

A painting of a woman with dark, curly hair, wearing a large, wide-brimmed straw hat and a light-colored, possibly yellow or cream, dress with a dark collar. She is holding a bouquet of flowers, including white and pink roses, in front of her. The background is a soft, hazy landscape with a body of water and distant hills under a pale sky. The painting style is impressionistic, with visible brushstrokes and a focus on light and color.

Floral Revelations

BOTANICAL WORKS BY WOMEN ARTISTS 1830-1960

WELCOME

As we welcome the arrival of spring and delight in its vivid splendor, we are pleased to share botanical works by American women artists. The collection herein includes the work of more than a dozen extraordinary artists whose figurative works, still lifes, and garden scenes highlight the relationship between women artists and floral subject matter during the 19th and 20th centuries.

While societal norms of the day prevented many women from studying the figure, still-life provided a way in which women artists could study color and form using flowers and other household objects. Considered a lesser art form due to its feminine associations, for artists like Anna S. Fisher (1873–1942) it was an opportunity to master reflected light in glass vessels. In *Nasturtium in a Vase*, Fisher delineates in exquisite detail the reflection of a nearby window and the landscape outside. A nod by Fisher to early Dutch still-lives. A graduate of the Pratt Institute, Fisher went on to teach at the school for more than four decades.

A prominent landscape and figurative painter, Anna Lee Stacey (1865–1943) often merged the two into a single composition as in *Harmony in Yellow*, exhibited in 1910 at the Art Institute of Chicago. The figurative work captures a young woman in yellow standing before a coastal landscape. The freshly picked lotus flowers in her arms allude to her beauty and fertility. Likewise, in Martha J. Shaw's (Late 19th C.) interior scene entitled *In the Conservatory*, a woman watering plants highlights the role of women as caretakers in the domestic sphere.

Visual metaphors aside, flower gardening and floral arranging were popular, socially acceptable pastimes for women. *The Rose Terrace* by Anna E. Hardy (1839–1934) captures the flourishing garden and flower edged path of the artist's family home in Bangor, Maine. The daughter of artist Jeremiah Pearson Hardy, Anna was a respected still life painter whose flower paintings were reproduced as lithographs by Louis Prang. An avid gardener, Mary

Lane McMillan (1883–1976) also used her home garden as the subject in works such as *The Garden Path*.

We hope you enjoy the work herein and hope you will celebrate their makers with us during this Women's History Month.



MARY HERRICK ROSS (1856–1935)

Tabletop Still life of Roses

Oil on canvas mounted on board

9 x 9 inches (sight)

Signed lower right

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,

Megan Bongiovanni, Research Associate
Jennifer C. Krieger, Managing Partner

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(by appointment)



EMMA L. BARTLETT
(19TH CENTURY)

Irises
Oil on canvas
14 x 7 1/8 inches
Inscription on stretcher:
'By Emma L. Bartlett – my great
grandmother – C.R. Cristian'



MINERVA JOSEPHINE CHAPMAN
(1858-1947)

Lilacs
Oil on canvas
16 x 12 1/2 inches
Signed lower right;
Inscribed "Étude Fleurs"



CARRIE CLARK
(19TH CENTURY)

Floral Still Life with Butterfly
Oil on canvas
24 x 20 inches
Signed and dated 1885 at Lower
right



**ELLEN FRANCES BURPEE
FARR (1840 -1907)**

The Pepper Tree
Oil on board
11 x 6 $\frac{3}{4}$ inches
Signed lower right



**ANNA S. FISHER
(1873-1942)**

Roses in a Vase
Oil on canvas
17 $\frac{1}{4}$ x 13 inches
Signed lower left



**ANNA S. FISHER
(1873-1942)**

White Roses in a Vase
Oil on canvas
16 x 12 inches
Signed lower left



ANNA S. FISHER
(1873-1942)

Branch of Azaleas
Watercolor on paper
14 x 11 inches
Signed lower right



ANNA S. FISHER
(1873-1942)

Nasturtium in a Vase
Oil on canvas
25 x 30 inches
Signed lower right



HELEN M. GOODWIN
(1865-1955)

Zinnias
Oil on canvas board
13 ¾ x 18 inches
Signed lower right
Exhibition Label on verso: Indiana Artists Exhibition,
John Herron Art Museum, Indianapolis, April 30 - June
4, 1950



ANNA E. HARDY
(1839-1934)

The Rose Terrace
Oil on canvas
17 ½ x 14 ¼ inches
Signed lower right



EMMA COLLIN SEARS MARSH
(1871-1960)

Sweetpeas
Watercolor on paper
16 1/2 x 22 1/2 inches
Signed lower left



MARY LANE MCMILLAN
(1883-1976)

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



ALICE LOLITA MUTH
(1887-1952)

Still-life of Oeillets and Figurine
Oil on canvas
31 3/8 x 29 3/8 inches
Signed lower right



RHODA HOLMES NICHOLLS
(1854-1930)

Still life of Yellow Roses
Watercolor on paper
7 1/2 x 14 inches (sight)
Signed lower left



ELLEN ROBBINS
(1828-1905)

Still-life of Flowers, Fern and Berries
Watercolor on paper
15 1/2 x 10 inches
Signed lower center



MARY HERRICK ROSS
(1856-1935)

Tabletop Still life of Roses
Oil on canvas mounted on board
9 x 9 inches (sight)
Signed lower right



MARTHA J. SHAW
(LATE 19TH C.)

In the Conservatory
Oil on canvas
13 1/2 x 18 3/4 inches
Signed lower left

ANNA LEE STACY
(1865–1943)

Harmony in Yellow
Oil on canvas
30 x 25 inches
Signed and dated lower right, 1909

Exhibited: Chicago Artists, 14th Annual
Exhibition, 1910





MARTHA WALTER
(1875-1976)

Still Life with Tulips
Oil on canvas
24 x 20 inches
Signed lower left



MARTHA WALTER
(1875-1976)

Still-life with Flowers
Oil on board
20 x 16 inches
Signed lower left



MARY MOTZ WILLS
(1875-1961)

Grandi Flora, Magnolia Flower
Watercolor on paper
21 ½ x 15 inches
Signed lower right



PEARL L. (HILL) WORTHINGTON
(1884-1949)

Portrait of a Woman
Pastel on paper
27 ½ x 21 ½ inches
Signed lower right



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