




LANDSCAPE IN MAINE 1820-1970



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Landscape in Maine

1820-1970

A Sesquicentennial Exhibition

Sponsored by the Maine Federation of Women's Clubs, through a grant from Sears-Roebuck Foundation, The Maine State Commission on the Arts and Humanities, Colby College, Bowdoin College and the University of Maine at Orono.

Colby College Art Museum April 4 — May 10

Bowdoin College Museum of Art May 21 — June 28

Carnegie Gallery,
University of Maine, Orono July 8 — August 30

The opening at Colby College to be on the occasion of the first Arts
Festival of the Maine Federation of Women's Clubs.

Foreword

1970 is the Sesquicentennial year of the State of Maine. In observance of this, the Bowdoin College Museum of Art, the Carnegie Gallery of the University of Maine at Orono and the Colby College Art Museum are presenting the exhibition, *Landscape in Maine, 1820-1970*.

It was during the first few years of Maine's statehood that American artists turned for the first time to landscape painting. Prior to that time, the primary form of painting in this country had been portraiture. When landscape appeared at all in a painting it was as the background of a portrait, or very occasionally, as the subject of an overmantel painting. Almost simultaneously with the artists' interest in landscape as a suitable subject for a painting, they discovered Maine and its varied landscape. Since then, many of the finest American artists have lived in Maine where they have produced some of their most expressive works.

The exhibition would not have been possible without the help and cooperation of a large number of individuals. We would like to express our deep gratitude to all private collectors and persons in charge of museum collections for lending so generously to the exhibition. We are especially grateful to them for their willingness to be without their paintings, watercolors and drawings for a period long enough for the exhibition to be shown at three Maine museums.

Landscape in Maine, 1820-1970 will open at the Colby College Art Museum on the occasion of the first arts festival of the Maine Federation of Women's Clubs. Special thanks are due the members of the Club, its president, Mrs. Peter B. Aucoin, the chairman for the arts festival, Mrs. Marshall Barbour, and the president of the Waterville

Women's Club, Mrs. Sam Pachowsky, for their valuable assistance in many ways and for the organization's co-sponsorship of the exhibition through its grant from the Sears-Roebuck Foundation. We are also very appreciative of the special grant provided for the exhibition by the Maine State Commission on the Arts and Humanities.

We wish to thank Mrs. Roger F. Woodman, Mr. Christopher Huntington and Mr. Earle G. Shettleworth for research they have done or information they have given us on the location of paintings that otherwise would not have been included and also Mr. Philip C. Beam, Mr. Henry Freedman and Mr. Shettleworth for assisting in the writing of the catalogue notes that follow.

James M. Carpenter
David O. Decker
Hugh J. Gourley
Richard V. West

Introduction

When Jonathan Fisher came to settle in Blue Hill in 1796 no one, so far as we know, had painted a landscape of the province of Maine. The Reverend Fisher's own *Morning View of Bluehill Village, 1824*, done just four years after Maine became a state, was one of the first. By this time there were other evidences of the advance of civilization northward as well. Bowdoin College had been in operation for nearly three decades before J. G. Browne painted it in 1822; Waterville College was about two decades old when Esteria Butler painted her view of it in the 1830's. Portland was a thriving port and capable of partially supporting a painter of landscapes, Charles Codman. And, most significantly, by 1833 Maine had attracted one of the major landscapists of the day, Thomas Doughty. Considering that only a generation earlier portraiture was the only form of painting considered "significant," the young American landscape school had come a long way. And because of its unique beauty Maine was being sought out by the major talents.

Doughty, Alvan Fisher of Massachusetts and Codman all shared a common viewpoint, though one can detect a variation in their degrees of sophistication. They all sought to idealize nature in a generalized and airy way. Their inspiration was the European tradition of landscape painting, examples of which could be seen frequently at the Boston Athenaeum and in some of the wealthier homes. In contrast to this was the native fact-centered approach begun by Jonathan Fisher and continued throughout the nineteenth century by local and often amateur artists. The anonymous view of Norway and the village paintings by such "unknowns" as Elizabeth Robinson and G. J. Griffin are examples of this indigenous art.

Two more Hudson River artists followed Doughty into Maine and stayed long enough to get a real sense of the land. These were Thomas Cole, who came first in 1844, and his

pupil Frederic Church who followed soon after. Cole's precise drawings and the close studies he made of the turbulent sea replaced the older picturesque manner with something more "American." It was as if the fidelity to nature of the untrained artist was being practiced at a more highly educated level. But Cole and Church can be grouped with the other artists of the first half of the century in their essential Romanticism that led, in their larger paintings, to soul-stirring views of land and sea. Church went as far as Mt. Katahdin in search of grandeur, bringing the attractions of Maine scenery to a wider audience than anyone else before Winslow Homer.

Fitz Hugh Lane occupies a special place in the history of Maine landscape painting. He was a superb observer of sailing vessels and often got caught up in the excitement of a turbulent seascape, but he was at his best when observing the quiet and luminous effects along the coast. He was the contemplative spirit among the landscapists of the day.

In the second half of the nineteenth century the native painters came into their own. Harrison Brown, Charles Kimball, John Hudson and George McConnell were centered in Portland, D. D. Coombs in Lewiston. They supplied an active market for landscape paintings with pictures whose quality is being appreciated today after a half century of relative neglect.

Meanwhile summer residents were settling on the Maine coast. Among them was the Homer family and their son Winslow who, in 1883, adopted Prout's Neck as his permanent home. He brought to the painting of land and sea a whole new dimension through his sheer artistic strength. The range of his responses to nature exceeded that of any predecessor among American artists, and probably any successor as well. Like his contemporaries in France he reached a new level in the expression of light and in the

resultant unification of natural effects. This required, among other things, transforming watercolor into a broader and more transparent medium than ever before.

The next group of artists reflect the European movements of Impressionism and Post-impressionism. Childe Hassam and Emil Carlsen brought Impressionist sunlight into their paintings of southern Maine. Maurice Prendergast pointed more toward the moderns with his greater concern for the color fabric of the picture surface and less of a concern for illusion. Charles H. Pepper, with similar interests, looked to the Japanese for suggestions.

The most vigorous group of American artists of the first decade of the century, however, turned their backs on Impressionism. They preferred instead to build on Homer's kind of realism that took inspiration from the power of the land and sea forms themselves. Robert Henri, their leader, came to Monhegan in 1903 and brought others after him: Rockwell Kent in 1905, George Bellows in 1911. Leon Kroll and Edward Hopper also interpreted the coastal region in broad painterly terms during the second decade of the century.

Before the end of this decade N. C. Wyeth and Carl Sprinchorn had been won over by Maine, as had Marguerite and William Zorach. The Ogunquit region became activated during this time too. Walt Kuhn and Bernard Karfiol were among the many artists who infused various kinds of modernism into the landscape vision.

To many people the term "Maine landscape" immediately calls to mind two of the great interpreters of our century, Marsden Hartley and John Marin. Hartley, a native, began and ended his career as a painter of Maine. Marin painted here for nearly forty years.

Both of them resolve the challenging problem of combining the direct experience of nature with the modern urge to give shapes, colors and brush strokes a life of their own.

Over the past fifty years this problem has called forth many different solutions in painting the landscape of Maine. One feels in most of these paintings that art is in the service of nature and not in rivalry to or independent of it, as in so much of the art of this time. Beyond this it is difficult to generalize. Painterly realism has persisted in the art of Waldo Peirce and Henry Poor. Andrew Wyeth has re-established the artistic validity of a sharply detailed naturalism (and incidentally has shown what a rare talent it takes to do so). Cubist abstraction still lives in the work of William Thon and John Heliker. Abstract expressionism is felt in the art of William Kienbush and Reuben Tam. Simple color fields are important to Fairfield Porter, Alex Katz and Abbott Meader. The last twenty years have seen an artistic activity that rivals any period of the past and this, of course, makes it difficult to select artists for inclusion here. The few who have been chosen are those who clearly have approached nature individually and recorded their experiences sensitively. In an age when nature does not offer so obvious a vehicle of expression as it has in the past their task is not easy. But landscape painting, they tell us, is still viable today. This is somehow heartening as we enter a period calling for a new awareness of, and responsibility for, our natural environment.

J. M. C.

Catalogue

All dimensions are in inches; height precedes width.

Works are listed chronologically by birth date of artist when known.

JONATHAN FISHER 1768-1847

A Morning View of Blue Hill Village 1824

Oil on canvas 52 x 25½

The William A. Farnsworth Library and Art Museum

Jonathan Fisher was trained for the Congregational ministry at Harvard College. While he was acquiring a thorough background in theology and ancient languages he did a number of watercolors of the college buildings that are much valued today. He arrived in 1796 at Blue Hill to begin a ministry that was to last fifty years. Of unlimited energy and a stern will he devoted himself to his flock, often covering by foot distances that still seem sizeable. Among his many projects was that of writing a book, *Scripture Animals*, and illustrating it with delightful wood engravings that have been revived and are popular today.

This view of Blue Hill is unusual in many ways. It is the earliest landscape we have of Maine and it has none of the pictorial devices that American painters had taken over from the Europeans and were using at this time. Fisher's naive approach was in his favor in making a factual record of the town. And yet it is strikingly handsome.

The road up the hill leads to Reverend Fisher's Congregational church and beyond it to the parsonage which he built with his own hands. The parsonage is now an historic site and open to the public.

Another view of Blue Hill has recently been discovered and is in the New York art market. It must also have been painted by Fisher.

J. M. C.



JOHN G. BROWN active 1821-1858

Bowdoin Campus circa 1822

Oil on canvas 29 x 37

Bowdoin College Museum of Art

Gift of Harold L. Berry '01

The career of this Boston artist is meagerly documented. His name appears in the *Boston Directory* from 1821 to 1858 and he is listed on the back cover of the 1827 exhibition catalogue of the Boston Athenaeum. A dated petition for administration of his estate establishes his death in 1858.

This painting of Bowdoin College Campus is the earliest one known. Apparently a drawing was made on the spot to serve as a basis for the oil as well as for the better known lithograph issued by John or William Pendleton of Boston after 1825. In the painting are seen the earliest campus buildings: left to right, Massachusetts Hall, Winthrop Hall, the Old Wooden Chapel and Maine Hall. Winthrop Hall was not erected until 1822 and the cupola visible in the painting on Massachusetts Hall was removed after 1830. This, plus oblique references to a visit by Brown to the campus in 1821 to study the Bowdoin paintings, would seem to indicate that the picture was painted in 1822 or immediately thereafter.

R. V. W.



ALVAN FISHER 1792-1863

Mt. Desert Island

Oil 22 x 27

William A. Farnsworth Library and Art Museum

Alvan Fisher grew up in Dedham, Massachusetts. After studying with a decorative painter in Boston he began painting landscape and genre scenes. He made a European trip in 1825 where he seems to have profited from looking at the English and Dutch landscapists especially. On his return he settled in Boston and made a good living from his art. When Thomas Doughty moved to Boston the two artists became good friends.

Like Doughty's, Fisher's landscapes are strongly pre-ordered. Chiaroscuro is planned carefully to enhance the sense of drama. The Romantic preference for wildness is shown in the foreground bank here, and the strategic placing of the little figures lend grandeur to its bulk and to the expanse of distance. These are effects which the younger landscape artists were soon to reject in favor of a more everyday aspect of a subject.

J. M. C.



THOMAS DOUGHTY 1793-1856

Desert Rock Lighthouse, Mt. Desert 1847

Oil on canvas 27 x 41

The Newark Museum

Gift of Mrs. Jennie E. Mead

It was in 1820 that Thomas Doughty, native of Philadelphia, turned to landscape painting as a profession. His success in painting landscapes in Pennsylvania and New York gave impetus to the young Hudson River school. He moved to Boston in 1832 and from there made his first trip into Maine, probably when he painted Camden in 1833. This picture of Mt. Desert Light was done in the next decade.

The rock and surf theme will be painted many times in the next century or so but never with a more conscious sense of man's subservience to nature than in this Romantic version. Yet there is a careful ordering of these awesome aspects of reality so that the picture, if not nature itself, can be kept under rational control.

J. M. C.



CHARLES CODMAN 1800-1842

Landscape 1832

Oil on canvas 28 x 41

Mr. and Mrs. Francis O'Brien

Charles Codman of Portland was probably Maine's first resident professional landscape artist. Coming from Boston in 1822 as a "military, standard, fancy, ornamental and sign painter," he was encouraged five years later by author and critic John Neal to seriously paint landscapes. Under Neal's guidance, Codman progressed rapidly, and the next year, 1828, he exhibited at the Boston Athenaeum Gallery. His subject matter can usually be placed into one of two categories, realistic observations of Maine and White Mountain scenery or romantic depictions of nature. The calmness of the *Landscape* of 1832 suggests that it is based upon an actual place which the artist visited, probably a Maine or New Hampshire lake. It bears his characteristic handling of trees, some luxuriant and lyrical but others in decay. Although Charles Codman was part of the Hudson River School in many of his attitudes toward nature as well as in his enframement of two or three sides of a painting with a dark foreground, he also possessed a pleasant individual style with recurring problems in perspective and making figures. Unfortunately, he lived too early in the development of Maine art to gain steady support from landscape painting, and he was constantly forced to produce commercial work for his financial survival. Thus, Codman was unable to obtain the professional instruction he needed to progress as an artist. In his last years, his health failed, and he developed tuberculosis, which proved fatal to him in 1842. It is both an irony and a tribute to Charles Codman that his pictures are so highly prized today.

E. G. S.



CHARLES CODMAN

Diamond Cove, Casco Bay

Oil on panel 24³/₈ x 35⁵/₈

Portland Public Library



THOMAS COLE 1801-1848

View in Soames Sound 1844

Pencil on paper 9 15/16 x 14

The Art Museum, Princeton University

The artist first visited Maine in 1844, near the end of his short brilliant career. Cole, born in England, emigrated to America as a young man. At first a wood engraver, he learned the rudiments of painting from an itinerant portrait painter. His dramatic, intense landscapes — paralleling the national vision of wild, untrammelled nature — brought him immediate fame in New York, where he moved in 1825. Befriended by influential patrons, he began a series of allegorical and historical compositions reflecting his concept of "a higher style of landscapes." His lingering, romantic paintings influenced a whole generation of artists.

Evidence of Cole's trip to Mt. Desert Island in the late summer of 1844 is a number of sketches and paintings such as the drawing, *View in Soames Sound*, and the oil, *Frenchman's Bay*. The sketch is a clear notation of topographic data. Sketches such as this, with additional written reminders, were the raw material from which the artist would later create finished compositions. The painting of Frenchman's Bay shows the extent of the transformation of the landscape into a romantic vision. The scene as painted here seems to echo Cole's feelings as he described it in his journal ". . . a tremendous overhanging precipice, rising from the ocean, with the surf dashing against it in a frightful manner. The whole coast along here is iron bound — threatening crags, and dark caverns in which the sea thunders."

R. V. W.



THOMAS COLE

Frenchman's Bay 1844

Oil on panel 13½ x 22½

Albany Institute of History and Art



FITZHUGH LANE 1804-1865

Castine from Fort George 1850

Pencil on paper 9 x 32½ (sight)

William A. Farnsworth Library and Art Gallery

Fitz Hugh Lane was born in Gloucester, Massachusetts, where his family had lived for several generations. During the 1830's he worked as a lithographer for Pendleton's in Boston, becoming one of the best of the many artists practicing this art in the early nineteenth century. From the early 1840's until his death in 1865 he painted scenes along the New England coast from Boston to Mt. Desert. His Maine paintings were the result of several summer trips, particularly in the years 1850-1855.

Castine was probably the first place in Maine visited by Lane for here the father of his closest friend and frequent companion, Joseph L. Stevens, lived. Stevens often sailed or rowed him to vantage points for making his drawings on which the paintings were based. Lane himself was a cripple from early childhood.

According to standards of the day, artists like Cole or Church had more technical skill, but neither approached the poetic quality that we see in the view of Camden. The pervasive atmospheric tone created by the setting sun together with the large expanse of sky and placid water contribute to this quality. Maine coastal towns were at the height of their beauty just before the Civil War; the white houses were all fairly akin in style and the packet steamers added interest to the harbors without seriously encroaching yet on the age of sail.

J. M. C.



FITZ HUGH LANE

Camden, Maine late 1850's

Oil on canvas 20 x 33

Family of Chauncey Keep Hubbard



ESTERIA BUTLER 1814-1891

Northwest View of Waterville College circa 1836

Oil on canvas 16 x 20

Colby College Art Museum

A young lady, Esteria Butler, provided this delightful record on canvas of Waterville College about 1836. A resident of the town, she depicted the school in a straight-forward and detailed manner, making certain to set down every window and fence post. Her naive approach is reflected in the way she placed most of her subject in the lower fourth of the painting, leaving a huge sky broken only by two large foreground trees and the roofs and chimneys of buildings. Miss Butler's view must have enjoyed popularity, for it became published as a lithograph by Thomas Moore of Boston. The three brick structures shown from left to right, North College of 1822, Recitation Hall of 1836, and South College of 1821, formed the nucleus of the original campus, which took the name Colby in 1867. An early account noted that "The silvery Kennebec hemmed in South College and North College. At night candles in the students' rooms shone out the windows, glimmering on the dense forest. During the day, the square buildings, their simplicity enhanced by red brick and striking white trim, stood like castles of learning, remote and aloof from the distractions of the village." These and several other structures were demolished after the school made the historic 1952 move to its present location on Mayflower Hill.

E. G. S.



FREDERIC E. CHURCH 1826-1900

Mt. Desert Island, inland view 1855-65

Oil on paper 11 7/16 x 17 1/2

Cooper-Hewitt Museum of Decorative Arts and Design, Smithsonian Institution

Frederic Church came to Mt. Desert Island as a young man of about twenty. His master Thomas Cole had preceded him and the approach of both men to landscape painting was similar. In his finished works Church put in every detail, guided by a scientific dedication to factual accuracy. His larger paintings of Mt. Desert and of Mt. Katahdin are examples of precision and they are some of the most imposing records of Maine scenery prior to Winslow Homer.

The two sketches here are typical of many oil studies done on several trips to Maine. In the view of Mt. Desert he is making a record of a momentary light effect when the sun breaks through the clouds and glints off a series of ponds and inlets. The shadows of fir trees interrupt the sun's reflection on the pond. It is frankly reporter-like because he would not consider making a finished picture with the sun in exact center.

The other has a charming intimacy of a picturesque but actual spot in the heart of the woods. It too has the excitement produced by a burst of sunshine. These studies were done quickly on paper and their very hurriedness insures a fresh and consistent touch. Most of them were simply studies while others were the basis for highly finished works done in the studio.

Church was to travel to several continents in search of grandiose subjects but he never painted better than when he was in Maine.

J. M. C.



FREDERIC E. CHURCH

Woodland Stream

Oil on paper 11 13/16 x 6 3/16

Cooper-Hewitt Museum of Decorative Arts and Design, Smithsonian Institution



ANONYMOUS ARTIST circa 1870

Winter Sunday in Norway

Oil on canvas 21 $\frac{1}{8}$ x 27 $\frac{1}{2}$

New York State Historical Association

Believed to show a winter Sunday in Norway about 1870, this colorful painting is the work of an anonymous artist. His somewhat primitive, linear style is combined with a good eye for composition. One enters the picture with the couple at the lower left, passes by the sleigh and the church, and is then drawn up the road into the countryside. Thus, one is taken through part of the village, an experience which recaptures the feeling of nineteenth century rural Maine in winter. The usual seasonal colors of black, brown and white are enlivened by the gold paint and red brick chimneys on the buildings. This painting was widely enjoyed as the National Christmas stamp of 1969. Postal authorities chose it, because, in their words, "the lovely and authentic winter scene depicts fully the meaning of Christmas. The man and woman linked arm in arm give a genuine warm feeling."

E. G. S.



HARRISON B. BROWN 1831-1915

Rumford Point, Maine 1869

Oil on canvas 21¼ x 36¼

City Art Museum of St. Louis

Born in Portland, the artist was apprenticed at the age of 15 to a local firm of house, sign and ship painters. In 1851 he established himself as an independent "banner and ornamental painter" in the community. In the 1850's, Brown began to attempt landscapes, and with the encouragement of John Neal, the Portland lawyer and art critic who had earlier helped Charles Codman, he eventually relinquished the sign-painting business. By the 1860's his landscapes were being exhibited at the National Academy of Design and the Boston Athenaeum, and he had become associated with artists such as Champney, Hart and Casilear "pursuing their vocation . . . among the White Mountains." When Brown moved to London in 1892, he was considered the most successful and best known native Maine painter of his era, yet a few years later his career — if not his name — had been almost completely forgotten. Now, however, with the impetus of renewed interest in all aspects of the 19th century, Harrison Brown's paintings are being re-evaluated and the facts of his career ascertained.

One of Brown's finest landscapes, painted in 1869, is *Rumford Point, Maine*. It culminates a decade of increasing skill and certainty in technique and the assimilation of a close study of the work of Champney. The tranquil scene is rendered with a sharp eye for near and distant detail. Effects of light and atmosphere, such as the shimmering reflection of the landscape in the calm surface of the Androscoggin River, enhance the air of casual serenity. Fortunately the minute, literal transcription of detail is unobtrusively fitted into the overall scheme with a minimum of compositional devices; the dry report magically becomes a poetic vision of the land.

R. V. W.



CHARLES F. KIMBALL 1831-1903

Tow Path 1883

Oil on canvas 12 x 18

Mrs. John C. A. Brady

Tow Path probably depicts a scene on the Cumberland and Oxford Canal above Stroudwater. It came from the brush of Charles Frederick Kimball of Portland, one of Maine's most skillful and advanced nineteenth century artists. His talent is reflected in his ability to let a comparatively few brush strokes stand for earth, grass, trees and a human figure. In a period when many American painters were compounding detail on detail for realism, Kimball possessed the sensitivity and strength to simplify in setting down his impressions of nature. Had he remained professional throughout his life, he might have become better known. However, after a brief painting career in the 1850's and early 1860's, he turned stairbuilder to insure a living for his wife and family. As his dedication to his art grew, he refused to return to the pressure of commercialism, but preferred to paint on Sunday afternoons with a group of fellow Portland artists, the Brush'uns, who called him "The Master." The gentle, modest Kimball also played a major role in founding and fostering the Portland Society of Art.

E. G. S.



ELIZABETH B. ROBINSON 1832-1897

View of North Monmouth, Maine circa 1862

Pastel on paper 15½ x 21½

Bowdoin College Museum of Art

Gift of Charles F. Adams '12

The inherently cheerful, ingenuous quality of American "primitive" or "naive" paintings tends to blind us to the fact that they are often successful compositions with close formal kinship to more sophisticated works by well-known 19th century painters. As charming as this little pastel is, one should not fail to note the careful arrangement and balance of the composition. Certain areas, such as the cluster of houses on the right, reveal complex patterns almost abstract in their relationships of form and color.

The artist, born Elizabeth Stanton, studied at the Litchfield Academy. It is not known if she was given any art lessons there, and this pastel seems to be her only known work. With enviable directness, the necessary facts about the town are set down, re-ordered and translated with an intuitive feeling for the colors and patterns of nature.

R. V. W.



G. J. GRIFFIN

View of Freeport circa 1886

Oil on canvas 21 x 39

Mr. and Mrs. Bertram K. Little

Griffin is thought to have been a house painter and the location from which he painted *View of Freeport* is thought to be known. Beyond this, no information is available about him and no other paintings have been located by him. A twentieth century replica of the painting is in Freeport.

A church, which must have administered to the spiritual needs of the community, overlooks the town. Part way up the hill the signs of industry — two smoke stacks and the cars of the Maine Central Rail Road — appear. The houses and buildings with their precisely painted windows and architectural details are reminiscent of some nineteenth century painted children's toys of buildings.

The back of the frame is signed by the artist and the painting is dated on the back of the canvas.

H. J. G.



WINSLOW HOMER 1836-1910

Prout's Neck, Looking Toward Old Orchard

Watercolor 13⁵/₈ x 19⁵/₈

Addison Gallery of American Art

In 1883, after a visit to England, Winslow Homer moved his studio from New York City to an unsettled promontory on the southern coast of Maine. Within a hundred yards of his seafront studio he found spectacular cliffs and a diverse array of rock formations. Selecting from these natural riches with an unerring eye for essentials, he imposed upon them his feeling for controlled design in a long series of now famous marines in oil and a favorite medium, watercolor.

The three paintings exhibited here illustrate separate phases of his work as a marine artist. The wildness of the rugged seacoast in all seasons appealed to Homer's romantic side, drawing him to deserted scenes which other men avoided. When, in later years, the Neck became a summer resort, he stayed on alone long after others had left, often into the dead of winter. It was the interregnum between the summer and wintery landscapes that is recorded in *Prout's Neck, Looking Toward Old Orchard*. The vigorous brushwork of this watercolor expressed the spirit of one who made this setting his home and loved it. The scene looks today much as Homer depicted it.



WINSLOW HOMER

A Moonlit Sea on a Summer Night

Watercolor 14½ x 21½

Wadsworth Atheneum, Hartford

The watercolor entitled *A Moonlit Sea on a Summer Night* was also inspired by his life at Prout's. Although Homer once claimed the ocean in summer was "dull as a mill pond," he relished Nature's spectacular summer displays: sparkling moonlit nights or brilliant sunsets. This watercolor is a study for the oil *Summer Night* of 1890 and benefits from the simplicity, freshness and spontaneity of a preparatory sketch based on direct observation.

The third Homer painting in the exhibition is the most characteristic of his powerful interpretations of the sea at Prout's Neck. Entitled *Coast of Maine*, it is rendered in oil, the medium he turned to for his most forceful observations of the ocean. A specific study of the cliffs, probably in the vicinity of High Cliff, it has both the intimacy and vigor of a sketch if not the general grandeur of his large marines. That Homer loved this kind of close engagement with nature is shown by a drawing and a lithograph done of this scene.

In pictures like the three included in this exhibition, Homer gave proof of his mastery of the coastal scene and his ability to paint both its universal and specific features in an art that possessed unity and variety and grandeur without succumbing to formula.

P. C. B.



WINSLOW HOMER

Coast of Maine 1893

Oil on canvas 24 x 30 $\frac{1}{8}$

The Art Institute of Chicago



ALFRED T. BRICHER 1837-1908

Scene on the Maine Coast 1869

Oil on canvas 19½ x 39½

Colby College Art Museum

Alfred T. Bricher studied art in Boston and continued to practice there and in Newburyport until moving to New York in 1868. He shared with other naturalistic painters of the second half of the century an interest in painting rugged nature but populating it with leisurely summer people. He was one of the heralds of the Maine coast as a vacation land and his pictures, like those done in Venice a century before, appealed to the people who had enjoyed these scenes.

To men like Alfred Bricher the best compliment man could pay to nature was to reproduce it with minute and unswerving fidelity. If the result falls short of the aesthetic bigness that Homer achieved it was not for want of sincerity or skill.

J. M. C.



D. D. COOMBS 1850-1938

Lake Auburn 1888

Oil on canvas 14 $\frac{1}{8}$ x 24

Mr. and Mrs. Ellerton M. Jetté

Delbert Dana Coombs was born in Lisbon Falls. He studied landscape painting in Portland with Harrison B. Brown and began work in Lewiston and Portland as a sign painter. He then was employed by an engraving company in Boston but returned to Lewiston to become that city's most important artist of the day. His specialty turned out to be rather detailed pictures of cows in landscape. Today we find his less highly finished paintings based on a first-hand feeling for inland Maine scenery his best works.

This lake scene has the sense of natural light he sometimes caught. It also conveys the relaxed feelings of a small Maine lake in summer. During the 1880's Maine's lakes were really being appreciated and the larger ones, thanks to the railroads, were being developed as desirable summer resorts.

J. M. C.



GEORGE McCONNELL 1852-1929

Bridge at Lewiston 1891

Oil on canvas 30 x 50

Colby College Art Museum

A native of Ohio and a student at one time of George Inness, George McConnell settled in Portland in 1883. He was a performer of various sorts — banjo player, dancer and trick painter who produced landscapes blindfolded. Many of his seascapes were produced for quick sale but occasionally, as here, he reached a high level of quality.

If it was the age of sail that opened up the region of Maine it was the age of rail that made possible the industrial development of the state. This painting of one of the steel bridges that connected the paper and cloth mills with their markets to the south provides a view as characteristic of its age as the boat-filled harbors were of an earlier time. McConnell's painting reminds us that in the 1890's the forested shores and the wide Androscoggin were more than holding their own against the onslaught of man. Not many artists choose to paint our rivers today.

J. M. C.



EMIL CARLSEN 1853-1932

Coast of Maine

Oil on canvas 25 x 30

Colby College Art Museum

Emil Carlsen was born in Copenhagen, Denmark, in 1853, and came to the United States in 1872. In 1904 he became a member of the National Academy. His specialty was painting the sea.

Carlsen combines Homer's dramatic approach of focussing on a single wave and a single rock-mass with the luminous effects of impressionism. The surfaces of things become subordinated to the light reflecting off them, expressed through the technique of broken color. So water surface and rock surface have little texture of their own while the glint of sun hitting spray spreads a film of light over everything. The mass of rock or wave matters little, but the artist strains his eyes to see the reflection of white foam in the surface of the foreground wave.

This painting was done probably at Ogunquit in the early twentieth century. A much larger version of it is owned by the City Art Museum of St. Louis.

J. M. C.



FRANKLIN STANWOOD 1856-1888

Stockbridge Homestead, Freeport 1880

Oil on canvas 18¼ x 30¼

Mr. and Mrs. Arnold H. Sturtevant

Known primarily for his marine paintings, Franklin Stanwood shows himself in this picture to be an able landscape artist as well. With qualities bordering on the primitive, the young Portland painter faithfully recorded a typical nineteenth century Maine farm. His resulting statement is a meaningful one, because he expresses on one canvas the feeling and appearance of hundreds upon hundreds of Cape Cod style houses with their ells and sheds connected to barns and their neat yards with roaming hens, grape arbors, shade trees, and flowers. The image can stand as a symbol of the rural life which thousands of people led in the state during the last century. More specifically, Stanwood's painting might have been commissioned by the Stockbridge family. At least one of his Portland contemporaries, Harrison B. Brown, is known to have done several pictures of the birth-places and homes of Maine people. Franklin Stanwood was active in the 1870's and 80's, but his career ended in 1888 with his premature death at the age of 32.

E. G. S.



MAURICE PRENDERGAST 1859-1924

Barn, Brooksville circa 1918

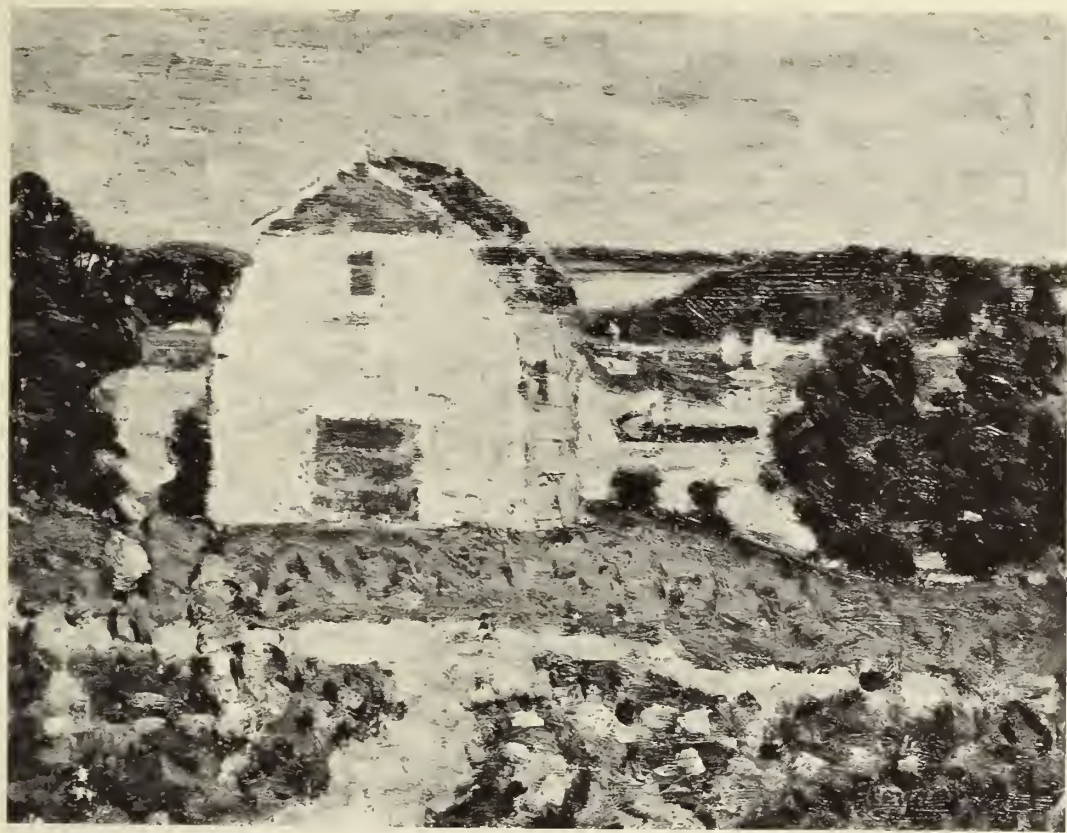
Oil on panel 10³/₄ x 13¹/₂

Colby College Art Museum

Perhaps more than any of his contemporaries, Prendergast can be considered a twentieth century artist. During his lifetime, which was plagued by lack of funds and poor hearing, he pursued his desire to be an artist in spite of the fact that he did not achieve great public recognition. His highly personal style, which developed after he had seen the works of the French Impressionists and Post-Impressionists on his trips to Europe, was too advanced for the taste of the majority of American collectors, the public and the critics, but help and encouragement came from his brother, Charles, and eventually a small group of patrons.

Prendergast was born in Newfoundland. His parents moved to Boston when he was two years old. He lived there and in Winchester, Massachusetts, until 1914 when he moved to New York, but after that he returned to New England summers to paint. It is known that Prendergast was at Rockport, Maine, during the summer of 1889. His later trips are not recorded although it is thought that he visited Maine periodically during the last fifteen years of his life. It was in one of these visits about 1918 that he painted *Barn, Brooksville*. Painted in short, broad strokes it indicates his earlier exposure to pointillism, but it is in no way imitative. Bright colors lie side by side producing a brilliant color pattern which makes the actual subject matter secondary.

H. J. G.



WALTER GRIFFIN 1861-1935

Stroudwater circa 1910

Oil on canvas 12 x 16

Mr. and Mrs. Ellerton M. Jetté

Walter Griffin was born in Portland, Maine, where he began his art training. Early in his career he continued his study in Paris, where he saw the work of the French impressionists which was to be very influential in the formation of his early painting style.

He traveled extensively abroad and painted in the various countries and cities he visited especially in France, Norway and Venice. He returned to Portland frequently and was a regular exhibitor at the Portland Museum of Art.

Stroudwater, which was painted in the Stroudwater section of Portland where Griffin eventually owned property, is characteristic of his impressionistic style. His later works tend to have thick impasto and surfaces which contemporary critics frequently compared to tapestries.

H. J. G.



CHARLES HOVEY PEPPER 1864-1950

The Old Pine

Oil on canvas 38 x 20½

Colby College Art Museum

Charles Hovey Pepper, who was born in Waterville, Maine, was the son of the Reverend George Dana Pepper, a president of Colby College. After graduating from Colby College, where he also received two advanced degrees, Pepper studied at the Art Students League in New York. He continued his study in Paris where his first one-man exhibition was held in 1897. It was also in Paris that he first saw Japanese prints which he began to collect. The subtle design qualities of these prints that had already attracted the attention of many French artists were a strong influence in the development of Pepper's style. His great interest in Japan and its art led to a trip there in 1903.

Pepper settled in Concord and later Brookline, Massachusetts, but beginning in 1912 he spent his summers near the Canadian border in Maine on Attean Lake where *The Old Pine* was painted. His interest in the Japanese print is reflected in the asymmetrical placement of the pine tree. Some of the branches are outlined in much the same way as figures in Japanese prints. Through the framework formed by the trunk and branches of the tree the simplified shapes of the mountain in the distance rise above Attean Lake.

H. J. G.



Charles E. Rose

ROBERT HENRI 1865-1929

Boothbay Harbor, 1903

Oil on canvas 26 x 32

University of Nebraska

Gift of Mrs. A. A. Sheldon

Henri occupies a pivotal position in American painting of this century, both as an artist and a teacher. In his classes at the Chase School and later his own school, he gave aspiring students such as Edward Hopper, George Bellows, Rockwell Kent and many more, the encouragement and the means to forge their own way as painters. Henri's association with, and leadership of, the painters called The Eight, which included John Sloan, George Luks and William Glackens, brought him to great prominence in the decade before the Armory Show of 1913.

In his own painting, Henri combined a realistic attitude towards subject matter with a painting technique derived from study and admiration for such various masters as Hals, Goya and Manet. From 1903 on, Henri paid visits to Maine and painted numerous landscapes; *Boothbay Harbor* is one of these. Here can be seen the artist's vigorous and free brushwork, combined with a *plein air* conception of color. Although broadly conceived, highlights and shadows reveal the solid forms beneath and capture the vitality of a moment in time perceived and reported.

R. V. W.



JOHN MARIN 1870-1953

Deer Isle 1921

Watercolor 14 x 17

Colby College Art Museum

Marin was born in Rutherford, New Jersey. He studied at the Pennsylvania Academy of Fine Arts in Philadelphia and briefly at the Art Students League in New York before he went to Europe in 1905. He stayed abroad until 1909. During this time he traveled extensively, was influenced by the work of Whistler, who had died in 1903 and, as Whistler had done, turned to printmaking. His early etchings are interesting because they foreshadow his very personal style which was to emerge in his watercolors and oils. Marin made a second trip to Europe in 1910-11 and in 1916 settled in Cliffside, New Jersey, which became his permanent winter home.

Marin's summers were spent in a variety of places until 1933 when he went to Cape Split, Maine. He was to return there every summer for the remainder of his life. Prior to 1933, he had frequently spent summers in Maine. It was in 1921, when he was in Stonington, Deer Isle, that he painted *Deer Isle*. The rocks in the foreground have been painted with forceful strokes of the brush. All unnecessary detail has been eliminated, but their solidity remains. Between them a tree-lined island appears on the horizon. Two years earlier in 1919 Marin had been in Maine. It was then he said: "It seems that Old Man God when he made this part of the Earth just took a shovel full of islands and let them drop."

Off Schoodic Point was painted in 1949. Unlike the earlier watercolors with the giant rocks closing in on either side, *Off Schoodic Point* seemingly presents a broader view and shows a gentler aspect of the Maine coast. In keeping with the calm of the watercolor, the brush strokes forming the rocks and waves lack the slashing, almost brutal, force seen in *Deer Isle*.



JOHN MARIN

Off Schoodic Point 1949

Watercolor 15¼ x 20¾

Marlborough-Gerson Gallery, New York



Marin 49

WALT KUHN 1877-1949

Houses on the Sound, Ogunquit circa 1911

Oil on canvas 33 x 40

Kennedy Galleries, Inc., New York

Walt Kuhn began his career as a newspaper cartoonist, but soon became interested in painting. In 1901 he went to Europe to study "serious" art. He spent three years in Paris and Munich, developing an expressive but realistic style using the high keyed colors of the Impressionists and the slashing brush strokes of the Germans. This painting of Ogunquit is an example of this style.

The Armory Show, 1913, which he helped to organize was the turning point for Kuhn's artistic development. The show introduced him to the best of European Modernism and led him to experiment with current styles. In the middle twenties Kuhn abandoned modernism in favor of a more academic style, retaining, however, many concepts learned from his experiments, such as spontaneity, simplicity and solidity. In the late twenties he concentrated on monumental single figures: clowns, carnival girls, acrobats. In the thirties Maine landscape subjects show up again, but in a quieter vein than the earlier ones.

From 1910 until his death in 1949, Kuhn spent many summers and autumns in Ogunquit, where he purchased a house in 1920. Twenty-eight years later, Kuhn fulfilled an early dream of buying a salt box house a few miles south of Ogunquit on River Road, Cape Neddick, where he hoped to spend most of the year. Unfortunately, this dream was never realized, since, in November of that year, he suffered a nervous breakdown.

H. F.



WALT KUHN

Pine on a Knoll 1929

Oil on canvas 25 x 30

The Honorable and Mrs. W. Averell Harriman



Walt Huber
1900

GEORGE BELLWS 1882-1925

The North Country

Oil on canvas 30 x 38

Private collection

Bellows arrived in New York from Ohio in 1904, determined to become an artist. He enrolled in the New York School of Art (The "Chase School") and studied with Robert Henri. A precocious talent, within the decade he had been made a National Academician and was teaching at the Art Students League. Bellows' most successful paintings and prints were scenes of urban life and sport. Once a semi-pro baseball player himself, his works often reflect an athletic vigor and gusto.

The landscapes, too, although less well known, bespeak a direct and fresh approach to painting nature. The two Monhegan paintings in the exhibition pay homage to Henri in their general conception, but in vitality and almost crude strength they are Bellows' own, unhampered by later studies of geometric compositional and analytical techniques. *The North Country* is a study of the effects of light and shadow on the face of Blackhead; the sea and sky are only summarily defined. Space in *Monhegan — Hill and Gorge* is created by overlapping silhouettes. The silhouettes are given form, light and atmosphere by the restless and rough application of the brush. Apparent in both paintings is a desire to physically embrace nature, to put the actual substance of the artist's vision onto canvas.

R. V. W.



GEORGE BELLOWES

Monhegan — Hill and Gorge 1913

Oil on canvas 16 x 20

Colby College Art Museum



EDWARD HOPPER 1882-1967

Monhegan Landscape

Oil on board 12 x 16

Bernard Danenberg Galleries, New York

Although he exhibited some works showing Paris streets in 1908, Edward Hopper is a thoroughly American artist. He painted aspects of the American scene to which he was drawn with a directness and simplicity that is reminiscent of Winslow Homer.

Hopper was born in Nyack, New York. In 1908 he moved to New York City, where he studied with Robert Henri. At the Armory Show in 1913, he exhibited an oil painting, *Sailing*, which was purchased from the exhibition. He remained in New York throughout his life, but spent his summers along the New England coast. He made a number of trips to Maine, visiting and painting on Monhegan Island and in Ogunquit, Rockland and Cape Elizabeth.

The majority of his early work was in watercolor, but *Monhegan Landscape* is an oil painting. The free handling of the paint and the use of impasto is characteristic of the type of painting he was exposed to at this stage of his life. The watercolor, *Lighthouse and Building, Portland Head*, is in the style more often associated with Hopper. All unnecessary details have been eliminated from the lighthouse and buildings. The rocks, the land in the foreground and the ocean beyond are rendered simply, but with realism. The quiet or calm that pervades the watercolor evokes a mood of loneliness which is so frequent in Hopper's work.

H. J. G.



EDWARD HOPPER

Lighthouse and Buildings, Portland Head

Watercolor 13⁵/₈ x 19¹/₄

Museum of Fine Arts, Boston



Edward Hopper
Postcard scene

MARSDEN HARTLEY 1877-1943

Maine Landscape, No. 27 1909

Philadelphia Museum of Art

Alfred Stieglitz Collection

Marsden Hartley's life and art were closely bound up with Maine. Born in Lewiston, Hartley became engrossed in the new currents affecting art in the early years of this century, exploring in a very personal manner the new vistas opened by Cubism and Expressionism. Hartley travelled extensively throughout America and Europe, writing poetry as well as painting, seeking to hammer out a style of his own. Returning to Maine in the 1930's, he found in the coastal scenery and the fisherman's way of life the proper subject matter to inspire the powerful and stark paintings of his last years.

An early painting, *Maine Landscape*, was painted before the artist left on his *Wanderjahre* to Europe. It is a boldly expressionistic composition and clearly indicates Hartley's interest in European developments as well as his sensitivity to the elements that shape the landscape. *Log Jam* and *Maine Coast at Vinalhaven* are examples of the artist's late style. In the painting of Vinalhaven, the inescapable aspects of the coastline — the rocks, the sea, the darkening range of pines across a cove — are firmly fixed by heavy, expressive brushstrokes. In both paintings, the forms and shapes of wood, water and trees are charged with energy. This energy, which seems to push against the confines of the forms that contain it, creates an extraordinary tension — the painterly evocation of the unyielding forces of nature.

R. V. W.



MARSDEN HARTLEY

Log Jam, Penobscot Bay 1940-1941

Oil on masonite, 30 x 41

The Detroit Institute of Arts

Gift of Robert H. Tannahill



MARSDEN HARTLEY

Maine Coast at Vinalhaven circa 1940

Oil on board 22 $\frac{1}{4}$ x 28 $\frac{1}{4}$

Bowdoin College Museum of Art

Gift of Mrs. Charles P. Kuntz



ROCKWELL KENT b. 1882

Cranberrying, Monhegan circa 1907

Oil on canvas 28 x 38

Collection of Mr. and Mrs. Dan Burne Jones

At first an architectural student at Columbia University, the artist soon decided to be a painter. By the time of his first visit to Monhegan in 1905, he had studied with William Merrit Chase, Abbott Thayer and Robert Henri. Not satisfied with painting the island during the summer months, Kent stayed on to build a house (and later another for his mother) and work variously as carpenter, well-driller and lobsterman. His enthusiasm attracted a number of artists, including Bellows, to visit and paint the island in all its variety. Kent and a fellow painter also operated a short-lived art school on the island.

A well-known series of painting comes from these years on Monhegan, including *Winter* — *Monhegan Island* (Metropolitan Museum) and *Toilers of the Sea* (New Britain Museum of American Art). From this period comes *Cranberrying, Monhegan*. Although Kent as a student never fully accepted Henri's concept of the "limited palette," we see him here working with few colors, primarily browns, and fluid brush in the idiom of his teacher. The sketch-like notation creates shapes in the most direct manner. Underlying the painterly freedom in technique and belying its extemporaneous quality, is a keen sense of the formal architecture of the landscape.

R. V. W.



N. C. WYETH 1882-1945

Cranberry Isles

Oil on canvas 30 x 25½

Coe Kerr Gallery, Inc., New York

Newell Convers Wyeth's name has long been associated with his illustrations for books such as *Kidnapped*, *Treasure Island* and *The Last of the Mohicans*. In addition to these he produced a number of other paintings, did illustrations for magazines and executed many murals for a varied group of organizations.

N. C. Wyeth was born in Massachusetts. He studied in Boston and continued his studies with the illustrator, Howard Pyle, in Wilmington, Delaware. His winter home was in Chadds Ford, Pennsylvania, but his summers were spent at Port Clyde, Maine, and later at Cushing. Many of his paintings done during the summer portray the local people involved with their daily activities. Others, such as the painting of the Cranberry Isles off Mount Desert, are landscapes which do not have a narrative element. These were usually done during the latter part of his career and display a freer application of paint than is seen in his earlier works.

H. J. G.



LEON KROLL b. 1884

Maine Isle circa 1912

Oil on canvas 12 $\frac{1}{4}$ x 16 $\frac{1}{4}$

Bernard Danenberg Galleries, New York

Leon Kroll has been a consistent painter in the realist tradition of American art. After study in Paris he associated with Bellows and absorbed the painterly American approach which stemmed from Henri. His art in the twenties and later was characterized by an orderly and classicized manner of composing. He has won many prizes and has long been associated with the American Academy of Arts and Letters.

Kroll painted the Bellows family at Camden in 1916. His other paintings of Maine were also from a relatively early phase of his career when he combined a vigorous realism with a richness of color that has always been characteristic of his art.

J.M.C.



WALDO PEIRCE 1884-1970

Rocks and Gulls 1964

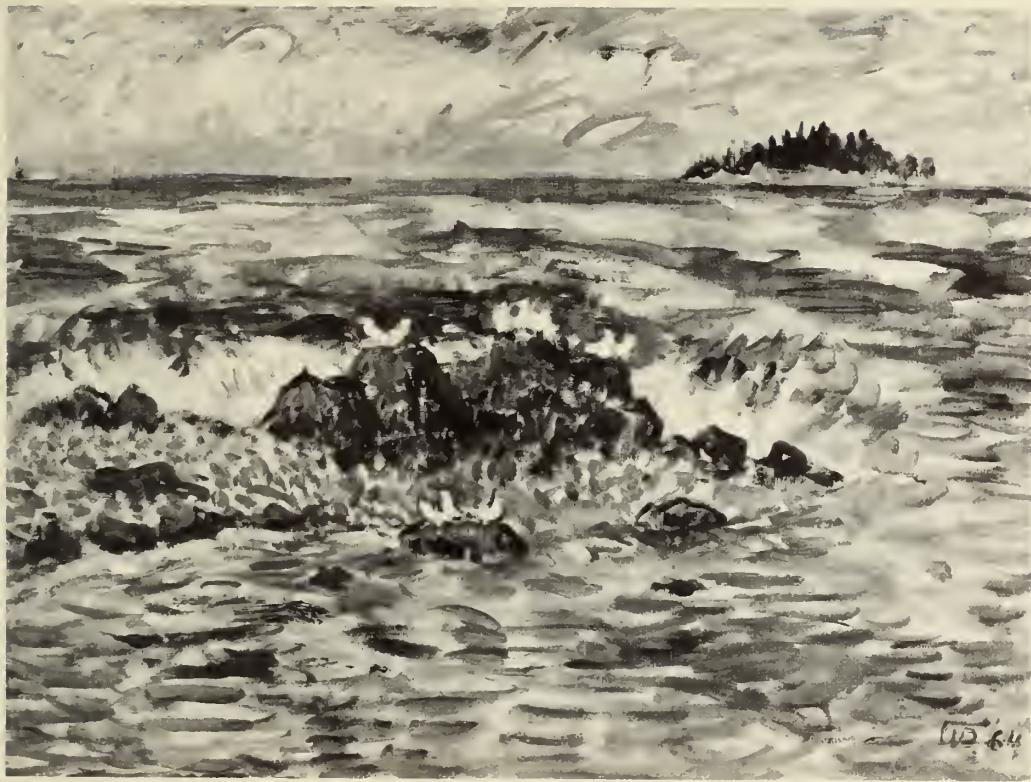
Oil on canvas 18 x 24

Midtown Galleries, New York

Waldo Peirce was born in Bangor, scion of an old family. After graduating from Harvard College he set out for the study of art in Europe. His travels took him to many countries, especially France and Spain where his companion was often Ernest Hemingway. He had a full family life and his children filled many a picture of his. Searsport was his home in Maine for many years.

There is a great deal of knowledge behind Peirce's apparently easy way of painting. Part of his education as a painter consisted of making free copies of such artists as Goya and Tintoretto. His grasp of picture-making comes from Cézanne. But the direct response to his subjects and the exuberance of feeling is his own. Few of his landscapes are without figures or animals — the gulls here represent a minimum of animal life — and the landscape forms seem to take on life from these inhabitants. The sparkle of light, movement and the life suggested by the touch of the brush all contribute to this liveliness. His is especially an art of color.

J. M. C.



BERNARD KARFIOL 1886-1952

Maine Farmhouse 1922

Oil on canvas 20½ x 29

C. Walter Guilmette Realty Company

Bernard Karfiol, born of American parents in Hungary in 1886, came to the United States while still a child. He studied art in New York and in 1901, continued his training in Paris at the Academie Julien. It was during this early period that he came in contact with radical Parisian art movements such as Fauvism which was to become an important source for his expressive but realistic style.

Karfiol exhibited six drawings and three paintings in the Armory Show in 1913. The following years he spent the first of annual summers in Ogunquit where he painted this spontaneous and powerful work.

H. F.



CARL SPRINCHORN b. 1887

Tiger Pitch — Seboiese River, Maine 1941

Oil on canvas 28 x 34

Miss Kathryn Freeman

From 1903, the year he arrived in America from his native Sweden, to 1910, Carl Sprinchorn studied under Robert Henri in New York City. The following year, Sprinchorn made the first of many painting trips to Maine. It was here among the lumbermen in the deep woods that the young Scandinavian painter found material for his most expressive and poetic works, such as *Tiger Pitch*.

As *Art News* reported in 1943: "Carl Sprinchorn, friend of Marsden Hartley, has gone deep into the life of Maine to bring back canvases that probe the soul of this state as effectually as Hartley's."

H. F.



Carl Spachorn

WILLIAM ZORACH 1887-1966

Gilbert's Head circa 1950

Watercolor 26 x 32½

Mr. Charles Ipcar

Zorach, more often thought of in connection with his sculpture, has been closely associated with Maine since 1923 when he and his wife, Marguerite, acquired their farm at Robinhood. In 1919 they had spent their first summer in Maine at Stonington. Much of his sculpture was worked on at Robinhood and often Maine granite was the material he selected.

Zorch was born in Lithuania. His childhood was spent in Cleveland, Ohio, where he was an apprentice in the Morgan Lithography Company. He later studied in Paris before his return to Cleveland and soon thereafter he went to New York. He exhibited at the Armory Show and executed large commissioned works such as those for the Radio City Music Hall, New York, the New York World's Fair, 1939, and the Mayo Clinic in Minnesota. He taught at the Art Students League in New York and was on the faculty of the Skowhegan School of Painting and Sculpture, Skowhegan, Maine.

Gilbert's Head was one of the many watercolors Zorach did in Maine. Early in his career much of his time was devoted to painting. In 1922 he gave up oils and most of his painting after that time was done in watercolor and also done in Maine. Although his early paintings and drawings show his fascination with the theories of the Fauves and cubists, his watercolors of the 1920's and later show great control and complete confidence in his more realistic approach to his subject matter.

H. J. G.



MARGUERITE ZORACH 1887-1968

Maine Fishing Village circa 1966-1967

Oil on canvas, 26 x 32

Kraushaar Galleries, New York

Marguerite Thompson Zorach was born in Santa Rosa, California. In 1907 she went to Paris to study. After a trip to the Orient in 1912 she settled in New York and married William Zorach. She was represented throughout her lifetime in numerous exhibitions which often included her famous embroideries as well as her paintings, watercolors and drawings.

Mrs. Zorach was attracted to the early twentieth century art movements to which she had been exposed in Paris and which became more important in this country after the Armory Show where she exhibited. Her strong attraction to Cubism is especially obvious in her early works. Although her later style is more concerned with a representational approach to her subject matter her earlier interest in cubist principles is almost always present. This is true of *Maine Fishing Village*. Painted between 1966 and 1967, the painting also shows the heightened color effects which characterize her work during the last few years of her life.

H. J. G.



HENRY VARNUM POOR b. 1888

Between Summer and Autumn 1960

Oil on canvas mounted on board 43 x 48

Colby College Art Museum

Henry Varnum Poor came to Maine after World War II to help found the Skowhegan School of Painting and Sculpture with which he has been closely involved ever since. His summers are spent near Skowhegan in Madison where *Between Summer and Autumn* was painted. It is a woodland scene with a building on either side of the canvas. It is painted freely predominantly in shades of green. These areas of color are defined as trees and buildings by the drawing of the tree trunks and branches and the outlines that give the buildings their shape. The manner in which one color overlaps another or one is superimposed on another reflects Poor's great interest in ceramics where glazes often produce the same effect as the colors in the painting.

The artist was born in Kansas, where his father had gone from Maine. He studied at Stanford University, the Slade School in London and the Julian Academy in Paris, where, with others of his generation, he saw the works of the French impressionists. He returned to Stanford and served as a member of the art faculty. He later helped to form an art school that became the California School of Fine Arts. In the 1930's he executed a number of murals during the period of W. P. A. projects. Examples of these are in the Department of Justice in Washington and at Pennsylvania State University.

H. J. G.



STEPHEN ETNIER b. 1903

Middle Bay 1967

Oil on canvas 22 x 36

Midtown Galleries, New York

Originally an engineering student, Etnier decided for art in 1925, enrolling in the Pennsylvania Academy of Fine Arts. Dissatisfied with the academic atmosphere of the school, he determined to study on his own with two artists whose work he most admired, Rockwell Kent and John Carroll. From his friendship and association with these two painters, Etnier developed his own style within the framework of realism. Stark silhouettes, lonely stretches of sea and sky, reduction of volume and form to essentials are the hallmarks of this style, and can be seen in the painting *Middle Bay*. Superficially picturesque elements are eliminated in favor of precision of formal composition. Yet the painting reflects an essentially romantic view of nature, not a coldly analytical one, of which this serene and isolated littoral in Casco Bay is a microcosm.

R. V. W.



HANS MOLLER b. 1905

Blooming Meadow and Sea 1969

Oil on canvas 36 x 45

Midtown Galleries, New York

Hans Moller traveled from his native Germany to New York and then to Monhegan. Stylistically he has traversed a comparable distance in moving from abstract to representational, with varying degrees of both. But since coming to Monhegan for his summer living about a dozen years ago his art has shown the imprint of that powerful island. His recent paintings, like this one, are delicate in line and rich in color, while a few years back a few bold areas of thick paint would state his impressions of the sea and land. An interest in contrasting foreground flowers with distant sea shows up in many of his paintings. The range of colors suggested by the juxtaposition provides the basis of very rich color patterns that are given further organization by the illusion of successive planes in space.

J. M. C.



WILLIAM THON b. 1906

Late Winter

Oil on masonite 25 x 41

Midtown Galleries, New York

William Thon's development as an artist is closely tied to the state of Maine. He built a house at Port Clyde years ago and except for trips to Italy and the Aegean has been happy to draw most of his inspiration from his Maine environment. His early paintings were dark, moody and dramatic. Steadily he moved away from this toward the expression of lightness and airiness, with a great sensitivity to the variety of effects within the woods and along the shore. Perhaps the fact that he is a self-taught artist led him to produce a book, *The Painter and His Techniques*, that records some of the methods of handling oil and watercolor that have contributed to his success as a painter.

This winter scene is characteristically composed of patterned elements from nature, interpenetrating and ambiguous spaces, and a paint surface that derives from the sensuous textures of reality. The result invites us to share the experiencing of nature with the artist.

J. M. C.



FAIRFIELD PORTER b. 1907

Calm Morning 1962

Oil on canvas 36 x 36

Arthur M. Bullowa

Fairfield Porter's contact with Maine began in 1913 when he was a small boy. Ever since then he has returned in summer to Great Spruce Head Island in Penobscot Bay and the majority of his landscapes are of this environment. He went to Harvard College and then to the Art Students League in New York. As well as being a painter and teacher he is a well-known art critic and the author of many articles and a book on Thomas Eakins. Over the past fifteen years his paintings have brought him high recognition among American artists.

The mood of calm to which the warm atmospheric tone contributes so much is reminiscent of Fitz Hugh Lane. There is some similarity between these two artists a century apart and it has to do with their contemplative attitudes and the quietude they both find in nature. But in the modern vein Porter handles paint in a richly sensuous way. Detail is minimized. The illusion depends almost wholly on color which gives life to the paint surface at the same time that it creates a luminous haze.

J. M. C.



JOHN HELIKER b. 1909

Opposite Mt. Desert

Oil on canvas 36 x 30

Anonymous Loan

John Heliker studied at the Art Students League with Boardman Robinson, Kenneth Hayes Miller and Kimon Nicolaides. He has held both Prix de Rome and Guggenheim Fellowships and his paintings are in the collections of major museums across the country. He teaches at Columbia University and spends his summers at Cranberry Isle.

Heliker first came to Stonington, Maine, in the late 1930's. His paintings during the 1940's were made up of strong-edged sculptured forms. Then during the 1950's his touch became more delicate and the paint surface a web of loose brush strokes. Recently color has become of prime importance and joins with more open vistas to create quite joyous interpretations of Maine summers.

J. M. C.



KARL SCHRAG b. 1912

Changing Light in a Gray Sky

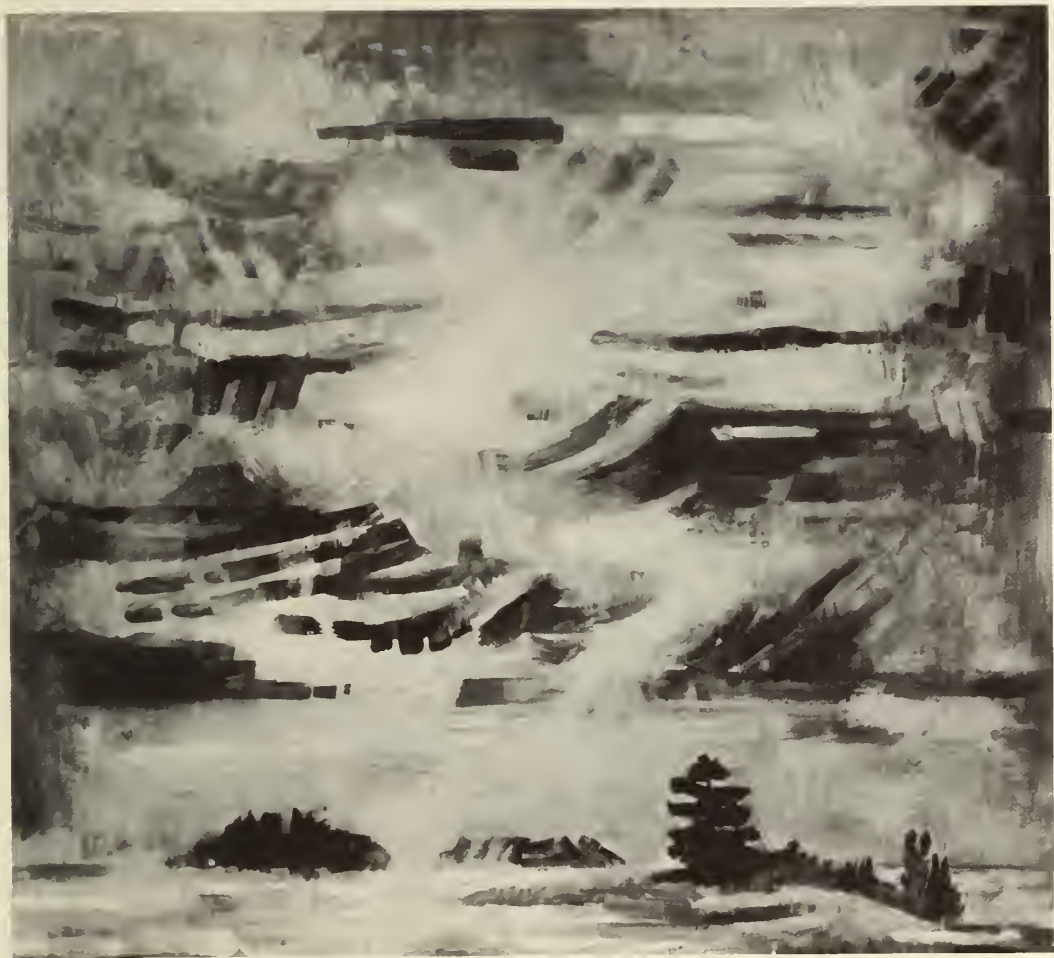
Oil on canvas 44 x 49

Kraushaar Galleries, New York

Karl Schrag was brought up in Germany and Switzerland, son of a German father and American mother. After several years of art study in Paris he came to New York in 1938. The most important influence on him was that of the print-maker Stanley Hayter whom Schrag succeeded in 1950 as director of Atelier 17. In recent years his experience of the landscape of the Penobscot Bay region has provided the wellspring of much of his art.

This painting characteristically fuses a strong abstract effect with a very particular quality of light. It suggests a mystical identification of the artist's spirit with the forces of nature. He speaks of the "outward appearance of nature" being "the shell of a deeper and richer inside world." He also is conscious of the "meanings of related forms in art," and says "I am searching for that point where these two directions meet and unite and where these two forces support and strengthen each other."

J. M. C.



VINCENT A. HARTGEN b. 1914

The Fury Trees

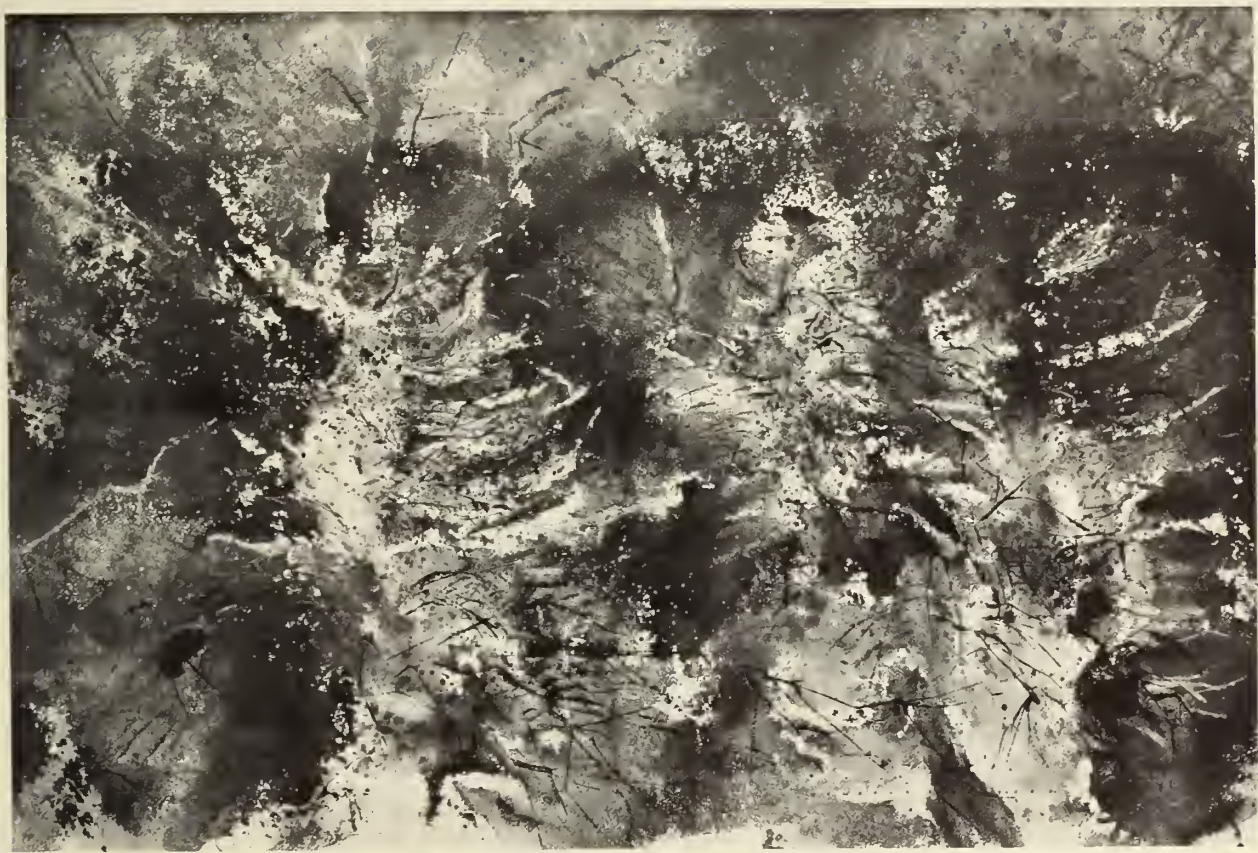
Watercolor 31 x 43

The Artist

Vincent Hartgen came to Maine in 1946 having received his training at the University of Pennsylvania. His impact on the artistic life of the state has been significant. Besides being a prolific painter he has inaugurated many exhibition programs that have brought art not only to Orono but to all parts of the state. As head of the Art Department at the University of Maine he has been influential in the education of many Maine students.

Hartgen works exclusively in watercolor and all his paintings derive from the nature of Maine. Interiors of forests and the breaking of sea on rocks are his most frequent subjects and he builds numerous variations on these themes. The explosive, sparkling effects so common to them are the natural expression of an energetic and highly sensitive nature.

J. M. C.



WILLIAM KIENBUSH b. 1914

Blue Houses — Gray Ocean 1969

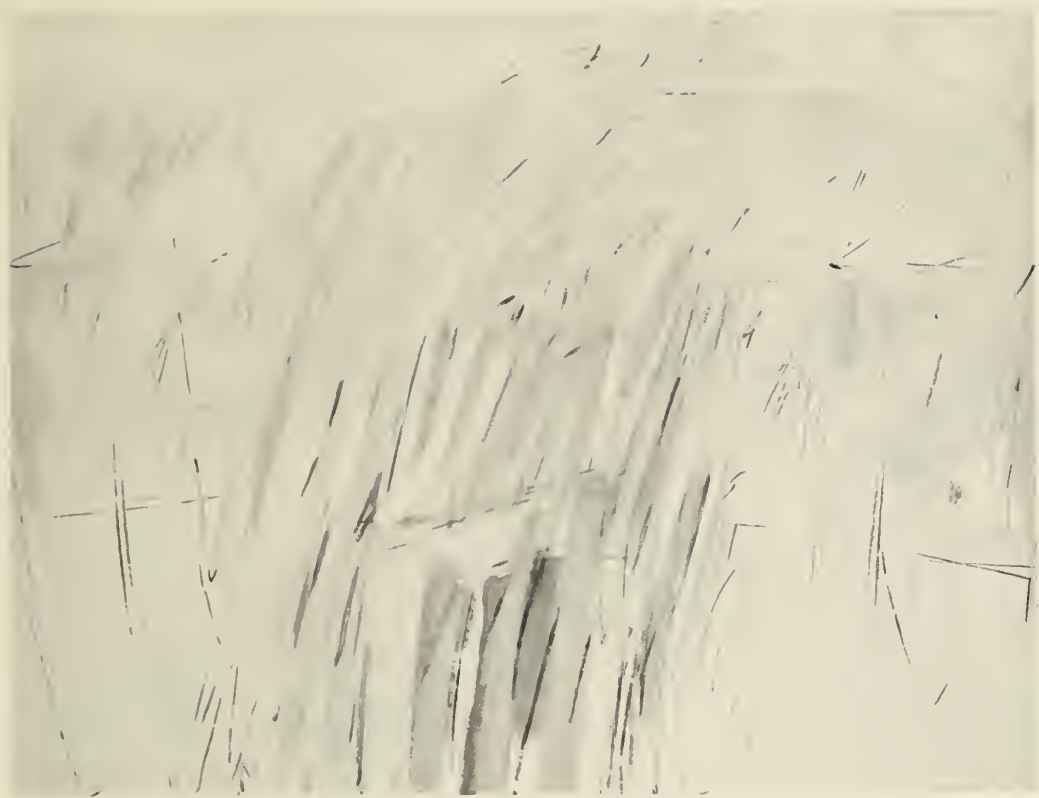
Casein with charcoal 32 x 41³/₄

Kraushaar Galleries, New York

William Kienbush, who was artist-in-residence at the University of Maine at Orono in 1968, has felt the attraction Maine has for painters for some time. In 1954, in the catalogue for his retrospective exhibition at the Carnegie Institute, Pittsburgh, he wrote: "I was born and brought up in New York City and it has always been somewhat of a surprise and mystery to me that my strongest creative feelings are concerned with the New England and Maine landscape. The summers of 1940 and 1941 at Stonington on Deer Isle were the decisive years."

Kienbush is not interested in producing works that are literal representations of the Maine landscape, but through his personal reaction to it he arrives at a starting point for his paintings. The mention of definite colors in the title for *Blue Houses — Gray Ocean* suggests a specific scene as the idea for the painting. As the work evolved the subject matter became completely subordinate to color and line in the abstract composition of the work.

H. J. G.



REUBEN TAM b. 1916

Cliff, Current

Oil 42 x 48

Coe Kerr Gallery, Inc., New York

Reuben Tam worked his way eastward from his native Hawaii to California, New York and Monhegan Island, which he has adopted as his summer home. It is also the major source of his pictorial themes. His impetuous paintings are an islander's rich impressions looking across the rocks out to sea. The recurring and almost intoxicating theme is light. If it weren't for the statement of a horizon in most of his paintings one would have difficulty in sensing surfaces and solids at all, so embracing is the feeling of light. As with all painters for whom light is paramount the knowing use of color is essential. If the free strokes of the brush relate him to contemporary abstract expressionists the use of color as light links him to Turner and Impressionism.

J. M. C.



ANDREW WYETH b. 1917

Salt Marshes 1956

Watercolor 19 $\frac{1}{4}$ x 27 $\frac{1}{2}$

Colby College Art Museum

There are numerous examples of European families who produced a number of highly gifted artists often covering more than one generation. There are few examples in America. One was the Peale Family of Philadelphia. Another is the Wyeth Family.

Andrew Wyeth, the son of N. C. Wyeth, the father of James Wyeth and the brother of Henriette Wyeth Hurd, who is the wife of the artist, Peter Hurd, was born in Chadds Ford, Pennsylvania. He studied under his father and in 1936, at the age of nineteen, his first exhibition was held at the Art Alliance in Philadelphia. This was followed the next year by a one-man exhibition of his watercolors in New York.

He spends his summers at Cushing, the second Maine location chosen by N. C. Wyeth for his summers and, as his father had done, Andrew Wyeth returns to Chadds Ford during the winter. The subject matter for his work is selected from these two localities.

The areas of color in *Salt Marshes* are akin to abstract painting, but the specific view in the watercolor is brought into focus by including certain details such as the marsh grass which is rendered by scratching into the paint surface or scratching through it to reveal the white paper beneath.

H. J. G.



JAMES A. ELLIOTT b. 1919

Winter Tide

Watercolor 21 x 29 $\frac{1}{4}$

Colby College Art Museum

James Elliott has spent most of his life in Maine, growing up in Augusta and Southwest Harbor and attending Kents Hill School. He began his study of art in Boston after serving in World War II. On Monhegan Island he studied with Jay Connaway whom he credits with teaching him much about discipline and the relation of art to life. During the 1950's he taught at the Portland School of Fine and Applied Art to which he returned as director in 1965.

Elliott favors watercolor over oil and his direct and summary handling of the medium places him in the Homer tradition. He has given much thought to the direction of American painting today but has himself elected to paint representationally. He has found the most meaning in scenes along the coast in which nature is presented without the embellishment of people or man-made things. The wildness of nature and the overwhelming variety of its forms and colors provide him with themes for a life-time.

J. M. C.



ALEX KATZ b. 1927

July #2

Oil in canvas 49 x 59

Fischbach Gallery, New York

Alex Katz first came to Maine in 1949 as a student at the Skowhegan School of Painting and Sculpture. He later acquired a farm house in Lincolnville where he spends his summers. In the winter he is in New York and his work can be seen in relation to the major movements in New York over the past decade. There is the free, large brush-work rather like that of the Abstract Expressionists, without being abstract. The flat images, which he has developed especially in his figure paintings over the last few years, are like Pop art, as is some of the humor that occasionally comes into them. And his love of sustained color areas is related to that trend in recent painting.

In this picture the flatness of the painted surface merges the window, field and sky into one plane. The bits of symmetry interplaying with each other are satisfying in a classical way while the simple combination of things identifies it as a New England subject.

J. M. C.



LAURENCE SISSON b. 1928

Tidal Cleansing 1964

Oil on masonite 42 x 60

Portland Museum of Art

A native of Boston, Laurence Sisson studied at the Worcester Art Museum School. He has been the director of the Portland School of Fine and Applied Art and has taught painting in Sturbridge, Massachusetts, and Cincinnati. He now lives in Boothbay Harbor.

Sisson's earlier works were highly picturesque views of coast towns, lobster shacks, and boats rendered with a good deal of technical flourish. Over the last several years he has been searching for something closer to nature itself which he can respond to more deeply. He has reached this new level of response concentrating on Silver Cove, "a simple piece of Maine geography not much larger than an acre of sea and land. It is the sum total of Maine to me." His technique changed at the same time as the range of his subject narrowed. His individual method of painting involves a dragging of paint in a way that parallels wet mud pulled over pebbles by the retreating tide. An eerie spatial ambiguity sometimes results.

J. M. C.



ABBOTT MEADER b. 1935

Field and Purple Tree

Oil on canvas 22½ x 27½

The Artist

Abbott Meader studied at Dartmouth College and then in Europe on a graduate fellowship from the college. He continued his study of painting at the University of Colorado where he also became interested in film. For the past several years painting and filmmaking have occupied his attention equally, and both have been affected by his Maine environment. Though he grew up in Brooklyn both his parents were born in Albion, Maine. Appropriately he came to Maine in 1961 to teach at Colby College where he is Assistant Professor of Art.

Meader's work is characterized by boldness, and by a response to the energies in nature. The kinetic qualities which his films naturally embody are found in the animated compositions of his paintings. The brush work also suggests energy. But he is always aware of the basic two-dimensionalism of painting and both color and compositional rectangularity join in establishing this control. It is characteristic that the foreground here loses its foreshortening in favor of strong flat shapes.

J. M. C.



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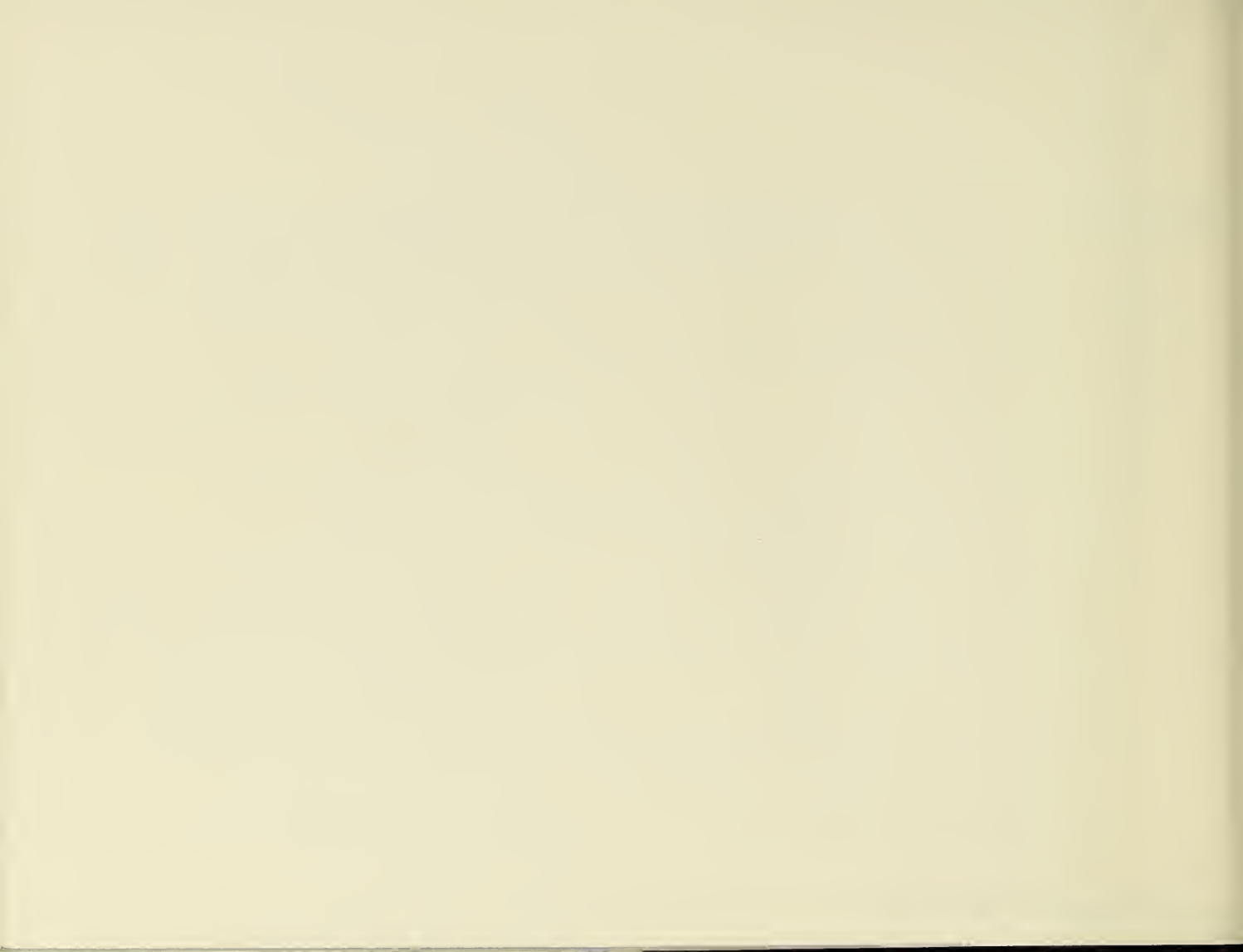
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