



Brush with Nature

American Women Artists Encounter the Landscape (1825-1885)

Welcome

“I CAME AGAINST MY WILL TO SEE A WOMAN’S WORK. I FIND IT IS NOT THE WORK OF A WOMAN AT ALL, BUT OF AN ARTIST.”¹

Hawthorne Fine Art is pleased to share the work of the women artists who contributed to America’s first art movement, the Hudson River School. For nearly two centuries, this school of artists has been defined by the male artists that filled its ranks. The collection herein explores the women artists who took up the brush and traversed the American wilderness to capture its unique, majestic, beauty. These women, like their male counterparts, trained in art academies at home and pursued further study and opportunity abroad. And, like their male counterparts, they hiked throughout the Hudson River Valley, the Adirondacks, and the White Mountains in search of subject matter. They contributed their work to exhibitions where it hung beside familiar names such as Inness, Bierstadt, McEntee, and Kensett, only to be excluded from history.

We have been delighted by the increased interest in women artists in recent years. It is thrilling to witness these women finally receive their due as their works are acquired with greater frequency and placed within the galleries of major institutions. It is our hope that the names of the women artists herein become synonymous with the Hudson River School.

Please contact us for inquiries on the works presented herein by email: info@hawthornefineart.com or by phone: 212.731.0550 and read the biographies of their makers on our website: www.hawthornefineart.com.

Sincerely,

JENNIFER C. KRIEGER, *Managing Partner*
MEGAN BONGIOVANNI, *Research Associate*

HAWTHORNE FINE ART, LLC
575 5th Avenue, 14th Floor, New York, NY 10017 (by appointment)



MARY KOLLACK (1832-1911)

Campsite in the Adirondacks (Detail), Oil on canvas laid on board
20 x 36 inches, Signed lower right

¹ "Women Who Live by Art," *The Sun* (New York, New York) Sunday, March 13, 1892, 18.

SUSIE M. BARSTOW
(1836-1923)

Sunshine in the Woods
Oil on canvas
9 ½ x 7 ½ inches
Signed lower left

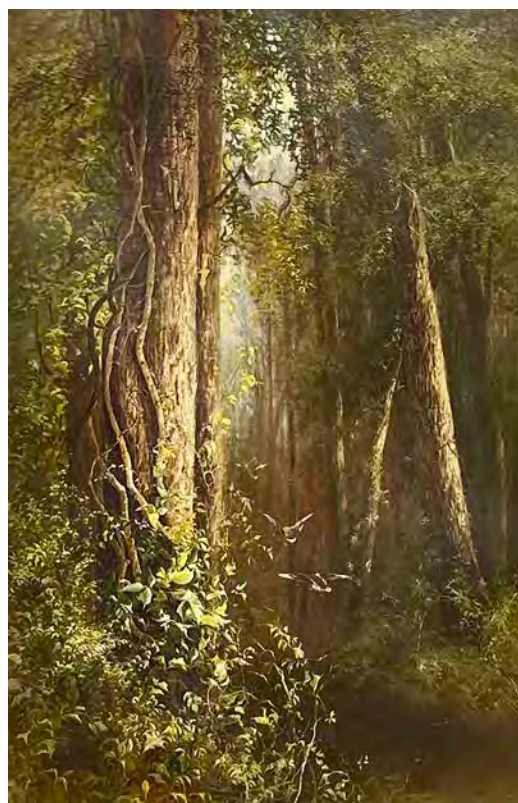
SOLD



JULIE HART BEERS
(1835-1913)

Ducks in the Woods, 1875
Oil on canvas
26 x 18 inches
Signed lower left

ON HOLD



JULIE HART BEERS
(1835-1913)

Summer Landscape, 1869
Oil on canvas
12 ½ x 20 ¼ inches
Signed and dated 1869, lower left

PRICE UPON REQUEST



JULIE HART BEERS
(1835-1913)

The River Bend (Summer Landscape)

Oil on panel

8 x 12 inches

Unsigned

Inscribed verso: Christmas 1937/ Marion Kempson
from Aunt Julia / Painting by Great-grandmother,
Julia Hart Beers Kempson

PRICE UPON REQUEST



FIDELIA BRIDGES
(1834-1923)

Terns Diving along the Sea Shore

Watercolor on paper

17 x 29 1/8 inches

Signed and dated 1898, lower left

ON HOLD

FIDELIA BRIDGES
(1834-1923)

Blossoming Beach-Plum
Watercolor on paper
17 x 29 1/8 inches
Signed and dated 1898, lower left

ON HOLD



AGNES BROWN
(1847-1932)

Landscape with White Birch
Oil on board
13 5/8 x 10 1/4 inches
Signed verso

PRICE UPON REQUEST



EDITH W. COOK
(1833-1924)

Birch Tree Landscape

Oil on canvas

20 ½ x 16 inches

Signed and dated 'Edith Cook / 1866'
at lower left

SOLD



CHARLOTTE BUELL COMAN
(1833-1924)

Flight through the Woods

Oil on canvas

15 x 22 inches

Signed lower left

PRICE UPON REQUEST





**ANN SOPHIA TOWNE DARRAH
(1819-1881)**

*A View of the Androscoggin River Valley,
White Mountains, New Hampshire*

Oil on board

23 ½ x 37 inches

Signed lower left, titled verso

PRICE UPON REQUEST

SARAH E. HARVEY
(1834-1924)

Tropical Landscape
Oil on canvas
15 ¾ x 28 inches
Signed lower right

PRICE UPON REQUEST



MARY KOLLACK
(1832-1911)

Campsite in the Adirondacks
Oil on canvas laid on board
20 x 36 inches
Signed lower right

ON HOLD

FANNIE BARBER MCCLANAHAN
(1858-1926)

View of the Hudson River, 1880
Oil on panel
4 1/2 x 9 1/8 inches
Signed and dated 1880, lower left

PRICE UPON REQUEST



KATE W. NEWHALL
(1840-1917)

In the Sierras
Oil on panel
7 x 11 inches
Signed lower left

PRICE UPON REQUEST



IDA H. STEBBINS
(B. 1851)

View of South Pond, New York, 1879
Oil on canvas
23 x 33 ½ inches
Signed and dated, lower left

PRICE UPON REQUEST



VIRGINIA CHANDLER TITCOMB
(1838-1912)

Boating in the Adirondacks
Oil on Board
7 x 13 Inches
Signed on original label, verso

PRICE UPON REQUEST





VIRGINIA CHANDLER TITCOMB
(1838-1912)

Lake George
Oil on Board
8 1/2 x 14 Inches
Signed and inscribed with title on original
label, verso

PRICE UPON REQUEST



MATTIE C. VOORHEES
(B. 1861)

Coastal Landscape, 1879
Oil on Panel
5 3/8 x 8 5/8 inches
Signed and dated 1879, lower right

PRICE UPON REQUEST



MARY JOSEPHINE WALTERS
(1837-1883)

Woodland Landscape
Oil on canvas
14 x 24 inches
Signed lower right

PRICE UPON REQUEST



MARY JOSEPHINE WALTERS
(1837-1883)

Autumn River with Punt in the Reeds
Oil on canvas
13 1/4 x 23 3/4 inches
Inscribed in pencil on the stretcher

PRICE UPON REQUEST



MARY JOSEPHINE WALTERS
(1837-1883)

Hayricks [Possibly New Jersey Hayricks], c. 1876
Oil on canvas
23 x 39 ½ inches
Signed lower right

PRICE UPON REQUEST



MARY JOSEPHINE WALTERS
(1837-1883)

Autumn Scene with Figures
Oil on canvas
16 x 26 ¼ inches
Signed lower right

PRICE UPON REQUEST



MAY WHEELLOCK
(1841-1938)

On the Esopus Creek, 1878
Oil on canvas
12 x 20 inches
Signed and dated 1878, lower left

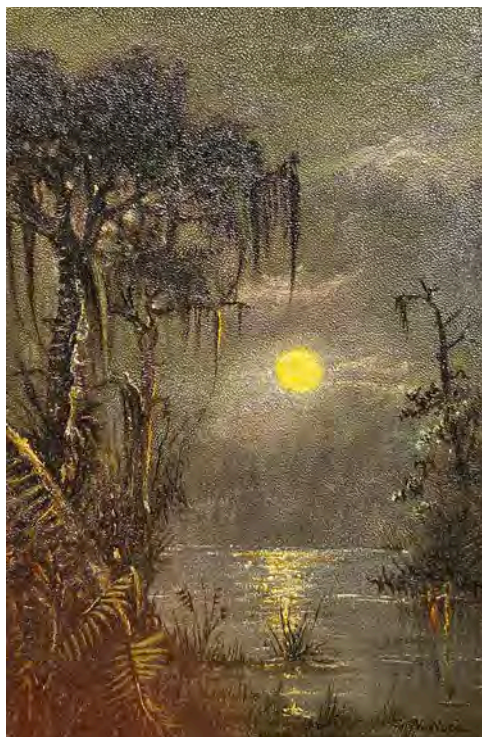
PRICE UPON REQUEST



ELLA M. WOOD
(1888-1976)

Deep Swamp, Louisiana
Oil on board
9 1/8 x 6 inches
Signed lower right

PRICE UPON REQUEST





LAURA WOODWARD
(1834-1926)

Camel's Hump, Vermont, 1877
Oil on canvas
14 x 24 inches
Signed and dated lower left

PRICE UPON REQUEST

About the Artists





Susie M. Barstow (1836-1923)

Susie M. Barstow is known for her landscapes executed in the Hudson River School style in the last half of the nineteenth century. She was born in New York to Samuel Barstow, a successful tea merchant. Barstow attended Rutgers' Female Institute in New York, the first college for women in New York. After graduating in 1853, she began exhibiting her still-life and landscape paintings at the National Academy of Design (1858-91) and the Pennsylvania Academy annuals (1867-69). However, she was most active in Brooklyn, exhibiting more than 75 artworks at the Brooklyn Art Association between 1877-86. In addition to painting, Barstow worked as a secretary and art teacher at the Brooklyn Institute of Arts and Sciences until at least 1910.

In her later career, Barstow turned almost exclusively to landscape painting, seeking out mountainous regions in the Northeast, such as the Catskills, the Adirondacks, and the White Mountains. She also traveled to Europe to paint the landscape, visiting Switzerland in 1865 and 1878, Germany, Holland and Belgium in 1881, and France in 1885.

Barstow was the aunt of the renowned botanical artist, illustrator and author Susie Barstow Skelding (1857-1934) and San Diego artist Mary Barstow Pitt (1867-1940). In 1898, Susie M. Barstow traveled with her niece Susie Barstow Skelding to Intervale, New Hampshire in order to sketch Mount Washington. Barstow also traveled frequently to Sebago and Camden, Maine for extended periods to sketch the mountains.

Barstow died in 1923 at the age of 87 in Brooklyn, New York.



Julie Hart Beers (1835-1913)

Julie Hart Beers was born in Pittsfield, Massachusetts to Scottish-born parents Marion Robertson and James Hart. In 1830, her parents came to the United States with her brothers and settled in Albany. Recognized as leaders in the American School of Art, William Hart (1823-1894) and James McDougal Hart (1828-1901) began their careers painting panel decorations for a coach-maker in Albany. It is possible that their father held a similar occupation. Census records for the year 1855 indicate the elder James Hart was employed as a painter.¹

While little is known of Beer's early life and education, she began her artistic training under the tutelage of her brother James.² By the age of twenty, Beers had married George Beers, a printer from Albany County. The couple lived in Albany with her parents and her brother James.³ Their daughter Marion Robertson Beers was born in Albany in 1854.⁴ A second daughter, Katherine S. Beers, was born two years later. In 1855, James moved to New York City where he established a studio in the Dodworth building. William arrived in the city two years prior and was an associate member of the National Academy of Design.⁵ Beers soon followed suit.

Sadly, after just four years of marriage Beers's husband passed away. A widow with two young daughters to raise, Beers continued to take up her brush. In the 1860's, she began exhibiting with the Brooklyn Art Association. When she exhibited *A View near Bethel, Maine* in 1868 the Brooklyn Daily Eagle stated, "Mrs. Beers is a careful artist and all her pictures will bear critical inspection and the painting in question is no exception to the rule."⁶ To help make ends meet, Beers took women on summer sketching trips. During the summer of 1871, Beers took 6 young lady artists sketching in Elizabethtown, a small hamlet in the foothills of the Adirondacks. There they sketched along the banks of the Bouquet River. The Brooklyn Daily Eagle noted that, "Some of the lady artists, under the

accomplished direction of Mrs. Beers, are working hard and have made fine progress.”⁷

In 1875, Beers spent the summer sketching in Dorset, Vermont. Her daughter Marion, an artist in her own right, worked on studies of wildflowers and ferns.⁸ Marion R. Beers (also known as Minnie) was an oil painter and watercolorist. She exhibited with the Brooklyn Art Association and the American Watercolor Society. Beers exhibited with her daughter at the Brooklyn Art Association (1874), at the Cincinnati Industrial Exposition (1875) and the Inter-State Industrial Exposition of Chicago (1877). While less is known of Katherine S. Beers (also known as Kitty), she is listed as an artist in a U.S. census record from 1880.⁹

In 1876, Beers married a second time. Her husband Dr. Peter Tertius Kempson was a journalist and an editor of the New York Insurance Times. An Englishman, he served as reeve of Fort Erie, Canada before coming to the United States in 1873.¹⁰ Kempson resided in Metuchen, New Jersey where he was joined by Beers and her daughters Marion and Katherine. Following her marriage Beers continued to paint and exhibit under the name Julie Kempson.¹¹

During her lifetime, Beers contributed regularly to exhibitions at the Brooklyn Art Association, and the National Academy of Design. She also exhibited with the Artist’s Fund Society, the Palette Club, the Lotus Club and the Boston Athenaeum, among others.

Julie Hart Beers (Kempson) died in 1913. She was 79 years old.



Fidelia Bridges (1834-1924)

Fidelia Bridges is known for her exquisitely detailed renderings of flora and fauna seen at close range, particularly in watercolor. Indeed, she is notable as the first and only female member of the American Watercolor Society, a group that was founded in 1866 to promote the art of watercolor painting, and which included such illustrious painters as Samuel Colman (1832-1920) and William Hart (1823-1894).

Bridges was born in Salem, Massachusetts in 1834 to a sea captain and his wife, but was left orphaned by the age of fifteen. She found work as a nanny in the household of a Salem ship-holder, William Augustus Brown, moving with them to Brooklyn in 1854. It was in Brooklyn that she befriended the sculptor, Anne Whitney, who encouraged her to enroll at the Pennsylvania Academy of Fine Arts in Philadelphia, which she did in 1860. There, she studied with William Trost Richards, an advocate of the hyper-detailed Pre-Raphaelite approach, which would prove a lasting influence on her style. Following the Civil War, Bridges furthered her study of painting in Italy.

Upon her return from Europe, Bridges established a studio in New York City, but continued to reside in Philadelphia. She was elected an associate member of the National Academy of Design in 1874, and a full member of the American Watercolor Society the following year. Beginning in 1876, her watercolors were reproduced and sold by lithographer Louis Prang, a testament to her success. She continued to work with Prang until 1899, primarily designing greeting cards. Her illustrations were also published in *Scribner’s Monthly* and in various books, such as *Familiar Birds and What Poets Sing of Them* (1886). In the early 1890s, Bridges retired to Canaan, Connecticut, where she remained until her death in 1923.

During her lifetime, Bridges exhibited at the National Academy of Design, the American Water Color Society, the Pennsylvania Academy of Fine Arts, the Brooklyn Art Association, the Boston Art Club, the Art Institute of Chicago, the 1876 Philadelphia Exposition, and the 1904 Louisiana Purchase Exposition in St. Louis. Today, her works can be found in the collections of the Metropolitan Museum of Art, the Brooklyn Museum, the Art Institute of Chicago, the Smithsonian Museum of American Art, the Amon Carter Museum in Texas, and the Harvard University Art Museums.



Agnes Brown (1847-1932)

Agnes Brown and her husband, the landscape painter John Appleton Brown (1844-1902), made a formidable artistic pair. The two traveled and painted together constantly, beginning in 1874 with an extended trip to France where they were exposed to the Barbizon painting of Camille Corot (1796-1875) and his contemporaries. The couple returned to the United States the following year, where they settled in Boston. In the company of such American Barbizon painters as William Morris Hunt and Joseph Foxcroft Cole, the Browns honed their pastoral renderings of the New England landscape.

As the wife of a well-respected painter, Agnes Brown benefited from her husband's reputation, encouragement, and lifestyle. However these same privileges tend to obfuscate Agnes Brown's independent legacy in the historical record as a painter in her own right. While Agnes Brown is rarely considered outside of the context of her husband, however, her paintings retain significant authority on their own. *Landscape with White Birch*, for example, carries weight as a stand-alone vignette. In Brown's choice of an arched frame and use of expressive brush strokes to render surprising detail, this pastoral summer scene of a New England landscape ranks among those of her husband and other predominantly male members of the American Barbizon school.



Edith W. Cook (1847-1932)

Edith W. Cook was born in New Jersey in 1839 to Martha Duncan Walker and Gen. William P. Cook.¹ A graduate of West Point,² Gen. Cook served in the United States Cavalry and was later employed as chief engineer of the Camden and Amboy Railroad, the first rail system in New Jersey.³ Active in politics, Gen. Cook was a prominent member of the Democratic party. He was appointed Major General by the governor of New Jersey in 1862.⁴ Cook's mother was an accomplished author and poet whose work appeared in popular magazines.⁵ She had a special interest in Polish literature and culture. Her translation of Krasinski's *The Undivine Comedy, and other Poems* was published by J.B. Lippincott a year after her death.⁶

A lawyer and politician, Cook's maternal uncle Robert J. Walker served as secretary of state under President Polk.⁷ During the Civil War he wrote articles for the *Continental Monthly*, a political and literary periodical, published by J.R. Gilmore.⁸ Cook's mother was the editor of the publication between 1863 and 1864.⁹

Cook's brother Eugene B. Cook, a Princeton graduate, was a chess expert who authored several books on the subject. He was also a musician and an authority on figure skating.¹⁰ Cook's sister, Lucia G. Pychowska was a writer and amateur botanist.¹¹ The three siblings shared a love of the outdoors and were avid mountain climbers. As members of the Appalachian Mountain Club, they contributed detailed accounts of their excursions in the White Mountains to the club's journal *Appalachia*.

Residents of Hoboken, New Jersey, the Cooks were friends with the family of Edward A. Stevens and lived a short walk from the Stevens family estate at Castle Point which later became the Stevens Institute of Technology.¹² The Cook family was also friends with artist Jervis McEntee. In his diary dated June 11, 1872, McEntee wrote of visiting the Cooks in Hoboken on his return to New York.¹³ In a letter to McEntee in 1873 Cook's mother wrote, "...when Edith does something very nice in art, I always feel very grateful to you and Mr. Whittredge."¹⁴

In 1864, Cook exhibited *On the Kaaterskill Creek and Head of the Catskill Clove from South Mountain* at the 39th Annual Exhibition of the National Academy of Design. An art critic for the *Continental Monthly* said, “the later [painting] is a spirited and truthful representation of a beautiful bit of Catskill scenery. The Hunter and Plattekill Mountains, Haine’s Fall, the Clove Road and intervening ravines, the winding woodpath, and burnt trees, are close records of fact, set in a far-away sky and a real atmosphere.”¹⁵

In 1868, Cook contributed two works to the 1st Winter Exhibition of the National Academy of Design.¹⁶ In 1871, Cook exhibited a painting entitled *Evening Berlin Falls* with the Ladies’ Art Association at Clinton Hall on New York City’s Astor Place.¹⁷ The exhibit included work by several notable women artists including Susie Barstow, Mary Kollack, and Sophie M. Tolles.¹⁸ That same year, she contributed a painting entitled *Just Morning, at Cape Ann, Mass* to the 46th Annual Exhibition of the National Academy of Design. A critic for the *New York Herald* said the work was, “too harsh, but faithful, and admirable in local color.”¹⁹ In 1873, Cook was one of approximately 30 women artists included in the 48th Annual Exhibition of the National Academy of Design.²⁰ In 1874, she exhibited in the 7th Annual Exhibition of the American Society of Painters in Water Colors at the National Academy.²¹

In addition to painting, Cook was also a writer and poet and made regular contributions to *Catholic World*. In 1886, her poetry was included in *Children’s Ballads: From History and Folk Lore*.²²

Edith W. Cook died in 1902. She was 62 years old. Today, her work can be found in Dartmouth’s Hood Museum of Art.



Ann Sophia Towne Darrah (1819-1881)

Ann Sophia Towne Darrah was born in Philadelphia on September 30, 1819, to Sarah (Robinson) and John Towne. She had an artful childhood as her father was an avid collector and patron of the arts. Her father and brother, John H. Towne, were directors of the Pennsylvania Academy of the Fine Arts. Her father was also on the board of the Art-Union of Philadelphia which was established in 1844 to promote the fine arts within the United States.¹

Darrah was devoted to music, but she began to focus on painting after moving to Boston with her husband, Robert K. Darrah in 1845. In 1849 she began studying under the tutelage of Paul Weber (1823-1916).² Darrah’s sister Rosalaba M. Towne (1827-1909) was also an artist. The sisters exhibited together at the Fifth Winter Exhibition held at the National Academy in 1871-72.³ Like many women artists of the time, the sisters used their initials in order to conceal their gender.

In 1874, Darrah received a silver medal for her painting *View in Essex County, Mass* at the exhibition of the Charitable Mechanic’s Association. A gold medal was given to George Inness while other silver medal winners included James M. Hart, Thomas Hill, and John Enneking.⁴ In 1875, Darrah’s work was included in a sale of prominent European and American artists at Doll & Richards in Boston. A critic for the *Boston Globe* stated, “Mrs. Darrah, whose strength in a certain direction is equaled by no other female artist in this country, has two little pictures at this gallery, which deserve especial notice. They are not particularly pleasant or sympathetic, but they are put upon the canvas with wonderful force and fidelity to nature.”⁵

In 1876, Darrah’s painting *Lake Champlain* was exhibited at the Philadelphia Centennial Exposition.⁶ In 1879, she exhibited several paintings at the Fiftieth Annual Exhibition of the Pennsylvania Academy of the Fine Arts. Her work entitled *Gathering Seaweed* hung beside a portrait by renowned lady artist Mary Cassatt.⁷

Following Darrah's death in 1881, the *Boston Globe* wrote, "As an artist, she was favorably known, her landscapes and marine views being especially notable."⁸ In 1882, a memorial exhibition comprised of over 200 of Darrah's oil and watercolor paintings was held at the Museum of Fine Arts Boston. A critic for the *Boston Globe* noted that the collection was, "well worth study, as well for the intrinsic excellence as for the curious development it shows." The works were later auctioned off to benefit the Massachusetts Society for the Prevention of Cruelty to Animals.⁹

Today, Darrah's painting entitled *Glass Head, Manchester, Massachusetts* can be found in the permanent collection of the Museum of Fine Arts Boston. In 1888, a critic for the *Atlantic Monthly* saw the influence in the painting of Barbizon painter Charles-François Daubigny (1817-1878). He lauded the painting for being, "sincere, broad, and almost masculine."¹⁰

During her lifetime, Darrah exhibited at the Boston Art Club, the Boston Atheneaeum and the Pennsylvania Academy.¹¹

Ann Sophia Towne Darrah died on Saturday, December 24, 1881.



Rebekah T. Furness (1854-1937)



Rebekah Thwing Furness was born on October 13, 1854 in Philadelphia, Pennsylvania. Her parents, Elizabeth M. (Eliot) Furness and James Thwing Furness, a merchant, both came from prominent Bostonian families. Her paternal uncle, the Rev. William Henry Furness, was a much respected Unitarian clergyman and abolitionist. Horace Howard Furness, a Shakespearean scholar, and Frank Furness, architect of the Pennsylvania Academy of the Fine Arts building, were her cousins. She is descended on her mother's side from Sheriff William Greenleaf, who along with Col. Thomas Crafts read the newly signed Declaration of Independence from the balcony of the State House in Boston in 1776.¹

Furness studied at the Pennsylvania Academy of the Fine Arts and was a friend and classmate of artist Cecilia Beaux. She exhibited at the Academy in the 52nd Annual Exhibition (1881), in the Special Exhibition of Paintings by American Artists at home and in Europe (1881) and again in the 55th Annual Exhibition (1884). She also exhibited at the Art Hall of the Inter-State Industrial Exposition of Chicago (1882) and with the Philadelphia Society of Art for the 4th and 5th Annual exhibitions (1883-84). In 1886, Furness was one of 120 American artists included in the Paris Salon.

Early in the twentieth century, Furness, her sister Laura and her brother Dawes Eliot Furness, left Philadelphia and settled in Boston's Back Bay neighborhood. In 1907, a replica of Boston's "Old State House" was built for the Jamestown Exposition in Norfolk, Virginia celebrating the Tercentennial of the founding of Jamestown. A portrait of Col. Thomas Dawes and a portrait of Madam Pickering, copied from Gilbert Stuart by Furness, were displayed in the Council Chamber on the second floor.² In 1908, Furness's portrait of Mrs. John Ewing, copied from a miniature, was presented to the University of Pennsylvania by F. Dickinson Sergeant. It would later be hung above the mantle in the general reception room at Sergeant House, the Women's temporary dormitory.³

On July 18th, 1913, an oil portrait of Col. Thomas Crafts painted by Furness, from a miniature, was presented to the Bostonian Society on the 137th Anniversary of the reading of the Declaration of Independence at the State House. Her portrait of Salem shipmaster James Dunlap Gillis – copied after F. de Braekleer's [Antwerp] 1826 portrait, was hung in the Marine Room of the Peabody Museum of Salem [Salem, Ma.].⁴

Rebekah Thwing Furness died in June of 1937 at the age of 82.



Sarah E. Harvey (1834-1924)

Sarah E. Harvey was born in Colebrook River, Connecticut in 1834. She was the eldest of six children born to Selomy Wilcox and Franklin Harvey.¹ While little is known of Harvey's life she was a prolific artist whose subjects included landscapes, seascapes, animals, and still lifes.

In 1854, Harvey attended the Charlotteville Seminary in Charlotteville, New York where she likely received teacher training. Although Harvey's studies did not include art, she began painting while at the seminary.² Her first oil painting was completed in 1855 and entitled *Landscape*. More than six decades later, Harvey added an inscription to the verso of the painting that read, "First oil painting done by Sarah E. Harvey when at Charlotteville Seminary in New York. Have no instruction. Am 84 years this 1919, and have painted 1,000 pictures in intervening 64 years. Am painting yet. Have given to people 900 pictures."³

In 1863, Harvey married Count Jules Fred Lawrence DeCroy in Washington, D.C. The couple had a daughter named Lulu born the following year in Tolland, Massachusetts. A Civil War veteran, DeCroy died shortly after the war. Harvey married a second time in 1869. She and her husband, Edward M. Horrigan, had a son, Frank Harvey Horrigan in 1871 in Colebrook River, Connecticut.⁴

In 1966, the town of Winsted honored the late artist with an exhibition of her work. The exhibition *Sarah E. Harvey Days* was held at the Winchester Historical Society. The show was comprised of 66 works by the artist loaned by local residents and her descendants. Many of the works provided a glimpse into 19th century Connecticut.⁵

Today, the work of Sarah E. Harvey can be found in the collection of the Princeton Museum of Art. Sarah E. Harvey died in Connecticut in 1924. She was 90 years old.



Mary Kollock (1832-1911)

Mary Kollock was born in Norfolk, Virginia in 1832 to Sarah (Harris) Kollock and Rev. Shepard Kosciusko Kollock. She was descended on her mother's side from John Alden, a pilgrim who arrived in America on the maiden voyage of the Mayflower. Her paternal grandfather Shepard Kollock was a lieutenant in the Continental army.¹ He established *The New Jersey Journal* and edited it for thirty years.² Kollock inherited her love of art from her mother who was an amateur painter.³

Kollock studied at the Pennsylvania Academy of the Fine Arts from 1860 to 1865 under artist Robert Wylie (1839-1877). She later moved to New York and established a studio while continuing her studies at the National Academy of Design and the Art Students League. In 1875, the artist traveled to Paris where she studied for several years at the Academie Julian and made frequent trips to the French countryside. In 1890, Kollock returned to Paris and established a studio there and took up studies under Paul-Louis Delance (1848-1924), Georges Callot (1857-1903), and Louis Henri Deschamps (1846-1902). Kollock returned to the United States in the spring of 1897.⁴ One of Kollock's first paintings executed back in New York was entitled *Apple Blossoms* which depicted, "Staten Island country loveleliness."⁵

Kollock's painting entitled *Narmoad's Head, Cape Ann* exhibited in 1869 at the 44th Exhibition of the National Academy of Design was described as "fresh and natural" in the *New York Daily Herald*. The Herald's critic noted that the painting, "has some meaning, and is therefore better than pictures of greater size and pretension, which are but meaningless copies of objects."⁶ Kollock

spent the summer of 1869 on a sketching trip in Wisconsin. Her painting *View near Barre* from this period depicts “a roadway in the foreground and housetops of the village rising above the trees in the middle distance.”⁷

In 1870, Kollock contributed *Coast Scene at Cape Ann* and a Pennsylvania river scene entitled *Scene in the Kishoquilla* to a show at the National Academy of Design. The artist spent the summer of 1870 sketching in the mountains of North Carolina.⁸ Kollock’s studio at 896 Broadway was adjacent to the Ladies Art Association of which she was a member. The Ladies Art Association was credited with establishing the first life class for women in New York City.⁹ Kollock exhibited with the association in January of 1871.¹⁰

In the spring of 1871, Kollock exhibited a painting entitled *On the Schuylkill* at the Brooklyn Art Association. A critic for the *Brooklyn Daily Eagle* described the work as “a fine toned landscape” and noted the progress Kollock had made in her work since her contribution the year before.¹¹ In November of the same year Kollock exhibited a painting entitled *On the Juniata* depicting “a beautiful river scene” at the Brooklyn Art Association.¹² She exhibited *In the Wissahickon Creek, Near Philadelphia* and *Gothie Mountains in the Adirondacks* at the 47th Annual Exhibition of the National Academy of Design in 1872.¹³ That same year, Kollock contributed *On the Eno, North Carolina* to the 5th Winter Exhibition at the Academy.¹⁴

In 1875, Kollock returned to Europe where she spent time sketching in Pont-Aven, Brittany and found her work there to be in high demand.¹⁵ In the 33rd Exhibition of the Brooklyn Art Association in December 1876, Kollock’s “large and pleasantly toned lake scene,” hung in the Academy Gallery alongside works by prominent American artists Alfred Thompson Bricher (1837-1908) and Charles D. Hunt (1840-1914) to name but a few.

In 1906, a critic for the *Times Dispatch* declared, “[Kollock’s] work is always good. She is conscientious in a persistent way that is unusual in a woman’s efforts. The critic further stated, “Being sympathetic with nature, it is not strange that the leaves and the waters, the hills and the shadowy valleys make intimacies with her and show to her their loveliest tints and softest atmospheres.”¹⁶

On leaving Virginia for New York Kollock stated, “When I make little trips through the country, and put my impressions on canvas, I can have the best advice of the best masters simply for the looking. New York throws open its academies and exhibition halls, and I can study the style of this painter and that one who has excelled in the thing I want to do. By noting the achievements of others, I can avoid mistakes of my own, and nowhere except in New York is this condition found. That is why we all come to the big city—we can learn as we could not learn if we stayed in our home place.”¹⁷

Mary Kollock died in New York City in 1911. She was 78 years old



Fannie Barber McClanahan (1858-1926)



Fannie Barber McClanahan (Rudd) was born in 1858 in Independence, Missouri to Sarah (Jones) and Porter H. McClanahan. Her father, a native of Kentucky, settled in Independence in 1841 where he worked in the harness business. He served as the town’s postmaster from 1854 to 1865.¹

In 1883, Fannie married Anson Spencer Rudd who was notable as the first Anglo-Saxon child born in Cañon City, Colorado. According to Federal census records from 1900 Rudd was employed as a grocery salesman and was later involved in the newspaper business for a short time. Rudd was employed as an editor and publisher of the Boulder Times between 1904 and 1906 before retiring from the position.² By 1910, he was working as an organizer for Woodmen of the World, a not-for-profit life insurance society.³ He held the position of state organizer for Woodmen of the World until 1919 when he and Fannie left Colorado to settle on the Pacific Coast.⁴

Rudd’s parents, Harriet and Anson Rudd, were early pioneers of Cañon City. Rudd, Sr. was a blacksmith who served as the first sher-

iff of Fremont County, the first clerk of Cañon City, the first county commissioner and was elected first Lt. Governor of Jefferson Territory which preceded Colorado Territory. The Rudd's were among a small group that remained in Cañon City during the Civil War. In 1881, the Rudd family built a stone house beside the cabin they resided in for two decades. The house was occupied by Rudd Sr. and his wife Harriet until 1904 when they left for Boulder to live with their son.⁵

While information regarding Fannie's life is scarce, a few artifacts from her life and that of her daughters can be found today in the collection of the Royal Gorge Regional Museum & History Center in Cañon City, Colorado. These include a pair of Fannie's earrings, a painting c. 1920 by her daughter Edith Irma Rudd, and a copy of *Wives and Daughters* by her daughter Jean Rudd published in 1931.

Today, the Rudd Cabin and the Rudd House are included on the Colorado State Register of Historic Places.⁶ Fannie Barber McClanahan Rudd died in Oakland, California on October 24, 1926.⁷



Kate W. Newhall (1840-1917)



Catherine White Newhall, more commonly known as Kate W. Newhall, was a prolific oil landscape painter whose subjects range from the mountains and rivers of New England—where she was raised—to the coastal scenes of the San Francisco Bay area, where she resided as an adult. Newhall was born in Fall River, Massachusetts, and spent her youth in Concord, New Hampshire. After discovering her love of and talent for painting, she enrolled at Cooper Union in New York City in her early twenties, from 1863–64, from where she received a certificate in “Drawing and Painting from Still Life.” In addition to her studies at Cooper Union, she also took classes with three reputable landscape and marine painters: Rufus Wright (1832–1900), Carleton Wiggins (1848–1932), and Mauritz F. H. de Haas (1832–1895). By 1870, she was residing in Brooklyn and had garnered a reputation as a talented landscape painter whose subjects were drawn from the New England countryside. She relocated to Plainfield, New Jersey in 1875, where she remained until 1897, when she travelled with her brother, an itinerant missionary, to California.

Newhall, along with her brother, settled in Berkeley, California after two years of travel throughout the state. She continued to paint landscapes and marine scenes until her death, now drawing her inspiration from the Bay area, as well from excursions to Lake Tahoe. While in Berkeley, she became close friends and sketching partners with the Tonalist painter William Keith (1838–1911) and the architect Leola Coggins (1881–1930). As she had done on the East Coast, Newhall became well known for her talents, and was able to support herself through the sale of her works—a considerable feat for any woman at the time, and one more important for an unmarried woman such as herself. In addition to having her work shown on the walls of various local businesses for sale, she was included in several exhibitions between 1875 and 1908, including at the Brooklyn Art Association (1875), the San Francisco Art Association (1900–01), Golden Gate Park Museum (1902), and the Berkeley Art Association (1908).



Ida H. Stebbins (b. 1851)



Ida H. Stebbins was born in January 1851 in Chelsea, Massachusetts to Mary and Isaac Stebbins, a teacher. Though scant records remain of Stebbins' artistic training or career, various personal details of her life have been gleaned from contemporary newspapers and federal documents.

By the time *View of South Pond, New York* was painted in 1879, she was living in Boston. Like many artists of her generation, Stebbins likely traveled throughout the Northeast region, gaining inspiration for her paintings from the landscape of New England

and New York. Stebbins was likely visiting upstate New York when she painted this sweeping view of South Pond and the surrounding mountains near Long Lake in the Adirondacks just south of Deerland. Here, Stebbins captures the stunning vermillion, burnt orange and brown tones of the autumn landscape with the style and precise rendering often seen in paintings produced by the Hudson River School.

Shortly after the completion of *View of South Pond, New York*, Stebbins married Frank H. Slack, a clerk, in her hometown of Chelsea on December 14, 1881 at the age of thirty. The couple moved to Hotel Comfort in Boston, where their son, Roland Stewart Slack was born on May 22, 1883. It seems likely that her husband died in the mid-1880s since on December 3, 1889, records indicate that Ida and Roland changed their last name back to her maiden name of Stebbins.

Roland Stewart Stebbins (1883-1974) inherited his mother's interest in art, studying at the Pennsylvania Academy of the Fine Arts, Columbia University in New York, and the Art Students League of New York. He also studied at the Académie de la Grand Chaumière and the Munich Academy of Fine Arts. Today, he is remembered for his marine and genre paintings and for his legacy as a respected professor of art education at the University of Wisconsin, Madison.

On January 1, 1890, Ida married her second husband, Timothy Jarvis, in Somerville, Massachusetts. Their daughter, Ida Hazel Jarvis, was born soon after in 1893. However, the child suffered paralysis from a brain tumor and died tragically at the young age of thirteen in Newton, Massachusetts. Ida would eventually also lose her second husband, Timothy, presumably around 1907 when she sold her estate on Central Avenue in Auburndale, Massachusetts. Widowed, Ida would keep the name "Ida H. Jarvis" for the remainder of her life and would spend the remainder of her years traveling the world and producing artwork. A 1907 Boston business directory lists "Mrs. Ida H. Jarvis" as a "China Decorator," a common occupation for women artists working in the late nineteenth and early twentieth centuries.¹ During her global travels, Ida would visit zoos and aviaries, collecting feathers which she would bring home and assemble into intricate landscape arrangements. According to a 1948 newspaper article, Stebbins was "the first to make feather pictures of landscapes, so she was able to have them copyrighted."² She filed a patent on January 17, 1921, which was approved on November 1, 1921. In honor of his mother, Roland would arrange an exhibition of twenty-four of these small feather landscapes at the Wisconsin University Club in 1948.

Unfortunately, little is known of the circumstances surrounding Ida's death, which occurred sometime before the 1948 exhibition of her work.



Virginia Chandler Titcomb (1838-1912)



Virginia Chandler Titcomb, originally from Otterville, Illinois, was an active painter, photographer, and writer in New York during the late nineteenth century. She was born in 1838 to Juliana (Humiston) and Hiram Chandler. Titcomb was a descendant of Captain Miles Standish who arrived in Plymouth aboard the Mayflower in 1620. On her mother's side she was descended from Matthias Hitchcock, a founder of New Haven, Connecticut.¹ In 1869 she married John Abbott Titcomb, a dealer in flour and grain, from Farmington, Maine. Together, the couple had three children named Charles Chandler Titcomb, Harold Abbott Titcomb, and Leila White Titcomb.²

In 1884, Titcomb founded and served as the president of the Patriotic League of the Revolution which sought to collect and preserve American revolutionary relics. The league worked in conjunction with a National Industrial Union to advance American art and promote the work of women.³ A decade later, as president of the National Industrial union, Titcomb spoke on behalf of the organization at the National Women's council in Washington.⁴

In 1889, Titcomb was an associate member of the Brooklyn Institute in the departments of Archaeology, Fine Arts, Geology, Mineralogy and Photography.⁵ In 1891, she was a member of the exhibition committee for the first exhibition of the Institute's Photographic Department.⁶ In 1892, Titcomb contributed her photographic work, including *Dining-room of the White House* to the department's 2nd annual exhibit. The reviewer for the *Photographic Times* said that Titcomb was, "one of the best photographers of the Institute" and further noted that her "miscellaneous views are good, the 'Interior,' No, 69, is splendid."⁷

In 1894, art contributors from the *Brooklyn Daily Eagle* were invited to Titcomb's residence on Brooklyn's Lafayette Avenue. On display were several of Titcomb's portrait paintings including a life size painting of the prominent Brooklyn preacher Henry Ward Beecher, a portrait of her mother entitled *Sunday Afternoon*, and a portrait of her niece. The artist also displayed still lifes, landscapes, and a bronze relief depicting a Greek maiden entitled *The Sound of the Angelic Harp* which was exhibited at the National Academy of Design.⁸

During her lifetime, Titcomb was a member and officer of the Sorosis⁹ and contributed to prominent publications such as *Harper's Bazaar* and *Demorest's*. She was the first president of the Brooklyn Woman's Republican League Club¹⁰ as well as a prominent member of the of the Fort Greene chapter of the Daughters of the American Revolution.¹¹ The Fort Greene chapter was founded by her sister Eliza Matilda Chandler White (1831-1907).¹²

Titcomb exhibited her paintings at the National Academy of Design and at the Brooklyn Institute of Arts and Sciences. She died at the home of her daughter in Rockville Centre, Long Island in 1912. She was 74 years old.¹³

Titcomb Mountain in Farmington, Maine was named in honor of the artist's grandson, Capt. John A. Titcomb, a marine who lost his life during the second world war.¹⁴



Mattie C. Voorhees



Matilda Voorhees was born in 1861 in New Jersey to Sarah Dilley and John Voorhees, a farmer. Her elder brother, Edward Burnett Voorhees was an 1881 graduate of Rutgers college. He later became a professor of agriculture at Rutgers and the director of the New Jersey State Experimental Station. He played an important role in advancing scientific agricultural methods in New Jersey and authored numerous texts including *First Principles of Agriculture* in 1898. Voorhees's cousin, Foster M. Voorhees was the governor of the state of New Jersey from 1898 to 1901.¹

While little is known about the artist's life, she was well-known as an artist and teacher in New Brunswick, New Jersey. In 1894, Voorhees was an instructor at the art school held at the New Brunswick Free Library.² She continued to offer painting classes through 1911.³ Following the death of her father in 1900, Voorhees resided with her brother Edward's family in New Brunswick. The same year, she exhibited a painting of a "robust peasant woman" with the American Art Association of Paris at the Galerie Durand-Ruel.⁴ She used the name M.C. Voorhees to hide her gender.

During the early 20th century Voorhees was actively involved with the Newark Society of Ceramic Arts. In 1908, Voorhees exhibited a gold-and-white bon-bon box with the society at Keer's art studio.⁵ The same year, Voorhees attended a tea given by the Newark Art School in the Metropolitan building.⁶ She exhibited again with the Ceramic Society at Keer's Art Galleries in 1911. A reviewer for *Keramic Studio* said, "The work of Miss Matilda Voorhees was full of fine feeling and originality. Of special interest was a small bowl in soft grey violet and a plate of unusual design and distinction."⁷

While her work was gaining attention in 1911, Voorhees suffered some difficult losses. A fire at her studio in the old Lodge House on the Rutgers College Farm led to the loss of many of her hand painted china works.⁸ That June, her brother, Prof. Edward B. Voorhees succumbed to a stroke at 55 years old.

In 1914, Voorhees was residing on Cleveland Avenue in Livingston Manor. She visited the Metropolitan Museum of Art with the Newark Society of Ceramic Arts.⁹ In the spring of 1914 she exhibited her china painting with the studio.¹⁰ In 1915, she exhibited her enamel work with the studio.¹⁰ A critic for *Keramic Studio* said that Voorhees was, “notable for exquisite line and refinement of coloring.”¹¹ In 1917, Voorhees was residing on West 124th Street in New York City and working as an artist.¹²

From 1935 to 1940, Voorhees resided in Haddon Heights, New Jersey with her sister, Mary (Voorhees) Williamson. Voorhees never married and her death date is currently unknown.



Mary Josephine Walters (1837-1883)



A New York native, Mary Josephine Walters was born in 1837 to Ruth and William A. Walters, M.D. Her father was employed as a City Inspector from 1841 to 1842 and was later elected Coroner of New York City.¹ Dr. Walters died in 1851 when he was just 43 years old, and Walters was a teenager.² Widowed with six children, Ruth Walters moved the family to Brooklyn. While little is known about Walters' education and formal artistic training, she was noted as the favorite female student of Asher B. Durand in a biography of the esteemed artist written by his son, John Durand.³

Although Walters resided in Brooklyn, her studio was located across the river in Manhattan. She worked steps away from National Academy of Design in the Y.M.C.A building on 23rd Street. Her studio neighbors included William Hart, David Johnson, Alfred T. Bricher, and John F. Kensett, to name a few.⁴ Walters began exhibiting at the National Academy of Design as early as 1864.⁵ In 1867, Walters was in her studio full of Catskill views hard at work on a brook scene described by the *Brooklyn Daily Eagle* as, “decidedly pretty and well done.”⁶

In 1871, Walters contributed a painting entitled *Chapel Pond, Adirondacks* to the 46th Annual Exhibition of the National Academy of Design. A critic for the *Brooklyn Daily Eagle* said the painting was, “a careful work, realizing in its earnestness and beauty of detail the truth of a study from nature.”⁷ In 1872, at the Pittsburgh Art Gallery Walters exhibited what one critic described as, “a little shadowy picture, full of thought.”⁸ The same year, she exhibited her *View of the Ausable River, Adirondacks* with the Brooklyn Art Association⁹ and later at the National Academy.¹⁰

While primarily known for her paintings of the Catskill and Adirondack regions, Walters spent summers sketching in northwestern New Jersey.¹¹ In 1873, she contributed a painting entitled *Brascastle [sic] Brook* to an exhibition of the Brooklyn Art Association. Located in New Jersey, Brass Castle was a subject favored by Walters. The *Brooklyn Daily Eagle* stated, “in its finish [the painting] is treated with the freshness of a study from nature. The Tree foliage is painted with rare freedom, and the rocks and running water are also beautifully handled.”¹² Walters also spent time in the Saddle River Valley sketching woodland and farmyard scenes.¹³

In 1873, Walters was one of thirty women artists included in the 48th Annual Exhibition of the National Academy.¹⁴ In 1877 she was listed among the artists whose work sold during the National Academy's annual exhibit.¹⁵ In 1881, Walters was included among a list of “prominent” artists including Alfred T. Bricher and J. Francis Murphy whose work was added to an exhibition of watercolors with the Brooklyn Art Association.¹⁶

By 1880, Walters was residing in Ho-Ho-Kus in Bergen County, N.J. with her mother and brother Joseph.¹⁷ She continued to paint and exhibit her work with the American Watercolor Society and the National Academy of Design until the end of her life in 1883.

She was 46 years old.

During her lifetime, Walters held a membership with the Brooklyn Art Association where she exhibited regularly. She exhibited with the American Watercolor Society and contributed to annual exhibitions at the National Academy of Design between 1864 and 1883.

Today her work can be found in the collections of the New York Historical Society and the Birmingham Museum of Art.



May Wheelock (active 1877)

While little information appears to exist regarding the life of May Wheelock, the artist exhibited at the 52nd Annual Exhibition of the New York Academy of Design in 1877. Wheelock's *Still Life* hung between the works of National Academicians George A. Baker (1821-1880) and Jervis McEntee (1828-1891).¹ The *Boston Evening Transcript* noted, "A painter of still life has the example of Blaise Desgoffe for a stimulus, and Miss May Wheelock's only work is a successful effort in that direction."² The National Academy's exhibition catalogue indicates that Wheelock held a studio at the Y.M.C.A. Building. Built in 1868 by architect James Renwick, Jr., the Y.M.C.A. building occupied the southwest corner of 23rd Street and Fourth Avenue (present day Park Avenue South) opposite the National Academy of Design's Victorian Gothic building. To earn income for the association, Renwick included in his design artists' studios with an adjoining bedroom on the fourth and fifth floors as well as a large picture gallery.³



Ella M. Wood (1888-1976)

Ella Miriam Wood was born in 1889 in Birmingham, Alabama to Ida Evelyn (Pettis) and Charles Widney Wood, a mining and civil engineer. A native of Pittsburgh, her father moved to New Orleans as a young boy. He attended Louisiana State University and received a diploma in civil engineering from Rensselaer Polytechnic Institute in Troy, New York. At the time of his death in 1911, he was employed by the Monongahela River Consolidated Coal and Coke Company and oversaw the company's coal elevator in Gouldsboro.¹

While little known today, Wood was a talented artist known for her portraits as well as the large murals she executed around New Orleans including at St. Augustine Church.² The *Daily Herald* called her, "one of the most distinguished women painters of the South..."³ Wood attended Newcomb College in New Orleans. In her final year, she was captain of the art school's basketball team. She also helped to edit the college yearbook, *The Jambalaya*.⁴ She graduated with a diploma from the Normal Art program in 1908.⁵ She was awarded a scholarship from Newcomb that allowed her to pursue a year of study in Philadelphia.⁶ In the fall of 1908, Wood began studying at the Pennsylvania Academy. Her instructors included Charles Hawthorne and Daniel Garber.⁷

In 1910, Wood created colorful studies of floats to be used in the Kovington Klub Parade. Wood was paid \$100 for her designs.⁸ During Mardi-gras, in March of 1911, the parade was comprised of nine floats designed by Wood that illustrated the history of St. Tammany parish.⁹ That same year, Wood designed a new basketball poster for her alma mater, Newcomb College.¹⁰ In 1913, Wood was one of three young women hired by Miss Effie Shepard to work on decorations for the Trianon Theater on Canal

Street. A fellow artist, Shepard attended Newcomb several years ahead of Wood.¹¹

A member of the Mississippi Art Association, Wood's work was included among 16 acquisitions by the association that would form the foundation of what later became the Mississippi Museum of Art.¹²

In 1925, Wood was selected to paint a mural for the International Trade exhibition in New Orleans. The mural entitled *New Orleans Welcoming the Nations*, a major feature of the exhibit, was said to be "one of the largest paintings ever undertaken by a woman."¹³ Located on the ground floor of the exhibition building at Dauphine and Poland Streets the large-scale work, measuring 9 x 36 feet, allowed Wood to execute life-size figures depicted in native costume. The artist called on men and women from different backgrounds within the community to pose for her figures which represented the countries of the world. According to Wood, "America will be properly represented by Miss New Orleans, whose out-stretched arms will be indicative of welcome."¹⁴

In 1931, Wood was a juror for the 5th annual exhibition of the Gulf Coast Art Association. She served on the committee with Prof. Ellsworth Woodward, director of art at Newcomb College and president of the Southern States Art League.¹⁵ In 1934, Wood's portrait of Col. Arthur T. Prescott, the first president of Louisiana Tech, was presented to the college library during the school's commencement program.¹⁶ In 1935, Wood exhibited nine portraits at the Delgado Museum, today known as the New Orleans Museum of Art.¹⁷

From the age of 12, Wood often summered at Seashore Camp Grounds, a Methodist camp in Biloxi, Mississippi.¹⁸ Her Mother later owned a cottage at the Camp Grounds and Wood continued to summer there into the 1930's.¹⁹

In 1959, Wood's portraits depicting members of the Parlange family could be found in the Parlange Plantation House in Pointe Coupee Parish which was otherwise decorated with imported French art and furniture.²⁰

During her lifetime, Wood was a member of the New Orleans Art Association, New Orleans Arts and Crafts Club,²¹ and the Southern States Art League.²² She exhibited at the Delgado Museum, the Louisiana State Exhibition [Baton Rouge], Newcomb Art School, and the New Orleans Art and Craft Club.²³

Today, Wood's work can be found in the Mississippi Museum of Art.



Laura Woodward (1834-1926)

Laura Woodward, a New Jersey native, once shared a New York studio building with the Hart siblings, as well as pioneering female painters such as Eliza Pratt Greathouse (1819- 1897), Sara Bascom Gilbert and Hannah Jane Blauvelt. While Woodward would ultimately become well-known for her mid-to late-career plein air paintings of the undeveloped Florida wilderness, her success in doing so was predicated on the reputation she forged among the ranks of the male-dominated Hudson River School during the 1870s and 1880s. Woodward exhibited annually at the National Academy of Design, the Brooklyn Art Association, the Pennsylvania Academy of Design, and the Boston Art Club. She also participated in Expositions, including Louisville (1873- 75, 1878, 1885), Cincinnati (1874), Chicago (1875, 1878), and Philadelphia (1876), in addition to numerous galleries.

Julie Hart Beers (1835-1913)

- ¹ 1855 United States Census, Albany County, New York, Population Schedule, Albany, ward 3, household 508, James Hart accessed via Ancestry.com
- ² Edward Everett Hale, "Art Matters in New York," *Old and New*, Volume III, February 1871, No. 2 (Boston: Roberts Brothers, 1871) 358.
- ³ Ibid
- ⁴ "Mrs. Marion Brush Dies At 92; Widow of City's First Mayor," *The Daily Argus* (White Plains, New York), Thu, Sep 20, 1945, 1.
- ⁵ "James M. Hart," *The Art Journal*, Volume I (Washington: D. Appleton & Co., 1875) 180.; "William Hart," *The Art Journal*, Volume I (Washington: D. Appleton & Co., 1875).
- ⁶ "The Art Association," *The Brooklyn Daily Eagle* (Brooklyn, New York), Thu, Nov 19, 1868, 2.
- ⁷ "Art Notes," *The Brooklyn Daily Eagle* (Brooklyn, New York), Thu, Aug 24, 1871, 3.
- ⁸ "Art and Artists," *Boston Evening Transcript* (Boston, Massachusetts), Tue, Nov 2, 1875, 6.
- ⁹ 1880 United States Census, East New Brunswick, Middlesex, New Jersey, Julie Hart Beers Kempson accessed via Ancestry.com
- ¹⁰ "Dr. Peter T. Kempson's Widow, Julie H., Buried," *Newark Evening Star and Newark Advertiser* (Newark, New Jersey), Sat, Aug 16, 1913, 2.
- ¹¹ John Driscoll, *All that is Glorious Around Us: Paintings from the Hudson River School* (Ithaca: Cornell University Press, 1997) 24.

Edith W. Cook (1847-1932)

- ¹ Many contemporary sources use Edith Wilkinson Cook as the artist's full name however I have found no archival sources that confirm this. It is likely that Cook's middle name is Walker after her mother's maiden name.
- ² "Death of Gen. William Cook," *Monmouth Democrat* (Freehold, New Jersey), Thu, Apr 27, 1865, 2.
- ³ "Obituary Notes," *The New York Times* (New York, New York), Tue, Feb 18, 1902, 9.
- ⁴ "Death of Gen. William Cook."
- ⁵ "Death of an Authoress," *The Raleigh Sentinel* (Raleigh, North Carolina), Wed, Sep 23, 1874, 1.
- ⁶ "Our Book Table," *The New Orleans Bulletin* (New Orleans, Louisiana), Sun, Jul 11, 1875, 3.
- ⁷ Ibid
- ⁸ James Grant Wilson, *Appletons' Cyclopedia of American Biography, 1600-1889* (New York: D. Appleton & Co., 1889) 329.
- ⁹ James Grant Wilson, *Appletons' Cyclopedia of American Biography, 1600-1889* (New York: D. Appleton & Co., 1888) 717.
- ¹⁰ "Gifts Of Pictures from The E.B. Cook Estate," *Stevens Indicator*, Volume 32 (Hoboken, NJ: Alumni of Stevens Institute of Technology, 1915) 282.
- ¹¹ *Bulletin of the Torrey Botanical Club*, Vol, XVIII (New York: Torrey Botanical Club, 1891) 150.
- ¹² "Gifts Of Pictures from The E.B. Cook Estate," *Stevens Indicator*, Volume 32 (Hoboken, NJ: Alumni of Stevens Institute of Technology, 1915) 282.
- ¹³ "Jervis McEntee papers, 1796, 1848-1905," Archives of American Art, Smithsonian Institution accessed June 27, 2022, via <https://www.aaa.si.edu/collections/jervis-mcentee-papers-7251/series-5/box-3-folder-1>.
- ¹⁴ "Jervis McEntee papers, 1796, 1848-1905," Archives of American Art, Smithsonian Institution accessed June 27, 2022, via <https://www.aaa.si.edu/collections/jervis-mcentee-papers-7251/series-5/box-3-folder-1>.

www.aaa.si.edu/collections/jervis-mcentee-papers-7251/series-1/box-1-folder-12.

¹⁵ “An Hour in the Gallery of the National Academy of Design,” *The Continental Monthly*, Vol. 5 (New York: John F. Trow, 1864) 689.

¹⁶ *Catalogue of the First Winter Exhibition of the National Academy of Design (1867-8)* (New York: Sackett & Mackay, 1868) 11, 34.

¹⁷ “Art,” *Chicago Tribune* (Chicago, Illinois), Sun, Apr 2, 1871, 6.

¹⁸ “Art Notes,” *The Brooklyn Daily Eagle* (Brooklyn, New York), Thu, Mar 30, 1871, 2.

¹⁹ “Fine Arts,” *New York Daily Herald* (New York, New York), Mon, Apr 17, 1871, 3.

²⁰ “Academy of Design—Reception Last Night,” *New York Daily Herald* (New York, New York) Tue, Apr 15, 1873, 6.

²¹ *Catalogue of the Seventh Annual Exhibition of the American Society of Painters in Water Colors, Held at the Galleries of the National Academy of Design* (New York: E. Wells Sacket & Bro., 1874) 24.

²² “For the Children,” *Detroit Free Press* (Detroit, Michigan), Sat, Nov 6, 1886, 8.

Ann Sophia Towne Darrah (1819-1881)

¹ “The Art-Union of Philadelphia,” *Lancaster Intelligencer*, Tue, Mar 20, 1849, 4.

² S.R. Koehler, *The United States Art Directory and Yearbook* (New York: Cassell, Petter, Galpin & Co., 1882) 129.

³ *Catalogue of the Fifth Winter Exhibition of the National Academy of Design (1871-72), Including the Fifth Annual Collection of the American Society of Painters in Water Colors* (New York: E. Wells Sackett).

⁴ “End of the Mechanic’s Fair,” *The Boston Globe* (Boston, Massachusetts), Mon, Oct 19, 1874, 8.

⁵ “Doll & Richards,” *The Boston Globe* (Boston, Massachusetts) Wed, Feb 3, 1875, 4.

⁶ *United States Centennial Commission, and Francis A. Walker. International Exhibition, 1876: Reports & Awards: Vol. VII*, (Washington: Government Printing Office, 1880) 112.

⁷ *Catalogue of the Fiftieth Annual Exhibition of the Pennsylvania Academy of the Fine Arts*, (Philadelphia: Collins, 1879).

⁸ “Other Deaths,” *Boston Post* (Boston, Massachusetts) Mon, Dec 26, 1881, 4.

⁹ “Mrs. Darrah’s Collection,” *The Boston Globe* (Boston, Massachusetts), Sun, Feb 26, 1882, 9.

¹⁰ William Howe Downes “Boston Painters And Paintings” *Atlantic Monthly*, Vol. LXII - Nov 1888 (Boston: Houghton, Mifflin and Company 1888), 654.

¹¹ *Who Was Who in America, Historical Volume (1607-1896)* (Chicago: A.N. Marquis Company, 1963) 136.

Emma Fraser (1881-1957)

¹ “Boston and The Globe,” *The Boston Globe* (Boston, Massachusetts), Thu, Jun 4, 1959, 12.

² “Boston and The Globe,” *The Boston Globe* (Boston, Massachusetts), Fri, Jun 5, 1959, 24.

³ “New Volume of Old Verses,” *The Boston Globe* (Boston, Massachusetts), Sun, Dec 11, 1910, 38.

⁴ “Prizes to Boston Artists,” *The Boston Globe* (Boston, Massachusetts), Wed, Apr 13, 1910, 16.

⁵ “Flower Paintings Are Shown by Emma Fraser,” *The Boston Globe* (Boston, Massachusetts), Sat, Jan 2, 1937, 18.

⁶ “Newton,” *The Newton Graphic* (Newton, Mass.) Vol. LXVII-No. 12, November 18, 1938, 5.

⁷ “Art and Button Exhibit at Newtonville Library,” *The Newton Graphic* (Newton, Mass.) Vol. LXVIII-No. 16, December 15, 1939, 12.

⁸ “Newton,” *The Newton Graphic* (Newton, Mass.) Vol. LXVII-No. 24, February 10, 1939, 4.

⁹ “Newton,” *The Newton Graphic* (Newton, Mass.) Vol. LXVIII-No. 41, June 14, 1940, 4.

¹⁰ “Horticultural Hall Displays Rare Irises,” *The Boston Globe* (Boston, Massachusetts), Tue, Jun 3, 1941, 13.

- ¹¹ “Newton,” *The Newton Graphic* (Newton, Mass.) Vol. LXX-No. 3, September 25, 1941, 2.
- ¹² “Pastels of Flowers Now on Exhibit,” *The Newton Graphic* (Newton, Mass.), Vol. LXXVL No. 40 October 6, 1949, 6.
- ¹³ “Flower Paintings on Exhibit at National Bank,” *The Newton Graphic* (Newton, Mass.) Vol. LXXVII-No. 6, February 5, 1950, 3.
- ¹⁴ “Clairhorne Galleries Opens at Newton Cor.,” *The Newton Graphic* (Newton, Mass.) Vol. LXXIV-No. 47, December 4, 1947, 7.
- ¹⁵ Ibid

Rebekah T. Furness (1854-1937)

- ¹ *Proceedings of the Bostonian Society Annual Meeting*, (Boston, MA: The Bostonian Society, 1913), 12.
- ² *The Massachusetts Building, Hampton Roads Virginia*, (Boston, MA: Massachusetts Board of Jamestown exposition managers, 1907), 21-22.
- ³ George E. Nitzsche, *University of Pennsylvania: Its History, Traditions, Buildings and Memorials: also a Brief Guide to Philadelphia*, (Philadelphia, PA: International printing company, 1918), 74.
- ⁴ John Robinson, *The Marine room of the Peabody Museum of Salem*, (Salem, MA: Peabody Museum, 1921), 108.

Sarah E. Harvey (1834-1924)

- ¹ Colleen Cowles Heslip and Charlotte Emans Moore, "Catalogue of the Collection," *Record of the Art Museum, Princeton University* 57, no. 1/2 (1998): 46. Accessed April 6, 2021. doi:10.2307/3774774.
- ² Ibid
- ³ “19th Century Winsted Seen in Oil Painting,” *Hartford Courant* (Hartford, Connecticut), Thu, Feb 23, 1967, 10.
- ⁴ Heslip and Moore, 46.
- ⁵ “Residents to Honor Late Artist,” *Hartford Courant* (Hartford, Connecticut), Fri, May 27, 1966, 63.

Mary Kollock (1832-1911)

- ¹ “Miss Mary Kollock,” *New-York Tribune* (New York, New York), Fri, Jan 13, 1911, 9.
- ² Susan Riviere Hetzel, *Lineage Book – National Society of the Daughters of the American Revolution*, Vol. VIII, 1896 (Harrisburg, PA: Harrisburg Publishing Co., 1901) 366.
- ³ “Noted Virginia Artists And Their Work,” *The Times Dispatch* (Richmond, Virginia), Sun, Jan 7, 1906, 35.
- ⁴ Ibid
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