Watercolor:

The Development of an American Medium

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Chapter I

From the earliest times, it has been thought that all serious academic work must be done in oil. Watercolor has long been viewed as a less academic, even unimportant, means of expression. This medium has been overlooked. Watercolor possesses a spontaneity, a freshness, a uniqueness that can not be reproduced in any other medium. As one critic points out, watercolor achieves an enthusiasm, found in one's first impression, that is difficult to maintain in oil painting: "Yet it is this first passion, unadulterated by extended effort, often impolite and coarse by the nature of its impetuosity, that gives any immediate expression, like watercolor or its close kin drawing, the enormous verve and impact frequently missing in the more sedate art of oil. How often are we let down by an artist's finished painting after the stimulation and promise of his first notes."[1]

Watercolor, in addition to being a unique medium, is also an American one. American artists have explored, produced, and been successful with watercolors. Only the United States can claim numerous major and influential artists who have worked exclusively in this medium. However, in order to gain a full comprehension of watercolor, it is necessary to understand not only the history and development of American watercolor painting, but also the technical difficulties involved in executing a watercolor painting.

The watercolor paints themselves consist of finely ground pigments that have been suspended in some type of water-soluble binder, the most common one being gum arabic. The paints depend upon water as their solvent, thus making it readily available to

even the most amateur artist. Transparency is the main virtue of watercolor painting; this is what gives the piece of work its lightness and its spontaneous feeling. However, opaque watercolors, commonly referred to as "gouache," can be created by the addition of white chalk to the suspended pigments. Gouache's matte quality can be highly successful on its own, but may negate the qualities of transparent watercolor when the two are used on equal level within the same piece of work. [2]

The transparent qualities of watercolors offer a technical difficulty not found in other mediums. The most common method of watercolor painting, developed in England in the eighteenth and nineteenth centuries, involves the building up of transparent layers, with one color overlapping the previous one. The white paper radiates through these transparent glazes, creating a quality of luminosity that is inherent in the nature of watercolor paintings. With these overlapping layers, the eye itself does the mixing of color, something completely different from the effect achieved when mixing colors on a palette.

In addition to the properties of watercolor, it is important to understand the skill, and indeed the sensitivity to the medium, that a successful watercolorist must obtain. A long, laborious technique can ruin a painting, cutting off its spontaneity and making it appear muddy. A watercolorist must be adept at handling the "accidents" created in watercolor, turning them into a part of the painting; once a stroke is made on the paper, it is impossible to erase unless the artist employs the rather dire means of

scrapping or vigorously blotting the unwanted mishap. These qualities make watercolor a complex and difficult medium, as one critic explained:

> Watercolor has appealed to many painters in part because of its flexibility, luminosity, and portability. For those who have not themselves worked in watercolor, many [watercolors]...may at first appear to have been dashed off spontaneously. What is not always readily evident because of the apparent simplicity of watercolors are the special challenges inherent in the medium: Wet paper can cockle or ripple; colors in washes can merge and become muddy; underdrawing may show through layers of washes; and mistakes cannot easily be masked. By examining the structure of a watercolor - in which very little is hidden from view - we can not only experience the artist at work and come to understand the mastery of the medium, but also, perhaps, catch a glimpse of his creative nature. [3]

The inherent difficulties of watercolor painting must always be kept in mind when discussing the masters of this medium.

The use of water-based color has been employed for numerous reasons. Though paper, from its creation, has been the major surface for watercolor exploration, many other materials emerge. Primitive people applied solutions of crushed pigments, including such things as berries and roots, and water to cave walls, stones, bones, and even leather with their hands, other bones, and sticks. Over three-thousand years ago, the Egyptians applied similar pigments to wood, their mummies, and the walls of their sacred temples. In addition, they were responsible for creating some of the first paper works. Fresco was another pre-watercolor technique that employed pigments suspended in water. Cretans, Etruscans,

Romans and even Renaissance artists all used this method of applying coloring to wet lime plaster, a method that produced works on a much larger scale than the first watercolors, but one that remains similar due to its demand for rapid work.

Not surprisingly, the first definite inclinations of watercolor painting in its modern form come from the ancient Chinese and Japanese artists. Paintings on silk and on handmade paper employed both calligraphy and exquisite, pale watercolor washes to add color. These Oriental landscapes foreshadowed the Western landscape trend that would evolve centuries later. In retrospect, these paintings can be categorized with the first "tinted drawings" that began to appear in the European communities. [4] These medieval European manuscripts were also illustrated with the use of watercolors; producing "some of the finest examples of art of the Middle Ages." [5]

The lack of paper manufacturing contributed to the difficulty of producing drawings and watercolors at this time. For many centuries, the Chinese had practiced the art of papermaking; during their Chinese captivity, the Arabs also learned these techniques. It took a good deal of time for the European countries to catch up with this production. When the paper manufacturing of the Islamic world began to deteriorate, Europeans experimented with their own production of this luxury item. By the late thirteenth-century, there were already established paper mills in several of the European nations. Even with these mills, paper remained a lavish indulgence for some time, thus contributing to the slow growth of

the art of watercolor. Christopher Finch comments:

> One of the earliest centers [paper mills] was Fabriano, in Italy, where mills were in operation by 1276. Today some of the finest watercolor paper available still bears the Fabriano watermark. France, Germany, and Switzerland had thriving paper industries by the end of the fourteenth century, but, interestingly, England did not have its first mill manufacturing white paper until 1495; very little high-quality paper was made in the British Isles until the eighteenth century. Paper was, therefore, somewhat of a luxury item, and this in itself may have retarded the evolution of watercolor painting.[6]

The real historical beginning of watercolor painting as it progressed to modern times, began with a young printmaker from the Netherlands named Albrecht Durer (1471-1528). Returning home from a trip to Italy in 1495, after exposure to Giovannni Bellini's treatment of landscapes in his own work, Durer painted the famed watercolor of the Alps, entitled "Alpine Landscape (Welsh Pirg)" (ill. 1). Durer painted the body of this piece with transparent washes, adding the details and highlights of the background mountain with gouache. This watercolor is noteworthy for its vitality and its free-flowing movement - something many watercolorists never obtain. Like many artists of Durer's time, and even following him, Durer employed the use of both transparent washes of watercolor and gouache in the same painting; many artists of this time also worked only in gouache, without the transparent watercolors. Significant because he attempted some of the first watercolors, Durer also did "plein-air" or outdoor painting. This technique was not widely used again until the late eighteenth and early nineteenth centuries. Durer is significant for foreshadowing technique, expression, and theory that would become prevalent in

later centuries. [7]

After Durer, the focus of the development of watercolor painting shifted to England. The first serious consideration of watercolor in Britain began in the early part of the seventeenth-century, when Peter Paul Rubens (1577-1640) arrived in Britain in 1629. A court painter of Charles the I, Rubens had been doing tinted washes of landscapes for twenty years. His work gave added weight to the genre of watercolor as a serious medium.[8]

Another important influence in the development of watercolor painting was the "Grand Tour." During the eighteenth century, young well-to-do European men were sent on these tours as part of their education. In their travels, they wanted to have records of the places they had been and the things that they had seen. Consequently, traveling artists were often hired to follow along, making sketches of the scenery. These drawings, shaded with ink, were often tinted with pale washes of watercolor. This attention to European landscape sparked an interest in the printmakers, as there now was a higher demand for prints of the surrounding castles, cathedrals, and landscapes. The picturesque viewpoint dominated these types of work and there developed a demand for watercolor washes over the monochromatic prints.

Indeed, all over Europe, landscape painting was becoming more fashionable, something that would facilitate the creation and development of watercolor. As both landscape and watercolor paintings were, and sometimes still are, viewed as picturesque and less academic than other mediums, it is fitting that they should

be linked and should grow together into more serious works. These first inclinations of a change in the perception of landscape as subject matter allowed people to look at their own countries with pride and admiration. In Southey's Letters from England (1809), he writes of the English obsession with the picturesque:

> Within the last thirty years a taste for the picturesque has sprung up; - and a course of summer travel is now looked upon to be as essential as ever a course of spring physic was in old times...to confess the truth, I have myself caught something of the passion for the picturesque, from conversations, from books, and still more from the beautiful landscapes in water colours, in which the English excel all other nations. [9]

This change in the view of landscape as something overwhelming and fascinating, rather than its previous status as something to observe with an amount of disdain, served the purpose of watercolor well. Since watercolors were more easily transported, it made sense to take them along on outings and into nature.

Another fact in the development of watercolor was the scientific advance in the preparation of colors. Without it, no painting processes, oil, watercolor or otherwise, would have been able to go far from the studio. By 1780, Thomas and William Reeves had developed a dry watercolor cake that sold in small tins. This invention and its quality were significant enough to gain for the two a "silver palette" award by the Royal Society of Arts (England) in the year 1781. The invention of the tube came in 1832, and by 1846, a company, still known today as Winsor and Newton, was manufacturing watercolor paints packaged in these collapsible metal

tubes. In America, a man named G.W. Osborne successfully manufactured boxes of watercolors in Philadelphia. His box of paints was displayed at the Franklin Institute in 1824 and in 1825, this same organization awarded him a medal for this achievement of the first American made watercolors. [10]

Paper products were also developed within the manufacturing world. James Whatman initiated the first paper manufacturing done especially for the concerns of the watercolorist. He introduced to the market different kinds of textured paper, "hot-pressed" (smooth - used for quick work), "cold-pressed" or "not-pressed" (medium), and also papers with varying rough surfaces for grainy looks. These papers were strong enough to withstand the blotting, scraping, and stretching that watercolorists wanted to do, and are still in service as the basic standards of watercolor paper today. [11]

Even with all of these developments, the actual techniques and opinions about watercolor painting in American art history were not attributed only to these discoveries. The English influence on the art of watercolors as a whole must be identified before the art of watercolors in America can be comprehended in its entirety. The influence from Europe has always been a key factor in the development of art in America and watercolor painting is not an exception.

Watercolor as an art form began to advance in England in the middle of the eighteenth-century. One of the first English watercolorists to add a new level to the topographical tradition

that had been cultivated in England and Europe was a painter by the name of Paul Sandby (1730-1809). Working in watercolors and in drawing, Sandby developed a style that gave favor to the action of the figures within the picture, a trait that was particularly favored in England at the time, due to the popularity of "anecdotal novels." He believed in the "stay-at-home" artist and his art contained a matter-of-fact, down-to-earth quality. He did however, bring a lyrical sense to his work. "He...provides an early instance of that responsiveness to atmosphere which the sheer facts of life in England encourage: in particular, the view into a gorgeously coloured red and orange sunset, casting long shadows on the evening ground is one which he desires to render again and again." [12]

Sandby became a founding member of the Royal Academy, thus placing his watercolors and future paintings on a level with the art of other mediums. His style became the trend for the remainder of the eighteenth century and his public image served to advance watercolors even further. Reynolds wrote of a complement Sandby received: "No artist could have received a more handsome tribute than he when Gainsborough wrote in about 1764 to a client who wanted a landscape from him: 'With respect to real Views from Nature in this Country he [Gainsborough] has never seen any Place that affords a Subject equal to the poorest imitations of Gaspar or Claude. Paul San[d]by is the only Man of Genius, he believes, who has employed his Pencil that way.'" [13]

Another English artist, Joseph Mallord William Turner (1775-

1851), had such a tremendous influence on so many aspects of European and American art that he is often thought of as the greatest watercolorist of the century. Though he painted in both oil and watercolor, it is through his watercolors that Turner first introduced the principle that color is light and light is color. Turner's command of the transparent, fluid watercolor medium allowed him a brilliance that he carried over to his oil creations. His bold, broad, sweeping technique when dealing with the aqueous pigments served as an example to countless other artists and loosened the tight, accurate style that had prevailed up until this time.

Turner glorified in the accidents that are so frequently a part of watercolor painting and technical experiments were also a frequent part of his work. Turner developed his watercolors as two different groups; one was for the public, the other was for his personal pleasure. It is the latter group that demonstrates his incredible gift for color expression. Pushing his brilliant hues and shades to the highest levels, Turner captured the spirit of expressionism. "It is clear that Turner has taken one of these sheets of paper stained with brilliantly, seemingly haphazard pigment, and adapted it with his creative skill into a sunset scene, a seascape, or a topographical scene. Others he left alone, as he may have felt in them that sort of completeness, abstracted from representation, which is now recognized as an expressive form of art. In his later sketch-books Turner used the same abandoned brush work and liquid washes to create mysterious suggestions, full

of atmosphere and light, of the scene before him." [14] Works like "The Burning Houses of Parliament" (ill. 2), radiating with dazzling blues, reds, and yellows, with broad expanses of white, and his luminous yellow and blue saturated washes of "Sunset on Wet Sands" (ill. 3), illustrate Turner's tremendous gift.

Turner was introduced to the public at large when John Ruskin presented his work in his renowned book of 1847, Modern Painters. This exposure of his ideas and theories in particular served as an influence on American art and artists for the entire second half of the nineteenth-century. In this five volume work, Ruskin writes about everything from the general principles of art to the truth of art to the ideas of beauty. Ruskin uses Turner as one of the major points of discussion, believing that "he who places Stanfield and Callcott above Turner, will admire Stanfield and Callcott more than he does now, when he had learned to place Turner far above them both." [15]

On the whole, Ruskin's ideals and theories about art set the standards for many artists of the following decades. Ruskin writes:

> Yet although in all our speculations on art, language is thus to be distinguished form, and held subordinate to, that which it conveys, we must still remember that there are certain ideas inherent in language itself, and that strictly speaking, every pleasure connected with art has in it some reference to the intellect...So that, if I say that the greatest picture is that which conveys to the mind of the spectator the greatest number of the greatest ideas, I have a definition which will include as subjects of comparison every pleasure which art is capable of conveying. If I were to say, on the contrary, that the best picture was that which most closely imitated nature, I should assume that art could only please by imitating Nature, and I should cast out of the pale of criticism

> those parts of work which are not imitative, that is to say, intrinsic beauties of color and form, and those works of art wholly, which, like the arabesques of Raffaelle in the Loggias, are not imitative at all. Now I want a definition of art wide enough to include all its varieties of aim: I do not say therefore that the art is greatest which gives most pleasure, because perhaps there is some art whose end is to teach, and not to please. I do not say that the art is greatest which teaches us most, because perhaps there is some art whose end is to please, and not to teach. I do not say that the art is greatest which imitates best, because perhaps there is some art whose end is to create, and not to imitate. But I say that the art is greatest, which conveys to the mind of the spectator, by any means whatsoever, the greatest number of the greatest ideas, and I call an idea great in proportion as it is received by a higher faculty of the mind, and as it more fully occupies, and in occupying, exercises and exalts, the faculty by which it is received.
>
> If this then be the definition of great art, that of a great artist naturally follows. He is the greatest artist who has embodied, in the sum of his works, the greatest number of the greatest ideas. [16]

Ruskin's critical theories, such as the definition of art itself, were important concepts of the time and are still held with some reverence. Ruskin's role in introducing Turner to the American public served to be extremely important in the acceptance of watercolor as a serious medium. However, the American road to watercolor recognition proved to be very different from that of the English, both in its path and in its eventual success.

Chapter II

During this slow and laborious development of watercolor in England, America was still fairly new. Therefore, American watercolors started off on an entirely different foundation than did English watercolors. A cartographer by the name of Jacques Le Moyne de Morques traveled to America in 1564, landing with a group in Florida. Another cartographer, John White, sailed to the United States in the year 1585, later to return as the governing head of Roanoke Island. Using transparent watercolors, both produced native renderings of the new land. As cartographers, White and Le Moyne were adept in the watercolor washes with which they colored maps. This added to their degree of facility and it is indeed significant that, more than thirty years before the first Pilgrims arrived, these two were producing sketches of America. [17]

There was, through out the remaining century and the seventeenth century, not much more activity in the development of watercolors. Most of the artists that worked during this time period were involved in the use of oils, or on occasion, pastels or pencil. There were a few works of the new country that are worth recognition, however. One of the next watercolors that appears in the course of art history is entitled "View of New Amsterdam" (ill. 4), done by an unknown artist. A copy of an original watercolor painting by Lauren Block and dated 1650, this first watercolor painted in New York City signifies the start of the landscape tradition of watercolor in America.

Perhaps this inactivity can be attributed to the newness of

the country, as the undeveloped landscape and travel conditions were not favorable to the exploitation of art as it was in Europe. In Europe, artists and travelers were able to tour various countries with some sense of facility, whereas in America, travel and exploration were only for the most courageous and hearty. This tendency for isolation continued well into the eighteenth century, for even in the 1750's, it took a three full days to travel from New York to Philadelphia.

In 1731, a group of watercolors of North American flowers and fauna by Mark Catesby was published in England, the beginning of a long tradition of naturalistic paintings that served to enlighten the British public. [18] Also in these colonial times, miniature portraiture paintings, painted on ivory with transparent colors, were the fashion. The two inch portable characterizations were immensely popular in both England and in America, facilitating the spread of this translucent medium.

In the late eighteenth-century, there were still only scattered examples of watercolor progression in the United States. Topographical sketches of the land remained popular and some of the major artists like Benjamin West (1732-1820), John Singleton Copley (1737-1815), and Charles Wilson Peale (1741-1827) experimented with watercolor studies. As travel between areas was difficult, most of the late eighteenth-century and early nineteenth-century watercolor works tend to be renderings of the New York or Boston seaboard or of the Philadelphia area. One civilian, Archibald Robertson (1765-1835), immigrated to the United

States from Scotland, bringing with him a talent for watercolor drawings. He and his brother, Alexander Robertson, set up the Columbian Academy, one of the first art schools in the New York area. Teaching the technique of watercolor washes and drawings at the school, Archibald made his own topographical illustrations; "New York from Long Island" (1794-1796) (ill. 5), is a bit below the English traditions of the time, but nevertheless, offers American art a first in the tradition of naturalism. [17]

At this point in time, America was growing by leaps and bounds and the influx of Europeans arriving daily increased the production of art somewhat. William R. Birch (1755-1834), a miniature portraitist and printmaker from England, and his son, Thomas Birch (1779-1851) came to Philadelphia in 1794 and published a collection of Thomas's watercolor works in a volume entitled Views of Philadelphia. These prints, done in 1800, contributed greatly to the successful career of Thomas Birch. His works, like "Delaware River Front, Philadelphia" (ill. 6), are executed in the traditional English style; accurate graphite drawings are colored with a build up of pale, translucent washes of watercolor.

William Guy Wall of Ireland was also a key figure in the application of watercolor painting to this relatively new country. Arriving in 1818, Wall spent ten years working with watercolor paintings of American landscape. A predecessor to the Hudson River School, twenty of Wall's depictions of the Hudson River Valley were printed by John Hill in The Hudson River Portfolio, which was published many times between the years of 1820 and 1828. Again,

his careful renderings show an affinity toward the traditional realism that remains a forerunner throughout American art. Wall apparently had no grievances with the beginning industrialization of the country, as illustrated by his painting, "New York taken from Brooklyn Heights" (ill. 7), which includes a steamboat along with the various sailing vessels in the harbor.

Other printmakers and painters, such as John Hill (1770-1850) and his son, John William Hill (1812-79), added important dimensions to these arts. John Hill published not only The Hudson River Portfolio, but also a collection of Philadelphian views by Joshua Shaw in the volume Picturesque Views of American Scenery of 1820. His son, John William, was a landscape painter that offered such works as "Broadway and Trinity Church" (ill. 8) of 1830. [20] This painting is representative of the many topographical views that were created by both professional and amateur artists of the time. These portrayals of the American public atmosphere range in importance and in quality and technique, but nevertheless offer a portrait of the early nineteenth-century life.

As America expanded, especially toward the Western coast, landscape became more and more popular, as Americans again recorded the growth of their boundless nation. Landscape and pantheism were the mainstays of many artists throughout the middle of the 1800's; the Hudson River School, led first by Thomas Cole, then by Asher B. Durand, was instrumental in bringing about the popularity of American landscape painting. Minute detail and the ideal of seeing God through nature characterized the landscape painters of these

middle decades. Though most of the Hudson River School painters painted primarily in oil, many did outdoor sketches in watercolor.

Although the majority of these painters only produced watercolor sketches, Hudson River School artist, Jasper Cropsey worked in watercolor more often than his contemporaries. Particularly in the last two decades of his life, Cropsey expressed many of his pantheistic views of landscape through watercolor paintings. He began using watercolors in the early 1840's when he served as an apprentice to an architect; however, his real exposure to the techniques of watercolor occurred as a result of his meeting John Ruskin. In England from 1856 until 1863, Cropsey was introduced to the masters of English watercolor, including Turner and Constable. Remaining true to his beginnings in the Hudson River group, Cropsey composed even his watercolors carefully and laboriously, paying particular attention to the details that were such an integral part of the landscape painters of this time. "On the Susquehanna River" (ill. 9) serves as an example of Cropsey's layering washes, minute detailing, often done with a fine brush and thicker paint, and his frequent use of opaque white to achieve the technical depth so important to the oil landscape painters. [21]

While Cropsey and the Hudson River School painters were introducing the American landscape in all her glory, the same activity occurred west of the Mississippi. In the same way that explorers sent picture descriptions of America, the new land, home to Europe, now the settlers and explorers of the western frontiers were recording their own sights and adventures. Catlin and Alfred

Jacob Miller were among the first native Americans to explore and paint the "wild west." Born in Wildes-Barre, Pennsylvania, and Baltimore, respectively, neither artist was particularly acclaimed in the technical ability category, but both were instrumental in recording the landscapes and Indian culture of the west.

Catlin first traveled across the country in the late 1820's, spending the next years of his life exploring the territory between the Great Lakes and the Texas borders. He lived among and won the trust of many of the Indian tribes of the time, thus producing countless accurate pieces of their culture. As aforementioned, Catlin lacked the necessary skill to achieve a great degree of technical virtuosity, but he did employ watercolor in a fresh and spontaneous manner that lends a freshness to his works. Miller, on the other hand, did not spend a great quantity of time in the West; a hunting trip with William Drummond Stewart across the Oregon Trail was Miller's only exploration of the West. He, however, brought his visions back to the East coast where they served as subject matter for countless drawings and paintings. A sense of drama and life is evident in his works; this made them extremely popular, especially in Europe where the "American West" remained the curiosity of the time.

Where Catlin and Miller "have an authenticity about them, born of honest draftsmanship allied with an integrity of observation," [22] it is artists like Thomas Moran that actually brought home the landscapes of the great American west. Though it took an infinite number of artists to integrate landscape into

American art, few worked as extensively in watercolor or with as much dexterity as Thomas Moran. Though he was born in England, Moran arrived in the United States as a youth. In the 1860's, Moran returned to England, where he was influenced by Turner. After this exposure to Turner's work, Moran soon employed rich, overlapping washes and tonal contrasts for effect.

Many compare Moran to Albert Bierstadt, another western painter of the time, however, Moran's creations went far beyond the typical, crowd-pleasing images most western painters produced for the demanding and curious bourgeois back east. These works, many commissioned by magazines such as Harper's Weekly and Scribner's, were more than simply illustrations; they stood as finished watercolors, exquisite and grand in their own beauty. Moran captured the eloquent nature of the west, in a manner that portrayed the true scenery of the western territory, without the ideals of the "noble savage" and the great explorers, as did many other popular bourgeois works. Works like "Cliffs of the Rio Virgin, South Utah" (ill. 10) of 1873 and "Hacienda on the Lerma River, San Juan, Mexico" (ill. 11) of 1892 illustrate the technical ability of Thomas Moran.

While landscape painting became the predominate subject matter of the middle and late nineteenth century, naive art, or folk art, was also established, especially in the watercolor medium. Particularly through the 1800's, many amateur artists tried their hand at portrait painting in order to supply a demand for those that could not afford or did not have contact with many of

the more academic, popular, and expensive artists of the time. People wanted to have recordings of their own family members, property, and ways of living; thus, these artists spent a great deal of time rendering a facial likeness of the people they painted. In the case of many of these early American portraits, "legs may be stovepipes, hands bundles of bean pods, backgrounds schematic, but the artist fulfills his obligation by concerning all his attention on the sitter's features...were the artist capable of distributing such accurate observations throughout a painting, he would be a Gilbert Stuart, but he is not and so he must concentrate of the essentials of the commission."[23] This explains the rigidity that characterizes many of these folk paintings, though their freshness and their honest portrayals are the main focal points.

Most of these naive paintings that record the lives of the nineteenth-century Americans originate from the areas east of the Mississippi, where the greater mass of population resided. Particularly important to the development of watercolor as an American medium have been the contributions of the black folk artists. Though black folk art has for long gone unnoticed, it has recently achieved recognition, as it has continued uninterrupted into the present day.

In addition to the important role that naive art played in the continuing experimentation in watercolor and in American art itself, many amateur painters employed the watercolor medium. During the mid and later 1800's, it was particularly fashionable

for young women to "dabble" in watercolor painting as part of their minimal education. Numerous women achieved dexterity within this medium, but were unable to progress beyond the art studio classes due to the fact that women artists were not supported by the society of the time. However, though watercolor enjoyed this widespread popularity, its effects upon the reputation of watercolors may have been somewhat detrimental. As the use of watercolor for these "amateur" works spread, the more serious artists, and those with patronage, continued to employ the old world oil paints; this made watercolors struggle to even a greater degree in order to find status within the higher rankings of American art.

Chapter III

Throughout the nineteenth-century, the art of watercolor painting fought to become respected. After struggling for many decades to be recognized, watercolor finally came to its turning point during the course of the mid nineteenth-century (1850-1870). On Christmas Day, in 1850, a group of watercolorists met, in New York, and organized the first watercolor society. Under the name of "Society of Painters in Water Colors in America," this group met from time to time and made it their known purpose "to cultivate in the public a taste for art." [24] Though there are no surviving records that would indicate that this society held any type of annual exhibition, in the year 1853, they were instrumental in an exhibition at the New York Crystal Palace. Entitled the "Exhibition of the Industry of all Nations," the Society of Painters in Water Colors was responsible for the watercolor section of this exhibition, catalogued as "Water Color Paintings by Members of the New York Water Color Society."

Though the Society of Painters in Water Colors was soon after disbanded, around 1854, the interest in watercolor was not. On November 1, 1851, the nationally distributed magazine, Bulletin of the American Art Union, began to publish a series of articles about watercolor landscape painting. Under the title "The Art of Landscape Painting in Water Colors," these articles gave to the American public an in-depth look at the techniques, materials, and methods of watercolor painting. Now there were references for those painters who were just beginning and for those more experienced

amateurs who were without the assistance of a trained art teacher. Watercolor was beginning to be introduced to America as a whole, making it more acceptable and accessible as an art medium.

Many of the watercolor painting societies that were formed throughout the middle of the nineteenth-century in both America and in England were the result of competition that arose between the two mediums of oil and watercolor. Watercolors were forced to exhibit with the oils, thus decreasing their chances for both success and selling. The oil paintings, which were naturally larger and of strong color than the watercolor paintings, caused many of the greater watercolors to either escape notice or to be sold at a lower price than they would normally be individually. Due to these factors, many of the watercolorists sought to form societies in which they could exhibit their works on a more advantageous level than that which they were allowed in the course of the normal oil exhibitions.

The exhibition of a body of watercolors was virtually non-existent from the 1853 exhibition until an autumn exposition of watercolors in 1866. While the National Academy of Design was the host to an oil show in its "elaborate neo-Venetian Gothic building" on twenty-third street in New York City, they were joined by an independent watercolor society's, The Artists Fund Society, exhibition of watercolors. This particular show of watercolors proved to be so very popular among the American public that a part of the original core group of the Society of Painters in Water Colors in America, many now themselves members of the National

Academy of Design, decided to reorganize. Meeting at the studio of Mr. Gilbert Burling, on the eve of December the 5th, 1866, this congregation formed the "American Society of Painters in Water Colors."[25]

Perhaps one of the most influential factors on the watercolor painters of these first societies, was the fact that the first three men to serve as president of the American Society of Painters in Water Colors were themselves prominent landscape painters. The society itself was also connected with the National Academy of Design, due to connections that first President, Samuel Cole, possessed. The two future presidents helped to carry on this liaison between the two parties.

As a new society, one of the initial projects of the circle was culminated in a pamphlet entitled, "Water Color Painting: Some Facts and Authorities in Relation to Its Durability." This particular publication set out to dispel the myths surrounding the permeability of watercolor paints. [26] One argument against watercolor paintings had been the idea that watercolor could not stand up to the exposure of light or other elemental conditions. The society set out to disband these types of myths. The first exhibition of the society opened on December 21, 1867, at the National Academy of Design. This exhibit of almost three hundred watercolor paintings proved to be incredibly successful. These shows continued to grow at a consistent rate, for by the year 1881, the society had to find room to hang the over 800 watercolors that were submitted. Throughout the course of the decade of the 1880's

and 1890's, the society remained at a regular showing of around five to six hundred pieces of work. The society's great success in these showings is evident in one critic's recollection of the American Society of Painters in Water Colors first exhibit:

> Those who are old enough to have memories of the happenings of fifty years ago will doubtless think, as they look at the water colors in the Fine Arts Building, of the first exhibitions held by the American Water Color Society in Twenty-third Street. They will remember the eager enthusiasm of the public who waited in crowds outside anxious to be the first to enter when the doors opened, and fearful lest, when they did get in, there might be no unsold pictures left for them to purchase. 'Galt, Galt' they would cry on catching a glimpse of the familiar figure of the famous picture salesman, 'Be sure and give me first pick.' In those days the salesman made enough out of his commissions to take a trip to Europe, and the American Water Color Society was a flourishing institution which could afford to entertain its members and exhibitors in a style not yet forgotten.[27]

The society continued to be active for the next decade; however, in the year 1878, some important changes took place that altered the path of the American Society of Painters in Water Colors. During these winter months, the society chose to show their exhibit at the Brooklyn Art Association building rather than at the National Academy of Design, where it had been shown every year previously. This move apparently did not affect the society's former popularity, for they received approximately four hundred ninety entries for this exposition. Rare catalogues of these first exhibits of the American Society of Painters in Water Colors proved that some of the foremost artists in America worked in and exhibited their watercolor paintings. Among them, the names of

certain individuals stand out, such as painters like Thomas Eakins, James A. McNeill Whistler, Thomas Moran, R. Swain Gifford, Childe Hassam, John Twachtman, J. Alden Weir, and George Inness. Also in 1878, the society elected a new president, a genre painter, Thomas W. Wood. Wood was responsible for the society's name change from the American Society of Painters in Water Colors to the more fluid name, the "American Water Color Society."

During the next decade, another genre painter took the seat as president. (Thus, an illustration of the fact that, like landscape, genre was becoming a more popular and accepted American medium.) John G. Brown served in office for the next twenty years and was serving as president when the American Water Color Society began its first competitive exhibitions in the year 1888. Due to the generousness of one Mr. William T. Evans, the society was able to award a three hundred dollar prize to the most superb entry of the show. Chosen by the Jury of Selection, the only stipulation was that the artist must be an American artist and would be thereafter ineligible for the honorarium. This competitive contest between the painters served to also elevate the status of the society and of the exhibition. All other true academic and influential organizations at this time conducted some type of jury selection and competition; the American Water Color Society could now contend with these other federations on a more professional level. [28]

Though the 1893 Jury Selection award went to a female, the American Water Color Society, much like the National Academy of Design and other institutions like it, tended to be reserved only

for male members. In response to this discrimination, another watercolor group developed, calling themselves the "New York Watercolor Club." Childe Hassam served as the original president of this organization, which held its first meeting in a woman artist's studio, the studio of Julia Baker. This society held its very first exhibition in the American Art Galleries on Madison Square.

At the beginning of the twentieth-century watercolor had a strong foothold in the market of the art world. The American Water Color Society moved their exhibition from Brooklyn into space in the Waldorf-Astoria Hotel, thus making it more accessible to more of the general public. In the year 1905, the watercolor exhibitions proved to be so popular that arrangements were made for the show to travel to other parts of the country. Among the cities that were given an opportunity to view these watercolors were Buffalo, Detroit, Indianapolis, Cincinnati, and St. Louis. The St. Louis Museum of Fine Arts began the organization for this traveling exposition, but by the year 1913, the show was so large and the demand so high that these technical duties had to be transferred to the Fine Arts Federation of Washington, D.C. Also, in the year 1914, the American Water Color Society and the New York Watercolor Club merged to become one united association. Under the name, the "American Watercolor Society, the two guilds met to continue the progress and the development of watercolor painting in America. [29]

When the society was first organized in 1850, then again in 1866, it marked a momentous occasion in the world of art

history. Other than societies that were for architects, there were no other professionally established societies. The watercolorists were the first group to organize themselves, thus illustrating both the popularity and the seriousness of these first watercolor painters.

Chapter IV

While the American Watercolor Society was first beginning to experiment with their new born organization, one of America's finest and most respected watercolorists was beginning his career as an artist. Winslow Homer, born on February 24, 1836, was an innovative and influential painter, having a profound effect on the watercolor tradition in America. Devoting most of his career to working in watercolor, Homer presented each watercolor painting as an individual piece within itself, something that was not characteristic of the "sketches" that the other academicians were creating. Homer never doubted for a moment that watercolor was just as expressive and important as other forms of art, such as oil painting.

Homer began his career as a lithographer's apprentice; from 1865 until 1867, Homer gained his experience at J.H. Bufford in Boston. Later, while working as an illustrator for such magazines as "Harper's Weekly," "Appleton's Journal," and "Galaxy," Homer also attended night classes at the National Academy of Design. As an "art correspondent," Homer traveled to the battle fields and began to do sketches for engravings about the Civil War. He returned to his studio in New York and in 1875, he gave up illustrating to devote his life to creating his own art work. [30]

Winslow Homer is perhaps the first name that many Americans think of when they think of art that is purely and truly American. The majority of Homer's watercolors were created during vacations to such locations as Cullercoats, England, the Bahamas, Bermuda,

the Adirondacks, Florida, South Carolina, and even Quebec. These places seemed to evoke a very personal response in Homer, a response that was best embodied in the medium of watercolor. Homer viewed each of his watercolor paintings as completed pieces that stood on their own, suitable for show and for sale. These creations revealed his intimate side, expressing through the different periods his free brush work, use of color, saturated washed, and his wondrous technical ability in controlling this spontaneous, yet difficult medium.

Qualities of freshness and motion in life seem to be exuded throughout his creative work. "Whereas his oils were carefully planned and completely worked statements, with a sense of solidity and permanence, the watercolors were a more immediate utterance."[31] He employed broad brush work and a sense of color and exploitation of the white surface paper that was uncharacteristic of other artists of the time. Bright, intense, "high-key" color was a trademark of Homer's, as was the unfinished, sketchy look of his watercolors. Though he was often criticized for his "sketchiness," it brought forth a looser, more painterly style in his work.

In Homer's work, each particular watercolor period illustrated an individual vision and a subsequent growth of technique, eloquence, and voice. During the early 1880's, Homer worked in Cullercoats, England, where he developed a style of thin, transparent washes, a somber palette, and a sense of design over color. The beauty and qualities of line over color also played a vital role within his works of this period. In his Cullercoats

works, Homer rejected the tight handling and control, plus the stippling effect that the majority of the English painters were employing at the time. He used as his subject matter the local sea people of Cullercoats and their daily lives and activities. It was in Cullercoats that Homer began his preoccupation with the theme of man and his relation to nature, Homer also used figures of the Cullercoats women in the majority of his works. Three local fisherwomen are the subject of two similar works, an oil and a watercolor, created in the early 1880's.

When Winslow Homer visited the tropical areas of the Bahamas and Cuba from 1884 to 1885, the light and atmosphere of these tropical areas brought about a change in style and palette. In contrast to his Cullercoats paintings, which reflected the power and mystery of the sea, the works from the Bahamas are relatively benevolent in their subject matter, allowing a concentration upon the picture as a whole and without story-like illusions. Using the native people of the Bahamas in their daily tasks of sponge fishing and diving, Homer employed a fluid style, with brilliant colors and white light radiating from the sheets. This spontaneity resulted in fewer lift-outs and scrapings, while the fluidity resulted in a greater suggestiveness.

Perhaps Homer's most renown and admired pieces come from his period in the Adirondacks. The works from this part of his career express a new, intense color and a tremendous response to nature. Broad regions of this color, plus brush work that is suggestive and revealing, provide a distinctive immediacy to these

pieces. An emphasis on the general over the detailed leads to a focus upon the effect of the entire scene above the subject matter. In one particular watercolor of this time period, it is distinctly illustrated that throughout the Adirondack works, color is a vital means of expressing emotional content. In the painting, "Hound and Hunter" (ill. 12) of 1892, Homer employed a dark body of water to reflect the death of the deer. Some lighter blues and greens, interspersed with darker tones in the background, suggest the unchanging being of nature. White highlights, in both gouache and paper, in the water surrounding the boat, done with broad brush strokes, emphasize the boat and the deer. Homer's spontaneous treatment of color and brush work camouflages his careful and precise rendering.

Homer's watercolors also added a new dimension to his oil works, a development that is inevitable with almost all artists that work in several mediums. His spontaneity, gained through his watercolor work, remained a vital part of his oil creations, particularly in his later style. In his works, "West Wind" of 1891 and "Driftwood" of 1909 (ill. 13), one senses the rapid, free brush work and rich color that exudes a sensation of the crashing waves and northern gusts of wind. Using the tonal contrasts, lively brush work, sense of design, reflective light, and rich color afforded him in the watercolors, Homer adapted a new vigor and energy to his oil paintings. The execution of so many watercolors also actually developed a greater sense of composition, useful in all of his work.

Throughout his lifetime, Winslow Homer developed a style of work that went from a criticized "sketchiness" to some of the most admired paintings of his time and of today. Author James Flexner claimed, "Mr. Winslow Homer goes as far as any one has ever done in demonstrating the value of watercolor as a serious means of expressing dignified artistic impressions, and does it wholly in his own way."[32] According to the New York Times, upon his death on September 29, 1910, the art world lost an artist who had displayed "a vigor and individual accent that puts him away from other artists in a quite separate department."[33] Homer did more for the watercolor medium than any other individual artist, taking an "amateur" means of expression and developing it into a purely modern and personal statement. Due to Winslow Homer's dedication to and his mastery of watercolors, the medium began to be viewed as a serious and professional area of painting.

During much of the same time period that Winslow Homer was coming into his own as a famed American artist, so was the American realist figure painter, Thomas Eakins. Though the majority of Eakins' work is represented in the oil medium, throughout the 1870's and the early part of the 1880's, Eakins demonstrated a talent in watercolor painting. He completed approximately twenty-six watercolors, five of which remain unlocated. At least one-half of these twenty plus paintings were renderings derived from various oil paintings and oil sketches. This is a complete reversal of the traditional technique of making an oil from a watercolor sketch and shows Eakins' interest in the medium.

Born in Philadelphia in the year 1844, Eakins was the son of a handwriting teacher - penmanship was still considered a worthwhile and important part of one's upbringing. He began to take night classes at the Pennsylvania Academy of the Fine Arts when he was seventeen. Traditionally, art students in America were to spend numerous hours drawing sketches from the dusty, plaster figure casts housed at the Academy. However, his curiosity about the human figure and human anatomy was not satisfied with these stiff renditions of living beings. He enrolled simultaneously in the Jefferson Medical College to study physical anatomy, thus he was dissecting cadavers right along with the medical students. With this thirst for knowledge about the human figure, Eakins became known for his precise and accurate representations of the human. He added an intellectual measure to the art world, as he knew and understood how every part of man's muscle and bone structure functioned.

In September of 1866, Thomas Eakins left for Paris and was consequently accepted to the French Ecole des Beaux Arts, one of the first Americans to accomplish this, as admission was extremely competitive and was indeed a privilege. At the Ecole, Eakins continued to work in figure studies; however, in keeping with the Beaux Art style, he was allowed to work from real models as soon as he mastered the plaster figure studies. A month after his initial enrollment at the Academy, Eakins was finally accepted into the class of his choice, one taught by Gerome (1824-1904). Gerome worked as a neo-classicist and academicism, also incorporating a

picturesque view of Oriental art. Eakins was first exposed to Gerome's workmanship in a Pennsylvania Academy exhibition and he thoroughly admired his clarity, precision, and his realistic subject matter and treatment. Eakins learned a strong sense of discipline and mastery of drawing from his time with Gerome that remained a vital part of all his later work. Gerome tended to let students resolve their own dilemmas about style and composition and Eakins learned that painting is also practical exercise as well as theory. Though he was never much of an aesthetic painter, Eakins possessed the same clarity and precision that he admired in Gerome, without adopting Gerome's picturesque-romantic pictorial matter.

Though Eakins mastered the draftsman qualities of painting fairly quickly, color continued to remain a challenging problem for some time. It was not until March of 1867, nearly seven months after his initial arrival in Paris, that Eakins was allowed to attempt works with color. The luminosity that made Eakins' work so famous later on was reached only through extended experimentation with these color theories. In a letter home, Eakins explained his studies and his longing to master the color techniques, in order to paint some significant work: "'Gerome told me...to paint some bright-colored objects, lent me some of his Eastern stuffs, which are very brilliant, and I am learning something from them faster than I could from the life studies."' [34]

Back in Philadelphia in July 1870, [35] Eakins worked in a third floor studio in his family home, using his sisters as models, or frequently painting views of the rowing on the Schuylkill River

nearby. Perspective became one of his key technical considerations, second only to his obsession with precise anatomy. Eakins was able to combine his European education of clarity and precision with his Americanized view of luminous quality. Here his watercolors, whose transparent washes exude a natural quality of light, began.

Eakins' watercolors were no exception to his personal rule that every picture was planned out in grid form. Large sketches were made, entailing every detail of the scene, and many times, before the watercolors were executed, oil sketches were composed to aid with color and positioning on a larger scale. Typically, these preliminary works were larger than the final watercolor, allowing for a more intense study of all attributes of the figure. One of the first watercolors Eakins did and sent to Gerome for critique, "John Biglin in a Single Scull" (ill. 14) of 1873, was done in this manner of study.

When one looks at a watercolor like "John Biglin," it is apparent that Eakins was not employing watercolor painting with the same techniques that are inherent to the medium. There are no free flowing washes and there is no loose, general treatment. Instead, Eakins applied the water-based medium with a series of small flecks, making absolutely sure that each group was as precise as the next. In "John Biglin in a Single Scull," this precision allowed for the realism and solidity that was the crux of Eakins' work, everything from the depth and sparkle of the river water to the muscle and veins in Biglin's arm.

Eakins' watercolor technique remained consistent through his

works, his tight application of the medium is illustrated again and again through works such as "Whistling For Plover" (ill. 15) of 1874 and the incomplete watercolor of 1875, "Baseball Players Practicing" (ill. 16). "Whistling for Plover" exhibits the luminous quality that Eakins was constantly striving towards, but also illustrates the wearisome technique that he employed to achieve such detail. The actual drawing, perspective, and minute color details are the keys to this work, as Eakins did not look to broad color washes to achieve a sense of light and momentary action. Eakins writes of this work: "'You [Earl Shinn, friend and art critic] will see in the watercolor exhibition [American Society of Painters in Water Colors] three little things of mine...a negro whistling for plover. This is the same subject as my oil one but is painted in a much higher key with all the light possible."'[36] Obviously, Eakins felt that watercolor was more adept at rendering the radiant quality of light than the oil medium was.

Eakins' technique, however, is better illustrated in his unfinished watercolor of 1875, the aforementioned "Baseball Players Practicing." The edges of this painting illustrate that Eakins did employ washes into his work; he apparently laid down very rough, uneven, almost amateurish washes and then covered these with small staccato flecks of color in dense application. No other artist was or has been as successful at this type of treatment as Eakins, and his technique is something that would never have been taught in an art school. Another artist might have ended up with a painting of dark, muddy, unintelligible patches of color. However, Eakins'

precision and his patience with tedious detail made this type of application work well for him. [37]

Also evident in Eakins' watercolor work is his principle of perspective. In a manuscript that is owned by the Philadelphia Museum, Eakins writes about his ideas on perspective, insisting that the proper way to begin a work is by identifying the middle of the vision field, constructing a vertical axis and then, working at a ninety degree angle, establishing a horizontal axis. Eakins claimed, "'and now your picture plane is fixed except its distance forward of the eye.'" [38] In the three previously discussed watercolors, this technique is evident. In each one, the figures are approximately centered around this vertical axis, while the horizon line appears almost at center level. These axes explain part of the rigidity and precision that encompasses Eakins' detailed, scientific-like paintings.

In one of his later watercolor works, Eakins demonstrates a new, somewhat looser handling of the medium. In "Negro Boy Dancing" (ill. 17) of 1878, Eakins obviously has once again employed the scientific realism and perspective that is so inherent to his work, though the background of this painting appears to be handled in a broader form. A triangular composition and an obvious character study, Eakins has allowed the background objects, such as the table, to fade into the wall, not ending with any precise quality. The character figures themselves are definite and detailed, but the background wall suggests a looser handling than before, as the shadows of the figures blend into the wall and the

table itself bleeds into oblivion.

The year 1882 marked the end of Eakins' watercolor career; he never accomplished any continuous body of watercolor works after this time. In 1886, Eakins resigned, under pressure, from the Pennsylvania Academy of Fine Arts, as his quest of the knowledge of anatomy lead him to remove the loin cloth of a male model during a female drawing class, causing controversy throughout the school. Eakins' European education, his Beaux-Arts training, and his scientific realism worked against him, as he tried to change the educational techniques at the PAFA. Treated as an "outlaw" by the Academy, Eakins was to remain out of grace with the art world until the 1890's, when his work finally achieved national acclaim. [39]

Eakins considered his watercolor paintings as much complete works as he did his oils, much like his contemporary Winslow Homer. Though his watercolors are far from the broad, gestural works that are characteristic of the medium itself, Eakins' created a body of works that excel even his best oil paintings in the quality of light and luminosity. The careful detail and planning of these works makes them as powerful as his other works, yet they retain, perhaps because of their small size and light color, a somewhat more poetic nature. The body and substance found in the oil medium is not there, but a greater refinement of detail and technique, plus the translucent color, along with the whiteness of the paper itself, helps to create a body of work that excels in clarity and in one of Eakins' ultimate goals, maximal luminosity.

Chapter V

As Eakins was one of the first American painters to travel to France to study art, so this opened the door for what seemed to be a new generation traveling to broaden their own art educations and talents. France and Italy became the favorite travel spots of the elite and of the traveling artists. After taking a turn where Americans looked solely at themselves for unique landscapes and more Americans were beginning to be influenced not only by European movements like Impressionism, combined with romantic realism qualities, but by the Far East as well. Oriental techniques became decorative modes for many an American and European artist.

The Impressionist color palette began to influence the ex-patriot American painters, in turn influencing those left at home. Quick and flashy brush work became the experiment of the day and the light, brilliant colors of the Impressionists affected this decorative style of painting. An example of this can be seen in the work of William Merritt Chase (1849-1916). Chase first traveled to Europe in 1871, returning virtually every year to paint and to teach. Chase himself once said, "'My God, I'd rather go to Europe than to Heaven."' [40] Chase also introduced the first American strain of "plein-air" painting, incorporating outdoor painting and the study of light into his creative work. However, few Americans were at the level of the French understanding of Impressionism; the majority simply integrated the concepts of light and color into their work, rather than dissolving their subject matter completely in these two principles. Instead,the figure remained, as always,

an important subject throughout the American art world.

The traces of Oriental influence were more generally employed, though it appeared that the same types of artists that experimented in the Impressionistic mode, also employed the Eastern techniques in their works. Typically, the prints of the Orient implemented asymmetry, flat, two-dimensional planes, and decorative pattern. The French Modernists took these principles and used them to their advantage. They employed the flat plane to take on a decorative mood, as the viewer became more aware of pattern, shape, silhouette, and a sense of design, rather than the objects themselves. The artist would actually plot out the repetitions and flat motifs of the picture, making positive forms an essential part of the artistic composition. In addition to these principles, oblique perspective - that is having a tilted view of the objects, either up or looking down upon them - became an important characteristic of these French and American ex-patriot painters, adding to the flat design of their own creative work.

One of the first American watercolor painters to employ the use of these Oriental art principles into his work was John La Farge (1835-1910). Born in New York to French parents, La Farge employed the watercolor medium throughout the course of his life, where it consistently reflected his other work in the oil medium, decorative design, and stained glass creation. Truly a "Renaissance man," La Farge was educated and skilled in many practices, including writing and lecturing, but it is to his watercolor painting that he remained true.

Until the age of eight, La Farge was instructed by his grandfather, Louis Binsse de Saint-Victor (1778-1844), who gave him lessons in the techniques of watercolor painting. By the age of ten, he was receiving "thoroughly English lessons" from an English watercolor teacher. In 1856, La Farge traveled to France and was exposed to the Barbizon school and to the Pre-Raphaelites. Returning to the United States with the intention of studying law, La Farge quickly abandoned the idea and in 1859, went to study with William Morris Hunt in Boston. About this same time, La Farge started collecting Japanese prints, introducing him to the flat, decorative patterns of the Oriental style.

Throughout the 1860's and 1870's, La Farge painted numerous oil paintings and watercolor painting was not a priority. He only employed the medium for studies, but even at this point, he was beginning the experimentation that would facilitate his later watercolor creations. In 1876, La Farge exhibited two wood blocks with watercolor washes, illustrations for engravers, with the American Society of Painters in Water Colors. By the year 1878, La Farge abandoned oil painting for watercolor work, exhibiting a number of pieces in the annual exhibit. "Chinese Pi-Tong" (ill. 18) of 1879 was in the America Watercolor Society exhibit of the same year, illustrating La Farge's concept of overall effect in composition. "The watercolor simply sets the objects before us to be admired for what they are as the painter defined them." [41]

Throughout this decade, La Farge painted many still-life, flower scenes, many within their natural setting. Perhaps these

paintings were in line with the more prevalent, Ruskin theories of the times, as they did incorporate many of Ruskin's formal techniques. However, the resemblance with the Ruskin, Pre-Raphaelite painting mode ended here and Oriental principles of design took precedence. Free brush strokes, the asymmetrical balance of the composition itself, plus the sense of design and angled perspective were derivatives of the Oriental style of which La Farge was so fond. The spirit of the Orient was in the work, through the informal qualities of handling, even if the subject matter still adhered to formal English composition.

In the year of 1886, La Farge spent three months in Japan, a period of time which should have been, due to his interest in the Oriental elements, one of the most prolific and productive of his career. However, the watercolors that La Farge created in Japan retain a stilted air and many of the works fail to rise above any basic level of illustration. Many of the watercolors were produced only after he returned to his U.S. studio and this may be one reason for their stiffness and their lack of atmosphere. On occasion however, there were exceptions to this rule, as in the 1886 work, "Sunrise In Fog Over Kiyoto," also called, "Kyoto in the Mist" (ill. 19). This particular work is representative of what one expects to find in La Farge's creations. The spontaneous quality of wet into wet, enhanced with deep verdant tones, evokes the type of free, on site expression that is characteristic of La Farge's finest watercolors. No longer is line the basic element of the painting; rather, color and patterns of shape are the critical

points in this spontaneous vision.

The early 1890's brought about a trip to the South Seas, where La Farge visited the island of Hawaii, Tahiti, Samoa, and Figi. While La Farge did not employ the bright and vivid colors that someone like Gauguin brought back from his excursions, they nonetheless exhibit a sense of freedom and vitality that are not present in the majority of his works from Japan. For example, "Musicians in Ceremonial Costume" (ill. 20), a Japanese work of 1887, appears stiff, due to the fact that La Farge hired models to pose in his studio. A comparable work from the South Seas, "Portrait of Faase, the Taupo of the Fagaloa Bay, Samoa, " also entitled "A Taupo and Her Duenna Await the Approach of a Young Chief" (ill. 20), of 1891, attains the fresh, alive, vitality that comes form unposed observation. This naturalism is enhanced by La Farge's familiarity with the subjects and their personalities.

Other watercolors produced during this voyage are equally stunning. "Diadem Mountain at Sunset" (ill. 21) of 1891, with its vibrant purples and yellows bleeding into one another typifies the topography paintings that La Farge was creating. Far from the landscape views that were representative of other artists of these years, La Farge employed a vitality and lyrical quality that relies on color and pattern to illustrate its subject form. In his work "Bridle Path, Tahiti" (ill. 22) of 1890, the asymmetrical balance of the work is reminiscent of Oriental design. La Farge himself wrote of the beauty of his personal inspiration:

> But all is green...This haze of green, so delicate as to be nameable only by other colors, gives a look

> of sweetness to these high spaces and makes them repeat, in tones of light, against the sky, chords of colour similar to those of the trees and the grass against the blue and violet of the sea. [42]

With his incessant need to explore the designs of pattern and color, he then turned to stained glass, still employing watercolors as the basis for his ideas and motifs. For example, the watercolor "Peonies in a Breeze" of 1890 appears in the design of the stained glass piece, "Peonies in the Wind with Kakemono Borders" (ill. 23) of 1893 . La Farge frequently translated the watercolors into these glass production, using the fact that watercolor and stained glass both embodied transparent, luminous qualities not found in any other type expression. These watercolor designs stand out on their own as spontaneous, fresh sketches of his creative hand.

In the late 1890's and the early 1900's, La Farge fell into the symbolic, poetic mode of many of the French painters of the time. "Autumn Scattering Leaves" (ill. 24) is a watercolor, intended for stained glass, painted in 1900 that typifies this poetic, idealized treatment of subject matter brought to life by vibrant veils of color. "The Strange Thing Little Kiosai Saw in the River" (ill. 25), a painting done in 1897, is also a poetic, yet mysterious rendering derived from an old Japanese folktale. However, this particular watercolor, though the color and watercolor technique are well handled, is simply not successful. It appears heavy and stagnant, and the subject matter does not ring true. Theodore Stebbins wrote of La Farge's work and expressed the fact that "though he demonstrates at times a great sensitivity to

color values, an understanding of pigment and paper, a willingness to take chances, and a knowledge of composition, these are seldom found together in one work." [43]

Though La Farge was occasionally unsuccessful in his elements of design and execution in watercolor, he did have his moments in the medium, many of which compete on the same scale as any other watercolor or oil painting of the time period. In addition, not only did La Farge introduce the Oriental ideals of design to many an American, but he created a body of watercolor work that could only serve to influence and inspire other watercolorists to continue in their creative endeavors. In particular, La Farge's flower paintings were executed with the life and vitality, not to mention technical virtuosity, all which reserve a place for him among the great American watercolorists of the nineteenth-century.

In the translation of these Oriental principles of design into the more modern framework of the times, James Abbott McNeill Whistler (1834-1903) is a dominant influence. He was born in Lowell, Massachusetts, though his family lived in Russia from 1843 until 1849. Frequent visits to England in 1847 and 1848 introduced Whistler to the European lifestyle that would become so prevalent throughout his art work. [44] At the age of twenty-one, he took up permanent residence in Europe, first living in Paris, then moving to London in 1859.

At the onset of his career, Whistler did not employ the use of watercolor on a continual basis, rather he used it for

occasional experimentation. However, even these brief watercolor interludes into his oil painting style embodied the loose, free brush style that carried over into his later works. In his watercolor of 1859, "The Kitchen" (ill. 26), Whistler illustrated his natural talent for working with this water-based, expressive medium. The composition is strong, but is played out in broad, free-flowing washes that give only hints of the details that might exist within the pictorial space. One has a feeling of depth and solidity, without the tedious detail that was used by someone like Eakins.

Whistler's most mature work came from the later period in his life when he began to sort out what exactly he considered to be the principles on art. Whistler gradually eliminated detail and subject in favor of emotional content and an inner feeling of life. He refused to continue to only paint that which is representative of reality, rather he experimented with the two-dimensionality of the picture plane and his emotional response to the subject at hand. Whistler had a concern with the problems of art; he believed in the principle "art for art's sake." The actual manipulation of the paint and its elements of the flat picture plane was what Whistler was striving to create; he insisted that music did not require a background story and thus, why should art be forced to include narrative qualities.

Whistler's ideas about art were challenged in 1874 with his oil painting, "Nocturne in Black and Gold; The Falling Rocket." John Ruskin, the great art critic and writer of the time, insisted

that Whistler's work was fraudulent, for he was "asking two hundred guineas for flinging a pot of paint in the public's face." [45] This purely emotional response, one that revealed the inner feelings of the artist through colors over subject matter, was derived from a formal expressive art formed out of the artist's own intense application of his inner self into and complementary to the art itself. Another critic of the time, Tom Taylor (1817-1880), writes:

> All Mr. Whistler's work is unfinished. It is sketchy. He, no doubt possesses artistic quality, and he has got appreciation of qualities in tone, but he is not complete, and all his works are in the nature of sketching. I have expressed, and still adhere to the opinion, that these pictures only come one step nearer pictures than a delicately tinted wallpaper.[46]

Whistler's own comments on the type of expressive art in which he engaged revealed his true academic thoughts on the matter. Through his watercolors, one can see the direct application of Whistler's ideas, once they are first fully understood. Whistler's own aspirations are apparent in two different lectures and writings on the subject. From his lecture, "Ten O'Clock," he is quoted as saying:

> Nature contains the elements, in colour and form, of all pictures, as the keyboard contains the notes of all music. But the artist is born to pick, and choose, and group with science, these elements, that the result may be beautiful - as the musician gathers his notes, and forms his chords, until he brings forth from chaos glorious harmony. To say to the painter, that Nature is to be taken as she is, is to say to the player, that he may sit on the piano.[47]

Thus, Whistler expressed his view that art is not created to be narrative, but to evoke emotional responses and inner recognition of feelings. To understand Whistler's feeling on the

actual context of subject matter and imitation, one must only interpret his dialogue from "The Red Rag":

> As music is the poetry of sound, so is painting the poetry of sight, and the subject matter has nothing to so with harmony of sound and color. Art should be independent of all claptrap - should stand alone, and appeal to the artistic sense of eye or ear, without confounding this with emotions entirely foreign to it, as devotion, pity, love, patriotism, and the like. All these have no kind of concern with it, and that is why I insist on calling my works 'arrangements' and 'harmonies.'
>
> The imitator is a poor creature. If man who paints only the tree, or flower, or other surface he sees before him were an artist, the king of artists would be the photographer. It is for the artist to do something beyond this: in portrait painting to put on canvas something more than the face the model wears for that one day; to paint the man, in short, as well as his features; in arrangement of colours to treat a flower as his key, not as his model. [48]

With an understanding of the types of approaches to art that Whistler was engaged in, it is then an easy transition to comprehending his expressive watercolor paintings.

The watercolor paintings of Whistler begin to emerge in the late 1870's and early 1880's, typically starting as impressions of the sea, executed in his stylistic calligraphic form. "Venice Harbor" of 1879-80 shows his exploitation of the textured paper, as he pulled a wet, color-filled brush over the dry fabric of the paper. Whistler's emotion-evoking work continued in a later watercolor, dated around 1883, entitled "The Ocean Wave" (ill. 27). There are no details to clutter the surface of this work; the minimalistic approach to subject matter takes its full force. Simple, broad washes of color that bleed into one another on the horizon line indicate the fuzzy separation of the ocean and sky.

Wet into wet and the application of saturated washes give this watercolor work the atmospheric qualities of life and open air.

One of watercolor's greatest attributes is the ability to exploit the white surface of the paper onto which it is created and Whistler is certainly no exception to this. He employed this pure and unique quality with great talent and mature subtlety. A perfect example of this exploitation can be seen in the painting "Resting in Bed" (ill. 28) of the early 1880's. Quick, spontaneous washes and the flickering suggestion of minimal detail characterize this work, but its true artistic quality is achieved through the manipulation of the paper to suggest the bright, inflow of light into the room. The delicate, monochromatic tones of the piece serve to enrich the raw, uncovered paper to its utmost vitality. [49]

Some of Whistler's most mature watercolor works came from the same types of subjects as did his most famous oil paintings. "Nocturne: Grey and Gold - Canal, Holland" (ill. 29) of 1883-84 is one of these such works. It is apparent in this creation that Whistler hit his stride, employing one saturated wash onto another, until the entire piece seems to evoke a fluid, drenched emotion, completely drown and at one with the sobering pigment. The subject is no longer important, yet the emotion educing creation revels in the precise time and place of this response. These wet into wet applications of the paint appear spontaneous and free-flowing, making these types of watercolors appear a simple and effortless production. In reality, Whistler's technique was only the result of many years of study and experimentation, producing a mature,

subtle style that took much time to ferment.

Again, the same type of emotion evoking abstraction of color arrangements appeared throughout the remaining years of Whistler's life and in his watercolors. "The Fire Wheel" (ill. 30) of 1893 is even more abstract than his work of ten years earlier, as Whistler continued to detach himself more and more from any rendering of the subject matter. Just before his death, Whistler produced another watercolor that exemplifies his mature style, "Blue and Silver: Morning, Ajaccio" (ill. 31) of 1901. The same qualities of light and open space radiate from this piece, much like his earlier watercolor, "The Ocean Wave." However, in this piece, there is the feeling of a more subtle and refining technical ability on Whistler's part. Though Whistler's watercolors are of a small size, ranging typically in a twelve inch or under space, his artistic endeavors and his individual abstract vision, played out through his creative watercolor work, put him into a much larger realm.

As indicated, French Impressionism had an effect on the work of several watercolor painters, though more for its color and brush work than its concept of the breaking down of subject matter into light. Childe Hassam, (1859-1935) one of the founders of the New York Water Color Club, was an artist who did a large quantity of watercolor work in the Impressionistic mode. Born on October 17, 1859, in Massachusetts, Hassam received his training as an illustrator before living in Paris in the years 1886 to 1889. Hassam began working in watercolors in the early 1880's. Though his oil paintings are fine examples of American Impressionism, Hassam,

like many other artists did not fully comprehend the French Impressionistic style. True French Impressionists completely dissolved the subject matter, while most Americans retained some representation. However, his watercolor works approach a greater creativity and exploitation of Impressionism that is not evident in his other work.

Though Hassam was established in the watercolor medium as early as 1883, when he exhibited sixty-seven watercolors created during a visit to London that year, it is not until the late 1880's that his mature color style emerges. While in Paris, Hassam had the opportunity to be exposed to the Impressionists - Monet was a favorite - while he briefly studied at the Academie Julian. Upon his return to the United States in 1889, Hassam divided his time between the hectic schedule of New York City and the more isolated landscape of upper New England. The Isle of Shoals, off the New Hampshire-Maine coast was a favorite spot, as it contained an elaborate garden created by his poet friend, Celia Thaxter.

Two watercolors from his excursions to the New England coast illustrate Hassam's dexterity and free use of color. "The Garden, Appledore, Isle of Shoals" (ill. 32) of 1891 is reminiscent of Monet's garden scenes and shows Hassam's calligraphic handling of the brush strokes. The whiteness of the paper occasionally shows through the quick, brilliant color slashes and the entire painting has a decorative, abstract feel, due to the thousand different strokes surrounding the one horizontal, stable figure in the center of the composition. Another watercolor painted at the Isles of

Shoals in 1892, "Isle of Shoals Garden" (ill. 33), is also typical of his mature work. Composed primarily in the bottom right hand corner of the paper, this work shows the possibility of atmosphere and light through a minimum of strokes. Again, it illustrates Hassam's freedom with color and the quick suggestiveness of his brush work.

In his later years, Hassam went on to explore brighter color relationships and a broader based, quicker brush style. "The Gore, Appledore" (ill. 34) of 1912 is indicative of this rapid, painterly application of pigments and also is a fine example of the type of brilliant, rich coloration Hassam was employing in his work. The two large cliffs that dominate the painting serve as a horizontal patterning of shapes and slashes, while the sudden vertical form of the blue ocean water juts between the two, causing a more abstract feeling. This atmosphere is induced once again in "Sunday Morning, Appledore" (ill. 35), also of 1912, through the simple build-up of these quick, energetic slashes in the foreground of this composition. Forms are only suggested and details are not pertinent, thus this work radiates only the light and atmospheric qualities of the landscape that Hassam intended. The type of gestural form that Hassam brought to his work was immensely successful. However, perhaps because of this success, Hassam did not have the drive or the stimulus to push himself beyond these means. As a result, the majority of his work does not progress beyond this type of creation. Despite this shortcoming however, Hassam did contribute greatly to the American watercolor movement

through both his gestural work and through his concept of the seriousness of expression played out through the watercolor medium.

Another artist of Impressionist background who helped to bring in a modernistic approach to watercolors was Maurice Brazil Prendergast (1859-1924). He was born in Newfoundland and later moved to Boston, the hometown of Hassam, where he received training as a commercial artist before heading to Europe in 1886, and again in 1891. On his second voyage abroad, Prendergast lived in Paris and also studied at the Academie Julian. He, however, was much more enthralled with the art of the Post-Impressionist group. He therefore began to formulate his own personal style, influenced by such painters as Cezanne, Denis, Bonnard, and Toulouse-Latrec.

Lack of funds required Prendergast to return to Boston, where he opened a frame shop with his brother, Charles, and was able to paint only in his spare time. He continued his Post-Impressionist expressions, however, and was finally recognized in the world of art when he helped to form the avant-garde artist group, "The Eight," in New York City in 1908. Prendergast was the most radical of even this new, radical group. The other artists worked in a non-traditional painterly realism.

True dexterousness with the watercolor medium is apparent in Prendergast's work; he handled the pigments with a vitality and eye for color that was unique to his style. Applying the paint in daubs of color next to each other, Prendergast employed the pointillist technique, but to a less rigorous degree. Rather, his splotches of color are integrated with varying spaces of white

paper, which, in turn, serves as both an atmospheric, light property and as a reiteration of the flat picture plane, something that would become increasingly important in the twentieth-century. "St. Malo No. 1" (ill. 36) of 1907 is illustrative of Prendergast's quick, energetic style. Small dabs of color suggest the forms of people, umbrellas, and boats, while the sky and the ground both are animated renderings made up of blotches and curls of color. Prendergast's fluid style is consistent thorough his work.

In the works "Central Park" (ill. 37) and "The Mall, Central Park" (il. 38), both of 1901, it is evident that Prendergast's reputations as a "mosaic painter" and a "tapestry painter" were well deserved. Indeed, the flat, almost two-dimensional design characteristics are staples of the pieces. In each work, perhaps the handling is a bit tighter than usual, as more detailed objects are included, but nonetheless, the small, integrated color patterns continue with a certain vigorousness. Though his works appear to be spontaneous and easily executed, they are, in reality, very difficult and complex studies into the relations of color and the interlocking framework in which these color daubs exist.

Perhaps the most beautiful and well known of Prendergast's watercolors were produced during his eighteenth month stay in Venice from 1898 to 1899. "Piazza di San Marco" (ill. 39), 1898, is an aerial view of the plaza; dots of white paper represent people busily walking through the area, while three flags of red, white, and green dominate the composition of the painting. One has a feeling of the warm, sun-drenched afternoon in which the breezes

are rare simply through the bare movement of the vertically hanging flags. This effective and dynamic composition is easily balanced by simple, suggestive markings that make up this illusion of the Piazza di San Marco.

The vivacity and animation of Prendergast's work is also seen in many of his "rain" paintings of Venice. Unlike the majority of artists that spent time in Venice, Prendergast did not paint the famous waterways of this city, but rather, he preferred to capture the glistening atmosphere of the parks and plazas after storms. In two examples of 1899, "Piazza San Marco, Venice" (ill. 40; color plate 1) and "Umbrellas in the Rain" (ill. 41), Prendergast illustrated his brilliant handling of the watercolor medium through the abstract patterning within the puddles of rainwater splashed upon the streets. Whereas this type of subject matter could be both muddy and unsuccessful under the hand of another painter, Prendergast, going beyond simply the decorative, used transparent washes to release the emotion of a storm just passing and the feeling of the fresh rain that has just cleansed a foreign city. The quality of the medium itself, with its fluidity and transparency, lends this wet, spontaneous feel to his work. The quick, vital brush work, along with the many figures included in the compositions themselves, contributes to the dynamic, kinetic work of Maurice Prendergast.

Chapter VI

John Singer Sargent (1856-1925) is another important watercolorist. Born in Italy to American parents, Sargent continued to remain an American citizen even though he lived most of his adult life in England. Though Sargent's work did not have a profound influence on the American watercolorists, he has been, in later years, classified with the likes of Winslow Homer and is thus recognizable for his technical ability in handling the watercolor medium.

One of the most talented and gifted portrait painters of all times, by 1907, Sargent had been commissioned for over five-hundred portraits and had done numerous informal portrait studies. It was at this point that Sargent turned to experimentation in watercolor, in order to escape some of the boredom and burn-out that had arisen from his numerous portrait paintings. Vacations to the Alps and other European sites provided an opportunity for Sargent to produce watercolor sketches of the outdoors, after which he gradually began to use watercolor as an outlet for all other creative expression. In 1904, the majority of his watercolors still retained á certain stiffness of handling, but by the next year, Sargent showed no tentativeness in the medium; his watercolors were as free and spontaneous as any of the watercolor masters.

Sargent had remained an aloof figure from the art world for some time before his watercolor excursion. Sargent himself said that, in basic terms, he did not wish to look under the surface of his subject matter, but rather wished to paint only the subject

itself. This type of objective opinion and perception of art was not considered in such friendly terms by those avant-garde artists that were searching for more technical, subjective art terms. Sargent held fast to his initial motto on art, however; "all that is not indispensable is useless." Donelson F. Hoopes writes: "His technique was not an end in itself, but a means by which he could quickly arrive at succinct statements concerning the world that moved and dived around him. Sargent's eye saw the presence of the world more directly, and his mind resolved that presence into pictorial realism more trenchantly, than any other artist of his time."[50]

Throughout Sargent's watercolor work, there is a loose handling of the medium, resulting in a vitality and freshness that is occasionally lacking in his oil paintings. In watercolor, he was able to build up transparent layers of washes that flowed into the surface with a seemingly effortlessness of hand. Sargent also did not begin with the intention of exhibiting these watercolors, perhaps accounting for the fact that he had more freedom with the watercolor medium. Later, he realized the technical virtuosity and talent he possessed with the medium and perceived them as complete works.

The theme of light and luminosity was a reoccurring one for Sargent throughout his work in watercolor. In a work like "Gourds" (ill. 42) of 1905-1908, Sargent's technical ability is evident, along with his regard for natural, pure sunlight. Sargent typically employed tonal contrasts, dark washes are made all the more

brilliant and intense by light, white highlights. Also in a work like "Gourds," it is evident that Sargent had a superb concept of the use of over-all composition, another design technique that was beginning to hit its prime in the twentieth-century. [51] Unlike his work in portraiture, which commanded a compositional center, in his watercolor expression, Sargent was free to rid himself of these traditional compositional contrivances. As one looks into this painting of the gourd tree, there is a feeling of atmosphere, as if one is actually next to the tree, feeling the sunlight filtering its warm rays through the multiple greens of the densely packed leaves. There is no particular focus on the composition, rather the branches and leaves extend beyond the edges of the painting itself.

Though he originally began watercolor painting as an escape from the rigors of portrait painting, Sargent nonetheless included many figurative motifs in his watercolors. However, contrary to his oil paintings, these figures typically do not contain the facial details, expressions, or recognitions that are evident in his portraitures. For example, in the work of 1912, "In the General Life" (ill. 43), the three women's faces are barely suggested. However, the positioning of the women's bodies and the quick strokes indicate an atmospheric quality that tells more about these women than any hard, accurate, detailed facial renderings could.

Sargent held that he was not interested in atmospheric effects, but rather the objects and subjects themselves. Frequently, Sargent captured only a passing glance at one part or point of view of a building or scene. Examples of the principles

are easily seen through his Venetian watercolors, painted in the first years of the twentieth-century. An intimacy is present throughout all of these watercolors that is not present in the watercolors of other artists. Sargent's technique of creating the watercolor paintings in one sitting accounts for the spontaneity and the freshness in his work. For example, in the watercolor "Venetian Doorway" (ill. 44), the wet into wet washes, the barest suggestions of detail, and the intimate, passing glance of the doorway all are symbolic of Sargent's style.

Sargent also tended to employ many photo-like qualities in his watercolors, something that was not common with other painters of the day. In the watercolor "Santa Maria della Salute" (ill. 45) of 1904, Sargent clearly focused on the building in the center, but allowed much of the foreground to be somewhat blurred, like a photograph would be. Though most painters would have, at this time, produced a work that showed a pictorial view of the entire grandiose scene, all of it clearly in focus, Sargent did not adhere to these ideals. This application is again apparent in this painting in the sense of intimacy that Sargent produced throughout his works; the front of his own gondola is present in the foreground, making the painting seem more like something the viewer himself would see as he or she was traveling down the waterways of Venice. In addition, Sargent's pencil lines, typical in his architectural studies, are barely visible beneath the washes of color. Sargent had a love for perspective, but only used this as a formal basis for a very informal, suggestive style.

Sargent's work can also be viewed with the tonalists in mind. Sargent was forever exploring the color relationships of various tones and hues and how they affected one another. "Mountain Fire" (ill. 46) of 1903-8 is essentially a series of quick, energetic washes that defies the spatial arrangement through the transparent application of these washes. Part of the spontaneity and freshness that accompanies all of Sargent's works is that, unlike someone like Homer who built up broader based washes, Sargent used smaller, less dense strokes and washes to capture the illusion of the pictorial scene. Again, this is evident in "Mountain Fire."

Sargent went on to paint watercolors of all types of different subjects once he left Venice. He traveled to the United States numerous times, making a special expedition to the Rocky Mountains in 1916. He continued to apply his theories of watercolor painting throughout the rest of his career. Overall composition, quick, transparent washes, and a personal intimacy characterize all of Sargent's watercolors. Though his work was not fully recognized at the time, it has come to illustrate a great deal about the handling of this medium. His art was not as influential as Winslow Homer's, but, his creative aspiration and freedom came to life when he began to express himself through the watercolor medium. His looseness of handling and his technical virtuosity in watercolor allowed him more artistic freedom than his commissioned oils.

Chapter VII

All of these American ex-patriots serve as influences on the development of the American watercolor movement and by the turn of the century, European influence on American art would make a much larger impact than it had in the previous fifty years. As far as the medium of watercolor is concerned, one European artist in particular stands out as having an individual importance in the development of watercolor. Having used the medium from as early as 1909, Francis Picabia (1879-1953) conceived of an entire series of watercolor paintings in the year 1913 when he came on an extended visit to the United States. [52] This "New York" series employed strictly abstract formations and designs, played out through the fluidity of the watercolor medium, in an attempt to capture and reproduce for the viewer the energetic life of the American city. In March-April of the year of their creation, these New York watercolors were part of an exhibition at Stieglitz's gallery, "291."

Americans themselves however, tended to be more individualistic than many of their European counterparts. Lloyd Goodrich wrote that: "To the Europeans, the resources of representational art appeared to have been exhausted, and the only possible direction was the search for new concepts. So within a few years, European art passed through a series of revolutions."[53] Americans on the other hand, unlike Europeans, had only been painting on their own for a couple of centuries and the nation as a whole was not bored with the idea of realism as a precise

concept. Rather than having to find new forms of expression, Americans were still enthralled with all the new technology found in America and in her modern cities and scenes. Thus, the experience that "the achievements of American modernism were to be in personal expression on an individualistic plane." [54] Within this realm, watercolor itself had long been an American medium and there were more than a dozen early American artists who devoted a good part of their careers to watercolor expression compared to very few in Europe. Due to these factors, it would seem only natural that many important and talented artists would continue to express their personal creative visions with the watercolor medium.

One of the truly great modern watercolorists was John Marin (1870-1953). Born in Rutherford, New Jersey, Marin first began painting in watercolor in 1888. However, he went on to train as an architect and was the owner of his own office firm by the year 1893. At the age of thirty, much later than most artists, Marin decided to study at the Pennsylvania Academy of Fine Arts, and later at the Art Students League in New York City in 1904. Marin then left the United States for what turned out to be a five year travel expedition through France, Italy, Holland, and England. In 1909, Marin had a show at "291," and quickly became one of America's foremost watercolor artists, returning to the states in 1910.

This body of work from the early 1900's to 1913 consisted of various personal renditions of the street scenes in Paris and the buildings in New York City. "A Rolling Sky, Paris after Storm"

(ill. 47) of 1908 and "River Effect, Paris" (ill. 48) of 1909 are good examples of his earliest style. It is evident that, much like Whistler, Marin handled his watercolor medium in a loose, free flowing manner. Marin sometimes used thin, transparent washes to build up colors and forms, but he usually preferred quick color slashes and shapes played against one another . A flash of the wrist could produce vibrant color waves that glisten in the shimmering sun as in "River Effect, Paris."

Marin's New York based watercolors showed the same types of technical handling, but with a more Cubist orientation. Swift strokes and deep, strong vertical and horizontal lines captured the chaos of the city streets, while simplified, two-dimensional, geometric shapes jutted forcefully into the horizons of the streaked sky, claiming their position in the American industrialized world in the watercolor "Movement, Fifth Avenue" (ill. 49) of 1912. Throughout these works, Marin employed an overlapping color system, transparency and simplicity; in addition, he used the blank paper as a major compositional element. Marin once said that the buildings were as much alive to him as the city people were and he continued to do these "city-scapes" into the 1920's and 30's.

At this point, however, Marin adopted a much stronger Cubist application, perhaps due to the influence of the Armory Show of 1913. Exposed to the Cubist ideas, Marin adopted their techniques and then translated them into an energetic and dynamic vision of his own. He broke down the forms into the most simple terms and

then allowed space to surround his image so that it appeared to be floating within the picture plane itself. For example, "Lower Manhattan" (ill. 50; color plate 2) of 1920 employed triangular forms to set these buildings in space, in addition to the broadly defined diagonal lines that swept the painting.

Marin also began to exploit the use of the dry brush more and more in his work; the rough texture of the paper was accentuated, while the paint itself received an added sparkle due to the adherence of the pigment into only certain grooves of the paper. In the work of 1922, "Lower Manhattan (Composition Derived from Top of Woolworth)" (ill. 51), Marin again employed this dry brush technique and bold, heavy, dark charcoal lines in a painting that appeared to be an exploding frenzy of energy and motion. A new spontaneity and more dynamic color use were added to the kinetic composition. Marin himself wrote about his pencil sketches of the city:

> They-the drawings-were mostly made in a series of wanderings around about my City-New York-with pencil and paper in-sort of-Short hand-writings-as it were-Swiftly put down-obeying impulses of a wilful intoxicating mustness-of the nearness-nay-of the being in it-of being a part of it-of that-which to my Eye went on-of the rhythmic movements of people on Streets-of buildings a rearing up from sidewalk-of a sort of mad wonder dancing to away up there aloft for
>
> Everything became alive each a playing with and into each other like a series of wonder music instruments.[55]

For Marin, all of the forms and suggestive brush work came together, just like the buildings and the people, to create a musical model of the city's atmosphere and life.

There is also an important element of geometric push and pull in Marin's work. In his own writings about the theories of his art Marin pointed out several crucial ideas. Marin employed geometric shapes in the reduction of his forms and explained it as follows:

> An artist had to construct shapes seen-to his own shapes the triangles and squares & circles which he creates he would never have created if he hadn't seen triangles circles or squares in nature all his life so that's the source of his gettings-he being a natural object himself he can never get away from this (his seeings, his hearings) and they register within himself and he uses them. [56]

Thus, the geometric shapes that Marin derived from Cubism were not unnatural shapes, nor was it an unnatural simplification of the elements. Rather, it was derived straight from the appearance of nature itself. Marin also believed in the geometric energy between forms, which caused a constant push and pull between the spaces. He wrote:

> In life all things come under the magnetic influence of other things-the bigger assert themselves strongly-the smaller not so much but they still assert themselves and though hidden they strive to be seen and in so doing change their bent and direction.
>
> While these powers are at work pushing, pulling, sideways, downwards, upwards, I can hear the sound of their strife and there is great music being played.
>
> The mountain was formed by weights pushing and pulling and it's as it were as if these weights were still pulling pushing-that the mountain is still fighting and being fought against-becoming conscious of all this In your build up of mountain you have got to do just these things.
>
> As my body exerts a downward pressure on the floor in turn exerts an upward pressure on my body.
>
> Too the pressure of the air against my body-my body against the air-all this I have to recognize

when building a picture.[57]

Marin's beliefs held that though each shape was in control of its own occupied space, there was constant conflict between these forms. It was on these two principles that Marin focused the physical realities of the picture plane, the spatial relationships of the forms, and their reactions in correlation with each other.

It was during the year of 1914 that Marin made his first visit to the shores of Maine, a location that would spark his interest in and his life-long exploration of the nature of the sea. Marin continued to be inspired by the land and by the primitive characteristics of this landscape for the remainder of his life. However, Marin confronted the extra complication of landscape being so traditional and conventional, rather than being the type of subject that an avant-garde artist would like to do. Though Marin did execute several rather traditional watercolors of various landscapes, he was able to bring his swift, deft hand and modernist vision to a subject class that had been much reproduced.

In the painting of 1914, "Maine Coast" (ill. 53), Marin interpreted the landscape and water traditionally in that there is not a tremendous breakup of form. However, the simple, decisive strokes and lines that represent this shoreline were hints of the importance that the water would have in his work. Besides the fact that this is one of his earliest seascapes, it was also important in that it demonstrated the pantheistic reverence that Marin had for nature.

Marin also had views like psychic automatism; he believed

that it was impossible to capture the exact qualities of nature, but that the same force that oversaw the changes in nature also took control of the forms that his hand created. This particular approach to his art was illustrated in his piece of 1919, "Sunset, Maine Coast" (ill. 53). Marin did not employ the typical, warm toned washes of color that one might find in another artist's version of a sunset. Instead, Marin's calligraphic strokes took over. Marin still used traditional colors, like blue for the water, green for the land, but he did not create a realistic representation of these forms; he instead created a form that was an embodiment of the subject and its emotional context. In "Sunset, Maine Coast," Marin used strong, orange diagonals to represent the sunset, while the island land form stood as a dry brushed, linear isolation, surrounded by the quick and choppy blue-green sea. Another example of this artistic ideal, "Movement, Sea and Sun" (ill. 54) of 1921, is equally representational. Four small yellow circles, accented by red circular forms, are the illustrations of the sun, while deep blue and purple lines portray the sky and the horizon line. In these, as in all of his work, Marin used quick, broad, dry brush strokes that saturated the surface with color and simple, geometric forms.

Marin always maintained that he was a realist painter, but was one that had his own impressions of and reactions to nature and its elements. "Pertaining to Stonington Harbor, Maine, No. 4" (ill. 55) of 1926, is exactly that - it pertained to the harbor, but was not an exact representation of the reality of the harbor. For

Marin, the places inspired the elemental and spiritual portrayal, and were thus "pertaining to" the place. Marin once said that "the sea that I paint may not be the sea, but it is a sea, not an abstraction."[58]

A 1929 trip to New Mexico served to open up Marin's work to a certain extent, the desert of Taos being a favorite subject. "Storm over Taos" (ill. 56) of this same year is illustrative of this fact. The sky takes up over one-half of the painting with its diagonal and vertical geometric shapes, while the lower landscape is linear and horizontal in its application. There is, however, a sense of isolation and wide open spaces, the small desert town in the distance is not floating in space like it might have been in earlier works. Marin maintained the strong handling, deep colors, and dry brush work of his style throughout the course of this traveling excursion.

In Marin's later works, there is a sense of more open space, derived from his experience in the West, and there is also a sense of an idealized image in his work rather than an actual one. In "Region of Brooklyn Bridge Fantasy" (ill. 57) of 1932, Marin still employed the simplification and dynamic coloring with the energetic brush strokes, but this painting appears to be a combination of ideals and images about New York and the Brooklyn Bridge that were already in Marin's mind. "Seascape with Rocks and Sailboat" (ill. 58) of 1930 and "Sea Fantasy, No. 7" (ill. 59) of 1943 are seascapes that are also reminiscent of this idealized view, in this case the subject matter being the coast of Maine.

In his later years Marin turned more to expression in oil, perhaps for a change of pace. Most of his influential watercolors were created within the two decade span of the 1910's to the 1920's, however, Marin continued to create energetic and original, fresh works well up until the last part of his life. In the hospital at age 81, Marin even filled a syringe with black ink and used it to create "The Written Sea" (ill. 60), another example of his calligraphic freshness. Marin claimed to be an individualist, with no connection to any other type of artistic movement: "I am completely unsympathetic with Cubism or other forms of abstraction or with Surrealism. I belong to no ism. I haven't the time. Shakespeare belonged to no ism. [59] Though his claim is true, there remains the fact that certain artistic innovations, like Cubism, must have had some effect upon his work. Nonetheless, Marin was influential through his writings, lectures, and through his art. The first true modernist to work solely in watercolor, Marin opened new doors of expression for other watercolor artists, in addition to capturing the attention of the art world and the media.

While John Marin served as one of the first watercolor modernists, Charles Demuth (1883-1935) was right behind him, painting with figurative expressions. Charles Henry Buckius Demuth, born in Lancaster, Pennsylvania, was once compared himself to Marin: "John Marin and I draw our inspiration from the same source, French Modernism. He brought his up in buckets and spilt much along the way. I dipped mine out with a teaspoon, but I never spilled a drop." [60] Refined, classic style characterized the penciled

drafted, delicate color washes of Demuth's watercolors, rather than the broad, energetic strokes of Marin's work.

Perhaps the sensitive paintings of Charles Demuth can be partially explained through the fragile upbringing that characterized his childhood. At the age of five, he was the victim of Perthes, an inflammation of the hip joint that leaves one leg slightly shorter than the other. With no medical knowledge of the disease at that time, prescribed bed rest for over a year and no strenuous activities rendered Demuth a frail individual. As an only child, Demuth received great attention, especially from his mother and was, in a sense, babied throughout his life by his family members. In fact, his aunt, a schoolteacher, insisted that he play only on the girl's playground because the boy's playground might prove to be too rigorous for him. Thus, Demuth grew up a fragile and protected man.

Demuth attended his last two years of high school at Franklin and Marshall Academy, where he did well in liberal arts subjects, but not business and math, to the disappointment of his father. Two years after his graduation, Demuth finally enrolled in the Drexel Institute of Art, Science, and Industry, where he was, under family direction, to study commercial art. When Drexel withdrew its art curriculum in June 1905, Demuth transferred to the Pennsylvania Academy of Fine Arts. From this period on, Demuth devoted himself entirely to painting and he was to come under the influences of the Ash Can School, the Oriental painters, Whistler, Marin, and even the Cubists. [61]

Demuth's watercolors can be classified into four broad categories that can be traced throughout his career. In the early years, the teens and twenties, he painted many landscapes and figure studies, especially while he was in France in 1907 and again in 1917. His early landscapes, like the 1913 watercolor, "Coastal Scene" (ill. 61), illustrate his broad, wet washes and quick, staccato accents. He also used over-all composition, much like Marin and Sargent. Color was a primary accent, but these works are not usually considered Demuth's finest. They do, however, open the door to more serious watercolor endeavors.

Perhaps the second category is more in line with what one thinks of when Demuth's name is mentioned, for throughout his career, he consistently used the figure as a primary motif. From his earliest studies, Demuth sketched the figure lightly and covered it with pale, transparent washes, a technique that he began while in France studying under Rodin's assistant, Antoine Bourdelle. Typical of Demuth's many figure studies are works like his theatre and circus themes, such as "Vaudeville" (ill. 62) and "The Circus" (ill. 63), both of 1917. He plays upon the curving patterns and decorative charm within both of these works. This sophisticated and gentle manipulation of the formless space is extremely delicate. Part of this handling of line and decorative pattern comes from the influence of Matisse. This can also be seen in a piece like "Tumblers" of 1917 with its circular patterning. In all of these works, Demuth's characteristic wet washes are applied in saturated colors and then partially blotted away,

accounting for the fragile feeling in these watercolor paintings.

Also in the middle years of the 1910's, Demuth began to do the flowers and vegetable still-life studies that he would continue for the rest of his life. These works have delicate, saturated washes that exploit the whiteness of the paper. "Wild Flowers" (ill. 64; color plate 3) of 1916 is a perfect example of the wet into wet technique Demuth used, not to mention his delicate, yet brilliant coloring. Forms flow into one another with a elegant and dainty simplicity, while certain flowers are suggested by white spaces and small, staccato lines that suggest the flower edges. There is an elegant charm in these still life works, while at the same time a bit of Cubist abstraction is apparent. In a work like "Daisies and Tomatoes" (ill. 65) of 1920, the flat, two-dimensional picture plane and its decorative aspects are part of that American interpretation of Cubism.

Along the lines of Demuth's fourth type of painting is work that was directly inspired from the Cubist movement and from his exposure to the paintings of Cezanne in the "291" gallery. Many of these particular works were created during a vacation to Bermuda during the last part of 1916 and the early part of 1917. Again, like most Americans, Demuth adopted the Cubist pattern of the break down of forms, but in a decorative style rather than as a complete dissolving of form. He exploits the white paper and presented this unpainted space as an important part of the entire composition. While forms are broken apart and the angles of some of the perspective lines are changed, the geometric forms still have the

ring of reality and stability. For example, "Red-Roofed Houses" (ill. 66), painted around 1917, is a typical Cubist precision work by Demuth. The roofs of the houses are broken into planes that are geometrically arranged within the picture plane. At the same time, Demuth continued to employ his blotting technique, along with his delicate washes and vivacious coloring.

Demuth continued working in much the same style throughout the course of his life, which was shorten due to a bout with diabetes. Towards his last years, Demuth became more explicit and erotic in his work, painting evocative images that had forever secretly interested him. Works like the 1930 pencil drawing entitled "Two Figures in Bed," which was later destroyed, tied Demuth's personal life as a homosexual to his creative art work. Barbara Haskell reflects:

> The conspicuous display of genitalia in these works, which made them unexhibitable in Demuth's lifetime, gives rise to speculation about his motives, especially at a time when his strength for picture-making was limited. It is possible that the strain of cloaking his homosexuality in conservative Lancaster had simply become too great and that these watercolors represented an outlet for his frustrations. It is also possible that at this time Demuth became worried about impotence--which is often a consequence of severe diabetes--and that these watercolors manifested a compensatory obsession with virility. [62]

Demuth's style is not one that can be traced from one progression to another in the sense that he did not follow one set course of artistic expression. For each idea, he employed a different type of subject. Later in his life, Demuth executed a few oils, but still maintained watercolor as his primary outlet.

Through this medium, Demuth depicted some of the most poignant and delicate watercolors of his time.

Chapter VIII

While Demuth tried various motifs for his creative expression, at the same time, the American Realists were also taking their place in the history of American art. In contrast to the modernistic changes of Cubism, Futurism, and the Armory Show of 1913, these artists were determined to present realistic representations of their surroundings. One of the major American realists was Edward Hopper (1882-1967), who, like Winslow Homer, did oil painting, but also did a large part of his work in the watercolor medium.

Hopper was born outside of New York City, New York, on July 22, 1882. From the beginning, his mother encouraged both Edward and his sister Marion to draw. After his high school graduation in 1889, Hopper went on to study illustration and commercial art. After studying at the Correspondence School of Illustrating for a year, Hopper then enrolled into the New York School of Art. This move would prove to be crucial to his style, as he was given the opportunity to study with Robert Henri. He also worked with William Merritt Chase and Kenneth Hayes Miller until he left the school in 1906.

From this point, Hopper traveled to Europe a few times and worked in between as a commercial artist. Selling one work at the Armory Show in 1913, Hopper did not sell another one until nearly a decade later. During this time, Hopper constructed a humorous sign that sarcastically poked fun at his financial predicament:

> Masion E. Hopper. Objects of art and utility. Oil painting, engravings, etchings, courses in

> painting, drawing and literature, repairing of electrical lamps and windows, removal and transportation of trunks, guide to the country, carpenter, laundry, hair dresser, fireman, transportation of trees and flowers, marriage and banquet rooms, lectures, encyclopedia of art and science, mechanic, rapid cures for the ill in spirit such as flightiness, frivolity and self-esteem. Reduced prices for widows and orphans. Samples on request. Demand the registered trademark. Masion E. Hopper, 3 Washington Square.[63]

However, an exclusive show of his watercolor paintings in 1923 opened the door for Hopper and he flourished within this medium for the next twenty years.

In his work, Hopper forever seemed to adhere to the advice that was given to the art students of the New York school by Henri: "Low art is just telling things, as, 'There is the night.' High art gives the feel of night. The latter is nearer reality although the former is a copy." [64] Hopper maintained this throughout his work, though his oils tend to be more mysterious than his watercolors, which are more direct representations of his visual perceptions. As a whole, however, Hopper's work tends to be renderings of the psychological experiences of the location. Isolation and a feeling of despair are typical emotions attached to his work, while the people, if they exist, are non-communicative and non-interactive. Hopper used a precise, almost eerie realism to evoke these sentiments.

Hopper's watercolors illustrated his interest in the pictorial representations of light and atmosphere. In the creation of these pieces, Hopper made use of very light pencil drawings, barely enough to suggest the edges of the forms, and applied the

watercolor washes over these sketches. Hopper worked primarily in the tradition of an English watercolorist, layering broad, transparent color washes over one another to achieve the effect. Hopper was also concerned with the play of light and shadow, as illustrated through his painting, "Haskell's House" (ill. 67) of 1924. Dark windows evoke a mysterious response, while the sunlight plays upon the front porch columns. The house itself sits upon the hill is isolation, an eerie, unspoken riddle.

Another work that evokes this type of isolated look at a commonplace scene is found in the less painterly "Adam's House" (ill. 68), painted in 1928. Again, Hopper depicted what appears to be a warm, dry, breezeless day on a lonely, solitary street. The side of this house is covered in shadow, while the front portion faces toward the sunlight. "Skyline near Washington Square" (ill. 69) of 1925 is also typical of Hopper's secluded scenes. Painted from the roof of a building, looking onto another building. This roof-top view is one of the most isolated views that Hopper produced, obviously detached from the rest of humanity. The vertical juxtaposition of the skyline buildings with the horizontal edge of the roof-top building creates a compositional tension that is further played out in the contrasting light and dark shadows upon the face of the building.

Hopper's career began when his fiancee submitted his watercolors to the Brooklyn Museum. Though he went on to produce the majority of his later works in oil paints, Hopper treated his watercolors with the same type of reverence as he did his other

works. They did not have quite the same mysterious aura that the oils did, but the watercolors served as an identity to his relation with the reality of his world. Sometimes called the "mystery of the familiar," Hopper's watercolors served a distinct purpose within his artistic career.

At the same time that the Realists were making their marks on the world of art, there were also artists who did not quite fit into any particular category. One such artist is Charles Burchfield, who though he can technically be classified as a realist, he used a more individualistic style. Born in Ashtabuls, Ohio in 1893, Burchfield frequently used the medium of watercolor, When once pressed by his dealer, Burchfield said that if he must be classified into a category, he would be a "Romantic-Realist." "It is the romantic side of the real world that I try to portray. My things are poems(I hope)." [65]

Beginning as an illustrator, Burchfield soon turned away from this line of study and decided to become a painter. He won a scholarship to the New York School of Design, but found he disliked both the city and the school and returned home to Ohio in a matter of months. Working as an accountant, Burchfield managed to paint on his off hours, building up to what he called his "golden year" in 1917. It is at this point that Burchfield's work really began to take on a life of its own.

Burchfield always had a certain kind of pantheistic reverence for nature and he also believed that nature and music were closely related. The forms that his art work took on were the

same kinds of universal forms that are expressed through the notes of music. "I feel as if the color made sound," he once wrote in his journal. [66] Burchfield's work also has a calligraphic feel to it, one that helps serve the anthropomorphic characteristics of his art. A work like the 1917 painting, "Church Bells Ringing, Rainy Winter Night" (ill. 70) epitomizes these characteristics of his early work. The animated qualities of this building bring a romantic, lifelike peculiarity to the work. The purposeful distortions and liquid handling of the medium enforce these attributes.

In "February Thaw" (ill. 71) painted in 1920, one can almost feel the wet, frozen air and hear the cool wind and the footsteps of the few and isolated individuals that are braving the winter weather. The buildings themselves have the appearance of heavy-lidded, tired, detached persons. Typically, Burchfield employed the use of wet pools of color, placed next to or on top of one another, to add to this personification. Burchfield also illustrated his technical ability by not being afraid to use the blackest of blacks within his works. In fact, he purposely utilized these dark tones in the buildings and the water reflections in order to capture a deeper, more startling, romantic representation of the scene.

In the middle years of his life, from about 1930 to 1950, Burchfield turned to a more urban, realist view, as opposed to his romantic-realist renderings of the small, rural town landscape. Working as a wallpaper designer from 1921 until 1929 (when his

artistic work was able to support him and his family) may have helped to introduce this more realist, naturalistic style. A painting like "Rainy Night" (ill. 72) of 1930 is one of the masterpieces of this period. Developed to such an extent that in a reproduction, it is practically impossible to realize this is indeed a watercolor painting, Burchfield established his ability to paint realistically. Still adhering to the intensity of his romantic vision, he made the streets of this urban city even more isolated and deserted by having the individual people leaving the scene while the viewer is watching. Again, he employed the use of the darkest shadows and blacks, making the scene all the more poetic.

Later into these formative years, Burchfield began to restructure some of his earlier paintings by attaching them to larger sheets of paper and painting over them to make them larger and to employ his more mature, technical style. This technique blended his previous romantic-realist vision with his more mature style. For example, in the 1942 painting, "The Sphinx and the Milky Way" (ill. 73), Burchfield hits his stride in creating a midnight fantasy land in which the insects are as large as the trees and houses and where the sounds of the night come to life within the imagination of the viewer. Burchfield continued to retain his calligraphic style, his use of dark tones, and his anthropomorphic characterizations, in addition to his lifelike personalities given to inanimate objects.

"Winter Moonlight" (ill. 74) of 1951 is another example of

the type of work that Burchfield was engaged in during this last years. He simplified the forms of the trees and the snow, but at the same instant, he exaggerated their simple qualities. These trees come to life, like something out of an animated cartoon or childhood ghost story. The stark contrast of the white snow and the gray, snow filled sky, against the deep, dark lines of the bare trees serves to enliven and add romantic mystery to the scene. One can not help but feel that the branches of the trees might be alive, with groping arms that would grab and snare an innocent passerby. Much like his earlier ideals and concepts, this work also incorporated his mature style of broader spatial planes and broader brush work.

Thus Burchfield earned his title of Romantic-Realist, as he incorporated first romanticism, then realism, and finally an animated combination of the two. He introduced yet another form of watercolor expression, and in addition, worked almost solely in the medium. Charles Burchfield holds a place within the ranks of the great American watercolorists.

Chapter IX

The next generation of artists is primarily remembered for their new, innovative, industrial mediums and techniques, many which did not include watercolor. However, experimentation in watercolor continued as painters such as Jackson Pollack, Mark Rothko, Jasper Johns, Richard Diebenkorn, and Robert Rauschenburg produced works in this medium.

One artist that employed the use of watercolors into his expressions can technically be classified with the Action Painters like Pollack. Sam Francis produced a form of painting that integrated drips and splashes into his abstract work. Using vibrant, brilliant color, Francis exploited the startling contrast between the whiteness of the paper and the high-spirited coloring of the medium. One such example is his piece entitled, "Yellow, Violet, and White Forms" (ill. 75) of 1951.

Another watercolor artist that worked in the Photo-Realist mode was Chuck Close (b. 1940). Painting what appear to be giant sized photographs of people's heads and shoulders, Close attains a realism that is extraordinary, especially within this medium (see ill. 76). Like a real photograph, Close's paintings are slightly out of focus around the edges, while coming into clear focus at the midpoint. In addition to these types of works, Close created color images using superimposed layers of transparent color that were then combined to produce different colored images, plus the real colored imagery. Works like these include "Study for Kent" of 1970 (ill. 76) and "Linda/Eye I, II, III, IV, V" (ill. 77), created in

1977. Other Photo-Realists like Richard Estes (b. 1936), Ralph Goings (b. 1928), and John Baeder (b. 1938) employed watercolor to render their own realistic images of streets, store windows, and diners throughout the 1970's.

Throughout the latter half of the twentieth-century, there have been thousands of artists that have employed the watercolor medium, in addition to the isolated work done by the Photo-Realist group. One in particular that stands out is painter, Andrew Wyeth. Born in 1917, Wyeth employed watercolor from the beginning of his career. There are however, a distinct differences between his handling of the medium within different points in his career. His first watercolors were executed with a looseness of handling and a quick, sweeping stroke, much like John Sargent. In a work like "Pirate Country" (ill. 78) of 1939, one can see the wet, broad washes of color and the spontaneous strokes that suggest this tropical form. Another work of 1952, "The Blue Door" (ill. 79), is rendered much in this same, spontaneous creative process. Dark shadows play across the door frame, while the sunlight streams through the old, dusty panes of window glass, lighting up partial textures of the door and the hardwood floor.

Wyeth's later work flirted more toward Eakins' watercolor style, rather than Sargent's. These works are characterized by the use of the dry brush technique, something that was not apparent in Wyeth's earlier wet into wet compositions. His style seemed to have tighten, along with his subject matter. These later works are typically more encompassing than the quick, partial and personal

views of his earlier watercolors. This dry brush was vital in helping to depict Wyeth's concern over the "weathering" of objects. Rather than turning to the urban scene, Wyeth portrayed rural type images and their character. Works like "The Slip" of 1958 and "Young Bull" (ill. 80) of 1960 epitomize this dry brush, detailed translation of these somewhat isolated, soul-searching scenes.[67] Wyeth himself has said of watercolor: "My fascination with watercolor has not diminished after forty-eight years. I find that it is the most flexible of all media and [I] prefer using it in its purist form-no mixed media, no acrylics, just straight from the tube." [68]

An artist that is still active today and one that has revitalized the spontaneity that was first found in Winslow Homer's work is artist Joseph Raffael. He began painting fragments of objects, but later, with a move to Northern California, he became more interested in the combination and interaction of forms, rather than the isolation of certain parts of these forms. He quickly developed a technical virtuosity for the watercolor medium and he continues to render fluid, colorful works.

Painting images like the two creations of 1981, "Return to the Beginning: In memory of Ginger" (ill. 81) and "Matthew's Branch" (ill. 82), Raffael employs the wet into wet technique with an incredible amount of skill. Blotted, blurry edged forms take on the shape of colored trout or dew-dropped, fresh flowers. He captures the light and the changing, glistening colors of the images, a pantheistic view taking shape upon his paper.

Another artist of the modern times that is worth mentioning is Carolyn Brady, whose realistic depictions of glass and flowers are reminiscent of Janet Fish's works. Brady employs watercolor on a large scale and in a realistic mode that almost appears to be photographic. Though very traditional in the subject matter and many of the techniques, she is able to exercise her talent in the variance of tonal contrasts within her work, not to mention the isolated abstract patterning and design within smaller parts of the painting subject matter itself. For example, in her piece of 1985, "Night Flowers" (ill. 83; color plate 4), the reflections of the glass onto the surrounding objects and the design within each of the flower blossoms is decorative on its own merits.

Brady's layered color washes build up her tonal contrasts, going from the purest of white to the blackest of black. The play of the shadows and the light reflected off of the glass vase are sharp counterpoints that Brady exploits to the utmost extreme. However, her images are not stale or overwrought like many realistic compositions. Instead, Brady is able to demonstrate once again the technical virtuosity and dexterity that watercolor painting can employ.

Many other painters and artists have employed the use of watercolor for various means throughout their careers; people like Georgia O'Keffe, Reginald Marsh, Arthur B. Davies, Joseph Stella, and countless others of today and yesterday. Watercolor has seen the transition from simply a recording medium in its earliest days, to an amateur artistic means, to a serious art form. People like

Winslow Homer, John Singer Sargent, John La Farge, Charles Demuth, and John Marin served to introduce watercolor as an earnest means of artistic expression, different from that of any other medium. These artists also helped to make watercolor an almost entirely American phenomena, as the British and other European countries can claim no where near the number of major and minor watercolor artists that America can.

Watercolor painting possesses fluidity, spontaneity, luminosity, and freedom of expression. Watercolor itself is an original medium and is most fully expressed in the works of those artists, the watercolorists. The 1870's group of the American Watercolor Society is now gone and the great watercolor movement is now spread diversely across this continent, but it is important to remember the effect that these first few artists, bound together through their artistic endeavors, had upon the course of the history of the watercolor medium. They opened the door for Winslow Homer, who in turn opened the door for the many watercolor artists to come. In today's art world, there is no longer any organized watercolor society because there is no need for one. The medium is widely used and there are certainly the opportunities for the exploration and creative expression that make the American phenomena of watercolor so individualistic. Hilton Brown, a professor of Art at the University of Delaware writes:

> The only reasonable way to understand an artist's material and technique is to look at them from a historical viewpoint. Art definitions are arbitrary if they are not written from this viewpoint, for it is by their use of materials and tools and the continuing development of techniques that artists

define themselves. [69]

It is precisely in this way that the impact of the watercolor medium upon the art of the United States of America and the impact that it has had on artists from the beginning of this country's time until the present day can be understood. Watercolor as a serious and earnest method of creative expression is surely guaranteed to continue in its success well into the future of artistic endeavors.

Endnotes

1. Jacob Getlar Smith, "The Watercolors of Winslow Homer," American Artist 19 (Feb. 1955): 18-23.

2. Donaldson F. Hoopes, American Watercolor Painting, (New York: Watson-Guptill Publications, 1977), p. 11.

3. Susan E. Strickler, Judith C. Walsh, "Techniques in American Watercolors from Worchester," Antiques 131 (1987): 414.

4. Christopher Finch, American Watercolors, (New York: Abbeville Press Publishers, 1986), pp. 10-11.

5. Hilton Brown, "The History of Watercolor," American Artist 47 (February 1983): 46.

6. Finch, pp. 11, 14.

7. Brown, p. 47.

8. Hoopes, p. 11.

9.Albert Ten Eyck Gardner, History of Water Color Painting In America, (New York: Reinhold Publishing Corporation, 1966), p. 7.

10. Gardner, pp. 8-9.

11. Finch, p. 21.

12. Graham Reynolds, A Concise History of American Watercolors, (New York: Harry N. Abrams, Inc., Publishers, 1971), p. 56.

13. Reynolds, p. 55-56.

14. Reynolds, p. 87.

15. John Ruskin, Modern Painters Volume I, (New York: John Wiley and Sons, 1890), p. x.

16. Ruskin, p. 11-12.

17. Finch, pp. 27-30.

18. Donelson F. Hoopes, "The Emergence of an American Medium," American Traditions in Watercolors, (New York: Abbeville Press Publishers, 1987), p. 21.

19. Finch, p. 39.

20. Hoopes, American Watercolor Painting, p. 13.

21. Strickler and Walsh, "Techniques in American Watercolors from Worchester," Antiques 131 (Feb 1987): p. 412.

22. Finch, p. 66.

23. Finch, p. 52.

24. Gardner, p. 11.

25. Gardner, p. 11.
An artist by the name of Samuel Cole was elected president of this new found group, while Gilbert Burling and a Mr. Rawson were elected secretary and treasurer, respectively. James D. Smilie later stepped in to fill the position of treasurer, six years before he became president of the organization. (William Hart served as president from 1870-1873.) The other members of the American Society of Painters in Water Colors included Alfred Fredricks, Frederick F. Durand, Edward Hooper, Constant Mayer, John M. Falconer, R. Swain Gifford, T.C. Nicoll, Harry Fenn, J.F. Cropsey, Marcus Waterman, Alexander Wust, Henry Van Ingen, T.C. Farar, and Napoleon Sarony. Falconer, Cropsey, and Fredricks were three of the original members of the first watercolor painters society, the Society of Painters in Water Colors in America.

26. Hoopes, American Watercolor Painting, p. 59.

27. Gardner, p. 11.

28. Gardner, p. 12.
A list of the first decades winners follows:

1888: Horatio Walker	1893: Sarah C. Sears
1889: George W. Maynard	1894: J. Francis Murphy
1890: Wm. T. Smedley	1895: Walter L. Palmer
1891: A.H. Wyant	1896: W.L. Lathrop
1892: C. Morgan McIlhenney	1897: Irving R. Wiles
1898: C. Harry Eaton	

29. Hoopes, American Watercolor Painting, p. 60.

30. Albert Ten Eyck Gardner, Winslow Homer American Artist: His World and His Work, (New York: Bramhall House, 1961), p. 44.

31. Helen A. Cooper, Winslow Homer Watercolors, (New Haven and London: Yale University Press, 1986), p. 36.

32. James Thomas Flexner, The World of Winslow Homer: 1836-1910 (New York: Time Incorporated, 1969), p. 176.

33. New York Times, (February 1, 1879), p. 5.

34. Donelson F. Hoopes, Eakins' Watercolors (New York: Waston-Guptill Publications, 1971), p. 14.

35. Though he was in France at the very beginnings of the Impressionist movement, Eakins was apparently oblivious to it. Instead, he looked at old masters such as Rembrandt and Velasquez, admiring their intense light and dark and chiaroscuro techniques. He left France and arrived in Madrid, Spain, on the first day of the last month of 1869. In Spain, Eakins found a great sympathy towards the natural, everyday subjects and the objective viewpoint that was so prevalent in Spanish art. He studied the build-up of transparent glazes that the Spaniards used, preferring their ability to transmit a luminous quality over the opaque colors of Gerome. Having experienced the European art and tradition that he most appreciated, Eakins boarded a ship leaving for New York in the spring of 1870.

36. Ibid, p. 26.

37. Finch, p. 107.

38. Ellwood Parry, "The 'Exact, Uncompromising' Eye of Thomas Eakins," Art News 81 (October 1982): 80-83.

39. Parry, p. 82. In 1894, Eakins wrote a letter to the new director of the Pennsylvania Academy, one that truly expresses his feelings of hostility and rejection that came as a result of his unfortunate lack of recognition within the art world:

> Dear Mr. Morris:
>
> I was born in Philadelphia July 25th, 1844. I had many instructors, the principal ones Gerome, Dumont (sculptor), Bonnat.
>
> I taught in the Academy from the opening of the school until I was turned out, a period much longer than I should have permitted myself to remain there.
>
> My honors are misunderstanding, persecution, +neglect, enhanced because unsought.
>
> Yours Truly,
>
> Thomas Eakins

40. Barbara Novak, Nineteenth-century American Painting (New York: The Vendome Press, 1986), p. 38.

41. Barbara Dayer Gallati, "Watercolors of John La Farge," Antiques 132 (Dec 1987): 1294.

42. Ibid, p. 1297.

43. Finch, p. 100.

44. Upon his return to the United States in 1849, Whistler later enrolled in West Point Academy, only to be discharged due to unsatisfactory academic endeavors by the year 1854. From this point on, he turned his studies to drawing.

45. David Park Curry, "Whistler and Decoration," Antiques 126 (Nov. 1984): 1186-99.

46. Curry, p. 1186-99.

47. Denys Sutton, James McNeil Whistler, (London: Phaidon Press, 1966), p. 51-8.

48. Sutton, p. 51-8.

49. Finch, p. 137-141.

50. Donelson F. Hoopes, Sargent Watercolors (New York: Waston-Guptill Publishers, 1976), p. 19.

51. Overall composition is loosely defined as composition that does not focus on one particular subject item placed on one section of the paper. Rather, it encompasses the entire sheet of paper in the composition and the composition is planned over the complete surface.

52. Francis Picabia was first introduced to most Americans in the International Exhibition of Modern Art - the Armory Show - that took place in 1913.

53. Finch, p. 193.

54. Ibid, p. 193.

55. John Marin, ed. Cleve Gray, John Marin by John Marin (Zurich, Switzerland: Fabag), p. 84.

56. Ibid, p. 53.

57. Marin, p. 105.

58. Hoopes, American Watercolor Painting, p. 148.

59. Helen Dubar, "The John Marin, art became 'a sort of mad wonder dancing,'" Smithsonian 20;11 (February 1990): p. 54.

60. Hoopes, American Watercolor Painting, p. 148-9.

61. Barbara Haskell, Charles Demuth (New York: Harry N. Abrams, Incorporated, Publishers, 1987), p. 11-19.

62. Haskell, p. 206.

63. Gail Levine, Edward Hopper: The Art and the Artist (New York: W.W. Norton & Company, 1980), p. 29.

64. Levin, p. 13.

65. John Baur, "Charles E. Burchfield: The Middle Years 1929 to 1950," Kennedy Galleries (October 25-November 25, 1978): p. 1.

66. Finch, p. 217.

67. Finch, p. 281-4.

68. Diana Hines, "The Living Legends of American Watercolor," American Artist 47 (February 1983): 69.

69. Brown, p. 123.

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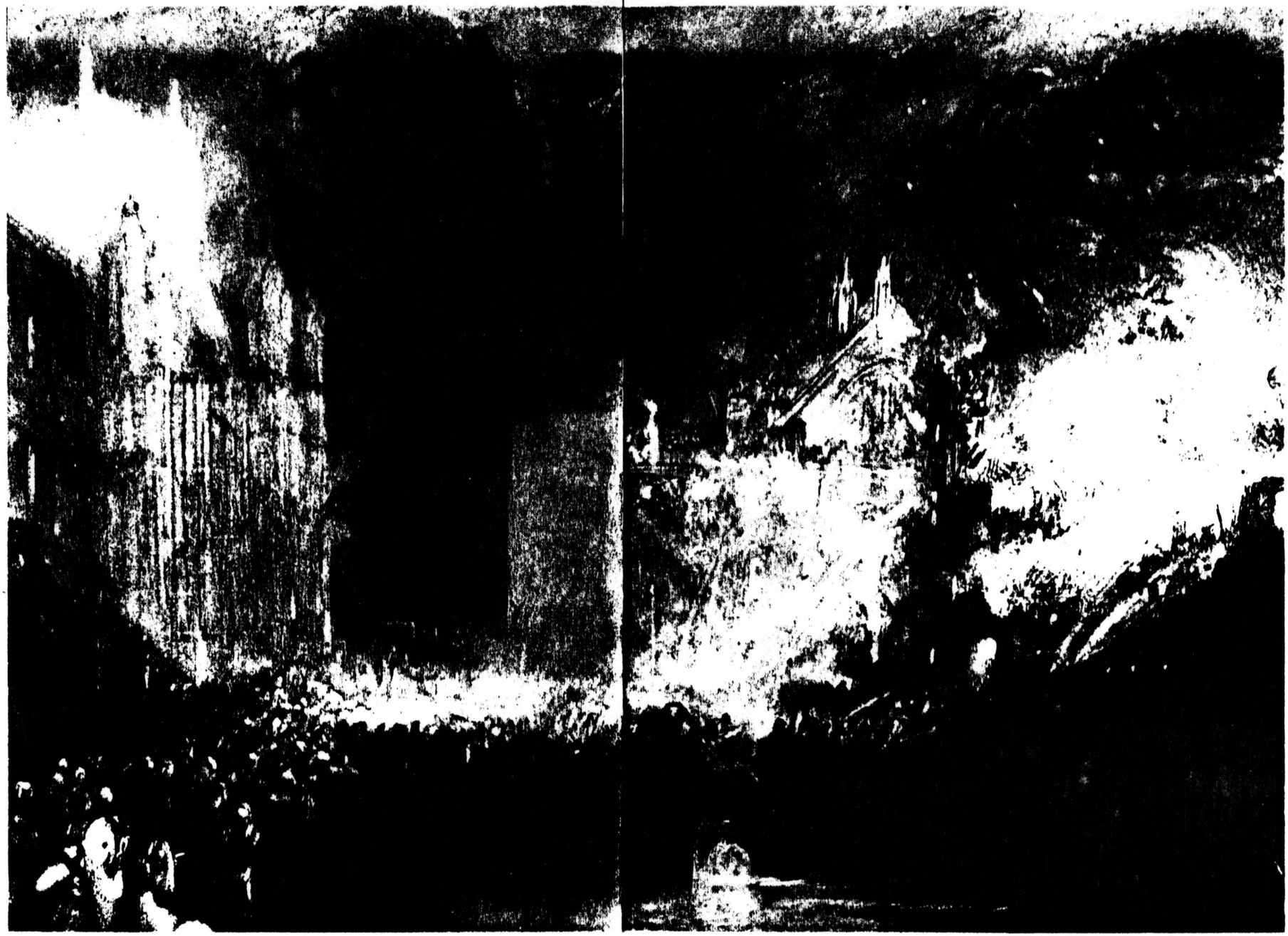
Albrecht Durer
Alpine Landscape (Welsh Prig).
Watercolor on paper, 210 x 312mm
Ashmolean Museum, Oxford.
Spring 1495 or 1507.

(ill. 1)



(ill. 2)

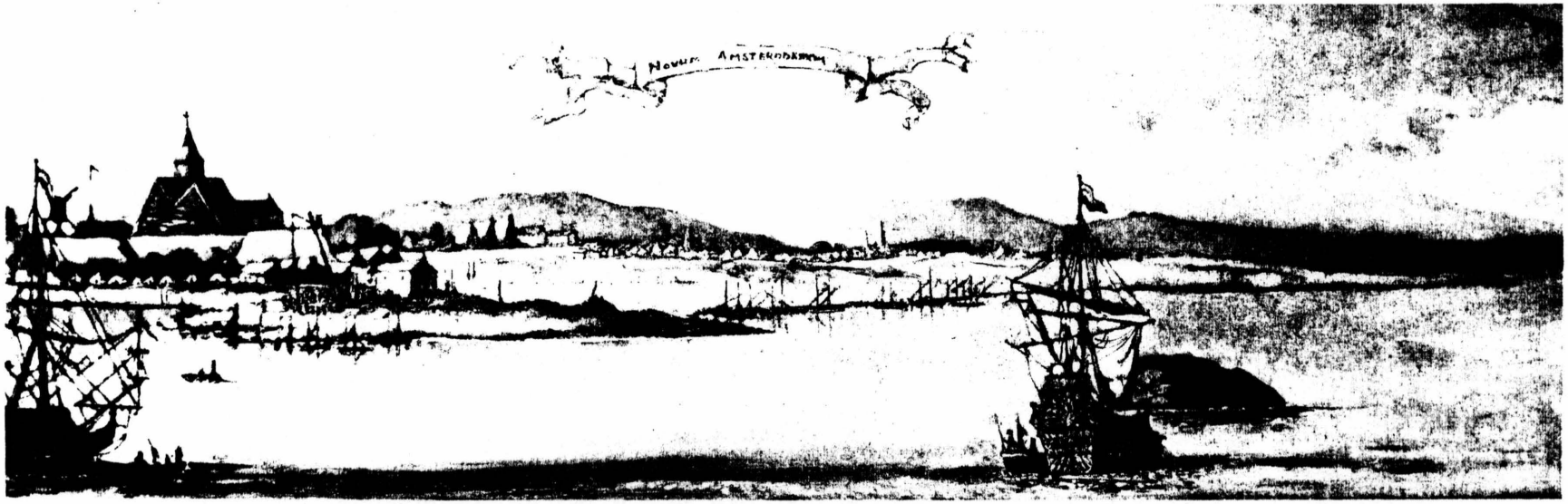
61 J. M. W. TURNER, *The Burning of the Houses of Parliament*

12. Joseph Mallord William Turner (1775–1851).
Sunset on Wet Sands, n.d.
Watercolor on paper, 9 x 11½ in.
Whitworth Art Gallery, Manchester, England.

(ill. 3)

BELOW:

27. Unknown artist after an original watercolor by Laurens Block.
View of New Amsterdam, 1650.
Watercolor on paper, 5⅞ x 19⅛ in.
New-York Historical Society.



(ill. 4)

Archibald Robertson (1765-1835).
New York from Long Island, c. 1794-96. $17\frac{1}{4}$ x $24\frac{1}{2}$ inches.
Watercolor on paper.
Columbia University, New York.
Gift of J. Pierpont Morgan.

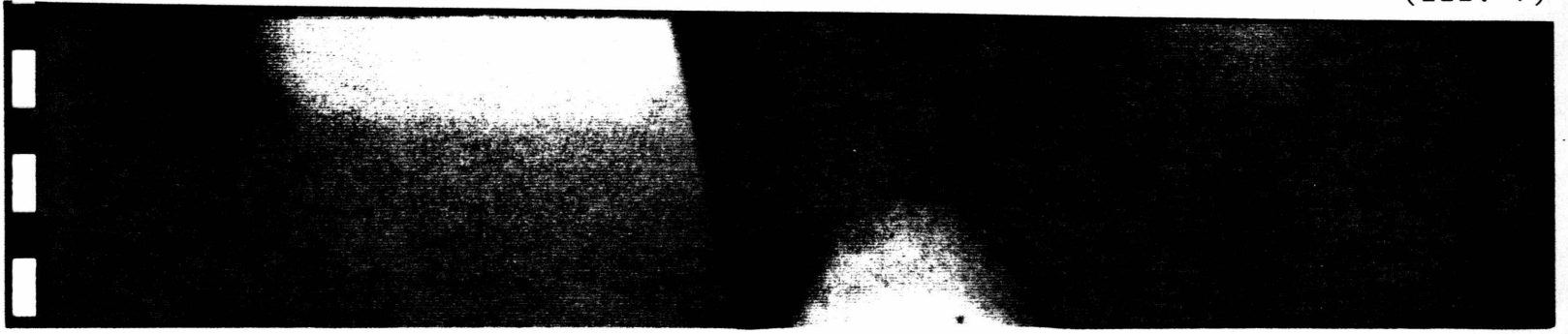
(ill. 5)

Delaware River Front, Philadelphia *by Thomas Birch. 10⅛" x 13⅞"/25.72 x 35.24 cm. Courtesy Museum of Fine Arts, Boston, Massachusetts, M. and M. Karolik Collection.*

Society, Baltimore, Maryland, The [illegible]

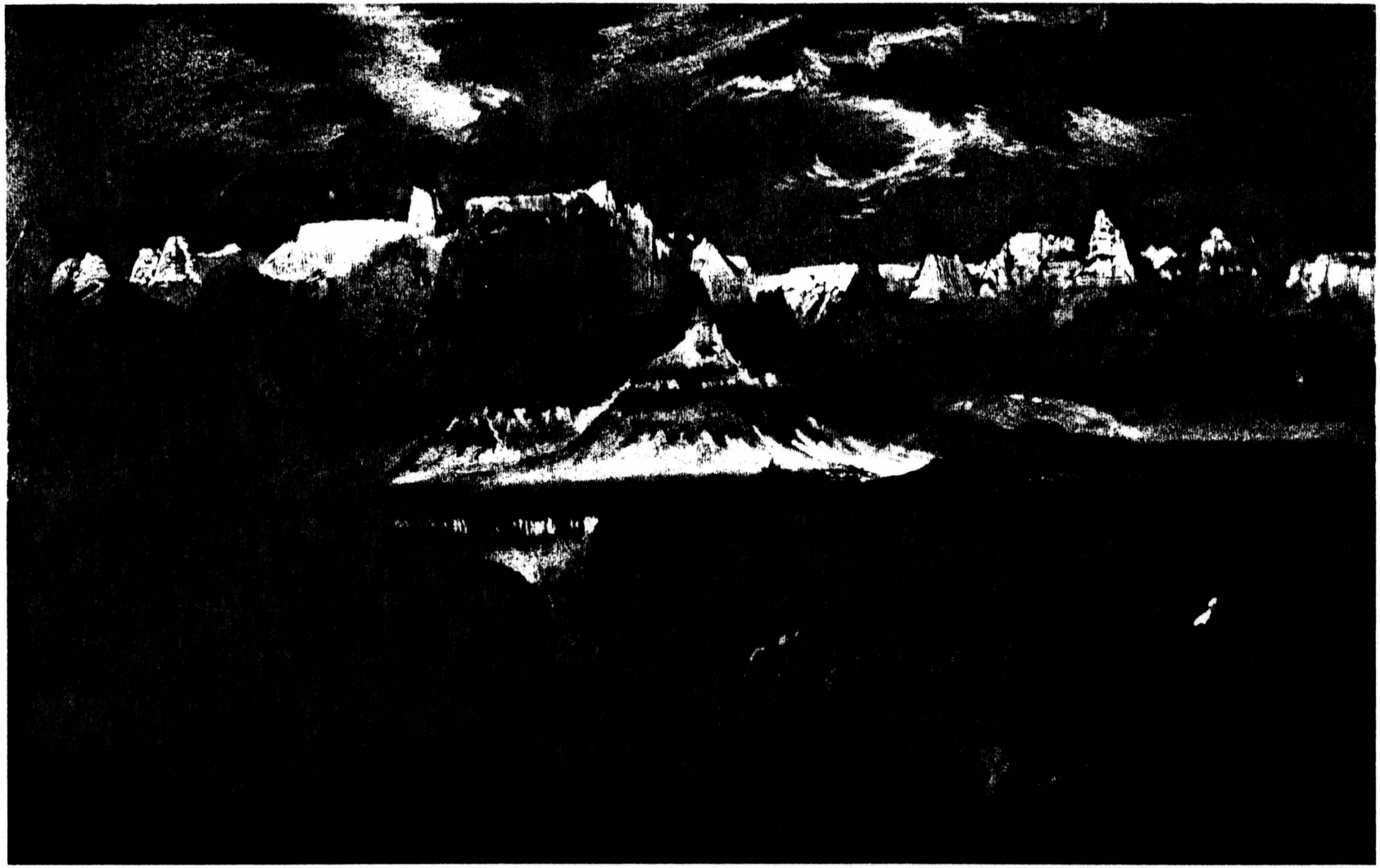
New York Taken from Brooklyn Heights *by William Guy Wall, c. 1820–1825. 21-5/16" x 32¾"/54.13 x 83.18 cm. Metropolitan Museum of Art, New York, Bequest of Edward W. C. Arnold, 1954.*

(ill. 7)



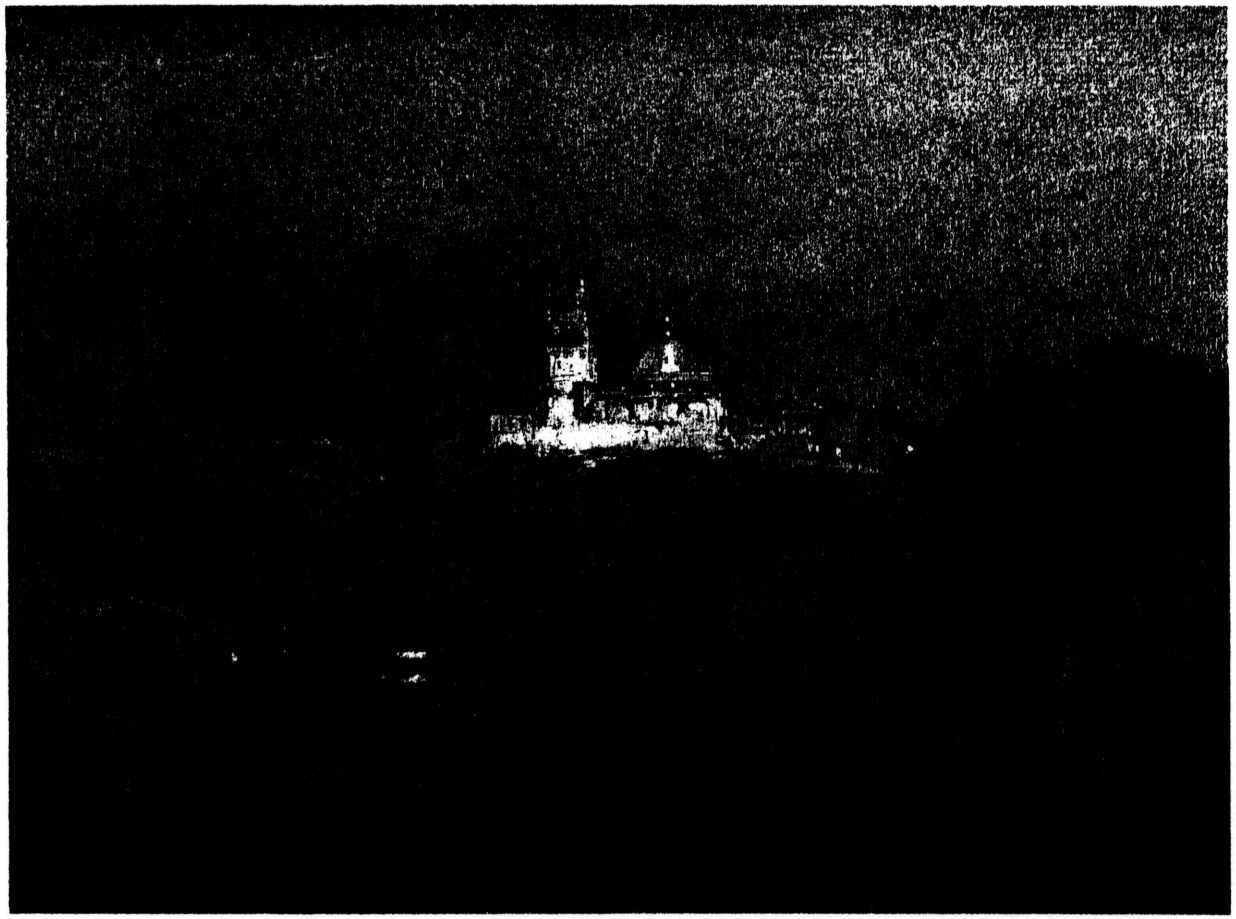
Broadway and Trinity Church *by John W. Hill, 1830. 9-10/16" x 13-10/16"/ 24.45 x 34.61 cm. New York Public Library, Prints Division, The I.N. Phelps Stokes Collection, Astor, Lenox, and Tilden Foundations.*

Pl. II. *On the Susquehanna River*, by Jasper F. Cropsey (1823–1900), 1889. Signed and dated "J.F. Cropsey 1889" at lower left, and inscribed "On the Susquehanna River" at lower right. Watercolor and gouache over graphite on wove paper, 10 by 17 1/16 inches. *Gift of Mrs. John C. Newington.*



Thomas Moran (1837-1926).
CLiffs of the Rio Virgin, South Utah.

(ill. 10)

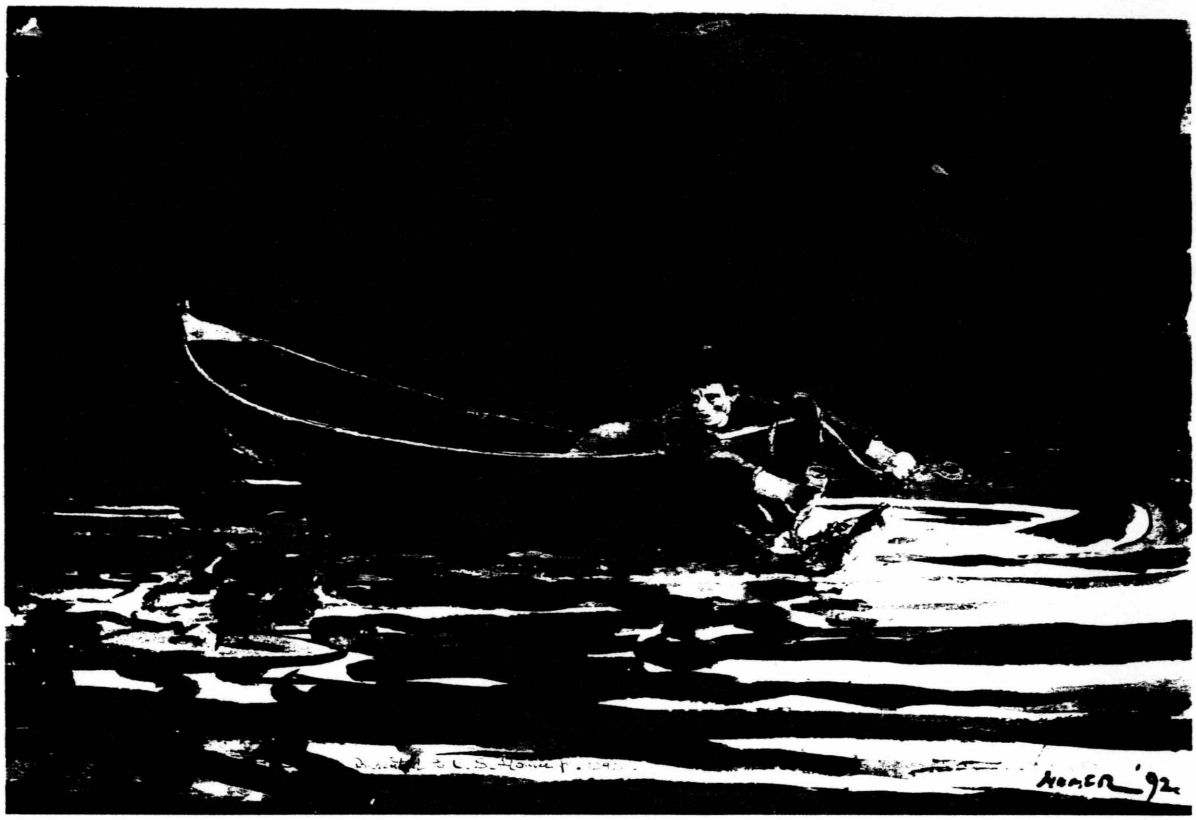


ABOVE:

95. Thomas Moran (1837–1926).
Cliffs of the Rio Virgin, South Utah, 1873
Watercolor, opaque white watercolor and graphite on paper, 8⅛ x 14 in.
Cooper-Hewitt Museum, The Smithsonian Institution's National Museum of Design, New York

LEFT:

96. Thomas Moran (1837–1926).
Hacienda on the Lerma River, San Juan, Mexico, 1892.
Watercolor, opaque watercolor, and pen and red ink on paper, 8¼ x 11 in.
Cooper-Hewitt Museum, The Smithsonian Institution's National Museum of Design, New York.



173 *Sketch for "Hound and Hunter," 1892*

174 *Hound and Hunter, 1892*

(ill. 12)

Winslow Homer (oil); *Driftwood*, 1909
(il[illegible]-13)

John Biglen in a Single Scull *by Thomas Eakins, 1873–1874. 16¾" x 23"/42.54 x 58.42 cm. Metropolitan Museum of Art, New York, Fletcher Fund, 1924.*

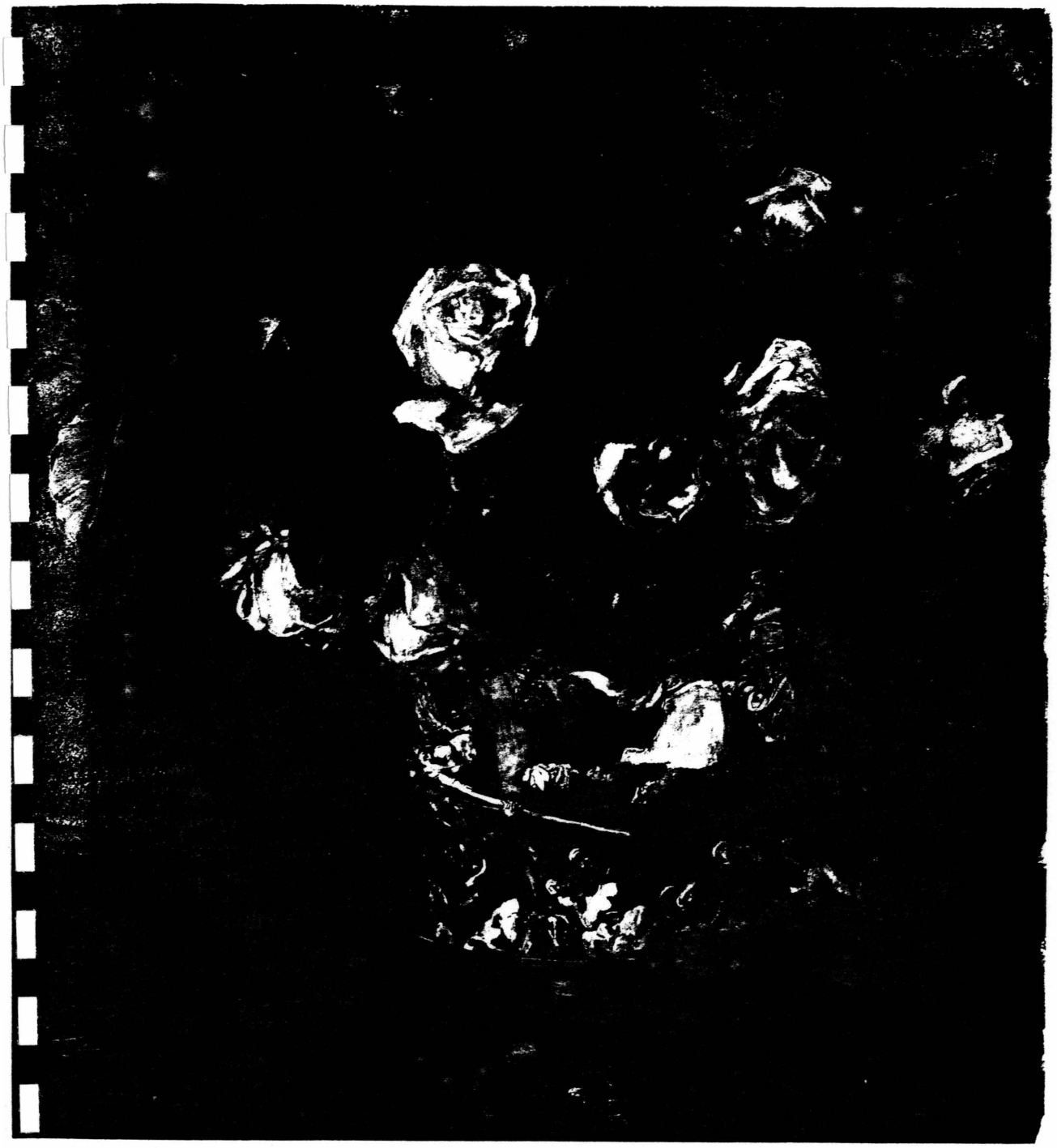
Color Plate 13. Whistling for Plover *by Thomas Eakins, 1874. 11" x 16½" /27.94 x 41.91 cm. The Brooklyn Museum, Brooklyn, New York.*

140. Thomas Eakins (1844–1916).
Baseball Players Practicing, 1875.
Watercolor on paper, 10⅞ x 12⅞ in.
Museum of Art, Rhode Island School of Design, Providence; Jesse Metcalf Fund and Walter H. Kimball Fund.

(ill. 16)

Thomas Eakins (1844-1916).
Negro Boy Dancing, 1878.
Watercolor on paper, $18\frac{1}{8}$ x $22\frac{5}{8}$"
The Metropolitan Museum of Art.
New York.
FLetcher Fund, 1985.

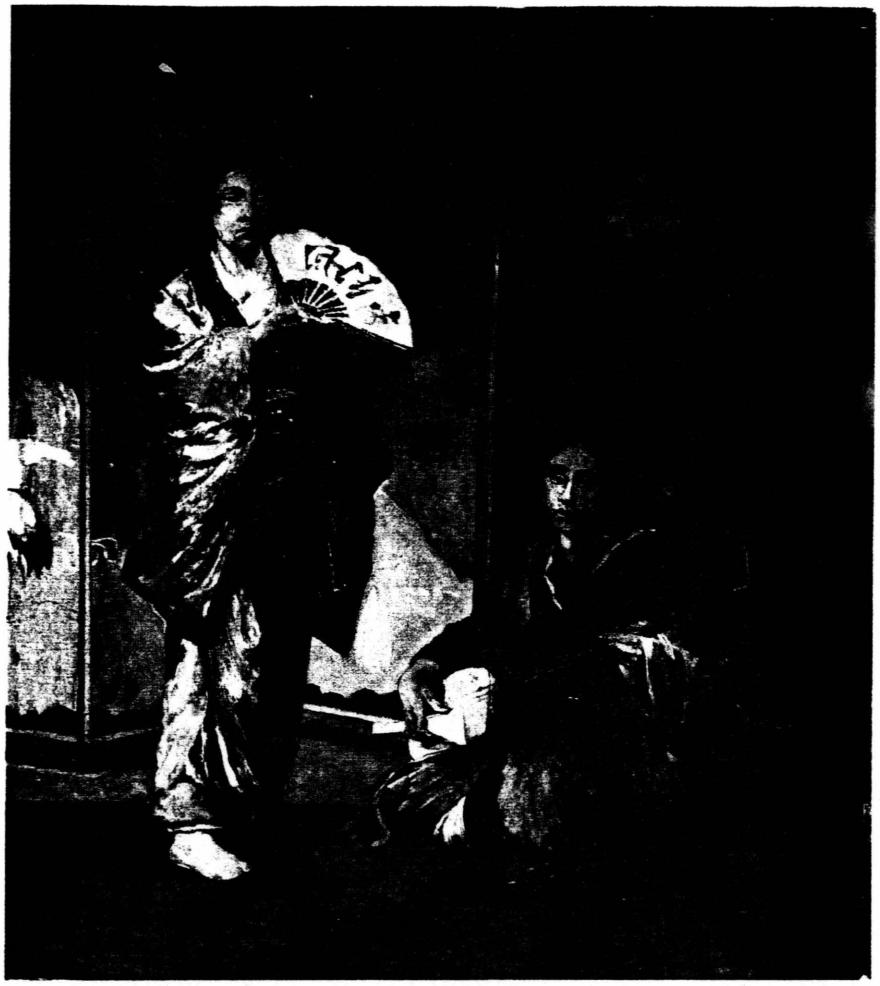
(ill. 17)



Pl. I. *Chinese Pi-tong*, by La Farge, c. 1879.
Watercolor and gouache on wove paper, 16⅛ by 16 inches.
Fogg Art Museum, Harvard University, Cambridge, Massachusetts, bequest of Grenville L. Winthrop

(ill. 18)

John La Farge (1835-1910).
Sunrise in Fog over Kiyoto (Kyoto in the Mis
1886.
Watercolor on paper. $9\frac{1}{2}$ x $11\frac{7}{8}$ inches.
Currier Gallery of Art.
Manchester, New Hampshire.
Gift of CLement S. Houghton.



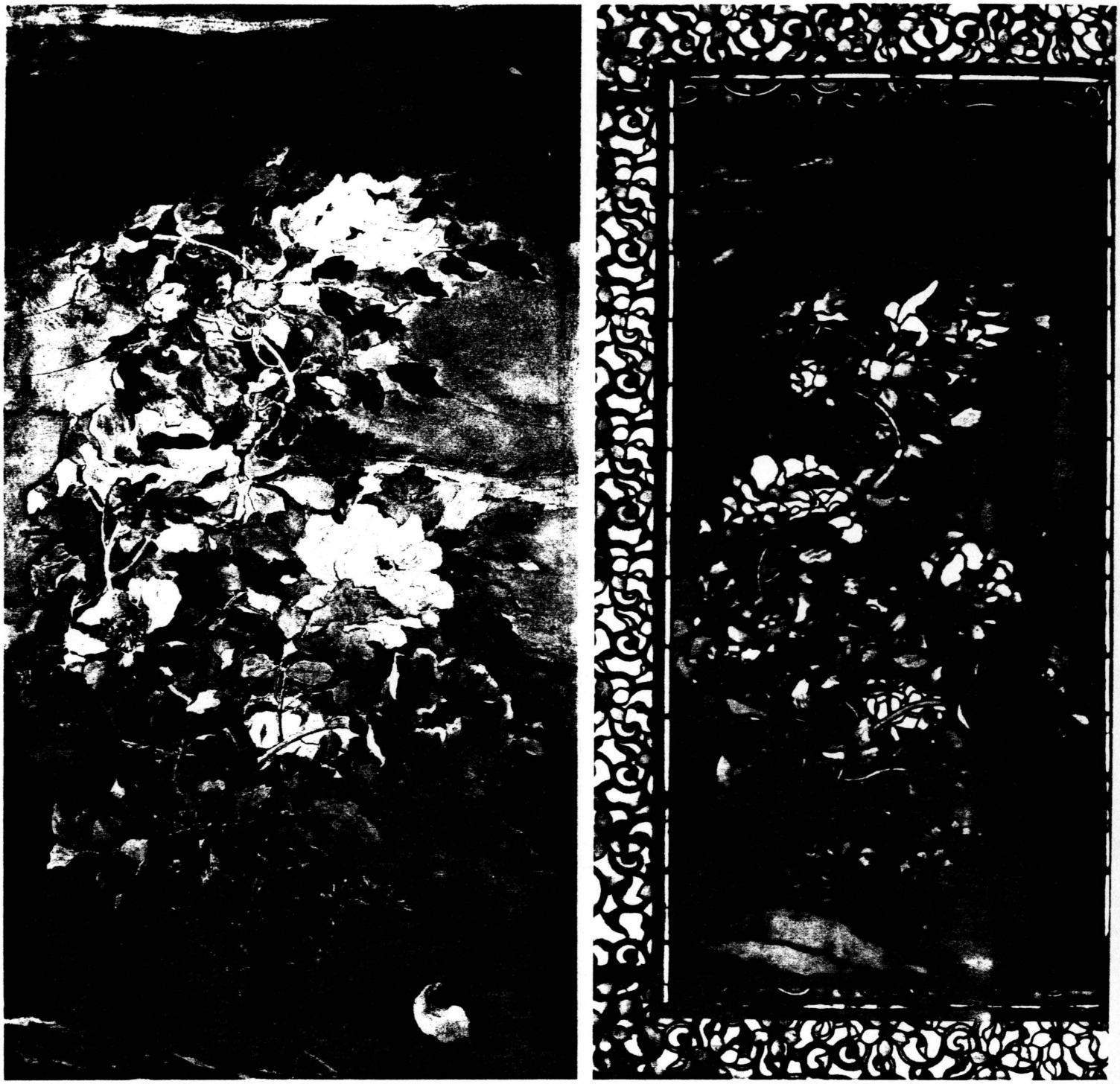
Pl. VI. *Musicians in Ceremonial Costume*, by La Farge, 1887. Initialed and dated "JL. F. 1887." at lower right. Watercolor, gouache, and gum glaze over graphite on buff Japanese paper, 10 by 9 inches. *Worcester Art Museum, Worcester, Massachusetts, gift of Dr. Samuel B. Woodward.*

Pl. VII. *Portrait of Faase, the Taupo of the Fagaloa Bay, Samoa* (also entitled *A Taupo and Her Duenna Await the Approach of a Young Chief*), by La Farge, 1891. Watercolor on paper, 19 by 15⅛ inches. *Collection of Rita and Daniel Fraad.*

Pl. VIII. *Diadem Mountain at Sunset, Tahiti*, by La Farge, 1891.
Initialed and dated "JLF 91" at lower right.
Watercolor and other mediums on paper, 16¾ by 22$^{3}/_{16}$ inches.
Brooklyn Museum, Brooklyn, New York, gift of Frank L. Babbott.

Color Plate 19. Bridle Path, Tahiti *by John La Farge, c. 1890. 18" x 20" / 45.72 x 50.8 cm. Courtesy of the Fogg Art Museum, Harvard University, Cambridge, Massachusetts, Gift of Edward D. Bettens to the Louise E. Bettens Fund.*

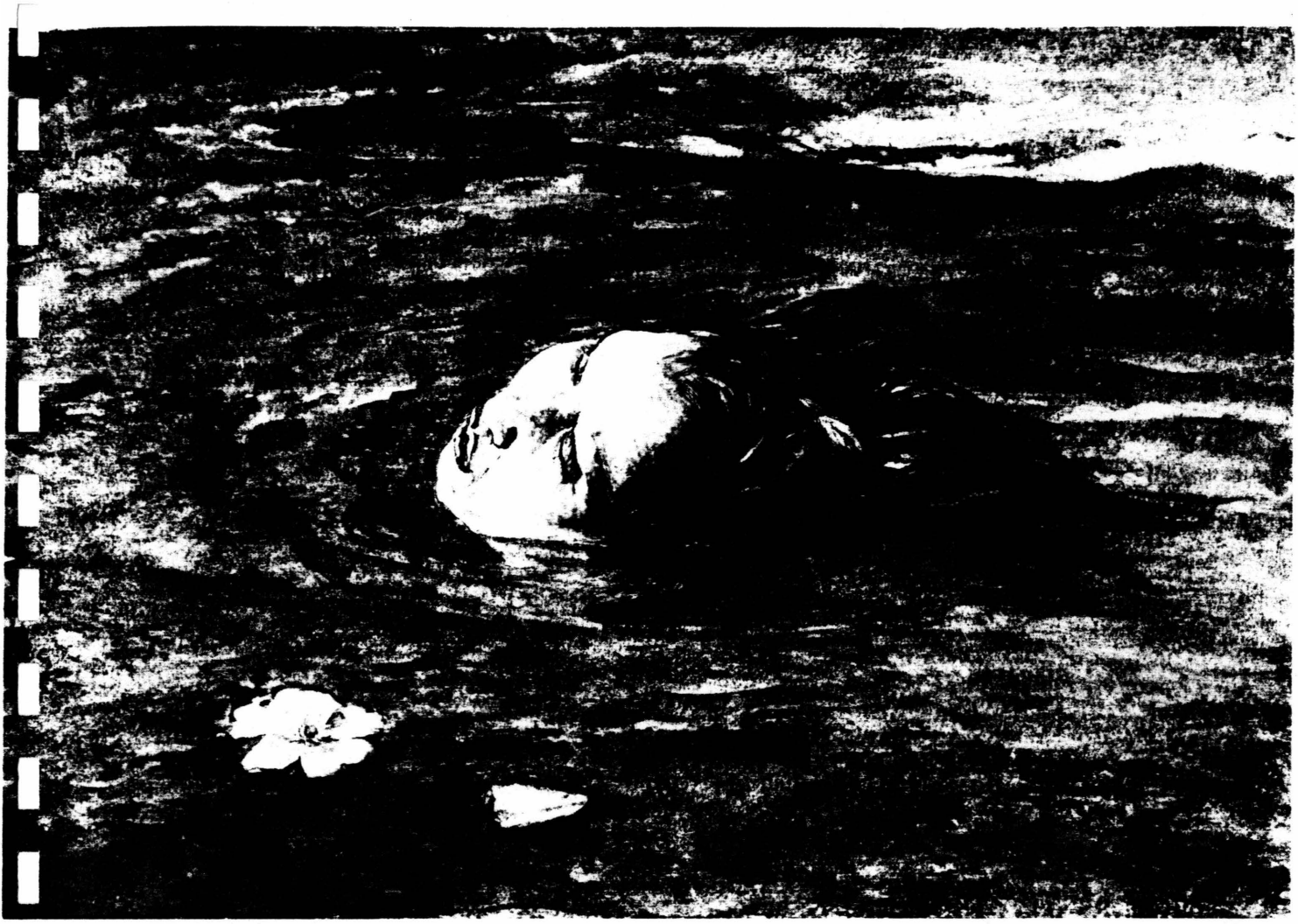
(ill. 22)



Pl. IX. *Peonies in a Breeze*, by La Farge, 1890.
Study for a stained-glass window in the John Hay (1838–1905) house, Washington, D.C. (see Pl. X).
Watercolor on paper, 37 by 19¾ inches. *Private collection.*

Pl. X. *Peonies in the Wind with Kakemono Borders*, by La Farge, c. 1893.
Window from the John Hay house. Stained glass, 56 by 26 inches.
National Museum of American Art, Washington, D.C.,
gift of Senator Stuart and Congressman James J. Symington.

Pl. XII. *Autumn Scattering Leaves*, by La Farge, 1900.
Watercolor on paper, 18¼ by 13¼ inches.
Photograph by courtesy of Coe Kerr Gallery, Incorporated.



The Strange Thing Little Kiosai Saw in the River *by John La Farge, 1897. 12¾" x 18½"/32.38 x 46.99 cm. Metropolitan Museum of Art, New York, Rogers Fund, 1917.*

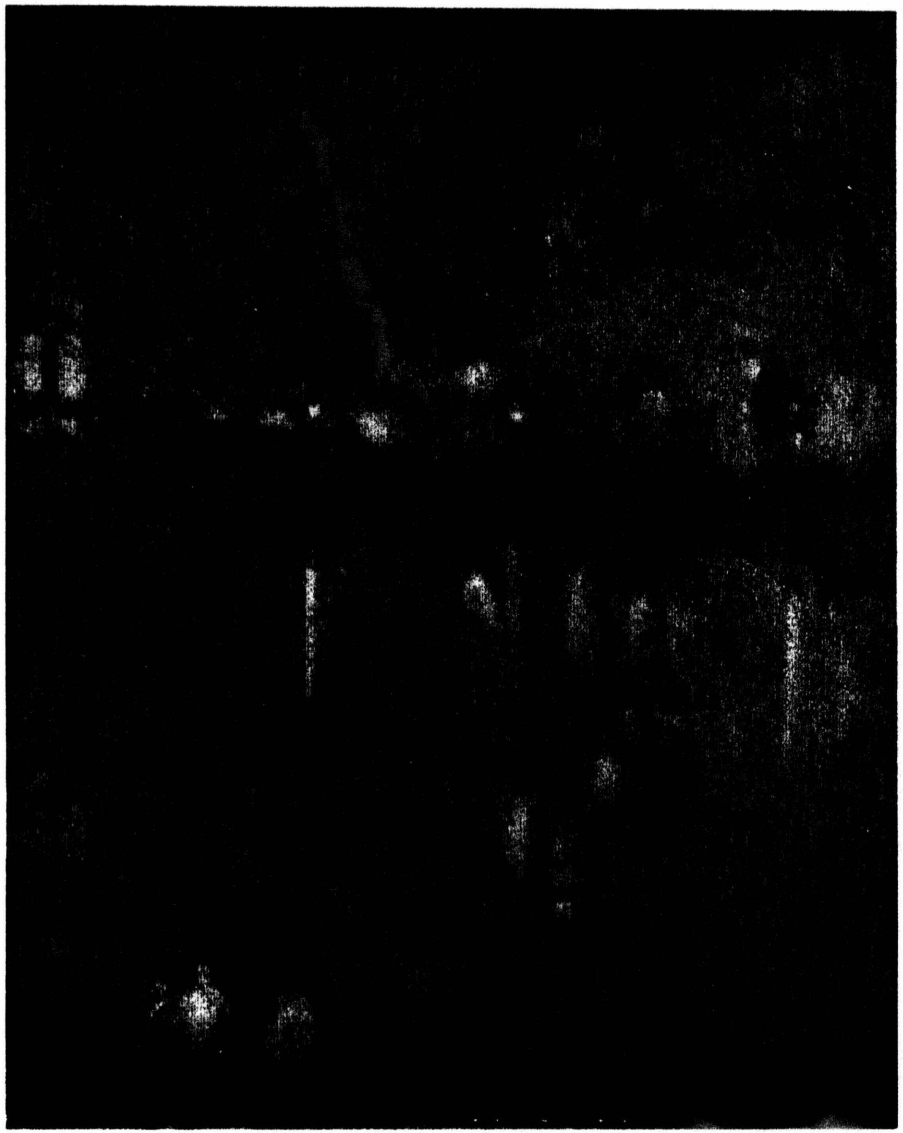
173. James Abbott McNeill Whistler (1834–1903).
The Kitchen, 1858.
Pencil and watercolor on paper, 12⅜ x 8¼ in.
Freer Gallery of Art, Smithsonian Institution, Washington, D.C.

178. James Abbott McNeill Whistler (1834–1903).
The Ocean Wave, c. 1883.
Watercolor on paper, 5 x 6 1/16 in.
Freer Gallery of Art, Smithsonian Institution, Washington, D.C.

(ill. 27)

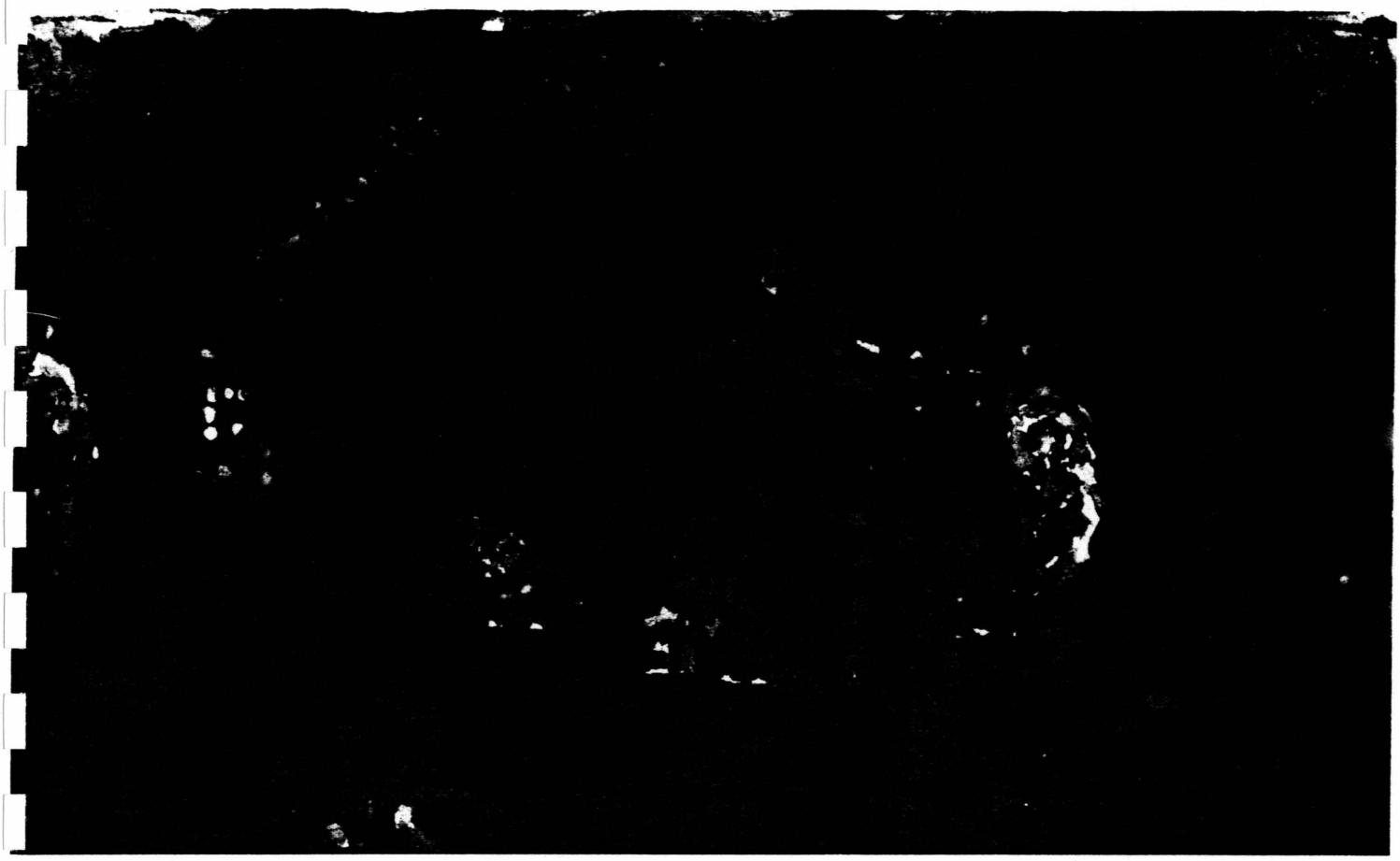
181. James Abbott McNeill Whistler (1834–1903).
Resting in Bed, early 1880s.
Watercolor on paper, 6 1/16 x 9 1/16 in.
Freer Gallery of Art, Smithsonian Institution, Washington, D.C.

(ill. 28)



179. James Abbott McNeill Whistler (1834–1903).
Nocturne: Grey and Gold—Canal, Holland, 1883–84.
Watercolor on paper, 11 9/16 x 9 1/8 in.
Freer Gallery of Art, Smithsonian Institution, Washington, D.C.

(ill. 29)



The Fire Wheel *by James A. McNeill Whistler, 1893. 3¾" x 6⅛"/9.52 x 15.56 cm. University of Glasgow, Scotland, Birnie Philip Bequest.*

Color Plate 17. Blue and Silver: Morning, Ajaccio *by James A. McNeill Whistler, c. 1901. 9⅞" x 5¾"/ 25.08 x 14.6 cm. University of Michigan Museum of Art, Ann Arbor, Michigan, Bequest of Margaret Watson Parker.*

(ill. 31)

LEFT:

187. Childe Hassam (1859–1935).
The Garden, Appledore, Isle of Shoals, 1891.
Watercolor on paper, 13 1/16 x 10 in.
Mead Art Museum, Amherst College, Amherst, Massachusetts; Gift of William Macbeth, Inc.

RIGHT:

(ill. 32)

Color Plate 22. Isle of Shoals Garden *by Childe Hassam, c. 1892. 19¾" x 13¾"/ 50.16 x 34.92 cm. Courtesy of National Collection of Fine Arts, Smithsonian Institu-*

(ill. 33)

ABOVE:

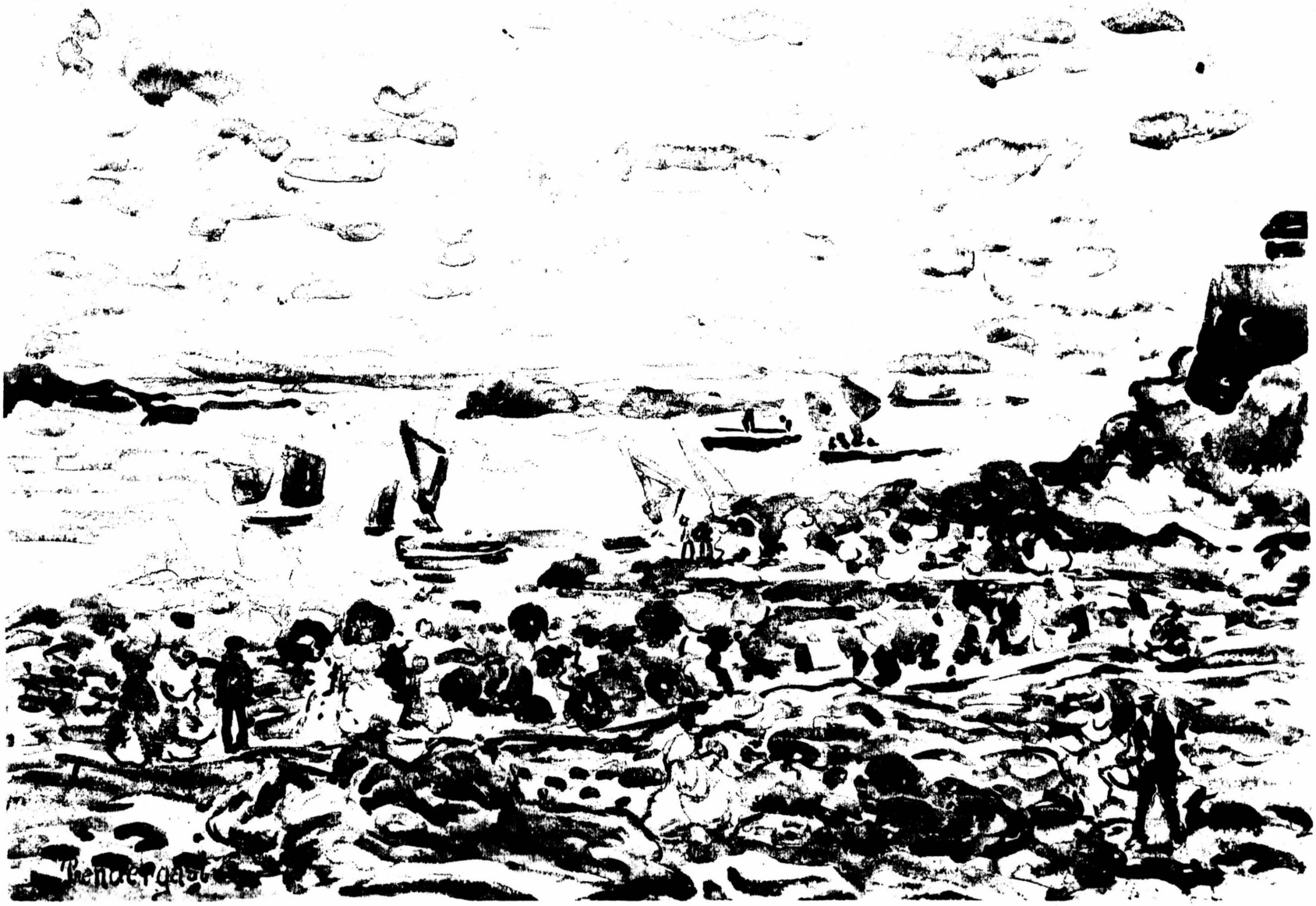
185. Childe Hassam (1859–1935).
The Gorge, Appledore, 1912.
Watercolor on paper, 13¼ x 19⅞ in.
The Brooklyn Museum; Museum
Collection Fund

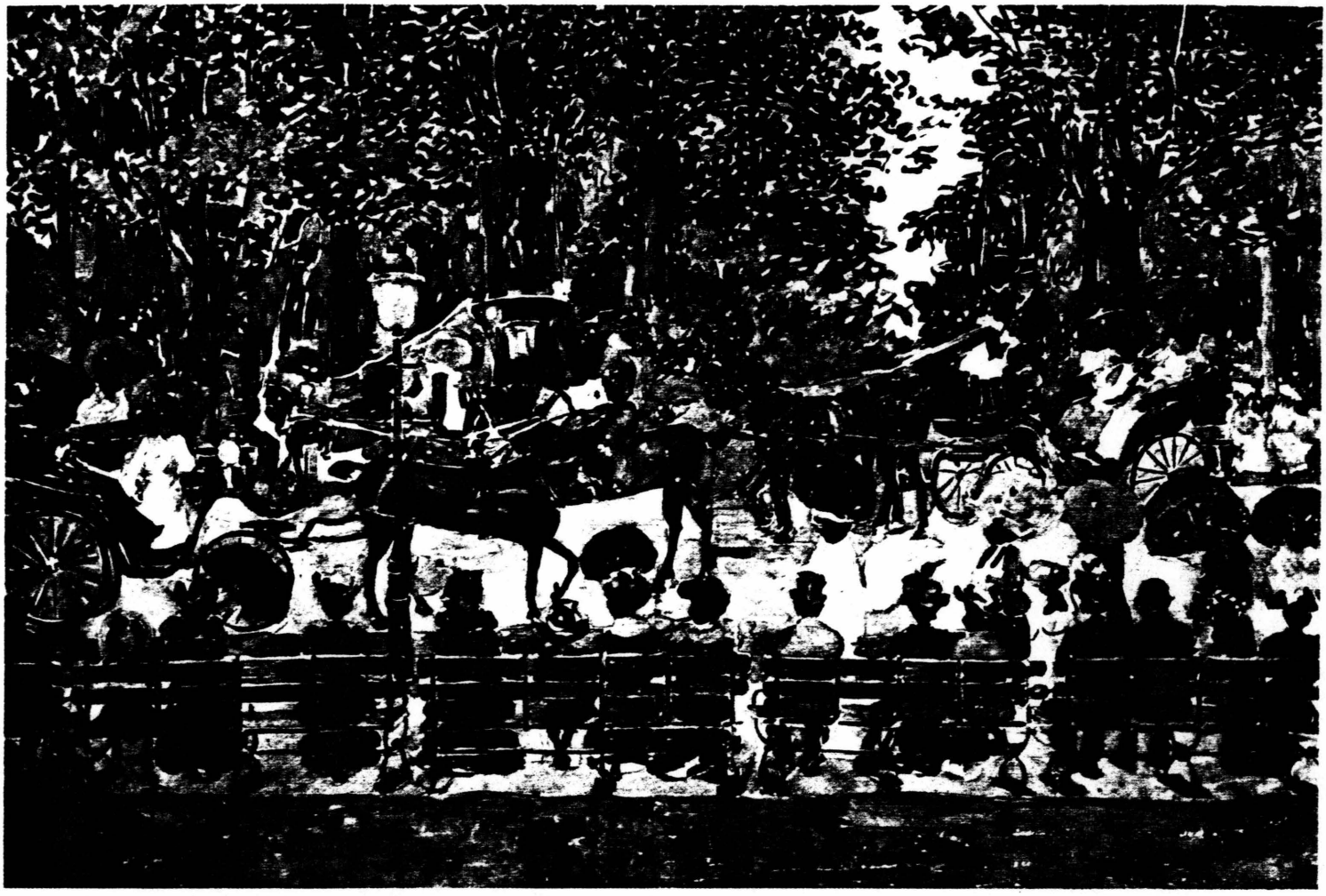
RIGHT:
186. Childe Hassam (1859–1935).
Sunday Morning, Appledore, 1912.
Watercolor on paper, 13⅜ x 19⅜ in.
The Brooklyn Museum; Museum
Collection Fund.

(ill. 35)

(ill. 36)

190. Maurice Prendergast (1859–1924).
St. Malo No. 1, c. 1907.
Watercolor on paper, 13½ x 19¼ in.
Columbus Museum of Art; Gift of
Ferdinand Howald.



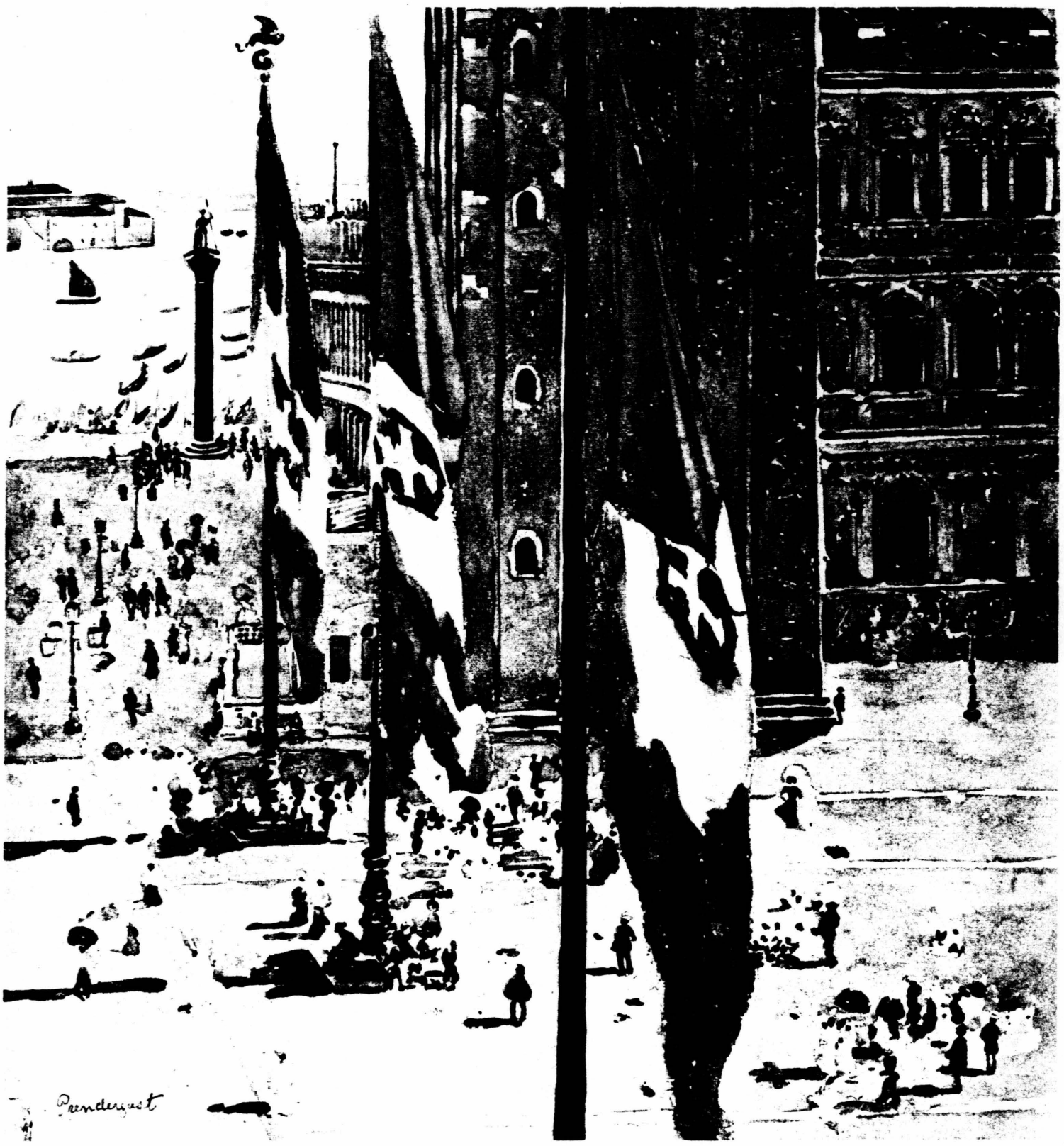


Color Plate 31. Central Park *by Maurice Prendergast, 1901. 14⅜" x 21½"/ 36.51 x 54.61 cm. Collection of Whitney Museum of American Art, New York.*

Maurice Prendergast (1859–1924).
The Mall, Central Park, 1901.
Watercolor on paper, 15¼ x 22⁹⁄₁₆ in.
The Art Institute of Chicago.

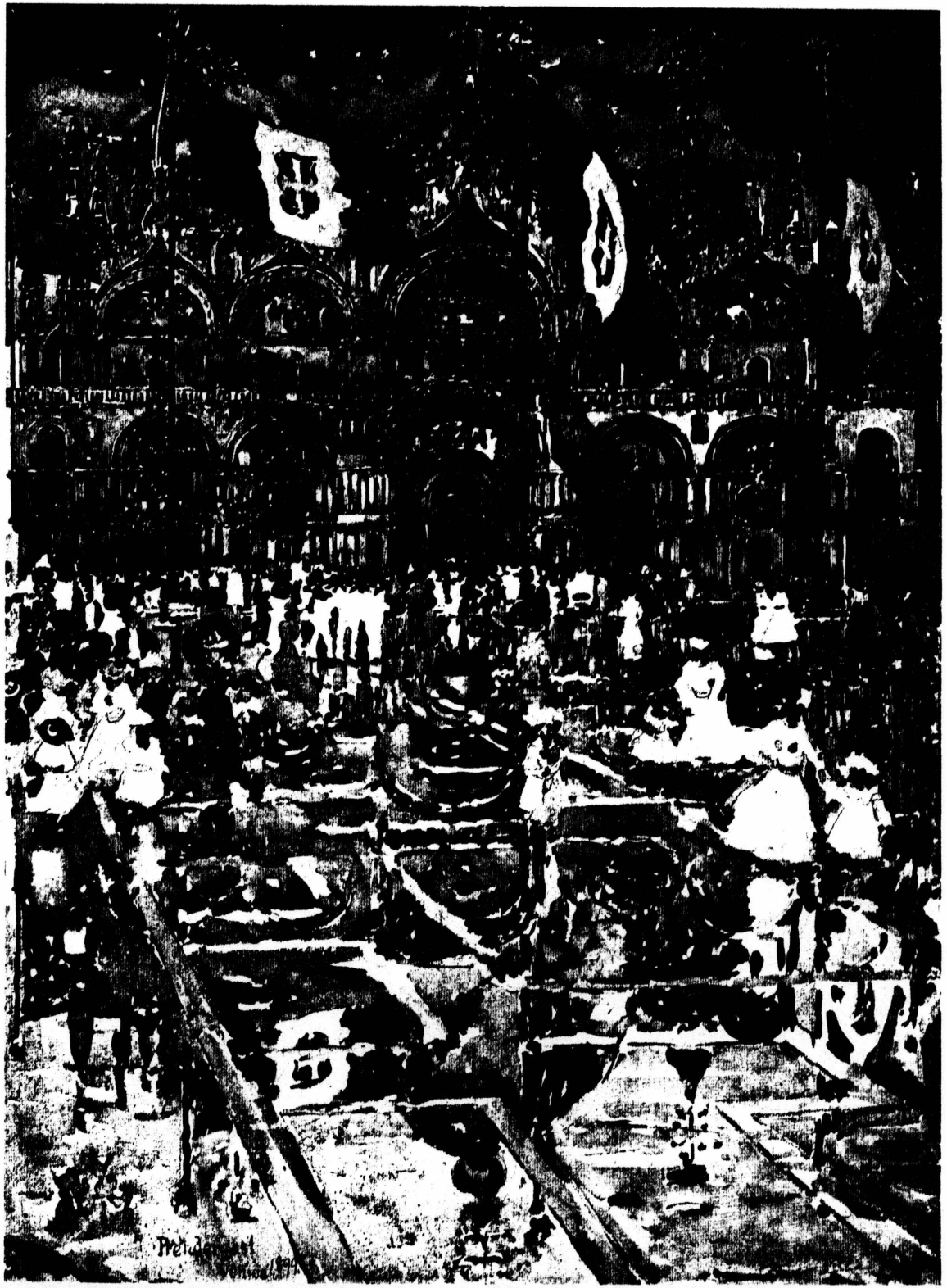
Venice, which occupied the greater part of an eighteen-month trip to Italy underwritten

(ill. 38)



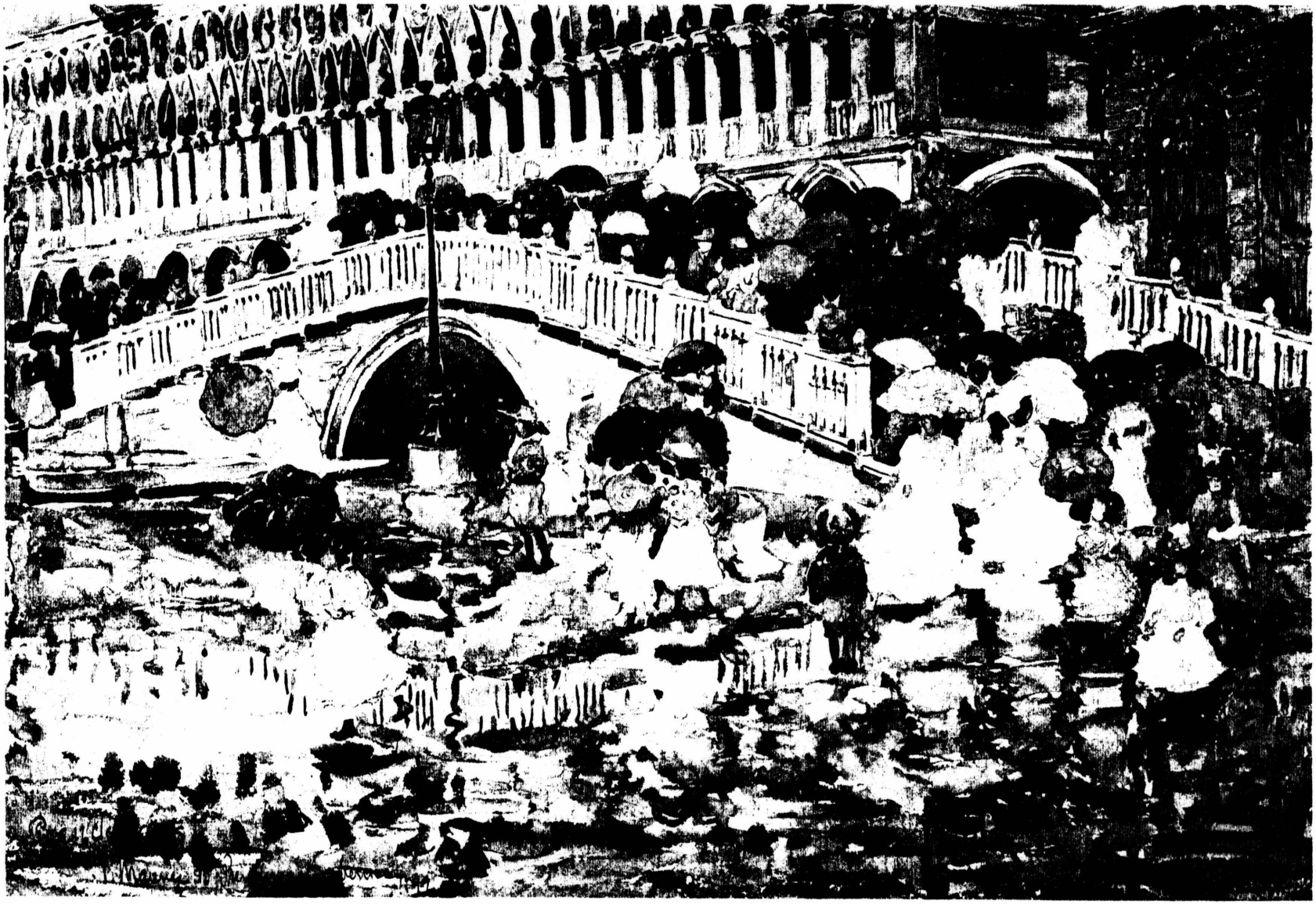
Piazza de San Marco *by Maurice Prendergast, c. 1898. 16⅛" x 15"/40.96 x 38.1 cm. Metropolitan Museum of Art, New York, Gift of the Estate of Mrs. Edward Robinson, 1952.*

(ill. 39)



193. Maurice Prendergast (1859–1924).
Piazza San Marco, Venice (Splash of Sunshine and Rain), 1899.
Watercolor on paper, 19⅜ x 14¼ in.
Alice M. Kaplan.

(ill. 40)



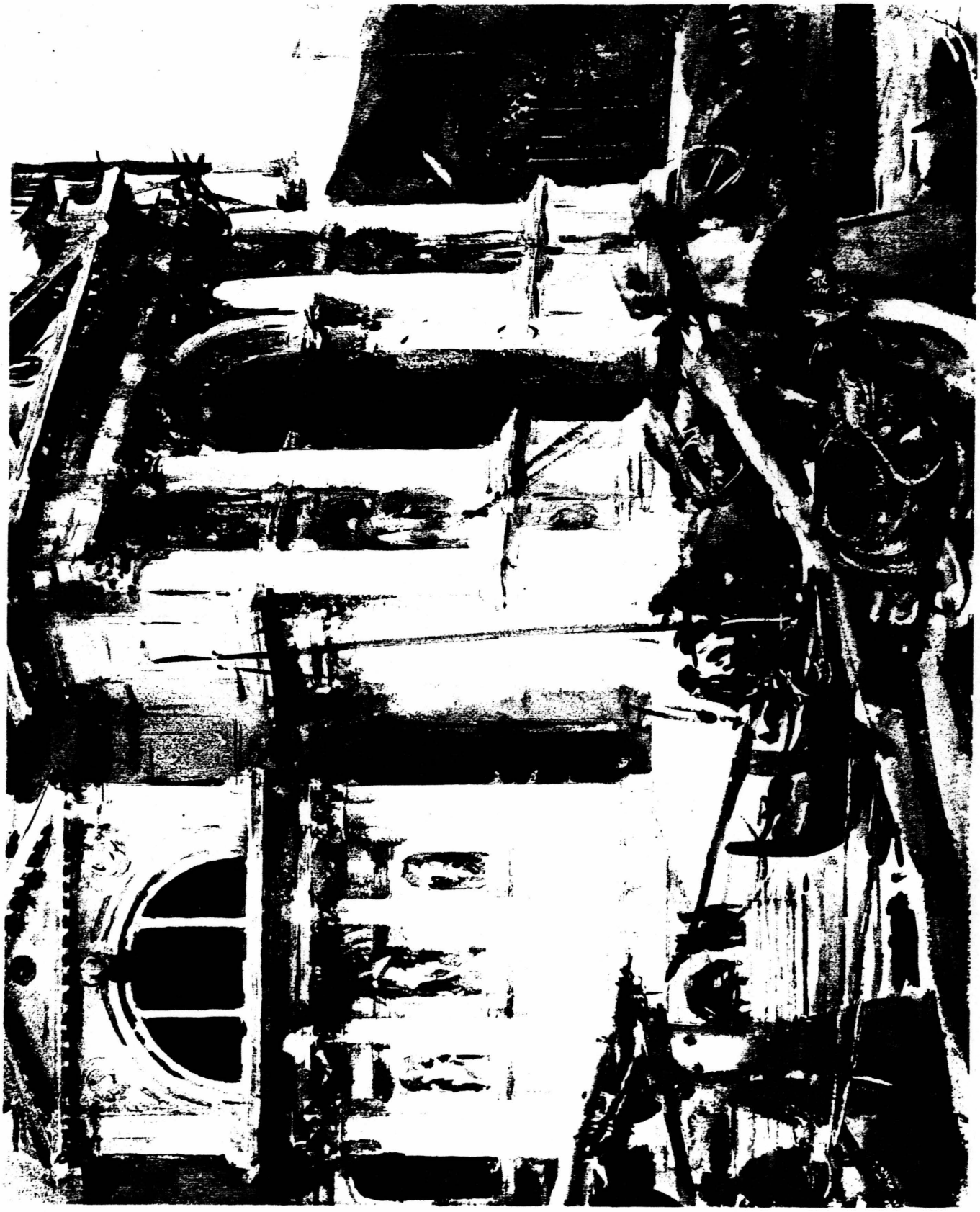
1. Maurice Prendergast (1859–1924).
Umbrellas in the Rain, 1899.
Watercolor on paper, 13¼ x 20½ in.
Museum of Fine Arts, Boston; Charles and Henry Hayden Fund.

Color Plate 25. Gourds *by John Singer Sargent, 1905–1908. 13-12/16" x 19-11/16"/ 34.92 x 50.01 cm. The Brooklyn Museum, Brooklyn, New York.*

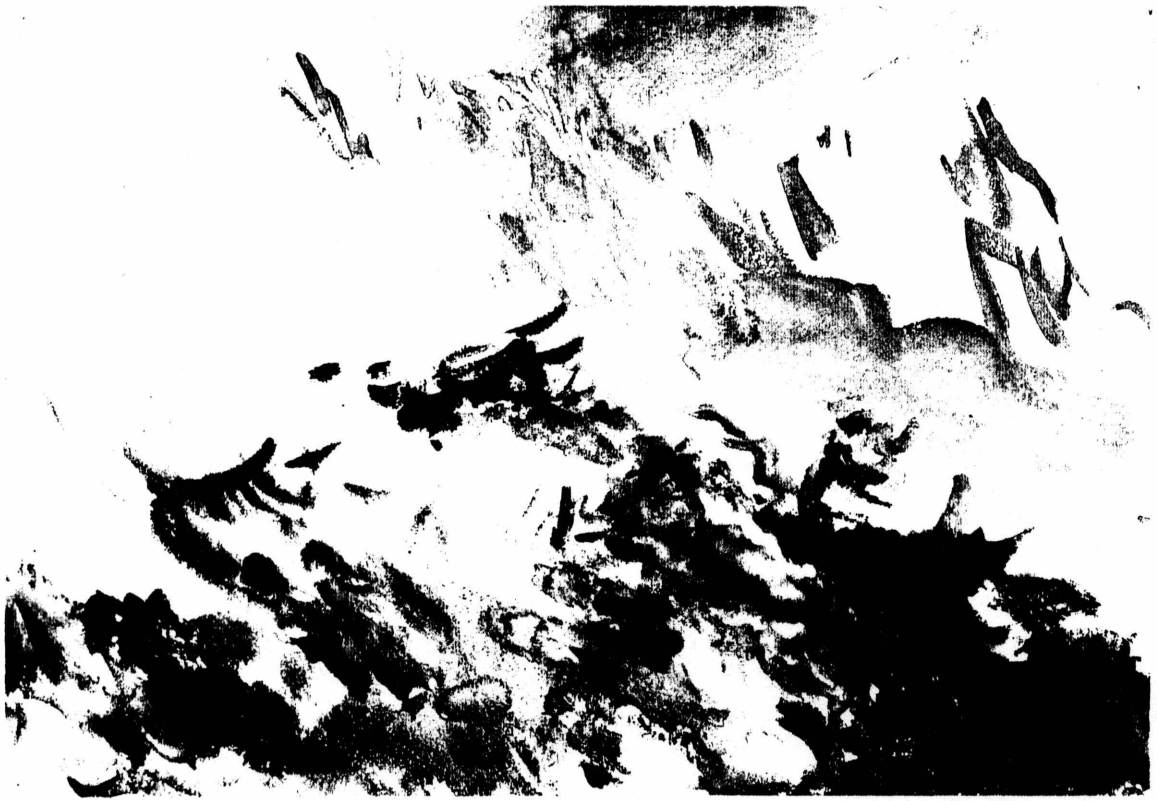
John Singer Sargent (1856-1925). $14^{3}/4$ x $17^{7}/8$ inches.
In the General Life, 1912.
Watercolor on paper.
The Metropolitan Museum of Art, New York.
Purchase, Joseph Pulitzer. Bequest, 1915.

(ill. 43)

209. John Singer Sargent (1856–1925).
Venetian Doorway, n.d.
Pencil and watercolor on paper,
20 15/16 x 14 1/4 in.
The Metropolitan Museum of Art,
New York; Gift of Mrs. Francis
Ormond, 1950.



John Singer Sargent (1856-1925).
Santa Maria della Salute, 1904.
Watercolor and pencil with white.
The Brooklyn Museum.
$18^{3}/16$ x $22^{5}/16$ inches. (ill. 45)

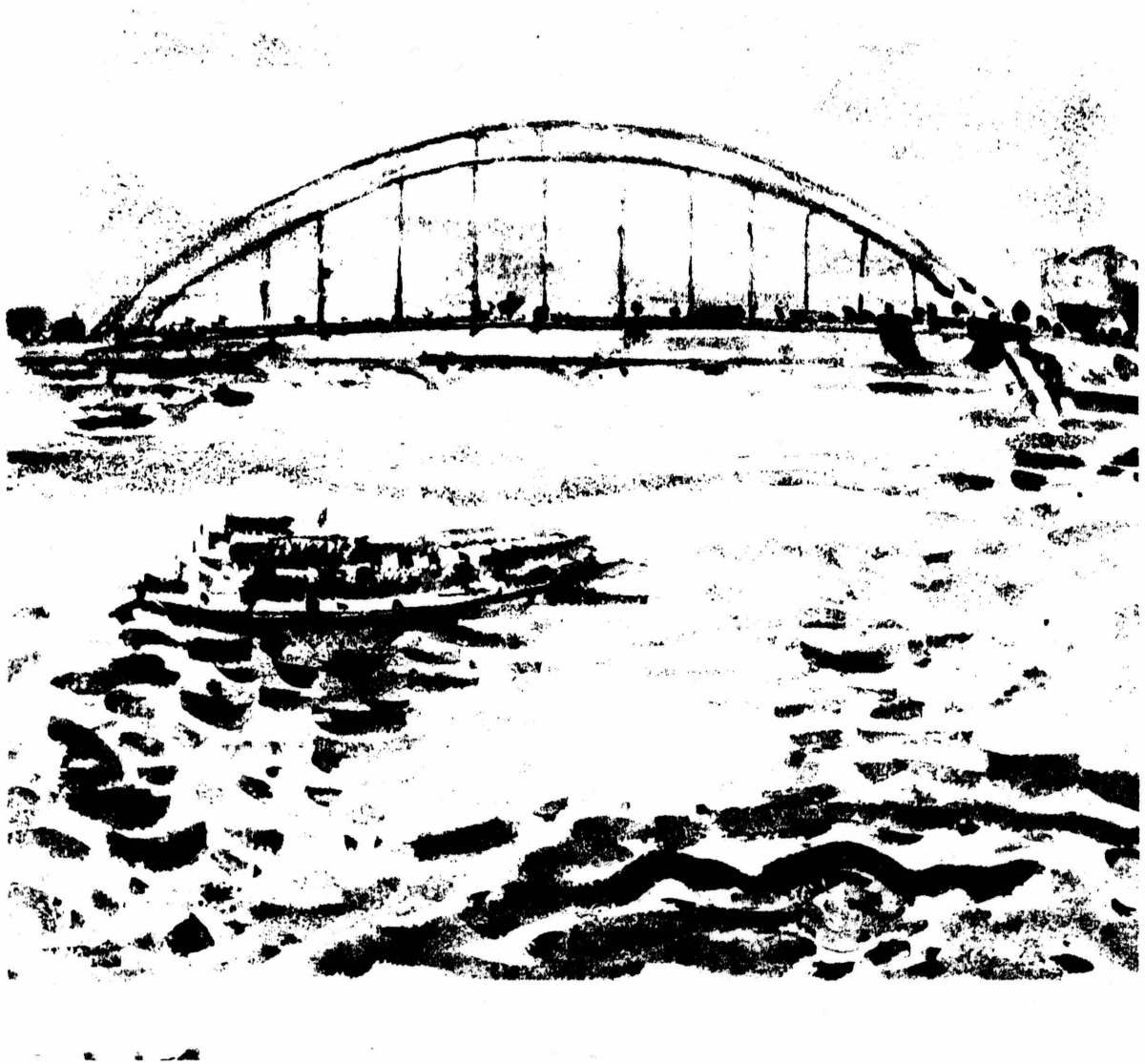


214. John Singer Sargent (1856–1928)
Mountain Fire, c. 1903–8.
Watercolor on paper, 14 x 20 in.
The Brooklyn Museum; Purchased by Special Subscription.

(ill. 46)

226. John Marin (1870–1953).
A Rolling Sky, Paris after Storm, 1908.
Watercolor on paper, 12½ x 14¼ in.
The Art Institute of Chicago; The
Alfred Stieglitz Collection.

(ill. 47)



227. John Marin (1870–1953).
River Effect, Paris, 1909.
Watercolor on paper, 13 x 16 in.
Philadelphia Museum of Art;
A. E. Gallatin Collection.

228. John Marin (1870–1953)

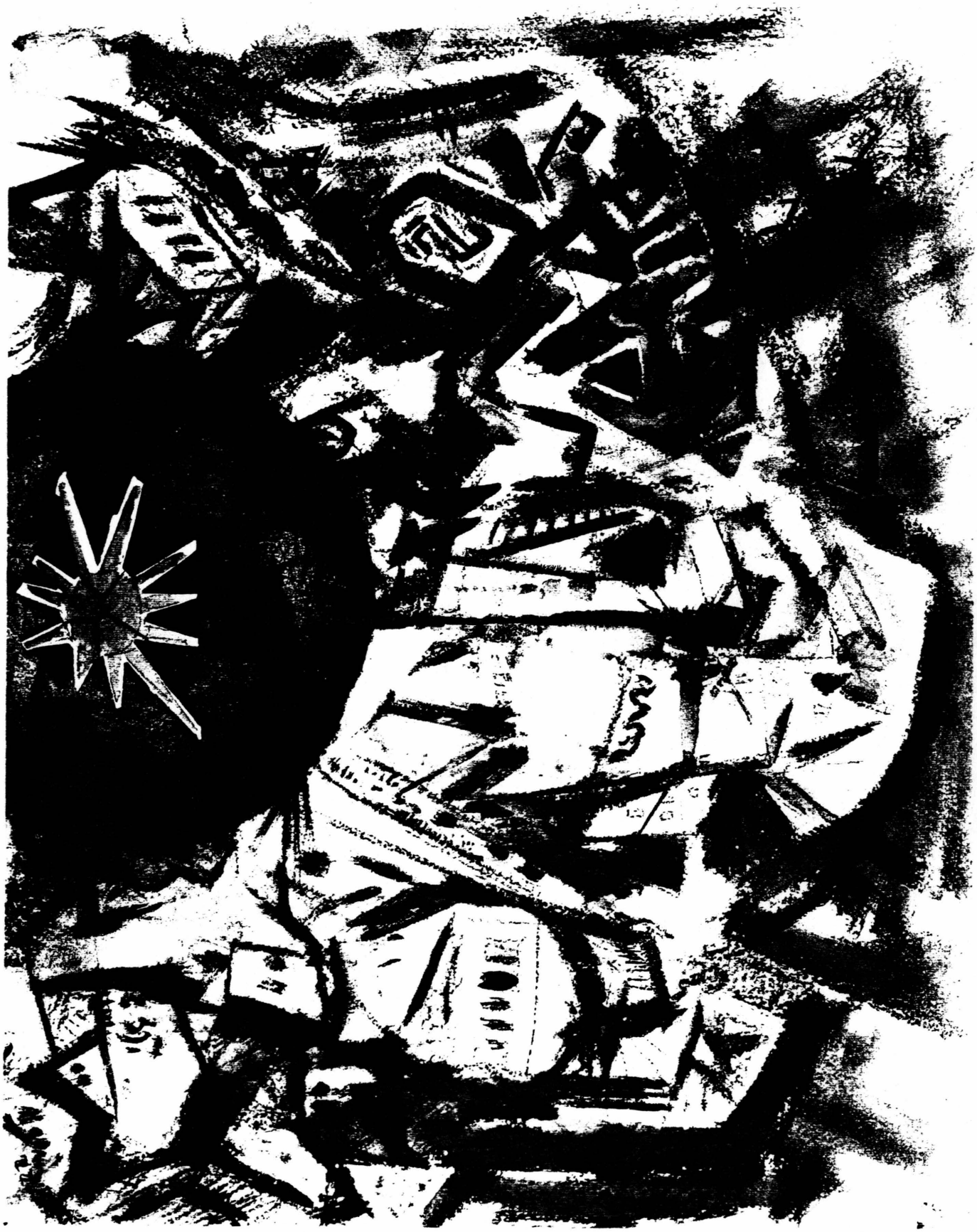
(ill. 48)

Movement, Fifth Avenue *by John Marin, 1912. 16⅝" x 13½"/42.23 x 34.29 cm.* (ill. 49)

John Marin (1870-1953).
Lower Manhattan, 1920.
Watercolor on Paper, $21\frac{7}{8} \times 26\frac{3}{4}$ inches.
The Museum of Modern Art, New York; The Philip L. Goodwin Collection.

(ill. 50)

John Marin (1870-1953).
Lower Manhattan (Composing Derived from Top of Woolworth).21 5/8 x 26 7/8in.
Watercolor and charcoal on paper with paper cutout attached, 1922.
The Museum of Modern Art, New York; Lillie P. Bliss Bequest.



(ill. 51)

John Marin (1870-1953).
Maine Coast, 1914.
Watercolor on canvas, 16 x 19 inches.
Kennedy Galleries, New York.

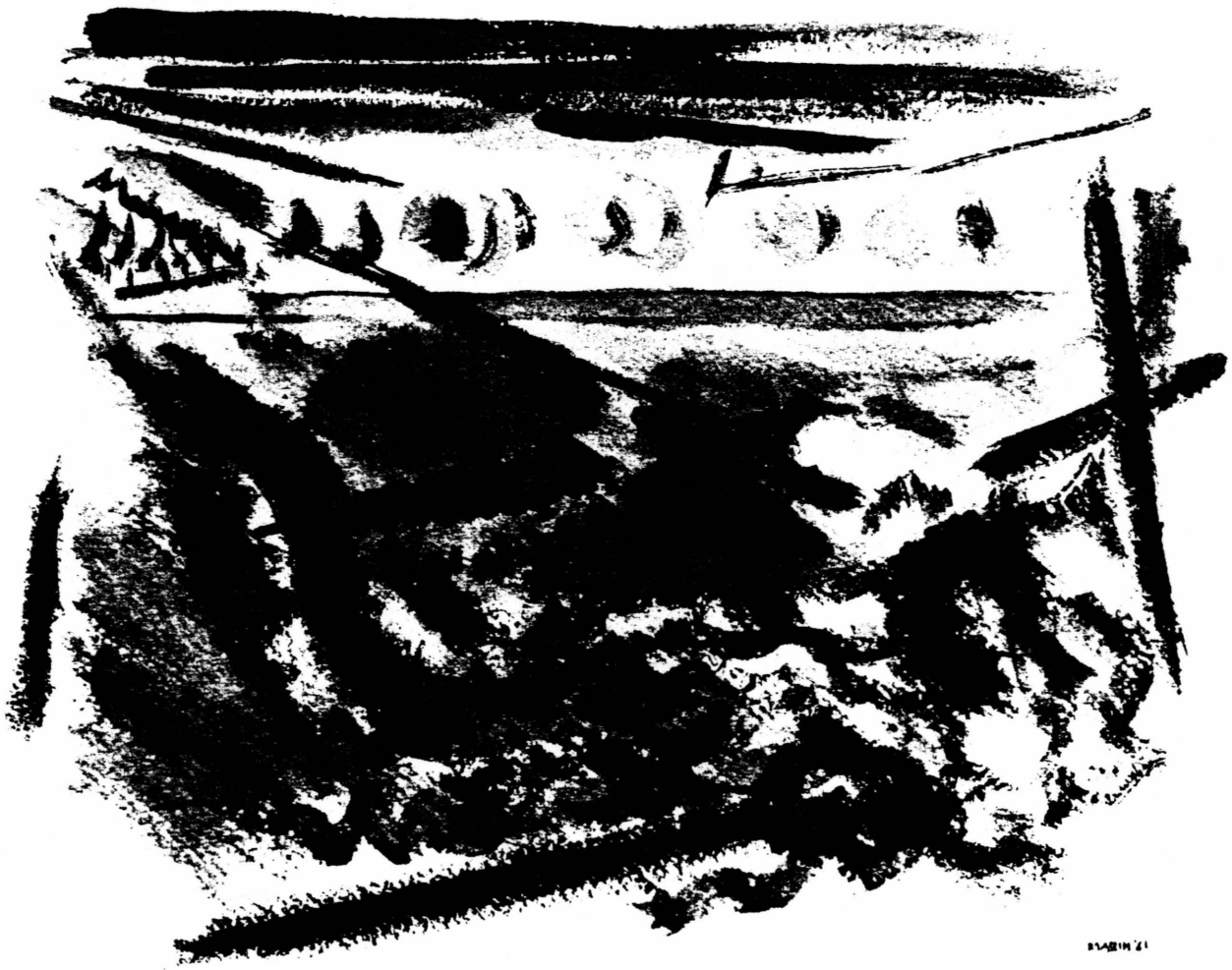
(ill. 52)

John Marin (1870-1953).
Sunset, Maine Coast, 1919.
Watercolor on paper, 15½ x 18½ inches.
Columbus Museum of Art.
Gift of Ferdinand Holland.

(ill. 53)

John Marin (1870-1953).
Movement, Sea and Sun; 1921.

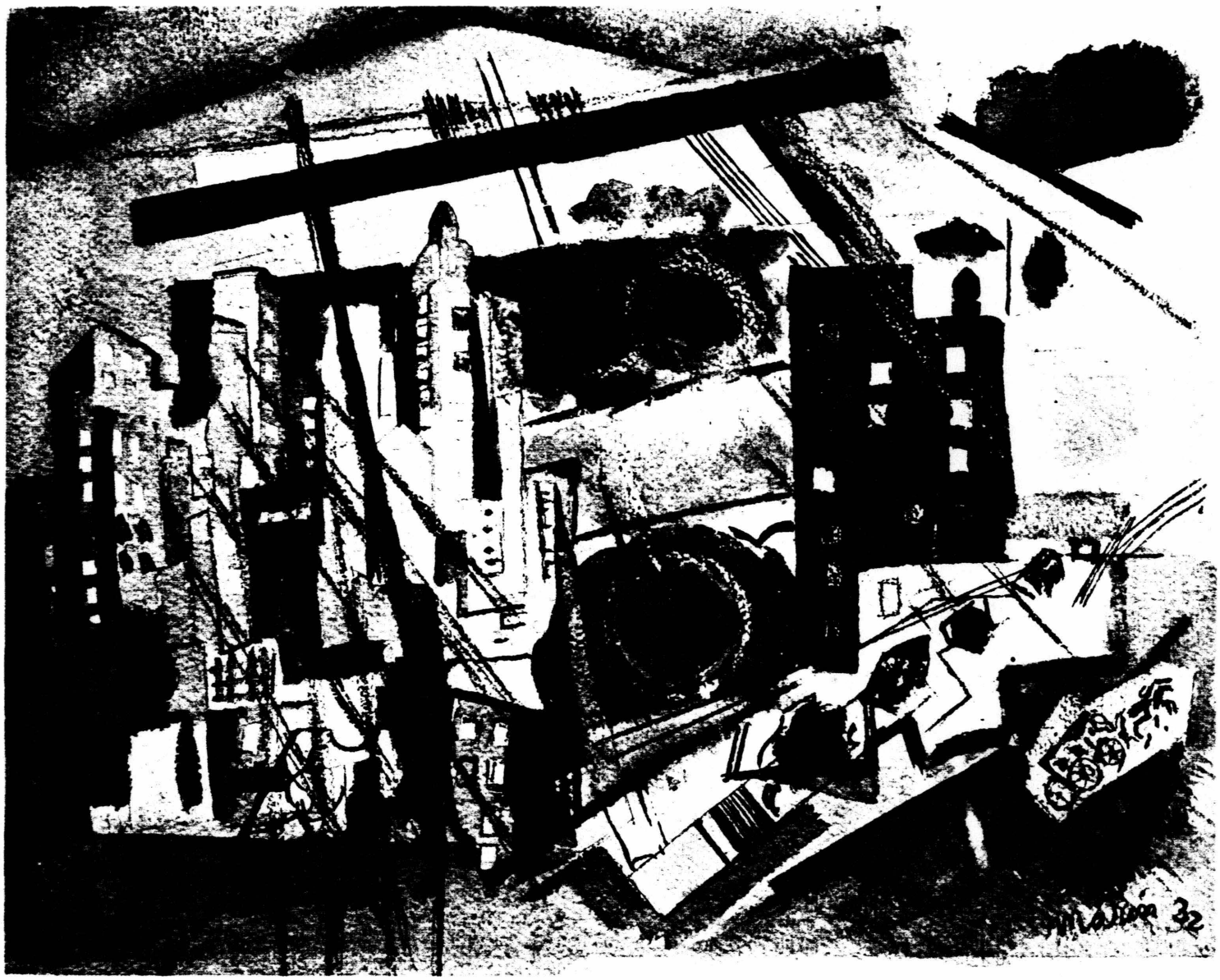
Dorothy Norman



(ill. 54)

Pertaining to Stonington Harbor, Maine, No. 4 *by John Marin, 1926. 15⅝" x 21¾"/39.69 x 55.24 cm. Metropolitan Museum of Art, New York, Alfred Stieglitz Collection, 1949.*

Color Plate 34. Storm Over Taos *by John Marin, 1930. 15" x 20-15/16"/ 38.1 x 53.18 cm. National Gallery of Art, Washington, D.C., Alfred Stieglitz Collection.*

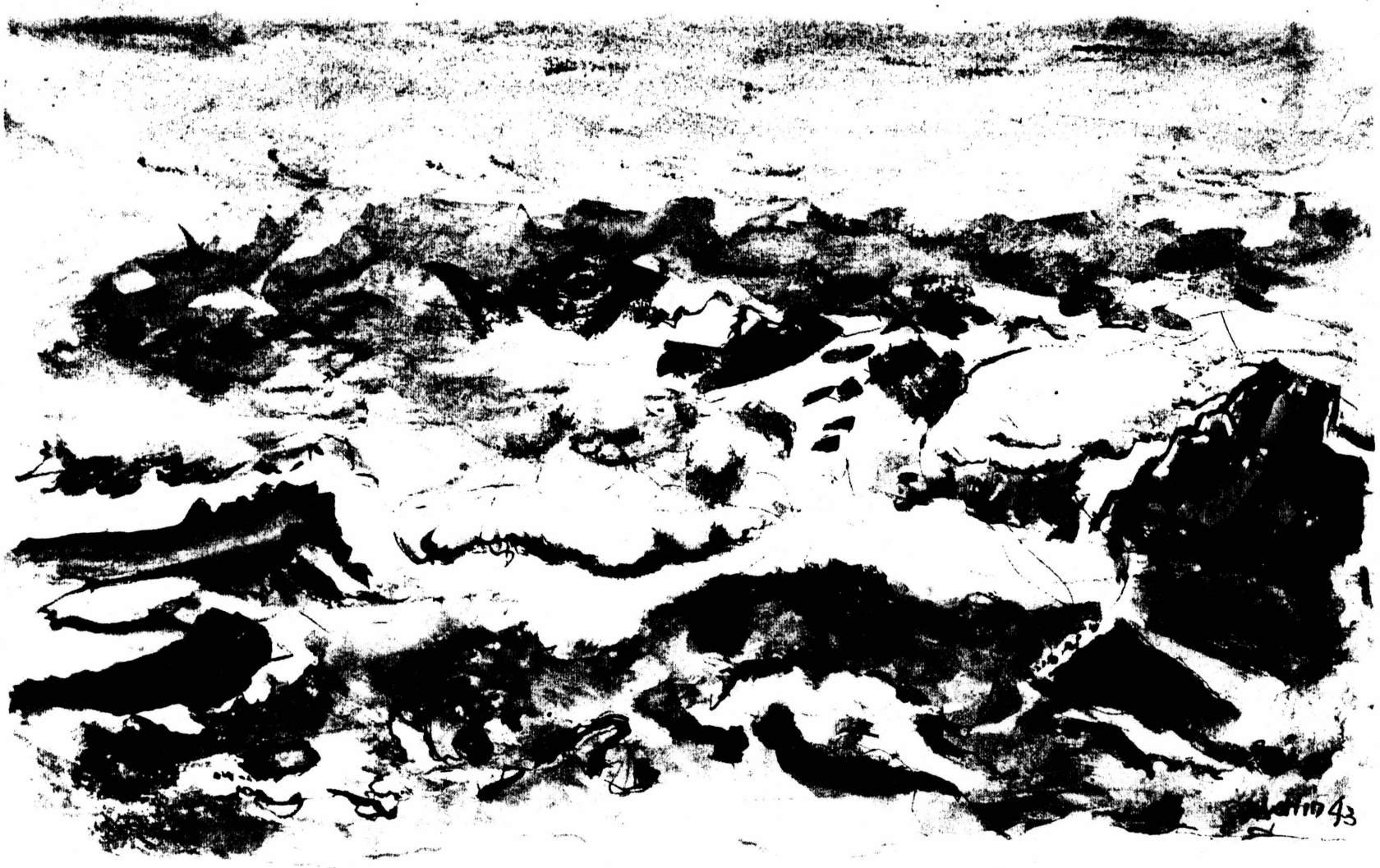


Color Plate 35. Region of Brooklyn Bridge Fantasy *by John Marin, 1932. 18¾" x 22¼"/ 47.62 x 56.54 cm. Collection of Whitney Museum of American Art, New York.*

(ill. 57)

239. John Marin (1870–1953).
Seascape with Rocks and Sailboat, 1930.
Watercolor on paper, 15 x 20¼ in.
Mr. and Mrs. Michael Fischman.

(ill. 58)



240. John Marin (1870–1953).
Sea Fantasy, No. 7, 1943.
Watercolor on paper, 15 x 20½ in.
Kennedy Galleries, New York.

Private collection

John Marin (1870-1953).
The Written Sea, 1951.
Watercolor and ink on paper.

Charles Demuth (1883-1935).
Coastal Scene, 1913.
Watercolor on paper.

(ill. 61)

25. **Vaudeville**, 1917
Watercolor and pencil on paper, 8 x 10½ in. (20.3 x 26.7 cm)
The Museum of Modern Art, New York; Katherine Cornell Fund

(ill. 62)

Color Plate 37. The Circus *by Charles Demuth, 1917. Watercolor and pencil, 8" x 10⅝"/ 20.32 x 26.99 cm. The Columbus Gallery of Fine Arts, Columbus, Ohio, Gift of Ferdinand Howald.*

Charles Demuth (1883-1935).
Wild Flowers, 1916.
Watercolor on paper.

(ill. 64)

Above 82. **Daisies and Tomatoes,** c. 1924
Watercolor and pencil on paper, 13 3/4 x 11 3/4 in. (34.9 x 29.8 cm)
Collection of Mr. and Mrs. Meyer Potamkin

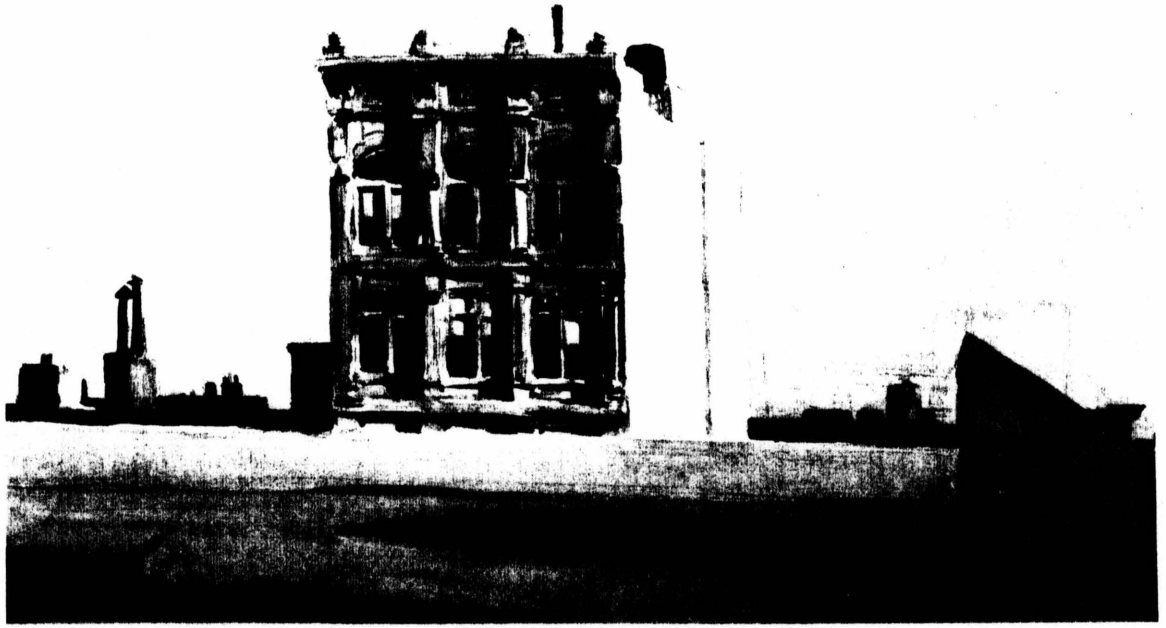
280. Charles Demuth (1883–1935).
Red-Roofed Houses, c. 1917.
Watercolor on paper, 10 x 14 in.
Philadelphia Museum of Art; The Samuel S. White III and Vera White Collection.

HASKELL'S HOUSE, 1924. Watercolor, 14″ × 20″ (35.5 × 50.8 cm)
Private collection

(ill. 67)

325. Edward Hopper (1882–1967).
Adams' House, 1928.
Watercolor on paper, 16 x 25 in.
Wichita Art Museum; The Roland P. Murdock Collection.

329. Edward Hopper (1882–1967).
Skyline near Washington Square, 1925.
Watercolor on paper, 15 x 21½ in.
Munson-Williams-Proctor Institute,
Utica, New York.



(ill. 69)

Charles Burchfield (1893-1967).
Church Bells Ringing, Rainy Winter Night; 1917.
Watercolor on paper, 30 x 19 inches.
Cleveland Museum of Art; Gift of Louise H. Dunn in Memory of Henry G. Keller.

(ill. 70)

285. Charles Burchfield (1893–1967).
February Thaw, 1920.
Watercolor over pencil on paper,
17⅞ x 27⅞ in.
The Brooklyn Museum; John B.
Woodward Memorial Fund.

(ill. 71)

289. Charles Burchfield (1893–1967).
Rainy Night, 1930.
Watercolor on paper, 39¼ x 42 in.
San Diego Museum of Art; Gift of
Misses Anne R. and Amy Putnam.

(ill. 72)

295. Charles Burchfield (1893–1967).
The Sphinx and the Milky Way, 1946.
Watercolor on paper, 52⅛ x 44¼ in.
Munson-Williams-Proctor Institute,
Utica, New York.

(ill. 73)

(ill. 74)

(Opposite page)
Charles Burchfield (1893-1967).
Winter Moonlight, 1951.
Watercolor on paper, 40 x 33 inches.
Wichita Museum of Art.
The Roland P. Murdock Collection.

Sam Francis (b. 1923). $22^{7}/16$ x $30^{3}/8$ inches.
Yellow, Violet, and White Forms, 1956.
Watercolor on paper. The Brooklyn Museum.
Dick S. Ramsey Fund.

(ill. 75)

Left:
Chuck Close (b. 1940).
Self Portrait/Watercolor,1970.
Watercolor on paper, 84 x 60 inches.

Top:
Chuck Close (b. 1940).
Study for Kent, 1970.
Watercolor and graphite on paper
30 x 22½ inches.
Allen Memorial Art Museum.
Oberlin College, Ohio.
Mrs. F.F. Prentiss Fund.

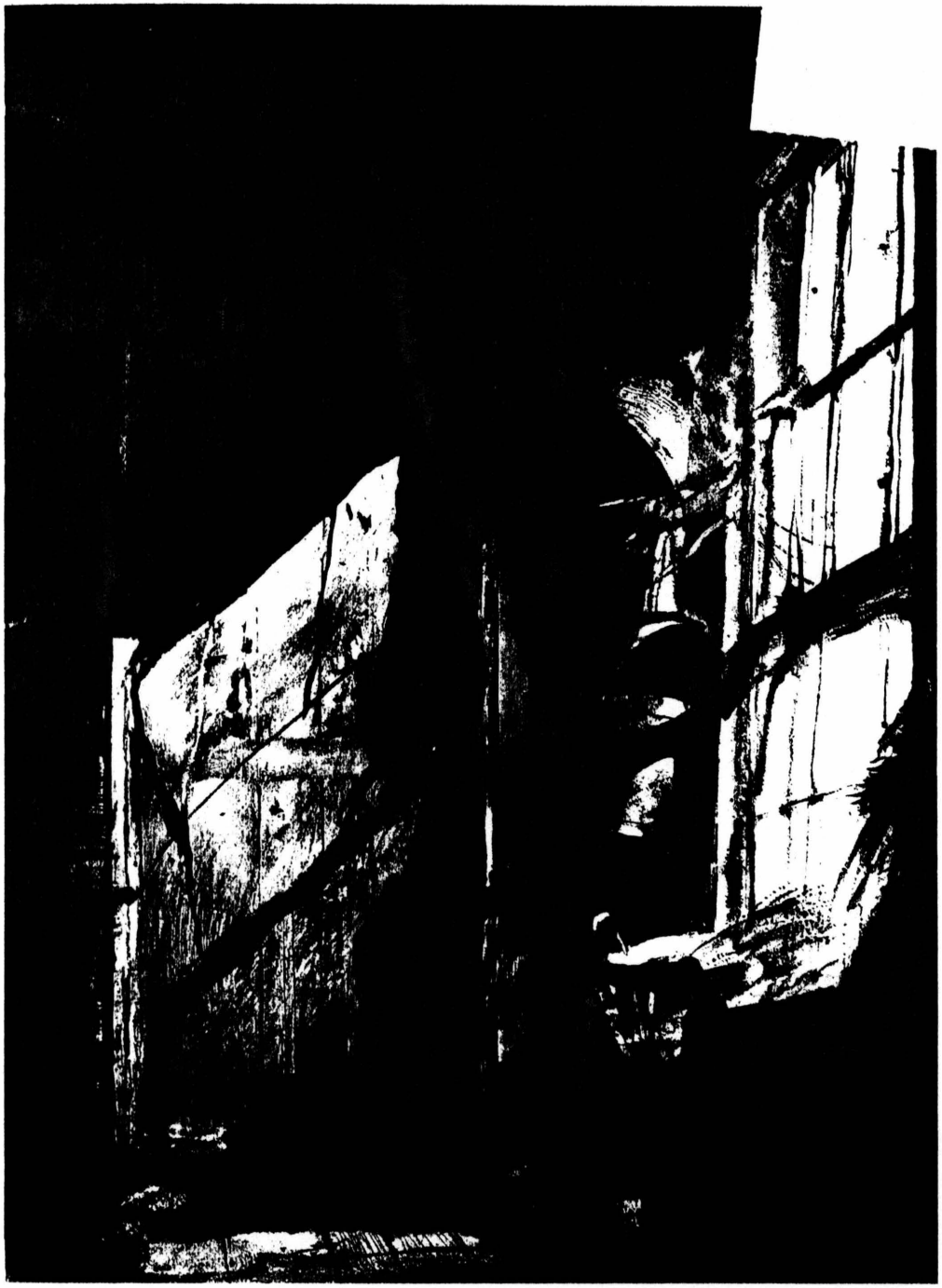
(ill. 76)

Chuck Close (b. 1940).
Linda/Eye I,II,III,IV,V, 1977.
Watercolor on paper.
Five sheets, each 30 x 22½ inches.
Paul Hoffmann.

(il1. 77)

(ill. 78)

(Opposite page)
Andrew Wyeth (b. 1917).
Pirate Country, 1939.
Watercolor on paper, 30 x 22½ inches.
Norton Galleries and Art School.
West Palm Beach, Florida.

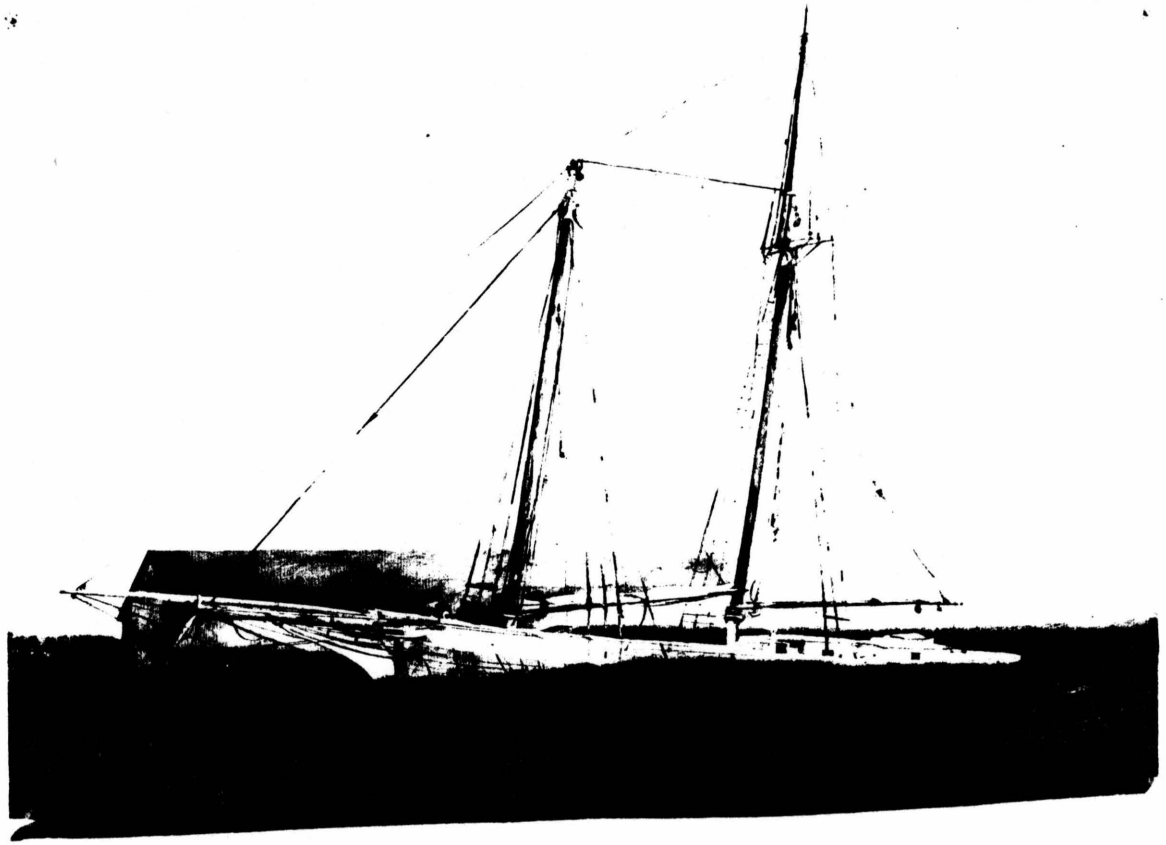


LEFT:

366. Andrew Wyeth (b. 1917).
The Blue Door, 1952.
Watercolor on paper, 29¼ x 21 in.
Delaware Art Museum, Wilmington

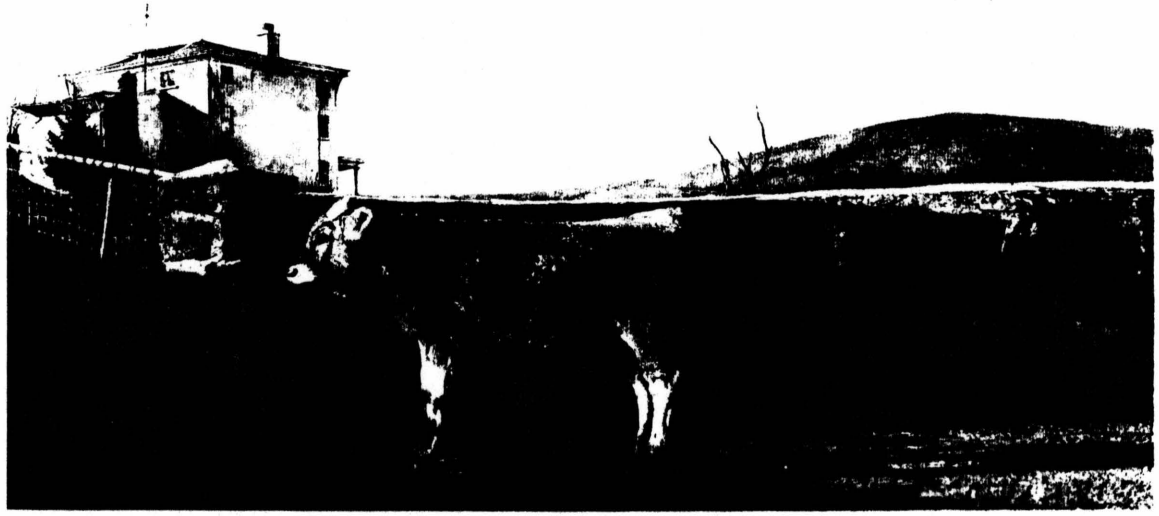
(ill. 79)

367. Andrew Wyeth (b. 1917).
The Slip, 1958.
Dry brush on paper, 20 x 29⅛ in.
Private collection.



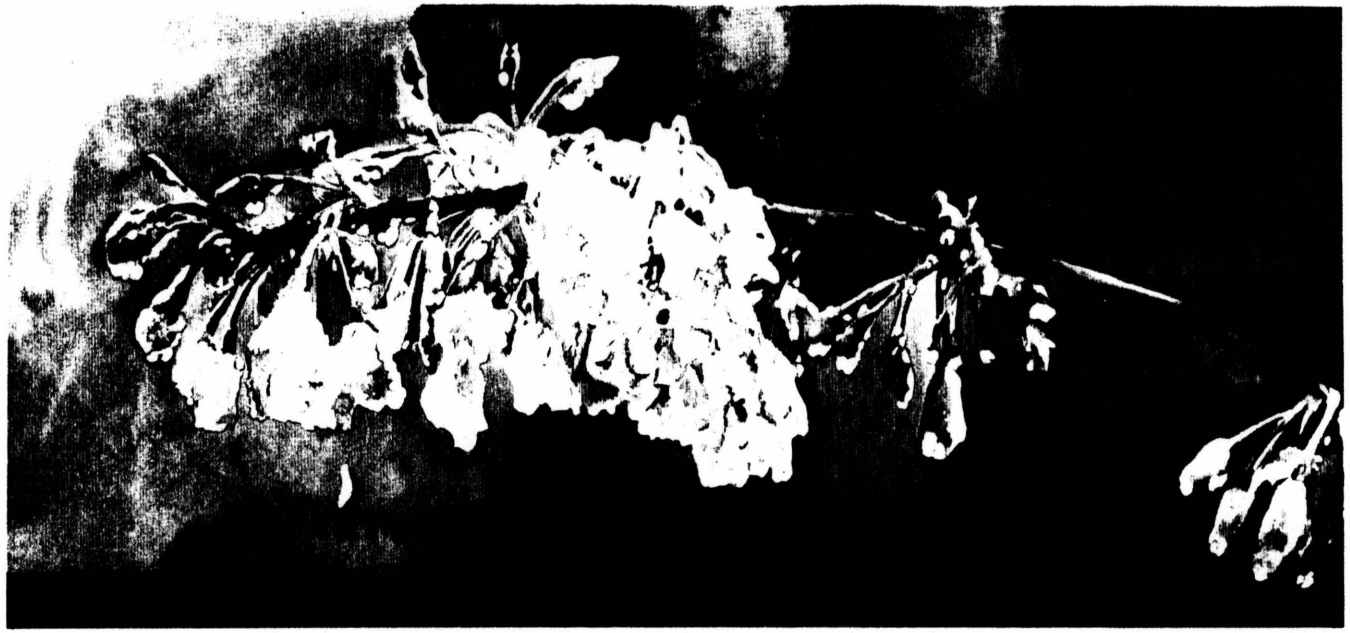
(ill. 80)

368. Andrew Wyeth (b. 1917).
Young Bull, 1960.
Dry brush on paper, 19¾ x 41¼ in.
Private collection.



388. Joseph Raffael (b. 1933).
Return to the Beginning: In Memory of Ginger, 1981.
Watercolor on paper, 33½ x 41 in.
Richard Brautigan/David Kaplan.

(ill. 81)



Joseph Raffael (b. 1933).
Matthew's Branch, 1981.
Watercolor on paper, 14 x 30 in.
Nancy Hoffman Gallery, New York.

(ill. 82)

395. Carolyn Brady (b. 1937).
Night Flowers, 1985.
Watercolor on paper, 43 x 48 in.

(ill. 83)