



*James Jeffrey Grant (1883–1960)
and his North Shore Contemporaries*

CAPE ANN PAINTERS DURING THE 1930S AND 1940S

October 27 – December 7, 2005



JJG-44

A Summer Afternoon, Gloucester, Massachusetts

Watercolor on paper

20 x 27 inches

\$19,500

James Jeffrey Grant (1883–1960)

and his North Shore Contemporaries

CAPE ANN PAINTERS DURING THE 1930S AND 1940S

Catalogue designed by Claudia Arnoff

Photography by Bill Kipp

Abbot W. Vose and Robert C. Vose III, Co-Presidents

Marcia L. Vose, Vice President

Carol L. Chapuis, Director of Administration

Nancy Allyn Jarzombek, Managing Director

Julie Simpkins, Artist-in-Residence, Preparator

Courtney S. Kopplin, Registrar

Carey L. Vose, Sales Associate

Elizabeth W. Vose, Sales Associate

Megan Crosby, Gallery Associate

Front Cover: James Jeffrey Grant, *West End of Main Street, Gloucester*

Oil on canvas, 30 x 25 inches, PRICE UPON REQUEST

Back Cover: Emma Fordyce MacRae, *Foxgloves*

Oil on canvas, 36 x 30 inches, PRICE UPON REQUEST

Printing by Capital Offset Co., Inc., Concord, New Hampshire

© 2005 VOSE GALLERIES OF BOSTON, INC.

*James Jeffrey Grant (1883–1960)
and his North Shore Contemporaries*

CAPE ANN PAINTERS DURING THE 1930S AND 1940S

October 27 – December 7, 2005



VOSE GALLERIES OF BOSTON

238 Newbury Street • Boston, MA 02116

Tel. 617.536.6176 • Fax 617.247.8673
info@vosegalleries.com • www.vosegalleries.com

FOREWORD

“I have a collection of fifty paintings that I inherited from my uncle and wondered if you would be interested in seeing them.” That is the call that every art dealer dreams about and earlier this year just such an inquiry came to us from the Midwest. We had never seen a work by J. Jeffrey Grant and after the photographs arrived, we hopped a plane to Chicago and promptly purchased the entire group of fifty paintings.

Grant was a Chicago-based artist who joined the influx of artists who came from all over the country during the 1920s, 1930s and 1940s to paint the charming fishing villages and breathtaking scenery found in the environs of Gloucester, Rockport, Annisquam and Lanesville. While Grant witnessed the near crippling of Chicago during the Depression, Gloucester’s bustling port and quarries provided employment and a thriving merchant class. The active artist community supplied camaraderie and held three large exhibitions every summer.

Little has been written about Cape Ann painters during the Great Depression and World War II. Our exhibition examines Grant’s life and work during the 30s and 40s along with twenty five other painters of the day who lived on the North Shore and exhibited at the North Shore Arts Association. Our director, Nancy Allyn Jarzombek, has written two thoughtful essays about these two decades that saw artists persevere in the face of economic hardship and worldwide upheaval.

What was happening at Vose Galleries during the ’30s and ’40s? Oddly, after the crash of 1929, the gallery had its best two years in history in ’30 and ’31; in 1932, however, the art market collapsed almost overnight, and World War II prolonged economic recovery for many years. Robert C. Vose, Jr. (1911–1998) recounted in his memoirs, “It is hard to say what was popular in the 1930s. We might go for weeks without selling a single painting. Our contemporary shows ran in the red. John Whorf was one exception. His watercolors sold readily at \$100.”

Marcia Latimore Vose
Abbot W. Vose
Robert C. Vose III

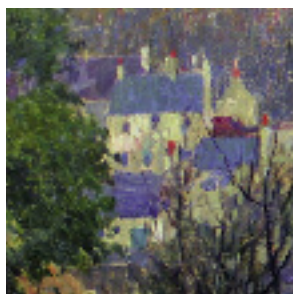


ACKNOWLEDGEMENTS

It is always fun to delve into the life and times of a little-known artist. James Jeffrey Grant came to this country in 1907, at the age of twenty-four. Like many who immigrated to America, outsiders working their way into communities, he was an astute and empathetic observer of everyday life, and there was plenty to observe. The Gloucester that he records in this wonderful group of paintings is one that is both touched and untouched by current events. He captures hustle-bustle of people in the streets, the simplicity of the nineteenth-century architecture, and the timeless beauty of the water.

Many assisted in the production of this catalogue and exhibition. I would like to thank David Hall and Tom Davies, both of whom freely and generously shared their considerable knowledge of the artistic communities in and around Gloucester. Stephanie Buck, Librarian at the Cape Ann Historical Museum was very helpful and pointed me in the right direction on more than one occasion. I am also most grateful to the Cape Ann Historical Museum for making photographs available for the catalogue. I am grateful for the capable assistance of the staff of Vose Galleries. My thanks to Megan Crosby for writing the artist biographies, Courtney Kopplin for organizing numerous publication and exhibition details, and Carol Chapuis for digging, with relish, into the early life of the artist. Siobhan Wheeler did preliminary research. Beth Vose and Claire Shapleigh helped with photography. Julie Simpkins oversaw conservation and framing, and installed the exhibition with her usual sensitivity and strength. The Vose family, Terry, Bill, Marcia, Carey and Beth, found the treasure trove of paintings to begin with, without which this show would have remained only an idea.

NAJ





In the Lane, Gloucester

Watercolor on paper

21 x 23 ³/₄ inches

\$16,500

JJG-45

Table of Contents

James Jeffrey Grant, Observer of Everyday Life6

by Nancy Allyn Jarzombek

Artists in Gloucester to 1939, an Overview23

by Nancy Allyn Jarzombek

Artist Biographies48

by Megan Crosby



James Jeffrey Grant
(1883–1960)
Observer of Everyday Life



Harbor View, East Gloucester

Oil on canvas

26 x 30 inches

PRICE UPON REQUEST

JJG-35

Active during the first half of the 20th century, James Jeffrey Grant possessed a notable talent for observing and portraying scenes of everyday life. The paintings collected for this exhibition demonstrate Grant's subtlety and gentle humor. He was well schooled in the European academic tradition, and brought to his paintings, oils and watercolors alike, an intelligent and disciplined feeling for composition, form and color. At the same time he was an onlooker, not judging but evaluating and sifting subject matter that presented itself to his discerning eye.

A prominent long-time member of the Chicago art community, Grant discovered Gloucester in the summer of 1931. The country had been plunged into economic chaos by the Stock Market crash of 1929 and although there was pain enough to go around, the effects of the Great Depression—poverty, hunger, disease, malaise, strikes and protest movements—were especially felt in Chicago, which had lost 50% of its manufacturing business seemingly overnight. By contrast, Gloucester must have seemed like paradise. Although affected by poverty and unemployment, Gloucester was a village, free from the crush of suffering humanity. It had a fishing industry and granite quarries that kept locals employed. It also had a bustling seaport, timeless picturesque buildings and wharfs, fresh air, and some of the best views in the world. For the artist, it offered the support of a lively artists' community, three large exhibitions and numerous smaller shows of art every summer, and the balm of steady, quiet work in beautiful surroundings.

Grant returned to Gloucester over the next twenty years, staying in a summer rental,¹ and here his style developed and matured. He wrote, "My favorite sketching ground is Gloucester, Mass. I like the old wharfs, boats, fishermen and quaint streets, spent many summers there." Then he added, "Think I'll take back what I said about the old wharfs. I fell through a hold in one of them and landed fifteen feet below."² He joined the North Shore Arts Association and exhibited in their exhibitions from 1934 to 1956. While he occasionally chose to paint typical waterfront views with boats in them, more often he selected

aspects of everyday village life specific to Gloucester—a street filled with people running errands, a boatyard with carpenters, fishermen mending nets, or a wharf with an artist working at an easel. His paintings are sometimes read as nostalgic views of a long gone era,³ but it is more accurate to say that Grant was a sensitive and empathetic recorder of life in Gloucester as he experienced it. *Children Playing, Gloucester* (p. 8), for example, doesn't romanticize the past so much as it shows us what was, for the artist, present day: children playing in the dirt, laundry drying, trash in the alley, and a somewhat dilapidated set of back steps. By the same token, *In the Lane* (p. 5) records a quiet morning in one of Gloucester's working-class neighborhoods, complete with crooked fences and a discarded lobster trap. One of his most interesting images, *West End of Main Street, Gloucester* (cover illustration), shows us a panorama of the old and the new that must have delighted Grant: a delivery truck next to a delivery cart drawn by horse, 19th century wood-frame houses and storefronts divided by crazy tilting telephone poles, women in long skirts, children bare-footed, and even a man striding down the sidewalk with two fish dangling from one hand.

The facts of his life are spare; he left no papers or diaries nor was he a man to seek the spotlight. He was born and raised in Aberdeen, Scotland. By the accounts that survive he appears to have been affable, mild-mannered and soft-spoken, retaining a lilting Scottish burr throughout his life. He stood with a slight stoop and was described as being fastidious, but also likeable.⁴ By his own account he loved to travel and, second to painting, liked chess and football.⁵ His father was an artist and a craftsman, by the name of George Grant, who was commissioned to do lacquer work for Queen Victoria in 1892, and who took his son on afternoon painting excursions into the countryside. With ambitions to become a professional artist, James Jeffrey Grant attended art classes at the Gray School of Art and exhibited his first painting at the age of seventeen. In 1904, at the age of twenty-one, he moved to Toronto and supported himself by taking on commercial work, sign painting and engraving. In 1907 he arrived in Chicago and



Children Playing, Gloucester, MA

Oil on canvas board

14 x 16 inches

\$17,000

JJG-10

again worked as a commercial artist while painting in his spare time. He married Caroline Kroivanek in 1910; she was not an artist but, in his words, a “darned good critic.”⁶ In 1913 Grant began exhibiting paintings at the Art Institute of Chicago annual exhibitions; in 1918 he was a member of the painting jury there, and by 1920 he was confident enough in his abilities to establish his own studio. In 1925 he mounted his first one-artist exhibition at the Art Institute of Chicago. He went on to have two more solo exhibitions at the Institute and a solo show at the Currier Gallery in New Hampshire. Throughout his career he won six awards from the Art Institute, three medals from the Palette and Chisel Club, and a gold medal from the Association of Chicago Painters and Sculptors.

By the early decades of the 20th century Chicago was the financial, industrial and cultural center of the nation’s interior. It was the home of skyscrapers, huge mercantile and livestock exchanges, factories, universities and cultural centers. There was a vigorous, modern, ‘can-do’ attitude in the city that, on the one hand, gave impetus to the project to reverse the flow of the Chicago River in 1900, and, on the other hand, led to the establishment of leading labor and social reform movements in the city. By 1909 it was home to more than one million immigrants from all over the world. Within this city of possibility, Grant found the Palette and Chisel Club, a vibrant community of working artists in Chicago—amateurs and professionals alike—who painted and exhibited together. Grant was a life-long member of the club. He joined in 1908 and exhibited paintings there until the year of his death, 1960. He served as president from 1938 to 1939, and again from 1945 to 1946. Founded to provide studio and exhibition space for artists, the Palette and Chisel club gave Grant a place to work and like-minded colleagues with whom to associate. The membership of the Palette and Chisel Club reflected a predominantly conservative facet of the diverse and polyglot nature of Chicago’s larger art community. Most of the club members painted in a representational way, as did Grant himself, informed by European academic traditions but not untouched by modernism and fast pace of modern life in the city.

In 1924, Grant and his wife traveled to Scotland and France, and it is likely that *The Brig o’ Balgownie* (p. 12) was produced then. Two years later they returned to Europe, this time on an extended trip during which Grant sought instruction. He spent a year in Munich studying with, in his own words, “Professor Heyman, an excellent teacher and the finest draughtsman I ever met.”⁷ During this time he produced *Snow Covered Rooftops* and *Street Scene, Munich* (p. 13). Grant himself had a strong sense of design, blocking in his compositions with large vertical, horizontal and diagonal elements carefully plotted to energize and balance the painting surface. His sense of color was enlivened by looking at modern art, and he developed a technique of laying down patches of color, one right next to the other, that dance as the eye moves across the canvas. As with his Gloucester subjects, Grant looked to the world around him for material to paint. He painted city views of Chicago, and rural surroundings of farms and small villages. Although he was a traditional realist, fitting in with the trend of American Scene painting of the time, he did not condemn those with more radical styles. 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.”⁸

¹ It is very hard to find information on summer visitors to Gloucester, however a *Gloucester Daily Times* notice, August 24, 1935, reports that Grant and his wife were staying “as usual” at the Presson Cabins on Concord Street. My thanks to Stephanie Buck, Librarian, Cape Ann Historical Museum, Gloucester, Massachusetts, for finding this needle in the haystack.

² J. Jeffrey Grant, “Human Interest Items,” Publicity Sheet for Exhibitors, The Art Department, The Chicago Public Library, dated June 10, 1957.

³ Not much has been published on J. Jeffrey Grant, however there are some websites that discuss his work. See Michael Fitzsimmons *Decorative Arts* at www.fitzdecarts.com and the Palette and Chisel Club, Chicago at www.paletteandchisel.org.

⁴ Memoir of the artist by Joyce Herout, not dated. My thanks to Douglas Tomskey for making this available.

⁵ “Human Interest Items,” op. cit.

⁶ C. J. Bulliet, “Artists of Chicago Past and Present, No. 46, James Jeffrey Grant,” uncited newspaper clipping, Chicago Public Library, Art Files.

⁷ Ibid.

⁸ Ibid.



JJG-08

Ploughing Time
Watercolor on paper
14 x 16 inches
\$4,500



JJG-13

Farm Landscape, Illinois
Oil on canvas board
14 x 16 inches
\$7,500

JJG-17

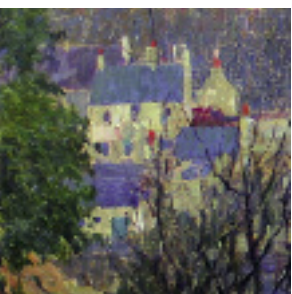


Winter, Lemont, Illinois
Oil on canvas board
14 x 16 inches
\$14,000

JJG-34



In the Mountains
Oil on canvas
25 x 29 inches
\$35,000



The Brig O'Balgownie, Aberdeen, Scotland

Oil on canvas
26 x 30 inches
\$32,500

JJG-25

JJG-27



Snow-covered Rooftops, Munich

Oil on canvas
19 x 16 inches
\$14,000

JJG-26



Street Scene, Munich

Oil on canvas
19 x 16 inches
\$11,000



The Visit, Gloucester
 Oil on canvas board
 16 x 14 inches
 \$16,000

JJG-18



JJG-42

Lobster Shacks, Lanes Cove, along Annisquam River

Watercolor on paper

22 x 25 1/2 inches

\$18,000



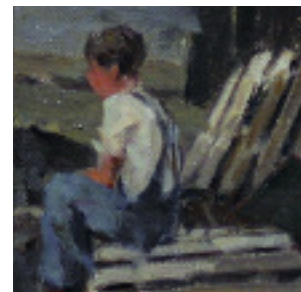
Painting on the Waterfront, Gloucester

Oil on canvas board

14 x 16 inches

\$17,000

JJG-09



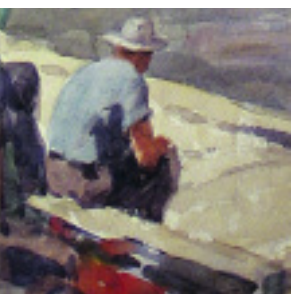
JJG-15

Mending the Nets, Gloucester

Oil on canvas board

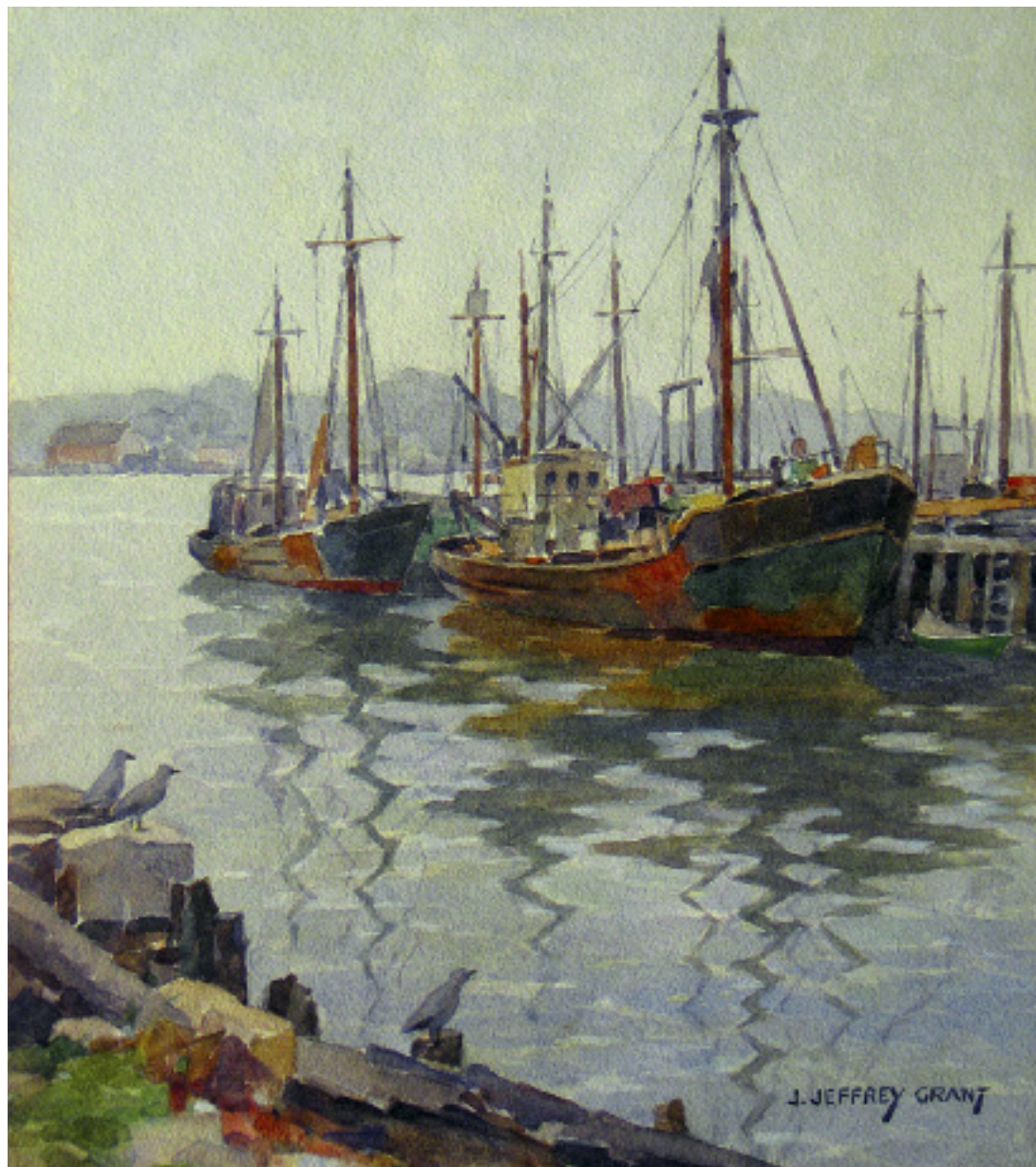
14 x 16 inches

PRICE UPON REQUEST



At the Docks, Gloucester, MA
 Watercolor on paper
 16 x 14 inches
 \$7,000

JJG-24



JJG-21

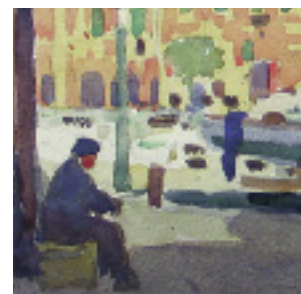
Docked, Gloucester, MA
Watercolor on paper
16 x 14 inches
\$4,500





Gloucester Harbor
Oil on canvas board
14 x 16 inches
\$16,000

JJG-20



JJG-23

Along the Waterfront, Gloucester

Watercolor on paper

11 x 14 ^{1/2} inches

\$6,500



Emile Gruppe (1896–1978)
Bickford's Float, Smith Cove, Gloucester, ca. 1930
Oil on canvas
25 ¹/₄ x 25 ¹/₄ inches
PRICE UPON REQUEST

34371

Artists in Gloucester to 1939, an Overview

Cape Ann, a rocky knob of land that juts into the ocean about forty miles north of Boston, has long offered much to artists. Its coastline, with pounding waves, craggy rocks and wide dramatic skies attracted artists who looked for the wild in nature to portray. At the same time, the pretty old-time New England villages of Gloucester and Rockport were a draw for those interested in the picturesque. And then there were artists who came simply because they liked to spend their vacations by the sea. Many came in the hot summer months seeking respite from the cities of Boston, New York, and Chicago. Here they painted for recreation, and socialized with the lively mix of summer visitors for fun.

Nineteenth-Century Marine Painters

The date 1847 marks two important events in the development of art colonies along the north shore of Massachusetts. It was the year that the Boston and Maine Railway connected the bustling commercial seaport of Gloucester to Boston, easing the trip for summer visitors. And it was the year that the Gloucester-born artist Fitz Henry Lane returned to his home town after fifteen years

in Boston. Lane was celebrated in Gloucester. He had a loyal circle of friends and supporters, and local newspapers reported his successes. It is likely that his presence attracted other marine artists to Cape Ann. By the 1850s and 60s, Alfred T. Bricher, John Kensett, Francis A. Silva, and William Trost Richards had all painted along its beaches.

In the decades following the Civil War a new wave of American artists swept through Cape Ann. Winslow Homer first came to Gloucester in 1871, and on subsequent visits produced sketches and watercolors of tourists and townspeople there. Unlike the marine artists before him, Homer introduced the texture of the working seaport of Gloucester into his pictures, depicting fisherfolk and their children. Also around this time, Gloucester, Rockport, Ipswich, Marblehead, and the whole of the north shore provided vacation spots and painting sites for Boston artists eager to escape the heat of the city. Some, such as Charles Woodbury and Frank W. Benson, were born and raised in the area, left to attend art schools, established themselves in Boston, and returned to their old haunts in the summertime. Others like William Stone came with fresh eyes, observing even the muddy low tide for its picturesque potential.



Fitz Henry Lane (1804–1865)
Off Gloucester Harbor
Oil on canvas, 24 x 38 inches

33558



William Stone
Low Tide, Marblehead, Massachusetts, 1889
Oil on canvas, 28 x 48 inches

34282



East Gloucester, telephone poles and wharfs, ca. 1920s
Courtesy of the Cape Ann Historical Museum

Impressionists, Realists, and Modernists Discover Cape Ann

By the end of the 19th century, a generation of young American artists went to Paris to study, and while they were students they typically spent summers traveling through the French countryside in the company of their friends, painting landscapes en plein air. Upon return to the United States they sought to replicate this cycle, and began to establish artist colonies in picturesque locations throughout New England. For artists especially interested in painting out-of-doors, Gloucester was a magnet. In 1890, Helen Knowlton observed that East Gloucester was “never so full of artists, and is getting to be called the Brittany of America.”¹ Many important American Impressionists painted in Gloucester and its surrounding areas, including Frank DuVaneck, Willard Metcalf, John Twachtman, and Childe Hassam. By the early nineteen-teens urban realists such as John Sloan, Edward Hopper and Leon Kroll joined in and brought their own ideas and energies to the community. With the advent of World War One, Gloucester saw an influx of new artists, some who came back from Europe to wait out the war and some, such as Stuart Davis, Richard Haley Lever, Martha Walter and Jane Peterson, who brought post-impressionist and

modernist ideas with them. The summer colonies of artists thrived not only because there were plenty of subjects to paint but because the region already supported a concentration of serious, accomplished professionals. To a certain extent, artists attracted more artists. And because they came from all over—Hugh Breckenridge brought his fauve style up from Philadelphia; New Yorkers William Meyerowitz and Theresa Bernstein brought cubism and expressive modernism from New York—there was an exciting mix of styles and approaches.²

The Coalescing of the Artistic Community, 1915–1929

Gloucester was not just a pretty place. As a working seaport, it supported a bustling fishing industry. Fleets of fishing schooners set out from Gloucester and headed to the Grand Banks of Newfoundland in search of cod. By the early 1920s the schooners gave way to trawlers, and haddock was fished. In 1925 Clarence Birdseye opened the General Seafood Corporation in Gloucester harbor, with a new way to freeze fish using ice-cold salt water sprayed on packages. In 1927 they processed almost one million pounds of frozen fish.³ In addition, granite quarries in the middle of the peninsula yielded huge blocks for far-away building projects. And the summer tourist industry continued to thrive. In short, business on Cape Ann was booming.

Opportunities for artists were plentiful. In August of 1915 the first large exhibition venue opened, Gloucester’s Gallery-On-The-Moors, marking the start of a coalescing of the artistic community in Gloucester. Mrs. William Atwood summed this turning point when asked why she and her husband founded the Gallery:

One day we were motoring through Gloucester and always interested in art, were going from studio to studio. . . . We found the artists tucked away in dark little lofts, old out houses, chick coops, stables, tiny rooms—poorly lighted and unattractive makeshift places—such as one might find in an old time fishing village, little spaces that had been discarded by the fishermen. We were inconvenienced by the difficulty of seeing the pictures and thought others might be. We felt that in this active summer colony there might be many like ourselves who would welcome an opportunity to see what the artists were doing.⁴

Annual exhibitions at the Gallery-On-The-Moors became a high point of the summer season. Not only did many patrons come, but artists themselves arrived at the openings to see and be seen. Theresa Bernstein recalled something of those times when she described one of the openings:

Mr. and Mrs. Atwood were gracious hosts to many artists. The Gallery on the Moors was located on the very top of Ledge Road. All society came there to be seen and to look at the paintings, drawings, and etchings. . . . The Atwoods gave an opening tea in the gallery. Fruit juice, called punch, was served in a large glass bowl. Usually, the punch contained stick, or hard liquor, and after a few glasses, people tended to become garrulous, omitting the barriers of class. The ladies were dressed especially for the occasion with large flowered hats, and Irish crocheted half-gloves, which were very much the style. Some of the gowns were dazzling with their flounces, high-boned collars in pique or satin, and high button shoes. Sneakers, along with khaki, were considered the rage for the younger set. It was the last gasp of the corset era with women laced up, with heaving bustlines graduating to wine-glass waists.⁵

Over the next five years, more galleries popped up. The Sargent-Gilman House Gallery opened in 1919, directed by Grace Horne who later established one of the very few galleries in Boston that showed modern art in the 1930s. In 1921 Rockport artists formed the Rockport Art Association and hosted exhibitions and lively theatrical evenings. One year later the Gallery-On-The-Moors merged with and became the North Shore Arts Association, an artist-run exhibition group that mounted large juried exhibitions every summer, that is still an active part of cultural life of the city today. That same year some of the more radical artists, influenced by the Society of Independent Artists in New York, formed the Gloucester Society of Artists which mounted non-juried exhibitions of artwork. This organization was formed on the principal that any artwork produced with serious intent deserved to be shown. Its motto was "Open to all and an equal chance for all."⁶ In their heyday, during the 1920s and 1930s, these exhibitions presented over 1,000 paintings, drawings and sculpture to the public every summer.



Post Office Square, Main Street, Gloucester
Courtesy of the Cape Ann Historical Museum

During the early 1920s artists began settling in Gloucester and Rockport year round. Among them were those who became the pillars of the Cape Ann community: Emile Gruppe, Aldro Hibbard, and Frederick Mulhaupt. Hibbard came from working-class New England stock, born on Cape Cod and raised just outside of Boston. Gruppe and Mulhaupt were first generation Americans who both moved up from New York City. Another key member of the Cape Ann group was Anthony Thieme, Dutch by birth and training, who came to Rockport in 1929. Each established his own school and each specialized in his own pictorial interpretation of the streets and harbors of Gloucester and Rockport. Together they came to be known as the core of the Cape Ann school, sharing not only a love of the quality of light but also a similar realist style.



Boys and men standing on dock of the New England Halibut Company, Gloucester
Courtesy of the Cape Ann Historical Museum



Packing Plant, Fresh & Frozen Fish, Gloucester
Courtesy of the Cape Ann Historical Museum

Gloucester in the Depression Era

Following the crash of the Stock Market the country was plunged into hardship. In Gloucester, the economic shock was compounded by a severe decline in the fishing industry. Haddock, so plentiful and widely marketed in the mid-1920s, was, by 1930, overfished and scarce. Boats came back with less and less fish; processing facilities closed; the town had its share of bread lines and unemployed workers. Things took a slight turn for the better, however, in 1934, when the city obtained Federal money to renovate their city hall and build a post office. In total, Gloucester received money for twenty-eight municipal building projects. Meanwhile, demand for granite surged as towns across the United States launched Federally-sponsored building projects. By 1935 the quarries had reopened and the men of Cape Ann went back to work.⁷

Despite hardships, Gloucester was uniquely positioned to support its community of artists. Its summertime vacation economy was supported by a very wealthy crust of

Bostonians most of whom had reserves to cushion themselves from complete bankruptcy. Moreover, the beauty of Cape Ann continued to attract summer visitors and provide plenty of subject matter for landscape artists who liked to work out-of-doors. J. Jeffrey Grant was not alone in his love of the wharves and streets of the picturesque village seemingly untouched by time. Literally hundreds of painters visited over the course of the summer. Many attended summer schools that had been established in the 1920s. Easels, set up in the middle of town, were a common sight as famous artists rubbed shoulders with amateurs and unknowns, all in pursuit of the creative process. In Gloucester art was in the air, as it had been for decades; it was part of the bustle of everyday summertime activity.

Although sales were down, the exhibition venues established a decade earlier attracted artists from all over New England. Many artists took advantage of all three shows—North Shore Arts Association, Gloucester Society



Cheves Quarry, Lanesville, Gloucester. Photograph by Alexander Cheves.
Courtesy of the Cape Ann Historical Museum

of the Arts and the Rockport Art Association—to try to sell work. Not only did the town of Gloucester offer opportunity for an artist to create and have his work viewed, but it also literally called upon its residents and visitors to support the artists: “Anyone who takes an hour or so and visits the exhibit with an open mind can find plenty there to fascinate him.” declared one reviewer upon the opening of the NSAA 1933 show. “This is a frank appeal to the public to visit the galleries of both associations and give a little attention to those who make the fame of the city world-wide. After all, even if people don’t buy, if they just come to see the artists’ work, it shows they’re at least interested, and that cheers them up.”⁸

Notes:

¹ Helen Knowlton, “A Home Colony of Artists,” *Studio 5* (July 19, 1890), p. 326, quoted in Weinberg, H. Barbara, Doreen Bolger, and David Park Curry, *American Impressionism and Realism: The Painting of Modern Life, 1885–1915* (New York: The Metropolitan Museum of Art, 1994): 124.

² See Karen Wilkin’s persuasive argument in, “Preface: Gloucester as Artist Colony” in *Stuart Davis in Gloucester* (West Stockbridge, MA: Hard Press, Inc., 1999), pp. 11-14.

³ For a history of Birdseye’s presence in Gloucester see www.birdseyefoods.com/birdseye/about/history.aspx.

⁴ F. W. Coburn, “In the World of Art,” (*Boston*) *Sunday Herald* (August 26, 1917): section D, p. 3.

⁵ Theresa Bernstein Meyerowitz, *William Meyerowitz, The Artist Speaks* (Cranbury, NJ: Associated University Presses. 1986) p. 29

⁶ Karen Wilkin, *vod.cit.*, p.22.

⁷ Miles H. Ricker, hand-written memoir on reverse of photograph, “City Hall Tower renovation, WPA Project,” 1981. Cape Ann Historical Museum Archives. My thanks to Stephanie Buck for bringing this to my attention.

⁸ “Two Local Art Associations Open Exhibition Season Today: Usual Uniform Excellence Seen in Large Variety of Subjects Being Shown by North Shore Arts...” *Gloucester Daily Times*, Saturday, July 1, 1933, p. 5.



North Shore Contemporaries

Ruth Anderson

Joseph Lauber

Jane Peterson

Reynolds Beal

Richard Hayley Lever

Agnes Richmond

Louise Upton Brumback

Elizabeth Lobingier

Anthony Thieme

W. Harrison Cady

Harriet Lord

Mary Bradish Titcomb

John F. Carlson

William Meyerowitz

Martha Walter

Gertrude Fiske

Frederick J. Mulhaupt

Frederick J. Waugh

Gordon Grant

Hermann Dudley Murphy

John Whorf

Emile A. Gruppe

Carl Nordstrom

Alice Beach Winter

Lilian Westcott Hale

George Loftus Noyes

Charles H. Woodbury

Aldro T. Hibbard

Vladimir Pavlosky

Charles Sidney Hopkinson

Marguerite Stuber Pearson



Floral Still Life 34073
Oil on canvas, 16 x 20 inches
\$9,500

Ruth Anderson (1884–1939)

Born in Carlisle, Pennsylvania, Ruth Anderson brought the vigor of early 20th-century Philadelphia realism—her classmates were Robert Henri, William Glackens and John Sloan—to the North Shore. She came to Boston when she married Samuel Temple in 1918. They summered in East Gloucester, and Anderson was an active member of the artist community and a founding member of the North Shore Arts Association. She exhibited there in 1925, 1930 and 1931, and became well known for her paintings of beach scenes and loosely arranged summer flowers.

Ruth Anderson enrolled at the Pennsylvania Academy of the Fine Arts in 1905 and studied under William Merritt Chase, Thomas Anschutz, and Cecelia Beaux. She received the Cresson Traveling Scholarship in 1912, which took her to London, Paris, Florence, Venice, Madrid and Tangiers before she returned home in 1916. She settled in Baltimore, Maryland before she married and moved to New England. She exhibited at the Pennsylvania Academy of the Fine Arts from 1917 until 1932, and also showed her work at the National Academy of Design, the Corcoran Gallery of Art, the National Academy of Design and the Art Institute of Chicago.



Gloucester Fishing Fleet, 1933 34289
Oil on canvas, 22 x 30 inches
\$37,500

Reynolds Beal (1867–1951)

Reynolds Beal was a member of the Provincetown artist community for many years, but in 1922 he settled permanently in Rockport. The maritime atmosphere of Cape Ann provided the perfect outlet for Beal to express his passion for the sea and boating, and it was from his studio out on Bearskin Neck that he produced bright and post-impressionistic paintings. Beal was a member of the Rockport Art Association, and he won a prize in the 1929 exhibition at the North Shore Arts Association, where he was a member from 1928 until 1938.

With his three brothers and sister, Reynolds Beal grew up on Long Island and developed a love of sailing at a young age. He studied Naval Architecture at Cornell University, but eventually decided to follow the footsteps of his younger

brother, Gifford, to become an artist. Reynolds Beal studied with William Merritt Chase both in Long Island and New York City, after which he gave up naval architecture to paint full time. He was fortunate to have enough financial security to travel extensively, and he journeyed to Nicaragua and Costa Rica, the Caribbean, the northern and western states, and Europe. He also showed his work at the Boston Art Club, the National Academy of Design, the Pennsylvania Academy of the Fine Arts, and the Boston Art Club.

Leo Blake (1887–1976)

Leo Blake's artistic training began in 1908 at the Art Institute of Chicago, where he studied and received special training under Mathis Alten, Birge Harrison, Conway Peyton and Alfred East. He won scholarships from the Institute in 1910 and 1911, and he began his career as an illustrator upon his graduation the following year. Blake tried his hand as a freelance painter in the Mid-West before moving to the Berkshires in Massachusetts in 1933. He established himself there, and spent his life depicting the New England landscape in all seasons.

In addition to his membership in the Illinois Academy of Fine Arts, Blake became involved in the art circuit on the east coast and joined the Salmagundi Club, the Connecticut Academy of Fine Arts, the Springfield and Pittsfield Art Leagues, and the North Shore Arts Association.



Sugaring
Oil on canvas, 30 x 36 inches
\$28,500

34368

Louise Upton Brumback (1872–1929)

In 1920 Louise Upton Brumback moved permanently to the east coast from Kansas City, Missouri. She divided her time between Cape Ann, Boston and New York City, and made several painting trips to California. She and Mary Bradish Titcomb exhibited together in 1922 at the Copley Gallery on Newbury Street in Boston, whereupon one art critic commented that she “plays the game with undeniable vigor and verve.”¹ Despite her conventional painting style, Brumback liked modern ideas and brought the notion of free and unjuried exhibitions to Gloucester. In 1922 she became a founding member—and later the President—of the Gloucester Society of Artists, an exhibition society founded on the modern principles of the Society of Independents in New York City.

Louise Upton Brumback was born in Rochester, New York and studied at William Merritt Chase's Summer Art School in Shinnecock, Long Island. She settled in Kansas City, Missouri, and was awarded the first Moor Prize given to artists of Kansas City when she first exhibited in 1915. As her career progressed she exhibited extensively, participating in eleven annual exhibitions at the National Academy of Design from 1905 to 1920, and at the Pennsylvania Academy of the Fine Arts, the Corcoran Gallery of Art and the Society of Independent Artists. She was a member of the National Association of Women Artists, the National Arts Club and the New York Society of Women Painters.

¹Vose Galleries artist files, *Louise Brumback*.



Dogtown, Cape Ann, Massachusetts
Oil on canvas, 25 x 30 inches
\$12,500

33406



In Old Ipswich, 1937
Oil on board, 25 x 30 inches
\$38,500

34302

W. Harrison Cady (1877–1970)

Harrison Cady first came to Rockport when his car popped a tire causing his party to stop for repairs in Rockport.² He returned and befriended Parker Perkins, one of the first resident artists of Rockport, who let Cady visit his studio and copy pictures for practice. Around 1920, Cady began to summer in Rockport, and helped form the Rockport Art Association in 1921. He was also a member of the North Shore Arts Association until his death in 1970. Cady had a studio on Mt. Pleasant Street, and in 1928 he bought the Headland House as a summer home.

Born in Gardner, Massachusetts, Cady had no formal education beyond grammar school, and at the age of nineteen he took thirteen dollars and an optimistic outlook with him to New York City where he worked as a newspaper and magazine illustrator. Cady began illustrating children's books in 1907, and in 1918 he produced illustrations for Thornton Burgess' *Adventures of B'r'er Rabbit*, drawings for which is he best remembered today. He won prizes at the Allied Artists Show and at the National Academy of Design in 1945. Cady's work is included in the permanent collections of the Metropolitan Museum of Art, the Library of Congress and the New York Public Library.

² Davies, Kristian. *Artists of Cape Ann: A 150 Year Tradition*. Rockport: Twin Light Publishers, Inc., 2001: 62.



Flurries over Mansfield, Stowe, Vermont
Oil on canvas, 30 x 40 inches
PRICE UPON REQUEST

34408

John F. Carlson (1874–1945)

Widely known as an influential and insightful teacher, John F. Carlson taught Emile Gruppe in the early 1910s, and later helped his friend to form the Gruppe Summer School in Rockport. The School opened in 1942, and reflected many of the similar beliefs of the two artists. Both were avid supporters of painting en plein air, and Carlson's work in particular was evidence of his tenet that an artist should "give nature a chance to begin singing to [you]."³ Although he spent most of his time in the art colony of Woodstock, New York, Carlson's appreciation for his surroundings helped him to find a niche among his contemporary North Shore artists, and he was a member of the North Shore Arts Association from 1937 to 1938.

Born in Kolsebro, Sweden, Carlson came to the United States in 1883. He worked at a lithography firm while studying painting

in the 1890s. In 1902 he won a scholarship to the Art Students' League, where he studied with Frank V. DuMond and Birge Harrison. By 1905 Carlson had settled in Woodstock, New York, where he and Harrison co-founded the Art Students' League summer school. Carlson moved to Colorado in 1920 to teach at the Broadmoor school, but returned to Woodstock in 1922 and founded the John F. Carlson School of Landscape Painting. He was elected to be a full member of the National Academy of Design in 1925, and in 1928 he wrote *Elementary Principles of Landscape Painting*, reprinted as *Carlson's Guide to Landscape Painting*, which influenced generations of landscape painters to come.

³ Carlson, John. quoted in Ernest Watson "American Artist." Dec. (1942): 13. Reprinted in *Color and Method in Painting*. New York: Watson-Guipill, 1945.



Late October, 1917 GF-62
Oil on canvas, 20 ^{1/4} x 27 ^{1/8} inches
\$8,000

Gertrude Fiske (1878–1961)

Gertrude Fiske spent summers attending Charles Woodbury's classes in Ogunquit, Maine, but also visited Cape Ann, and was a member of the North Shore Arts Association from 1923 until 1936. She made a number of trips abroad but never stayed for long, preferring for the most part to live and work on the east coast of New England.

Born in Boston, Fiske began her studies in 1904 under Edmund C. Tarbell, Frank Benson, and Philip Hale at the Boston Museum School. She settled at Riverway Studios, and later at Fenway Studios in Boston, while maintaining a studio at her family's home in Weston. Fiske and her friend and fellow artist Elizabeth Roberts co-founded the Guild of Boston Artists, and participated in the founding of the Concord and Ogunquit Art Associations. In 1922 Fiske was elected an Associate Member of the National Academy of Design, and was named the first and only woman to the Massachusetts State Art Commission. By 1935 she had exhibited in over ten one-woman shows, won over eighteen awards, including the National Academy of Design's Shaw and Clark Prizes, and had been represented in the Art Institute of Chicago, the Corcoran Gallery of Art, the Pennsylvania Academy of the Fine Arts and the Carnegie Institute.



Harbor Scene, East Gloucester, MA
Watercolor on paper, 15 x 22 inches
\$9,500

34390

Gordon Grant (1875–1962)

Gordon Grant spent many years immersed in the harbor life of Cape Ann. From his studio on Rocky Neck in Gloucester Grant painted his finest pictures, which have been called "a salute and a memorial to every facet of the sea."⁴ Having worked as an illustrator for many years, Grant was especially adept at showing all of the activity and bustle of Gloucester Harbor. His pictures of the square-riggers lined up in the water have an accuracy and literal quality that capture the character of Gloucester. He was an active member of the North Shore Arts Association from 1935 until his death in 1962, and served as its president in the mid-1940s.

Grant was born in San Francisco, and had his first encounter with boats on a sea voyage from his home to the United Kingdom. He studied in London at the Lambeth and Heatherley Art School before returning to San Francisco where he did

newspaper illustrations. His work for Harper's Weekly in the late 1890s took him to South Africa to cover the Boer War. Although these illustrations were nationally recognized, Grant never lost his admiration for the sea and began painting marine scenes almost exclusively. Grant exhibited at the Paris Salon of 1937, and frequently at the Art Institute of Chicago, the National Academy of Design and the Pennsylvania Academy of the Fine Arts. He was a member of the National Academy of Design, the Allied Artists of America and the Salmagundi Club. Grant's work is in the collections of the Library of Congress, the New York Public Library, the United States Naval Academy, the New York Historical Society and his painting *Old Ironsides* can be found in the White House.

⁴ Davies, K., 142.

Emile A. Gruppe (1896–1978)

Emile Gruppe first came to Cape Ann after he saw the work of North Shore painters William Lester Stevens and Frederick J. Mulhaupt at the National Academy of Design in 1925. Gruppe's father, Charles, was also an artist, and the two arrived in Rockport shortly after visiting the exhibition. Gruppe settled in a studio on Bearskin Neck, but by 1929 he had moved to Gloucester and established his gallery in the town's old one room schoolhouse at 32 Rocky Neck Avenue. He and John Carlson formed the Gruppe Summer School in 1942, which was in operation until the mid 1970s. He was a well liked and respected teacher who believed that an artist's inspiration should be found out-of-doors. In one of his three books on painting he wrote: "Outside you see and feel the character of your subject. It's an open book—all you have to do is learn how to read."⁵ Gruppe carried his enthusiasm off the canvas and became a prominent figure in the arts community. He was an active member of the Rockport Art Association, the Gloucester Society of Artists, and the North Shore Arts Association from 1929 until his death in 1978.

Emile Gruppe was born in Rochester, New York, but spent most of his childhood in Holland with his father. Upon returning to the United States he studied at the National Academy of Design and the Art Students' League in New York City. He had many well known instructors, including Charles Hawthorne, George Bridgman, Charles Chapman and Richard Miller. Gruppe met John F. Carlson in the late 1910s, and studied with him for four years in Woodstock, New York. Gruppe exhibited at the Allied Artists of America, the Art Institute of Chicago and the National Academy of Design periodically between 1915 and 1941. His work is in the public collections of the Los Angeles County Museum of Art and the White House.

⁵ Martin, Lisa B., "The Cape Ann School" *The Catalogue of Antiques and Fine Art* (March-April 1992): 99.



Sailboats, West Gloucester
Oil on canvas, 30 x 25 inches
\$31,000

34379

Lilian Westcott Hale (1881–1963)

Lilian Westcott Hale lent something of the spirit of the genteel Boston School of painting to the North Shore community. In 1911, after spending many summers in Rockport, she built a small stone studio with her sister-in-law, Ellen Day Hale, in Folly Cove. Hale visited Rockport more frequently after her husband's death in 1931, and although she was less productive at this time, she exhibited work periodically at the Rockport Art Association and the North Shore Arts Association.

After attending William Merritt Chase's school in Long Island, Lillian Westcott came to the Museum School in Boston. There she met Philip Leslie Hale, who was one of her teachers. They married in 1902, and moved into the Fenway Studios in 1905. Her work won extensive acclaim, particularly her portraits and drawings of children, and she exhibited frequently at the Boston Art Club, the St. Botolph Club, the Guild of Boston Artists and the Copley Society. She also won prizes at the Pennsylvania Academy of the Fine Arts and the National Academy of Design, where she was made a full member in 1931. She curtailed her



Study of Nancy Hale Bowers, ca. 1940 33613
Charcoal on paper, 24 x 20 inches
\$16,500

exhibition activity in the 1930s, and in 1963 she sold her house in Dedham, Massachusetts and moved to Charlottesville, Virginia. That same year she took a trip to Italy with her daughter, Nancy Hale Bowers. Hale died soon after their return while visiting her sister in Minnesota.



Snow Mantle
Oil on canvas, 24 x 32 inches
\$26,500

Aldro T. Hibbard (1886–1972)

Never happy in the city, Aldro Hibbard came to Rockport in 1919. The following year he rented a studio on Atlantic Avenue and set up the Rockport Summer School of Drawing and Painting—later renamed The Hibbard School—on Bearskin Neck, where he taught until 1949. Hibbard was a tireless advocate of the arts, and in 1921 he called a meeting of the resident artists and founded the Rockport Art Association, for which he served as president from 1927 to 1940. Hibbard spoke out for the historical preservation of the Rockport before it became fashionable, and once told the Town Fathers “the town's alright; leave it alone” when new development plans were being discussed.⁶ When not painting he juried shows, ran exhibitions, and was responsible for mixing the right color for the town's well known landmark, Motif No. 1, when it needed a fresh coat of paint. An avid baseball player, Hibbard joined Rockport's team and served as its manager. He was known to raffle off paintings to pay for the team's equipment during World War Two. He was also a member of the North Shore Arts Association and exhibited there from 1923 until his death in 1972.

Hibbard studied at the Massachusetts Normal Art School with Joseph DeCamp and Ernest Lee Major. In 1909 he attended the Museum School in Boston and worked under Edmund Tarbell and Frank W. Benson. He won the Paige Traveling Scholarship in 1913, and traveled throughout Europe until the events of World War One obliged him to return to the United States the following year. He taught in Boston and lived in Belmont, Massachusetts, before settling permanently in Rockport. He was a member of the Guild of Boston Artists, exhibited extensively at the Pennsylvania Academy of the Fine Arts, the National Academy of Design, the Art Institute of Chicago and the Corcoran Gallery of Art.

⁶ Davies, Thomas. “Aldro Hibbard: A Retrospective”
American Art Review 8, no.4 (1996): 146.

Charles Sidney Hopkinson (1869–1962)

Charles Hopkinson married Eleanor Curtis in 1903 and settled in a new home known as Sharksmouth on her family's estate in Manchester, Massachusetts. He had his studio on the top floor, and painted the views of the coast and Dana Island throughout the year. Hopkinson was influenced by Denman Ross, and began to experiment with color theory, especially in his watercolors, and he developed a modern, highly-colored, decorative style of painting. He spent significant time in Manchester and submitted three paintings to the inaugural exhibition of the North Shore Arts Association in 1923.⁷

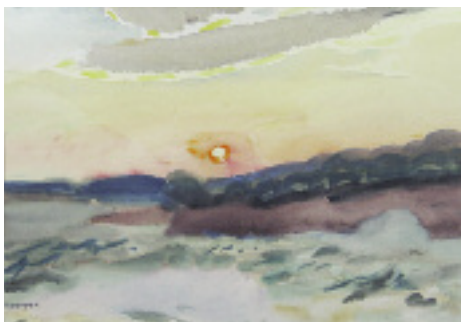
Hopkinson was born in Cambridge and attended the Hopkinson School in Boston, which was established by his father. In 1891 he graduated from Harvard and entered the Art Students' League in New York, studying under John H. Twachtman and H. Siddons Mowbray. He studied in Paris at the Académie Julian, and went to Brittany before returning to Cambridge one year later. In 1901 he traveled to Spain, Brittany and Holland, and returned again to Cambridge where he worked as a portrait painter. He exhibited with a group of Boston watercolorists who alternately

called themselves "The Four," "The Five," and the "Society of Watercolorists," which included Charles Hovey Pepper, Carl Gordon Cutler, Harley Perkins and Marion Monks Chase. Hopkinson continued to paint portraits for an elite clientele that included Oliver Wendell Holmes and Calvin Coolidge, but in later life he concentrated more and more on watercolors, and traveled widely in search of landscape subjects. He was one of the first occupants of Fenway Studios in 1905 and kept his studio there until his death in 1962.

⁷ Vose Galleries artist files, *Charles Hopkinson*. Excerpt from the inaugural exhibition catalogue of the N.S.A.A., 1923.



Lone Tree, Dana Island, ca. 1930 H-13S
Watercolor on paper, 14 x 21 inches
\$5,200



Windy Sunset 34167
Watercolor on paper, 15 1/2 x 23 inches
\$9,500



Gray Day, Hamilton Harbor, Bermuda H-21S
Watercolor on paper, 13 x 20 inches
\$11,500



Good Harbor Beach, Gloucester 34130
Oil on board, 14 x 20 inches
\$27,500

Joseph Lauber (1855–1948)

Born in Westphalia, Germany, Joseph Lauber came to the United States in 1864 and settled in New York City, where he studied under Walter Shirlaw, William Merritt Chase and John LaFarge. Although he worked primarily as a mural painter, working for churches in New York City, Connecticut and Pennsylvania, and for the Appellate Court in New York City, he also spent time at popular New England seaside destinations such as Gloucester, Massachusetts.

Lauber taught at Columbia University, and was a member of the National Society of Mural Painters and the Salmagundi Club, where he exhibited annually. He also exhibited at the Boston Art Club from 1882 to 1902, the National Academy of Design from 1883 until 1894, and the annual exhibitions at the Pennsylvania Academy of the Fine Arts in 1881 and 1885. In 1895 he was awarded a gold medal at the Atlanta Exposition.

Richard Hayley Lever (1876–1958)

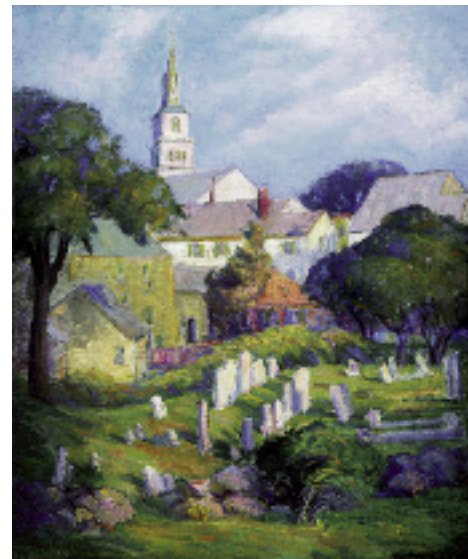
Richard Hayley Lever was a friend of John Sloan, and the two came to Gloucester in 1915. Lever had already received significant recognition in the United Kingdom for his coastal and harbor scenes done in Cornwall, England, and it was in Gloucester that he was able to paint with the same boldness and vitality so praised in his English scenes. Lever painted the docks, beaches and harbors of Gloucester for the next twenty years, and had a profound influence on his students on Cape Ann, impressing upon them the idea of creativity over visual fact. Born in Adelaide, Australia, Hayley Lever studied art in Paris and London and eventually settled in the artists' colony of St. Ives in Cornwall, England. In 1908 he saw the work of Vincent Van Gogh, whose influence can be seen in Lever's subsequent

paintings. Lever moved to New York City in 1911, reportedly at the suggestion of the American painter Ernest Lawson, who introduced him to Sloan, Robert Henri, William Glackens and George Bellows. Lever was an influential teacher at the Art Students' League and participated in annual exhibitions at the Carnegie Institute in Pittsburgh, the National Academy of Design, the Pennsylvania Academy of the Fine Arts, the Boston Art Club, and the Chicago Art Institute. Unfortunately, Lever's success did not ensure his security during the Great Depression. In 1941 he was forced to sell his home and move to Mt. Vernon, New York, where he died in 1958. Lever's paintings are collections of major museum around the country, including the Metropolitan Museum of Art, The Brooklyn Museum, the Montclair Art and the Smithsonian Museum of American Art.



St. Ives, Cornwall, England, 1904
Oil on canvas, 24 x 30 inches
\$68,000

34208



Rockport Graveyard
Oil on canvas, 24 x 20 inches
\$19,000

34077

Elizabeth M. Lobingier (1889–1973)

Elizabeth Lobingier studied with Carl Nordstrom, Hugh Breckenridge and Aldro Hibbard in Gloucester. She was a member of the Boston Art Club, the Rockport and North Shore Art Associations, the Gloucester Society of Artists, the Marblehead Art Association and the Cape Ann Society of Modern Art. Lobingier showed her work frequently from 1935 until the 1950s, and had solo shows in Rockport and Marblehead and at the Boston Art Club.

Born in Washington, D.C. Lobingier studied painting at the Art Institute of Chicago. After moving to the Boston area, she taught at the Winchester Studio Guild for eighteen years and later held a position in the Education Department at the Museum of Fine Arts in Boston. Lobingier also exhibited paintings at the Association of Georgia Artists, the Southern States Art League, the High Museum in Atlanta and the Mint Museum of Art in Charlotte, North Carolina. Her work is held in the collections of the Mint Museum of Art, the Winchester Public Library and the Louise and Allan Sellars Collection.



The Blue Sail
Oil on canvas, 25 ¹/₄ x 35 inches
\$18,500

34367

Harriet Lord (1879–1958)

Harriet Lord began coming to the North Shore in the late 1910s. In 1917 she participated in the first exhibitions of the Gallery-On-The-Moors in East Gloucester, a gallery that sought to provide a common, open area that would expose regional artists' work to the public. She also joined the Rockport and North Shore Arts Associations. In 1924 she discovered Nantucket, and spent many summers painting there at the Red Anchor studio on Washington Street. She was a founding member of the Artists' Association of Nantucket, and was also an officer of the National Association of Women Artists, where she won a prize in 1930.

Born in East Orange, New Jersey, Harriet Lord first studied painting in Boston under Joseph DeCamp, Frank W. Benson, Edmund Tarbell and William Lathrop. She exhibited paintings at the Salon of Independent Artists in 1917, the Corcoran Gallery biennials in 1919 and 1921, and at the Pennsylvania Academy of the Fine Arts annual exhibitions of 1921 and 1924.

Emma Fordyce MacRae (1887–1974)

Emma Fordyce MacRae lived with her husband in New York, but spent summers in their home in Gloucester. Her works often focused on the activity of the region's beaches and harbors, and she received praise for her decorative paintings of interior scenes and floral arrangements against patterned backgrounds. She exhibited her work at the Gallery-On-The-Moors in Gloucester in 1919 and 1920, and joined the North Shore Arts Association in 1923.

Although born in Vienna, Austria, MacRae grew up in New York. Her parents' collection of paintings and their travels in Europe exposed her to art at a young age, and in 1911 she enrolled at the Art Students' League to study under Robert Reid, John Sloan, Frank V. DuMond, Kenneth Hayes Miller and Luis Mora. Their teachings, especially Reid's, had a profound impact on her. She is best known for her membership in the Philadelphia Ten, a group of women artists seeking to separate themselves from the male dominated artist groups of the day, and bring their work to the public domain. In 1951 she became the only member of this group to be elected a full member of the National Academy of Design.

[Please see her painting, *Foxgloves*, on the back cover.]



Distant Hills
Watercolor on paper, 8 ¹/₂ x 9 inches
\$2,900

34274



Summer Day, Trees
Watercolor on paper, 8 ³/₄ x 11 ¹/₂ inches
\$2,400

34276

William Meyerowitz (1887–1981)

New York artist William Meyerowitz came to Gloucester with his new bride, artist Theresa Bernstein, in 1919. For several summers they shared a house with their friends, artist Stuart Davis and his brother, Wyatt, at the corner of Rocky Neck Avenue and Eastern Point Road. In the mid-1920s the Meyerowitzs bought a house at 44 Mount Pleasant Street.

Theresa commented on the atmosphere of their home and circle of friends: "Our house soon became a place where friends came to be joyful, to talk, to look at art, and to listen to music."⁸ Stalwart supporters of artistic freedom, William Meyerowitz and Stuart Davis edited the first and last edition of *The Painting Rag*, a magazine that was published by the Gloucester Society of Artists—of which they were both members. There they rejected the entire process of formal juried shows and argued for the promotion of a democratic approach in which all artists of serious intent be given space to exhibit their work. The Gloucester Society's slogan "No Juries—No Prizes" was a direct manifestation of their beliefs.⁹ Alas, the journal was short-lived and folded after the first year, 1925. Meyerowitz's extensive involvement in the North Shore is evident in his participation in the exhibitions at the Gallery-On-The-Moors, and his memberships in the North

Shore and Rockport Arts Associations, the Gloucester Society of Artists and the Gloucester Arts Council.

Meyerowitz was born in Eksterinnoslav, Ukraine, and came to the United States in 1908, settling in New York City. He began his art training at the National Academy of Design in 1912, supporting himself as a choral singer at the Metropolitan Opera. He became friends with Robert Henri and George Bellows, and together they formed the People's Art Guild. Meyerowitz also participated in the Federal Arts Project of the WPA. He was a modernist at heart and experimented with shape, color and form to express himself. He was an enthusiastic printmaker as well and developed his own technique for the printing of color etchings. Meyerowitz exhibited at the Art Institute of Chicago, the Pennsylvania Academy of the Fine Arts, the Museum of Fine Arts, Boston, the Metropolitan Museum of Art, the Corcoran Gallery of Art and the National Academy of Design, where he was also a member.

* Wilkin, Karen. *Stuart Davis in Gloucester*. West Stockbridge: Hard Press, Inc., 1999: 24.

⁹ Wilkin, 23.

Frederick J. Mulhaupt (1871–1938)

Frederick Mulhaupt has been called the “Dean of the Cape Ann School”; in 1907 he made his first trip to Gloucester, a town that he said “duplicates any views I care to paint.”¹⁰ Mulhaupt began spending his summers there and participated in five of the first seven exhibitions at Gallery-On-The-Moors. He married Agnes Leone Kingsley, a teacher, in 1922 and settled in Gloucester permanently. His studio was on Rocky Neck and he lived with his wife in the Bradford Building, a popular haven for artists, at 209 Main Street. Fellow artist Emile Gruppe said, “Mulhaupt got the smell of Gloucester on canvas. He captured the mood of the place—and that’s worth all the good drawing of a hundred lesser painters.”¹¹ Though he preferred to paint alone,



West Gloucester, Snow
Oil on canvas, 25 x 30 inches
\$49,500

33912

Mulhaupt was remembered to be a gifted teacher who encouraged his students to find their own style rather than conform to defined rules and techniques. He was a founding and active member of the North Shore Arts Association. In 1932 Mulhaupt and his wife moved to a house on Rocky Neck in East Gloucester. Around this time Mulhaupt completed a mural for the Federal Arts Project of the WPA that was hung in Gloucester's Maplewood School. The mural highlighted the industrious nature of the maritime community and hung in Maplewood until the school was torn down in 1982, whereupon it was moved to its present location at the O'Maley School. Mulhaupt first studied painting at the

Kansas City School of Design before enrolling at the Art Institute of Chicago, where he later became an instructor. He moved to New York City in 1904 and joined the Salmagundi Club. He was one of the twelve founding members of the Allied Artists of America. In 1926 he was elected an associate member of the National Academy of Design, and he exhibited frequently at the Art Institute of Chicago, the Pennsylvania Academy of the Fine Arts, the Corcoran Gallery of Art and the Ogunquit Art Club in Maine.

¹⁰ Davies, K., 64.

¹¹ Kienholz, Kathleen. “Frederick J. Mulhaupt” *American Art Review* 9, no. 4 (1999): 114.



34395
Spring Flowers, 1940
 Oil on canvas,
 30 x 25 inches
 PRICE UPON REQUEST

Hermann Dudley Murphy (1867–1945)

Although not a regular summer visitor to Cape Ann, Boston artist Hermann Dudley Murphy joined the North Shore Arts Association in 1924 and exhibited there regularly until 1936.

In 1886 Murphy enrolled in the Boston Museum School and studied under Otto Grundmann and Joseph DeCamp. He worked for two years as an illustrator before going to Paris in 1891. He spent five years

there, studying at the Académie Julian and exhibiting portraits at the Paris Salon. He came under the spell of J. A. M. Whistler before he returned to the U.S. in 1897 and settled in Winchester, Massachusetts. In 1901 he accepted a teaching position at the Harvard University School of Architecture, where he remained for the next thirty-six years.

Murphy took a studio in the Grundmann Studios building, which also housed the Copley Society and a number of notable Boston artists. Cognizant of the importance of picture frames, he and Charles

Prendergast established the highly successful Carrig-Rohane frame shop. They teamed with W. Alfred Thulin until 1912, after which Carrig-Rohane was sold to Vose Galleries.

Murphy was a member of the Guild of Boston Artists, the Boston Art Club, the Boston Water Color Club, the Boston Society of Water Color Painters and the Copley Society. He was also active in New York as a member of the National Academy of Design and the Salmagundi Club.

Carl Nordstrom (1876–1965)

Born in Chelsea, Massachusetts, Carl Nordstrom attended the School of the Museum of Fine Arts in Boston and studied under Eric Pape, George Loftus Noyes and Arthur Spear. Nordstrom settled in Ipswich and kept a studio in Gloucester. He specialized in painting watercolors and oils of the North Shore, particularly Gloucester, Rockport and Ipswich. In addition to painting he made etchings and wood block prints. He founded the Nordstrom Summer School of Art in East Gloucester and served as its director. He was a member of the Boston Art Club and the Gloucester Society of Artists, and he joined the North Shore Art Association in 1931. His work is included in the permanent collection of the Colby College Art Museum.



Summertime
Oil on canvas, 20 x 24 inches
\$8,500

34183



Gloucester Boats
Watercolor on paper, 15 ¹/₂ x 22 ¹/₄
\$19,500

34407

George Loftus Noyes (1864–1954)

George Noyes discovered Annisquam in 1900 and soon established a summer school for artists. He had recently returned from France and had incorporated impressionism into his style. The well-known illustrators N.C. Wyeth and Clifford Ashley were both students of Noyes' at this time. In 1903 he took a teaching post at Stanford University, and he and his wife continued to summer in Annisquam. After the California earthquake of 1906 Noyes returned to Boston. In 1912 they became summer residents of Rocky Neck in East Gloucester, and he participated in the exhibitions at the Gallery-On-The-Moors from 1918 until 1920. Noyes was a charter member of the North Shore Arts Association in 1923, and he and his wife remained in East Gloucester until the 1930s.

Born in Ontario to American parents, George Loftus Noyes attended the Massachusetts Normal Art School and apprenticed as a glass painter before going abroad in 1890. He studied at the Académie Colarossi in Paris and traveled through Europe and Africa. He returned to Boston in 1893 and exhibited with Maurice Prendergast. For several months in 1897 Noyes was an apprentice to Frederic Edwin Church on one of Church's periodic trips to Mexico. Noyes is best known for his landscapes, most of them done in New England. He lived in the Fenway Studios from 1907 until 1910 before establishing a studio on Boylston Street. He exhibited regularly at the Pennsylvania Academy of the Fine Arts, the Art Institute of Chicago, the Copley Society, the St. Botolph Club, the Corcoran Gallery of Art and the Guild of Boston Artists. The Noyeses traveled abroad during the 1920s, and left their home on the North Shore in the 1930s to live in Winter Park, Florida. After moving again to Braden, Vermont, a barn fire in 1939 destroyed hundreds of his paintings.



Checking the Nets
Watercolor on paper, 17 x 23 inches
\$8,500

34132

Vladimir Pavlosky (1884–1944)

Upon his arrival to New England in the early 1900s, Vladimir Pavlosky settled in Boston and traveled frequently to the North Shore, where he became an active member of the artistic community. He was a member of the Gloucester Art Association, the Gloucester Society of Artists, and the Rockport and North Shore Art Associations. He often painted in Gloucester harbor, and enjoyed capturing the everyday lives of the fishermen. He considered Winslow Homer his muse and painted in a similarly vigorous style, mostly in watercolor.

Pavlosky was born into a long line of Russian interior decorators who were well-trained painters, gilders and carvers. He came to New York in 1904 to avoid service in the Tsar's Army, and soon left for Boston where he set up a small studio. Pavlosky received mural commissions from churches and theatres in the Boston area. He exhibited regularly at Doll & Richards gallery on Newbury Street and at Vose Galleries in group shows organized by the Boston Society of Watercolor Painters. He belonged to the Boston Watercolor Society, the Copley Society, the Guild of Boston Artists, and exhibited at these venues as well as at the Art Institute of Chicago, the Carnegie Institute of Art, and in Maine at the Ogunquit Art Club.

Marguerite Stuber Pearson (1898–1978)

A naturally social person and student of the Boston Museum School, Marguerite Pearson was attracted to the close knit art colonies of the North Shore. In 1920 she began spending her summers in Rockport, living in various locations from Bearskin Neck to Atlantic Avenue, until 1942 when she built a house on Marmion Way and lived there year-round. She was a good friend of Aldro Hibbard and very active in the Rockport Art Association, often serving as a juror and presiding in what has been described as a "Brahmin-like" fashion over the group's receptions and teas.¹² Pearson also taught, and was known for painting women in interior scenes wearing long dresses. She won over 20 awards from the Rockport Art Association, most of them from her peers, and became a life member in 1967. She was a member of the North Shore, Marblehead and Annisquam Arts Associations. She remained in Rockport until her death in 1978, and her bequest of her entire estate to the Rockport Art Association helped to

establish the organization's Permanent Museum Collection that now numbers over 350 works.

Pearson grew up wanting to be a concert pianist but in 1915 she contracted polio during a summer vacation in Maine. During her recovery she took drawing lessons from Boston illustrators Charles Chase Emerson and Harold N. Anderson. In 1919 she began the arduous seven year painting course at the Museum School in Boston and studied under Frederick Bosley, Philip Hale and Edmund Tarbell. She had her first one-woman show in 1924, and was named "a rare genius" by one critic from the *Boston Globe*.¹³ Pearson exhibited frequently at the National Academy of Design, the Corcoran Gallery Biennials and the Pennsylvania Academy of the Fine Arts. She maintained a work space at Fenway Studios in Boston, and was a member of the Allied Artists of America, the Salmagundi Club and the National Arts Club.

¹² Vose Galleries artist files, *Marguerite Pearson*.

¹³ Philpot, A.J., quoted in Judith Curtis "Exponents of the Boston School" *American Art Review* (April 2000):187.



Melody
Oil on canvas, 25 x 30 inches
PRICE UPON REQUEST

34341

Jane Peterson (1876–1965)

Jane Peterson vacationed in Massachusetts when World War One prevented her from taking her usual summer trips to Europe. She captured the light and beauty of Martha's Vineyard, Gloucester and Rockport. She participated in the first exhibitions at the Gallery-On-The-Moors in Gloucester. In 1925 she visited the area more frequently when she married M. Bernard Philipp, a wealthy New York lawyer who had a home on Rocky Hill in Ipswich. She spent her summers there, and divided the rest of her time between New York and Palm Beach, Florida. She sent three paintings to the 1960 exhibition at the North Shore Arts Association, which was her last before her death in 1965.

Born in Ohio, Peterson came to New York in 1895 to pursue a career in art. She enrolled at the Pratt Institute in New York, and taught art classes to support herself. In 1907 she took her first trip to Europe. She studied in London and Paris. In Spain she painted with Joaquin Sorolla y Bastida

(1863–1923), and then traveled through Algeria and Egypt before returning to the United States in 1909. She opened her first one-artist show at the St. Botolph Club in Boston, and another at the Art Institute of Chicago in 1910. She established herself in New York and began teaching at the Art Students' League in New York. In 1917 Peterson joined an exhibition group of Boston's leading women painters that included Lilian Westcott Hale, Margaret Patterson, Mary Bradish Titcomb and Elizabeth Wentworth Roberts. Although it only lasted until 1919, The Group, as they called themselves, exhibited across the United States and was critically well received. Peterson is best remembered today for her brilliant, joyous renderings of city and village life. Articulating her artistic approach she said in a 1941 interview: "Let the generations come to know that artistically as well as politically, we tried to find beauty!"¹⁴

¹⁴ Peterson, Jane. Interview at the Sarasota, Florida Broadcasting Station, 1941, quoted in J. Jonathan Joseph, *An American Artist*. Boston, 1981: 42



Harbor Scene, Gloucester
Oil on canvas, 17 1/2 x 17 1/2 inches
\$48,000

34241



Harbor Scene, Amsterdam
Oil on canvas, 25 1/4 x 30 1/4 inches
\$23,000

34252

Anthony Thieme (1888–1954)

Although he was born in Rotterdam, Holland, Anthony Thieme is best remembered for his paintings of Cape Ann. He arrived in Rockport in 1929, where he met and married his wife, Lillian Beckett, and promptly started the Thieme Summer School of Art that he ran until 1943.

Thieme, a visitor from another country, recognized Rockport's unique character and also saw the danger the increasing industrial modernization encroaching onto all of the maritime communities of Cape Ann. He took upon himself the duty of capturing the old New England character of the town. He said: "Paintings are needed to preserve even the present romance, which is supposed to be so far inferior to that of bygone days, for posterity and for ourselves."¹⁵ He promoted this belief as an active teacher and member of the North Shore and Rockport Arts Associations and the Gloucester Society of Artists.

Against his parents wishes, Thieme began studying painting at the Royal Academy in Holland in 1902. In 1904 he continued his studies in Germany and also at the Scuola di Belli Arti in Italy. At age twenty-two he came to the United States and he worked as a set designer for the Century Theater Company in New York City. He continued this work at the Copley Theater when he

came to Boston a few years later. Thieme and his wife bought a home in St. Augustine, Florida in the 1940s, and divided their time between there and Rockport. Thieme was a member of the Boston Art Club, and exhibited regularly at the Pennsylvania Academy of the Fine Arts, the National Academy of Design, the Art Institute of Chicago and at galleries throughout New England.

¹⁵ "Many an Artist has Become Famous because of Paintings on Cape Ann" *Gloucester Daily Times*, 29 July 1933: 4.

Mary Bradish Titcomb (1858–1927)

Mary Titcomb first came to Gloucester in 1904, and returned nearly every year following. She was a strong force in local shows in Marblehead, and at the Gallery-On-The-Moors in Gloucester from 1917 until 1922. In 1920 she bought a house at 33 Front Street in Marblehead, and she became a founding member of the Marblehead Arts Association in 1923. She joined the North Shore Arts Association in 1924 and was a member until her death in 1927.

Titcomb came to painting after teaching



Fishing Boats
Watercolor on paper
15 1/2 x 11 3/4 inches
\$7,200

34124

drawing for seventeen years in the public schools of Brockton, Massachusetts. In 1895 she traveled to France before moving to Boston and entering the Museum School. She studied there from 1902 until 1909, and made a trip to Spain in 1905. Titcomb showed her work at national juried exhibitions at the Pennsylvania Academy of the Fine Arts, the Art Institute of Chicago, the Boston Art Club and the

National Academy of Design. She maintained a studio at the Grundmann Studio building in Boston and developed friendships with Lucy Conant, Laura Coombs Hills, Margaret Patterson, Jane Peterson and Elizabeth Wentworth Roberts. They called themselves "The Group," and exhibited together in 1918 and 1919. Titcomb curtailed her exhibition activity by around 1923 but continued to show locally in Marblehead until her death in 1927.

Martha Walter (1875–1976)

In 1913, with the specter of war looming in her beloved France, Martha Walter joined the artist colony in Gloucester. She worked in the Parmento Studios and taught painting classes during the next few summers. During this time she became well known for her bright, plein air seascapes and crowded beach scenes, and showed them consistently at the exhibitions at the Gallery-On-The-Moors.

Martha Walter began her training at the Pennsylvania Academy of the Fine Arts under William Merritt Chase. She won the Toppan Prize in 1902, and in 1908, funded by winning the prestigious Cresson traveling scholarship, she went to Europe for two years. She settled first in Paris and attended classes at the Académie de la Grande Chaumière and later the Académie Julian. She set up a studio in the Rue de Bagneux, but at the outbreak of World War One she returned to the United States and taught in Chicago and later at William Merritt Chase's New York Art School. Walter resumed her frequent travels after the war. She portrayed the scenes of immigrants arriving at Ellis Island before traveling to France, where she taught a six-month painting course, the American West, Italy, North Africa, and finally, Spain. She did not return to the United States until 1940, when she settled in the Philadelphia area. Walter continued to exhibit at galleries in Philadelphia, New York and Chattanooga, Tennessee before her death at age one hundred.



Market Scene
Oil on board, 15 x 18 inches
\$19,500

34212

Frederick J. Waugh (1861–1940)

Frederick J. Waugh is said to have done more to popularize marine painting than any other American artist of the day.¹⁶ He found himself on Cape Ann in 1910, and spent the summer painting views of schooners entering the harbor of Gloucester in a small dory with his son, Coulton, at the oars.¹⁷ Parepatetic by nature, Waugh spent only one summer on Cape Ann, but his work from this period had a profound influence on his subsequent work as well as his contemporaries'. He saw the sea as the heart of Gloucester and in his paintings used its watery brilliance to evoke the air and character of the region. His affinity for Cape Ann remained even after he had left, and he joined the North Shore Arts Association in 1924.

At age eighteen Frederick Waugh entered the Pennsylvania Academy of the Fine Arts and studied under Thomas Eakins. He attended the Académie Julian from 1882 to 1883, then returned to New York and established himself as a portrait painter. He left the United States after his marriage in 1892 and went to the Island of Sark in the English Channel, where he developed a bolder style and was recognized for his depictions of the turbulent ocean. He became a member of the British Academy, and exhibited at the Royal Academy in London. For ten years every painting he submitted to the Royal Academy was shown and sold.¹⁸ He worked as an illustrator for several children's books, and also for the *London Graphic*, which sent

him to cover the Boer War. Upon his return to the United States he wrote several books instructing artists how to paint the sea. He settled in Kent, Connecticut, and traveled the New England coast. Eventually he settled in Provincetown, Massachusetts. He was elected full member of the National Academy of Design in 1911, and exhibited paintings regularly at the Pennsylvania Academy of the Fine Arts, the National Academy of Design, the Corcoran Gallery of Art and the Boston Art Club.

¹⁶ Davies, K., 68.

¹⁷ Havens, George. *Frederick J. Waugh, American Marine Painter*. Orono: University of Maine Press, 1969: 122.

¹⁸ Davies, K., 69.



Monhegan Surf no. 2, 1938
Oil on canvas, 30 x 40 inches
\$49,000

34333

John Whorf (1903–1959)

The son of a commercial artist, John Whorf was born in Winthrop, Mass, in 1903. Seeking to be closer to the art market, his father moved their family to Boston, and Whorf began classes at the School of the Museum of Fine Arts. Before he finished, however, he moved to Provincetown, where he worked with Charles Hawthorne, E. Ambrose Webster and George Elmer Browne. In 1921 he was temporarily paralyzed in a serious fall, which had a lasting effect on his painting. He said: “After the accident, all that vigor of youth, that longing for adventure and romance, I put into my paintings.”¹⁹ Although Whorf spent most of his time in Provincetown and on Cape Cod, he did make frequent trips to paint the streets and harbors of Rockport and Gloucester, and became a member of the North Shore Arts Association.

Whorf is best known for his vibrant and vigorous watercolors. He traveled through

France, Portugal and Morocco capturing the subtle blend of colors and play of light in his landscapes and urban scenes. By 1924 he had his first one-man show in Boston, which attracted the attention of well-known artists John Singer Sargent and Dodge MacKnight, each of whom purchased one of his works.²⁰ He exhibited in Provincetown, where he had spent most of his summers since childhood, Philadelphia, Chicago and Boston. In spite of his rejection of formal education, he was awarded an honorary Master’s Degree from Harvard in 1938, and he taught at the Massachusetts Institute of Technology. He and his wife Vivienne moved to Provincetown in 1937, where he joined the Provincetown Art Association. In 1947 he was elected a member of the National Academy of Design.

¹⁹ *John Whorf, N.A. (1903–1959)*. Exh. Cat. Boston: Arvest Galleries, 1984.

²⁰ 20. See Erica Hirshler’s biography of John Whorf in Trevor Fairbrother et. al., *The Bostonians: Painters of an Elegant Age, 1870–1930*, (Boston: Northeastern University Press, 1996), pp. 229-230.



Monday Wash

Watercolor on paper, 20 1/2 x 28 1/2 inches
\$28,000

34099



Gloucester, Massachusetts
Oil on canvas, 16 x 20 inches
\$9,800

33539

Alice Beach Winter (1877–1970)

Alice Beach Winter lived in East Pasadena, California, and summered in Gloucester before moving there year round in 1930. She and her husband, Charles, also an artist, stayed at the Red Cottage with Stuart Davis and John Sloan in 1915. She exhibited at the first show of the Gallery-On-The-Moors in 1917.²¹ She joined both the North Shore Arts Association and the Gloucester Society of Artists, and won prizes at the Gloucester Festival Artist Awards and the Gloucester Chamber of Commerce.

Born in Green Ridge, Missouri, Winter began her artistic training at the St. Louis School of Fine Arts. She later moved to New York City and enrolled in the Art Students’ League, where she studied under George de Forest Brush, John Henry Twachtman and Joseph De Camp. She worked as a painter and sculptor, and also illustrated magazine covers and children’s stories for many national publications. Winter exhibited at the National Academy of Design, the Art Institute of Chicago, the Carnegie Institute, the Pennsylvania Academy of the Fine Arts and was a member of the Society of Independent Artists and the National Association of Women Artists.

²¹ Wilkin, 19-20.



The Life Line, 1915
Oil on canvas, 29 x 36 inches
\$98,000

34030

Charles H. Woodbury (1864–1940)

Charles Woodbury was brought up in Lynn, Massachusetts, and knew the North Shore of Massachusetts very well. As a teenager he painted the beaches of Lynn, Saugus, Annisquam and Gloucester in the company of C.E.L. Green and Edward Page. In 1882 Woodbury moved to Boston and entered the Massachusetts Institute of Technology, studying to become a mechanical engineer. While there he continued to paint, supporting himself at school by teaching painting classes in Lynn during the summers. He returned to the North Shore in 1898 and taught a summer painting class in Annisquam. In 1925 he joined the North

Shore Arts Association and exhibited with them until the late 1930s.

While at MIT, Woodbury took drawing lessons from Ross Sterling Turner and although he earned a degree in mechanical engineering, he took up art after graduation. He opened a studio on School Street in Boston and began exhibiting and teaching, while working as an illustrator for *Harper's Monthly Magazine* and *Century Magazine*. Woodbury went to Europe in 1890 with his wife, Marcia Oakes, where he studied at the Académie Julian. They spent most of 1891 in Holland and returned there frequently over the next fifteen years. Upon

his return to the United States, Woodbury established studios both in Boston and in Ogunquit, Maine, teaching in both locations. Young painters flocked to his summer school in Ogunquit and gradually he spent more and more of the year there. He wrote several influential instructional books on painting, and was also an enthusiastic printmaker. He bought a printing press for his Dartmouth Street Studio in Boston, which he shared with fellow artist Gertrude Fiske. Woodbury was a member of the Copley Society, the Guild of Boston Artists and was elected a full member of the National Academy of Design in 1907.



Clearing Storm
Watercolor on paper, 22 x 28 inches
\$9,500

34387

Stanley Wingate Woodward (1890–1970)

Sketching trips to Marblehead in 1919 and his friends Aldro Hibbard, Anthony Thieme and William Lester Stevens introduced Stanley Woodward to the North Shore. He traveled throughout the United States and lived in Ogunquit, Maine, settling permanently Rockport in the mid-1920s. Woodward became a member of the Rockport Art Association and served as president for the North Shore Arts Association. He opened the Woodward Outdoor School of Painting in 1933, and complemented his painting by doing

etchings and illustrations. He also authored two painting books entitled *Adventures in Marine Painting* and *Marine Painting in Oil and Watercolor*. Happily immersed in the art colony with his friends, he often joined Reynolds Beal and Harrison Cady at Anthony Thieme's house on South Street for Sunday brunch.²²

Woodward studied at the Eric Pape School of Art, the Boston Museum School and the Pennsylvania Academy of the Fine Arts. He worked as an illustrator for *Collier's* and taught at the Ringling Art School in Florida and

the Laguna Beach School of Art and Design in California. He was a member of the Guild of Boston Artists, the Boston Art Club and the Boston Society of Water Color Painters. Woodward exhibited at the Boston Museum of Fine Arts, the Pennsylvania Academy of the Fine Arts, and the National Academy of Design. In 1930 he won a gold medal at the Boston Tercentenary Exhibition.

²² Cooley, J., Vose Galleries artist files, *Stanley Woodward*, page not cited.

Bibliography

- Cady, Harrison. "Art Comes to Cape Ann," In Artists of the Rockport Art Association, edited by Kitty Parsons Recchia. Rockport, MA: Rockport Art Association, 1940: 7-12.
- Cooley, John. *Rockport Sketch Book*. Rockport, MA: Rockport Art Association, 1965.
- Curtis, Judith. "Exponents of the Boston School," *American Art Review* 12, no. 2 (2000): 186-193.
- Davies, Kristian. *Artists of Cape Ann: A 150 Year Tradition*. Rockport, MA: Twin Lights Publishers, Inc., 2001.
- Emile A. Gruppe: A Retrospective*. Exh. Cat., Gloucester, MA: North Shore Arts Association, 1997.
- Fairbrother, Trevor, Theodore E. Stebbins, Jr., William L. Vance, and Erica E. Hirshler. *The Bostonians: Painters of an Elegant Age, 1870-1930*. Boston: Northeastern University Press, 1986.
- Falk, Peter Hastings, ed. *Who Was Who in American Art 1564-1975*. 3 vols. Madison, CT: Sound View Press, 1999.
- Frederick J. Mulhaupt: Dean of the Cape Ann School. A Retrospective*. Exh. Cat., Gloucester, MA: North Shore Arts Association, 1999.
- Gerdt, William H. *Martha Walter—Centenarian Artist*. In *Impressionist Jewels: The Paintings of Martha Walter, A Retrospective*. Exh. Cat., Philadelphia: Woodmere Art Museum, 2002.
- Hirshler, Erica. "Lilian Westcott Hale" Ph.D. diss., Boston University, 1992.
- Jarzombek, Nancy A., *The Glow of Sunlight: Paintings by George L. Noyes (1864-1954)*. Exh. Cat. Boston: Vose Galleries of Boston, Inc., 1998.
- Jarzombek, Nancy A., *Mary Bradish Titcomb (1858-1927) / Fenway Studios*. Exh. Cat. Boston: Vose Galleries of Boston, Inc., 1998.
- Joseph, J. Jonathan. *Jane Peterson: An American Artist*. Boston: 1981.
- "Many an Artist has Become Famous because of Paintings on Cape Ann" *Gloucester Daily Times*, 29 July 1933: 4.
- Martin, Lisa B., "The Cape Ann School," *The Catalogue of Antiques and Fine Art*. March-April 1992: 95-101.
- Masterworks. North Shore Arts Association: A 75th Anniversary Survey of Early and Founding Members*. Exh. Cat., Gloucester: North Shore Arts Association, 1997.
- Meyerowitz, Theresa Bernstein. *William Meyerowitz Artist Speaks*. Cranbury, NJ: Associated University Presses, 1986.
- One Hundred Years on Cape Ann: 1840-1940*. Exh. Cat. Boston: Vose Galleries of Boston, Inc., 1990.
- Parsons Recchia, Kitty, ed. *Artists of the Rockport Art Association*. Rockport: Rockport Art Association, 1940.
- Talbott, Page and Patricia Tanis Sydney. *The Philadelphia Ten: A Women's Artist Group 1917-1945*. Exh. Cat., Kansas City: Galleries at Moore College of Art and Design, 1998.
- Valentine, Kathleen. "Families of the North Shore Arts Association," *American Art Review* 14, no. 3 (2002): 170-177.
- Weinberg, H. Barbara, Doreen Bolger and David Park Curry. *American Impressionism and Realism: The Painting of Modern Life, 1885-1915*. New York: Metropolitan Museum of Art and Harry N. Abrams, Inc., 1994.
- Wilkin, Karen. *Stuart Davis in Gloucester*. West Stockbridge: Hard Press, Inc., 1999.



V O S E

GALLERIES OF BOSTON

238 Newbury Street • Boston, Massachusetts 02116

Telephone 617.536.6176 • Facsimile 617.247.8673

info@vosegalleries.com • www.vosegalleries.com

DEALERS IN FINE PAINTINGS FOR SIX GENERATIONS • ESTABLISHED 1841