







Balustrade and Urn Oil on canvas 30½ x 40 inches Signed lower left AFG-3

### Abbott Graves (1859-1936)

# Garden Masterpieces

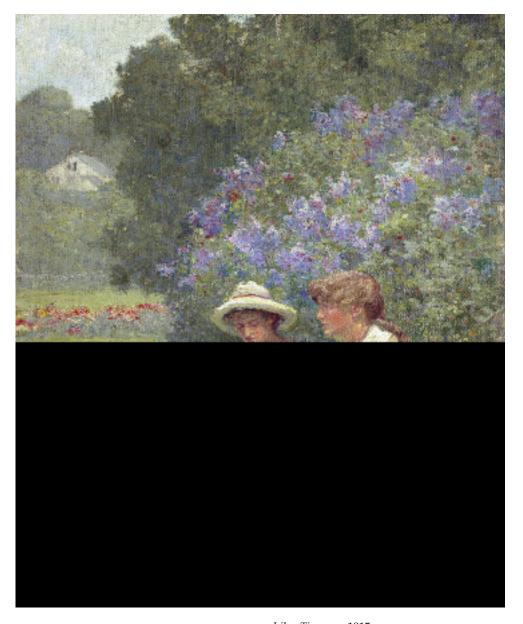
With contributions from
Rebecca Warren Davidson
&
Nancy Allyn Jarzombek



October 4 to November 30, 2001

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Lilac Time, ca. 1915 Oil on canvas 24 x 20 inches Signed lower right AFG-12

#### Table of Contents

Foreword	2
Introduction	3
American Garden Portraits, 1890–1930 Rebecca Warren Davidson	7
Chronology	18
${\mathcal B}$ ibliography	28
Lists of Awards, Exhibitions and Collections	IB



All items listed in this catalogue have been deaccessioned in accordance with the Collections Policies adopted by the Strong Museum Board of Trustees, Strong Museum, Rochester, New York

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#### Foreword and Acknowledgements

bbott Graves was a long-time friend of our grandfather, Robert C. Vose. His first solo show, entitled *Exhibition of Paintings of New England Gardens by Abbott Graves*, opened at Vose on December 29, 1913, and Graves showed paintings steadily at Vose until the time of his death. Graves' paintings always sold very well. Grandfather repeatedly asked Graves for whatever works he had ready; especially desirable were his pictures of Colonial doorways. At the height of his popularity, in the mid 1920s, Graves joked with William C. Thompson, grandfather's first cousin who also worked at Vose Galleries, "My dear Mr. Thompson: Until we perfect our machine for producing doorway [paintings] we cannot promise delivery under thirty days. As we have so many demands for pictures by return mail this machine has become necessary. . . . Sincerely, Abbott Graves. October 31, 1924."

It is always wonderful to contemplate paintings of superb quality and appealing subject matter, and we are very pleased to present for sale this choice selection of sixteen pictures by Abbott Graves. The paintings and pastels were originally purchased by Margaret Woodbury Strong, an enthusiastic gardener in her own right and founder of the Strong Museum in Rochester, New York. After careful deliberation these works have been deaccessioned from the Strong's collection to make room for objects more truly in line with their collecting mandate.

We would like to thank Nicolas Ricketts, Curator at the Strong Museum, for his assistance and thoughtful attention to the details of this project. We are also indebted to Rebecca Davidson, Curator of Graphic Arts at Firestone Library at Princeton University, for her excellent essay on garden history, which provides a rich backdrop for the consideration of Graves' work. As ever, we are grateful to our staff of professionals for all that they do to ensure the success of each exhibition project: Lynnette Bazzinotti, Michael Hindle, Nancy Allyn Jarzombek, Courtney Kopplin, Julia Morgan, Elsie Oliver, Jason Pechinski, Julie Simpkins, Elizabeth W. Vose and Siobhan Wheeler.

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

#### Introduction

Orn into a working-class family in the small town of Weymouth, Abbott Fuller Graves quit school to work in a greenhouse, tending and arranging flowers, to help support his family. At around age seventeen he came to Boston to seek training in fine art. Although the Museum School did not open until 1879, there were many opportunities for the aspiring artist, including drawing classes offered through the Boston public school system, private lessons given by established artists, and on-the-job training in commercial printing companies. Graves learned to draw at the Massachusetts Institute of Technology. At that time MIT hosted the Lowell Free Course of Instruction, which was a series of lectures on the arts, and the Lowell School of Practical Design which, in addition to mechanical drawing, included instruction in free-hand drawing from models and casts and from studies of landscape. The studio classes would have given Graves basic drawing skills; the lectures, intellectual discussions of aesthetics



Abbott F. Graves as a young man, reproduced in Frank T. Robinson, New England Artists (1888)

and the fine arts, would have fueled his ambition to become a professional artist, specializing in his grand passion for flowers. He was only nineteen when his first painting was accepted in the Boston Art Club annual exhibition of 1878. He opened a studio on Tremont Street, taking in students and doing illustrations to pay the rent.

Graves was a congenial, earnest, hard-working young man who believed in the democratic ideal that talent combined with a lot of hard work paved the way to success. He was ambitious and showed "an independent spirit," (Robinson in 1888). He reportedly removed his painting from a Boston Art Club exhibition rather than have it hung in a poor spot. He found a good friend and colleague in Childe Hassam, whom he met in Boston, probably at the Lowell School in 1878. Like Graves, Hassam started out as a commercial illustrator with aspirations to become an artist. They were in Paris together in 1887, attending classes at the Académie Julian. From 1887 to 1888 they contributed to *American Art Illustrated*, an ambitious but short-lived publication produced by a triumvirate of influential Boston critics, William Howe Downes, Frank T. Robinson and Lyman H. Weeks. Graves and Hassam were members of the high-spirited Paint and Clay Club of Boston. Ultimately both ended up in New York and maintained close Boston ties throughout their careers. Graves was also a good friend of Boston painter Edmund C. Tarbell, with whom he stayed during his 1883 trip to Paris. In 1891, however, as Hassam was establishing himself as an important

American Impressionist painter in New York and Tarbell was earning a reputation as a leading portrait painter and teacher in Boston, Graves followed his own trajectory; he moved to Kennebunkport, Maine, out of the limelight of urban life.

Graves' early paintings were conventional still lifes of cut flowers arranged in a vase or artfully strewn onto a tabletop. By 1905, after an extended stay in France and now fully immersed in the techniques of Impressionism, he moved his canvases outside to paint whole gardens bathed in sunlight. At home in Maine, his interest in flower gardens dovetailed with his interests in Colonial architecture and Colonial Revivalist gardens. He chose accomplished gardens to paint, often painting the owner of the garden as well, and as his reputation took hold he was commissioned by many to paint their gardens as a record of the transient for posterity. In the 1920s Graves' career flourished. He continued to show paintings at Vose Galleries, but began to spend winter months in New York. The National Academy of Design elected him

Associate Member in 1926, and over the next ten years he had shows at Ainslee's, MacBeth, and Babcock Galleries.

The paintings in the present exhibition come from the collection of the Strong Museum in Rochester, New York. They were originally in the personal collection of Margaret Woodbury Strong (1897-1969), an avid collector of historic and decorative artifacts. Strong was a passionate gardener at a time when gardening as a pastime was enjoying a renaissance. She belonged to several garden clubs, amassed an extensive library of gardening books, and competed locally and nationally in professional flower arrangement. From her summer home in Kennebunk, Maine, she began collecting paintings by Abbott Graves in the late 1950s, when she was beginning to make plans to establish a museum of her collections. She bought judiciously and well, sticking to Graves' later work and picking samples of his best still lifes, doorways, and gardens painted abloom in full sunlight.



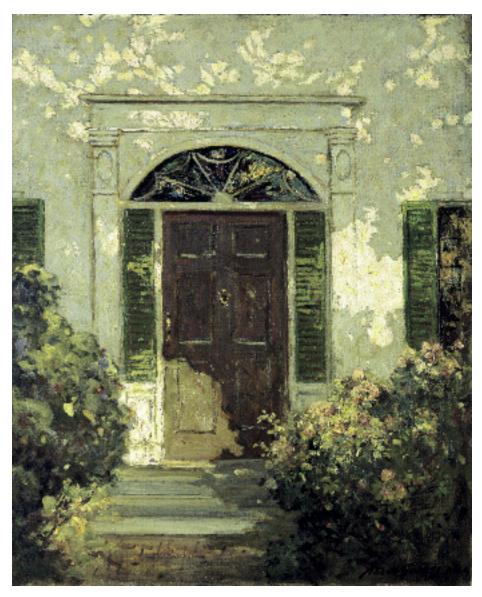
Margaret Woodbury Strong Courtesy of the Strong Museum, Rochester, New York

The most complete resource for Graves' life and career is Joyce Butler's essay in *Abbott Fuller Graves* (1859-1936) (Kennebunk, ME: The Brick Store Museum, 1979). This present catalogue augments Butler's research with a chronology of Graves' life and an essay placing Graves's work in the context of a booming revival in gardening at the turn of the century. We hope this catalogue and the superb quality of the paintings within will testify to Graves' substantial contribution to his specialty, flower painting, and to the vitality of American painting during the first decades of the twentieth century.

Nancy Allyn Jarzombek Director of Research



Psyche in the Garden, ca. 1930 Oil on canvas 50 x 40 inches Signed lower left AFG-1



Flickering Shadows, ca. 1930 Oil on canvas 30 x 25 inches Signed lower left AFG-13

# American Garden Portraits, 1890-1930 by

Rebecca Warren Davidson

ardening in turn-of-the-century America enjoyed a renaissance. For members of the emerging leisure class, a lovely garden was an expected accomplishment that quietly bespoke one's tastes and talents. Although gardens are by their very nature ephemeral, they were preserved by some of America's best painters who were commissioned to record the knowledgeable garden designer in the midst of her creation, surrounded by blooms.

American gardens from this time period reflected influences from many sources, among the most important of which were English and Italian designs, a strong national pride expressed in the Colonial Revival aesthetic, and the shaping ideology of the native landscape of the United States. With so much from which to choose, and with a perceived urgency to develop their own "American" style, it is not surprising that critics advocated drawing inspiration from many historic styles. Although English landscape gardens continued to exert a strong hold over the democratic imagination, the Italian Renaissance garden was emerging as an increasingly popular model for newly-wealthy Americans, as a way to create impressive spaces worthy of their cultural, political, and economic success. The Italian garden was viewed as the ideal combination of formal plan and informal plantings. To American tastes this was preferable to the severe formality of,



Fig. 1. "Italian Garden Marbles," advertisement for Tiffany Studios. *The House Beautiful* (June 1904), back cover. The same notice also appeared in the June 1904 issue of *Country Life in America*, p. 109.

for example, French or Dutch gardens. Whether this was historically accurate is another matter. As observed by nineteenth-century Americans, the Italian garden, with its overgrown plantings and crumbling architecture, filled the imaginations of designers and their patrons who saw it as infinitely suitable and adaptable to American social and cultural life (Fig. 1).<sup>1</sup>



Fig. 2. "Luxuriant Dooryard Garden" of Miss Mary Pruyn, East Hampton, Long Island, New York. *The House Beautiful* (March 1924), frontispiece.

Around the same time Americans, prompted by the Centennial Exhibition in Philadelphia in 1876, looked anew at their own history and began to idealize the eighteenth-century colonial garden. The effects of unrestrained exploitation of the American landscape, migration of large segments of the population from farms to cities and suburbs, and large numbers of new immigrants all contributed to the widespread idealization of colonial life. The garden in particular was strongly associated with a vision of order and domesticity and with a simple, rural way of life that seemed to be rapidly disappearing.

It is notable that, as with the Italian sources,

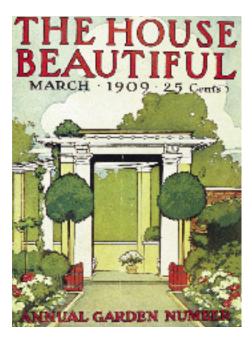


Fig. 3. "Garden Path," Maxwell Court, Rockville, Connecticut. *The House Beautiful* (March 1909), cover.

colonial gardens were also thought to be a combination of formal plan and informal plantings that sometimes spilled over the confines of beds bordered with wooden planks, turf, or dwarf boxwood (Fig 2). The actual planting style of those who created Colonial Revival gardens, however, was indebted as much to the English or American cottage garden as to the necessarily more restricted palette of colonial examples.<sup>2</sup> Those who created Colonial Revival gardens often placed them at the dooryard to serve as a transitional space between indoors and outdoors, be it a street, a wild garden,<sup>3</sup> or the natural landscape. They laid out geometrically-shaped beds

with a birdbath, gazing globe, or the popular sundial at the intersection of brick or gravel paths. A summerhouse, arbor, gazebo, or other architectural feature may have been included in the scheme.

While many gardens of this period, particularly the more ambitious examples, were termed Colonial Revival, other gardens using these same design principles were identified in the literature as " grandmothers' gardens." The plants in these gardens were both modest and useful, such as herbs and roses. Other plantings favored for their upright luxuriant growth as well as for their sentimental associations were hollyhocks, peonies, foxgloves, poppies, and phlox. Almost all the preferred plants were perennials, annuals having become negatively associated with imported "foreign exotics" and with the then-outdated custom of "bedding out," or planting masses of brightly-colored flowers in ribbon beds and intricate lawn parterres. In contrast, the stylistic essence of the "tasteful" garden of the 1890s and beyond, as one observer wrote, was that it was "thoroughly New England . . . so entirely does the informal formality echo our early gardens."4

Gardens are the most ephemeral of works of art, by nature having to yield to changing taste, neglect and the inexorable effects of the passage of time. Written and visual records from this time period, however, are extensive and in many ways unique in the history of garden documentation. Accompanying the resurgence of interest in both the historic and contemporary American garden was the technical ability, developed in the late nineteenth

century, to reproduce photographs inexpensively. This gave rise to a plethora of gardening books and magazine articles generously illustrated with photographs.<sup>5</sup> A burgeoning middle class was anxious for advice on all aspects of style including architecture, gardens, interior design, and many other subjects; writers and publishers naturally rushed to fill the demand. Ladies Home Journal, House Beautiful, Country Life in America, and House and Garden are just a few of the many periodicals which began publication around the turn of the twentieth century. Each issue was filled with photographs of gardens, advice on garden design and cultivation, and both historical and contemporary articles such as "The Country Homes of Famous Americans," in Country Life in America, and the cover story on the garden at Maxwell Court designed by Charles Adams Platt (Fig. 3). Alice Morse Earle's Old Time Gardens (1901) and Guy Lowell's compendium of formal examples, American Gardens (1902), were two of the earliest books to be lavishly illustrated with photographs of their subject. Lowell's book also contains a feature which shows a true sensitivity to the problem of conveying three-dimensional space in two-dimensional form. A sketch plan is provided for each garden that contains a series of letters and arrows which correspond to the location of the camera and the direction in which it was facing, respectively, for each photograph (Fig. 4).6

Perhaps the most ambitious garden documentation project of the early twentieth century, the commissioning of glass slides of contemporary





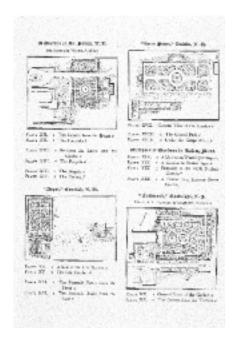


Fig. 4 (left): "1. The Central Path, "c" and 2. Under the Grape Arbor, "b", Loon Point, Dublin, New Hampshire, and (right): associated plan, from Guy Lowell, *American Gardens*, Plate XVIII and associated plan.

gardens across the country, was undertaken by the Garden Club of America soon after its founding in 1913. There were two objectives: first to provide a source of images for lectures on garden history and design and second to document the American garden on a regional basis. Each glass slide was hand-tinted and although painters took some artistic license with color, the photographic images themselves constitute an invaluable record of an era when the garden was portrayed as a repository of order, beauty, and domestic ideals. Not less importantly, they document an era when Americans had enough disposable income to make such notions tangible (Fig. 5). Local affiliates of the Garden Club

were responsible for collecting slides of their members' gardens and most of the collections were maintained locally. In the late 1970s, a membership newly-concerned with garden history undertook the formidable task of reassembling the scattered collections and in 1992 donated them to what is now the Smithsonian Institution's Horticulture Services Division.<sup>7</sup>

The Garden Club also produced the meticulously-researched *Gardens of Colony and State* in 1931. The two massive volumes include a written history with asides on botanical illustration, seed exchanges, and the literature of gardening. However, the text pales in comparison with the wealth of early



Parrot in Garden, ca. 1930 Oil on canvas 40 x 40 inches Signed lower left AFG-14



Fig. 5. Garden of Mr. and Mrs. Frank Crowninshield, Wilmington, Delaware, ca. 1925. Glass slide from the Garden Club of America Archives of American Gardens, Smithsonian Office of Horticulture.

plans, surveys, planting lists, deeds, and other documents reproduced in facsimile, as well as sketches, paintings, and contemporary photographs. Typical of the latter is this view of "Miss Laight's Garden" in Salem, Massachusetts, showing her vine-covered arbor, birdbath, and turf-edged paths threading through beds overflowing with hollyhocks, lilies, and other old-fashioned flowers (Fig. 6). By the time these

volumes were published the Great Depression had begun and the country's attention was turning away from building great private gardens toward necessary civic projects. *Gardens of Colony and State* was a private effort, however, and its obsession with the



Fig. 6. Miss Laight's Garden, Salem, Massachusetts. *Gardens of Colony and State*, Vol. I, p. 75.

details of these gardens is telling, as if its authors were aware that they had a fleeting opportunity to record them. The book is not only a work about history and the recording of memories and documents; just as in the cases of the Colonial Revival and "grandmother's gardens," *Gardens of Colony and State* looked back with obvious nostalgia to an earlier time of seemingly greater social order, economic security and cultural richness.

No discussion of the representation of gardens would be complete without mention of the paintings of this era which show us the American garden as imagined and idealized. From as early as



The Offering, 1931 Oil on canvas 40 x 40 inches Signed lower left AFG-2

the colonial period, Americans had pictures of their gardens in the backgrounds of family portraits and as part of genre scenes. By the turn of the twentieth century, however, painters were making a specialty of painting the garden for its own sake. One of these artists, Abbott Fuller Graves (1859-1936), was acknowledged in his own time as a "master painter of flowers." Like his good friend Childe Hassam (1859-1935), Graves painted houses and gardens which consciously emulated those of eighteenth-century America. Unlike Hassam, whose fame as the painter of Celia Thaxter's fragile garden on the rocky landscape of Appledore Island off the Maine coast continues to increase today, Graves' work has been less known and under appreciated.

Although Graves' early flower paintings were intentionally decorative in the tradition of Dutch and French still lifes, by the height of his career he assumed a more documentary purpose painting his own gardens and those of his neighbors in Maine. He was also commissioned to paint gardens throughout New England and along the eastern seaboard down to Florida. Graves' paintings commemorate the early twentieth-century American garden. One immediately notices the flowers roses, poppies, hollyhocks, and vines — all the favorites of garden makers and writers alike. Graves often suggested the close relationship of garden to architecture by depicting a gate, path, or glimpse of a chimney. Less clear in the paintings is the garden's formal plan which is usually obscured by luxuriant plant growth.

That Graves' paintings — both in terms of

style and choice of subject — do not appear to be touched by the realities of post-agricultural age suggests, in fact, that they were. Indeed, no one living in America in the 1930s was immune to the suffering and anxiety of those times. Like a number of traditional figurative painters of the time, Graves responded to an ever-changing world by imposing sense of order borrowed from the past. His paintings are conscious portrayals of a world in which the tangible fabric of architecture and gardens are idealized — sprung from native ground — simple, useful, and beautiful.

What we have from American garden portraits of this period is a selective view made even more so by the focused perspective of the painter or photographer. But this does not necessarily misrepresent the intentions of a significant number of garden makers. As a group they were of the upper classes or striving to become so. Concurrent with their efforts to cultivate their own properties, they became the first generation of Americans to have a widespread interest in saving some of the native landscape as well. Members of this group played a significant role in the founding of America's national park system and organizations such as the Sierra Club (founded in 1892), and the Audubon Society (1905). And although there were notable individuals that paved the way, this group of avid gardeners comprised the first generation of Americans to view the garden as more than a utilitarian space to grow useful plants; the garden was a widely-achievable status symbol that they could provide with imaginative pedigrees, be it sixteenth-century Italian or



In My Wife's Garden, ca. 1930 Oil on canvas 40 x 50 inches Signed lower left AFG-5

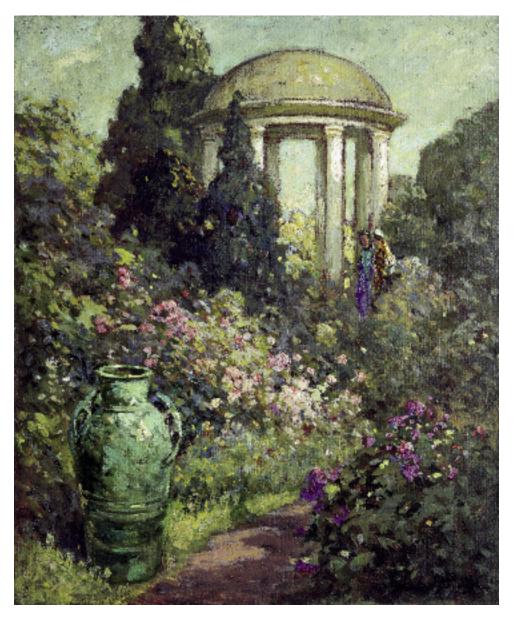
eighteenth-century American. In their gardens they created "rooms for living," extensions of the house, rather than beds of annuals to be viewed from a distance as pictures on the lawn. Finally, in the garden they embodied and sheltered their ideals from the problems of the larger world. In all times, gardens are an attempt to compartmentalize, to idealize, and to form the universe in one's own image. In these garden portraits, the past is revered, order restored, and beauty preserved.

they do not appear to differ in any substantive way from the cottage or grandmother's garden, except that vegetables and other useful plants were considered an essential feature.

#### **Votes**

- <sup>1</sup> For an extensive discussion of the issues surrounding America's fascination with and adaptation of the Italian garden, see Rebecca Warren Davidson, "Images and Ideas of the Italian Garden in American Landscape Architecture," Ph.D. diss., Cornell University, 1994. I am grateful to Nancy Allyn Jarzombek for giving me the opportunity to expand on the theme of representations of the gardens of this period, and for her advice and patience during the course of writing this essay.
- <sup>2</sup> The apellation "cottage" was infrequently applied to American gardens by contemporary writers. One exception was Helen R. Albee, *Hardy Plants for Cottage Gardens* (NY: Henry Holt and Co., 1911), which presumably meant to suggest that this type of garden could be filled with native species that needed little cultivation.
- <sup>3</sup> See for example William Robinson, *The Wild Garden: Our Groves and Shrubberies Made Beautiful* (London: J. Murray, 1870).
- <sup>4</sup> Joseph Everett Chandler, *The Colonial House* (NY: McBride, 1916), p. 324, emphasis added. See also May Brawley Hill, *Grand mother's Garden: The Old-Fashioned American Garden*, 1865-1915 (NY: Abrams, 1995), p. 99. Hill's work is a groundbreaking treatment of "grandmother's

garden" and its claim to be considered a truly American garden style of the late nineteenth and early twentieth centuries. See her chapter on the "Arts and Crafts" garden, pp. 125-141. Although the term is frequently used to describe both British and American gardens of this period,



The Gazebo Oil on canvas 24 x 20 inches Signed lower right AFG-4

## Abbott Fuller Graves (1859-1936) Chronology

- 1859 April 15, Abbott Fuller Graves (AFG) was born in Weymouth, Massachusetts, to Elizabeth (Fuller) Graves and James Griswold Graves.
- 1875 When his father's business failed, AFG quit school and worked in a greenhouse, growing and arranging flowers.
- ca. Began painting flowers. It was reported, "At
  1877 every available moment he was at work in his
  room, painting flowers, and his ambition to be
  an artist was paramount to all other desires in
  life." (Robinson, 1888)
  Attended classes at Massachusetts Institute of
  Technology, through Lowell School of Practical
  Design. Likely met Childe Hassam, fellow student at Lowell School, at this time.
- 1878 Submitted his first painting to the Boston Art Club annual exhibition: *Roses*, oil. AFG exhibited steadily at the Boston Art Club until 1909.
- 1881 Opened a studio "when there seemed to be little prospect for him to be able to pay his first month's rent." (Robinson, 1888) Was listed in Boston City Directory as flower painter with studio no. 23 in the Studio Building, 110 Tremont Street. AFG reportedly received encouragement from friend and patron Samuel Adams Drake, a historian. Began teaching flower painting.
- 1883 Became engaged to one of his students, Montie Mayo Aldrich, daughter of actor Louis Aldrich.
- 1884 Traveled to Paris, accompanied by Montie Aldrich, her mother, and her brother. Stayed in a pension on Avenue de Victor Hugo, where fellow Boston painter Edmund C. Tarbell was staying. The men became life-long friends. Tarbell was studying at the Académie Julian; AFG approached well-known flower painter Georges Jeannin for lessons.

- 1885 Studied flower painting under Georges Jeannin in Paris. Traveled to Venice.
- 1886 Returned to Boston, opened studio at 433
  Washington Street. Started teaching at the
  Cowles Art School with Dennis Miller Bunker
  and watercolorist Mercy A. Bailey.
  In October, married Montie Aldrich at the Parker
  House, with attendants Edmund C. Tarbell and
  Childe Hassam.
- Became contributor to American Art Illustrated, a short-lived but ambitious Boston publication managed by Frank T. Robinson and Lyman Weeks.
   Left the Cowles school and sailed for Europe for an extended stay. Enrolled at the Académie Julian and studied under Fernand Corman.
   Lived at 32 Avenue de Wagram. Hassam and his wife, Maude, lived nearby at 11 Boulevard de Clichy. Hassam was also studying at Académie Julian.
- 1888 AFG included in Frank T. Robinson's *New England Artists* (Boston: Samuel E. Cassino, 1888)
  - Daughter Enid born in Paris.
    Two paintings accepted by Paris Salon: *Un Champ des Roses á Perigny* and *Nature Morte*.
    Two paintings accepted by Paris Universal Exposition: *Peonies* and *Basket of Flowers*.
  - Returned to Boston, established a studio at 335 Columbus Avenue, began accepting students. In July the family went to Highland House in Kennebunkport, Maine, beginning a life-long love affair with this seaside town. Over the next two decades AFG spent summer months there with family and students. He made a series of genre pictures depicting local townspeople. Some well-known titles: *A Town Meeting* (1896),

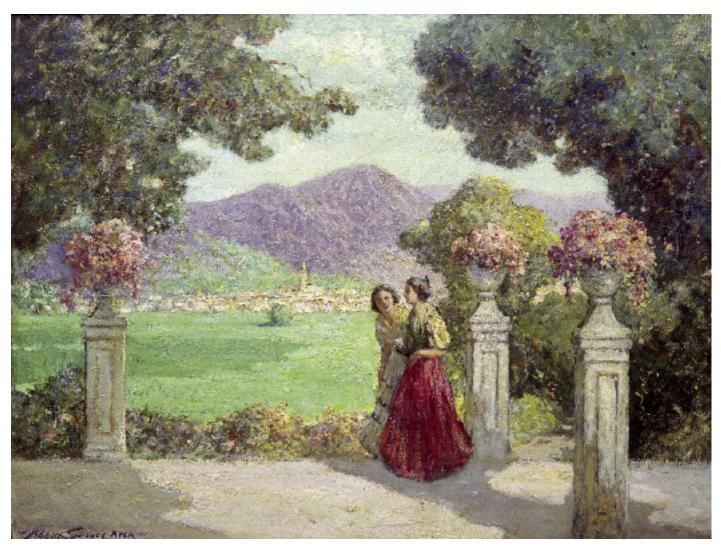
1889

1891

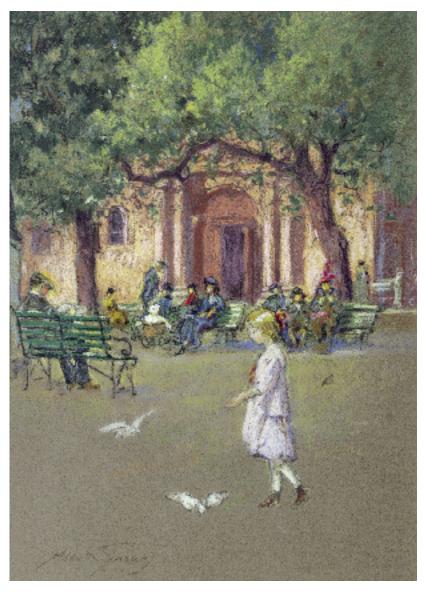


Kennebunkport, Maine Oil on canvas 20 x 24 inches Signed lower right AFG-16

	An Old Fashioned New England Grocery (1897) and The Auction (1909). Many of these paintings	1914	until his death.
1892	were reproduced in calendars and used as advertisements.		November, traveled to Venezuela to paint gardens. Horrified by acts of torture and violence committed by the government upon its political
1893	Exhibited for the first time at the National Academy of Design: <i>A Finished Romance</i> .		opponents, AFG wrote, "The Terrible Things I Saw in Venezuela: The Tortures and Suffering Under the Present Dictator, Gomez," published
1897	Painting entitled <i>Poppies</i> accepted in the Chicago World's Columbian Exposition.		in <i>Boston Sunday Post</i> , late ed. (Apr. 11, 1915). Over the next decade he made extensive sketching trips to islands in the Carribbean.
	Son Louis was born.	1920	
1902	Won medal from the Tennessee Centennial Exposition in Nashville.		Son Louis died of pneumonia in Washington, DC. AFG and his wife bought the old Custom House in Kennebunkport, put an addition on it,
	Fall, moved family to Paris, stayed in a house and garden with attached studio in Passage	1000	and gave it to the town as the Louis T. Graves Memorial Library.
	Stanislas in the heart of the Latin Quarter. Stayed there during the winters of 1902-1905	1922	Began exhibiting at Babcock Galleries in New
	and spent summers travelling.		York. Over the next decade he and Mrs. Graves
1903	AFG featured in an article in <i>Wisdom Monthly</i> (Dec., 1902).		stayed in New York during winter months and exhibited extensively in New York Galleries. He is in add the Salmanundi Club, the Allied Artists of
	Elected to board of governors of American Art Association in Paris, served as Assistant	1923	joined the Salmagundi Club, the Allied Artists of America, and the National Arts Club.
1904	Treasurer and Chairman of the Art Committee. Spent summer in Holland.		Featured in "A Painter of Colorful Gardens," by George Alfred Williams in <i>International Studio</i> (January, 1923)
	Spent summer at St. Ives on the Cornwall coast	1924	•
1905	of England.  Was model at the Paris Salan for Taylores des		Spent winters of 1924 and 1925 at the Prince George Hotel, 5th Avenue and 28th Street, New
	Won medal at the Paris Salon for <i>Tannage des Filets</i> , painted from studies made in St. Ives.	1926	York.
	Returned from France and settled in		Elected Associate Member of the National
1906	Kennebunkport. Began painting flower garden subjects.		Academy of Design in New York. Moved to an apartment at 44 East 9th Street, New York, during winter months; returned to Westlook in
	Designed a house for his family and a studio for		Kennebunkport for balance of the year.
1913	himself in the prairie style of Frank Lloyd Wright. Called it Westlook.	1935	Spent winter in Sarasota, Florida.
		1936	_
	One-artist exhibition at Vose Galleries entitled "New England Gardens." Booth Tarkington wrote the foreword for the catalogue. Graves		Suffered heart attack while in Sarasota. Returned to Kennebunkport and died at Westlook on July 17th.
	continued to exhibit and sell paintings at Vose	1937	



Blue Mountain Country (Also called Cuban Garden), ca. 1930 Oil on canvas  $30 \times 40 \%$  inches Signed lower left AFG-15



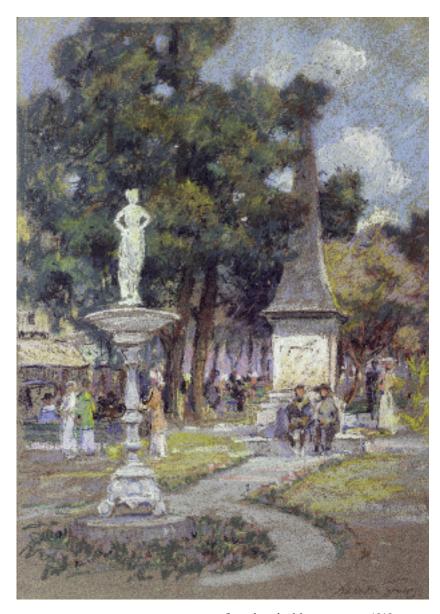
Feeding the Pigeons, ca. 1918
Pastel on paper
14½ x 10¾ inches
Signed lower left
AFG-6



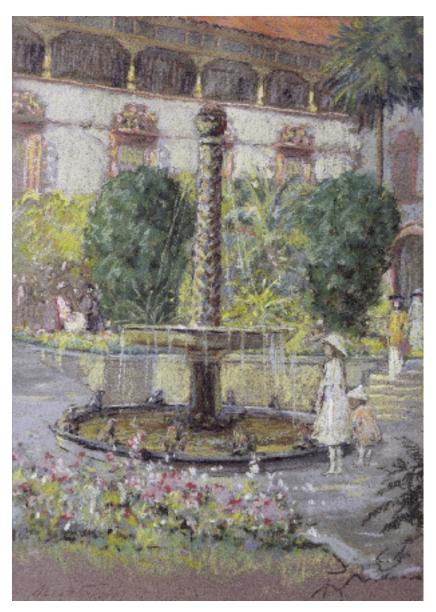
Two Women Reading under a Tree, ca. 1918 Pastel on paper  $14\frac{1}{2} \times 10\frac{3}{4}$  inches Signed lower left AFG-10



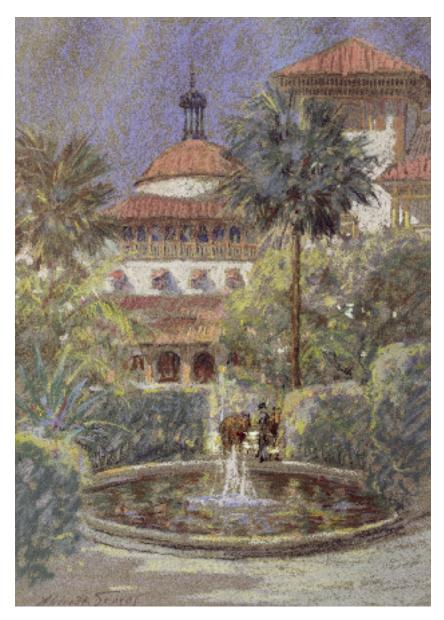
A Walk Through the Garden, ca. 1918
Pastel on paper
14½ x 10¾ inches
Signed lower left
AFG-7



Seated at the Monument, ca. 1918 Pastel on paper 14½ x 10¾ inches Signed lower right AFG-9



Two Children by the Courtyard Fountain, ca. 1918 Pastel on paper  $14\frac{1}{2} \times 10\%$  inches Signed lower left AFG-8



Fountain under the Palms, ca. 1918
Pastel on paper
14½ x 10¾ inches
Signed lower left
AFG-11

#### Bibliography

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Robinson, Frank T. *New England Artists*. Boston: Samuel E. Cassino, 1888.

Williams, George Alfred. "A Painter of Colorful Gardens," *International Studio* 76, no. 308 (Jan. 1923): 304-309.

#### List of Awards, Collections and Selected Exhibitions

#### **AWARDS**

Massachusetts Charitable Mechanics Association Annual Exhibition, 1887 and 1892.

Tennessee Centennial Exposition, Nashville, 1897.

Exposition des Beaux Arts, Paris, 1905

Salmagundi Club, Thumb Box Award, 1933

#### **COLLECTIONS**

Brick Store Museum, Kennebunk, Maine

Farnsworth Art Museum, Portland, Maine

Kennebunkport Historical Society, Kennebunkport,

Maine

National Arts Club, New York, New York

Portland Museum of Art, Portland, Maine

#### **EXHIBITIONS**

Babcock Galleries, New York, 1920s

Boston Art Club, 1878 to 1909

Brick Store Museum, Kennebunk, Maine, 1979

Chicago World's Columbian Exposition, 1893

Exposition des Beaux Arts, Paris, 1905

National Academy of Design, New York, 1892,

1920s-1930s

MacBeth Gallery, New York, 1930s

Paris Salon, 1889

Paris Universal Exposition, 1889

Pennsylvania Academy of the Fine Arts, 1895-1924

Poland Springs Annual Exhibitions, 1897-1920s

Tennessee Centennial Exposition, Nashville, 1897

Vose Galleries, Boston, 1913 to present

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