



HAWTHORNE Fine Art

HAWTHORNE FINE ART ANNOUNCES, “LEAVES OF BEAUTY: WORKS OF ART ON PAPER (1850-1950)”

February 2018, New York, NY — Hawthorne Fine Art is pleased to announce a new exhibition of drawings entitled “Leaves of Beauty: Works of Art on Paper (1850-1950).” Works of art on paper, which first came to prominence in the early years of the fifteenth century through the rise in use of silverpoint ink, emerged as a mature genre in the Americas in the late nineteenth and early twentieth centuries. No longer an extension of the preparatory process, drawings became an independent art form created for consumption by a new class of American collectors.

Artists like Winslow Homer and Alfred T. Bricher redefined the presentation and composition of landscape drawings through the nascent medium of watercolor. In the drawing *Autumn Trees* of 1878, Homer demonstrated how the quick, sketchy watercolor style could capture the flickering of light in the changing leaves. In Bricher’s bright and sunny drawing *Low Tide, Indian Rock, Narragansett, RI*, the artist left areas of the surface bare to conjure the sight of sea foam. Both Homer’s landscape and Bricher’s seascape express the refinement and subtlety of watercolor.

Another artist who expanded the vision of American seascapes was Addison Thomas Millar (1860-1913). Born to Scottish immigrant parents in the Midwest, Millar later found himself at the Art Students League in New York City in 1883 and by 1892 was in Southampton studying with William Merritt Chase (1849-1916) at the Shinnecock Summer Art School. Millar’s *Seascape* dates to this period as his use of the medium of pastel on paper was both common for the late nineteenth century and extremely popular with his teacher, Chase. The crystal cool tones of Millar’s still, early morning Southampton beach demonstrate his immense skill.

Nineteenth century drawings also captured genre scenes and individuals in the form of caricature. The drawing *Family Scene, Isle of Man* by Julian Alden Weir (c. 1889), for example, demonstrates how watercolor was easily adapted for capturing nineteenth century interiors. Depicting his wife and children during their trip to Europe in the summer of 1889, *Family Scene, Isle of Man* is done in an impressionistic style that creates a cozy and domestic atmosphere.

Women artists of the nineteenth century also created highly skilled works on paper. In Lilian Westcott Hale’s (1881-1963) *Portrait of a Lady (The Veil)*, the artist subtly modelled a woman’s face shrouded by a delicate veil. Fabric was particularly difficult to capture and her charcoal rendering of both a tapestry and veil proved her mastery. Another artist, Fidelia Bridges (1834-1924), produced watercolors of flora and fauna in the late nineteenth century created a cult of detail. Drawings like *Bird and Willows* and *Autumn in the Marsh* show the influence of the meticulous style of the Pre-Raphaelites, one of her interests. Lastly, Anna Mary Richards Brewster (1870-1952) also excelled at nature drawings. Her graphic work *Flowers and Leaves* demonstrates her mastery of close observation.

In addition to landscapes, genre scenes, and nature drawings, artists have also frequently captured their surroundings on paper. Artists like Edward Hopper (1882-1967) often created a series of sketches of familiar locales as part of a larger experiment with line and composition. As seen in the pencil work *The Family House at Nyack* from 1906, which depicts Hopper’s birthplace and family home, the artist astutely captures his environment. The same can be said for Stuart Davis (1892-1964), who became known for his Cubist-inspired scenes of New York City after moving there to study at the Robert Henri School of Art in 1912. Davis’s drawing *Lower Manhattan* from c. 1930 shows his ability to organize and structure a linear composition featuring the city’s rising skyscrapers.



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While a select few paintings are highlighted here, the entirety of Hawthorne Fine Art's diverse collection is accessible through the Inventory page of the gallery website, HawthorneFineArt.com. The gallery is holding open hours at its Manhattan showroom throughout February from 12:00 – 4:00, no appointment necessary. For more information or to make an appointment outside of normal gallery open hours, please contact the gallery at info@hawthornefineart.com, or by phone at 212.731.0550.

About Hawthorne Fine Art:

Hawthorne Fine Art LLC is a Manhattan based gallery that specializes in 19th and early 20th century American Art. We select our works for their quality, beauty, and rarity and price them competitively for the market. We curate our paintings with strong academic scholarship and provide all of our clients with insight into the value of the work by elucidating its place within the artist's larger body of work as well as the artist's position in the market and more broadly, within the history of American art.

We are dedicated to the careful cultivation of both private and institutional collections and we strive to provide all of our clients with beautiful and inspiring pieces. We offer our clients, who may be looking to expand or refine their collections, advisory and appraisal services and we advise on issues regarding provenance, dating, authenticity, and the framing of works.

With our strong commitment to research, scholarship, and education we honor the hard work of the artists we represent through the production of museum-quality exhibitions and scholarly catalogues.

Captions:

1. WINSLOW HOMER (1836-1910)
Autumn Trees, 1878
Watercolor on paper
13 5/8 x 20 1/4 inches
Inscribed lower left: Winslow Homer 1878
2. ALFRED T. BRICHER (1837-1908)
Low Tide, Indian Rock, Narragansett, RI
Watercolor on paper
12 1/2 x 19 1/4 inches
Signed lower left
3. ADDISON THOMAS MILLAR (1860—1913)
Seascape
Mixed media on paper
Signed lower left
4. JULIAN ALDEN WEIR (1852-1919)
Family Scene, Isle of Man, c. 1889
Watercolor on paper
12 1/2 x 17 7/8 inches



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5. LILIAN WESTCOTT HALE (1881-1963)
Portrait of a Lady (The Veil)
Pencil and charcoal on paper
9 x 7 inches
6. FIDELIA BRIDGES (1834-1924)
Bird and Willows
Watercolor and gouache on paper
7 ½ x 4 inches
Signed lower center
7. FIDELIA BRIDGES (1834-1924)
Autumn in the Marsh
Watercolor and gouache on paper
16 ¾ x 9 ¾ inches
Signed lower left
8. ANNA MARY RICHARDS BREWSTER (1870-1952)
Flowers and Leaves, Aug. 18/19
Pencil and watercolor on paper
5 x 7 1/8 inches (sight size)
Signed lower right; dated lower left
9. EDWARD HOPPER (1882-1967)
The Family House at Nyack, 1906
Pencil on paper
12 13/16 x 10 inches
Signed and dated 1906, lower right
10. STUART DAVIS (1892–1964)
Lower Manhattan, ca. 1930
Pencil on paper
9 ½ x 9 inches (sight)
Estate of the artist