



HAWTHORNE  
Fine Art

**AGNES RICHMOND (1870-1964)**

*Gloucester Rocks, Ten Pound Island* c. 1914-15

Oil on canvas

20 x 24 inches

Estate stamp on verso

**Provenance:**

Knoke Fine Arts, Marietta, GA, 2003

Estate of the artist

Agnes Richmond was born in Alton, Illinois in 1870. She studied at the St. Louis School of Fine Arts before moving to New York City in 1888 to enroll at the Art Students League under the tutelage of the renowned landscape artist John Twachtman (1853-1902), as well as the illustrator Walter Appleton Clark (1848-1917) and Kenyon Cox (1856-1919), a noted muralist. She later became an instructor at the League from 1910 through 1914. Richmond remained in New York for the majority of her life, living in Brooklyn with her husband Winthrop Turney (1884-1965), a realist painter who also worked as a muralist under the Works Progress Administration. The couple spent their summers at various artist colonies in New York, including Woodstock and Mountainville, as well as Gloucester, Massachusetts.

Richmond is primarily known for her portraits and genre scenes of women and children rendered in a realist style, as well as her landscapes, most of which were painted in bright colors reflecting an Impressionist influence. The backgrounds of her portraits, most of which depict anonymous sitters, show both urban interiors and idyllic pastoral scenes, which reflect the influence of the artist's own surroundings. As a female artist, Richmond was able to uniquely capture the subtle character nuances of the self-possessed independent women who were her primary subjects. Her sitters are always depicted at ease in their environment.

*Gloucester Rocks, Ten Pound Island* features the rugged scenic landscape of its namesake fishing community along the North Shore of Massachusetts. Clearly visible in the upper left of the painting is the historic lighthouse of Ten Pound Island in the eastern end of the harbor, where Winslow Homer (1836-1910) spent the summer of 1881 living with the keeper's family. Here, Richmond shows her mastery at capturing light through the subtle blending of colors. The cool blues of the water and skyline play off of the warm yellows of the shoreline and the lush green foliage, evoking the warm summer days Richmond



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spent in Gloucester in the early 1910s as a student and friend of the renowned realist painter John Sloan (1871-1951) and his wife, Dolly. She lived with the couple together with the artist Stuart Davis (1892-1964) and his parents, Mr. and Mrs. Charles Allen Winter (1869-1942) and Paul Cornoyer (1864-1923) among others in the “Red Cottage” on East Main Street. When Sloan and other artists, such as Marsden Hartley (1877-1943) and Randall Davey (1887-1964), moved away, many of the painters stayed in Gloucester, buying homes of their own and contributing to a thriving artist colony. Agnes Richmond and her husband were prominent and highly respected members of the Gloucester and nearby Cape Ann artist communities for many years.

*Gloucester Rocks, Ten Pound Island* reflects the influence of John Sloan and Charles Allen Winter in its use of the Maratta palette and color system. The color theories of Hardesty G. Maratta, who devised a system assigning colors to corresponding musical notes, encouraged painters to combine colors at prescribed intervals, using “chords” and subtle ranges of color to achieve pictorial harmony. He encouraged painters to visualize color harmonies and to systematically plot color relationships before beginning their work on the canvas, at which point the artists would work from a set palette of limited colors. This systematic approach to color was highly influential for artists working in the early 20th century – Richmond certainly would have been familiar with these theories as Maratta presented color sessions explaining his theories in Winter’s studio and Sloan worked as a sales agent for the company.

Richmond was affiliated with various art organizations including the Allied Artists of America, Fifty American Artists, the National Association of Women Artists, the Brooklyn Society of Artists, and the American Artists Professional League. She exhibited widely throughout her lifetime, beginning with the Pennsylvania Academy of Fine Arts in Philadelphia in 1912, where she continued to exhibit during the 1920s and again in 1937. Richmond showed her work at the Corcoran Biennials in the 1910s, as well as at the Pan-Pacific Exposition in San Francisco in 1915 and the Sesquicentennial International Exposition in Philadelphia in 1926. In 1939, she held a solo exhibition at The Fifteen Gallery. She exhibited at the National Association of Women Artists frequently over a span of 40 years, winning numerous prizes. Richmond also showed her work at the National Academy of Design, the Society of Independent Artists, the Art Institute of Chicago, the Carnegie Institute’s International Exhibitions, the Salons of America, and in regional exhibitions in New York, North Carolina, San Diego, and Canada. Her work can now be



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found in such notable institutions as the San Diego Fine Arts Society, the Georgia Museum of Art, and the Hickory Museum of Art in North Carolina.

Outside of her extensive exhibition record, little is known about Richmond's personal life except that she was progressive in her interest in socialism and was an advocate for the Women's Suffrage Movement. Richmond died in New York at the age of 94 in 1964.