

**The Garrët and Jennje Hobart
Collection of Art**



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Kasey Eisenbinder, Director
New Media Collection

WPC

William Paterson College
Wayne, New Jersey 07470

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INTRODUCTION

William Paterson College makes its home on the 180 acres of wooded New Jersey hills that were once the Hobart Family Estate. The Hobart Manor House, a national historic site, is the focal point of our campus. There are intimate connections as at William Paterson College share with the Hobart Family, so it is a special pleasure for us to present an exhibition of the Hobart art collection.

The Hobart art collection was given to the people of the City of Paterson by Mrs. Garret Hobart in 1968 and is held in trust by the Paterson Library Board of Trustees. This exhibit is the first time the paintings have been presented as a collection and we are most grateful for the opportunity. We wish to extend thanks to the Honorable Frank X. Graves, Mayor of Paterson and Honorary Chairman of the Exhibition Committee; The Paterson Library Board of Trustees; Janet Alshablan, Anthony Jedin, Shirley Dale, Harry Davis, Dorothy DiStasio, Fred Sachmann, Aded Boston, Ronald A. Walker, and special thanks to Jeffrey Gony, Acting Library Director, and Tom Prier, Director of the Paterson Museum, for their cooperation and concern.

The preparation and restoration of the paintings were placed in the competent hands of conservator Dana DeFlorio through the generous support of the WPC Alumni Association. We express our gratitude to the Alumni Association (Robert Moore Reorganization Committee: Joseph DiGiuseppe, Michael T. DeWitt, James Fivens) Alan Gerold, Carly Lill, Lois Marshall, Vincent Mazzola, and Mary Zuffino.

Included also in the exhibit, though not part of the collection, are portraits of Mrs. Garret Hobart and her daughter's portrait from the Memorial Day Nursery in Paterson. We appreciate the kindness of the Nursery Board of Trustees, Board President, Max Stahl, and Executive Director, George H. Brown.

The funding for the exhibition was made possible by a grant from the New Jersey State Council on the Arts, Department of State.

Nancy Eisenhauer, Director
New Studio Galleries

Mary Ellen Kanner, Director
Office of Community Affairs

THE HOBART FAMILY— THEIR HISTORY AND HOME

by Nancy Eisenbecker

In order to more fully appreciate the Hobart collection, let us examine the content of the collection by looking first at the family who assembled these works of art and also at their ancestry to the title of Baron.

The Hobart Family name can be traced to the New England region. Corwin A. Hobart, born on June 8, 1844 in the village of Long Branch, in Monmouth County, New Jersey, was the tenth generation of Hobarts in America. It is believed that Corwin's father, Addison, came to New Jersey from New Hampshire at the bidding of his childhood friend Samuel Turtie. Turtie would play an influential role in the life of Corwin Hobart.

Corwin Hobart attended schools in Monmouth County and at the age of sixteen entered Rutgers University. In 1868, Corwin Hobart graduated third in his class and entered the law office of his father's long time friend, Samuel Turtie. There, in the City of Paterson, he pursued his legal studies and also pursued Turtie's daughter, Jennie, who would become Mrs. Corwin Hobart.

As Hobart's career in law began to take shape, his talent for corporate law became evident. He secured a major portion of his time to the services of corporations and developed into an intricate adviser in various business transactions. He served as counsel, director, and president of many corporations including manufacturing concerns, railroads, electric and water companies. It is estimated that Hobart served as director of fifty corporations throughout the state, at one time.

Simultaneously, Hobart began a career serving the people of his community. In 1868 he was appointed clerk for the grand jury, and in 1871 he was appointed counsel for the City of Paterson. In 1878 Hobart was appointed counsel to the Board of Chosen Freeholders of Passaic County and was elected to the State Assembly. In 1879, at the age of thirty, he was chosen Speaker of the House. In 1878 Hobart was elected to the State Senate by the largest majority ever given to his district. In 1881 he became Speaker of the Senate.





National attention was focused on Robert and he was considered an excellent running mate for William McKinley in the 1900 Presidential bid.

Historians generally agree that Vice President Robert was active and influential in his role in national and international politics. Robert cast the deciding vote in the Senate against the bill to grant independence to the Philippines and some believe that Robert decisively influenced McKinley's decision to declare war on Spain in 1898.

Because of the accord between the President and Vice President and the close friendship between the

two families, Mrs. Robert, as Second Lady, was called upon to assume the social obligations of Mrs. McKinley who was in poor health.

Secretary Taft had been to his daughter's education and social training so she was well prepared to assume this role. A woman of many interests, including politics, art, music and literature, she was also a woman of great generosity with a long list of charitable contributions. Jennie Robert established the Red Cross in the City of Panama and received the Cross of the Order of Leopold from King Albert of Belgium for her work during World War I.

Mrs. Hobart's concern for the welfare of her community is demonstrated in the founding of a children's day nursery to aid the working mothers in the highly industrial city of Paterson in 1887. Upon the sudden death of her own daughter from diphtheria at the age of seventeen, Mrs. Hobart donated \$25,000 and raised an additional \$25,000 to construct a new nursery in 1898, to be known as The Memorial Day Nursery. Still in use today, the nursery recently celebrated the 100th anniversary of its founding. The Hobarts were left with one child, a son, Gustav Jr.

Gustav Hobart, Jr. was Vice President of the Paterson Savings Institute and a member of the New York Stock Exchange. In keeping with the Hobart tradition, "Auntie" contributed both time and money to the community. He served as the first president of the Passaic County Park Commission and in this position provided a home in Lambert's Castle for the Passaic County Historical Society.

In 1890-Auntie Hobart presented her son the deed to Julia Furness, known previously as William Haines.

Hobart House is a national historic site located on the campus of William Paterson College. The master house, known historically as Julia Craig and Julia Furness, was constructed in 1877 by John McCullough, a Scottish immigrant who made his fortune in the wool industry. The original structure was a two-story Italianate style with a domed cupola on top of a hipped roof and two octagonal towers on the corners. In the front was a two-story wooden porch which provided a covered entrance way on the first floor and a small porch accessible from the second story. McCullough called his estate Aiken in recognition of his home in Aiken, Scotland.





A second photograph (circa 1900) illustrates the change made to the castle in those early years. Most noticeable is the removal of the wooden porch, replaced by a fullstone entry. It was about this time that McCallough returned to his native Scotland and the property was purchased at public auction by the Bishops in 1902.

The castle was used primarily as a summer residence in the early years, although there are references to it as the site of Christmas festivities. It was on Christmas in 1907 that James Hubert, by then widowed, gave the deed of Alban Castle to his son, Garret Jr.

In 1914 Garret Hubert Jr. engaged the Pittsboro architects Paul Southworth and Frederick Cleveland to undertake an extensive remodeling and expansion

of the castle. The octagonal towers were removed and a new stone entrance way constructed by a bay window was added. The stone work lining on the second story of the front elevation was replaced with brick. Leaded glass entrance windows replaced the old wood windows. A three story porch wing was added on the east side of the building. This wing expanded the main by four rooms. Most of the rooms contained fireplaces, some with overmantels of elaborate plaster work of flowers and fruit.

The expansion was completed in 1919 and Garret Hubert Jr. occupied the home with his wife and children until his death in 1942. In 1948 Mrs. Hubert Jr. (Caroline Fitzcald) the entire estate to the State of New Jersey and Alban Farms became the new home of Pittsboro State Teachers' College, now Hillsdale Pittsboro College.



THE COLLECTION

The Robert art collection is composed primarily of nineteenth century American paintings. There is a fine representation of landscapes and a few charming genre scenes. Josiah Hobart gave the collection of paintings she and her then deceased husband had acquired over the years to the people of the City of Paterson in 1925. The *Morning Call*, Paterson's newspaper, reported: "The gift is characteristic of her strong interest in everything that pertains to the public welfare. It is certainly indicative of her constant desire to have a part in the city in all phases."

The following biographical data was researched and written by Margaret Colman, Jane Hart, and Linda Steman, all of William Paterson College. Research was conducted under the guidance of Margaret Colman.

WILFRID CONSTANT HEMUQUESNE (1847-1918)

Hemuesque, the military painter, was born in Rennes, France, in 1847.

His art education was at the Ecole des Beaux-Arts in Paris. Hemuesque exhibited his work in New York, Philadelphia, Paris and London.

He died in 1918 at Marseilles, France.¹

Margaret Colman

1. E. Brown, "Hemuesque", *Dictionary des Beaux-Arts*, *Biographies Illustrées de l'École de Paris* 1909, 1, pp. 456, 457.



British Command Sergeant
John "Johnny" Lee, 1st
Airborne Division, is seen



High Altitude Highway
"Landscape" by [unclear]
for painting, 1910

RALPH ALBERT BLAKELOCK (1867-1919)

An American landscape painter, Blakelock followed the tradition of the American Hudson River School and the French Barbizon School.

Blakelock had no formal training in art or music but believed that there was a relationship between these two arts. He devised a chromatic scale of color equivalent to that of music.

The process of painting was rapid. He built layer upon layer of paint, green, tan, earthy greens and various to create color, texture and gesture.

Blakelock was born in New York City in 1867. The son of a doctor, he was encouraged to become a doctor but his feet itched to get out on a stage near railway cars across western America, Mexico, Panama and Jamaica. Blakelock particularly enjoyed his visits with America's Indians and his memories and sketches influenced all his art.

His early works were views of North America and mountains. An early 1887 work was exhibited at the National Academy of Design in New York City. By 1899 he was losing the diplopia with the total blindness of cataracts. His mature "landscapes" were being painstaking productions of infinitely subtle variations on a single melancholic theme. Dark trees, branches and leaves silhouetted against a sky glowing with the light of the sun or the moon.

It has been said that Blakelock worked from sketches or he may have used photographs from his three years of travel, because even after his years his locations were still accurate.

Blakelock was an eccentric man "dressing in Indian and using strings of beads and trinkets and he carried an old dagger."

He suffered a mental breakdown and was institutionalized in 1891 and again in 1898. Both breakdowns were set off by arguments over the price of his art works. While confined he painted landscapes on paper the size of paper currency and marked them with numerous numbers high as a million dollars. He was diagnosed as delirium tremens but diagnosed although his only previous alcoholism was that he was a wealthy man. His illness and hospitalization caused his wife and eight children considerable hardship and they lived a life of poverty. Blakelock was released in 1908 and shortly before he died.

Margaret Colman

1. *William A. Sturges, The Impressionist and Other American Painters* (New York: Dover, 1964)

JOHN GEORGE BROWN (1881-1918)

John George Brown was born in Bedford, England on November 11, 1881. He studied at Grosvenor School of Art in England and later at the Edinburgh Academy in Scotland. He emigrated to New York in 1898 and worked as (bookstore clerk) he worked as a glass blower while pursuing his education at the National Academy of Design. Brown was a painter was always immediate when he opened his first studio in 1900 in New York City and the painting "His First Cigar" received national attention.

The public embraced his ability to express the sentimental side of immigrant life in New York. His sentimentalized "social realist" portraits of children creating beauty out of the squalor of their existence. Brown convinced the world the way he wanted it to appear, free from the reality of poverty and ill. Yes, he said of his work, "I want people a hundred years from now to know how the children that I paint look, just as we know how the people of Wilkie's and Hogarth's time looked." What he really painted was a sentimental view of how the children looked.

The popularity of his genre paintings gave an artistic financial success. A lithograph of one of his works was given away with packages of tea. This "give-away" was so popular he received \$50,000 in royalties. Brown became known as the "tea-trail lithographer" reflecting the popularity he achieved by painting with characteristically quiet American home backgrounds with beautifully painted work. Popular success forced Brown to paint in a formulaized style often sacrificing his true abilities as an artist. He painted the upper class patron who wanted a sentimental "truth" of contemporary immigrant life.

Brown also painted for personal pleasure and in these works, usually landscapes of country scenes and nature paintings, his true artistic abilities are revealed, free from the constraints of his commercial work.

John George Brown died in 1918 in New York City
Linda L. Herman



John George Brown
"His First Cigar", 1900, oil on canvas
100 x 117"



John George Brown
"Older the Hunter" 1878
Oil painting, 30 x 20"

Western Church (View
to the West), June 24th, 1907
No. 1000, 10 x 12"



WILLIAM MERRITT CHASE (1849-1916)

Chase was born in Williamsburg, Indiana to an affluent family. He wanted to draw at a very early age, but his decision to become a painter was not influenced by his family. His determination to be an artist finally led to his being given painting lessons.

In 1869 he felt it was time to pursue his art education in Europe. Germany was where he studied and he found a group of American artists already studying at the Art School in Munich, Pforz only died at this time.

Chase became the pupil of the great German historical painter Karl von Piloty. There he studied works by Spanish, Flemish and Dutch master painters. He was the artist selected by Piloty to paint the portraits of his family. This was a great honor. In Munich, Chase shared a studio with Frank Duvenack, and during 1877 worked in Venice with him and another American, John Twachtman.¹

While in Europe Chase painted directly on the canvas using oil-paints, broadwork, broad accents of light, and a palette of earthy colors. He selected simple subjects, which he carefully composed.

The new Art Students' League in New York City hired Chase in 1878. Instructors were invited by the students who became members of a cooperative organization. He filled his vast (with French) studio with European art and artistic two-a-days, his paint palette with Venetian colors, and his classroom with his contemporary and his painting and teaching.²

Chase became one of the most popular and influential art teachers of the period. He taught at the Brooklyn Art School, the Chicago Art Institute, and the Pennsylvania Academy of Design. He established his own Chase School which became the New York School of Art. Private classes were conducted in his New York City studio, and in sought-out studios in Paris, and in Long Island studios, and at Carmel, California, and work groups in Europe.

When Chase dropped the earthy palette of the Munich School he retained its splashing broadwork and textured surfaces.³ He was influenced by many of the old masters he studied in Munich, and by contemporaries like Whistler, Ingres, Pissarro, Renoir, Manet, and the French Impressionists. Chase's style was a combination of Ingres's broadwork, Impressionist color, and feeling for pattern in the style of Whistler.⁴

Around the turn of the century Chase painted bright outdoor landscapes of eastern Long Island. During this time "his public reputation (and) his contribution toward a leading exponent of Impressionism in America." His paintings tell us a great deal about Vermont water, the seasons, elaborate furnishings, and manners of the day.⁵

Chase always showed to an elegant manner with a broadsword on his hip, a monocle on his eye, and by his side a white Walkabout. He joined the Society for American Artists serving as its president from 1885 to 1888. Chase was a member of the group known "Ten", and he was elected to all the artistic societies and created countless national and international honors and awards.⁶

Margaret Calmes

1. Nancy C. W. Sargent, *The American Artist 1870-1890: Remains of 1870 and 1880 in New York Island Painting* (1975).
2. John C. Taylor, *The New Age in America: Artists The Century of Chicago Press*, (1974), pp. 117-120.
3. *Great War Series, American Art in 1900* (New York: Harry N. Abrams, 1975), p. 200.
4. *John W. Winkler, American Art*, (New York: Praeger Books, 1991), pp. 144-145.
5. *Home, American Art in 1900*, pp. 100-101.

JOSEPH COOMASS (1916-1989)

This history and genre painter was born Pierre Olivier Joseph Coomass, in Dinan, 1916.

He studied art in Ghent and Antwerp.

As a member of the French army Coomass spent several years in Africa where he studied the country and sketched. He traveled to Italy, Turkey, Greece and the Crimea. The paintings resulting from these experiences became the subjects of his early works.

Italy attracted Coomass again in 1957. This time he studied the paintings of Pompeii and Herculaneum, and was so influenced by them that from then on he painted scenes from antiquity almost exclusively.

His works were exhibited in the United States and Europe.¹

Margaret Coomass

1. *Class Figures: Greece and Ancient Rome, Artists of the Hellenistic Era*, (New York: North-Holland, 1989), p. 100.



Joseph Coomass
"The Fugitive", 1961
Oil painting, 18 x 18 1/2"

MAIRITZ FREDERICK HENDRICK De HAAS (1862-1895)

De Haas was born in Rotterdam, Holland on December 14, 1862.

His art education began with a teacher of portrait and figure paintings, but later he studied in the "antiques and life classes" at the Rotterdam Academy of Fine Art. Up to this point he had not decided what type of art to pursue.

After the Academy he studied with Rembrandt (Henderson), a landscape painter, who introduced young De Haas to coastal scenes and marine painting. This prompted visits to the Dutch coast to sketch.

De Haas spent one year (1881-1882) in London studying watercolor. He returned home, but made many trips back to England and the island of Jersey to study the rugged coast-line.

When Master Henderson saw the young man's English work he suggested De Haas study with the great marine painter Louis Meyer at the Hague. Meyer loaned a letter of introduction to Meyer and the quality of the student's work got De Haas accepted as a pupil. During these two years the Haas was exhibiting his paintings all over Europe with favorable results.

The Queen of Holland (1886) saw De Haas a handsome success which she received one of his paintings.

The next year De Haas "was commissioned artist to the Dutch Navy, and joined the Fighting Squadron". In 1888 the artist exhibited a large work, which showed a ship encountered in the sea, at the Hague Academy. It was purchased by the Committee of Fine Arts of the Hague Academy, and with this purchase De Haas' reputation was established in Holland.

Maairitz F. R. de Haas
(Haas), age 186 years
186 years, 14 x 10"



Dr. Hans met an American banker, August Belmont, and under his patronage Dr. Hans came to New York and opened a studio. Many distinguished collectors from New York, Philadelphia and Boston bought his paintings.

Dr. Hans used his Dutch Naval experience during America's Civil War when he painted the battles of Admiral Farragut. One of his most important paintings during this time, according to *The Art Journal* of 1875, was "the scene of Farragut's fleet passing the batteries and forts at New Orleans. It is a bold and vigorous work, and its dramatic power is rank with the best battle-pictures painted during the present century."¹

Dr. Hans' "Farragut Passing the Forts at the Battle of New Orleans" was exhibited at the Paris Exposition of 1878, and was one of his best known paintings, but not his most famous subject. He preferred "waves and winds, wind-millways, roof, and fire when shown light on the coast of Holland, (the island) of Jersey, of New England, of Long Island, and on the English Channel."²

It has been stated that Dr. Hans excelled in the representation of moonlight scenes at sea. *The Art Journal* of 1878 described Dr. Hans' painting of "A View of Ex-vention Rock, Long Island Sound", as follows: "In

perhaps a bold and rocky coastline with the cliffs lighted up with the last rays of the setting sun. The beach is broad and stony, and fishing-boats (fishing boats) appear high and dry, left by the receding tide. In the background the view of the sea extends here both a fine glimpse of the rocks, and are evidently preparing their evening meal, and this incident, together with the shadow's which are creeping over the rocks, betokens the approach of night. In the painting, the distant cliffs, the cloud masses, and wet sand, as well as the gently rolling sea, are treated with a soft and mellow light, which expresses the repose and sentiment of the hour most charming."

Dr. Hans was commended by the judges of the Centennial in 1876, "Dr. Hans exhibited "Moonrise and Sunset" and "A View Here-to-For a Fish" both treated by a strong German manner, faithful in effect and vigorous in treatment, though somewhat formal" as recorded in Fred Witt's *Official Report of the American Centennial Exhibition of 1876*.

In 1888 Dr. Hans was one of the original members of the American Society of Painters in Water-Colors. He was elected Associate of the National Academy of Design (1888), and Academician in 1897. He exhibited there periodically until 1899.³

1878: Dr. Hans died on November 28, 1878.

Margaret Colman

1. "American Painters-1878: Dr. Hans," *The Art Journal* (New York: D. Appleton and Co., 1878), pp. 128-129.
2. Dr. Hans, *Writings of Frederick Heidegger* (New York: Dover, 1966), p. 1.
3. Henry T. Underman, *Book of the Artists American Artists 1876* (New York: P. Putnam and Son, 1897), p. 82.

HENRY FARNER 1843-1908

Henry Farner was born on March 23, 1843 in London, England. He came to America at the age of 16 and established his studio in New York City. He began painting in both oil and watercolor, but became famous for his waterings.

This well-taught artist was among the most prolific of 19th century artists and left behind a detailed record of his growth. His earliest work is tight and overly-detailed but later he obtained a level of freedom and simplicity giving his work the splendor of a seasoned artist.

Farner was active in many artists' organizations including the American Water Color Society, The New York Etching Club, and the Royal Society of Painter-Etchers in Philadelphia and London.

Farner died in Brooklyn, NY on February 24, 1908.

L.L.H.



Henry Farner
"Winter on the Harbor", 1873
Water Color, 18 x 26"

JOHN LEE FITCH (1866-1955)

The *Art Journal* of April, 1935 stated: "John L. Fitch has attained considerable prominence as a painter of forest scenes, and his latest pictures, entitled 'In the Woods', will, we think, add greatly to his reputation as a student of nature."

Fitch was born in Hartford, Connecticut in 1866.

His art studies started in Hartford under the direction of Julius Hensch and George F. Wright. In 1890 Fitch traveled to Munich, Germany to attend art classes conducted by Professor Albert Zimmermann and his brothers Max and Richard. He finished his studies in 1891.

For three years he stayed in Europe returning to Hartford in 1893. In 1895 the painter moved to New York City and set up a studio.

Fitch exhibited his landscape paintings for the first time at the National Academy in 1895, and continued to exhibit there until 1904 one year before he died. He was an Associate of the National Academy, and a member of the Artists' Fund Society.¹

Margaret Calverton

1. *From Student Painter to American Master: Lives of the Connecticut Painters*, (St. G. Love Book Store, 1986) p. 104.
2. *Charles F. Hoshorn and the Connecticut of Painters and Poets* (New York: Charles Scribner's Sons, 1955), IV.

John Lee Fitch
'In the Woods', (Red Hook), late 1904-early
Oil painting, 1911 x 1911"



**WILHELM NIKOLAUS AUGUST
HAGBERG (1852-1921)**

August Hagberg, genre and landscape painter, was born in Göteborg, Sweden in 1852. He studied at the Stockholm Academy, then moved to France where he continued and exhibited his work in the Salon des Artistes. In 1879 he was awarded a medal. Next year, Hagberg was active in 'The National Society of Decorative Arts' during his career. He died in Paris in 1921.

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August Hagberg
"Woman at Water", 1888
Oil painting, 60 x 60"

J. EASTMAN JOHNSON
(1824-1906)

Jonathan Eastman Johnson was born July 26, 1824, the third of eight children, in Lowell, Maine. His father pursued a successful career in politics and for a time served as Maine's Secretary of State. Eastman Johnson (as he was known) traveled to Boston at the age of 18 to apprentice as a lithographer. At this time he began to produce highly realistic pencil and water portraits of prominent politicians and socialites. His career as a portrait artist flourished when he moved to Washington, D.C., and established a portrait studio patronized by the officials and well-known personalities of the day.

In 1849 he traveled to Düsseldorf, Germany where he studied architectural drawing with Leaning at the Royal Academy. He became disenchanted with German style painting and decided to study in the Hague where he was dubbed the "American Rembrandt"; a title he proudly proclaimed by wearing 17th-century attire resembling the famous artist.

He returned to the United States in 1850 and began a series of paintings of genre scenes of life in the South. One of the most famous paintings shows the male of modern social structure revealing the stark contrast of these quarters and the opulent mansions of the slave owners. Originally named "Nigger life in the South", it is now known as "Old Kentucky Home." This painting was so well received he was elected to the National Academy of Design the following year. Johnson used his skill as a genre painter to depict several military campaigns during the early years of the Civil War. After the war he painted colorful views of people engaged in winter followed by snowy landscapes of Saratoga.

In June of 1858 at the age of 33 he married Elizabeth Buckley of Troy, New York. The following day they had their only child, Ethel. During the next few years he painted landscapes and scenes of country life while maintaining in Saratoga with his family. Ultimately Johnson returned to his first love of portrait painting and was commissioned by Governor Cleveland and Benjamin Harrison during their Presidential terms.

Eastman Johnson died April 8, 1906 in New York City.

Linda E. Norman



J. M.W. Turner
"The Rain", 1829
oil painting, 66 x 66"



Jean-François Millet
"Woman Thinking", 1865, oil on canvas
100 x 130 cm

JEAN FRANÇOIS MILLET
(1814-1875)

Jean François Millet's paintings of peasants, "The Sower", "The Grasshopper", "The Man with the Hoe", and "The Angelus" are some of the most familiar images in the history of art.¹ Criticized and rejected in his own country and enthusiastically collected by American travelers in France, then rejected again as overly sentimental, Millet's work has been re-evaluated.² Millet in the late twentieth century is probably more broadly established on the basis of his status than at any time since his death in 1875.³

Born in the village of Gravelley, on the Normandy Coast, to peasants, Millet worked in his father's fields. The family supported him in his efforts to become an artist, and he was able to study painting in Cherbourg. In 1842 he was awarded a scholarship to the École des Beaux-Arts in Paris, and studied with Paul Delacroix.

Millet rejected rejection of his work at the Salon. Millet began to experience some success. In 1845 he won a commission for "The Winnowers" and left Paris for the village of Barbizon to the Forest of Fontainebleau. There he lived a simple life with his friend, the painter, Rousseau and other artists who worked there.

After he moved to Barbizon, Millet's drawings and paintings became increasingly concerned with landscapes, although there were always figures in these landscapes, and a message about the land and people was usually conveyed⁴ in these paintings.

Large peasant figures dominated the foreground of a deep landscape and signified of Millet's best known work which were meant to be "symbols of man's universal union with the earth."⁵

The French public was not receptive to the peasant paintings painted in quiet, rural settings. However, Millet's work appealed to foreigners such as William Morris Hunt, who introduced other painters eager to collect his work.

Not confined to oil painting, Millet was a draftsman and was thought by many critics to be a great draftsman. He developed a technique of drawing with pencils that resembled oil painting, building up layers of pure colors applied in loose yet highly organized strokes.⁶ Millet's drawings inspired and influenced artist's that followed, especially Van Gogh and Renoir.

An extensive collection of Millet's work can be seen at the Museum of Fine Arts, Boston and at the Louvre.

Jane Han

1. Michael Sussman, "Yellow Clay: Why So Slow for Millet Enthusiasm?" *New York Times*, Aug. 29, 1989.
2. John L. Caskey, *Manuscripts, A Student Art* (New York: Holt, Rinehart, and Winston, 1984) p. 154.
3. *Ibid.*
4. *Franklin*, p. 154.
5. *Christie*, vol. 7, no. 4, Jan./Feb. 1980.

Arthur Faxon
"A Warm Study", 1891
Oil painting, 60 x 67"



ARTHUR FAXON (1842-1914)

Born in Hudson, New York in 1842, Arthur Faxon was known for his "distinctly American" landscape paintings. He studied in Philadelphia with William T. Richards and at the Pennsylvania Academy of Fine Arts.

Faxon returned to New York in 1868 and exhibited widely at the National Academy of Design and in Pennsylvania. In 1886, he received the gold medal of the American Art Association, the Temple Medal from the Pennsylvania Academy of Fine Arts in Philadelphia, and a prize in the Paris Exposition, 1889.

After a trip to London and Paris in 1876, Faxon was influenced by the Barbizon School of painters. By 1878, Faxon's "American" style of landscape painting had evolved, and he had gained a national reputation.

Works by Arthur Faxon are in the permanent collection of the Metropolitan Museum of Art in New York City.

JHL

1. Michael Sussel *Arthur Faxon: American Art Master* (New York: Chelsea House Publishers, 1984), 81, p.83.



Indian River
near the "Baptist" camp
the morning of 11th 1887

FRANK KNOX BROWN (1848-1914)

Frank Knox Brown was born on April 12, 1848 in Philadelphia, Pennsylvania. His father, Isaac, was an inventor who secured one of the first telegraphic photographs of the sun and moon.

Painting was a hobby for the young Knox. When he became seriously ill at the age of 18, his father gave him some paints to pass the time, and his love for painting blossomed. At this point his desire for a career in art was begun. Against his father's wishes he remained in Philadelphia where his family moved to Washington, DC. He attended the Pennsylvania Academy of Fine Arts and studied with Christian Bantioli. Here he studied a wide range of the arts including mechanical art, still life, and landscapes.

Brown struggled financially supporting himself by painting portraits for friends, and terra-cotta plaques painted with still-life, landscapes and caricatures. The success of these terra-cotta plaques afforded him enough money to start the Jersey shore. Here he began his successful and lucrative career as a marine painter.

In 1881 he married Margaret Shelby and together they moved into a studio at the Hotel Chelsea in New York City. By the age of 40 he had established himself as one of the most successful marine painters in America equally skilled in oils and water-colors. His *epithetology* accuracy became known with his wife and son in Naples, Massachusetts.

Brown died in Naples on July 8, 1914 of heart failure.



Frank East, Monterey Drive
"The Fishermen's Beach", 1922
Oil painting, 20 x 16"



View of
the
river
from
the
bank

JULIAN WALDRIDGE KIX (1880-1908)

Though accepted as one of the finest landscape painters of his day, Julian Waldridge Kix received no formal art education.

Born in Vermont in 1880 in a prominent New England family, Kix moved to California at the age of five. He became a egg-painter in San Francisco and began his artistic career painting scenes of the California coast.

By the 1890's, Kix was a highly respected landscape painter in the West. He was a member of the Bohemian club in San Francisco where he met other "free spirited", unconventional artists.¹

Kix was encouraged by William Hyle to move east to Paterson, New Jersey. By 1895 he was living in Paterson and maintained a studio during the winter on Hyle's estate in North Caldwell.² Kix then moved his studio to New York City and began to receive national recognition for his landscapes.

Leaving his studio in the west coast, Colorado, New Jersey and Europe, Kix worked outdoors, directly from nature, for his inspiration. An art critic, Alexander Black, wrote in *The Quarterly Magazine*, 1898, "From the interior of New Jersey, Mr. Kix has obtained many of his choicest effects. He has depicted in the Black Forest of Germany and painted on the shores of Holland, but nowhere abroad has he found such a wealth of foliage or so many vistas tempting to the true artist as in the lowlands and hills of New Jersey."³

Bold, experimental, and painterly, Kix was able to create atmospheric effects and to evoke moods in his paintings as some of the titles of his works suggest: "Old Queen's Work," "Silence," "The Thunderstorm."⁴

Kix continued traveling and painting outdoors until his death in 1908.

Joan Haro

1. Michael David Bellman, *American Art Studio* (New York: Charles Scribner's Sons, 1980), 118.

2. William H. Gandy, Jr., *Painting and Sculpture in New Jersey* (Paterson, New Jersey: The National Company, 1944), p. 120.

3. Alexander Black, "An American Landscape," *The Quarterly Magazine* (New York: Doubt Co., 1898), p. 291.

HUBERT SALENTIN (1822-1910)

Born in Rhoddt, Prussia, January 15, 1822, Hubert Salentin was organist and landscape painter. He studied painting at the Düsseldorf Academy with Karl Schinkel.

Salentin's best known works were typical scenes from peasant life in western Germany.¹

(LH)

1. *Christy C. Smith, ed., Catalogue of German and Austrian Art, New York: Charles Scribner's Sons, 1891, 74.*



Hubert Salentin
*"The Charming," 1868.
Oil painting, 107 x 16 1/2"*

ROSCOE SCHRAEDER (1879-1966)

Editha Roscoe Schraeder was born in America in 1879 and died in 1966.

N.C.



Editha Roscoe Schraeder
"The General", 1906, oil on canvas
Oil painting 36 x 50"

HENRY PEMBER SMITH (1854-1907)

Landscape painter. Henry Pember Smith, was born in Waterford, Connecticut in 1854 and was a self-taught artist.

Smith's studio was in New York City where he often exhibited at The National Academy of Design and was a member of the American Water Color Society.

Like many artists of this period, Smith traveled and painted in Europe. His best known works were New England landscapes and views of Venice.

Smith was a realist. His paintings of typical Venetian scenes depicting the canals and surrounding architecture were finely rendered in natural colors. He was able to portray in his American landscapes the rich color and light inspired by his Venetian experience.

In 1901, Smith moved to Asbury Park, New Jersey where he died in 1907.

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1. *Henry Pember Smith: American Art Studies* (New York: Chelsea House Publishers, 1986), 81, p. 89.



Henry Pember Smith
"A Venetian in Venice", late 19th century
Water Color, 10 x 10"

VIRGILIO TOJETTI (1851-1901)

The genius and artistic painter Virgilio Tojetti was born in Rome on March 15, 1851.

Tojetti's father was the first to teach him art, and later his studies in Paris with Gerome and Bouguereau completed his education.

In 1870 he came to America and settled in New York City. His works could be found in the New York City residence of Charles F. Tojetti, at the prestigious Savoy Hotel, and at Hoffman House.

Tojetti was elected to the National Academy from 1874 to 1888.

Virgilio Tojetti died March 26, 1901.

M.C.

1. Bruce Rogers, Ed. of, *The Sixties in American Art: The American School from 1860-1890*. 1966, p. 200.



Virgilio Tojetti
"The Little Chick", circa 1860s
oil painting, 200 x 150 cm

THOMAS WORTHINGTON WHITBRIDGE (1820-1910)

Thomas Worthington Whitbridge, an important member of the Hudson River School, is best known for his landscape paintings of forest interiors.

Born on a farm near Springfield, Ohio, Whitbridge had little formal education. At an early age he moved to Cleveland where he worked as a house and sign painter. Later, he began painting portraits, eventually turning to landscape painting around the Ohio and Kentucky Rivers.

Worthington gave Whitbridge the opportunity to study in Cleveland and Rome during the 1850's. Returning to New York City after two years in Europe, he wrote that the period following his return was the most crucial in his career as a painter. He used the techniques he had learned in Europe to produce landscape paintings that were fundamentally American in feeling and subject.¹

The woods and streams of the Catskill Mountains provided the inspiration for many of Whitbridge's paintings depicting forests with filtered sunlight. He also sketched around Newport, Cape Ann, Massachusetts, Pennsylvania, and New Jersey. After a series of trips west, he painted American frontier landscapes. Whitbridge is considered the most versatile of the Hudson River painters.

A well-respected, established landscape painter, Whitbridge served as President of the National Academy of Design from 1873-1875. He lived in Summit, New Jersey from 1870 until his death in 1910.

Ann Hart

1. Susan Brinkley, "An Immense American Style," *The Columbus Journal Herald*, Sept. 28, 1978.



Washington, Winthrop,
In the Woods, 1890. The
animal is dead. (The
animal is dead.)

ALEXANDER HELWIG WYANT (1836-1892)

Alexander Helwig Wyant was born January 13, 1836, to a migrant farmer family in Port Washington, Ohio. He began his career as an apprentice to a harness maker and sign painter. At the age of 21 he traveled to Cincinnati and saw the landscape work of George Inness. His deep desire to paint achieved, he traveled to New York City to meet Inness. Wyant studied at the National Academy of Design with financial help from art patron Nicholas Longworth and George Inness. Five years later, he traveled to Europe and studied with Hans Fyfeble-Groth, a Scandinavian painter of landscape birds.

Wyant, although greatly influenced by the glorification of nature in the Hudson River School, had a pessimistic view and painted the gloomy, hazy, and cold side of nature. Before returning to the United States

in 1867, he visited England and was impressed by the work of J.M.W. Turner and, eventually, he opened a studio in New York City and became the founder of the American Water Color Society.

When he suffered a stroke at age 55 which paralyzed his right hand, he was forced for the remainder of his life to paint with his left hand. His work became more impressionistic with fewer brushstrokes and the use of implicit forms. He moved, with his wife, to the mountains of New York spending his time between his studio in the Catskills and the Adirondacks.

Wyant died in Ithaca, New York, in the Catskills, in 1892.

Lynda L. Meehan



Alexander H. Wyant,
"A Wood Path," 1881,
oil painting, 10 1/2 x 14"



Figure 10. Tree
of the "Canyon", from the
parking lot at 100'

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