

Our Best to You
170th Anniversary Edition



Vose Galleries

Cover: Winslow Homer (1836-1910), (detail) *Boys Watching a Steamboat*, watercolor on paper
9 1/2 x 13 1/2 inches, signed lower right: *Winslow Homer 1880*, (p.16)

Back Cover: James Jeffrey Grant (1883-1960), *Street Scene in Gloucester*, oil on canvas
30 x 35 inches, signed lower left: *J. Jeffrey Grant*

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Our Best to You
170th Anniversary Edition

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VOSE | Fine American Art for Six Generations
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Vose Galleries Locations:

Clockwise from top left: Westminster Street, RI, circa 1860; 154 Snow Street, Providence, RI, circa 1880; 559 Boylston Street, Copley Square, 1924-1962; 238 Newbury Street, since 1962

The Vose Family: (from right) Marcia L. Vose, Abbot W. Vose, Carey L. Vose, Elizabeth Vose Frey

As we enter our 170th year in business, we reflect back on the long-standing history that Vose Galleries has shared with many of the artists included in this catalog. Below are some highlights:

- In the 1850s, second generation Seth M. Vose (1831-1910) owned a small framing and art supply store in Providence, RI, which was patronized by many New England artists. The business grew under his guidance, and by the 1860s Seth naturally progressed into exhibiting works by these artists. An 1860 newspaper article lists a large exhibition of works by many different artists, including Martin Johnson Heade, James and William Hart and Samuel Colman (p.7) and proclaims that “They (Vose and his partner Jenckes) have inaugurated a new history of art in Rhode Island. . .”
- Alfred T. Bricher (p.2), the prolific painter of the Eastern seaboard, was one of Seth’s favorite artists. An 1871 ledger lists sixteen paintings delivered to his Providence, RI, gallery, and a list of inventory in Seth’s Boston gallery in 1887 included thirty-seven Brichers!
- Seth’s son, Robert C. Vose (1873-1964) soon followed his father’s path, opening his own gallery in Boston at 320 Boylston Street in 1897. Abbott Graves (p.27), one of Robert’s most successful contemporary artists, was a dapper man with a little goatee who had five solo shows at the gallery, including his memorial exhibition. In the 1920s, Robert apparently pushed the artist a little too hard to finish some paintings for a group show, prompting Graves to write, “Until we perfect a machine for producing doorways (one of Graves’ most popular compositions), we cannot promise delivery under thirty days.”
- It is not unusual for Vose Galleries to sell a painting many different times, and in this exhibition we feature a lovely hillside landscape by Willard Metcalf which Robert Vose sold in 1920 (p.25). It was later given to the current owner’s grandparents as a wedding present. The painting retains its original frame, which was designed by the Carrig-Rohane Frame shop, then owned by Vose Galleries.
- Fourth generation dealer Robert C. Vose, Jr. (1911-1998) joined the gallery during the Great Depression, and in his memoirs recalled fondly the work of John Whorf (p.54). “It is hard to say what was popular in the 1930s. We might go weeks without selling a single painting. Our contemporary shows ran in the red. John Whorf was one exception. His watercolors sold readily at \$100.”
- Charles Hopkinson’s paintings have gained the admiration of four generations of Voses. A highly successful portrait painter, Hopkinson painted watercolors as a way of exploring new ideas in art, and formed a group of like-minded artists who called themselves the “Boston Five.” Surprisingly, Robert Vose, usually a traditionalist, hosted two exhibitions of watercolors by the Boston Five in 1929 and 1930. Since then, the gallery has sold hundreds of Hopkinson’s paintings, and has mounted solo exhibitions in 1945, 1991 and 2001. We are pleased to announce that the sixth generation of Vose Galleries, led by Carey L. Vose and Elizabeth Vose Frey, will continue the tradition. In the spring of 2012, in conjunction with the Hopkinson Family, the gallery will hold a major exhibition of important oils and watercolors that have never before been offered for sale.

What a satisfying profession!

[illegible]

Vose Galleries ledger of sixteen Bricher paintings bought by Seth Vose in 1871

At the age of fourteen, Alfred T. Bricher left his home town of Newburyport, Massachusetts, and went to Boston to work as a clerk in a dry-goods store. He took art classes at the Lowell Institute in his spare time, and quickly became entrenched in the art community. In 1862, Bricher set up a studio in Boston's newly built Studio Building, which at that time was also home to fellow landscape painters Martin Johnson Heade, William Bradford, George Inness and Samuel Gerry. Nineteenth-century Vose Galleries proprietor Seth Vose, a great admirer of Bricher's work, handled his paintings from as early as 1862, buying up to twenty paintings at a time!

During his early career, Bricher made sketching trips through the Catskills in New York and the White Mountains of New Hampshire, but by the mid-1870s he began to concentrate on marine paintings of the New England coastline. Through hard work and the encouragement of fellow artists and dealers, Bricher became one of the most well-known and widely collected marine painters of his day.





Alfred Thompson Bricher (1837-1908), Morning - Salisbury Beach, MA

Oil on canvas, 16 x 36 inches, signed lower right: AT Bricher, circa 1875

“From Long Island Sound to Grand Manan, Bricher painted the sea and shore in all weathers, at sunrise, midday and sunset...The artist could paint a stormy sea, and do it with power and confidence, but it is in the coastal calms, clear blue or green water sparkling in sunlight against rocky shores, or the warmth of rosy dawn over foam and crags...that he attains his fullest powers.”

-Seth Morton Vose II, “Alfred Thompson Bricher,” Art Gallery Magazine, 1973



Alexander H. Wyant

"Perhaps it was to Inness that we owe the remarkable softness of [Wyant's] Summer Silence, a simple enough country scene that carries the spectator off into a land of forgetfulness. The action is almost instantaneous, aided, no doubt, by the artist's power of aerial perspective that takes the eye far back into the composition, there to lose it in dim distance. But the hills of that distant are no barriers. Quickly the mind passes over them, and out into the unlimitable space of contemplation."

-Albert Cochrane, Review of Wyant Exhibition at Vose Galleries
Boston Evening Transcript, May 18, 1929

As Alexander Wyant established himself as a New York City artist, his paintings would gradually grow to display the more experimental approaches of the great French Barbizon masters whom he had encountered on his 1860s European voyages. *Summer Silence* is a clear example of this influence, with its looser brushwork and atmospheric play on lights and shadows. First handled by Vose Galleries in the 1920s, the painting was illustrated on the cover of a gallery brochure announcing recent acquisitions.

In response to a client's inquiry about *Summer Silence*, Robert Vose writes in a January, 1929 letter, "The Wyant shown on the cover of our little announcement is one of the greatest landscapes I have ever owned, the finest Wyant I ever owned and one of the finest in existence...The quality is superb." He goes on, "This great picture was in the collection of the late George H. Hearn, one of the greatest collections of American Art ever formed. Most of his pictures he gave to the Metropolitan Museum, including a splendid group of Wyants, but this one, the best, he kept for himself, and bequeathed to his [daughter-in-law], from whose collection it comes."



Alexander H. Wyant (1836-1892), *A Mountain Tarn*, oil on canvas
9 x 15 1/2 inches, signed lower right: A. H. Wyant, circa 1872-1875

"Wyant always looked for and grasped the specific essential truth of a scene... In the suggestive rendering of space and color of the multitudinous phases of a bit of waste land, mountain glen, or sedgy brookside Wyant was unsurpassed."

-Eleanor R. Gage
Arts and Decoration, August, 1912



Alexander Helwig Wyant (1836-1892), *Summer Silence*, oil on canvas
35 x 28 1/4 inches, signed lower left: A. H. Wyant, circa 1880

Providence Daily Post.

SATURDAY MORNING, APRIL 14, 1866

ART AND ANTIQUITY.—It was with no ordinary pleasure that we passed an hour at Messrs. Vose & Jenckes' Art Repository, viewing a collection of pictures, such as in point of merit, if not in numbers, seldom greets the eye of the Providence public. Works not only from the hands of our own artists, but from those of New York and European artists. Messrs. Vose & Jenckes have wisely spared no pains to secure pictures of undoubted merit, and it gives us great pleasure to know that they have the cordial support of our people and those of this vicinity. They have inaugurated a new era in the history of art in Rhode Island, and their gallery shows that the intense rage for picture purchases has passed away, and is confined to picture works of genuine worth has succeeded.

Among the Providence artists represented are the following: M. J. Heade, who has been favorably noticed by the Boston critics, has several landscapes, and among them, his last picture, a *White Mountain Scene* we believe, is intensely fresh and natural; J. M. Lewis has several of his delicately painted landscapes, which are characterized by his skillful handling and graceful composition. In this young artist will do so much for himself as picture has done for him, he will ere long occupy a high position among the favorites of art. Tom Robinson and Geo. Owen, Jr., have a noble and landscape piece which they painted together. The latter draws coast of the harbor, combined with the lovely landscape of the latter term a pleasing picture. Robinson's copy of Rosa Bonheur's *Hayfield* is of no ordinary merit. The most prominent or especially is a capital bit of color. We understand it is soon to be taken away. F. S. Marsheller is improving in his skill his pictures; the crisp melon, the juicy orange, the brilliant peach, the rough baked nut, and the luscious bloom colored grapes, never had a more honest and faithful exponent of their several beauties than this artist. Marc Waterman has some little pictures of boys, ducks, &c. We should have been pleased to see some of the finely painted heads of J. S. Lincoln, and J. M. Arnold, but we presume they must be sought for in the mansions of our citizens.

Of the pictures by New York and European painters, we noticed a series of seasons by J. M. Hart, W. Hart, S. Colman, Jr., and G. H. Boughton; two domestic scenes by Lilly M. Spencer; two histories by T. M. Mortenby; the pilgrims on board the *May Flower*, and the first Sabbath after landing. These have both been engraved. Rombert's exquisite figure piece, the difficult problem on the face of the boy getting his lesson is particularly fine. Jacobs has a "mother and child," and Grief a half length of a female reading a letter. There are many other equally attractive paintings, together with a very fine collection of engravings, photographs, chromolithographs, &c., which our limits will not permit us to speak of in detail.

Samuel Colman, a prominent painter among the second generation of the Hudson River School artists, exhibited his work alongside contemporaries Frederic Church, Albert Bierstadt, George Inness, Worthington Whittredge, John Kensett and many other celebrated nineteenth-century landscape painters.

Colman's father was a well-known fine book publisher with connections in the art circles of New York City, through which Samuel was encouraged to pursue his artistic talents. He studied with Asher B. Durand, and by the age of nineteen had his first work accepted by the National Academy. Colman became an associate member at the Academy by age twenty-two, and a full member just eight years later. He traveled widely during his career, spending summers during the late 1850s painting in the Conway Valley of New Hampshire, with his brother-in-law Aaron Draper Shattuck and Durand, and also in the Catskill Mountains of New York. Like many of his contemporaries, Colman traveled abroad to Europe from 1860-62 and from 1871-75, and to the American West in 1870s and '80s. He developed his skill quickly, and absorbed the lessons these travels offered, to arrive at his own unique style.

Colman was a founding member of the Society of American Artists, the New York Etching Club and the American Watercolor Society, where he served as its first president from 1866-71. As well as being a versatile artist, he was also an avid fine art collector, purchasing John Singer Sargent's *Fishing for Oysters at Cancale* from a Society of American Artists exhibition. As evidenced by an 1860 article in the *Providence Daily Post*, Colman exhibited his work at the Providence gallery of Seth Vose, then called Vose & Jenckes, with other noted painters Martin Johnson Heade, James Hart and William Hart.

Today, Colman's paintings are held in many major museum collections, including the Metropolitan Museum, the Museum of Fine Arts, Boston, the National Gallery of Art, the New York Historical Society, the National Academy and the Art Institute of Chicago.



Samuel Colman (1832-1920), *Sunset in the Mountains*, oil on canvas
20 x 29 3/4 inches, signed lower center: Colman

"We see... how a quality of softness permeates [Colman's] views as though his eye never rested on a harsh scene or on a setting that was without a touch of poetry. Color, draftsmanship, and the organization of his canvas by light and dark values are the essential components of the painterly quality of his work."

-Gloria-Gilda Deák, *The Romantic Landscapes of Samuel Colman*

3. Rochester N.Y.
 Friend Vose
 I received your
 letter of the 24th inst. and
 it was to the point where
 I did not see you since
 it is to be in the winter
 and very much more
 here to that you have
 Chatham & my head of
 your time finding me
 and had not my name
 and name and name
 of course. The City I shall
 probably never get you dis-
 patch at all. I hope you
 take notice that my office
 is situated at 18 W. 11th
 Street Rochester N.Y. where
 all dispatches, letters etc.
 (especially those containing
 money) will be forwarded
 without delay. The so to be in
 my hand and will be paid
 hands forwarded on Friday or
 Saturday last week, it is at
 now in the hand of the State
 and you can take care of it
 at the office of the State
 and that it will be at a good
 price for (Cash) Please drop
 me a line and let me know
 about what the day will be to
 send off. If you happen to see
 it in the way to have that it will
 be better and more useful as
 now as I am just about to
 express money and can send
 I send you a Boston Stamp.
 Yours truly,
 Charles W. Knapp

Letter from Knapp to Seth Vose, 1868

Charles W. Knapp, a landscape painter working in the style of his Hudson River School contemporaries, was best known for subtly rendered panoramas of New Hampshire, Delaware, New York, and his home state of Pennsylvania. Knapp exhibited for the first time at the National Academy of Design with his *Scene on the Housatonic River, Stockbridge, Massachusetts*, adding to an impressive list of venues that already included the Pennsylvania Academy.

Having exhibited at the National Academy from 1859 to 1861, Knapp was already a prominent artist when Seth Vose started handling his work in the 1860s. In a letter to Vose in 1868, Knapp claimed that his “name and fame” had spread throughout the city of Rochester, where he held a studio on Buffalo Street. Letters from February and March of that year indicate that Knapp was busy completing large oil paintings of the Adirondacks in his studio based on sketches he had made during travels in warmer months.

Knapp’s works can be found in many prominent museums across the country, including the Pennsylvania Academy, the Albany Institute of History and Art, the Robert Hull Fleming Museum at the University of Vermont, and the Dartmouth College Museum in Hanover, New Hampshire.

This view of the East Branch of the Pemigewasset River, located near Lincoln in the White Mountains of New Hampshire, typifies Knapp’s use of warm, earthy colors and a soft, diffused light. As in many of his compositions, the mid- and background mountains, identified from left to right as Big Coolidge, Whaleback Mountain, Potash Knob and Mt. Hitchcock, are not the sole focus but serve as a backdrop to the artist’s rendering of the tranquil river, with cattle watering along its shore, and the surrounding autumn landscape. Knapp produced his first known painting of the White Mountains around 1855, and returned to the area for inspiration over the next thirty years.



Charles Wilson Knapp (1823-1900), *View on the Pemigewasset River, NH*
Oil on canvas, 24 x 42 inches, signed lower left: C. W. Knapp / 73, dated 1873



George Curtis (1826-1881), *Shipping in Boston Harbor*, oil on canvas
 16 x 30 inches, signed lower right: Geo. Curtis 1871

Painter of serene coasts and vessels on calm seas from Cape Cod to the Bay of Fundy, George Curtis was an important figure in the New England luminist tradition of painting in the mid-nineteenth century. His work has only recently been re-examined by art historians in the 1993 Peabody Essex Museum exhibition, *George Curtis: Coming to Light*. However, during his lifetime Curtis enjoyed critical acclaim and a long and productive career. By the 1840s, his seascapes were prized among prominent collectors and his reputation grew to national significance.

Curtis was also very much a part of the vital Boston art scene, working as a theater set painter at the Boston Museum for many years, living in the artistic heart of the city on Tremont Row, and

showing his work at the Boston Art Club and Williams and Everett Galleries. He also exhibited regularly at the Boston Athenaeum alongside William Bradford, Martin Johnson Heade and Fitz Henry Lane.

From the early luminists, especially Lane, Curtis derived his own unique style. His paintings are distinguished by bright atmospheric effects, a strong color palette, and clear compositions. Curtis's attention to detail in the ships as well as his observation of the subtleties of light in the sea and sky are beautifully rendered in *Shipping in Boston Harbor*, a scene in which he captures the flurry of activity off Boston Light, likely from the vantage point of Hull, Massachusetts.



George Curtis (1826-1881), *Ships at Sunset*, oil on canvas
24 x 32 inches, signed lower right: Geo. Curtis 1871



Elliott Daingerfield (1859-1932), *An Old Oak*, oil on canvas
28 1/8 x 24 1/8 inches, signed lower left: *Elliott Daingerfield*, circa 1895

At age twenty-one, Elliott Daingerfield moved from his family's home in Fayetteville, North Carolina, to New York City to further pursue his art studies. It wasn't until 1884 that he first met George Inness, whose influence on the younger artist developed into a close friendship. He eventually moved to a studio near Inness in the famed Holbein building, and Inness became both a patron and strong advocate of Daingerfield's work, buying several canvases himself and often recommending the young Southerner to his own collectors.

From the late 1880s through the 1890s, Daingerfield's choice of subject matter was inspired by his North Carolina upbringing and the farmhands and provincial girls going about their daily activities. He was called 'the American Millet,' after the Barbizon painter Jean-François Millet, famed for his depictions of French country life. With Inness' influence, Daingerfield developed a



Elliott Daingerfield, 1910

unique painting technique using layers of glazes and thin coats of varnish, resulting in compositions both rich in color and depth.

Daingerfield traveled to Europe twice in his lifetime, in 1897 and 1924, and journeyed west to the Grand Canyon on commission by the Santa Fe Railroad Company to bring the wonders of the West to the traveling public. The untamed beauty, unpredictable weather and distinct color effects of the Canyon offered an abundance of inspiration for both his allegorical paintings and his poetry. A gifted writer, Daingerfield authored books on George

Inness, Albert Pinkham Ryder and Ralph Blakelock, and published articles on color theory.

Daingerfield spent the majority of his career between his native North Carolina and New York. He became a National Academician in 1906 and joined the ranks of the New York Watercolor Club and the Society of American Artists. He exhibited widely throughout New York and frequently at the Boston Art Club from 1895 until 1906. Vose Galleries was a major handler of Daingerfield's work during his lifetime, and held his first public exhibition in Boston in 1914.

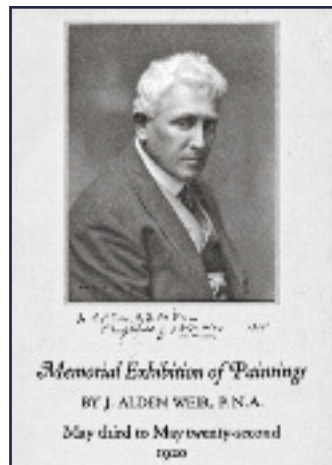


"He is a poet, a dreamer, dwelling in the realms of the Ideal, and all his work shows a deep reverence for the Beautiful."

-Robert C. Vose, *An Exhibition of Paintings by Elliott Daingerfield*, Vose Galleries, 1914

“It is often said that an artist puts himself upon his canvases. This is nowhere better exemplified than in the paintings of the late Julian Alden Weir. Those who knew him and his art almost invariably speak of both with deep affection, as well as with enthusiastic admiration. To what other artist of our day is given the unqualified esteem of so many of his brother painters, be they academic, impressionist or radical?...Mr. Weir’s paintings are, first of all, delightful tonal harmonies, tender and atmospheric, with silver greys predominating; there is never a false note.”

-Robert C. and Nathaniel M. Vose, *J. Alden Weir Memorial Exhibition*, Vose Galleries, 1920



Best remembered as one of America’s foremost Impressionists, Julian Alden Weir was born in West Point, New York, to a family with a strong artistic legacy. His father, Robert Weir, was an art instructor at West Point, and his older half-brother, John Ferguson Weir, was an accomplished painter and served as Director of the Fine Arts department at Yale University.

After training at the National Academy and in Paris, Weir opened a studio in New York City and became a prominent figure in the art community as both artist and teacher, roles he maintained throughout his career.

In 1882, Weir acquired a farm in Branchville, Connecticut, which became a source of inspiration and a retreat for artist friends who visited and painted alongside him. *The Farm at Branchville* dates from a transitional point in Weir’s career, a change initially sparked by the French Impressionists’ 1886 New York exhibition, and also as a result of his close friendship with John Twachtman, with whom Weir would exhibit in 1889 and 1893.

Greatly admired among his peers, Weir served

as President of the National Academy from 1915 to 1917, and continued showing with the Society of American Artists until 1897, when he and nine other painters resigned in protest of their strict exhibition standards. This group, later known as “The Ten American Painters,” included many leading American Impressionists, such as John Twachtman, Childe Hassam, Willard Metcalf, William M. Chase, Frank Benson and Edmund Tarbell. The group embraced each member’s individualism and showed together for twenty years.

During his lifetime, Weir received numerous awards and his work was collected by major museums, including the Metropolitan Museum. Today, examples can be found in the Museum of Fine Arts, Boston, the Art Institute of Chicago, the Smithsonian American Art Museum, the Cleveland Museum of Art and many other institutions. Weir’s death in 1919 was a loss felt keenly throughout the art community. Vose Galleries, who handled his work in the mid-teens, arranged a memorial exhibition in May of 1920, followed four years later by a larger show at the Metropolitan.



Julian Alden Weir (1852-1919), *The Farm at Branchville*

Oil on canvas, 24 x 20 1/8 inches

Exhibited: Nassau County Museum of Fine Art, *The Shock of Modernism in America: The Eight and Artists of the Armory Show*, Roslyn, New York, 1984



Review of Winslow Homer exhibition at Vose Galleries, 1940

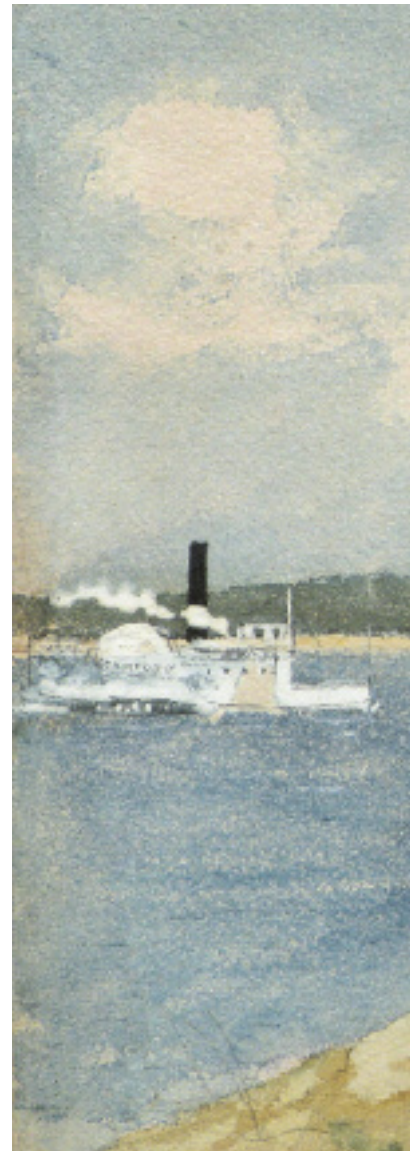
In July of 1880, Winslow Homer took up residence in the lighthouse on Ten Pound Island, in the middle of Gloucester Harbor. He lived a reclusive lifestyle, rowing back to the mainland only when he needed supplies or a change in subject matter. He created over one-hundred watercolors and drawings throughout the summer, including *Boys Watching a Steamboat*. This painting illustrates the artist's increasing concentration on the use of color washes and in capturing the play of light in his compositions. In December of that year, Homer exhibited *Boys Watching a Steamboat* at Doll & Richards Gallery in Boston.

Winslow Homer (1836-1910), *Boys Watching a Steamboat*

Watercolor on paper, 9 1/2 x 13 1/2 inches

Signed lower right: Winslow Homer 1880

Exhibited: Doll & Richards Gallery, Boston, 1880





The son of a Massachusetts navy captain, John Leslie Breck was born at sea in the Pacific in 1860. The family first lived in San Francisco, but moved to Boston when Breck's father died in 1865. His late father's financial resources enabled Breck to attend the finest schools in Massachusetts, and at age eighteen he went abroad to Europe, studying first at the Royal Academy in Munich, and later with Charles Verlat in Antwerp. He returned to America around 1883, spending his summers painting along the north shore of Massachusetts. After three years, Breck traveled again to Europe, this time to study at the Académie Julian in Paris alongside fellow American artists Theodore Wendel, Willard Metcalf and Theodore Robinson. By 1887, Breck helped to establish an American art colony at Giverny, where they encountered the renowned French Impressionist painter, Claude Monet.

Monet had been living in Giverny for several years prior to the Americans' arrival and purposely kept his distance from the younger generation of painters. However, over time he befriended Robinson and Breck, and both artists became close to the master and his family. According to Breck's obituary, Monet invited him to "come down with me to Giverny [sic] and spend a few months. I won't give you lessons, but we'll wander about the fields and woods and paint together."¹ Breck may have been the only visitor to have painted in Monet's garden, and his work was influenced by Monet's broken color technique and lighter palette. *The River Epte, Giverny*, is quite similar to another work painted by Breck of the same subject in 1887, now in the collection of the Terra Foundation for American Art. The landscapes share a similar palette, and the artist has combined the use of short brushstrokes of vivid

greens and blues with a diagonal compositional element, bringing the viewer into the painting.

Around 1889, fellow Boston painter Lilla Cabot Perry brought back a number of Breck's canvases from abroad for a special showing at her studio. Breck returned home the following year and became a member of the St. Botolph Club, where he held a solo exhibition featuring fifty works, some lent by Quincy Adams Shaw, a well-known patron of the arts. He returned to Giverny in the summer of 1891 and completed a series of fifteen studies of the same haystack done over the course of three days, the clearest example of Monet's influence upon his work. Soon after the series' completion, however, Breck's friendship with Monet became strained when the latter discouraged a romance between Breck and Monet's step-daughter Blanche. Breck left France and traveled to England and then California, before settling back into Boston by the fall of 1892, where he began to apply the impressionist technique to American subjects.

In addition to the St. Botolph Club, where he had a second solo show in 1895, Breck exhibited at the Jordan Marsh Art Gallery and the J. Eastman Chase Gallery in Boston, and also at the National Academy and the Society of American Artists. Sadly, he died unexpectedly at the St. Botolph Club in Boston in 1899, just as his career was beginning to flourish. Memorial exhibitions were held at the St. Botolph Club in 1899, and at the National Arts Club in New York the following year.

¹*Boston Sunday Globe*, March 19, 1899 (in Kathryn Corbin, "John Leslie Breck, American Impressionist," *The Magazine Antiques*, November, 1988).



John Leslie Breck (1860-1899), *The River Epte, Giverny*, oil on canvas
18 1/4 x 22 inches, signed lower right: BRECK, circa 1887

*“By Jack Breck’s tragic death, our country loses a great genius, though it will probably never know it
... Jack Breck started the new school of painting in America.”*

John Henry Twachtman, Breck Family Archives
In Corbin, “John Leslie Breck, American Impressionist,” *The Magazine Antiques*, 1988



Childe Hassam, 1918

"Hassam enjoys the country as nature's playground, a place for recreation rather than for toil...The world is a beautiful vision, rather than a penitential residence; the flowers are radiant, women but flowers in the flesh, and life something to be enjoyed not repented."

-Sherman, "Childe Hassam"
Art in America, June, 1920

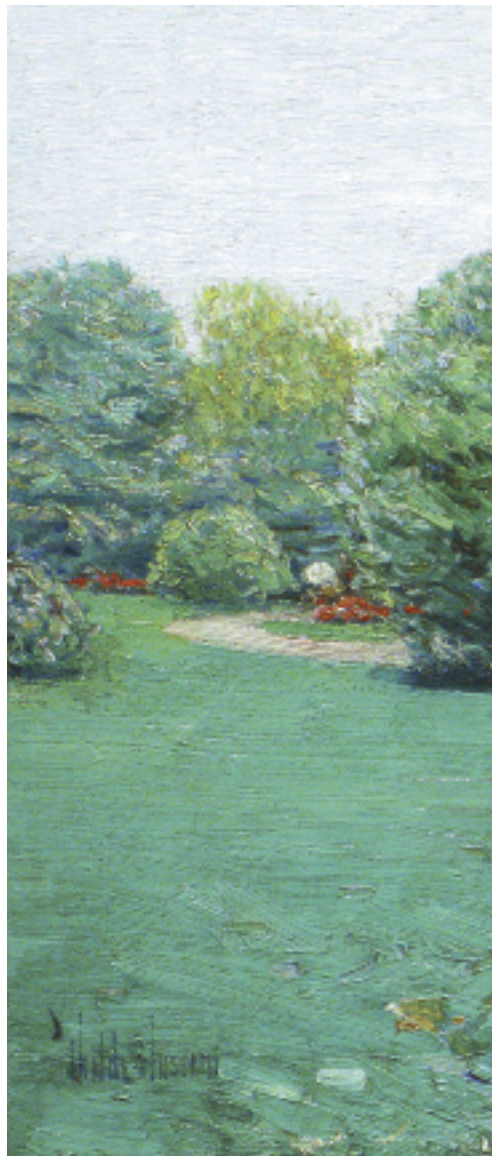
Childe Hassam departed his home town of Boston for Paris in 1886 for a three-year stay. While abroad, Hassam studied figure drawing at the Académie Julian, settling into a downtown apartment and fully immersing himself in Parisian life, purposely avoiding contact with other visiting Americans. Greatly disappointed in the academy's rigid emphasis on mechanical drawing over expressive originality, Hassam withdrew from his training program, and worked independently from this point forward. By the end of the decade, Hassam had discovered a brighter impressionist palette, and he took to creating smaller-scale en plein air works.

It was likely during the late 1880s to early 1890s that Hassam painted *Parc Monceau, Paris*. Its impressionist brushwork and warm, inviting palette come together to capture a charming view of leisurely Parisian life. Hassam exhibited his work widely throughout the United States and Europe, and was a long-standing member of Boston's Paint and Clay Club, the Boston Water Color Club and the Boston Art Club, where he exhibited his paintings from 1881 until 1900. Vose Galleries mounted a large exhibition of Hassam's watercolors in 1920, including many scenes of New England and the Hudson River.

Frederick Childe Hassam (1859-1935), *Parc Monceau, Paris*

Oil on canvas, 15 x 21 inches

Signed lower left: F. Childe Hassam, circa 1887-93







"Willard Metcalf has passed on but his tender and atmospheric landscapes have a warm place in the hearts of art lovers. "The Home of the Redwing" is a delicious pastoral, breathing the odors of spring."

-Robert C. Vose, *Paintings by Old and Modern Masters*, 1928

Willard Metcalf began his artistic pursuits at the age of sixteen at the Massachusetts Normal Art School in Boston. He became an apprentice to the Boston painter George L. Brown, and later enrolled at the School of the Museum of Fine Arts. After a few years of illustration work and through the sale of paintings at the J. Eastman Chase Gallery in Boston, he saved up enough money to finance a trip to France in 1883.

Metcalf stayed abroad for five years, studying at the Académie Julian in Paris, and traveling throughout the French countryside during the summers. Along with compatriots Theodore Robinson, John Leslie Breck, Theodore Wendel and Theodore Butler, Metcalf is credited as one of the first artists to establish Giverny as an American artists' colony. Metcalf's time in Giverny, along with the strong influence of master Impressionist painter Claude Monet, resulted in his experimentation with looser brushwork and a brighter palette, as he started to break from the traditions of academic teaching and began to look directly to nature for inspiration.

Upon his return to America, Metcalf exhibited a number of his French compositions in a solo show at the St. Botolph Club in Boston. He soon moved to

New York and began teaching at the Art Students League and the Cooper Institute. In the years following his return from Europe and up to the turn of the century, there were periods of professional struggle as he tried to work out a new direction in his painting. A landscape painter at heart, Metcalf eventually found his chosen subjects during travels in New England, including Gloucester, Old Lyme, and Cornish. In 1898, he was instrumental in founding "The Ten American Painters," and exhibited annually with the group until 1919.

Metcalf experienced financial and critical success by adapting an impressionist technique and high-keyed palette to the depictions of his native country. He did so not by copying a master's hand, but rather by transforming it into a unique style. Metcalf continued to participate in solo and group exhibitions up until his death in 1925.

Originally titled *Home of the Redwing*, *Breath of Spring* was first handled by Vose Galleries in the late 1920s, and was included in the gallery's 1929 exhibition, *Masterpieces by Deceased American Artists*. The next year it was sold to a collector in Franklin, New Hampshire, and has remained in private hands for over eighty years.



Willard Leroy Metcalf (1858-1925), *Breath of Spring*, oil on canvas
29 x 33 inches, signed lower left: W. L. Metcalf 1919



John Joseph Enneking (1841-1916), *Indian Summer, Clarendon Hills, MA*
 Oil on canvas, 22 x 30 inches, signed lower right: Enneking 95, dated 1895

“[Enneking] happily caught the elusive humidity of New England atmosphere—the palpable dampness of the mountain valley, the dewy mist of a Spring morning, the vaporous haze of Indian Summer, the moisture of the winter snowflake.”

—Ralph Davol, John J. Enneking Memorial Exhibition, Boston Art Club, 1917

John J. Enneking, a man ahead of his time, had a stylistic foot in both the pre-impressionist and impressionist worlds of the late nineteenth century. An 1873 sketch of Madame Monet bears evidence that Enneking was perhaps America's earliest impressionist painter, but he also knew Edouard Manet, and studied with Eugène Boudin and the great French Barbizon teacher Charles-François Daubigny.

Orphaned as an adolescent, Enneking was raised by an aunt in Cincinnati, Ohio, who encouraged his enrollment in St. Mary's College in 1858. The President of the school fostered Enneking's interest in the arts, but his studies were interrupted when the young artist joined the Union Army during the Civil War. He moved to Boston in 1868, studied painting and lithography for a brief year, and established a short-lived tin ware business. Enneking moved his young family to Europe in 1872 to pursue a career in the arts, which would prove both financially and critically successful.

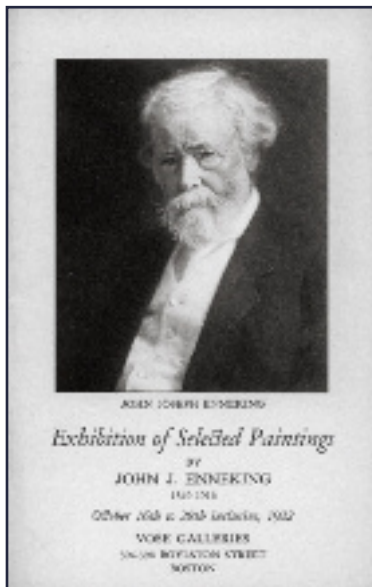
Enneking's study trips to Europe, all financed through the sale of his paintings, exposed him to nearly every major stylistic force during this time of radical experimentation. Enneking was not a copyist, however, but perfected his own style to such an extent that those conversant with his technique can identify his works without hesitation.

Enneking settled in Boston's suburb of Hyde

Park in 1876, and became one of the city's most beloved artists. He was a devoted conservationist and acted as Chairman of the Park Board, helping to preserve the salt water marshes of the Neponset River, as well as areas of the Stony Brook Reservation and Boston's Fenway. The artist reveals his interest in preserving open spaces in *Indian Summer, Clarendon Hills*. Painted in the Clarendon Hills section of Hyde Park, Enneking uses bold, energetic brushwork and a vibrant palette to record a part of the landscape not yet overtaken by commercial and residential development.

Enneking's success was foretold early-on when Williams and Everett mounted his first solo exhibition in 1878, sold every work, and netted the artist \$5,000. He then began to exhibit at prominent venues throughout the United States, including the National Academy, the Pennsylvania Academy,

the Art Institute of Chicago, the Corcoran Gallery, the Boston Art Club, the Paris Exposition of 1900 and the Panama-Pacific Exposition of 1915, where he won the prestigious gold medal. Vose Galleries handled Enneking's work during his lifetime, and has held six solo shows since the artist's death in 1916. In the gallery's 1917 memorial exhibition, twenty-seven landscapes were hung, sold out, rehung with an equal number, and sold out again.



Abbott Graves was a long-time friend of Robert C. Vose, who held numerous shows of Graves' work at his large gallery in Copley Square. Graves' first solo show, *Exhibition of Paintings of New England Gardens by Abbott Graves*, opened at Vose Galleries on December 29, 1913, and Graves sold paintings steadily through Vose until the time of his death.

Born into a working-class family in Massachusetts, Graves quit school to work in a greenhouse to help support his family. At around age seventeen, he came to Boston to seek training in fine art, first learning to draw at the Massachusetts Institute of

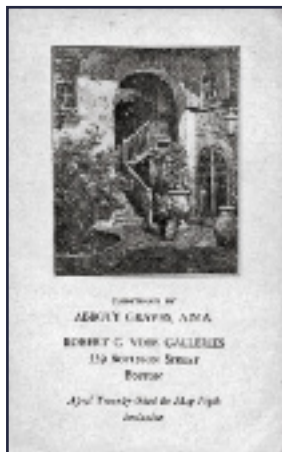
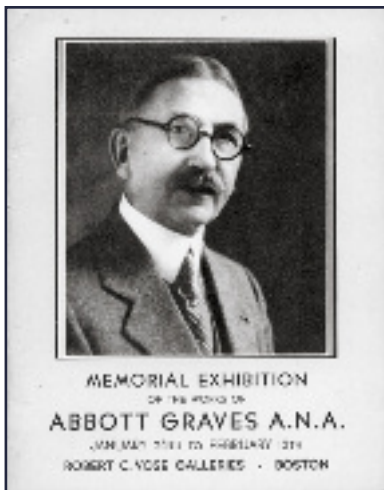
Technology. He was only nineteen when his first painting was accepted into the Boston Art Club Annual Exhibition of 1878. He opened a studio on Tremont Street, taking in students and doing illustrations to pay the rent.

Graves found a good friend and colleague in Childe Hassam, whom he met in Boston, and the two traveled to Paris to-

gether in 1887, attending classes at the Académie Julian. He was also a friend of Boston painter Edmund C. Tarbell, with whom he stayed during an 1883 trip to Paris. In 1891, however, as Hassam was establishing himself as an important American Impressionist painter in New York and Tarbell was earning a reputation as a leading portrait painter and teacher in Boston, Graves followed his own trajectory and moved to Kennebunkport, Maine, away from the limelight of urban life.

By 1905, after an extended stay in France and now fully immersed in the techniques of impressionism, he moved his canvases outside to paint whole gardens bathed in sunlight. At home in Maine, his interest in flower gardens dovetailed with an interest in Colonial architecture and Colonial Revivalist gardens. In the early 1920s, Graves' career flourished. The National Academy elected him an Associate Member in 1926, and while maintaining studios in New York City and Kennebunkport, Graves began showing at Ainslee's, MacBeth and Babcock Galleries.

In April of 1928, *Cottage on the Cape* was included in an exhibition at Vose Galleries, *Paintings by Abbott Graves A.N.A.*, and sold to a private collector in Newtonville, Massachusetts. Cited in a contemporary review as being "painted in the characteristic Graves manner," it has remained in private hands for generations.



Brochure for Graves Show at Vose Galleries, 1928



Abbott Fuller Graves (1859-1936), A Cottage on the Cape, oil on canvas
 25 1/8 x 30 1/8 inches, signed lower right: Abbott Graves ANA, circa 1928

Exhibited: Vose Galleries, *Paintings by Abbott Graves, A.N.A.*, Boston, 1928

"There have been, and there are, plenty of excellent American flower painters; but there has been only one who understood the romance, the poetry of flowers. That was Abbott Graves...For Abbott Graves was the first artist to see and understand the beauty of flowers in their relation to the refinements of life and about the home or in the gardens. . . The spirit of the flowers was in his own gracious nature."

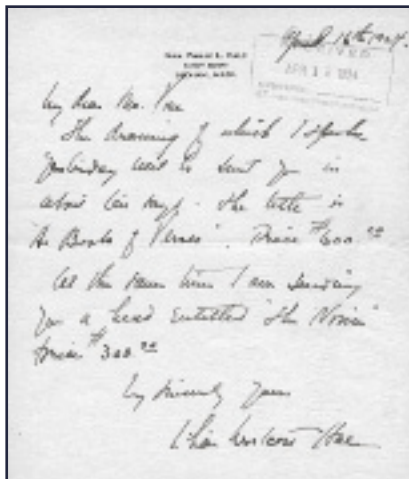
-A. J. Philpott, Abbott Graves Memorial Exhibition, Vose Galleries

With the encouragement of famed teacher William M. Chase, Lilian Westcott enrolled in an advanced painting class with Edmund Tarbell at the School of the Museum of Fine Arts, Boston. In 1901, she was first introduced to faculty member Philip Hale, fifteen years her senior and a well-established artist and teacher. She married Philip a year later, and in 1905 they moved into two adjacent studios at the newly-built Fenway Studios, numbers 210 and 211.

Acting as her mentor, Philip encouraged Lilian's considerable talent, and her work flourished after completing her studies at the Museum School. In 1908, she held her first solo exhibition comprised entirely of drawings at Rowlands Gallery in Boston, and was applauded by collectors and artists alike for her carefully drafted charcoal and pastel compositions. Hale sold a number of the drawings to fellow artists, including William Paxton, Edmund Tarbell, Gretchen Rogers and the sculptor Bela Pratt, who purchased *The Burnous*. Most of the figural pieces featured Hale's favorite model, Rose Zeffler "Zeffy," whose delicate features complemented Hale's unique charcoal technique. According to Hale scholar Erica Hirshler, Hale acquired a number of hats and cloaks from painter Howard Gardiner Cushing, which she used to dress Zeffy. Perhaps the burnous, a hooded cloak originating in the Middle East, was one of Cushing's gifts.

Hale's exhibition circle included a range of Boston venues such as the Guild of Boston Artists, the St. Botolph Club, the Copley Society, the Boston Art Club and Vose Galleries, as well as Arlington and Grand Central Galleries in New York. She was particularly praised for her expressive portraits of children, executed in a manner characteristic of the Boston School tradition, but often with a granulated surface reminiscent of pastel work. Awarded both nationally and locally, Hale won a bronze medal at the Buenos Aires International Exhibition in 1910, a gold medal and medal of honor for drawing in the Panama-Pacific Exposition in 1915, the Pennsylvania Academy's Beck prize in 1923 and prizes from the National Academy in 1924 and 1927.

After the birth of their daughter Nancy in 1908, the Hales purchased a home in Dedham, Massachusetts. A few renovations converted a large parlor into a multi-windowed studio for Lilian. Their home, "Sandy Down," acted as the setting for many of Lilian's interior scenes, and her neighborhood and its occupants became her subjects. Even after the birth of her daughter, Lilian managed to show her work extensively and was rewarded with full membership to the National Academy in 1931. As she grew older, Lilian often summered in Rockport, Massachusetts, with her sister-in-law, and settled near to her daughter in Virginia.



Letter from Hale to Robert Vose, 1924

"The charcoal drawings are in a class by themselves. They are superb. Only the master mezzotint engravers felt the subtle beauty of black-and-white values as Mrs. Hale feels them. And they must have had very much the same quality of patience to do the work they did."

-A. J. Philpott, "Exhibition by Mrs. Hale,"
Boston Daily Globe, 1916

Lilian Westcott Hale (1880-1963)

The Burnous (Portrait of Zeffy)

Charcoal on paper

21 7/8 x 13 3/8 inches

Signed upper left: Lilian Westcott Hale

Circa 1907



Exhibited: Rowlands Gallery, *Drawings by Lilian Westcott Hale*, Boston, 1908



Lilla Cabot Perry at her easel

Lilla Cabot Perry (1848-1933)

I Am an Indian, oil on canvas
36 x 24 inches, signed upper
left: *Lilla Cabot Perry*

Exhibited:
Guild of Boston Artists, 1922

Lilla Cabot Perry, like many women artists overlooked by twentieth-century art historians, has only recently been given the attention she is due. During a career spanning many decades, she built an oeuvre of which Frank W. Benson said, “There was never truer, more direct and sincere painting.”¹

The daughter of a Lowell and a Cabot, Perry wrote poetry as a young woman, and married Thomas Perry, a writer and intellectual, in 1874. In the mid-1880s, after having had three daughters, she studied painting at the Cowles School in Boston under Dennis Bunker and Robert Vonnoh. She then moved to Paris with her family and studied painting at Académies Colarossi and Julian. In 1889, she met Claude Monet at Giverny, and spent the next nine summers there with her family, usually renting property adjacent to Monet’s. Perry became one of Impressionism’s earliest proponents in America, and hosted Monet’s first solo show in America at Boston’s St. Botolph Club. From Monet himself she learned to capture in bold strokes and color the sprawling landscape of the French countryside, and she was equally capable of translating this skill to figural works and the American landscape.

In 1898, Thomas Perry took a teaching position at the Keio Gijuku University in Tokyo, and the en-

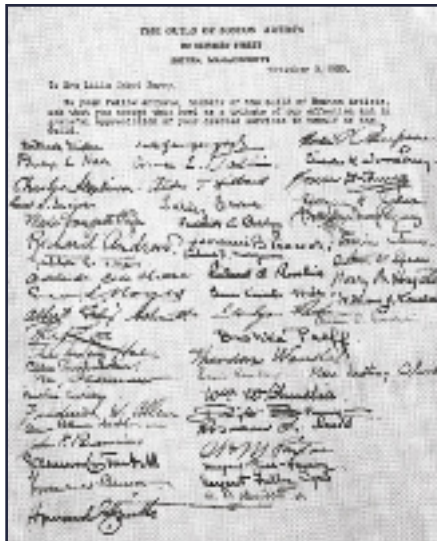
tire family moved to Japan for three years. After they returned and settled in Boston, Perry rented a studio in the Fenway Studio building, and the family spent summers in Hancock, New Hampshire. Perry’s technical skill and focus on figural subjects placed her in the top tier of artists painting in the Boston School tradition at the turn of the century. A review of one of Perry’s exhibitions at the Guild of Boston Artists, of which she was a founding member, reveals that, “...she sat like a queen receiving the homage of her subjects, her wit and animation as animated as ever—the personification of the ageless artist—an inspiration!”

I am an Indian was exhibited at the Guild of Boston Artists in March of 1922. In his Boston Globe review of the show, A. J. Philpott singles out the portrait, writing, “I am an Indian’ shows a little [girl] in Indian costume—big-eyed, saucy, fine in the assumption of boldness and in that touch of child vanity which Mrs. Perry has caught.”² Perry often used her family mem-

bers as subjects, and the model herein is likely one of the artist’s granddaughters.

¹Lilla Cabot Perry: A Retrospective Exhibition (NY: Hirschl & Alder Galleries, Inc., 1969).

²Undated clipping, *Boston Globe*, likely March, 1922.



Letter of appreciation to Perry from members of the Guild of Boston Artists, 1920

Raised by his widowed mother in rural Georgia, Jerry Farnsworth was a restless twenty-year-old, unmotivated and uncertain about his future. His muse surfaced, however, when he viewed a fine art exhibition for the first time, and thought, "Well, it might be nice to try something like that."¹ Inspired, Farnsworth began to work with a series of artists as a studio assistant and lived by the credo that anyone can learn to paint. He would later recount that his education in fine art, not any latent talent, made him a successful artist.

While serving in the Navy during World War I, he was stationed in Washington, D.C., and was able to take night courses at the Corcoran School of Art. During the nineteen-teens, Farnsworth studied at the Cape Cod School of Art under the influential figure painter Charles Hawthorne. Faced by the challenge of painting the figure out-of-doors, Farnsworth learned to rely upon his observations of color rather than on preconceived notions of shape.

Farnsworth not only advanced his painting skills during Hawthorne's summer course, but met his future wife, classmate Helen Sawyer. The two painters taught together for over thirty years, first at the Farnsworth Summer School in Wellfleet, in Truro beginning in 1940, and at a winter school in Sarasota, Florida, from 1943 to 1963. Farnsworth published three widely used books on painting techniques and regularly published articles for *American Artist* magazine. Besides his teaching on Cape Cod, he taught figure painting at the Art Students League in New York City and the Grand Central School of Art.

Farnsworth instructed his students to look to great painters of both the past and present, believing

that even the most modern movements had made valid contributions to the art of painting. With little formal background in art history himself, his own works were strongly situated in the modern day; Farnsworth's paintings meld fluidly with the style and subject matter of the leading American Scene painters of his lifetime. His still lifes capture common, household possessions, while his portraits depict neighbors on Cape Cod. *The Picnic*, for example, is a powerful portrayal of his wife Helen, and Ellen, a favorite Portuguese model, with the two women set against a backdrop of the Truro landscape; the First Congregational Parish Church of Truro can be seen just to Helen's left. In his text *Painting with Jerry Farnsworth*, Farnsworth notes that a similar portrait of Ellen set against the Truro landscape was owned by the Pennsylvania Academy.²

A frequent national exhibitor at such prestigious venues as the National Academy, the Pennsylvania Academy, the Corcoran Gallery and the Art Institute of Chicago, Farnsworth was made a full member of the National Academy in 1935. By 1970, his works were so highly regarded that they were housed in over thirty museums throughout the country.

It was his success with figural works of Cape Cod natives and fishing folk that led to national recognition and important commissions, such as portraits of presidents Truman, Roosevelt and Harding. Farnsworth had grown from an uninspired youth to a passionate painter of world renown.

*"A portrait is never an exact thing.
It is a mood, a composite of a person...
A painter probes deeply into the person-
ality of his subject."*

Jerry Farnsworth, *Painting with Jerry Farnsworth*

¹ *The Painting Life*, Highland House Museum, Truro Historical Society exhibition catalog, 2004.

² Jerry Farnsworth, *Painting with Jerry Farnsworth* (NY: Watson-Guptil Publications, Inc., 1949).



Jerry Farnsworth (1895-1982), *The Picnic*, oil on canvas
42 1/4 x 36 1/4 inches, signed upper left: *Jerry Farnsworth*

Exhibited: Grand Central Art Galleries, New York (awarded the Golden State Prize)

Charles Chapman was born in Morristown, New Jersey, in 1879, and grew up in upstate New York. In 1896, he enrolled at the Pratt Institute in New York City and later studied with William Merritt Chase at Chase's School of Art, and with James Carroll Beckwith and W. Appleton Clark at the Art Students League. Chapman would return to teach at the League from 1914-18, and 1936-40. Around 1901, Chapman befriended the renowned Western painter Frederic Remington, and at the elder's suggestion made an excursion to the forests of Quebec, Canada, sketching and logging. His love of the deep wooded landscape carried into his choice of subject matter for years to come, as he traveled to the American West, including stays in California, Arizona and Wyoming.

Early in his career, Chapman worked as an illustrator for *Scribner's* and *Pictorial Review*, and in 1908, he moved to the artist's colony at Leonia, New Jersey, sharing a studio with Howard McCormick, and working alongside artists Harry Wickey, Grant Reynard, and Harvey Dunn. A dedicated teacher, Chapman would later establish a school for illustration with Dunn in Leonia. Chapman also taught classes at the Montclair Art Museum, at the National Academy from 1948-49, at the University of Wyoming during the summer of 1941, and gave lessons in his studio.

Chapman became an Associate of the National Academy in 1919, and was elected a full Academician in 1926, the year *The Days of Our Youth* was painted. After displaying it at the National Academy, Chapman exhibited it at the Art Institute of Chicago, and at the City Art Museum of St. Louis in 1927.

Throughout his career, Chapman exhibited regularly with the National Academy, receiving numerous awards, including the Saltus Medal for Merit in 1917 and 1940, the Benjamin Altman prize in 1924, and the Andrew Carnegie prize in 1921 and 1938. He was a member of the Salma-gundi Club, winning many prizes during the teens and twenties, and showed at the Corcoran Gallery, the Art Institute of Chicago and at the Pennsylvania Academy. Additionally, Chapman was commissioned to paint murals for the American Red Cross during World War I, and completed the massive Grand Canyon backdrop for the mountain lion exhibit at the American Museum of Natural History in New York in the 1930s. His work can be found in several public collections, including the Montclair Art Museum, the Metropolitan Museum and Amherst College in Amherst, Massachusetts.



Charles Shepard Chapman (1879-1962), *The Days of Our Youth*

Oil on board, 32 x 40 inches, signed lower right: *Charles S. Chapman 26/ANA*, dated 1926

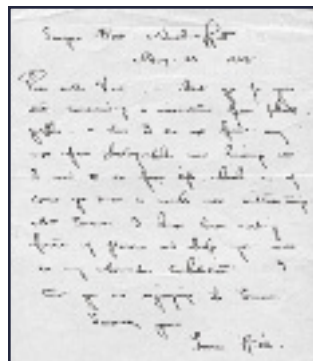
Exhibited:

National Academy of Design, 1926

Art Institute of Chicago, *39th Annual Exhibition*, 1926

City Art Museum of St. Louis, *22nd Annual Exhibition*, 1927

Grand Central Art Galleries, New York



Letter from Hills to Robert C. Vose, 1928

*"Dear Mr. Vose,
 ...All summer I have been making pastels of flowers and hope you will see my November exhibition. I trust you are enjoying the summer.
 Sincerely yours,
 Laura Hills"*

Laura Coombs Hills (1859-1952), *Larkspur and White Petunias*
 Pastel on paper, 23 1/2 x 21 inches, signed lower left: *Laura Coombs Hills*

Massachusetts native Laura Coombs Hills was an important figure in the miniature revival of the 1890s. Her prize-winning portraits were popular among collectors and critics alike. By the 1920s, however, Hills had turned to flower subjects done primarily in pastels, which were also avidly collected by an adoring public. She maintained a studio in Newburyport and at 66 Chestnut Street, a row house on Beacon Hill with a top-floor studio and small apartment in the back, where she lived with her mother and devoted sister, Lizzie.

Ida Lathrop came from a cultured Troy, New York, family, and later became the hub of the Albany art world with her two daughters, Dorothy and Gertrude. Entirely self-taught, Ida worked out of the family's Queen Anne-style home which she had designed. When her daughters began to paint, they expanded into studios in the back garden, which were surrounded by the family's numerous pets; porcupines, sheep, turtles, raccoons, goats and squirrels all found their way into the Lathrop women's artwork. All three were strict vegetarians and concerned for animal rights. Dorothy attempted to explain her family's commitment to protecting and studying animals:

Once I heard of a sculptor who modeled a little goat, and, after she finished modeling him, she ate him! Only too well that piece of sculpture reveals in its lifelessness and lack of appeal that to her the kid was never a personality—never anything more than a prospective platter of savory meat.

The rabbit in *Content* complacently chews on his flower, naive and unaware that he, too, could have been the savory meat on the dinner platter. In the background, a haloed bodhisattva is surrounded by lotus blossoms, the symbol of enlightenment, possibly representing the family's views on animal rights. This still life displays Lathrop's keen eye for composition and expert draftsmanship, and highlights her creativity and refined education. Her entries to exhibitions at the National Academy, the Art Institute of Chicago, the Society of Independent Artists and the Corcoran



Ida Pulis Lathrop (1859-1937), *Content*, oil on canvas

33 x 25 inches, signed lower right: *I. Pulis Lathrop*

Exhibited: Corcoran Gallery of Art, Washington, D.C., 1937

Gallery attest to her interest in antiquities and exotics, with titles such as *From the Dust of Egypt*, *From an Ancient Shrine* and *From the Valley of the Kings*.



William M. Paxton (1869-1941), *Still Life - Breakfast Tray*
Oil on masonite, 13 x 18 inches, signed upper right: Paxton

Exhibited: Guild of Boston Artists, *William Paxton Memorial Exhibition*, 1941

"There never was a man who tried harder [than William Paxton] to get the aspect of things, the look of nature, and very few have been more successful...His work is true, sincere, brilliant, well made, and, best of all, it's vital and sound."

-Philip L. Hale, "William McGregor Paxton," *International Studio*, 1909

William Paxton formed an association with the Boston School of painters while studying under Dennis Miller Bunker at the Cowles Art School in Boston. While Bunker would not live to see thirty years of age, instructors at Boston's Museum School, such as Paxton, Edmund Tarbell, Philip Hale and Frank Benson, would carry on his teachings to future generations. Faced with the changing tastes of a new century and the advent of Modernism, these artists formed an alliance with the more conservative artwork of the 19th century and sought to celebrate and improve upon this tradition of painting. In a 1921 interview, Paxton proclaimed that, "as a matter of downright fact, the best group of painters in the world today is right here in Boston...so far as the technique of painting goes, the actual setting down on canvas of what a man has to say, Boston is not surpassed at present by any city in the world."¹ Paxton proved to be one of the most outstanding artists and teachers of the Boston School, bridging the divide between academic and impressionist styles of painting.

While teaching at the Museum School, where he met his future wife Elizabeth Okie, Paxton became immersed in the Boston art scene, joining the Guild of Boston Artists, the Copley Society, the Boston Art Club and the St. Botolph Club. His success resulted largely from his exquisitely painted commissioned portraits and genre scenes of bejeweled women in interiors. A master of lace, pearls, satiny skin and rich fabrics, Paxton became a favorite of any audience. He fre-

quently received the "Popular Prize" in exhibitions across the country, including first place at the Corcoran Gallery on four occasions, three first place awards at the Pennsylvania Academy, and runner up each year between 1915 and 1925. His commissioned portraits included such sitters as Presidents Grover Cleveland and Calvin Coolidge, and numerous governors, educators and elite members of society along the East Coast, leading him to be called the "Court Painter of Philadelphia."

Regardless of the subject matter, Paxton enforced exactitude in his work, carefully composing the sitters and their surroundings. In 1928, his mastery was applauded by the National Academy, which appointed him a full member. Following his death in 1941, the Boston Museum of Fine Arts commemorated his accomplishments with a large memorial exhibition of paintings loaned by prestigious private and public collections, including the Metropolitan Museum, the Pennsylvania Academy, the Corcoran Gallery, the Butler Art Institute, the Cincinnati Art Museum, the Detroit Institute of Arts, Williams College and Princeton University. An equally impressive retrospective was organized by the Indi-

anapolis Museum in 1979, which traveled to Texas, Kansas and Springfield, Massachusetts. Vose Galleries, an agent for the Paxton estate, also held major exhibitions in 1976 and 1979.



¹Curl, M. J., "Boston Artists and Sculptors Talk of Their Work and Ideals," *Boston Sunday Herald*, Dec. 21, 1921.



Charles S. Hopkins (1869-1962), *Story Time*, oil on canvas

40 x 50 inches, signed lower right: C. Hopkins, circa 1910

Exhibited: Danforth Museum of Art, *Charles S. Hopkins: Pictures From A New England Past*, 1988-89

After years of foreign travel, Hopkins was ultimately drawn back to his home state, and married his second wife, Elinor Curtis of Manchester, Massachusetts, in 1903. He spent summers painting by the ocean, “...surrounded by loving women: his wife Elinor, her four sisters, and his five daughters...”¹ This circa 1910 portrait captures the artist’s wife and three of his daughters, Harriot, Mary and Isabella.

¹Lipton, Leah, in *Wind and Dazzle: The Art of Charles S. Hopkins*, Vose Galleries, Boston, 2001.



Charles S. Hopkinson (1869-1962) *Looking out to Sea from Sharksmouth*, watercolor on paper, 22 x 30 inches
Estate stamped

A highly successful portrait painter, Charles Hopkinson was acclaimed by *Time Magazine* in 1948 as “The Dean of U.S. Portraitists.” Born in Cambridge, Hopkinson was a Harvard graduate who went on to study at the Art Students League in New York and the Académie Julian. Portrait commissions resulted from the interest of friends, neighbors and his Harvard connections, including forty-five portraits of Harvard presidents.

Hopkinson was one of the first occupants of the Fenway Studios, residing there for nearly sixty years, but his daring watercolors divided him from his Boston contemporaries. In a 1932 *Boston Evening Transcript* review, one critic wrote: “As aquarellist, [Hopkinson] invites his artistic soul. He tries out new schemes in design; he plays around with new color motives, he essays abstraction...less interested in fidelity to surface appearance of things in nature than he is in working out a design which has its own logic of color and mass.”¹ His experimentations in color theory resulted in a modern, fauvist style of painting, drastically different from his earlier portraits, but of an equally notable quality.

¹“Charles Hopkinson,” *Boston Evening Transcript*, Jan. 9, 1932.



Charles Hopkinson (1869-1962)
Harriot Drawing, oil on canvas
63 x 26 3/4 inches, circa 1909

Arthur C. Goodwin, whose personality alternated between that of a dandy and a destitute alcoholic, once held the title of the "Beau Brummell of Chelsea." Thankfully, when Goodwin was over thirty years old, he discovered a passion for painting and became the painter par excellence of the city of Boston. Goodwin's interest in the fine arts emerged in 1900, when he watched his artist friend Louis Kronberg at work on a pastel and declared, "I think I could do that." Goodwin went on to become the quintessential Boston painter, known for his scenes of the city street, markets and docks of Boston Harbor.

As with Kronberg, Goodwin was inspired by fellow Impressionist Childe Hassam, and proudly reported, "I just came from a visit to Childe Hassam

and he said, 'Goodwin, you are the greatest painter in Boston.' As long as those who know feel that way toward my work, I don't give a damn what the fashion of the day is. I paint what I feel."¹ Although Goodwin was intrigued by the impressionist concentration on light, he never ascribed to a particular artist or style. Being non-academic and not having worked in Europe as most of his contemporary artists had done, Goodwin remained largely uninfluenced by the trends of his time, allowing him to produce fresh, immediate impressions of his surroundings.

After Goodwin's first public exhibition at Doll and Richards gallery in 1904, his works became a constant among Boston venues. Showing in 1911 at the Museum of Fine Arts alongside Frank Benson, William Paxton, and Philip Hale, his work attracted the attention of local collectors such as Isabella Stewart Gardner, John T. Spaulding and John Singer Sargent.

Goodwin continued on to enjoy successful exhibits at an impressive grouping of Boston galleries throughout his career, including the Guild of Boston Artists, the Copley Society and the Boston Art Club. Vose Galleries has enjoyed a continued association with Goodwin, featuring his work in three solo shows in 1920, 1985 and 1988.

¹The Sunday Herald Traveler, Sept. 24, 1967.



Arthur C. Goodwin (1864-1929), *Long Wharf, Old Salt Wharf*
Oil on canvas, 20 x 26 inches, signed lower right: A. C. Goodwin, dated 1910



Arthur Clifton Goodwin (1864-1929), *T-Wharf, Boston, MA*
Oil on canvas, 39 1/4 x 44 inches



Frank Hector Tompkins (1847-1922), *The Embankment, Parker Hill, Boston*

Oil on canvas, 26 x 32 inches, signed lower left: F. H. Tompkins/1910

Exhibited:

Boston Art Club, *Frank Tompkins Retrospective Exhibition*, 1921

Cleveland School of Art, Cleveland, Ohio

Frank Tompkins was born in upstate New York, but grew up in Ohio, later enrolling at the Cincinnati Academy of Design. He also attended the Art Students League in New York City and, like many artists of his generation, traveled abroad from 1882 to 1887, studying at the Royal Academy in Munich. There he was awarded two first place prizes for painting in 1884 and 1885. Upon his return to America, Tompkins opened a studio in Boston and joined the Boston Art Club, participating in group exhibitions over the next three decades.

Tompkins was a talented portrait painter, capturing the likenesses of many notable sitters over the years, including fellow artist John J. Enneking and William Howe Downes, art critic for the Boston Evening Transcript. Yet he also found inspiration in figural work and landscape, choosing his subjects while visiting the suburbs, walking along the waterfront or passing through Boston's many parks, where local families and children would enjoy their day. *The Embankment, Parker Hill*, shows a young Julia Moriarty, in pigtails, with her sister and brother taking in the sweeping view of Roxbury below. According to a letter from the artist, "I painted her first on the sands of Marine Park—without asking her permission. She was then eleven years old. Now she is married and has a daughter two years old. We have been friends from the first day of our acquaintance...she is the oldest of six children, most of whom I have painted." Julia Moriarty Porter would later purchase this painting, and any others depicting her as a model, at the artist's estate sale in 1922.

The Embankment was heralded as "...one of the most vivid and charming studies...taken in the reservoir grounds on the top of Parker Hill, Roxbury, where he posed a group of three little kids looking at the extensive view of the city and harbor, spread out almost like a map below."¹ The painting was also included in the artist's retrospective exhibition at the

Boston Art Club in 1921, where it was again singled out in a review as a "highly personal picture of the summit of Parker Hill, with the picturesque group of three children looking at the broad panorama spread out beneath them." In praise of the Boston Art Club exhibition, W. H. Downes notes that "...it will impress the visitor with the thoughtful and high standard he has set for himself, the sobriety and honesty of his art, and the consistent endeavor to live up to a lofty ideal of expression and sentiment."²

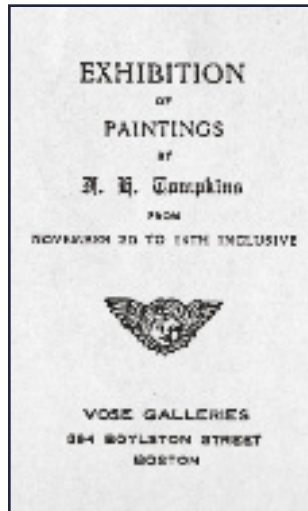
Sadly, Frank Tompkins passed away in July of 1922, only a few months after the Boston Art Club retrospective. In addition to the Boston Art Club, Tompkins exhibited regularly at the National Academy, the Pennsylvania Academy, the Corcoran Gallery and also had a solo show at Vose Galleries in 1914.

Examples of the artist's portrait work can be found at the Franklin Public Library, in Franklin, Massachusetts, at Harvard University's Fogg Museum, and the artist's self-portrait from 1914 is now in the collection of the Museum of Fine Arts, Boston.

¹Boston Evening Transcript, undated.

²Downes, W. H., Boston Evening Transcript, 1921.

³Ibid.



Brochure for Tompkins Show at Vose Galleries, 1914

"The realm [Spear] chooses to depict is quite his own. No one would dare to essay those particular fancies in which mermaids, lady fauns, nymphs, sprites and other delicious creatures ecstatically swing and sway, or whisk across idyllic scenes. . . . The result is a vindication of scenes of the imagination with highly decorative and pictorial effects. . . . [that] seem like stirrings of a remote consciousness, expressions of an inward feeling."

-Review of Vose Galleries' Arthur Spear Exhibition, *Boston Transcript*, 1925

Arthur Prince Spear was trained at some of the most prestigious institutions of his time, including the Art Students League of New York and the Académie Julian of Paris. Under the guidance of instructors such as Jean Paul Laurens, Spear developed an impressionist-inspired style which he brought back with him to the United States in 1907. He joined the Fenway Studios building in Boston, and executed soft, loosely painted landscapes and genre scenes until 1915. At this point his style underwent a drastic transformation, and he began painting the subjects for which he is best known: mythological nudes, imaginary landscapes and underwater scenes.

Created during this period of imaginative works, *The Mists of the Morning* was exhibited at the National Academy in 1920, the same year Spear was

elected an Associate member, and at the Art Institute of Chicago. The image was also reproduced in *Hearst's* magazine in August 1920, and one year later, *Hearst's* dubbed Spear the "painter of poetry."

To supplement his income, Spear taught life drawing at the Fenway School of Illustration, and in his own studio during the 1930s, which was then located in his Brookline home. Spear enjoyed great success as both artist and teacher. In addition to the National Academy, Spear exhibited at the Pennsylvania Academy and the Corcoran Gallery, and locally at the Copley Gallery, the Guild of Boston Artists, the Boston Museum of Fine Arts and Vose Galleries, with exhibitions of pastels and oils in 1924 and 1925.

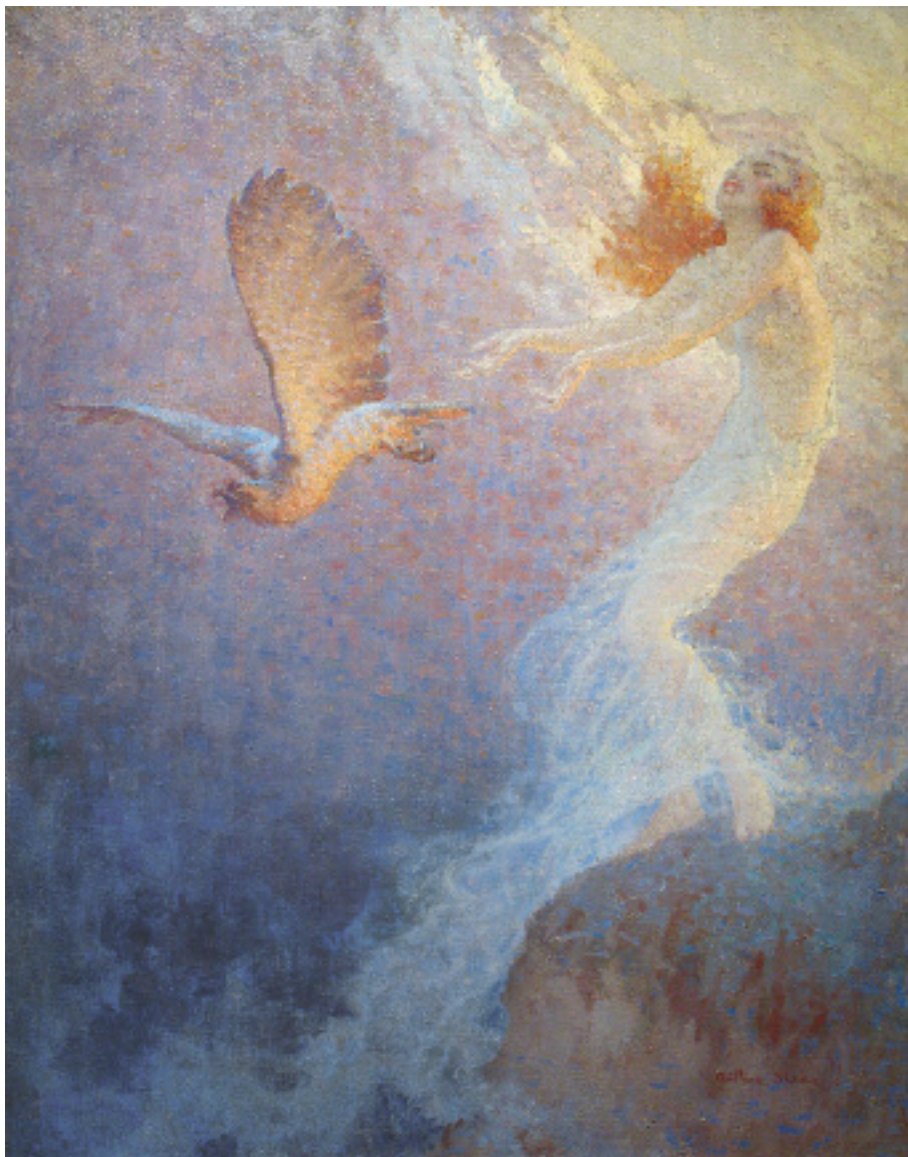
Arthur Prince Spear (1879-1959), *The Mists of the Morning*

Oil on canvas, 45 x 36 inches, signed lower right: *Arthur Spear*, dated 1920

Exhibited:

National Academy of Design, *95th Annual Exhibition*, 1920

Art Institute of Chicago, *33rd Annual Exhibition of American Oil Paintings and Sculpture*, 1920





Leon Abraham Kroll (1884-1974), *Four Maids Combing Their Hair*

Oil on canvas, 36 x 48 inches, signed lower right: *Leon Kroll 1919*

Exhibited:

Berry-Hill Galleries, *Continuities: American Figure Painting 1900-1950*, New York, 1983

Grand Central Art Galleries, *William M. Chase/Robert Henri: Between Two American Masters*, New York, 1985

Gerald Peters Gallery, *Leon Kroll: Revisited, An Overview of His Work and Career*, New York, 1998

The Forbes Magazine Galleries, *200 Years of American Art from the Forbes Magazine Galleries*, New York, 1999

One of the most critically acclaimed and award-winning artists of his generation, Leon Kroll maintained a balance between academic realism and a more modern, abstract aesthetic that was sweeping across the art world. He enrolled at the Art Students League at age fifteen, studying with Impressionist John Twachtman, and later attended the National Academy. His subsequent training at the Académie Julian focused on traditional, academic methods of painting, but his time in Europe also brought him into contact with the more radical Barbizon School and the Impressionist and Post-impressionist movements.

Kroll returned to New York in 1910, and was given his first solo show at the National Academy, where he later took a teaching position from 1911 to 1918. The artist's early work focused on the urban landscape of New York City, and he soon established himself among the art circles of the day, befriending notable New York realists George Bellows, Robert Henri and other members of the newly formed "Ash Can School."

By the late teens, Kroll began producing more pastoral-themed landscapes, still lifes, and figure paintings, and garnered praise for his masterful renderings of the female form. While maintaining the strong design elements he had learned through his

formal training, he often experimented with subject matter and began employing a bolder color palette. In *Four Maids Combing Their Hair*, he combines the concept of the archetypal female beauty with a dynamic compositional structure and the rich colors he had begun favoring around this time. It was painted at a transitional point in his career, when women became a prominent theme in his work, and

serves as an example of his ability to successfully combine both traditional and modern aesthetics in defining his own artistic identity.

Kroll exhibited his work widely, and earned countless awards over the years, including the Art Institute of Chicago's Logan Medal in 1919, the Pennsylvania Academy's Temple Gold Medal in 1927 and Beck Gold Medal in 1930, the First Prize award at the Carnegie International Exhibition in 1936, and numerous prizes at the National Academy's annual exhibitions. Like a number of his contemporaries, Kroll was also an accomplished mural painter and completed commissions for the Indiana State Capitol, Johns Hopkins

University and the Justice Department in Washington, D.C. Following decades of professional success, Leon Kroll was presented with the National Academy's President's Medal in 1971, for a lifetime of achievement in American art.





Gertrude H. Fiske

"The contrast between the reflections in the mirror and the actual objects reflected is handled with true painter's magic... [Fiske] penetrates to the spirit of the difference between things seen directly and their reflection without descending to childish trickery. It is a broad, authoritative statement and the structure of the design is noble. The human type also is in harmony with this breadth and vigor. There is a touch of wildness in the shadowed face framed in strewn hair... the blue and green and orange draperies are enhanced in splendor by the cool expanse of the mirror."

-Review of Fiske's *Nude* at the National Academy
The New York Times, November 26, 1922

Gertrude Fiske entered the Boston Museum School around 1904, and studied under Edmund Tarbell, Frank Benson, and Philip Hale. During the summers, she attended Charles Woodbury's classes in Ogunquit, Maine, whose bold, painterly approach to landscape painting influenced her own painting style. She established herself at the Riverway, and later the Fenway Studios in Boston, and also maintained a studio at her family's home in Weston. She made a number of trips abroad but never stayed for long, preferring for the most part to live and work on the east coast of New England.

By her late thirties, Fiske had earned a reputation for being a leading woman painter in Boston. Her increasing interest in the art and artists of New England led her to become a founding member of the Guild of Boston Artists, co-founder along with friend and artist Elizabeth Roberts of the Concord Art Association, as well as participate in the founding of the Ogunquit Art Association. She exhibited annually with various art associations, including shows at the Pennsylvania Academy of the Fine Arts and the Corcoran Gallery of Art, and in 1922 was named the first and only woman to the Massachusetts State Art Commission.

By 1935, Fiske had exhibited in over ten one-woman shows and won over eighteen prestigious awards, including the National Academy of Design's Shaw and Clark Prizes. She was elected an Associate of the National Academy in 1922, and presented the painting *Nude* in their winter exhibition. The piece earned her the Julia A. Shaw Memorial Prize for the best painting or sculpture done by an American woman and much praise from the *New York Times*.

Fiske later achieved full Academician status in 1930. Throughout her career, she painted mostly portraits, many commissioned and many more of characters that captured her interest or models that intrigued her, and her outdoor landscape paintings, often sketched en plein air, display a keen eye for nature, light and atmosphere. She was also an etcher, producing bold, lively prints, and became a member of the Boston Society of Etchers and the Chicago Society of Etchers.

Vose Galleries first sold a painting by Fiske in 1917, a self-portrait entitled *Study in Black and White*, in a show of Boston Women Artists. In addition to handling Fiske's paintings during her lifetime, Vose held two solo exhibitions of her work in 1969 and 1987.



Gertrude Horsford Fiske (1878-1961), *Nude*, oil on canvas
40 1/4 x 50 1/4 inches, signed lower right: *Gertrude Fiske*, circa 1922

Exhibited:

National Academy of Design, *Annual Exhibition*, 1922 (awarded the Julia A. Shaw Memorial Prize)

Painters & Sculptors Gallery Association, Grand Central Terminal, New York, 1925

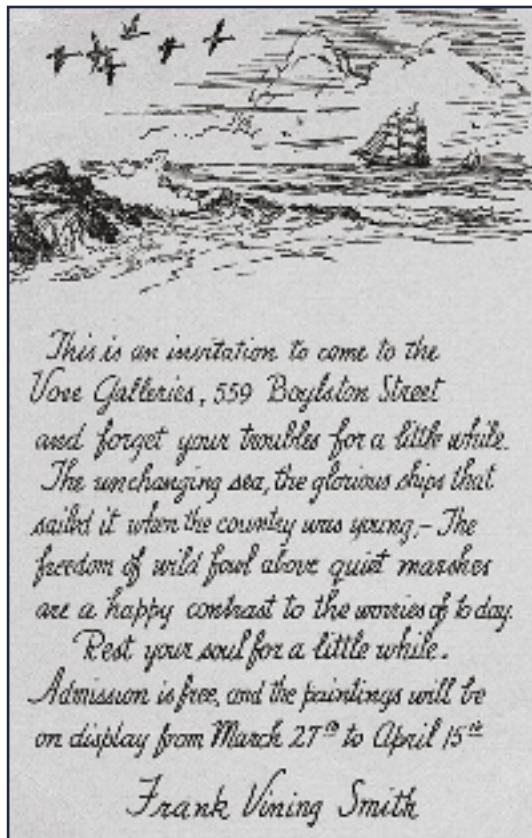
Carnegie Institute, Pittsburgh, Pennsylvania

Vose Galleries, *Gertrude Fiske (1878-1961)*, Boston, 1987

Massachusetts native Frank Vining Smith studied at the nearby Boston Museum School with Philip Hale, Frank Benson, and Edmund C. Tarbell, later attending the Central Ontario Design School in Toronto. After a short time as a manager for a shoe store in Pennsylvania, he was given the opportunity to work as a newspaper artist for the McClure Newspaper Syndicate. He happily moved to New York City and attended the Art Students League in his free time. Around 1900, Smith moved to Boston, where he worked on the *Boston Herald* and the *Boston Globe* drawing advertisements and cartoons. During World War I, he was in charge of camouflage work in Philadelphia and New York. By 1925, now settled in Hingham, Massachusetts, Smith decided to quit his newspaper job to concentrate whole-heartedly on painting marine pictures.

As an avid sailor, he knew firsthand the character of the ocean and was meticulous in his depictions of the rigging and architecture of vessels, both contemporary and historic, with many having long been retired since the passing of the clipper ship era. Doll & Richards Gallery in Boston gave Smith his first one-man show in 1928. Ten years later, Vose Galleries held the exhibition "Ships and the Sea," sparking a relationship with the artist that would span nearly thirty years, with numerous successful annual exhibitions.

In 1975, a retrospective exhibition of more than one hundred oils, watercolors and drawings lent from private and public collections was held at the Heritage Plantation in Sandwich, Massachusetts. Today, his work can be found at the Kendall Whaling Museum, The Mariners Museum, Mystic Seaport, and the Old Dartmouth Historical Society in New Bedford.





Frank Vining Smith (1879-1967), *Clipper Ship 'Red Jacket,' on Her Record-Breaking Trip*
Oil on masonite, 36 1/4 x 54 inches, signed lower left: *Frank Vining Smith*

Built in Rockland, Maine, in 1853, the clipper ship *Red Jacket* was named after the Seneca Indian Chief Sagoyewatha, who acted as scout for the British forces during the Revolutionary War and was often attired in the red jacket of a British soldier. On January 11, 1854, the *Red Jacket* left New York on her first ocean crossing, and despite several days of stormy weather, arrived in Liverpool on January 23, breaking the standing record for a trans-Atlantic passage set by *Sovereign of the Seas* one year earlier.

Upon arriving in Liverpool, she was greeted by a multitude of admirers who came to see the graceful lines and beautifully carved life-sized figurehead of her namesake, complete with red jacket and feathered headdress. Soon after, the *Red Jacket* was purchased by agents for the White Star Line and fitted out for the Australian emigrant trade.

The son of a commercial artist, John Whorf showed a precocious talent for art. At the age of fourteen, he traveled from his home in Winthrop, Massachusetts, to attend classes at the nearby School of the Museum of Fine Arts in Boston. That same year, he began studying under Charles Hawthorne, E. Ambrose Webster and George Elmer Brown in Provincetown, Massachusetts, where his ancestors had resided since 1650. Whorf summered at this seaside locale for much of his youth, roaming over the sand dunes and painting alongside his father, until he moved there permanently in 1937.

Temporarily paralyzed in a serious fall at the age of 18, Whorf focused his energies and creativity into his paintings. After a miraculous recovery, he traveled through Europe the following year, studying at the École des Beaux-Arts and the Académie

Colarossi. During his travels, Whorf concentrated on watercolors, capturing the subtle blend of hues and play of light and shadow in his landscapes and urban scenes. In 1924, he had his first one-man show at Grace Horne Gallery in Boston, and began studying under his most influential teacher, John Singer Sargent. This was the first of many great exhibitions in both New York and Boston for the young artist. Throughout his career, he would show his watercolors with the Boston Society of Watercolor Painters, the Pennsylvania Academy of the Fine Arts and the Art Institute of Chicago, as well as at Vose Galleries annually between 1944 and 1951. At the culmination of his career, Whorf was elected a member of the National Academy of Design and relocated to Provincetown, where he remained until his death in 1959.



John Whorf



John Whorf (1903-1959), *Marshes at Sunrise*

Watercolor on paper, 14 1/2 x 21 1/2 inches, signed lower right: *John Whorf*





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