provenance

The artist; Estate of the artist; Private collection, New England; Keny Galleries, Columbus, Ohio; Private collection, Columbus, Ohio

Exhibitions

Cincinnati Art Museum, *33rd Annual Exhibition of American Art*, 1926.

Keny Galleries, Columbus, Ohio, *Edward Potthast*, August–September, 1992, cat. 4.

Literature

Cincinnati Art Museum, *33rd Annual Exhibition of American Art*, exh. cat., 1926, illustrated.

Keny Galleries, Columbus, Ohio, *Edward Potthast*, exh. cat., (1992), cat. 4 (illustrated on cover).

"His art has originality, in that the situations presented are new, the attitudes possessing both the grace of naturalness and, what is not quite the same thing, the naturalness of grace. You can appreciate his work more when you understand that he believes art should present only the beautiful. . . ."

Theodore Dreiser, on Irving Ramsey Wiles, 1898

13 IRVING RAMSEY WILES (1861–1948)

Woman at a Table

Oil on canvas
22 x 18 inches (55.9 x 45.7 cm)
Signed lower right: *Irving R. Wiles*

Provenance

William Vareika Fine Arts, Newport, Rhode Island; Private collection, New York

Hailed throughout his career as a leading American portraitist and figure painter, Irving Ramsey Wiles enjoyed both critical and commercial success. He was a consummate painter of all things beautiful and remained focused on his preferred subject matter of lovely young women and dashing impressionist landscapes until his death.

Wiles came of age as an artist in America during a period of great change. Long overshadowed by their European counterparts, American artists slowly began to challenge the convention that they lived in a cultural backwater by applying innovative European techniques to distinctly American subjects. Wiles trained with some of the most progressive proponents of the new cosmopolitan spirit in American painting at the Art Students League in New York. While Thomas Wilmer Dewing and J. Carroll Beckwith were important instructors, William Merritt Chase exerted the most lasting influence over Wiles, with the two becoming close personal friends until Chase's death in 1916.

Woman at a Table is Wiles at his best. The artist preferred painting women at their leisure, elegantly posed and fashionably dressed. These "esprit portraits," as Charles Caffin wrote in 1907, combined the incredible technical dexterity of Wiles's virtuoso brushwork, a technique he learned from Chase, with the artist's ability to capture the charm and character of his sitters. Here Wiles's subject looks wistfully as she eats alone at an empty table. The viewer is left to speculate about the narrative content of the work, but the lack of significant action is very much in keeping with Wiles's artistic intentions. He was more interested in capturing the beauty of a particular moment and used vibrant splashes of color, as seen in the orange bows, and special effects of light, as seen in the myriad reflective surfaces, to communicate the elegant interior scenes he was best known for painting. NA

"I have never seen anything so fine—cliffs to sea 200 ft. high—about 50 houses in the village—and from the great cliffs you look down on a mighty surf battering away at the rocks. . . . It is a wonderful place to paint—so much in so small a place one could hardly believe it."

Robert Henri on Monhegan Island, in a letter to his parents, 1903

14 ROBERT HENRI (1865–1929)

The Sea (Monhegan Island, July 1903)

Oil on paper mounted on board
13 x 20 inches (33 x 50.8 cm)
Signed lower right: *Robert Henri*

Provenance

Berry-Hill, New York; Michael Altman Fine Art and Advisory Services

Robert Henri first traveled to Monhegan Island fifteen miles off the coast of Maine in July of 1903. He made two subsequent trips in 1911 and 1918. During his first visit, which he took with Edward Redfield, he stood in awe of the spectacular natural landscape. He and Redfield stayed for four days, with Henri working feverishly to complete twenty-five oil sketches. Henri and his first wife returned later that summer and stayed for six weeks. Together they explored the beautiful terrain of the island and painted what they saw. Henri completed a series of pochades, small portable sketches that captured the color and atmosphere of a scene. He wrote to his friend John Sloan, "I painted a whole batch of things and feel pretty good over a lot of them."[14]

The Sea, which was painted during his stay on Monhegan with Redfield, brilliantly captures the barren tranquility of the island. Henri alternates between using thinly applied paint and a heavier impasto to achieve the atmospheric effects. He also leaves part of the board unpainted as an interesting compositional device. His critics would have certainly commented that the work looked unfinished, but Henri reveled in spontaneity and nature caught in flux. Indeed, such a landscape painting stood in direct contrast to the finished academic approach taught in America's foremost art schools. It even stood in opposition to the American Impressionists, who were starting to object to Henri's flouting of the importance of technique.

At this early point in his career, Henri's major interest was in painting landscapes, as his portraits from this time were largely driven by commissions. He worked ardently in Monhegan and used his strong powers of observation to capture the inner spirit of the place. The energetic brushwork and rough-hewn texture of the board match the elemental drama of the coast. And yet the glowing pastel palette of the sky and water evokes great serenity. Henri's passionate commitment to integrate art and life, to "paint what you feel . . . what is real to you," is laid plain for the viewer in this beautiful and important early landscape. NA

"To Spencer castles are not half so romantic as are factories or mills or tenements. Every brick, every angle, every opening in a mill means something, has its history. . . . Every workman, every year leaves some impression of himself or itself . . . each succeeding family leaving its mark, until the very structure becomes human and fits into the moods of the town."

F. Newlin Price, 1923

15 ROBERT SPENCER (1879–1931)

The Little Village, c. 1920

Oil on canvas
30 x 36 inches (76.2 x 91.4 cm)
Signed lower right: *Robert Spencer*

It is difficult to succinctly characterize Robert Spencer as an artist. He was at once a Pennsylvania Impressionist landscape painter but also in many ways a Realist. Not one to paint an idealized view of nature, Spencer was more interested in poetically capturing the more mundane aspects of everyday life. As his biographer F. Newlin Price wrote, "Although catalogued as a landscapist, Spencer really is a genre painter. It is the intimate, daily, romantic life of the people that he is interested in; never in the political life or in the fashion of the day."[15] Spencer loved things that were old, beat-up, and abandoned. Rundown mills or tenement houses and the ordinary, working-class people who inhabited them piqued his interest the most. Despite his love for depicting the laboring classes around New Hope, Spencer adamantly rejected the suggestion that his work contained any political overtones or hints of social activism.

The Little Village, painted around the 1920s, during the middle of his career, exemplifies all the key characteristics of Spencer's mature style. The buildings of this quiet town, which are carefully rendered as "humanized structures," serve as the true protagonists of the painting. As usual, Spencer's palette is muted, but not quite monochromatic, dappled with occasional flecks of bright green, orange, and blue. The rapid, broken brushwork is typical of the American Impressionist movement, although Spencer's mark-making was generally more detailed than other Pennsylvania Impressionists such as Edward Redfield or Walter Schofield. As seen in this particular example, Spencer's compositions tend to be relatively flat, dominated by buildings, with narrow horizontal strips of foreground and sky. With his straightforward and unique style, Spencer captures the mood of this quiet village scene and evokes the simple life of a bygone era. LA

Provenance

Private collection, Pennsylvania, until 2013

Exhibitions

The Pennsylvania Academy of the Fine Arts, *Annual Exhibition,* 1920.

Milch Gallery, New York City. Group exhibition with William Lathrop, Joseph T. Pearson Jr. and Daniel Garber, February 1921.

Carnegie Institute, Pittsburgh, *International Exhibition,* 1922.

New York City. Group exhibition with Henry Golden Dearth and Daphne Dunbar, May 1923.

Milwaukee Art Institute. Solo exhibition, 1925.

"I want to paint things as I see them and I don't see them in blotches. . . . I have too much respect for the trees that I paint, and their true forms, to make something out of them that I do not feel exists in them."

Daniel Garber, 1923

16 DANIEL GARBER (1880–1958)

The Mary Maxwell House, c. 1910–early 1920s

Oil on canvas
30 x 25 ¼ inches (76.2 x 64.1 cm)
Signed lower left: *Daniel Garber*

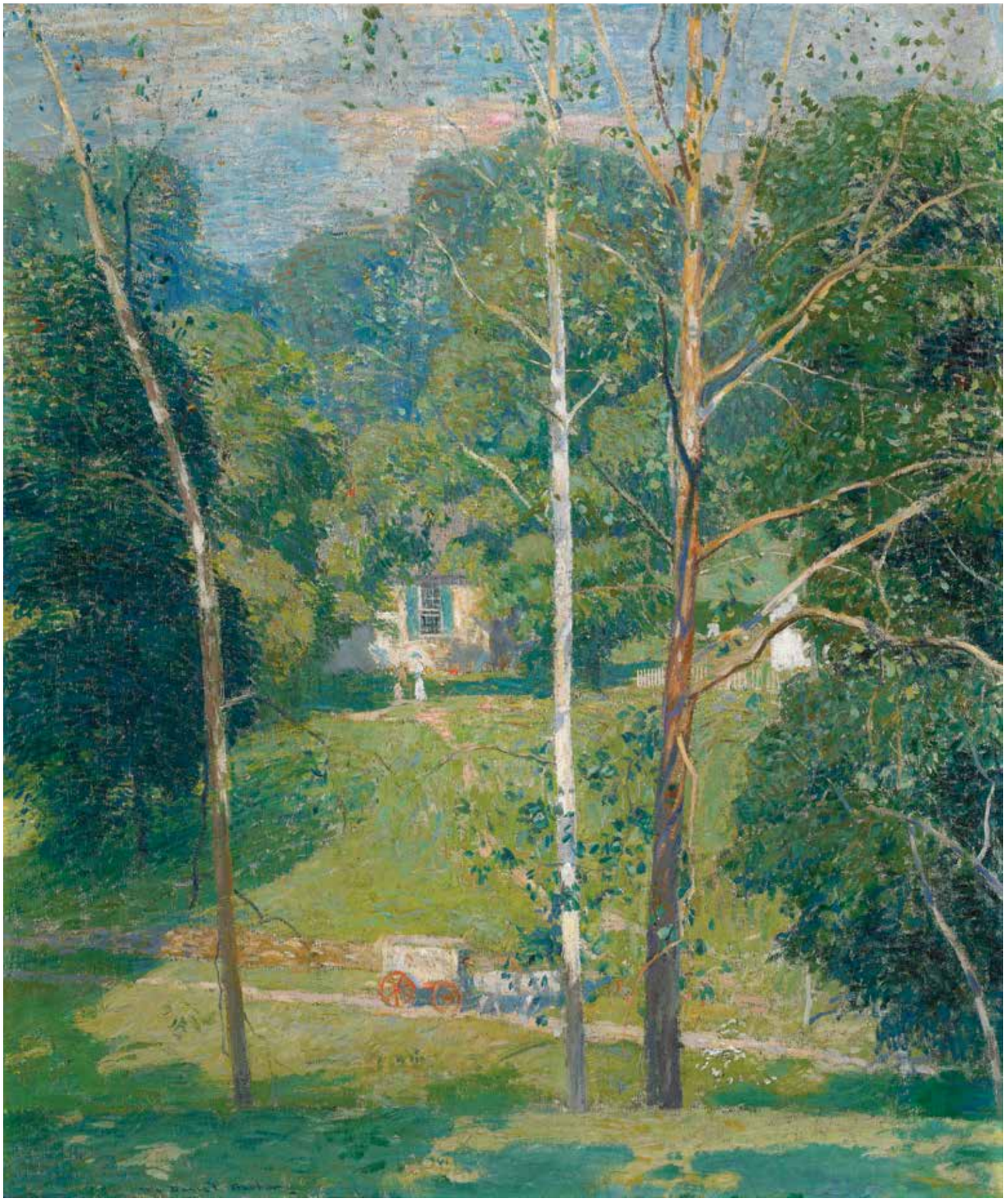
Provenance

Vance Jordan until 2004; Avery Galleries, Haverford, Pennsylvania; Private collection, Pennsylvania

Throughout his career Daniel Garber combined his longstanding interest in Realism with the lyrical impressionist style that characterizes his best work. It is perhaps odd to think of Garber as a realist, as his reputation has become synonymous with the Pennsylvania Impressionists and the American Impressionist movement at large. However, the distinction between Realism and Impressionism was much less rigid in the early part of the twentieth century and Garber was thought of as realist in that he looked to life and nature for inspiration.[16]

He first learned this artistic method from Thomas Anshutz at the Pennsylvania Academy of the Fine Arts, where Garber studied from 1900 through 1905. Anshutz was a devoted and beloved teacher and with his encouragement Garber developed his own means of personal expression through a close observation of the world around him. Garber found his subject in the rural landscape of Bucks County, Pennsylvania, and at the critical pinnacle of his career between 1910 and 1925, he and the other Pennsylvania Impressionists were hailed for creating "our first truly national expression" in art, as Guy Pene du Bois wrote in 1914.[17]

Garber demonstrates this unique ability to blend realism with lyricism in *The Mary Maxwell House*. His careful observations of light and the very look of the Bucks County landscape reveal his ability to capture a particular moment in time with remarkable technical skill and originality. His attention to detail was less about copying what he saw and more about communicating how he saw it. The tight, stitch-like brushwork and glowing palette add decorative elements to the painting and highlight Garber's interest in exploring pattern, texture, and color in nature. It is no wonder that in 1918 Yarnall Abbott wrote that Garber saw the world with "poetical realism."[18] It is for this very characteristic that Garber's work was in high demand at the apex of his career and has become even more collectible and desirable today. NA



"Here is the deep blue of the bay, the points of land jutting out into the water, the town on the distant shore, and the fisherman's huts on the edge of the shallow beach. They are fresh and vigorous, these canvases, brushed with the tang of salt air, wind swept spaces violently active. . . . "

Arline de Haas on Redfield's Maine paintings, *Public Ledger*, August 17, 1924

17 EDWARD REDFIELD (1869–1965)

Fisherman's Beach, Monhegan, 1928

Oil on canvas
20 x 24 ½ inches (50.8 x 62.2 cm)
Signed lower right: *E W Redfield*
Inscribed lower right: *To David, Dec 25, 1960*

Edward Redfield was one of the foremost Pennsylvania Impressionists. He trained at the Pennsylvania Academy of the Fine Arts for two years, absorbing the philosophical approach of Thomas Eakins, which was grounded in a close observation of nature. Redfield maintained this emphasis on observation throughout the rest of his painting career, always studying his subjects very closely before attempting to capture them. In fact, he would even visit a particular spot up to a dozen times before embarking on a painting of it. He also placed great emphasis on capturing the feeling of a specific location, and once he began to paint, Redfield worked very rapidly, often completing a picture in one sitting, within a four- to eight-hour period. He once summarized his working process saying: "Find out what you want to paint, study it in advance, watching for the time-of-day lighting you want. See it, seize it, remember it—then get out and paint it."[19]

Though Redfield is best known for his numerous depictions of the area immediately surrounding his home in Center Bridge, Pennsylvania, in 1903 he began spending his summers in Maine, due to the generosity of his patron Dr. Samuel Woodward who financed these annual vacations. This change of scenery offered Redfield the opportunity to capture the unique qualities of Maine's distinctive landscape—the power of the sea, the rocky coastline, and the native inhabitants whose work was inextricably connected to their environment. This particular painting by Redfield portrays a fisherman hard at work among the forces of nature, the dynamic play of wind and water, which the artist captured through his vigorous impasto brushwork. After several summers of painting there, Redfield reflected on the continual challenge of trying to represent this marine landscape: "I've been trying to get the movement of it; the feel of the wind playing over the harbor, the color; the life. . . . Maybe after seven or eight years of painting water I'll be able to get it right."[20] LA

Provenance

The artist; to the artist's grandson, David Redfield, 1960; Jim's of Lambertville; Private collection, Pennsylvania

Exhibitions

The Art Institute of Chicago, *Annual Exhibition,* 1929.

The Woodmere Art Gallery, Philadelphia. *Exhibition of Paintings and Crafts by Edward W. Redfield,* 1959.

"Went to visit the Tolls, near Schenectady for two days or so and studied and photographed Winter effects. This proved to be one of the most fortunate events professionally that ever happened to me, as I immediately commenced painting Winter pictures from which I have made my greatest successes."

Walter Launt Palmer, 1887

18 WALTER LAUNT PALMER (1854–1932)

Winter Light

Oil on canvas
25 x 30 inches (63.5 x 76.2 cm)
Signed lower left: *W L Palmer*

Walter Launt Palmer has been hailed as "the painter of the American Winter." Although his oeuvre encompassed a wide range of subjects, including landscapes of all seasons, Venetian scenes, and some figurative works, it is his subtle and delicate evocations of the winter countryside that are by far his best-loved pictures. Palmer turned to painting these wintry scenes with increasing frequency after he won the Hallgarten Prize at the National Academy of Design in 1887 for a piece titled *January*.

The effectiveness of Palmer's technique reflects his individualistic blend of academic realism, impressionism, and his own unique experimentation. In his art he was always conscious of the avant-garde and his paintings exemplify his rather daring use of color; for instance, Palmer was one of the first American painters to use blue shadows in his paintings of snow, which was, at the time, almost revolutionary. And yet, his palette still remained quite subtle and delicate—a sensitive array of shimmering pinks, greens, and purples. Furthermore, while Palmer sought to faithfully capture the "truth" of nature as he saw it, he worked almost entirely from memory inside the studio, developing his own idiosyncratic working method. As he reflected in an interview for the *Daily Graphic*: "…these successful pictures are painted entirely from memory, aided by slight notes, photographs, etc; the painter never having made a winter sketch from nature in his life."[21]

In *Winter Light*, the cool areas of shade haphazardly crisscross and then blanket the warm sunlight on the crisp, white snow, creating a mood that is at once exuberant in its beauty and contemplative in its quiescence. The surety with which Palmer balanced the composition and used color, capturing the effect of winter sunlight on snow, demonstrates not only the mastery of his technical skill but also his poetic vision of the natural world. Unlike the broadly painted vistas of many of his contemporaries, Palmer imbued his interior woodland scenes with a sense of intimacy; he sought to capture the exquisite detail of the landscape and render it as an expression of a quiet moment, fixing in time one's personal recollections of wintry beauty. LA

Provenance

DeVille Gallery, Los Angeles; Collection of Pamela J. Covington, Whittier, California; Collection of Ronald S. Mintz, Pennsylvania; Avery Galleries, Haverford, Pennsylvania, 2004; Private collection, Pennsylvania, until 2012

Literature

Maybelle Mann, *Walter Launt Palmer: Poetic Reality* (1984), pp. 40 (illus.), 168, cat. no. 1051.

"There is a magic in Sotter's night paintings, and this is where his heart truly lay."

Brian H. Peterson, in *Pennsylvania Impressionism*

19 GEORGE WILLIAM SOTTER (1879–1953)

Dusk over Gloucester Harbor

Oil on canvas
26 ¼ x 32 inches (66.7 x 81.3 cm)
Signed lower right: *G. W. Sotter*

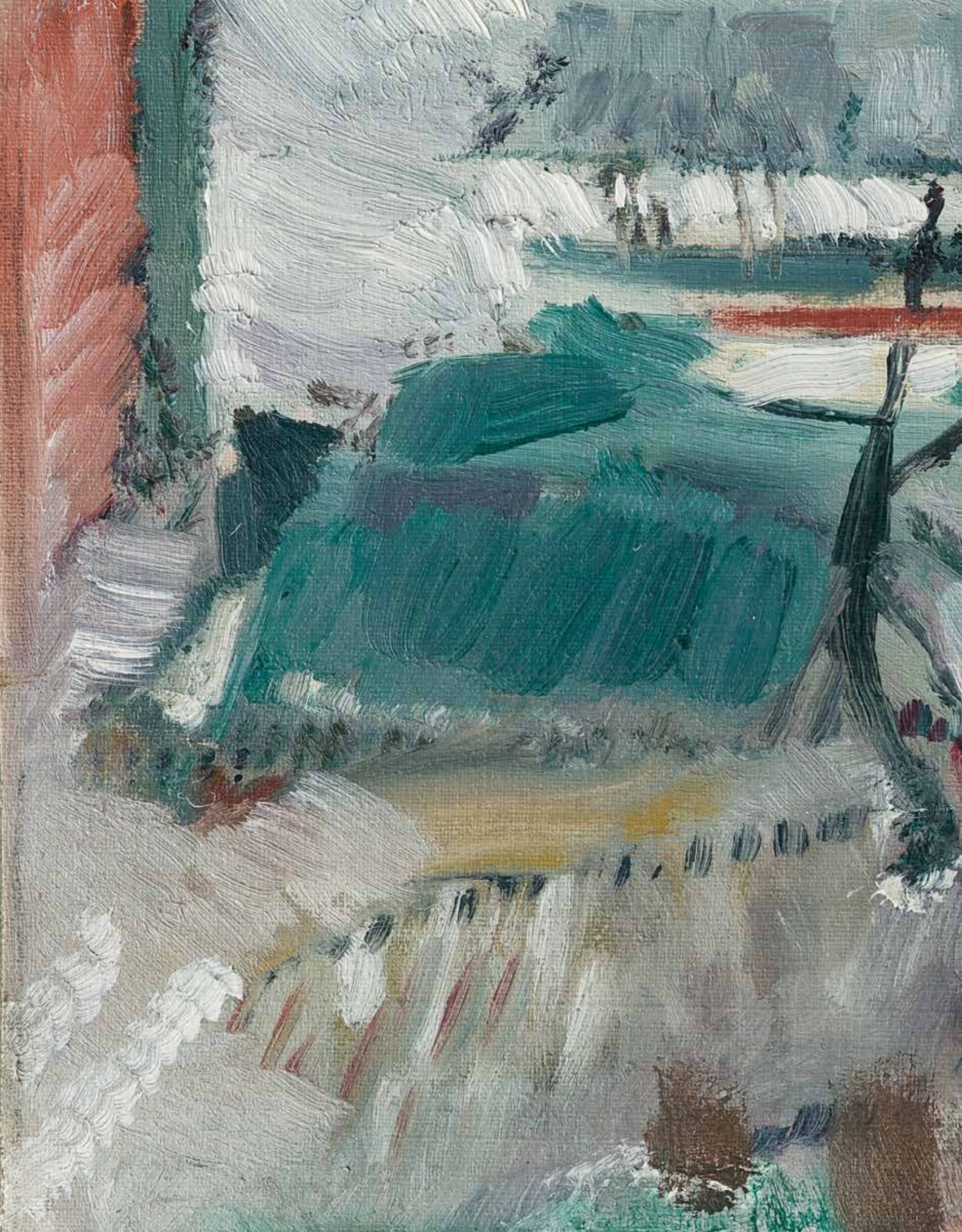
Provenance

Private collection, New York

George William Sotter is well admired for his night scenes, particularly those set in winter against a glowing star-studded sky. Sotter studied briefly with Edward Redfield, one of the most influential Pennsylvania Impressionists, and while his early snow scenes certainly bear a strong resemblance to his teacher's work, Sotter's mature style exhibits his obsession with capturing the enigmatic light of the evening sky. These night paintings are often characterized by a particular blue-black color, which creates a unique quality of darkness, that somehow still remains quite luminous.

In this work *Dusk over Gloucester Harbor,* Sotter depicts the moody atmosphere of evening just as the sun has gone down and twilight begins to settle over the peaceful scene. Sotter captures the mysterious quality of dusk by using a very muted palette with a subtle array of tones from pale mauves to deep purples. Yet this delicate gradation of subdued color is flecked with dabs of shimmering greens and yellows, as the lights of the distant city glimmer on the opposite shore and cast their reflections into the still water. Though Sotter rarely chose to include the figure in his landscapes, paintings such as this one nonetheless imply a human presence through the far-off lights, suggesting that the inhabitants of this quiet town have not yet turned in for the night.

In these night paintings, Sotter has chosen to capture, not the sinister or potentially threatening nature of darkness, but rather, the hushed silence and perfect serenity of the evening.[22] Yet in this "close and holy darkness," there is a sense of mystery, even perhaps a marveling at the beauty of the natural world, which pervades Sotter's work and gives a greater intensity to these quiet canvases. LA



MODERNISM

Early American Modernism was essentially a kaleidoscope of ideas, artistic styles and subject matter that embodied the myriad changes that were taking place in the United States in the early twentieth century. The use of European avant-garde modes of painting, particularly abstraction, was but one way that some artists chose to identify with modernity. Other artists created works that spoke to modern American experience by maintaining a distinctive level of realism in their artwork. As the country was rapidly transformed by urbanization and industrialization so too were its artists. That they chose different modes of expression, liberated from a century of academic convention, demonstrates just how complex the concept of "being modern" was. Despite their aesthetic and philosophical differences, which often resulted in fierce arguments, modern American artists were in many ways united in their desire to make their artistic vision relevant to contemporary American life.

"After or during the looking at the artist's work one says Oh I'd like to go to that country and see—the artist has the right to say—Ah but you won't see that—I have produced a world that you cannot see if you go there."

John Marin, undated pencil notes

20 JOHN MARIN (1870–1953)

Docks, Boat, and City Skyline, c. 1914

Oil on canvas board
8 ¼ x 10 ½ inches (21 x 26.7 cm)

One of the foremost figures in early 20th-century American art, John Marin was enormously successful within his own lifetime. Although he did not truly begin his career as a professional artist until 1905 at the age of thirty-four, he had his first one-man exhibition in 1910, and from then on he continued to exhibit almost annually until his death in 1953. His substantial critical as well as financial success was due largely to his lasting friendship with Alfred Stieglitz, whose influential position within the New York art scene was unparalleled at the time. It was Stieglitz who gave Marin his first solo show at 291, and after that gallery closed in 1917, Stieglitz continued to show his work first at the Intimate Gallery and finally at An American Place. This close and mutually beneficial friendship lasted until Stieglitz' death in 1946.

During the very beginning of his artistic career, from 1905 to 1910, John Marin lived and worked in Europe, developing his interest in the key subjects that would occupy him for the rest of his life: the landscape, the cityscape, and the sea. After returning home to America, Marin established a regular working pattern that he continued to follow for the rest of his career. He would spend winters in New York City, spring and fall in the surrounding area of New York State and New Jersey, and the summer along the coast of Maine.

However, it was through his numerous and varied depictions of New York City that Marin first began to make his mark on Modernism. In particular, Marin was inspired by the city of Weehawken and its views of New York City from across the Hudson River. He executed a series of small oil paintings of this subject known as the "Weehawken Sequence" around 1910 to 1916, and *Docks, Boat, and City Skyline* is most likely from this important body of work.[23] This diverse group of paintings ranges considerably in their level of abstraction, coloration, and paint handling. This particular example is dominated by cool tones of gray, blue, and green with a few hints of dark red scattered throughout. The composition is quite abstracted and demonstrates Marin's ability to capture the atmospheric feeling of a place with a marvelous economy of form and brushwork. LA

Provenance

The artist; Estate of the artist; Richard York Gallery, New York; Private collection, acquired from the above; [With]Bernard Goldberg Fine Arts, LLC, New York; Private collection, 2006

Exhibitions

(Possibly) '291, New York, *Watercolors, Oil Paintings, Etchings, Drawings, Recent and Old, by John Marin*, February 23–March 26, 1915.

Richard York Gallery, New York, *John Marin: The 291 Years*, November 12, 1998–January 8, 1999, no. 51.

Literature

S. Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonne*, pt. II, (1970), p. 386, no. 14.10, illustrated.

Richard York Gallery, *John Marin: The 291 Years*, exh. cat. (1998), pp. 57, 60, no. 51, illustrated.

"A painting is beautiful for its felicitous harmony of colors just as music is beautiful for its harmony of sound. Nothing more or less should be sought."

Arthur B. Carles, 1913

21 ARTHUR B. CARLES (1882–1952)

Corner of the Kitchen, c. 1915

Oil on board
16 x 14 ½ inches (40.6 x 36.2 cm)
Inscribed on verso: *To Connie, A B Carles*

Provenance

John Castagno, Philadelphia; Fred Dodd, Philadelphia; Feoli Fine Art, Great Barrington, Massachusetts

The Philadelphia modernist Arthur B. Carles was a brilliant colorist and an extraordinarily innovative painter. Though Carles trained initially at the Pennsylvania Academy of the Fine Arts, soaking up the more conservative teaching of William Merritt Chase and Thomas Anshutz, he was deeply influenced by the avant-garde art scene in Paris during his first trip there in 1905. In 1907, Carles won the prestigious Cresson Traveling Scholarship, which enabled him to return to Paris for several more years. This experience had a profound impact on Carles as an artist; he was extremely affected by modern French painting, especially the work of Paul Cézanne and Henri Matisse, and by the time Carles returned home to Philadelphia in 1912, he was a confirmed modernist.

Though the small interior *Corner of the Kitchen*, probably painted around 1915, appears relatively traditional compared with Carles's later Cubist-inspired abstractions, this work still demonstrates his daring exploration of lyrical color harmonies and his interest in two-dimensional surface design. This charming piece is unusually delicate for Carles; his palette is light and subtle, a beautiful range of pinks, blues, and purples. The architectural forms of the room have been carefully orchestrated into an interlocking pattern of vertical, horizontal, and diagonal lines. In fact, the diagonal line of the kitchen table in the foreground leads our eye straight into the picture to the chair. This interior setting is almost quaint, quite unlike Carles's more typical explosive still lifes or sensuous nudes.

In addition to his remarkable career as an artist, Carles was also an incredibly gifted teacher. He taught at PAFA from 1917 to 1925 and had a very deep impact on a number of his students such as Morris Blackburn, Quita Brodhead, and Jane Piper. However, his students were not the only ones who felt his powerful influence. His friend and fellow artist Hans Hoffman once wrote of Carles: "He's had a big influence on me and on everyone in some way or the other. He had the courage to try things no one else was doing, and if he'd been able to go on, no one would have been greater."[24] LA

"The artist must come to nature not with a readymade formula, but in humble reverence, to learn."

Charles Burchfield, 1945

22 CHARLES BURCHFIELD (1893–1967)

Lull in Summer Rain, 1916

Watercolor
13 ½ x 19 ½ inches (34.3 x 49.5 cm)
Signed and dated lower right: *Charles Burchfield, 1916*

Charles Burchfield painted *Lull in Summer Rain* during what is called the early period of his career from 1915 to 1921. He had completed his schooling at the Cleveland School of Art and returned home to Salem, Ohio, where he lived with his mother and worked full time as an accountant, since he could not find steady work as an illustrator. Despite his busy work schedule he completed 500 watercolors from 1916 to 1918, nearly a quarter of his lifetime production. To create them he rushed home at lunch to begin a sketch, went back to work, then finished the painting in the evening after putting in a full day at the office.

Burchfield's style and working method during this period was very much influenced by the teaching of Arthur Wesley Dow. He was exposed to Dow's extremely influential book *Composition* while he studied at Cleveland. In it, Dow passionately espouses his theory that design is the fundamental basis of painting—a rhythmic harmony of colored spaces. Dow also believed that there was a mystical aspect to a composition, that an artist could and should embody the very essence of being in his or her work. Burchfield was extremely receptive to Dow's technical and spiritual methodology. In the *Paintings of Charles Burchfield: North by Midwest*, Henry Adams writes that the artist combined his "interest in simplified, abstract design with a desire to commune with the fundamental forces of nature."[25] He also developed a strong sense of place that was brought to life by his use of a decorative visual language that used repetition, pattern, and shape to great effect.

In *Lull in Summer Rain* we see Burchfield's early approach to art making come to life. He chose a real place and real building, as he did in all of his work from this period, but he infused it with a sense of mystery. The alternating pattern of the trees and bright colors contrast sharply with the gray sky that is organized into a montage of almost foreboding shapes. The result is a compelling juxtaposition of mood and intensity that Burchfield would develop into his singular artistic vision throughout his career. NA

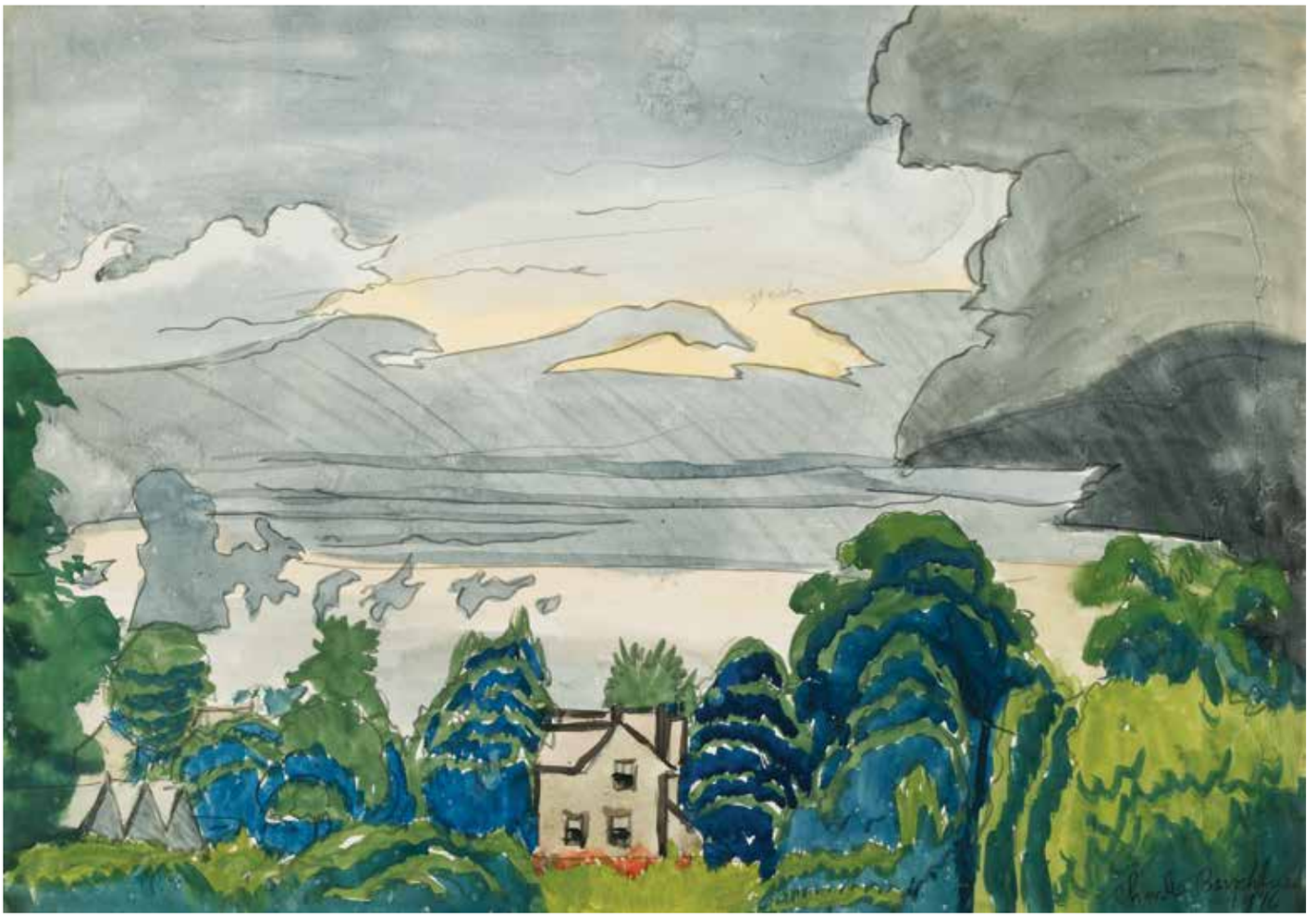
Provenance

Kennedy Galleries, New York; DC Moore Gallery, New York; Private collection, Ireland, until 2012

Exhibitions

DC Moore Gallery, New York, *Charles Burchfield Paintings, 1915–1964*, November 9–December 23, 2005.

DC Moore Gallery, New York, *Modern America*, November 17–December 23, 2011.



"A painting is a thing seen. It is not something to be read. . . . I want to remember content, but also to remember that I am speaking the language of a painter."

Ralston Crawford, 1939

23 RALSTON CRAWFORD (1906–1978)

Orange No. 2, c. 1936–39

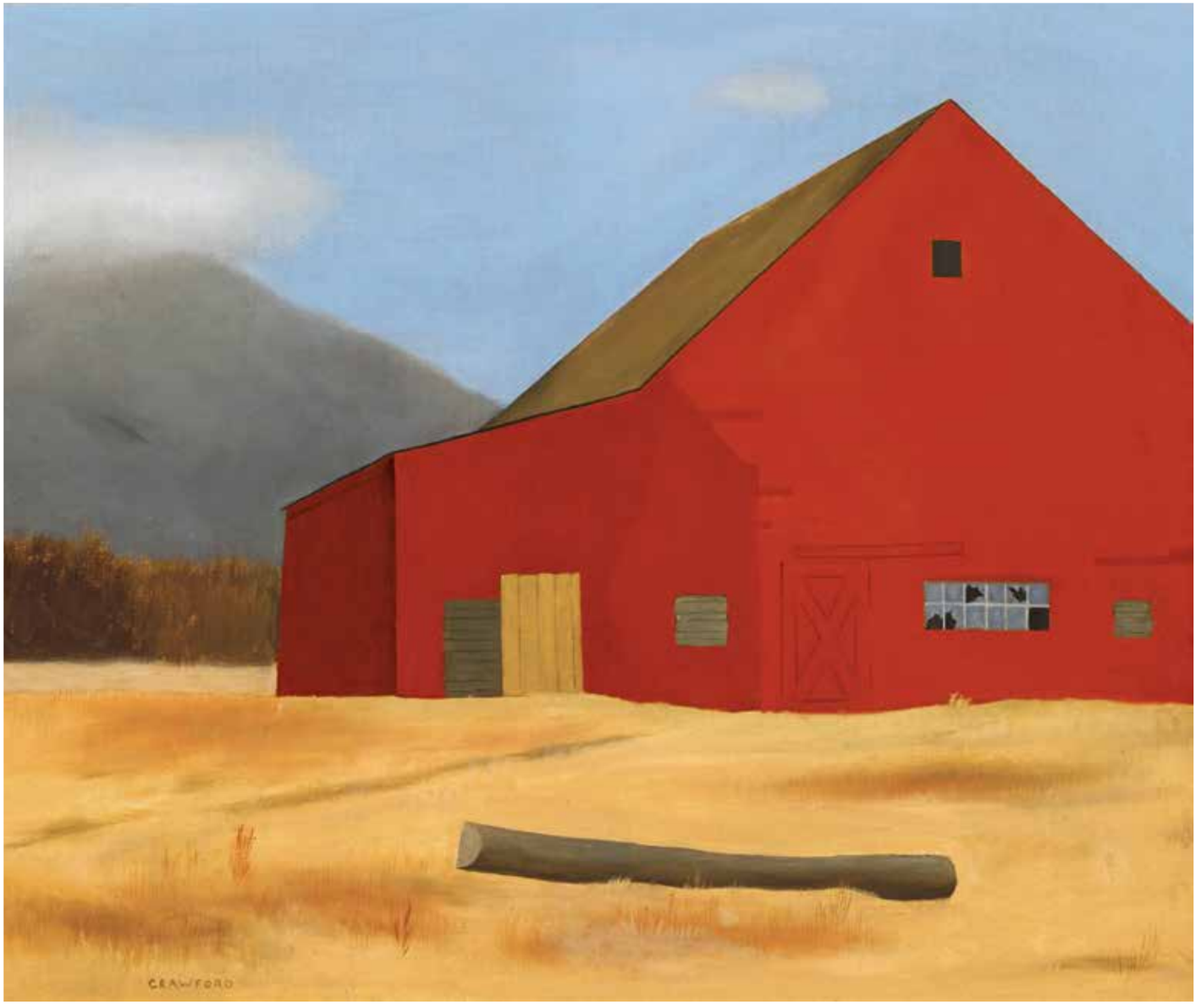
Oil on canvas
20 x 24 inches (50.8 x 61 cm)
Signed lower left: *Crawford*

Provenance

Private collection, Rhode Island, until 2013

Best known for his severely reductive paintings of American infrastructure, Ralston Crawford's journey to his mature artistic style was marked by an unflinching commitment to being solely an artist. His interaction with Modernism began in Philadelphia while he was a student at the Pennsylvania Academy of the Fine Arts. The Academy itself was sliding toward conservatism in the late 1920s, but Crawford's beloved instructor Hugh Breckenridge and also Henry McCarter ensured that they exposed their students to the small but vibrant community of modern artists and collectors. Breckenridge himself was a highly influential force in Crawford's early career; his keen interest in color and insistence on a balance between emotion and intelligence were seminal to Crawford's artistic development. Dr. Albert C. Barnes's analytic approach to art, which Crawford encountered in Barnes's weekly lectures at his foundation, also appealed greatly to the artist's inherent desire for rational order and the primacy of form over subject matter.

Crawford spent three years in Philadelphia and then moved to New York City in 1930. He struggled greatly during the Depression, and eventually moved his wife and young son to Exton, Pennsylvania in 1935. While there, Crawford developed the flat, simplified style of painting that would later define his career. In 1937 he exhibited a group of works in which he painted large, simple structures set against a clear blue sky. *Orange No. 2* may have been part of this exhibition and was clearly executed during this time when Crawford was coming into his mature style. In this work he treats each side of the barn's structure as its own separate plane of color. The smooth application of paint that reveals no virtuoso technique or emotion heightens the multi-planar effect of the composition. The bright red barn set against a brilliant blue sky creates a feeling of ebullience and yet the perfect stillness of the solitary place creates a hint of eerie calm. *Orange No. 2* and the body of work it is a part of put Crawford perfectly in step with early American Modernism. His deft combination of structure and form with accessible subject matter, in this case a barn, created paintings that spoke to what was distinctive and original about the modern American experience.[26] NA


CRAWFORD

"[Friedman's] originality is the expression of a pure, honest, serious, and independent personality. . . ."

Clement Greenberg, 1945

24 ARNOLD FRIEDMAN (1874–1946)

Scullers, c. 1930–33

Oil on canvas
18 x 30 ¼ inches (45.7 x 76.8 cm)
Signed lower right: *Friedman*

The incredible originality of Arnold Friedman's work has occasionally led to the misconception that he was an outsider artist or a "Sunday painter," essentially untaught and removed from the mainstream currents that defined American Modernism in the early 20th century. Although Friedman worked a full-time job, maintaining a stable income by serving at the post office for forty years, he painted virtually everyday, either before or after his shift, and he was fully engaged with the contemporary issues surrounding modern art during his time. Moreover, he did receive some artistic training, albeit somewhat later in life, studying first at the Art Students League and then with Robert Henri at the New York School of Art. Furthermore, like most aspiring American artists of his day, Friedman travelled to Europe, taking a leave of absence from the post office to spend six months studying in Paris. There he fell under the influence of the French Impressionists, looking especially to the pointillist work of Georges Seurat. He was also exposed to Cubism, and Friedman began to merge these disparate influences into his own highly unique and individual style.

In 1933, he was finally able to retire from his work at the post office and begin painting full-time. Due partly to this newfound freedom and partly to changes in the art world, Friedman's paintings began to evolve, and *Scullers* represents an early phase in this gradual development. Friedman increasingly turned to subjects that he was familiar with, in this case, the area of Flushing Bay, within easy walking distance of his home in Queens, New York. In subject matter, the work clearly hearkens back to the famous rowing pictures by Thomas Eakins, however Friedman's use of compressed space and distorted scale makes this painting distinctly modernist in feeling.[27] *Scullers* also demonstrates his early attempts to develop a looser and more painterly style. Though his brushwork is still tentative, it seems to predict the extremely tactile paint-encrusted surfaces of his later career. LA

Provenance

Private collection, New York; Meredith Ward Fine Art, New York; Private collection, Connecticut, until 2013

Exhibition

Hollis Taggart Galleries, New York, *Arnold Friedman: The Language of Paint,* May 24–June 30, 2006.

Literature

William C. Agee, *Arnold Friedman: The Language of Paint,* 2006, plate 12.

"To create new universes within these laws and to fill them with the experiences of our life is our task. . . . When they convincingly reflect the wisdom or struggle of the soul, a work of art is born."

Werner Drewes, 1936

25 WERNER DREWES (1899–1985)

Composition 67 in Blue, 1934

Oil on canvas
27 x 23 inches (68.6 x 58.4 cm)
Signed and dated lower right with artist's monogram

A consummate modernist, Werner Drewes received his early training at the Bauhaus in Germany under Paul Klee, Oskar Schlemmer, and Wassily Kandinsky. Drewes was particularly influenced by Kandinsky and the two became lifelong friends. However in 1930, Drewes immigrated to the United States and began to participate in the vibrant art scene of New York City. Only a few years later, he played a key role in the formation of the group known as the American Abstract Artists, a collection of artists who were particularly devoted to promoting the growth and acceptance of non-objective art in the United States.

From his early days as a student to his mature career as an exhibiting artist, Drewes was fascinated by the formal possibilities of line and color. Yet, he was not strictly a formalist. Throughout his career Drewes consistently explored the expressive potential of his art, moving freely between pure abstraction and figuration. Although his unique non-objective style did not fully mature until the early forties, *Composition 67 in Blue* painted in 1934 already exhibits his characteristic multi-planar abstract geometry as well as his unusual and complex orchestrations of color. In this work, the rhythmical arrangement of circular motifs is intersected by strong diagonals, which slice through the forms, creating a sense of fragmented planar space. The predominating blue hue of the painting contrasts sharply with an almost jarring array of colors from red and orange to chartreuse.

Though his abstraction may occasionally appear quite analytical, Drewes also possessed a more mystical side, believing along with Kandinsky that art could be a means of revealing the deeper philosophical issues of life. As he once said: "What is the mystery underlying the Architecture of our Universe? What are the laws which create the pattern of the frost which forms on our windows? What causes the stars to stay in their orbit? What is it which creates joy and sorrow within us? . . . All these are problems belonging to the world we live in and which should concern the artist."[28] LA

Provenance

Private collection; Shannon's Fine Art Auctioneers, October 23, 2008, lot 102

"Art is to be found in all objects, the ordinary and unpleasant, as well as the strange and beautiful. Art is the artist's expression of delight in what he sees, and his attempt to communicate that feeling to others."

John Grabach

26 JOHN R. GRABACH (1880–1981)

Lobbyist, c. 1920

Oil on canvas mounted on wood panel
9 x 12 inches (22.9 x 30.5 cm)
Signed lower right: *J. R. Grabach*

Though the New Jersey artist John Grabach never studied directly with any members of the Ashcan School, he is often associated with that controversial group of painters and he shared their essential interest in the gritty side of modern urban life. This group of artists, particulary Robert Henri, William Glackens, George Luks, and Everett Shinn, rebelled against the conservative art academy of their time and pioneered a new kind of Realism, following Henri's credo "art for life's sake" in contrast to Whistler's popular Aesthetic mantra of the previous century, "art for art's sake."[29]

Like the proponents of this new movement, Grabach was preoccupied with depicting unidealized views of the city, with a particular emphasis on the human figure interacting in scenes of daily life. This interest is exemplified in *Lobbyist,* which portrays three older gentlemen huddled with their heads close together, possibly engaged in some sort of private conference or political intrigue. Moreover, the painting is executed in the rough realistic style of the Ashcan School, utilizing bold brushwork against a dark background reminiscent of the style of Édouard Manet or Gustave Courbet.

Grabach was also deeply invested in revealing the social issues of his day. Five years after the great stock market crash of 1929, he painted an image titled *The Fifth Year,* depicting the desolate conditions experienced by many Americans during this terrible time. The painting was exhibited at the Carnegie International Exhibition in Pittsburgh where the *New York Times*' art critic Edward Alden Jewel described it as "an imaginative symbolic picture . . . a march of weary, defeated men and women, plodding aimlessly through their misery, with a background of New York skyscrapers. The picture is in itself excellent, probably the most arresting one this always resourceful artist has thus far produced."[30] LA

Provenance

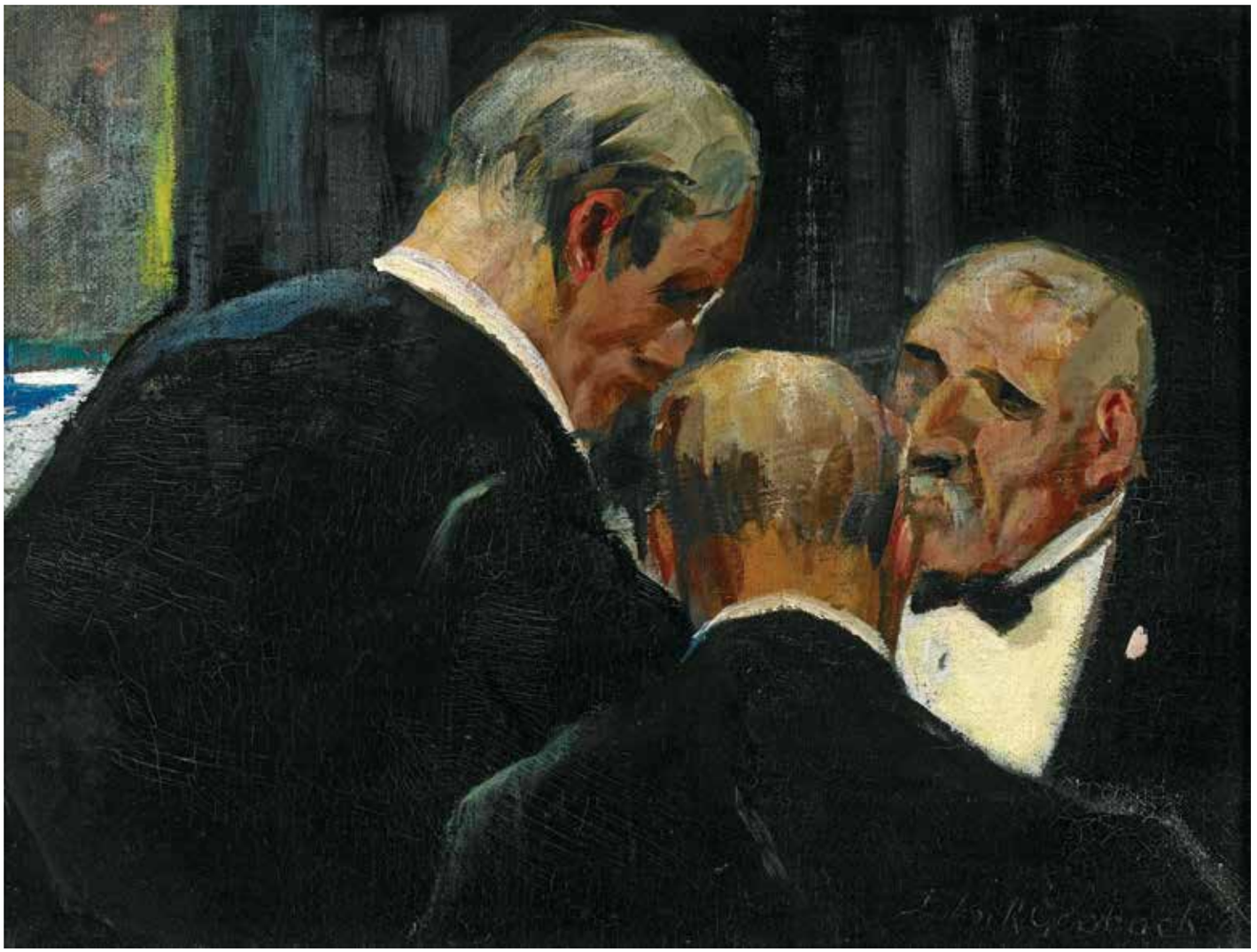
The artist; Estate of the artist; Graham Gallery, New York; Collection of Tom LiPuma; Private collection, Los Angeles

Exhibition

Graham Gallery, New York, *John R. Grabach, 1880–1981: Urban America during the Wars,* October 21–December 5, 1981, no. 28.

Literature

Graham Gallery, *John R. Grabach, 1880–1981: Urban America during the Wars,* exh. cat. (1981), no. 28.



"For me, art is a religious devotion."

Leon Kroll

27 LEON KROLL (1884–1974)

Sudden Storm

Pastel
20 x 24 inches (50.8 x 61 cm)
Signed lower right: *Leon Kroll*

From early in his career Leon Kroll gravitated to painting the figure. He was extremely adept at painting landscapes and there is an excellent body of work that attests to his great skill and originality; however, he was most drawn to the human form and personal relationships. Late in his career he painted the figure almost exclusively. *Sudden Storm* demonstrates Kroll's love of capturing people's interaction with each other and also their connection to the landscape.

The influence of such painters as George Bellows and Robert Henri is clear in *Sudden Storm*. Kroll counted himself a realist and he identified most with the Ashcan painters' approach to Realism, which was less about academic accuracy and more about rapidly capturing real life as it unfolded. The loose and quick gestures of the lines in *Sudden Storm* perfectly match the immediacy of the unexpected thunderstorm as it descends on the bathers. The broad strokes of color and wonderful play between the highlights and shadows work together to create the look and feel of the abruptly changing weather. Above all, though, it is Kroll's treatment of the figures as they act in the landscape and interact with each other that makes this work so successful.

The abstract, gestural quality of the figures' bodies in *Sudden Storm* are very reminiscent of the forms in many of Kroll's sketchbooks. In fact, upon reviewing many of the sketches Kroll executed over the course of his career, some of the groupings and body types seen in this pastel are used elsewhere. The cove setting, which is certainly in Gloucester, Massachusetts, can also be found in numerous drawings. Kroll's artistic method was to composite his compositions from multiple sites and figural groupings. The same is true of this work despite the fact that it is a pastel and not a finished oil painting. NA

Provenance

Irving Moskowitz (1919–2009), Philadelphia; To his granddaughter, Lauren Matiuk, as a wedding gift c. 1993 to 2013

"The curtain goes up on the stage of life every time we walk into the street. In spite of New York being the most congested city I have been in, and know about, by and large, it's just people on the move. I have enjoyed more than I can say seeing people and hearing them speak about things they love and enjoy."

Joseph Delaney

28 JOSEPH DELANEY (1904–1991)

New York City, 1954

Oil on canvas
22 x 25 ½ inches (55.9 x 64.8 cm)
Signed and dated lower right: *Jos. Delaney 54*

Provenance

Private collection

African-American artist Joseph Delaney loved New York City and took it as his principle subject throughout his long career as a painter. He grew up in Knoxville, Tennessee, and was one of nine children. He and his brother Beauford demonstrated early interests in art. Beauford eventually made his way to Paris, and Joseph moved to New York in 1930. He began his formal artistic training at the Art Students League, where he studied with Alexander Brook, Kenneth Miller Hayes, George Bridgeman, and most notably Thomas Hart Benton. Benton stressed the importance of mastering technical fundamentals and studying the compositions of the Old Masters. He thought of these foundations as the springboard for individual expression and creativity, and Delaney responded to his teaching method by developing a style that was distinctly his own and also indicative of his life experience as a black Southern man.

Delaney's training at the Art Students League coincided with the Great Depression. The League's credo at the time was "Paint American," which dovetailed with the return to American values and self-sufficiency that the Depression spurred. Benton and the other American Scene Painters encouraged their students to paint what they knew. For Delaney that meant an honest portrayal of the African American experience and more generally life on the Lower East Side of New York City.

In *New York City* from 1954 Delaney captures the brisk hustle-bustle of the street. The vibrant color and energetic brushwork create a feeling of movement and action as the figures go about their day. Delaney learned to excel at quick figure studies, because of his experience at the Washington Square Outdoor Art Exhibition. He exhibited there for 40 years and executed sketches and portraits of many well-known celebrities such as Earth Kitt, Arlene Francis and Eleanor Roosevelt. While *New York City* itself is not sketchily painted, it does demonstrate Delaney's skill for conveying the essence of a place and the life lived there. NA


LOFT'S
SIGNS
RECORDS
12 = 30
FRESH
Jos. DeLANEY

READER'S NOTE

The following paintings are co-owned with Questroyal Fine Art, New York: Cats. 1–3, 10–11, 13, 19, 20.

NOTES

Quotations

Cat. 1. William S. Barrett quoted in Jeffrey R. Brown, *Alfred Thompson Bricher, 1837–1908,* exh. cat. (1973) p. 12.

Cat. 2. John Frederick Kensett quoted in John Paul Driscoll, *John Frederick Kensett: An American Master,* exh. cat. (1985), p. 62.

Cat. 3. William Trost Richards quoted in Linda S. Ferber, *William Trost Richards: American Landscape & Marine Painter, 1833–1905,* exh. cat. (1973) p. 33.

Cat. 4. "Description of the Engraving, A Poet's Grave, Engraved by Adams," *New York Mirror,* May 4, 1837, quoted in Barbara Novak, "On Diverse Themes from Nature," in *The Natural Paradise,* ed. Kynaston McShine et al (1976), p. 79.

Cat. 5. William H. Gerdts, *Painters of the Humble Truth* (1981), p. 62.

Cat. 6. George Cochran Lambdin quoted in William H. Gerdts, *Painters of the Humble Truth* (1981), p. 125.

Cat. 7. Quoted in Alfred Frankenstien, *After the Hunt: William Harnett and Other American Still Life Painters, 1870–1900* (1953), p. 140.

Cat. 8. William H. Gerdts and Russell Burke, *American Still Life Painting* (1971), p. 168.

Cat. 9. Surovek Gallery Website: http://www.surovekgallery.com/youngss.html.

Cat. 10. Quoted in "Thomas W. Dewing," *The Art Critic,* vol. 1, no. 2, January 1894, p. 34.

Cat. 11. Quoted in "Public Cordially Invited to See Beautiful Pictures Displayed In the Rooms of Century Club," *Scranton Times Tribune,* 1915, from "Column Extra—John Willard Raught," *The Times-Tribune.com,* April 25, 2010, http://blogs.thetimes-tribune.com/pages/index.php/2010/04/25/column-extra-john-willard-raught/.

Cat. 12. Macbeth Galleries brochure quoted in Arlene Jacobowitz, *Edward Henry Potthast, 1857 to 1927,* exh. cat. (1969), p. 7.

Cat. 13. Theodore Dreiser quoted in Gary A. Reynolds, *Irving R. Wiles,* exh. cat. (1988) p. 18.

Cat. 14. Robert Henri quoted in Bennard B. Perlman, *Robert Henri: His Life and Art* (1991), p. 59.

Cat. 15. F. Newlin Price quoted in Brian H. Peterson, *The Cities, the Towns, the Crowds: The Paintings of Robert Spencer,* exh. cat. (2004), p. 48.

Cat. 16. Daniel Garber quoted in Kathleen A. Foster, *Daniel Garber, 1880–1958,* exh. cat. (1980), p. 27.

Cat. 17. Arline de Haas quoted in Constance Kimmerle, *Edward W. Redfield: Just Values and Fine Seeing,* exh. cat. (2004), p. 30.

Cat. 18. Walter Launt Palmer quoted in Maybelle Mann, *Walter Launt Palmer: Poetic Reality* (1984), p. 45.

Cat. 19. Brian H. Peterson, ed., *Pennsylvania Impressionism* (2002), p. 46.

Cat. 20. John Marin, undated manuscript, in *John Marin* (1970), p. 51.

Cat. 21. Arthur B. Carles quoted in Barbara Wolanin, *The Orchestration of Color: The Paintings of Arthur B. Carles,* exh. cat. (2000), p. 29.

Cat. 22. Charles Burchfield quoted in Matthew Baigell, *Charles Burchfield* (1976), p. 179.

Cat. 23. Ralston Crawford quoted in William C. Agee, *Ralston Crawford* (1983), plate 16.

Cat. 24. Clement Greenberg quoted in William C. Agee, *Arnold Friedman: The Language of Paint,* exh. cat. (2006), p. 11.

Cat. 25. Werner Drewes quoted on AskArt.com: http://www.askart.com/askart/artist.aspx?artist=27236.

Cat. 26. John Grabach quoted in Henry Gasser, "The Career of John R. Grabach," *American Artist* (March 1964), p. 43.

Cat. 27. Leon Kroll, *A Spoken Memoir* (1983), p. xix.

Cat. 28. Joseph Delaney quoted on AskArt.com: http://www.askart.com/askart/artist.aspx?artist=27140.

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2. William Trost Richards quoted in Linda Ferber, *William Trost Richards: American Landscape & Marine Painter, 1833–1905,* exh. cat. (1973) p. 36.
3. Charles Henry Gifford quoted on AskArt.com: http://www.askart.com/AskART/artists/biography.aspx?artist=20296.
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8. Quoted in ibid.
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12. Email, Susan Hobbs to Nicole Amoroso, June 27, 2013.
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14. Quoted in Bennard B. Perlman, *Robert Henri: His Life and Art* (1991), p. 59.
15. Brian H. Peterson, *The Cities, the Towns, the Crowds: The Paintings of Robert Spencer*, exh. cat. (2004), p. 24.
16. Lance Humphries, *Daniel Garber: Romantic Realist*, exh. cat. (2007), p. 12.
17. Quoted in Brian H. Peterson, ed., *Pennsylvania Impressionism* (2002), p. 15.
18. Humphries, *Daniel Garber*, p. 16.
19. Quoted in Constance Kimmerle, *Edward W. Redfield: Just Values and Fine Seeing*, exh. cat. (2004), p. 20.
20. Quoted in ibid, p. 30.
21. Maybelle Mann, *Walter Launt Palmer: Poetic Reality* (1984), p. 46.
22. Peterson, *Pennsylvania Impressionism*, p. 47.
23. Ruth E. Fine, *John Marin* (1990), p. 117.
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26. Barbara Haskell, *Ralston Crawford*, exh. cat. (1985), passim.
27. William C. Agee, *Arnold Friedman: The Language of Paint*, exh. cat. (2006), p. 29.
28. Werner Drewes quoted on AskArt.com: http://www.askart.com/askart/artist.aspx?artist=27236.
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30. Henry Gasser, "The Career of John R. Grabach," *American Artist* (March 1964), p. 62.

Frontispiece: Irving Ramsey Wiles, detail of *Woman at a Table*, oil on canvas, 22 x 18 inches (55.9 x 45.7 cm), signed lower right: *Irving R. Wiles*

Page 4: Arnold Friedman, detail of *Scullers,* c. 1930–33, oil on canvas, 18 x 30 inches (45.7 x 76.8 cm), signed lower right: *Friedman*

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