

Estate of an Impressionist Master
CAROLYN CAMPBELL MASE
(1848-1948)



HAWTHORNE
Fine Art

Welcome



CAROLYN CAMPBELL MASE (1858-1948)

Oceanside Cliff (Detail), Watercolor on paper, 5 x 7 inches, Estate of the Artis

Artists's estates give one a special glimpse into the life of that artist as they are often filled with works the artist held most close to him or to her. In the case of the Carolyn Mase, this group of works illustrates the artist's connection to her teacher, John Twachtman and the waterfall at his home in Greenwich, CT; the figure lessons she received in Paris; the sunny and swirling coast of Ogunquit, Maine where she was an art colony member and the peaceful moods she observed around Gloucester Harbor in Massachusetts and Cos Cob in Connecticut. The images reflect all formative and inspiring experiences that enabled Mase to become the accomplished painter that she did. We hope that you enjoy these images and their places as much as she did and we do. Thank you for looking!

We'd like to give special thanks to Geoffrey K. Fleming, Executive Director and CEO of the Reading Public Museum in Reading, PA for sharing his research on Carolyn Campbell Mase with us and for bringing her life and work to our attention.

Please contact us for inquiries on the works presented herein by email: info@hawthornefineart.com or by phone: 212.731.0550. Please visit our website at www.hawthornefineart.com to view additional works by historic women artists.

Sincerely,

JENNIFER C. KRIEGER, *Owner*
MEGAN BONGIOVANNI, *Senior Researcher*

HAWTHORNE FINE ART, LLC
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CAROLYN CAMPBELL MASE
(1858-1948)

Mountain Landscape

Pastel on paper mounted on board

11 x 15 ³/₄ (paper) / 15 x 19 ¹/₄ (board)

Signed lower left



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)

Waterfall, Greenwich, CT
Pastel on paper mounted on board
7 ½ x 12 ¼ (paper) / 9 ⅞ x 15 ½ (board)
Signed lower left





**CAROLYN CAMPBELL MASE
(1858-1948)**

A Misty Sea

Watercolor and gouache on paper board

15 ¼ x 19 1/8 inches

Signed lower left; titled *A Misty Sea* on verso



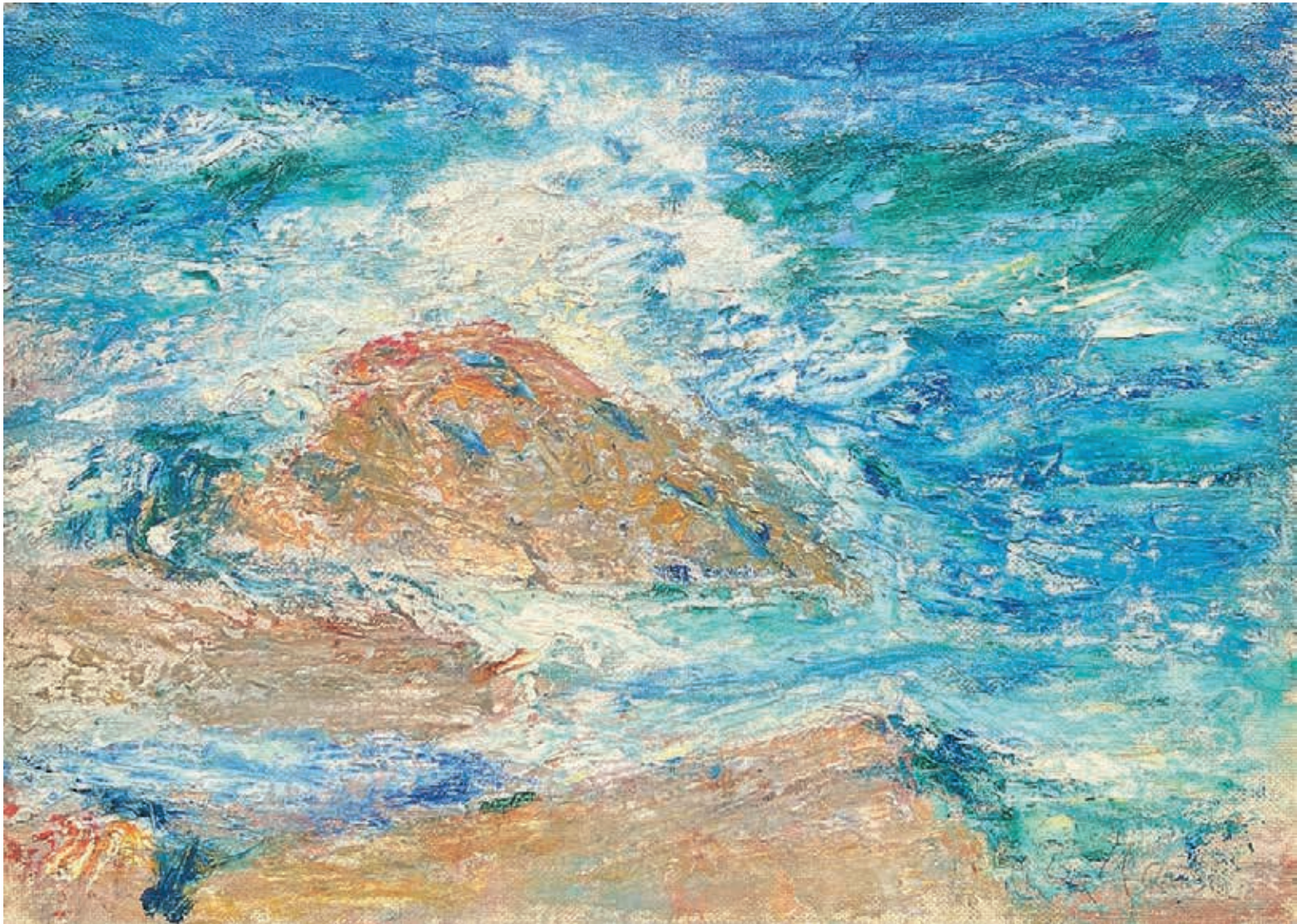
**CAROLYN CAMPBELL MASE
(1858-1948)**

Beach Scene with Bathing Tents

Watercolor, gouache, and pencil on paper mounted on board

14 x 20 inches

Signed lower left



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 with Breaking Waves
Pastel on paper mounted on board
10 x 13 15/16 inches
Signed lower left



CAROLYN CAMPBELL MASE
(1858-1948)

Oceanside Cliff
Watercolor on paper
5 x 7 inches
Estate of the Artist



CAROLYN CAMPBELL MASE
(1858-1948)

Landscape with Ocean View
Watercolor on paper
5 x 7 inches
Estate of the Artist



CAROLYN CAMPBELL MASE
(1858-1948)

Field with Trees and Mountains
Watercolor on paper
5 x 7 inches
Estate of the Artist



CAROLYN CAMPBELL MASE
(1858-1948)

Palmer & Duff Shipyard, Cos Cob

Watercolor and pastel on paper mounted on board

17 $\frac{3}{4}$ x 13 $\frac{3}{8}$ inches

Estate of the Artist



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)

Rocky Coast

Oil on canvas board

10 1/8 x 12 1/8 inches

Estate of the Artist

CAROLYN CAMPBELL MASE
(1858-1948)

Snow Scene

Watercolor, Gouache, and pencil on paper

4 ⁵/₁₆ x 5 ⁵/₁₆ inches

Signed lower right



CAROLYN CAMPBELL MASE
(1858-1948)

Landscape with Tree

Watercolor and pencil on board

7 ⁵/₈ x 9 ¹/₂ inches

Signed lower left





CAROLYN CAMPBELL MASE
(1858-1948)

Portrait of a Woman in Patterned Skirt
Watercolor and pencil on paper
14 x 10 inches
Signed center right



CAROLYN CAMPBELL MASE
(1858-1948)

Portrait of a Woman in Patterned Skirt
Graphite on primed canvas
11 5/8 x 8 inches (sight)
Estate of the Artist



CAROLYN CAMPBELL MASE
(1858-1948)

Portrait of a Woman in Profile
Watercolor on paper
14 x 10 inches
Estate of the Artist

Carolyn Mase was a pupil of Twachtman and as such learned to see nature with the same lyrical point of view and paint her with an emphasis on subtle gradations of color. She chooses in most cases the informal aspect of the American scene, and makes it a thing of beauty...

-- Brooklyn Daily Eagle, March 15, 1925

Carolyn Campbell Mase (1858-1948)



Photograph: Carolyn Campbell Mase (1858-1948) sharing her artwork. Private Collection.

Carolyn Campbell Mase was born in Fishkill, New York to Jane Elizabeth (Corwin) and Willard H. Mase.¹ She was raised in the nearby village of Matteawan known today as Beacon. Adjacent to the Hudson River, Matteawan was a booming factory town and a leader in hat manufacturing. A prominent hatter and businessman, Mase's father served as the first president of the village after its incorporation in 1886. He was a member of the board of education and a trustee of the Matteawan Savings Bank. He was the bank's president for nearly two decades.²

Educated locally, Mase attended the Poughkeepsie Female Academy which offered classes in painting and drawing outside of the standard academic curriculum.³ In 1894, Mase sailed for Europe. She studied in Paris for two years before returning to the U.S.⁴ When she returned to the United States, Mase took up residence in St. George, Staten Island.⁵ In New York, Mase studied at the Art Students' League under John Henry Twachtman (1853-1902).

In 1900, Mase exhibited at the eleventh annual exhibition of the New York Watercolor Club. Two years later she exhibited with the American Watercolor Society. Archival census records reveal that in 1910, Mase was residing

in Greenwich, Connecticut at the Bush-Holley House. Fellow boarders included artist Elmer McRae and his wife Constant. When Mase exhibited at the Philadelphia Watercolor Club at the Pennsylvania Academy of the Fine Arts in the winter of 1911, her residence was listed in the exhibition catalogue as Cos Cob.⁶

While Mase spent extended lengths of time in Greenwich with the Cos Cob Art Colony, her permanent residence was in Staten Island. She was actively involved with the Staten Island Institute which expanded in 1909 to include the art section. In 1911, she contributed to the first exhibition of paintings by local artists to be held at the Institute. The exhibit was held at the Norvell House on Stuyvesant Place and included work by Leon Dabo and Charlotte Buell Coman. The Norvell House served as the public museum prior to the incorporation of the Staten Island Institute for Art and Science in 1919.⁷ When the Staten Island Art Association was formed in 1936, Mase served as its first vice-president.⁸

In 1914, Mase and fellow artist Alice Judson (1876-1948) had a joint exhibition at Powell's Gallery in New York City. Though nearly two decades apart in age, Mase and Judson were close friends. The two artists grew up near to one another in Beacon and they were both students of Twachtman. Mase's work on display at Powell's included 18 oil and watercolor paintings. A reviewer for *American Art News* noted that Mase's work was, "high in key and joyous in color. She is especially successful in getting atmospheric effects and in the massing of color."⁹

Vocal in her patriotism and in her support of equal suffrage, in 1915 Mase sent several letters from Cos Cob to the editor of the *New York Tribune* in protest of the Woman's Peace Party, and neutrality in the face of war. During World War I, Mase moved to the nation's capital and sold Liberty Bonds. She returned to her home on Staten Island after the war and lived there for the rest of her life.¹⁰

In 1917, Mase exhibited at the first exhibition of watercolors and pastels at the Connecticut Academy of the Fine Arts. In 1920, she exhibited *Rocks at Ogunquit* at the Connecticut Academy of the Fine Arts.¹¹ In January of 1923, she exhibited at the Syracuse Museum of Fine Arts with American Impressionists Frederick Carl Frieseke, Alice Judson, and Jane Peterson.¹² In 1926, when Mase exhibited with the National Association of Women Painters and Sculptors,

a reviewer for the *Sunday Record* (Columbia, South Carolina) noted Twachtman's influence in Mase's "composition and fine tender color. In fact, beautiful color is the chief thing to be remarked about her painting and her understanding of it seems to be highly developed."¹³

During her lifetime, Mase exhibited widely including with the Connecticut Academy of the Fine Arts, National Association of Women Painters and Sculptors, Syracuse Museum of Fine Arts, New York Watercolor Club, American Watercolor Society, Staten Island Museum, the 1913 Armory Show and the John Herron Art Institute, among others.

Notes

¹ *Daughters of the American Revolution* Vol CV 1913 (Washington, DC: Judd & Detwiler, Inc., 1929) 142.

² "Willard H. Mase," *Poughkeepsie Journal* (Poughkeepsie, New York) · Sun, Jan 21, 1894, 4.

³ *Annual of the Poughkeepsie Female Academy for the Academic Year, 1876-1977* (Poughkeepsie, NY: The Telegraph Steam Presses, 1877) 5.

⁴ On the Obdam for Rotterdam, *The New York Times* (New York, New York) Sat, Aug 18, 1894, 2.

⁵ "Miss Carolyn C. Mase," *Staten Island Advance* (Staten Island, New York) Mon, Jul 26, 1948, 2.

⁶ *Catalogue of the Philadelphia Water Color Exhibition*, November 13 to December 17, 1911 (Philadelphia: The Pennsylvania Academy of the Fine Arts, 1911).

⁷ "Section of Art," *Staten Island Institute of Arts and Sciences Sixtieth Anniversary, 1881-1941* (St. George, Staten Island: Staten Island Institute of Arts and Sciences, 1941) 18.

⁸ "Staten Island Art Association," *Staten Island Institute of Arts and Sciences Sixtieth Anniversary, 1881-1941* (St. George, Staten Island: Staten Island Institute of Arts and Sciences, 1941) 22-23.

⁹ "Misses Mase and Judson at Powells," *American Art News* March 28, 1914, Vol. XII No. 25 (New York: American Art News Co. Inc.) 7.

¹⁰ "Miss Carolyn C. Mase," *Staten Island Advance* (Staten Island, New York) Mon, Jul 26, 1948, 2.

¹¹ "Flagg \$100 Prize Goes to Donnoh," *Hartford Courant* (Hartford, Connecticut) Sun, Apr 18, 1920, 43.

¹² Frances R. Howard, Editor, "Syracuse Museum of Fine Arts," *The American Art Annual* Volume XX (Washington, DC: The American Federation of the Arts, 1923) 64.

¹³ "News of the Art World," *Sunday Record* (Columbia, South Carolina) Sun, Feb 14, 1926, 5.



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