

TOWN, FIELD AND BRUSH



Women Impressionists Paint New England



MARY LANE MCMILLAN (1883-1976)

View of Penobscot Bay (Detail), Oil on panel
14 5/8 x 10 3/4 inches, Signed verso

Welcome

Hawthorne Fine Art is delighted to share the work of American women impressionists who found inspiration in New England's rich history, rugged coastlines, and rural splendor. Some were native New Englanders while others were lured by the region's flourishing art colonies at Old Lyme, Cos Cob, Provincetown and Ogunquit. They worked beside and exchanged ideas with leading artists of the American Impressionist movement including Childe Hassam, Theodore Robinson, John Henry Twachtman and Charles Herbert Woodbury. While the women artists herein did not gain the enduring recognition of their male counterparts (Cecilia Beaux, aside), they were active participants in New England's art colonies and art clubs, provided art instruction for future generations, helped establish museums, and wowed critics with their work.

Though born in Hawaii and raised and educated in Washington, D.C., it was in New England where Felicie Waldo Howell (1897-1968) created some of her best work. Notable for her paintings of old Salem doorways and historic New England architecture, Howell was just 24 years of age when she painted *High Street Newburyport, Mass.*, 1921 compelling the prominent artist and art critic Hamilton Easter Field to write:

*Felice Waldo Howell has the gift of sight. She actually sees, and sees so clearly that when she paints a scene at Newburyport you know that it is not Salem. Just what distinguishes Salem from Newburyport, I do not know, but I do know that Miss Howell grasps realities so well that she gives you the flavor of each place so that the distinctive features would be evident to anyone at all familiar with the towns. She also gives you beauty. Beauty and truth, what more, pray, do you want?*¹

Historic architecture, including the bell tower of St. John's Episcopal Church, can also be viewed in Mabel Woodward's (1877-1945) *Portsmouth Harbor*, 1917. Born in Providence, Rhode Island, Woodward was an 1896 graduate and long-time faculty member of the Rhode Island School of Design. She studied under William Merritt Chase at the Art Students League and under Charles Herbert Woodbury at the Ogunquit Summer School of Drawing and Painting in Maine. She is notable for being the first woman president of the Providence Art Club.

A student and friend of John Henry Twachtman, Carolyn Campbell Mase (1858-1948) resided at the Bush-Holley House in Greenwich, Connecticut on several occasions. A founding member of the Greenwich Art Society, she is represented here by several works including *Palmer & Duff Shipyard*, *Cos Cob*, a watercolor and pastel, depict-

ing a favorite subject of the Cos Cob Colony artists.

An artist and illustrator, Mary Lane McMillan (1883-1976) was a student of William Merritt Chase. She established The McMillan School of Fine Arts and during the 1920's and 1930's offered summer sessions at her summer home in Belgrade Lakes, Maine. Her *View of Penobscot Bay* combines beautiful coastal scenery with encroaching industrial development. A smokestack from what may be the Bucksport Mill, a paper mill built in the 1930's, can be seen in the distance beyond the forked tree branches.

A native of Lowell, Massachusetts, Mary Earl Wood (1866-1951) was a graduate of the School of the Museum of Fine Arts, Boston. Wood studied under Edmund C. Tarbell, Frank W. Benson, and Joseph De Camp. She was an active member of the Lowell Art Association, and was instrumental in acquiring the Whistler Memorial House, the birthplace of James McNeil Whistler, to use as the art association's headquarters, as well as a museum.

One of the few women to achieve the success of her male contemporaries, Cecilia Beaux (1855-1942) visited Cape Ann with her family during the 1880's and later built "Green Alley," a home studio in East Gloucester. In 1893, she painted a portrait of Sarah Jewett Griffin Stetson, the daughter of the oldest printer in the state, and the wife of a mayor of Bangor, Maine. The portrait, *Mrs. Isaiah Stetson*, 1893, was awarded the Dodge prize for best picture by a woman artist at the National Academy of Design's Sixty-Eighth Annual Exhibition.

Also included, are equally notable works by Olive Parker Black (1868-1948), Lydia Field Emmet (1866-1952), Laura Coombs Hills (1859-1952), Breta Longacre (1887-1923), Mina Fonda Ochtman (1862-1924), and others.

In the words of Hamilton Easter Field, we hope the work herein gives you beauty. Beauty and truth, what more, pray, do you want?

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

¹ Hamilton Easter Field "Felicie Waldo Howell," *The Arts* Vol. 2, No. 2 (December 1921): 178.

CECILIA BEAUX
(1855-1942)

Mrs. Isaiah Stetson, 1893

Oil on canvas

45 x 32 inches

Signed and dated 'Cecilia Beaux -93' at lower left

Exhibited New York, National Academy of Design, Sixty-Eighth Annual Exhibition, March 27-May 13, 1893, no. 339.



OLIVE PARKER BLACK
(1868-1948)

Early Autumn Meadow

Oil on canvas laid down on board

16 x 24 inches

Signed lower left



ELIZABETH E. CASE
(1858-1951)

Massachusetts Wetlands
Oil on canvas
18 x 20 inches
Signed lower right



LYDIA FIELD EMMET
(1866-1952)

Portrait of Elizabeth and Herbert Turner
Oil on canvas
37 x 34 ½ inches
Signed lower left



Exhibited: New York, William Clausen Gallery, January 1907.

ANNA ELIZA HARDY
(1839-1934)

Coombs Point, Islesboro, Maine

Oil on board

9 1/4 x 12 1/4 inches

Signed and inscribed with title, verso



LAURA COOMBS HILLS
(1859-1952)

Still Life with Flowers in an Earthenware Jug

Pastel on paper

13 x 10 1/2 inches (sight)

Signed Laura Hills upper left



EMILY LEAMAN HOFFMEIR
(1888-1952)

Starbuck Houses, Nantucket, MA, c. 1935-1940

Oil on canvas

18 x 22 inches

Signed lower right



FELICIE WALDO HOWELL
(1897-1968)

High Street Newburyport, Mass., 1921

Oil on Canvas

25 x 30 inches

Signed and dated at lower right



BRETA LONGACRE
(1887-1923)

Gloucester, Ten Pound Island

Oil on panel

8 ½ x 11 ½

Signed with initials and dated 1915, lower right



CAROLYN CAMPBELL MASE
(1858-1948)

Blacksmith Shop, Palmer & Duff Shipyard, Cos Cob

Pastel and pencil on paper mounted to board

12 ½ x 19 inches

Signed lower left



CAROLYN CAMPBELL MASE
(1858-1948)

Boats in the Harbor

Watercolor and pencil on paper mounted on board

15 1/16 x 19 11/16 inches

Signed lower left



CAROLYN CAMPBELL MASE
(1858-1948)

Palmer & Duff Shipyard, Cos Cob

Watercolor and pastel on paper mounted on board

17 3/4 x 13 3/8 inches

Estate of the Artist



CAROLYN CAMPBELL MASE
(1858-1948)

Crashing Waves against Rocks
Oil on canvas board
9 15/16 x 13 15/16 inches
Signed in pencil at lower right



CAROLYN CAMPBELL MASE
(1858-1948)

Rocky Coast
Oil on canvas board
10 1/8 x 12 1/8 inches
Estate of the Artist



MARY LANE MCMILLAN
(1883-1976)

View of Penobscot Bay
Oil on panel
14 5/8 x 10 3/4 inches
Signed verso



MARY LANE MCMILLAN
(1883-1976)

Girl with Fan, c. 1911
Watercolor on paper
11 1/2 x 9 inches
Signed lower left



MARY LANE MCMILLAN
(1883-1976)

The Garden Path
Watercolor on paper
16 x 11 inches
Signed lower right



MINA FONDA OCHTMAN
(1862-1924)

Winter Day
Watercolor on paper
8 x 12 inches
Signed lower left



MARY EARL WOOD
(1866-1951)

Young Girl Reading
27 x 22 inches
Oil on canvas
Signed upper left



MABEL WOODWARD
(1877-1945)

Portsmouth Harbor, 1917
Oil on Canvas
25 x 30 inches
Signed lower right





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