

The New England Watercolor Tradition 1920–1950

May 15–July 1, 2006



VOSE GALLERIES OF BOSTON



Cover:

34209

John Whorf (1903–1959)

Heading Out

Watercolor on paper

15 x 21¼ inches

Signed lower left

The New England Watercolor Tradition 1920–1950

May 15–July 1, 2006

Realism and Watercolor, 1900–1950

by Nancy Allyn Jarzombek

The Boston Water Color Society and Vose Galleries

by Marcia L. Vose

The Boston Five: A Brief Fling

by Marcia L. Vose

Artist Biographies

by Elizabeth W. Vose and Rachel Beaupré

How to Care for Watercolors: FAQs

V O S E | 238 Newbury Street • Boston, Massachusetts 02116
GALLERIES OF BOSTON | Telephone 617.536.6176 • Facsimile 617.247.8673
info@vosegalleries.com • www.vosegalleries.com
DEALERS IN FINE PAINTINGS FOR SIX GENERATIONS • ESTABLISHED 1841

Realism and Watercolor, 1900–1950

by Nancy Allyn Jarzombek

By the end of the nineteenth century, watercolor had emerged as an artistic medium with enduring powers. Artists such as Winslow Homer and John Singer Sargent exploited its expressive and spontaneous possibilities. Collectors, in turn, responded to the fresh, bold handling of the medium; they could not buy them fast enough. Today's great collections of watercolors at the Museum of Fine Arts, Boston, and the Fogg Museum of Art at Harvard University, have benefited from the gifts and bequests of these original collectors. Indeed, perspicacious museum directors competed against themselves for the best. The Brooklyn Museum famously beat out the Museum of Fine Arts, Boston, for eighty-three watercolors by Sargent in 1909; three years later Boston bought forty-five sheets by Sargent for its own holdings.¹

Boston artists, collectors and critics followed the lead of their New York counterparts. The American Watercolor Society was established in New York in 1867 to promote the production of watercolors and their purchase. Their annual exhibitions were enthusiastically reviewed by art critics in Boston papers. It was widely reported that sales of watercolors were brisk and by the middle of the 1880s one reviewer noted that every major American painter in oils was also working in watercolor.² The Boston Art Club accepted watercolors into their annual exhibitions from 1873 until 1881, when the number of watercolors and works on papers was so great that they formed a separate exhibition altogether. In 1885, a group of thirteen artists formed the Boston Water-Color Society and organized annual exhibitions of members' work. Founders included Thomas Allen, the society's first president, Childe Hassam, and Ross Sterling Turner, an important teacher who published *The Use of Watercolor for Beginners*. It was a conservative group of painters, all men, who prized technique and subtle effects so difficult to achieve in watercolor. John Singer Sargent was listed as a member

Thomas Allen
1849–1924



European Village
Watercolor on paper
14 x 22 inches
Signed lower right

33974



*Ross Sterling
Turner
1847–1915*

Monadnock

Watercolor on paper
12 x 17½ inches
Signed lower right
1887

34287



La Citi, 1914

Watercolor on paper
13 x 19 inches
Signed lower left
1914

33455

Realism and Watercolor, 1900–1950 (con't.)

from 1888 to 1892. In 1896 the club renamed itself the Boston Society of Water Color Painters and held its annuals in galleries of the Boston Art Club from 1899 to 1926.

Meanwhile, in 1887, seventeen women artists established the Boston Water Color Club. Its founding members included Ellen Robbins, Sarah Choate Sears, Sarah W. Whitman, and Elizabeth Boott Duveneck. Laura Coombs Hills and Lilian Westcott Hale joined soon after. Clearly these women were reacting to the sexist snub delivered by brother artists, there being no room for females in the club that they had just formed one year before. However, it must also be noted that the members of the Boston Water Color Club tended to be stylistically more adventurous. In 1896, after considerable debate amongst themselves, the women of the club invited eleven men to join to “bring fresh life into it.” Charles Woodbury, Charles Hopkinson, Hermann Dudley Murphy, Maurice Prendergast and George Hallowell became members, creating, in the Boston

Water Color Club, a coterie of like-minded, forward-thinking painters in watercolor. In 1902 avowed modernists Dodge MacKnight, Charles Hovey Pepper and Margaret Patterson had also joined, and the rejuvenated club mounted ambitious, well-received exhibitions at the Boston Art Club. The Boston Water Color Club disbanded after World War I, and many of its members joined the older Boston Society of Water Color Painters.³

Beginning around 1915 and extending through the 1920s, watercolor took center stage as an important vehicle for artistic revolution in American art. Because most art schools did not teach watercolor as a formal technique, each artist was, in a sense, free to develop his or her own personal expression through experimentation, unhampered by academic dictates. Moreover, sheets of paper are small, inexpensive, and conducive to unselfconscious drawing. It is no accident that American modernists Arthur Dove, Georgia O’Keeffe, John Marin, Marsden Hartley and Oscar Bluemner used watercolor to produce daring, experimental, emotionally expressive works of art.

Hezekiah A. Dyer 1872–1943



Lake Como

Watercolor and gouache on
paper
11¾ x 15½ inches
Signed lower left

34475



*Frederick Dickinson
Williams*
1829–1915

Country Road

Watercolor on paper
12½ x 19 inches
Signed lower left
1892

34156

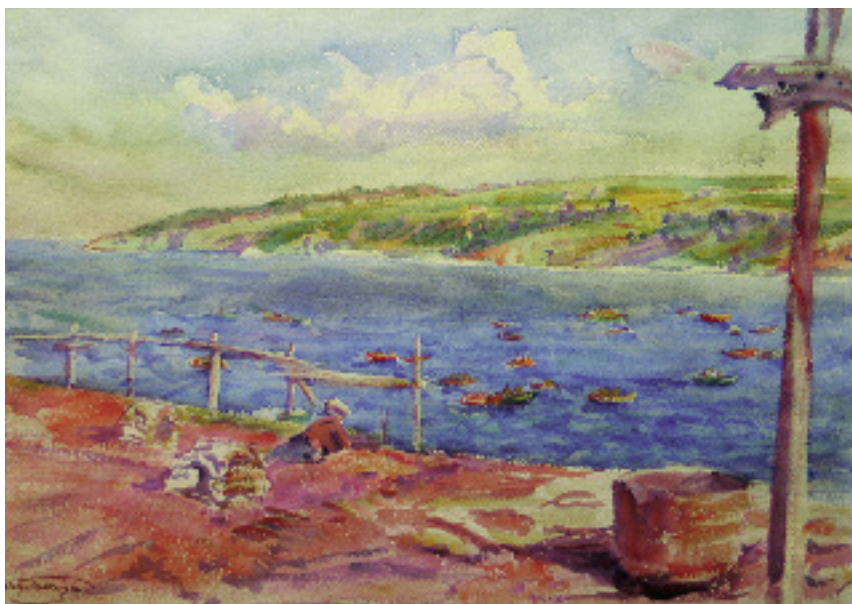


Hamilton Hamilton
1847–1928

At Play in the Yard

Watercolor on paper
13¾ x 20½ inches
Signed lower right

34473



Jigging for Squid, watercolor on paper, 16¼ x 23 inches, signed lower left



Flags, Washington Street, Boston, watercolor on paper, private collection

Realism and Watercolor, 1900–1950 (cont.)

In Boston, a city proud of its beautiful craft and adherence to tradition, critics and artists alike dismissed modern art as amateurish, immature and degenerate. But while the pillars of the Boston aesthetic society remained indifferent to the avant garde, Gloucester, only thirty miles to the north, became an interesting melting pot for traditional and modern ideas, as artists from major cities along the eastern seaboard gathered together during the summer. Beginning in 1916 Gloucester's Gallery-on-the-Moors held annual exhibitions. By the mid-1920s the North Shore Art Association and the Gloucester Art Association were exhibiting hundreds of paintings every summer. "Ash Can" realist, expressionist, and modern paintings hung shoulder to shoulder with conservative paintings while artists of different stripes mixed together at the lively gallery openings. Marion Monks Chase, Charles Hopkinson, Richard Hayley Lever and Dodge MacKnight were among New England's experimental painters; all exhibited in Gloucester. For local Boston artists the result was two-fold. First, they were exposed to new and invigorating ideas more or less on their own turf; second, watercolor as an artistic medium gained in prominence and acceptance.

The economic depression of the 1930s put an end to experimental modernism, at least for a while. The hardship of those years affected artists' choice of subject matter as they and those around them struggled with unemployment and poverty. Most of the artwork produced at this time is socially conscious in some way and nearly all of it is realist in expression. The Depression affected the history of watercolor painting in very concrete ways as well. A watercolor requires less expensive materials to make, and the finished product is traditionally less expensive to buy. Artists and collectors, now in reduced circumstances, turned to watercolor both for expression and for acquisition.

Gloucester and surrounding areas became the seat of a vigorous, realist tradition of watercolor painting informed by modern ideas but remaining conservative in its handling of paint and color and in its depiction of the observed world. Artists such as James Jeffrey Grant, Vladimir Pavlosky and William Lester Stevens produced watercolors that varied in their expression from delicate to bold, to capture the pulse of the village streets and harbor scenes. These works, and watercolors by many other artists, were featured in the annual summer exhibitions of the Gloucester Society of Artists and the North Shore Artists Association. In Boston, meanwhile, by far the dominant style for watercolor was a type of realism that derived in part from the vigorous masculine outdoor subjects of Winslow Homer and in part from the conservative academicism of the Boston School.⁴ Two major figures in Boston were John

Whorf and Aiden Lassell Ripley, both regular exhibitors with the Boston Society of Water Color Painters and active participants in Gloucester exhibitions as well. Interested in the craft and elegance of watercolor, they developed their techniques to a high degree, relying on loose but accurate brushwork and a building up of layers of transparent color. They chose subjects that celebrated New England urban and rural life, and their shows were highly popular resulting in at least a few sales during the dark years of the Depression era.

In 1942, art historian Alan Burroughs declared that the medium of watercolor “takes an independent and respected place in contemporary art.”⁵ Indeed, watercolors from this time period, the 1920s through the 1940s, form an exciting and vibrant body of work, but are—as yet—untapped and overlooked by many specialists and collectors in the field of 20th century American art. To some degree, the roster of the best of American watercolorists is still being developed. This is a field where the giants have been acknowledged—Winslow Homer, John Singer Sargent, Edward Hopper, Charles Demuth, John Marin and Charles Sheeler, for example—while a vast pool of lesser-known artists has still to be identified, explored, judged, and written about. Hezekiah Dyer, for example, produced superb work in watercolor but is little known outside of his native Providence, Rhode Island. The watercolors produced by Chicago artist James Jeffrey Grant offer a full and detailed look at summertime in the village of Gloucester during the 1930s, although few details of Grant’s career come down through history. William Lester Stevens shows himself a powerful watercolorist in a series of brilliant watercolors that he did of the Maine coast. The challenge for collectors and scholars is to recognize and to prize the quality of the work that was produced—to select pieces that excite and inspire wonder, and to preserve them for future generations.

1. Recent scholarship has produced a number of books that outline the history of watercolor painting in American art. Two excellent references are Sue Welsh Reed and Carol Troyen, *Awash in Color: Homer, Sargent, and the Great American Watercolor* (Boston: Museum of Fine Arts, Boston, 1993) and Linda S. Ferber and Barbara Dayer Gallati, *Masters of Color and Light: Homer, Sargent, and the American Watercolor Movement* (Washington, DC: The Brooklyn Museum of Art in association with Smithsonian Institution Press, 1998).

2. Linda Ferber, “A Taste Awakened: The American Watercolor Movement in Brooklyn,” in Ferber and Gallati, *Masters of Color and Light*, op cit., p. 28.

3. For a history of both of these clubs see Nancy Allyn Jarzombek, “An American Watercolor Tradition,” in *Vose ArtNotes: Works on Paper* (Boston: Vose Galleries, 2000): 11–12. Papers of the Boston Water Color Club, including minutes of the meeting at which members debated opening membership to include men, are in the Archives of American Art, Smithsonian Institution.

4. For an excellent discussion of the role of watercolor in modern art see Carol Troyen, “A War Waged on Paper: Watercolor and Modern Art in America,” in Reed and Troyen, *Awash in Color*, op.cit., pp. xxxv–lxxiv.

5. Alan Burroughs, *A History of American Watercolor Painting* (New York: Whitney Museum of American Art, 1942) p. 14. See Barbara Dayer Gallati, “The American Watercolor Canon for the Twentieth Century (Observations on a Work in Progress),” in Ferber and Gallati, *Masters of Color and Light*, op. cit., pp. 171–207.

Vladimir Pavlosky 1884–1944

34132



Checking the Nets, watercolor on paper, 17 x 23 inches, signed lower right

34244



T-Wharf, watercolor on paper, 14½ x 20½ inches, signed lower left

William J. Kaula
1871–1953



French River Landscape

34158

Watercolor and gouache on paper
21½ x 17¾ inches
Signed lower right

Charles H. Woodbury 1864–1940

33854



St. Croix, watercolor on paper, 14 x 19½ inches, signed lower right

33853



Castries Dock, St. Lucia

Watercolor on paper
16½ x 21 inches
Signed lower right

Walter Farndon
1876–1964

Houses on the Cliff
Watercolor on paper
14¼ x 18½ inches
Signed lower left



WF-348

WF-322



Seeing the Foreman
Watercolor on paper
23 x 18½ inches
Signed lower right

34569



Hempstead Harbor, Long Island
Watercolor on paper
15 x 20¼ inches
Signed lower right

James Jeffrey Grant

1883–1960

North Shore Art Association

The son of a Scottish artist and craftsman, Grant looked to follow in his father's footsteps and left his home in Aberdeen, Scotland, to study at the Gray School of Art. By the age of seventeen he had exhibited his first painting, and soon thereafter immigrated to Toronto, Canada, to pursue a career in the arts. Supporting himself as a commercial sign artist and engraver, Grant continued to paint independently and in 1907 left for Chicago. Grant's efforts were rewarded when he began to exhibit at the Art Institute of Chicago and joined their painting jury a few years later. Over the course of his career, Grant received six prizes at the Institute, as well as three medals from the Palette and Chisel Club, and a gold prize from the Association of Chicago Painters and Sculptors.

Although a prominent member of the Chicago art community, James Jeffrey Grant found his "favorite sketching ground"¹ not in Illinois, but in Gloucester, Massachusetts. The small fishing village and artist colony first drew the artist in 1931, and he continued to summer there over the next twenty years. Recording the daily

activities of the fishermen and villagers with his oils and watercolors, Grant captured life as he experienced it. These works were exhibited each summer at the North Shore Art Association between the years of 1934 and 1956, along with those created during his frequent trips abroad.

Although he continued to work in a realistic manner throughout his life, Grant was not opposed to looking at modern art for inspiration. In 1957 he wrote, "[I] am not adverse to many of the new things in art, but look for the best that is in them and forward to the time when the two schools of painting will be more closely related. I feel that each individual should paint as the spirit moves him without any restrictions."² The carefully placed blocks of color in Grant's own work illustrate his openness to experimentation. This technique when combined with his strong sense of composition produced vivid oils and watercolors alike, capturing the very essence of life in Gloucester and the towns which he visited.

¹*Gloucester Daily Times*, Aug. 24, 1935

²Bulliet, C. J. "Artist of Chicago Past and Present, No. 46, James Jeffery Grant," un-cited newspaper clipping, Chicago Public Library, Art Files.



*On the Docks,
Gloucester*

Watercolor on paper
22 x 23½ inches
Signed lower right

JJG-31

James Jeffrey Grant

continues

JJG-24



*St. Ann's Church,
Prospect Street, Gloucester*

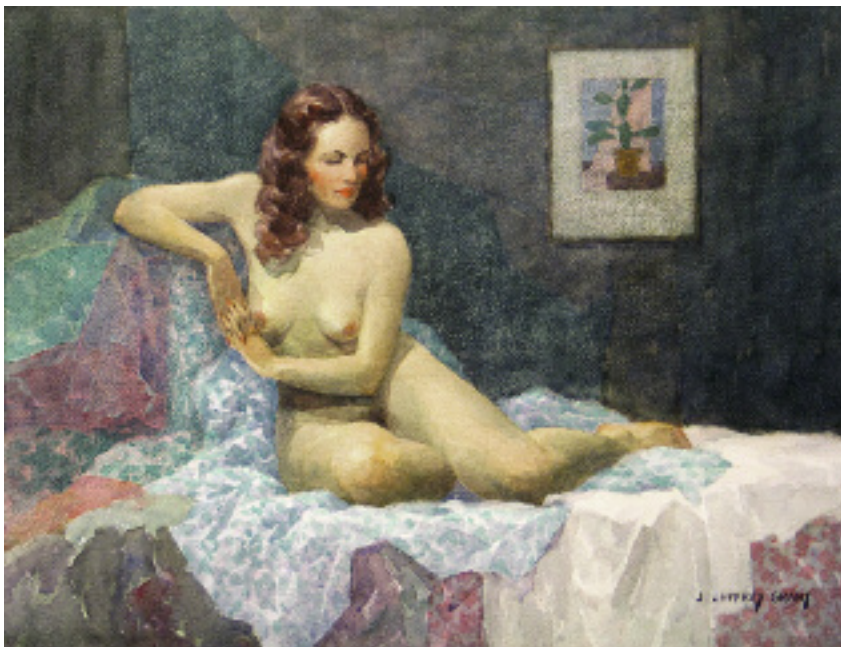
Watercolor on paper
14 x 16½ inches

JJG-04



At the Docks, Gloucester, MA

Watercolor on paper
16 x 14 inches



JJG-47

Nude Lounging

Watercolor on paper
19¼ x 24¾ inches
Signed lower right

The Backyard
 Watercolor on paper
 24 x 21 inches
 Signed lower right



JJG-41

JJG-43



Goat Pasture
 Watercolor on paper
 22 x 24 inches
 Signed lower right

William Lester Stevens
1888–1969



Epic of Vinalhaven, Maine

34352

Watercolor on paper
22 x 30 inches
Signed lower right



34351

Vinalhaven Island, Maine

Watercolor on paper
22 x 29 inches
Signed lower right



34353

Trees in Summer

Watercolor on paper
20 x 26 inches
Signed lower right

Aiden Lassell Ripley

1896–1969

American Watercolor Society

Boston Society of Water Color Painters

Although music was Aiden Lassell Ripley's intended vocation, the study of wildlife and the natural landscape had called to him ever since his childhood. Upon graduating from high school in Wakefield, Massachusetts, Ripley determined that painting was his true calling. In 1917 he attended classes at the Fenway School of Illustration and continued his training at the School of the Museum of Fine Arts, Boston, under Philip Hale. Showing great promise, he was awarded the Paige Traveling Fellowship and spent the years of 1924 and 1925 touring France, North Africa and Holland. While not trained in watercolor, Ripley took up this medium during his trip abroad for he felt it was more practical and easier to transport. Upon his return to the United States, he settled in Lexington, Massachusetts, and was once again caught up in the local scenery.

Ripley's achievements as an artist were widely recognized by museums and societies alike. He became best known for his watercolors of sporting scenes and depictions of everyday rural New England life, but still continued to exhibit his foreign landscapes as well. He received numerous prizes, and exhibited works at the Art Institute of Chicago, the Pennsylvania Academy of the Fine Arts, and the National Academy of Design in New York. Locally he showed his watercolors at the Boston Art Club, the Museum of Fine Arts and the Guild of Boston Artists, as well as annually at Vose Galleries as part of the Boston Society of Water Color Painters from 1928 to 1935. Today, he and Ogden Pleissner are known as the top sporting artists of their day.



33644

Carnival

Watercolor & graphite
on paper
10 x 14 inches



33657

The Sunshine Market

Watercolor & graphite
on paper
10 x 14 inches

*A. Lassell
Ripley
continues*



Afternoon in the Country
Watercolor & graphite on paper
10 x 14 inches

33650



The Greenhouse
Watercolor on paper
14 x 20 inches

33660

34035



Woodcock Country
Watercolor on paper
13 x 20 inches
Signed lower left

33659



*Boston University Bridge,
Charles River*
Watercolor & graphite
on paper
12 x 17 inches

Voices of Realism: The Boston Society of Water Color Painters and Vose Galleries

by Marcia L. Vose

In 1939 the Museum of Fine Arts, Boston, was host to the fiftieth exhibition of the Boston Society of Water Color Painters and the earlier Boston Water Color Society. Occupying seven special galleries, the exhibition's comprehensive roster of painters included works by Winslow Homer (1836–1910) and John Singer Sargent (1856–1925), who were pioneers in establishing watercolor as a national medium, and who set the high mark among their peers and succeeding generations of aquarellists. Included in the exhibition were more traditional works, such as those by famed teacher and artist Frank W. Benson (1862–1951), juxtaposed alongside the more radical element represented by Charles Hopkinson (1869–1962) and *The Five*, Boston's very own group of modernist thinkers.

Watercolor exhibits had come into vogue in Boston during the 1920s, and Vose Galleries jumped right in with a huge exhibition in 1927 of 100 watercolors by 30 New England artists. Perhaps because of the success of this show, the Boston Society of Water Color Painters moved its annual exhibition to Vose Galleries in 1928, and the gallery continued to host its exhibitions annually until 1950, with the exception of the BMFA exhibit in 1939.

The Business of Watercolors

The results of that first show in 1928 must have been disappointing; of the 100 watercolors shown, only three sold—two John Whorfs (1903–1959) and one Sears Gallagher (1869–1955). The next year picked up with sales reaching \$1,340 from seven works. Even after the Stock Market crash in 1929, a Frank Benson watercolor sold in 1931 for \$2,000, and two more Bensons sold in 1932 for \$1,000 each. After 1932, however, sales plummeted, and from 1937

James Wingate Parr 1923–1969

34423



Cranberry Bogs, Cape Cod, watercolor on paper, 21 x 27 inches, signed lower left, 1960

through 1949, few sales were recorded as World War II and its aftermath were even worse for the art market than the Great Depression. Most of these shows averaged 75 works by twenty-five artists and required a great deal of effort in hanging and record keeping. The only bright spot in the final show at Vose Galleries in 1950 was the sale of two Stanley Woodwards (1890–1970) for \$300.

In all, 105 painters participated in the 21 exhibitions held at Vose's Copley Square gallery. Although most works were priced between \$250–\$500, watercolors by Frank Benson, who showed in 17 of the 21 shows, were the first to sell and commanded the highest prices. Artist Sears Gallagher exhibited in all 21 shows as did Carroll Bill (1877–1967), whose wife joined him every year from 1932–1950. Emile Heil (1870–1953) was a regular in 17 shows, and husband

and wife team Hermann Dudley Murphy (1867–1945) and Nelly Littlehale Murphy (1867–1941) participated in 9 and 13 shows, respectively. A gallery favorite, Charles Woodbury (1864–1940), was included in eight exhibitions, and in 1945, a newly discharged Corporal James Wingate Parr (1923–1969) showed at Vose until 1950.

Despite the perseverance of Robert C. Vose (1873–1964) and Boston's group of watercolorists, it was clearly time for a change of venue. One wonders whether the conservative nature of these exhibitions or the impossible economic conditions contributed more to the lack of sales. The development of a more modern aesthetic, headquartered in New York City, had perhaps made passé the realistic traditions found in the Boston Society of Water Color Painters. As wave after wave of trendy new styles in art took center stage in the next decades, realism would not be in vogue again for over forty years.

¹ Sixteen watercolors sold for a total of \$2,580. John Whorf sold all four of his watercolors.

John Lavalle 1896–1971

33530



Man in a Canoe

Watercolor on paper
18 x 22 inches
Signed lower left
1937

Stanley Wingate Woodward 1890–1970



Clearing Storm

Watercolor on paper
22 x 28 inches
Signed lower right

John Whorf

1903 - 1959

American Watercolor Society

Boston Society of Water Color Painters

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 in Provincetown, working under Charles Hawthorne, E. Ambrose Webster and George Elmer Brown. Whorf's life was drastically changed, however, when in 1921 he was temporarily paralyzed in a serious fall. He said of that time: "Like most boys, I was full of energy and looked for exercise and excitement. After the accident, all that vigor of youth, that longing for adventure and romance, I put into my paintings."¹

Whorf eventually recovered and traveled through France, Portugal and Morocco, studying at the École des Beaux Arts and the Académie Colarossi while in Paris. During his travels, Whorf had concentrated on watercolors,

capturing the subtle blend of hues and play of light and shadow in his landscapes and urban scenes. By 1924 he held his first one-man show 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 Water Color Painters², the Pennsylvania Academy of the Fine Arts, and the Art Institute of Chicago, as well as with Vose Galleries annually between the years of 1944 and 1951. At the culmination of his career, Whorf was elected a member of the National Academy of Design and relocated to Provincetown, Massachusetts, where he would remain until his death in 1959.

¹ Artist File, Vose Galleries Archives

² In a review of the 50th Anniversary of the Boston Society of Water Color Painters held at the Museum of Fine Arts, Boston, in 1939, two watercolors were pictured among the hundreds exhibited: one by John Whorf and the other by Frank W. Benson. The unknown reviewer said of Whorf's work: "A number of papers by John Whorf, diversified in subject, show him as the leading technician in this region today."

"Boston Watercolor Festival" in *Art News*, Volume 13, April 29, 1939, p. 9.



34482

Desert Mountains

Watercolor & graphite on paper
15½ x 21½ inches
Signed lower left

John Whorf
continues

Rapids on a New England River

Watercolor on paper
21 x 29 inches
Signed lower right



34095

Old Barges, Bridgetown, Barbados

Watercolor on paper
15 x 22 inches
Signed lower right



34116

34483



Out to Pasture

Watercolor on paper

15 x 19¾ inches

Signed lower right

34098



Spring at Hartwell Farm

Watercolor on paper

14½ x 20 inches

Signed lower left

John Whorf
continues



Approaching the Finish

Watercolor on paper
14½ x 21 inches
Signed lower right
1926

34096



Skiing Downhill

Watercolor on paper
15½ x 22½ inches
Signed lower right

34100



33775

Duck Hunters

Watercolor on paper
20¼ x 27¼ inches
Signed lower right

The Rabbit Hunters

Watercolor on paper
14¼ x 22 inches
Signed lower right

33774



34537

Two Grouse in Flight/Hunter with Dogs (double sided)

Watercolor on paper
14¼ x 21¼ inches
Signed verso and lower right

34537



*Ogden Minton
Pleissner
1905–1983*

Rue de Sully, Paris
Watercolor on paper
13½ x 19½ inches
Signed lower right



34190

*The B-24D Bomber
Revetments at Adak*
Watercolor on paper
11½ x 15½ inches
Signed lower right



33841

George Cherepov
1909–1987



34478

Greenwich Cove, Connecticut
Watercolor and gouache on paper
19 x 27 inches
Signed lower left

The Boston Five: A Brief Fling

by Marcia L. Vose

It remains a conundrum that Robert C. Vose (1873–1964), with his rejection of modernist principles and ideas, held two large watercolor shows in 1929 and 1930 of *The Five*, a group of modernist-thinking New England artists that included Charles Hopkinson (1869–1962), Carl Gordon Cutler (1873–1945), Charles Hovey Pepper (1864–1950), Harley Perkins (1883–1963) and Marion Monks Chase (1874–1957). Equally puzzling is why *The Five* would have chosen to exhibit at Vose Galleries, long known as a bastion of realism.

The Five experimented with color and form in watercolor to accentuate the expressive possibilities of their art. But they did not experiment with abstraction, which Robert C. Vose abhorred, nor did they distort forms to the point of distressing viewers. Vose's initial interest in *The Five* may have stemmed from his personal friendship with some of its members: Charles Hovey Pepper and Charles Hopkinson, in particular. Leah Lipton, writing on *The Five* in *American Art Review*, describes the social connection between *The Five* and Vose Galleries:

The artists calling themselves “The Boston Five” were not fomenting radical change or condemning the social structure of the Boston art establishment—they were a part of it. They came from the same privileged social environment as most of the Boston School artists.¹

Vose also would have been well aware of the amount of press coverage and favorable reviews accorded *The Five* in Boston, beginning with their first exhibition together in 1924 at the Boston Art Club, reviewed by influential Boston critic William Howe Downes:

They are all venturesome seekers for new truth, fearless explorers of uncharted regions in the land of art. There is a vitality and vim about this show which makes it uncommonly stimulating.²

Curiously Vose Galleries' two large watercolor exhibitions of *The Five* in 1929 and 1930 did not fare well, although it seems likely that Vose had not cultivated a client base that appreciated modern material. Only two paintings sold by Marion Monks Chase, who was then featured in a solo show in 1933. A sign of the depressed times, nothing sold, and one can infer that the disappointing results ended Vose's brief fling with modernism.

As the modernist movement gained momentum, Robert C. Vose became increasingly offended by the politically leftist leanings of modernism, whose socialist adherents were accused of fomenting anarchy. Art historian Robert Hughes writes:

The idea of ‘anarchy in art’ meant something graver than mere esthetic disorder . . . It suggested deliberate subversion, coming across the Atlantic

to derange its cultural polity and making monsters or fools of real American artists.”³

In a 1934 letter to leading Boston School painter Edmund Tarbell (1862–1938), Vose voiced his outrage: “We are constantly keeping up the fight on modernism, carrying the battle to the enemy. . . the young museum directors are now our worst enemies, being extremely modernistic.”⁴ In an attempt to deride the new conceptual ideas of modernism and what he perceived as a lack of technical ability, the art dealer went so far as to stage a bogus exhibition of modern art in 1931. The work was that of a fictitious painter, a co-conspirator of Vose's from California, who set out to prove that modernism was a mere farce.⁵

New York City seemed the better venue for the *Boston Five*, and they showed regularly at Gallery Fifteen, the Montross Gallery, Delphic Studios, and Frank Rehn throughout the '20s and '30s. While most reviews were complimentary, Henry McBride, a critic for the *New York Sun*, launched repeated salvos with many snide comments. In an undated review in the *New York Sun*, entitled “Boston Vies with New York in Exploring the [watercolor] Medium,” McBride taunts:

[The Bostonians] all are bold workmen. They mean you to see everything from the far side of the room and succeed in having you do so. It may all be part of the famous Boston aloofness about which we used to hear so much. They want you to know about them, but they do not care to know about you. New Yorkers in particular are warned not to come to [sic] near.⁶

McBride goes on in the article to dismiss one of Boston's most celebrated watercolorists:

Dodge MacKnight is the Boston best seller, and anyone who grew up in Boston would naturally try to copy all of his procedures unless they had the sharp corrective of a New York exhibition early in life.⁷

In another unidentified clipping, sounding suspiciously like McBride, a critic reviews Marion Monks Chase's solo exhibition at New York's Rehn Gallery:

She is of the Boston School and is coming out of it nicely.⁸

The slurs angered one unidentified Boston critic, whose outrage was of a proportion not seen in Boston since the New York Yankees snatched Babe Ruth from the Boston Red Sox in 1920:⁹

It is quite possible that the sunlight of a Boston success has no power to thaw the hearts of Gotham, the Metropolitan critics wishing to sit like the gods on Olympus to pass first judgment on the applicant for honors. . . [when] New York reviews are read and one learns that to be “very Boston” and “very gentlemanly” may help locally, but is not of much use in gaining the suffrage of the wide, wide world.¹⁰



34480

*Marion
Monks Chase
1874–1957*

*Coastal Cliff,
Del Monte, California*
Watercolor on paper
(private collection)

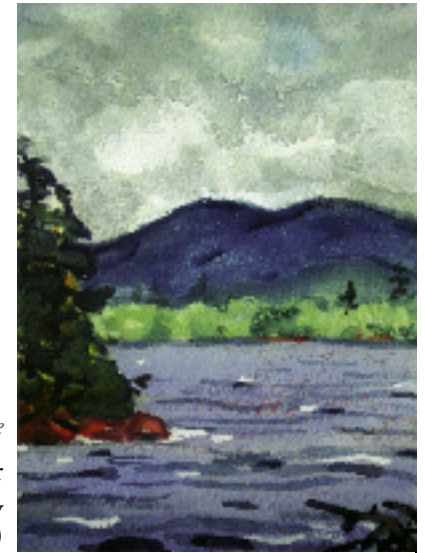
Despite remarks about Boston's stubborn provincialism, the local art world had in fact established its own institutions for showing modern art. The first of these groups, The New England Society of Contemporary Art (NESCA), founded in 1928, included three of *The Five* on its board, and they all showed at NESCA alongside New Yorkers George Luks (1867–1933) and Fairfield Porter (1907–1975) and later with Walt Kuhn (1877–1949), Edward Hopper (1882–1967) and Max Weber (1881–1961).

Around the same time, inspired by the Whitney Studio Club in New York City, four members of the *Boston Five* also helped found a second group, the Boston Society of Independent Artists. With its policy of holding unjuried annual exhibitions, the Society was clearly trying to break free from conservative Boston institutions, such as the Boston Art Club and The Guild of Boston Artists, and to establish a venue for showing modernist work. By the mid 1930s, Leah Lipton writes, . . . “the tea openings of the Society had become major social events in the city.”¹¹

The Five continued to show with both clubs well into the 1940s when most members of the group were in their sixties and seventies. Their success in broadening the type of art shown in Boston became *The Five's* most lasting contribution. The group's most highly revered member, Charles Hopkinson, who had one foot in the Boston School and another in the modernist camp, best summarized their common philosophy:

Let us look at all these pictures with an open mind, a will to put ourselves in the artist's place and a desire for free speech in painting as well as in ... other human activities.

Charles Hovey Pepper 1864–1950



34539

Mountain Lake
Watercolor on paper
(Vose Family
Collection)

1. Leah Lipton, “The Boston Five” in *American Art Review*. Vol. VI, No. 4 (1994).
2. William Howe Downes, “New Society Water-Colorists.” *Boston Evening Transcript*, November 8, 1924, p 8.
3. Robert Hughes, *American Visions*. New York: Knopf, 1999.
4. Letters of Robert C. Vose, Vose Galleries Archives.
5. Seven canvases by Pavel Jerdanowitz, the self-described Founder and Supreme Master of the Disubmationist School of Painting, had been on tour in Chicago and New York City. Rave reviews appeared in the press, but when the works were exhibited at Vose Galleries, local critics were highly skeptical and forced Vose to reveal that the show had been a hoax. In truth the painter, a minister from California who shared Vose's disdain for modernist pictures, set out to prove that with no formal training, even he could paint just as well as the moderns. Some reacted with laughter. The Boston Post commended Robert C. Vose for “...introducing this element of humor at a time when artists are sharing with others the sorrows of a deflated, if not almost vanished [art] market.”¹² Others, however, were not amused. Charles Hovey Pepper, an outspoken advocate of modernism and member of the *Boston Five*, fumed, “It is just a cheap attempt to discredit the modernist movement.”¹³ Pepper's outrage was understandable, as the hoax fell on the heels of *The Five* exhibitions at Vose in 1929 and 1930.
6. Scrapbook of Marion Monks Chase, Vose Galleries Archives
7. Ibid.
8. Unidentified author and untitled newspaper clipping, Scrapbook of Marion Monks Chase, Vose Galleries Archives.
9. The owner of the world champion Boston Red Sox needed money and sold his team's star, Babe Ruth, to the New York Yankees for \$100,000 in 1920. Since then, the Yankees, who had never won a championship before acquiring Babe Ruth, have prevailed in twenty six world series in the ensuing years. The Red Sox on the other hand, have played in only four world series contests, losing all of them in game seven. “The curse of the Bambino” (Babe Ruth) continued to dog the Sox until 2004 when the team beat the Yanks in four straight for the American League title, then swept the St. Louis Cardinals in four games to win the World Series. The “curse of the Bambino” had finally been put to rest.
10. Unidentified author and untitled newspaper clipping, Scrapbook of Marion Monks Chase, Vose Galleries Archives.
11. Leah Lipton, “The Boston Five” in *American Art Review*. Vol. VI, No. 4 (1994).
12. Untitled clipping, *The Boston Post*, 1931, Scrapbook of Marion Monks Chase, Vose Galleries' archives.
13. Ibid.

Charles Hopkinson
1869–1962

The Bow River Near Banff

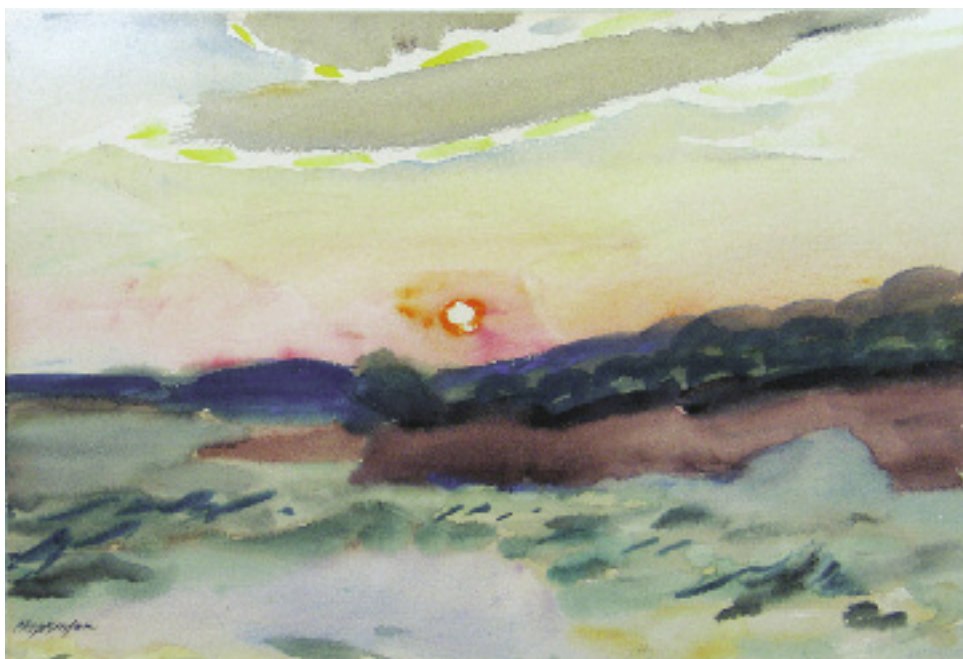
Watercolor on paper
14½ x 21 inches
Signed lower right
1938



34549

Windy Sunset

Watercolor on paper
15½ x 23 inches
Signed lower left



34167

34550



*The Trimingham House,
Paget, Bermuda*
Watercolor on paper
15 x 21 inches
Signed lower right
1940

Carl Gordon Cutler
1873–1945

32644



Seascape
Watercolor on paper
14½ x 21¼ inches
Signed lower right

Edward Henry Potthast

1857–1927

Baby's Day at the Beach

Watercolor & graphite on paper

9¾ x 7¾ inches

Signed lower center



34536

Richard Hayley Lever

1876–1958

Still Life with Vegetables

Watercolor on paper

13⅝ x 17¼ inches

Signed lower right



34424



Nelly Littlehale Murphy
1867–1941

Teepee at Dusk

NLM-02

Watercolor and ink on paper
7 x 5 inches
Monogram lower right
1904

NLM-06



Hut in a Tropical Landscape

Watercolor on paper
10 x 14 inches
Signed lower left

Polly Thayer Starr
Born 1904

Jamaica

Watercolor on paper
 14 x 20 inches
 Estate Stamped



TH-240

Caribbean View

Watercolor, ink and gouache
 on paper
 16 x 11½ inches
 Signed lower right



TH-255

Tropical Stream

Watercolor, pastel and
 gouache on paper
 15 x 11½ inches
 Signed lower right



TH-248

Artist Biographies

and Watercolor Affiliations



Thomas Allen Jr. (1849–1924)

Boston Water Color Society
Boston Society of Water Color Painters

The son of a wealthy St. Louis railroad magnate, Thomas Allen led a life of leisure and travel. As a college student, he made a sketching tour of the Rocky Mountains and soon thereafter resolved to become an artist. He entered the Royal Academy in Düsseldorf in 1872 and then moved to an artist colony just outside of Paris. It was here that Allen discovered his love for the French countryside, and captured its fields and livestock in his paintings. Retaining the tight realism that he had learned in Düsseldorf, Allen favored landscape and animal subjects, especially cattle, throughout his career.

Upon Allen's return to the United States in 1880, he began working from a studio on Boylston Street and plunged into Boston's artistic circles. He accepted a teaching position at the Boston Museum School and joined many of the prominent Boston societies including the Art Club and the Boston Society of Water Color Painters. He also served as President and trustee of the Museum of Fine Arts and Chairman of the Art Commission of Boston. Allen's talents were also recognized on a national level, for he was an associate member of the National Academy of Design and exhibited there as well as at the Paris Salon in 1884, 1887 and 1889. In recognition of his many years of participation in the Boston artist community, the Museum of Fine Arts held a memorial retrospective exhibition after Allen's death in 1924.



Marion Monks Chase (1874–1957)

New Society of Watercolor Painters
Boston Society of Water Color Painters

Like many Boston artists, Marion Monks Chase received a traditional education in the fine arts from the School of the Museum of Fine Arts, Boston and also from private instructors in Paris. She studied under George Noyes, Henry Hunt Clark and André Lhote, but soon diverted from these instructors' methods and styles for a more modern approach to watercolor. During the 1920s, she exhibited with the BOSTON FIVE, a group of similarly trained artists who were brought together by their common support for modernist ideas. In a group including

Charles Hopkinson, Charles Hovey Pepper, Harley Perkins and Carl Cutler, Chase was the only female member and was considered the most modern and primitive, working with bold compositions and colors. Charles Hovey Pepper responded to Chase's 1923 exhibition at the Kilgore Gallery in New York, describing her works as "unweaseled...paintings which say "Here I stand, Take it or leave it."¹

Chase actively pursued exhibition opportunities in both Boston and New York and had a strong public presence in both of these cities. In 1916, she held her first solo show at Doll and Richards Gallery and continued to exhibit at the Art Institute of Chicago, the Copley Society, the Corcoran Gallery, the Boston Art Club, and Vose Galleries in one-woman shows as well as with other members of THE FIVE. As Chase approached her sixties, her hands became riddled with arthritis and hindered her work during brief periods. She eventually relocated to Carmel, California, where she continued to paint landscapes and still lifes until her death in 1957.

¹ New York Herald, Nov. 8, 1924.



George Cherepov (1909–1987)

A true plein air painter, George Cherepov worked directly from nature, carefully capturing the many subtleties of the landscape around him. His granddaughter recalls how he was never deterred by harsh weather and would often bundle up in a woolen coat and beret, painting during the coldest of days. Klara, his wife, was never far from his side, and she often accompanied him on painting excursions, bringing along her own knitting or sewing projects.

A native of Lithuania, Cherepov studied art in Latvia and Yugoslavia, and received a variety of early commissions including a portrait of King Alexander of Latvia. World War II caused many difficult years for the family, and Cherepov found work as a designer of movie posters and advertisements, traveling throughout Central Europe during the years of turmoil. In 1952, George and Klara immigrated to Greenwich, Connecticut. It was here that the artist discovered his love of the New England landscape, and in 1955, he began to share this passion with a younger generation as an instructor at the Greenwich Art Center. During his career he exhibited extensively, giving ten one-man shows at the Grand Central Galleries of New York, and receiving awards from the Allied Artists of America, the Hudson Valley Art Association, and the Kent Art Association of Connecticut.

Cherepov continued his teaching career at the Westchester County Art Center in White Plains, New York, as well as at the Scarsdale Adult Education Center during the 1970s. He loved to travel and take in new landscapes, and his paintings document his visits to such locations as Mexico, Europe, the Adriatic and the Caribbean. Today, his techniques are immortalized in two instructional books which he authored in 1971, entitled *Discovering Oil Painting* and *The Oil Painting Book*.



Carl Gordon Cutler (1873–1945)

Boston Society of Water Color Painters

Charles Gordon Cutler attended the Massachusetts Normal Art School where, in his own words, "we received a thorough training in such things as isometric projections, and learned to know the feeling and symbolism of solids, working in a different way toward the principles that Cezanne had been expounding unknown then to this hemisphere."¹ After attending the School of the Museum of Fine Arts, Boston, he departed for France in 1896. Impressed by the freedom and exuberance of modern painters in Europe, Cutler began to develop his own vibrant, expressive style after returning to Boston.

Cutler exhibited his work widely throughout his lifetime at many important venues, including the Paris Salon, the Art Institute of Chicago, the Pennsylvania Academy, the National Academy of Design, the Boston Art Club, the Boston Museum of Fine Arts, the Corcoran Gallery, the Museum of Modern Art and the Whitney Museum.

In 1913 Cutler exhibited with Maurice Prendergast, E. Ambrose Webster and Charles Hovey Pepper, with whom he formed a group called the "Four Boston Painters." During the 1920s he began to exhibit with fellow modernists Charles Hopkinson, Charles Hovey Pepper, Marion Monks Chase and Harley Perkins. Self-titled the BOSTON FIVE, they exhibited together at Vose Galleries in 1929 and 1930, and received critical outrage for challenging Boston's well-entrenched conservative painting styles of the day. Cutler also exhibited with the Boston Society of Water Color Painters at Vose Galleries in 1928, 1929, 1932 and 1933.

Although celebrated in his own lifetime as a pioneer of modernism, Cutler seemed happiest out of the lime light, painting en plein air from his home on the Penobscot Bay in Maine.

¹ Vose Galleries, Artist Files.

**Hezekiah Anthony Dyer (1872–1943)***Boston Society of Water Color Painters**Providence Watercolor Club (President)*

While landscape painter and lecturer Hezekiah A. Dyer was an avid traveler, he always returned to his tiny home state of Rhode Island. He began his artistic studies at the age of 9, following the traditional English-style watercolor method taught to him by the Misses Carter. It was not until after he graduated from Brown University in 1894, however, that he began to take his talent seriously and sought instruction abroad. His first adventure brought him to Holland, where he worked alongside such artists as J. H. Weissenbruch. After returning to Providence to attend the Rhode Island School of Design, Dyer ventured abroad again in 1896 and visited Italy as well as France. The countryside at Giverny and Barbizon captivated the artist, and these locales would continue to be a favorite throughout his career.

Dyer eventually divided his time each year between Europe and his home in Rhode Island. Committed to preserving the arts in Rhode Island, Dyer was a founding member and President of the Providence Watercolor Club, as well as a member of the Providence and Boston Art Clubs. He conducted Saturday watercolor classes from his colonial farmhouse near Riverside, Rhode Island, and exhibited in solo shows throughout southern New England. A great proponent of art for cultural refinement

JE-038



and education, Dyer also lectured extensively, even teaching a course at his alma mater on art appreciation. Today his works remain in the collections of the Corcoran Gallery of Art, Rhode Island School of Design, and the Providence Art Club.

**John F. Enser (1898–1968)***Boston Water Color Society*

John Enser was an artist who, in today's vernacular, "painted it like it was". He was not interested in the fads that came and went during his life time, but followed the sound, academic training he had received and absorbed so well in his art school days in his native Texas.

—Robert C. Vose, Jr. "John F. Enser: An Appreciation"

John Enser was a gifted draftsman, distinguished from other landscape painters of his time by his bright palette and vigorous brushwork. Perhaps inspired by the brilliant but subtle colors of his home in Texas, Enser used lavenders, pinks, yellows and greens to describe space and atmosphere. Rural New England proved a favorite subject matter of Enser's, especially the hills of southern New Hampshire, and he was often referred to as the "Monadnock Painter," having painted its many moods from all directions.

Enser received his training in Chicago at the Academy of Fine Arts and the Art Institute, eventually moving to Boston and befriending Hermann Dudley Murphy (1867–1945). An influential teacher, Enser was a member of the faculty at Boston University, the Vesper George School and the Middlesex School in Concord, spreading his enthusiasm to his students for over forty years. In addition to instructing, Enser still managed to find time for his many oil and water-

**John Enser
(1898–1968)***North Country*

Watercolor on paper
14¼ x 21½ inches
Signed lower right

color paintings, exhibiting throughout the 1940s and '50s at the Guild of Boston Artists. He also showed at the National Academy of Design, the Witte Museum in San Antonio, and at Vose Galleries of Boston. Over the course of his career he traveled regularly to Texas and Mexico, and even made a trip to England and Belgium in 1938 with Murphy and his wife, Nelly Littlehale. In 1962 he moved to New Ipswich, New Hampshire, where he continued painting and teaching until his death in 1968.

**Walter Farndon (1876–1964)***American Watercolor Society (Treasurer)**New York Water Color Club*

...the principal payment for an artist is not in money...but in the personal satisfaction of creating beauty (as personally seen and felt), and giving to others some of the pleasure you have experienced in the producing.

—Walter Farndon

Living and working in an era of passionate and often controversial changes in the art world, Walter Farndon managed to retain the essential pleasure of creation. Called "The Painter's Painter" in New York circles, he captured some of America's most dramatic scenery, particularly the Eastern seaboard—from New Jersey to Nova Scotia—in a bold, intimate style.

Farndon began his career in the early 1890s, painting floral motifs in watercolor for a carpet factory. Determined to become a professional artist despite his family's financial struggles, he left the carpet factory after a few years to enroll in the free schools of the National Academy of Design. After thirteen attempts, his drawing of a plaster cast of the Discobolus (discus thrower)—which he worked on nightly for an entire month—was finally accepted by the Academy Committee in 1898.

Farndon's early persistence paid off; he was elected as a full National Academician in 1937. He also belonged to the New York Water Color Club, American Watercolor Society, the Allied Artists of America, the American Artists' Professional League, the Guild of American Painters, the National Arts Club, the New York Society of Painters, the Grand Central Art Galleries and the Salmagundi Club, among others. He exhibited his work and won numerous prizes throughout New York, and at the Pennsylvania Academy, the Art Institute of Chicago, the Corcoran Gallery and the Boston Art Club. Vose Galleries has mounted five solo exhibitions of Farndon's oil and watercolor paintings, in 1991, 1992, 1994, 1996 and 2006.

**Henry Martin Gasser (1909–1981)***American Watercolor Society (Vice-President)*

Born in Newark, New Jersey, Henry Martin Gasser enjoyed a successful career as an artist, teacher and writer. He received his early training at the Newark School of Fine and Industrial Art, and later studied at the Grand Central School of Art and the Art Students League in New York under Robert Brackman and John Grabach. During his professional career he contributed to *American Artist* magazine, authored several books on art technique and instruction, and directed the Newark School of Fine and Industrial Art between 1946 and 1955.

Gasser won over ninety awards during his career at venues throughout the country. These included the National Academy of Design, the Smithsonian Institute, the Art Institute of Chicago and the Watercolor Clubs of Philadelphia, Baltimore, and Washington. Gasser worked from his home in South Orange, New Jersey, but was an active member of many national watercolor associations, even acting as Vice-President of the American Watercolor Society and earning acceptance as an Audubon Artist. He executed his watercolors with a bold hand and an appreciation of color, often depicting the small coastal towns of the North Shore of Massachusetts. Drawn to the fishing villages, he joined both the Rockport and North Shore Art Associations, frequently lecturing and demonstrating there as well as on the west coast.

**Hamilton Hamilton (1847–1928)***American Watercolor Society*

A self-taught artist, Hamilton Hamilton emigrated from Oxford, England, as a young child and settled with his family in Buffalo, New York. It was here that he established a portrait studio in 1872, but his interests soon turned to landscape after a visit to Europe a few years later. Working in an artists' colony in Pont-Avon, Brittany, Hamilton was introduced to the works of Bastien-Lepage and took on a more Barbizon style in his own paintings. He was also greatly influenced by the work of John Ruskin, for in 1895 he returned to his home in England and painted the Cornish coastline along with this great master.

After years of travel, Hamilton settled in Norwalk, Connecticut, where he helped to found the Silvermine

Guild of Artists in 1922. His charming European landscapes and genre pieces earned him great recognition throughout the United States, and he exhibited with the National Academy of Design, the Pennsylvania Academy of the Fine Arts, the Art Institute of Chicago, and the Boston Art Club. In 1928, he died a National Academician, and was honored with a memorial exhibition at the Guild of Boston Artists.

**Charles Hopkinson (1869–1962)***American Watercolor Society**Boston Society of Water Color Painters*

Charles Sidney Hopkinson was born and raised in Cambridge, Massachusetts. He attended the Hopkinson School in Boston, which was established by his father, and in 1891 graduated from Harvard. Leaving Boston behind,

Hopkinson then entered the Art Students League in New York, where he studied under John H. Twachtman and H. Siddons Mowbray, and later continued his education in Paris at the Académie Julian.

After years of foreign travel, Hopkinson returned to Cambridge and established himself as a successful portrait painter. He married Elinor Curtis and settled into a seaside home on the Curtis estate, dubbed "Sharksmouth," in picturesque Manchester, Massachusetts. In 1905, he became one of the first occupants of Fenway Studios and remained there until his death fifty-seven years later. There, he executed a number of portraits for an elite clientele, including President Calvin Coolidge and Mr. and Mrs. John D. Rockefeller, Jr. He began to experiment with color theory later in life, especially in his watercolors, and he developed a modern, highly colored, decorative style of painting. He exhibited with a group of Boston watercolorists who alternately called themselves "The Four," "The

**Henry Gasser (1909–1981)**

34215

Blue Inlet, watercolor on paper, 21¼ x 27¼ inches, signed lower left

Five,” and the “Society of Watercolorists,” which included Charles Hovey Pepper, Carl Gordon Cutler, Harley Perkins and Marion Monks Chase.

Referred to as an “enfant terrible” among artists, Hopkinson drew much attention with his daring watercolors. In a 1932 Boston Globe 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 efforts were rewarded with medals at the National Academy of Design, the Saint Louis Exposition, the Pennsylvania Academy of the Fine Arts, and the Art Institute of Chicago. Following the death of his wife in 1940, Hopkinson entered a new phase of his art, dropping portraits almost entirely in favor of land and seascapes in watercolor.

¹Downes, W. H. “New Society Water-Colorists.” *Boston Evening Transcript*. Nov. 8, 1924.



William J. Kaula (1871–1953)

American Watercolor Society

Boston Society of Water Color Painters (President)

Boston Water Color Club

New York Water Color Club

William Kaula is best recognized for his delicate, cloud-filled landscapes of the New England countryside, mainly depicting the Monadnock region of New Hampshire. He was a native of Boston, Massachusetts, and sought his fine arts education here at the Massachusetts Normal Art School and at the Cowles School of Art. He later traveled to Paris to study at the prestigious Académie Julian and the Académie Colarossi. It was there that he met his fellow art student, Lee Lufkin, who would become his wife in 1902 and return with him to Boston.

Kaula exhibited widely in his home town, showing his watercolors at the Copley Gallery, the Guild of Boston Artists, and the Cobb Galleries. He also partook in the Boston Society of Water Color Painters’ annual exhibitions at Vose Galleries, missing only two shows between the years of 1915 and 1950. Working from his home in the Fenway Studios since 1905, Kaula created numerous landscapes with his expressive skies and low horizons. These became highly praised, with one critic remarking, “His work is genuinely satisfying and stimulating to those who appreciate an artist who understands how to paint and

what to paint and can put that touch of poetry and imagination into his work which appeals to every lover of nature....”¹ Spending their summers painting in Ipswich, New Hampshire, Kaula and his wife worked together in the Fenway Studios until the artist’s death in 1953.

¹Philpott, A.J. *Boston Daily Globe*, 1913



John Lavalle (1896–1971)

American Watercolor Society

Boston Society of Water Color Painters

John Lavalle was an adventurous man with an athletic build and the personality of an explorer. During World War I he served as a First Lieutenant Bomber Pilot with the Royal Flying Corps and then returned to his home in Massachusetts to study portraiture at the School of the Museum of Fine Arts under Philip Hale. In 1925 he left home again to enroll at the Académie Julian and work with Jean Francis Auburtin.

With his painting education completed, Lavalle began a successful career as a portrait painter. He worked throughout Europe, South America, the West Indies and the United States, creating bold watercolors wherever he traveled. His career path was once again interrupted by the onset of World War II, when he visited a number of other exotic locations as Chief Camouflage and Airfield Design Officer. A 1937 solo exhibition at Vose Galleries introduced Lavalle’s tropical watercolors to the public, and they received great praise. One critic remarked: “Vivid and even daring in extraordinary use of color are these exhibits...most spectators, from now until the show ends Dec. 4, will applaud a painter unafraid of life, who studies nature with an eye as keen as the sun is ardent.”¹

Lavalle was an active member of the Boston and North Shore art communities, and belonged to the Guild of Boston Artists, the Boston Society of Water Color Painters, the Copley Society and the Rockport Art Association. In addition to exhibiting locally, he also showed regularly at the Pennsylvania Academy of the Fine Arts, the National Academy of Design and the Corcoran Gallery, earning acclaim with his artistic portraits of reality.

¹“John Lavalle Exhibits Water Colors of Haiti, Panama, Jamaica, Columbia” by Lawrence Dame, *The Boston Herald*, Sunday November 21, 1937.



Richard Hayley Lever (1876–1958)

The Australian-born artist Richard Hayley Lever traveled abroad in 1893 to study art in Paris and London. He eventually settled in the artist colony of St. Ives in Cornwall, and his paintings of this coast, executed in the loosely stated English Impressionist manner, brought him substantial recognition throughout Europe. In 1911 Lever moved to New York City, reportedly at the suggestion of the American painter Ernest Lawson. Both artists shared a love of painting cityscapes and the countryside, and they each developed spontaneous, bold painting styles, Lever’s showing the influence of Vincent Van Gogh. He became friends with those in Lawson’s circle, Robert Henri, William Glackens, John Sloan and George Bellows, and exhibited with them at the Whitney Studio Club and MacBeth Gallery. By the 1920s Lever was established in the North Shore of Massachusetts, painting in Gloucester, Marblehead and Rockport.

34538



Elizabeth Lobingier (1889–1973)

Rockport Boat Race, watercolor on paper, 14¾ x 17½ inches, signed lower right

An instructor at the Art Students League, Lever had a successful and distinguished career. He was a regular contributor to the annual exhibitions at the Carnegie Institute, the National Academy of Design, the Pennsylvania Academy of the Fine Arts, the Boston Art Club, and the Chicago Art Institute. In 1913 he won honorable mention from the Carnegie Institute and had a one-artist exhibition at the Memorial Art Gallery in Rochester, New York, the following year.

Even during the midst of his career, major institutions began collecting Lever's work. In 1915 the Brooklyn Museum purchased *Winter, St. Ives* from their annual Exhibition of Contemporary American Paintings. Today his paintings are in a number of other prominent collections, including the Metropolitan Museum of Art, the National Museum of American Art, the Smithsonian Institution, and the Corcoran Gallery of Art.



Elizabeth Miller Lobingier (1889–1973)

A great advocate of modern art, Elizabeth Lobingier was one of few women who dared to dissolve the barriers of tradition as well as gender. Although she studied under more conservative figures such as Carl Nordstrom, Hugh Breckenridge and Aldro Hibbard in Gloucester, her later works exhibited a bold abstraction, greatly influenced by the Cubists. Lobingier was born in Washington, D.C., and received her formal training at the Art Institute of Chicago, the University of Chicago, and the University of New Mexico. She eventually settled in Winchester, Massachusetts, where she immersed herself in the Boston and North Shore artist communities. A promoter of art education for children, she taught at the Winchester Studio Guild for eighteen years and later held a position in the Division of Education of the Boston Museum of Fine Arts. Lobingier's theories were also expressed in the books which she authored, including "How Children Learn to Draw" and "Activities in Child Education."

In addition to her work as an author and instructor, Lobingier exhibited extensively between the years of 1935 and 1946. She was honored with solo exhibitions at Oberlin College, the Copley Society, the Boston Art Club, and the Boston City Club, and even received awards for her daring watercolors and oils at many of these venues. In addition to her time in Winchester, Lobingier also visited the South and Southwest, exhibiting with the Association of Georgia Artists from 1935 to 1946, the Southern States Art League from 1937 to 1946, the High

Museum in Atlanta and the Mint Museum of Art in Charlotte, North Carolina. Today, Lobingier's work is held in the collections of the Mint Museum of Art, the Winchester Public Library and the Louise and Alan Sellars Collection.



Dodge MacKnight (1860–1950)

Boston Water Color Club

New York Water Color Club

Dodge MacKnight described his style best when he said he strove for "picturesqueness of design with brilliant color." Born in Providence, Rhode Island, MacKnight worked as a painter of scenery for local theatres until he traveled to Paris at the age of 26. There he pursued the fine arts, studying painting under Fernan and Cormon. While living in Paris he befriended Vincent Van Gogh, who invited him to join the artist colony in Arles. Although he did visit Van Gogh briefly in southern France, he declined the invitation to join the colony and instead chose to travel throughout Europe for the next two years. He came to Massachusetts in 1888 with his French wife and son, and settled in East Sandwich, on Cape Cod.

Despite general bewilderment at his "mad mix of garish colors,"¹ Bostonians admired MacKnight's work. He was championed by prominent local proponents of modernism including collectors Desmond Fitzgerald and Isabella Stewart Gardner. In 1901 Gardner bought ten of his bold watercolors and installed them in her "MacKnight Room" at Fenway Court, where many are still on display today. His works gained national acclaim, and he exhibited at the Paris Salon in 1885–87 and at John Singer Sargent's Studio in London, as well as locally at the Pennsylvania Academy of the Fine Arts, the Art Institute of Chicago, and numerous Boston venues. By the 1920s his annual watercolor exhibitions at Doll and Richards Gallery attracted crowds of visitors and frequently sold out.

¹ *Studio Mar.* 12, 1892



Nelly Littlehale Murphy (1867–1941)

American Watercolor Society

Boston Society of Water Color Painters

New York Water Color Club

As a twelve year old, Nelly Littlehale Murphy showed an early talent as a floral watercolorist, roaming the hills of Butte, Montana, and capturing the wildflowers with her

paints. By age seventeen, she ventured to Boston and enrolled in the School of the Museum of Fine Arts. There she studied under Otto Grundmann and Joseph DeCamp and met her future husband, the artist Hermann Dudley Murphy.

Her earliest works included illustrations for poems, advertisements, and stories, and by 1911 she had begun writing for the *Youth's Companion* as well. The pieces from this period exhibit her distinctive fantasy style, but she soon moved more in the direction of fine art and studied at Harvard during the summer of 1914. It was during this time in her life that Murphy produced her best-known paintings, her watercolors of flower arrangements. An avid gardener, Murphy often used the flowers from her own garden beds, working inside her studio in Lexington. Hermann Dudley Murphy spoke fondly of these works: "Rarely have flowers been painted with greater charm in arrangement, and mastery of the technique of Water Color."¹

Establishing a reputation as an artist in both the Boston and New York art communities, Murphy exhibited these watercolors at the Boston Art Club and held several solo exhibitions at the Boston City Club, the Guild of Boston Artists and the Macbeth Galleries in New York. She was also an active member of numerous Boston societies including the Copley Society and the Boston Society of Water Color Painters.

¹ *Memorial Exhibition of Water Colors by Nelly Littlehale Murphy (Exhibition brochure)*. Boston: Guild of Boston Artists, 1942.



James Wingate Parr (1923–1969)

Boston Society of Water Color Painters

A native of Boston, Massachusetts, watercolorist James Wingate Parr received his art training at the School of the Museum of Fine Arts under William Jewell and at the nearby Vesper George School. After completing his degree, he was called into service during World War II, where he traveled throughout France and Germany.

He made numerous sketches of the Bavarian Alps while abroad, mainly working with the easily transported medium of watercolor. In 1945 his loyal teacher William Jewell entered three of these pieces into an exhibition of the Boston Society of Water Color Painters held at Vose Galleries. Parr's work was extremely well received by their Boston clientele, and the gallery sold two of the three works that were submitted. Robert C. Vose was greatly impressed by the young man's ability and remarked: "He

is now only 24 years old, and we feel that his work shows ability seldom found in one so young. It is our guess that his name will be familiar to lovers of art in this country within the next ten years.”¹

This was the first of many Vose Galleries shows in which Parr exhibited after his return from the war, including two solo exhibitions and three shows with the Boston Society of Water Color Painters. He eventually settled in Watertown, Massachusetts, and worked as a painting instructor at Boston’s Vesper George Art School.

¹ Vose Galleries Artist Files, Robert C. Vose statement on James W. Parr.



Vladimir Pavlosky (1884–1944)

Boston Society of Water Color Painters

Vladimir Pavlosky became a painter by family tradition, born into a long line of Russian interior decorators. He immigrated to New York at age twenty in an attempt to avoid service in the Tsar’s army, but soon after moved to Boston. Internationally known as the center for learning and art in America, Boston was the ideal location for Pavlosky’s small studio. Pavlosky soon received mural commissions from churches and theatres in the Boston area, including St. Mary’s Polish Church, The Fenway Theater, the Orpheum Theater and the Strand Theater in Lynn, Massachusetts.

In the early 1920s, Pavlosky’s painting *The White Peacock* won second prize at an exhibition by Boston artists at the Museum of Fine Arts. Recognition of Pavlosky’s talent came soon after, and he began to exhibit regularly at Doll & Richards Gallery and at Vose Galleries in group shows organized by the Boston Society of Water Color Painters. When asked about his affinity for Boston, he explained, “I don’t know anywhere to go and find better subjects for sea paintings than here. Down on T Wharf you see the fishermen and the sailors. Many of the fishermen along the water front are Italians, who have much color in their costumes and life. You have the sails, the boats, the color of the sea.”¹

Pavlosky often painted Gloucester harbor, and enjoyed capturing the everyday lives of the fishermen. He considered Winslow Homer his muse and painted in a similarly vigorous style, favoring watercolor. An active member of the art communities of the North Shore, he belonged to the Gloucester Art Association, the Gloucester Society of Artists, the Rockport Art and the North Shore Art Associations. In Boston he belonged to the Boston

Water Color Society, the Copley Society and the Guild of Boston Artists, exhibiting at these venues as well as at the Art Institute of Chicago, the Carnegie Institute of Art, and the Ogunquit Art Club of Maine.

¹ Unidentified newspaper clipping, dated March 13, 1924. Boston Public Library Artist Files.



Charles Hovey Pepper (1864–1950)

Boston Society of Water Color Painters

New York Water Color Club

Landscape and portrait painter Charles Hovey Pepper is best remembered for bringing modern art to Boston. Pepper attended Colby College in his home town of Waterville, Maine, and moved from there to New York to study with William Merritt Chase at the Art Students League. Pepper also studied in Paris, where he attended the Académie Julian and worked under Edmond Aman Jean. By 1886, he had submitted his first paintings to the Salon, and just a year later, held his first solo show at the gallery L’Art Nouveau.

Pepper did not settle in Massachusetts until 1897 after touring the globe and living in Japan for a year. There he was greatly influenced by the art of ukiyo-e printmaking, and began collecting and even compiling a brochure on woodcuts. By 1904 Pepper joined the Fenway Studios, where, with Carl Gordon Cutler, Charles Hopkinson, Harley Perkins and Marion Monks Chase, he established a small coterie of modern artists which exhibited together as the “Boston Five.” Pepper was also friends with such progressive artists as John Sloan, Marsden Hartley, and Maurice Prendergast. His own watercolors and gouaches, as well as his rare oil paintings, portray expressionistic, strongly colored rugged landscapes, not unlike Hartley’s work of the 1930s.

Pepper was an active member of the Copley Society as well as the New York Water Color Club, exhibiting at Vose Galleries in the 1930s, the Corcoran Gallery, and also at the Pennsylvania Academy of the Fine Arts. He also joined the Boston Art Club and became Chairman of the Exhibitions Committee in 1917. With Hopkinson, Cutler, and long-time friend and collector John T. Spalding, Pepper led the Art Club through a ten-year period of increasingly progressive exhibitions. Finally, in 1929, the entire committee was fired for being overly modern.



Ogden Minton Pleissner (1905–1983)

American Watercolor Society

Native of Brooklyn, New York, Ogden

Pleissner loved the outdoors and is best remembered today for his watercolors of New England landscapes and hunting scenes. He studied at the Art Students League in New York and went on to develop a superb watercolor technique, often compared to that of his contemporary, Aiden Lassell Ripley.

Immediately following his graduation from art school, Pleissner headed for the open spaces of the American West. His earliest paintings depict the wilderness of the Grand Tetons, where he began to experiment with watercolor and developed the technical skills which are so admired today. A consummate sportsman, hunting and fishing trips often were combined with painting expeditions. His travels were soon interrupted by the onset of World War II, however, when he left the United States to illustrate the invasion of Normandy for *Life Magazine*. As part of the war effort, Pleissner also went to the Air Force base in Adak, one of the Aleutian Islands in Alaska. There he documented the B-24D planes that fought against Imperial Japanese forces from 1942 to 1943. Twenty B-24D planes were commissioned during the war, but only two are known to exist today.

After the war, Pleissner concentrated on urban European scenes, a subject matter for which he also became well known. His precise, realistic watercolors earned him vast recognition, and he became a member of the American Watercolor Society, the National Academy of Design and the Salmagundi Club in New York. In 1932, the Metropolitan Museum of Art purchased one of his oils, making him the youngest artist in its collection. Paintings by Pleissner are also in collections of the Amon Carter Museum, the Philadelphia Museum of Art, Los Angeles County Museum of Art, the Minneapolis Institute of Art, and the Cincinnati Art Museum.



Edward Henry Potthast (1857–1927)

American Watercolor Society

New York Water Color Club

At the age of thirteen, Edward Henry Potthast began to study the fine arts at the McMicken School of Design and then followed the path of many other Cincinnati artists by working under Frank Duveneck. He continued his education in Munich, Antwerp and Paris, and then took a position as

an illustrator for Scribners and *Century* magazines upon his return to the United States. By the 1890s he became well known for his impressionist beach scenes of the New England coast, many of which were completed while working at the Rockland and Ogunquit, Maine, art colonies.

These beach scenes eventually developed to include figures around 1915, and it is for these delightful sunlit subjects that he is best known. The “smiling aspect of life” which Potthast depicted, touched his fellow artists and patrons alike, for his works were well received by the public. One critic of a 1915 exhibition remarked that “E. H. Potthast has marvelous success with seaside sketches. Six were shown and all sold within a few hours. They were very fresh in colour and spontaneous—fine snapshots in paint.”¹

Potthast exhibited in over fifteen solo shows during his career, exhibiting both locally and abroad, and was a member of nearly twenty art associations including the National Academy of Design and the American Watercolor Society. Today his works are in the collections of the Art Institute of Chicago, the Cincinnati Art Museum, and the Brooklyn Institute, among others.

¹ “Contemporary Exhibitions of Modern Art” by W. H. de B. Nelson. *International Studio*, February 1915.



Francis Hopkinson Smith (1838–1915)

American Watercolor Society

Until the 1880s painting was only a hobby for Francis Hopkinson Smith, for he was employed as a naval engineer in New York City following the Civil War. Working alongside the artist James Syminton, Smith designed the foundation for the Statue of Liberty as well as many breakwaters in the surrounding area, including that of Block Island. After dabbling in art and literature for many years, Smith gave up this position in order to travel, and immersed himself in the arts. His watercolors and charcoal drawings eventually brought him recognition, and many of these were included in his books on travel, including *Fortunes of Oliver Horn* and *American Illustrators*, published in 1894.

Smith, who was entirely self-taught, worked together with his friends Arthur Quartley and Charles Stanley Reinhart to develop an artist colony at Cold Spring Harbor, New York. He was also the Treasurer of the American Watercolor Society, and a member of the Society of Illustrators, the Philadelphia Art Club and the Tile Club. His watercolors depicting his summer travels to Europe,

Mexico, and Turkey were exhibited at the National Academy of Design and at the Pennsylvania Academy of the Fine Arts, as well as in annual exhibitions at the Boston Art Club.



William Lester Stevens (1888–1969)

American Watercolor Society

Boston Water Color Club

New York Water Color Club

William Lester Stevens was born and raised in Rockport, Massachusetts, where he began studying painting as a youth with the artist Parker Perkins. By the age of eighteen, he had exhibited his first piece at the National Academy of Design and entered the Boston Museum of Fine Arts School. He launched an active career painting, teaching at Boston University and Princeton University, and exhibiting his work, but was interrupted by a tour of duty during the First World War. After fulfilling his service, Stevens withdrew from the art world, only emerging in the early 1920s, when the Boston Art Club invited him to exhibit paintings. It was also around this time that he worked to found the Rockport Art Association, which continues to thrive today.

During the 1920s and 1930s, Stevens became well known for his New England landscapes. Always a realist, he participated in the Federal Arts Project during the Great Depression and produced murals for post offices in Rockport and Dedham, Massachusetts, as well as for a number of schools in the city of Boston. He left his home in Rockport to settle in the rural town of Conway, Massachusetts, in 1944 and continued to teach and paint there, insisting that he work outdoors each day. Stevens belonged to an endless list

of watercolor associations and fine art clubs and exhibited at an equally impressive number of venues. A National Academician, he exhibited in Washington, Kentucky, Maine, Utah, and Alabama, as well as locally in Boston at the Art Club and Vose Galleries in 1940.



Polly Thayer Starr (Born 1904)

Polly Thayer enjoys the reputation of being one of Boston's most cherished and long-lived treasures. For more than seven decades she has produced artwork that traverses many worlds, from the traditional technique that characterizes the best of the Boston School painters to experimentation with modernist ideas. As a young artist, Thayer and her husband often attended painting weekends with a group that included “Charley” Hopkinson, unofficial leader of “The Five”. Lively discussions about new ideas flooding the art world marked these outings, held at Hopkinson's home in Sharsmouth on the North Shore or at Edward Forbes

34486



Francis Hopkinson Smith (1838–1915)

Flowers in Bloom at the Inn of William the Conqueror, watercolor, tempera and pastel on paper 16 x 20½ inches, signed lower left

beach home on Naushon Island off the coast of Martha's Vineyard.

In 1932, after spending several seasons in New York and Paris, Thayer rented a studio at the Fenway Studios building in Boston and established herself as a portrait artist. She began to exhibit paintings in important annual exhibitions in New York, Philadelphia and Chicago.

Thayer has been honored with over twenty one-person exhibitions in such prestigious galleries as Wildenstein in New York and Doll and Richards and Vose Galleries in Boston. Her work is included in twenty public collections including the Museum of Fine Arts in Boston and Springfield, Ma., the Pennsylvania Academy of the Fine Arts, the Fogg Art Museum at Harvard University, the New Britain Museum of American Art in Connecticut, and the DeCordova Museum and Sculpture Park in Lincoln, Ma.



Ross Sterling Turner (1847–1915)

American Watercolor Society

Boston Water Color Club

New York Water Color Club

Ross Sterling Turner is remembered today for both his roles as a teacher and an artist. In addition to giving private art lessons from his studio in Boston, he also taught in the architecture department at the Massachusetts Institute of Technology from 1884 to 1914. In 1909 Turner joined the faculty at the Massachusetts Normal Art School, where he would influence many young artists in the following years.

Turner did not begin his career as a fine artist, but rather as a draftsman for the U. S. Patent Office. In 1876 he traveled to Europe and studied painting at the Royal Academy of Munich, joining Frank Duveneck, William Merritt Chase, and the "Duveneck Boys," a group of American students painting in Munich and Venice. After seven years Turner returned to Boston, where he was privileged to work with another great master, Childe Hassam, as part of the artist colony surrounding Celia Thaxter's summer home on the Isle of Shoals, New Hampshire.

In 1885, he married the sister of fellow artist Dwight Blaney and settled in Salem, maintaining a presence in Boston with his many city memberships. Throughout the later part of his career, Turner exhibited his work at a number of the local galleries and also showed at the Pennsylvania Academy of the Fine Arts and the National Academy of Design. His watercolors received numerous prizes and awards and remain today in the collections of

the Boston Museum of Fine Arts and the Peabody Museum in Salem.



Harold B. Warren (1859–1934)

Boston Society of Water Color Painters

After emigrating from Manchester, England in 1876, Harold Broadfield Warren attended Harvard University and studied the fine arts under C. E. Norton and C. H. Moore. He continued his training at the School of the Museum of Fine Arts, Boston, and eventually returned to his alma mater as an instructor in free hand drawing. Warren worked as an illustrator on the side, but specialized in watercolor painting. Each summer, he and his wife would visit Isleford, Maine, and Grafton, Vermont, where he would capture their landscapes with his brush and pigments.

34474



Harold B. Warren (1859–1934)

Mountain Flowers, watercolor and gouache on paper, 13½ x 9½ inches, signed lower left, 1901

While he was a resident of Cambridge, Massachusetts, Warren traveled broadly, visiting such locations as Athens, the Aegean Islands, Switzerland, and the Rocky Mountains. His time at home, however, was brimming with activity, for he was a member of the Copley Society and the Boston Society of Water Color Painters, even acting as Master of the Boston Society of Arts and Crafts. His watercolors were frequently found in such local venues as Vose Galleries, where he held solo exhibitions in 1934 and 1935, as well as outside of New England at the Pennsylvania Academy of the Fine Arts and the National Academy of Design. Today, his works are included in the permanent collections of the Boston Museum of Fine Arts and the Cleveland Museum of Art.



Frederick Dickinson Williams (1829–1915)

Boston Water Color Society

Frederick Williams is best known for his local landscape and genre scenes of Boston and the surrounding coastline. Born in Boston to prominent parents, Williams studied at Harvard University, where he majored in French and Latin and maintained an interest in the fine arts. In 1851 Williams became a teacher of drawing at the Boston public schools and exhibited his own artwork at the Boston Athenaeum, the Boston Art Club, the National Academy of Design, the Pennsylvania Academy of the Fine Arts and the Art Institute of Chicago.

In 1874 Williams moved to Paris with his new wife, the artist Luvia M. Lunt, who also showed at the National Academy. They lived in France for many years and exhibited both in America and at the Paris Salon until Lunt's death in 1888. Upon Williams' return to Boston, he established himself at the Harcourt Studios and resumed his affiliation with the Boston Art Club. In 1904, after a fire destroyed all of the work housed in his studio, he relocated to the Fenway Studios on Ipswich Street. At this point he devoted himself almost exclusively to watercolor, exhibiting landscapes of the North Shore as well the Berkshires, until his death in 1915.



Charles Herbert Woodbury (1864–1940)

Boston Society of Water Color Painters

New York Water Color Club

Woodbury received a strong introduction to watercolor painting when he took drawing lessons from Ross Sterling Turner at MIT in 1882. He had already begun to estab-

lish himself as a professional painter when, in 1884, he joined the Boston Art Club at the age of seventeen, becoming the club's youngest member. He graduated from MIT with a degree in engineering but took a studio on School Street in Boston and began exhibiting his paintings. During this time he also began teaching painting classes in the Boston area while working as an illustrator for *Harper's Monthly Magazine* and *Century Magazine*.

In 1890 Woodbury married one of his students, Marcia Oakes, and traveled to Europe, where Woodbury studied at the Académie Julian. Upon their return to the United States, Woodbury built a studio in Ogunquit, Maine, and eventually established an artists' colony there as painters were drawn to his summer school. Woodbury's school influenced an enormous number of artists during the 36 years he taught there, and he also held positions at Wellesley College and the Worcester Art Association.

In addition to the Boston Art Club, Woodbury was a member of the Copley Society, the Boston Water Color Club, the Boston Society of Water Color Painters, the Guild of Boston Artists, and in 1907 was elected a full member of the National Academy of Design. He continued to travel throughout his life, visiting Europe over 18 times, and traveling with his good friend Hermann Dudley Murphy to Jamaica and St. Thomas. Today, his works are held in an endless list of collections, including the Art Institute of Chicago, the Boston Museum of Fine Arts, and the Boston Public Library.



Stanley Wingate Woodward (1890–1970)

American Watercolor Society

Boston Society of Water Color Painters

New York Water Color Club

A successful marine painter, Stanley Wingate Woodward received his training at the Eric Pape School of Art, the Boston Museum of Fine Arts School and the Pennsylvania Academy of the Fine Arts. To the benefit of amateur artists and fine art students, Woodward taught extensively both in the Northeast and in Florida, and expounded his theories on oil and watercolor painting in his two books, *Adventures in Marine Painting* (1948) and *Marine Painting in Oil and Watercolor* (1961). After being introduced to the North Shore of Massachusetts during a sketching trip with his friends Aldro Hibbard, Anthony Thieme and William Lester Stevens, Woodward became attached to the small towns of Rockport and Gloucester. In 1933 he opened his Woodward School of Outdoor Painting in Rockport and happily settled into the North Shore art

community. He supplemented his paintings with etchings and illustrations of the shoreline and had many of his illustrations published in *Collier's* and *Ford Times Magazine*.

In addition to his teaching, Woodward was an active member of both Boston and Rockport art societies. He became President of the North Shore Art Association and belonged to the Guild of Boston Artists and the Rockport Art Association, among others. His works received broad recognition and earned him exhibitions with the Boston Museum of Fine Arts, the Pennsylvania Academy of the Fine Arts, and the National Academy of Design.

Catalogue by Marcia L. Vose
Design by Claudia Arnoff

Abbot W. Vose and Robert C. Vose III, Co-Presidents
Marcia L. Vose, Vice President
Carey L. Vose, Sales Associate
Elizabeth W. Vose, Sales Associate
Rachel Beaupre, Sales Assistant
Carol L. Chapuis, Director of Administration
Courtney S. Kopplin, Registrar
Pablo Gonzalez, Preparator

Printing by Capital Offset Co., Inc., Concord, NH

© 2006 VOSE GALLERIES OF BOSTON, INC.

Standing: left to right
John Whorf, Stanley Woodward, John
Lavalle, Harry Sutton
Seated: Charles Curtis Allen, Aiden Lassell Ripley



How to care for Watercolors: FAQs

Q Aren't watercolors fragile? How long will they last?

The quality of the pigment itself is what determines a watercolor's permanence. Properly cared for, watercolors made with permanent colors on good quality paper are as permanent as any other medium. However, pigments that change when exposed to light will be especially noticeable in watercolor paintings, because the washes are so thin. Since light is a major catalyst, watercolors should be kept out of direct light and protected by a sheet of filtered glass or acrylic. They should also be mounted in acid-free mat board to keep the paper from discoloring over time.

For example, when John James Audubon's hand-colored engravings have been kept in their original books, they remain as true and vibrant as when they were painted, first because they are protected from light and second because the quality of the paper that surrounds the prints is very high. When the books are broken up, however, they may be exposed to light and acidic framing materials. Color deterioration can vary from mild to severe, rendering some virtually worthless. Writes Christa M. Gaehde, formerly on the conservation staff of the Museum of Fine Arts, Boston: "Many fine prints have survived in pristine condition for centuries, but many more have been damaged and lost through neglect and ill treatment."

Watercolors take special care, but their appeal lies in the spontaneity and subtle coloring not found in oils. Today's modern methods of framing, particularly the development of special glazing that can block 98 percent of ultraviolet light, have provided collectors with the tools necessary to enjoy these fresh works indefinitely.

Q How can I protect my watercolors from fading?

Direct sunlight should not come in contact with any work of art, including oils. Unprotected watercolors are particularly fragile—even a few weeks in direct sunlight or in a very bright room with reflected light can fade the impermanent pigments and embrittle the paper. The paper may become bleached or yellowed.

While ultraviolet acrylic glazing has been used successfully for years, the surface is susceptible to scratches and glare can be a problem.

A new type of glass called museum glass has been developed that filters out 98% of ultraviolet light. In addition, this new glass cuts down on glare dramatically. While it is expensive—\$300 for a medium-sized work, the cost seems well worth it to preserve a watercolor selling in the thousands and displaying the work at its best.

Q How should I light a watercolor?

First, we recommend lighting your artwork either with ceiling lighting or, if the frame allows, with a good picture light. Ceiling light angled at 30 degrees will often dissipate the glare, particularly at night. We caution against the use of fluorescent and halogen lighting which emit harmful amounts of ultraviolet light. If you choose halogen bulbs, use an ultraviolet (UV) filter.

Second, UV-filtering museum glass is available with a non-reflective, non-distorting surface which we highly recommend for most works on paper. There is still some distortion, however, which may cause a small amount of blurring in small, highly detailed works.

Cleaning tips: The use of glass cleaners such as Windex will cause acrylic to yellow. Clean only with a mild solution of detergent and water or with special plastic cleaner using an especially soft cloth. Remove your artwork from the wall and lie it flat. Apply cleaner to the cloth instead of directly onto the surface to avoid liquid running under the glazing.

Reflection-control glass also needs a special cleaning solution. Your framer will suggest a cleaner for your particular type of non-glare glazing.

Q I like the light and airy feeling of watercolors. Can I hang them in my beach house?

If your beach house is air-conditioned and heated, you're all set. Otherwise, no! Humidity, along with air pollution, dust and temperature changes can all deteriorate paper. Ideally, temperatures should be kept fairly constant, below 75 degrees at a relative humidity of 50 to 65 percent, in no case going below 30 percent. The use of humidifiers and de-humidifiers can be appropriate aids in maintaining a proper environment. In caring for all art work, extreme fluctuations of temperature or humidity should be avoided.

Q I want to go to a do-it-yourself frame store to save money framing our new watercolor. Is there any need to have a professional framer do the work at several times the price?

Considering that you may have spent several thousand dollars on your watercolor, you need to take steps to protect your investment. Framing in accordance with museum standards, or "conservation framing," helps reduce the effects of atmospheric exposure on works on paper. Specifically, air pollution can contain high levels of sulfur dioxide which combines with oxygen and moisture to form sulfuric acid which decomposes paper. A professional framer pays careful attention to the frame, the glazing, the mat or spacer, the mounting and the backing.

A mat is a buffer, separating the artwork from the glazing. Since paper expands and contracts in reaction to humidity and temperature, the mat allows for this

movement. It also prevents mold from forming between the artwork and the glazing. The mat board should be 100 percent rag and acid-free, preferably four-ply which has good resistance against aging and the growth of fungi (mildew) which causes a condition called foxing. Cheaper board will cause mat burn, which can render the work nearly worthless; it can also be a host for parasites which then attack the artwork.

The artwork should be attached to the mat with 100 percent acid-free hinges, adhered with a water-based paste (the best hinges are made from Japanese tissue paper and are applied with cooked, gluten-free wheat starch paste). Pressure sensitive adhesives should not be used, even those that are labeled archival. Gummed linen tape should also be avoided except when necessary to hold large heavy prints. Picture-mounting corners, made of acid-free paper or polyester (Mylar), can also be used so that no adhesive comes in contact with the art. Sometimes the mat is further separated from the glazing with the use of a spacer, which may be hidden in the rabbit of the frame or may be visible as gold leaf or a decorative color surrounding the artwork.

An acid-free board is fitted to the back of the mat and a sheet of paper, also acid-free, is attached to the back of the frame, forming a seal. Wooden backings found on nineteenth-century frames contain acids and resins that stain and decompose artwork; they should be removed. Some conservators recommend sealing the artwork with impermeable material, such as Mylar, to help minimize the effects of pollutants and relative humidity. This material also protects against dust, one of the major carriers of micro-organisms. Dust allowed to accumulate penetrates the paper and cannot be removed by erasers or washing.

Now that you have paid heed to conservation guidelines, pick out the most handsome frame you can afford to set off your watercolor—nothing looks worse than an inexpensive frame! A professional has the experience to guide you in selecting an aesthetically pleasing mat and frame.

Watercolor Price List by Inventory Number

32644	Carl Gordon Cutler (1873–1945)	\$9,500
33455	Ross Sterling Turner (1847–1915)	\$7,500
33530	John Lavalley (1896–1971)	\$4,800
33644	Aiden Lassell Ripley (1896–1969)	\$9,500
33650	Aiden Lassell Ripley (1896–1969)	\$6,000
33657	Aiden Lassell Ripley (1896–1969)	\$9,500
33659	Aiden Lassell Ripley (1896–1969)	\$12,500
33660	Aiden Lassell Ripley (1896–1969)	\$15,000
33774	John Whorf (1903–1959)	\$24,500
33775	John Whorf (1903–1959)	\$28,500
33841	Ogden Minton Pleissner (1905–1983)	\$24,500

33853	Charles H. Woodbury (1864–1940)	\$9,500
33854	Charles H. Woodbury (1864–1940)	\$7,000
33974	Thomas Allen (1849–1924)	\$7,500
34035	Aiden Lassell Ripley (1896–1969)	\$17,500
34095	John Whorf (1903–1959)	\$22,000
34096	John Whorf (1903–1959)	\$24,000
34098	John Whorf (1903–1959)	\$17,000
34100	John Whorf (1903–1959)	\$13,500
34116	John Whorf (1903–1959)	\$22,500
34132	Vladimir Pavlosky (1884–1944)	\$8,500
34156	Frederick Dickinson Williams (1829–1915)	\$4,500
34158	William Kaula (1871–1953)	\$10,400
34167	Charles Hopkinson (1869–1962)	\$9,500
34190	Ogden Minton Pleissner (1905–1983)	\$9,500
34209	John Whorf (1903–1959)	\$24,000
34215	Henry Martin Gasser (1909–1981)	\$16,000
34244	Vladimir Pavlosky (1884–1944)	\$5,500
34287	Ross Sterling Turner (1847–1915)	\$12,500
34351	William Lester Stevens (1888–1969)	\$9,500
34352	William Lester Stevens (1888–1969)	\$9,500
34353	William Lester Stevens (1888–1969)	\$7,500
34387	Stanley Wingate Woodward (1890–1970)	\$11,500
34397	Dodge MacKnight (1860–1950)	\$19,500
34423	James Wingate Parr (1923–1969)	\$7,500
34424	Richard Hayley Lever (1876–1958)	\$9,500
34473	Hamilton Hamilton (1847–1928)	\$6,500
34474	Harold Broadfield Warren (1859–1934)	\$4,500
34475	Hezekiah A. Dyer (1872–1943)	\$4,500
34478	George Cherepov (1909–1987)	\$12,500
34482	John Whorf (1903–1959)	\$22,000
34483	John Whorf (1903–1959)	\$18,000
34486	Francis Hopkinson Smith (1838–1915)	\$34,000
34536	Edward Henry Potthast (1857–1927)	\$54,000
34537	John Whorf (1903–1959)	\$14,000
34538	Elizabeth M. Lobingier (1889–1973)	\$3,500
34549	Charles Hopkinson (1869–1962)	\$10,000
34550	Charles Hopkinson (1869–1962)	\$8,000
34551	John Whorf (1903–1959)	\$40,000
34569	Walter Farndon (1876–1964)	\$5,500
34570	Ogden Minton Pleissner (1905–1983)	\$44,500
JE-038	John F. Enser (1898–1968)	\$2,600
JJG-04	James Jeffrey Grant (1883–1960)	\$9,500
JJG-24	James Jeffrey Grant (1883–1960)	\$7,000
JJG-31	James Jeffrey Grant (1883–1960)	\$17,000
JJG-41	James Jeffrey Grant (1883–1960)	\$16,500
JJG-43	James Jeffrey Grant (1883–1960)	\$16,000
JJG-47	James Jeffrey Grant (1883–1960)	\$6,500
NLM-02	Nelly Littlehale Murphy (1867–1941)	\$3,200
NLM-06	Nelly Littlehale Murphy (1867–1941)	\$4,900
TH-240	Polly Thayer (Starr) (Born 1904)	\$4,500
TH-248	Polly Thayer (Starr) (Born 1904)	\$3,800
TH-255	Polly Thayer (Starr) (Born 1904)	\$3,800
WF-322	Walter Farndon (1876–1964)	\$3,400
WF-348	Walter Farndon (1876–1964)	\$3,600

Artist Index

- Thomas Allen Jr. (1849–1924)* p 2
- Marion Monks Chase (1874–1957)* p 31
- George Cherepov (1909–1987)* p 29
- Carl Gordon Cutler (1873–1945)* p 33
- Hezekiah Anthony Dyer (1872–1943)* p 4
- John F. Enser (1898–1968)* p 38
- Walter Farndon (1876–1964)* p 9
- Henry Martin Gasser (1909–1981)* p 39
- James Jeffrey Grant (1883–1960)* pp 11-13
- Hamilton Hamilton (1847–1928)* p 5
- Charles Hopkinson (1869–1962)* p 32-33
- William J. Kaula (1871–1953)* p 8
- John Lavalley (1896–1971)* p 21
- Richard Hayley Lever (1876–1958)* p 34
- Elizabeth Miller Lobingier (1889–1973)* p 40
- Dodge MacKnight (1860–1950)* p 6
- Nelly Littlehale Murphy (1867–1941)* p 35
- James Wingate Parr (1923–1969)* p 20
- Vladimir Pavlosky (1884–1944)* p 7
- Charles Hovey Pepper (1864–1950)* p 31
- Odgen M. Pleissner (1905–1983)* p 28, back cover
- Edward Henry Potthast (1857–1927)* p 34
- Aiden Lassell Ripley (1896–1969)* pp 17-19
- Francis Hopkinson Smith (1838–1915)* p 43
- Polly Thayer Starr (Born 1904)* p 36
- William Lester Stevens (1888–1969)* pp 14-15
- Ross Sterling Turner (1847–1915)* p 3
- Harold B. Warren (1859–1934)* p 44
- John Whorf (1903–1959)* cover, pp 23-27, inside back cover
- Frederick Dickinson Williams (1829–1915)* p 5
- Charles Herbert Woodbury (1864–1940)* p 8
- Stanley Wingate Woodward (1890–1970)* p 21

34551



John Whorf (1903–1959)

Salmon Fishing

Watercolor on paper

22^{1/4} x 28^{3/4}



34570

Ogden Pleissner (1905–1983)

Rocks at Northeast Harbor

Watercolor on paper

14½ x 20½ inches

Signed lower right

V O S E | 238 Newbury Street • Boston, Massachusetts 02116
GALLERIES OF BOSTON | Telephone 617.536.6176 • Facsimile 617.247.8673
info@vosegalleries.com • www.vosegalleries.com
DEALERS IN FINE PAINTINGS FOR SIX GENERATIONS • ESTABLISHED 1841

PRSRT.
FIRST CLASS
U.S. POSTAGE
PAID
Manchester, NH
Permit #206