

∞ CAPE ANN ∞
FINE ARTS



McDOUGALL FINE ARTS GALLERIES, LLC
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All measurements are in in., height precedes width.

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Gloucester, Massachusetts

Cover: Max Kuehne
Gloucester Harbor from Pilot Hill
Oil on Canvas, 20 x 24

Frontispiece: C.E.L. Green
Fishermen's Houses
Oil on board, 6 x 6

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MCDUGALL FINE ARTS GALLERIES, LLC
19TH AND 20TH CENTURY AMERICAN AND EUROPEAN PAINTINGS

INTRODUCTION

It is our belief that seeing art as it would appear in your home is most important. When purchasing fine art, whether it be a painting or sculpture, there is a special place where it will be displayed to its best advantage. Our unique setting gives clients the opportunity to envision their purchase as it would appear in their own home.

There exists a state of feeling that when you reach it, when you hit it, you can't go wrong. The work carries a body rhythm. You can't do the slick... the gimmicky or dishonest. - Nell Blaine

American Impressionism, Modernism, and Abstract Art

McDougall Fine Arts Galleries has served the discerning collector for over 40 years. We specialize in American and European oil paintings and watercolors of the 19th and early 20th centuries, with particular expertise in American Impressionism and Cape Ann art. Additionally, we have sculpture and are currently expanding our offerings of American Contemporary and European artists.

Located north of Boston in Gloucester, Massachusetts, we are in the heart of Cape Ann, America's oldest Artist Colony. We invite you to explore our online gallery. You can browse our list of artists, view their works, and hear podcasts of interviews with them. Whether you are interested in buying art, selling art, getting an appraisal, offering a piece for consignment, or simply enjoying the beauty of American and European art, we welcome you.

Thank you for visiting McDougall Fine Arts.

Loving the Light of Cape Ann

Art is a vital part of our culture and community, especially in these hectic days of speed and technology as it gives us pause to consider the design, color and texture of a painting upon the wall. Art is also a crucial channel of communication among those who perhaps have little otherwise in common. Before we can shape the future, we must understand our past, and the artists of yesteryear – as much as the painters of today – are the historians of their era. *Les arts plastique*, a broad term meaning all visual art, such as painting, sculpture and photography and architecture, have been bringing communities, nations, together for many a year, particularly in Great Britain and Europe where history in the arts reaches back to 30,000 BCE and the earliest figurative cave paintings, or parietal art, of the Grotte Chauvet, France.

The medieval cathedrals of Europe, particularly during the Italian Renaissance, were often sponsored by the church or wealthy landowners, creating partnerships as when Pope Julius II commissioned Michelangelo (1475-1564) to paint a fresco on the ceiling of the Sistine Chapel. He also did work for Leo X and Clement VII and the powerful Medici family. Leonardo da Vinci (1452-1519) on the other hand, while also doing work for Julius II, was favored by the Duke of Milan and Isabella D'este of Mantua, whose patronage led to further private commissions and the importance of Leonardo's reputation as a painter. Over the centuries, European artists

became more independent; still requiring rich patrons to be sure, but more able to choose their own subject matter, as with the individualistic Spanish court painter, Velázquez (1599-1660) and the Dutch artist Johannes Vermeer (1632-1675) whose subject matter tended to domestic interiors of the middle class rather than Kings and Popes.

European art continued to hold sway over the discerning collector for many more years with particular interest in paintings that were being categorized as the Renaissance, the Dutch Golden Age, and Baroque. The need to classify art and artists into particular pigeon holes seems to be a scrupulous human trait to be tidy. Does it help us in distinguishing good art from bad; a popular artist from one just as highly skilled, but perhaps less known for a variety of reasons? Hardly. Art can be very subjective and therefore a good working relationship between a trusted art broker who know and appreciates our tastes is an incomparable resource.

For a while, European art was considered more distinguished, and therefore more collectible, than American art, but since the mid 19th Century, American artists who trained in Europe, particularly in the French academies, brought back newfangled ideas of Impressionism and Fauvism, which they then turned to their own needs, and thus was born this country's greatest contribution to the large art world: American Impressionism. These same artists, masters such as Edmund C. Tarbell (1862-1938), Frank W. Benson



Arthur Quartley (1839-1886) *Annisquam Creek*, 1872
Oil on canvas, 28 x 43

(1862-1951), Philip L. Hale (1854-1934) to name just three, went on to become distinguished teachers at the School of the Museum of Fine Arts, Boston, where they spent years sharing their knowledge and expertise and influencing not just one but two generations of students in the tenets of what became known, under the umbrella of American Impressionism, as the Boston School.

Many of these Boston teachers and their students, together with Frank Duveneck (1848-1919) and the 'Duveneck Boys' from Cincinnati, plus illustrators and want-to-be fine artists such as Winslow Homer (1836-1910) and

Edward Hopper (1882-1967), also made their way to Cape Ann, spending summers painting *en plein air* in the salt-laden atmosphere of picturesque Rockport, primeval Dogtown, and the harbor hub of Gloucester's fishing fleet, once the largest on the Eastern seaboard. The graceful Gloucester schooner quickly became an inspirational note in many a classic view of the harbor, particularly when seen from the top of Banner Hill in East Gloucester, near Rocky Neck, which fast developed into what would become the oldest working art colony in America.

In the big picture of things, there has never been a better time to be a collector of American art, in particular those works by painters loosely held together under the nomen 'Cape Ann School.' Not a bricks-and-mortar school, of course, but more of a community where artists were drawn to capture the genre; harbor scenes, fishing boats, the workaday lives of an ethnic populace, as well as the striking heathlands, coastline and abundant quarries of this small island some 40 miles north of Boston. As art critic Alice Judson once wrote, "The uninhabited moors were covered with wild roses and sweet smelling bay and when the harbor was filled with masts as thick as the forest ... the great men of American art painted there — Metcalf, the great Duveneck, Hassam"

Any discussion of Cape Ann as a painter's paradise inevitably comes around quickly to its much-vaunted effect of light. And while it is true the roseate light bathing the cape in a warm and lambent glow is inspirational to the painter, no doubt the denizens of other artist colonies – Woodstock, Old Lyme, Cos Cob, and Provincetown – also wish to claim a unique lighting effect for their own chosen paradise. However, and not to detract in any way from other beautiful regions, it cannot be denied that the opalescent effect of light that enjoyed in Rockport and Gloucester has a singular quality.

Early artists, such as Gloucester native Fitz Henry Lane (1804-1865), and Winslow Homer in 1873, executed works promoting dramatic effects of light on the objects they were

painting, thus encouraging others to follow in their wake. George L. Noyes was another notable painter who taught in Annisquam where one of his early students was a young N.C. Wyeth. In the closing years of the 19th Century, Cape Ann became the location of choice for painters working in the newly emerging fashion of American Impressionism: that is combining the high key palette of the French Impressionists with an academic appreciation of draftsmanship. For the American Impressionist, it is what light does to the *object* that is important, rather than the light itself.

Over the past fifty years, American Impressionism has been eagerly sought by the discerning art collector, and a major part of their focus has centered on the Cape Ann painters. However, because so many were primarily summer visitors, the list of practitioners encompasses a many of the greatest name in the wider world of American art.

— Judith A. Curtis

ⁱ Judson, Alice, "Putting Scenery First," p. 342, quoted in Love, R. H. (1999). *Carl W. Peters: American Scene Painter from Rochester to Rockport*. Rochester: University of Rochester Press., p. 251.

George L. Noyes
Gloucester Harbor from Rocky Neck
Oil on canvas, 24 x 21

George L. Noyes (1864-1951)

Most of the stories presented in this book illustrate that with patience, perseverance, and luck, one can collect art at reasonable, even occasionally low, prices. I must really like George L. Noyes, because on two separate occasions I think I paid record prices for that time.

Noyes' best work was produced during his time in Annisquam, Cape Ann, and captures both the traditional harbor views as well as the inlets winding their way throughout Annisquam, all in wonderful, pure color and strong Impressionist brushwork. My first surrender to Noyes was at Vose Gallery in 1982 when I

saw the quintessential Yellow Shed image with Rocky Neck as a backdrop. It had all the qualities of the Duveneck and Hassam images from the same vantage point of Banner Hill. I loved it and paid the respectable sum of \$5,500. Around 1985, a catalogue from Ken Lux Gallery had a great (I would say the best) Noyes on the cover, and I was floored. It sold quickly, as I recall, but I obsessed over that picture for years. One day in 1991, I was in my office and this painting somehow entered my consciousness, and while thinking about it—and this is the truth—my phone rang. It was Ken Lux. He told me he had just purchased a really wonderful painting, and before he could tell me what it was, I said it's the Noyes from his cover. The result of my decision to buy it cost me one marvelous Dines Carlsen still life and six months of payments, which eventually totaled more than \$40,000, again I think a record for that time. My third Noyes was acquired in 1993 and is an unsigned piece that I bought from a journeyman dealer who did not know who the artist was or what he had, so was content to sell it for \$1,400.



A list of artists we carry in inventory, and actively seek from other sources, include:

Milton Avery	Frank Duveneck	Leon Kroll	William Lamb Picknell
Gifford Beal	Gordon Grant	Max Kuehne	Edward Potthast
Reynolds Beal	Charles Gruppe	Fitz Hugh Lane	Claire Shuttleworth
Cecilia Beaux	Ellen Day Hale	Hayley Lever	Francis Augustus Silva
Theresa Bernstein	Lilian Westcott Hale	Jonas Lie	John Sloan
Nell Blaine	Marsden Hartley	Harriet Randall Lumis	William Lester Stevens
John Leslie Breck	George W. Harvey	Gilbert T. Margeson	Paul Strisik
Hugh Breckenridge	Childe Hassam	Willard Leroy Metcalf	Anthony Thieme
Augustus W. Buhler	Sam Hershey	William Meyerowitz	John Twachtman
Walter Harrison Cady	A.T. Hibbard	Frederick J. Mulhaupt	Harry Vincent
Antonio Cirino	Winslow Homer	George L. Noyes	Martha Walter
Maurice Compris	Edward Hopper	Stephen Parrish	Frederick J. Waugh
Jon Corbino	Felicié Waldo Howell	Marguerite S. Pearson	Theodore Wendell
Paul Cornoyer	Eric Hudson	Parker Perkins	Stow Wengenroth
Al Czerepak	William Morris Hunt	Carl W. Peters	
Stuart Davis	Ted Kautzky	Jane Peterson	

We have been involved in buying and selling art since the mid-1960's. The initial focus was marine paintings, which evolved into American impressionism, with a major focus on Cape Ann artists.

AMERICAN FINE ART (19TH AND 20TH CENTURY)

- American Impressionism
- American Post-Impressionism
- American Realism
- Cape Ann Artists
- Artists of The Boston School
- Marine / Maritime Artists
- Contemporary American Artists
- American Women Artists
- Landscape Paintings
- Still Life Paintings
- American Portrait Paintings

OTHER AREAS OF INTEREST:

- Western Artists
- Southwestern Artists
- Wildlife Artists
- Native American Artists
- American Sculptors
- Modernism
- Expressionism
- Fauvis



A. T. Hibbard (1886- 1972)
West River Valley, VT
Oil on canvas, 40 x 50

This painting appears in *A.T. Hibbard, N.A. Artist in Two Worlds* by John Cooley, plate XVIII.
Painting was owned by Elaine Hibbard Clarke.

Hibbard and Gruppé - The Big Contrast



Emile A. Gruppé, *Winter Stream, Vermont*
Oil on canvas, 36 x 40

It is impossible to evaluate Cape Ann's contribution to American art without considering the unique abilities of its two major players, A. T. Hibbard, N. A. (1886-1972), and Emile A. Gruppé, (1896-1978). Both men painted plein air. Both founded schools of art, and each employed personal charisma to inspire students. However, for each parallel, there are also differences. Hibbard, a Yankee by birth, was raised on Cape Cod in a conventional family. Gruppé, ten years younger, was born in Rochester, New York, and raised in a family of artists. His father, Charles P. Gruppé, (1860-1940), was a self-taught landscape painter with Barbizon leanings and young Emile was brought up surrounded by an artistic milieu that included his father, and siblings:

Karl, a sculptor; Paulo a professional cellist, and sister Virginia, a water colorist.

Hibbard studied first with Joseph DeCamp at the Massachusetts Normal Art School and then the School of the Museum of Fine Arts, Boston, training under Edmund C. Tarbell, the most influential practitioner of his day. In 1913 Hibbard won a Paige Traveling Scholarship to study in Europe for two years, but this was cut short by World War I.

In contrast, Gruppé spent his youth in The Hague, Netherlands, influenced by his father, and his father's artistic friends, before returning home at the outbreak of war and enrolling at the National Academy of Design. Later he joined the Art Students League. Gruppé counted John F. Carlson among his teachers and said, "Carlson ... turned me into a painter [teaching me to observe] the pictorial possibilities of a subject." It was Carlson who encouraged Gruppé to explore the backlight effect. Hibbard arrived in Rockport in 1920, and began a school of painting and drawing, whereas Gruppé arrived on Cape Ann 5 years later and concentrated on his ownwork, before starting a school on Rocky Neck in 1940. Both artists were attracted by the working harbors of Rockport and Gloucester, a fishing fleet still under sail, and a bright light that bathed the winding streets and New England architecture in the warm roseate glow beloved by the outdoor artist. Both men taught for decades and inspired a fresh generation of plein air painters.

But perhaps the biggest contrast between Hibbard and Gruppé is their approach to the canvas. We can see from the many compositions Gruppé executed around Gloucester Harbor that he loved the back

A. T. Hibbard
Winter Stream, Vermont
Oil on canvas, 36 x 40



light effect, with the sun *behind* the subject, lessening the chroma and silhouetting the subject against thickly painted luminescent skies. His sense of composition was second to none whether painting boats or gnarled trees in a Vermont landscape. Hibbard, on the other hand – perhaps influenced by Munsell’s color theory – preferred front light, with the sun *on* his subject, highlighting snow-filled valleys, frozen streams, covered bridges and boats at dock, so he could make his scene more of a color. As fine a designer as Gruppé, and swinging just as hearty a brush, Hibbard employed a highly chromatic palette to depict the landscape

in dramatic light and shadow. “Painting,” he told his students, “is not about making objects, but what happens to those objects in light. ...Direct contact [with nature] gives you the rare thing – the accidental things that happen all the time out of doors. Be on the lookout ... and grab them!” As lovers of art, we are grateful these two fine artists have left a definitive legacy of painting outdoors, in every season, to please and inspire those that follow.

— Judith A. Curtis

The Women Painters of Cape Ann & Gloucester, Massachusetts

When one thinks of the painters and paintings of Gloucester and Rockport, Massachusetts and the work of the Cape Ann Artists Colony, the names that usually come to mind are Anthony Thieme, Aldro Hibbard, Emile Gruppe, Frederick Mulhaupt and others; all men. Painting alongside these men was an extremely talented group of academy-trained women artists. Although lesser known to the general public, they are now quite collectible in their own right. Many of these women artists were Massachusetts natives, or were schooled by Gloucester/Cape Ann artists, or had already summered in Cape Ann for years before the more famous men even took up residence.

Among the more famous and collectible women artists of the Cape Ann Artist Colony are Cecelia Beaux, Marion Boyd Allen, Louise Brumback, Eleanor Park Custis, Helen Stein, Theresa Bernstein, Fern I. Coppedge, Jean Nutting Oliver, and Margaret Fitzhugh Brown. Many of them share a direct lineage to the great art schools of Philadelphia and Boston; schools like Philadelphia School of Design for Women (now Moore College of Art and Design) and the Pennsylvania Academy of Fine Art and the School of the Museum of Fine Arts in Boston and to teachers at these institutions, William Merritt Chase in Philadelphia, and Frank Weston Benson and Edmund Charles Tarbell in Boston, among others.

In the final analysis, these women artists and the many other women artists who lived and worked in the Cape Ann area from the early 1900s to the late 1960s created an enormous body of work

across countless mediums and in a wide variety of styles. Many of these famous women artists were responsible for fostering the Cape Ann artist community by founding and maintaining memberships in various arts associations and organizations, establishing connections with other artists and collectors who lived and summered there, and by traveling far and wide to share their Cape Ann experiences, their art making practices, and their images. For many, laboring out of the public eye often allowed them greater freedom to pursue more avant garde ideas or methodologies. In total, their work offers a unique perspective on the art-making of this period, as well as often being a document of life in and around the Cape Ann locale itself. Theirs is an artistic expression; not only visual, but also social and of community.

— Jenifer McDougall

opposite page:
Louise Upton Brumback (1872-1929)
Good Harbor Beach
Oil on canvas, 40 x 50

Theresa Bernstein (1890-2002)
Gloucester Wharf
Oil on board, 15 x 20



Like Theresa Bernstein, Louise Upton Brumback (1872-1929) came north from New York to summer on Cape Ann. A product of William Merritt Chase's Shinnecock Summer School of Art, Brumback moved east from Kansas City, MO with her husband, Frank, and settled into a routine of splitting the year between Boston, New York and Gloucester. Noted for her pictorial plein air landscapes

and marine themes, Brumback joined, and then broke away from the newly formed North Shore Arts Association and was voted in as first President of the Gloucester Society of Artists, a splinter group determined their exhibiting artists would not face a jury system to show their work. 'No Prizes - No Jury,' was the watchword. Her iconic images of Good Harbor Beach, Gloucester, showcase a dramatic use of bold color and broad brushwork that characterize her style. A 1922 review of her work at the Mrs. Albert Sterner Gallery in New York attests to her talent: "Mrs. Brumback sees her handsome world with a direct vision and no nonsense in her mind. She works for those things that may be grasped by a



clear intelligence, and where sentiment is introduced it is the sentiment of the morning on a day washed by early rain. No mists, no fogs, no blinding midday sun, nothing to interfere with clarity. It is very little wonder that her work appeals to the American Public." [The New York Times, April 16, 1922.]



Althea Hill Platt (1861-1932)
The Maine Coast
Oil on canvas, 14 x 18



Marjorie Vickers Very (1896-1985) was born in Westwood, MA and was a member of the Copley Society, Rockport Art Association, and the New York Society of Women Artists in addition to many other organizations. She painted much of her work in New England, New York and Canada.

Marjorie Vickers Very
Rocky Neck
Oil on board, 10 x 14

Emma Fordyce MacRae
Lilies
Oil on board, 20 x 16

Emma Fordyce MacRae (1887-1974) was one of the best known and respected members of The Philadelphia Ten, a regional group of women exhibiting together between the First and Second World Wars. MacRae had a distinct style unlike any of her colleagues whereby she would often scrape the paint down to the canvas, or at least the undertones, creating a singular stippled, chalky, effect reminiscent of a Renaissance fresco.



Nancy M. Ferguson (1872-1967), also a member of The Philadelphia Ten, is known for her *plein air* paintings with bold color and brushwork. She was active in Philadelphia and painted many scenes in Provincetown & Truro. A graduate of the Philadelphia School of Design for Women, and then the Pennsylvania Academy of the Fine Arts, Ferguson's work is often compared with Maurice Prendergast's mosaic style although she adopted a more modernistic manner in later years.



Nancy Maybin Ferguson
Provincetown
Oil on board, 10 x 12



James William Pattison
(1844-1915)
Gloucester Wharf
Gouache, 14 x 23

This was done circa 1880 and depicts "The Little Giant" tugboat that traveled from downtown Gloucester to East Gloucester



Walter L. Dean (1854-1912) was an experienced sailor who enjoyed sailing the New England coast, particularly Cape Ann. Member of the Copley Society.

Walter Lofthouse Dean
Gloucester Harbor, April 1900
Oil on canvas, 14 x 18

William Meyerowitz (1887-1981)
East Gloucester, 1918
Oil on board, 18 x 22



Charles Salis Kaelin (1858 - 1929)
Motif I
Oil on canvas, 20 x 24



Kaelin was born in Cincinnati and began summering on Cape Ann in 1900, settling in Rockport in 1916. He was a post-impressionist painter in oils and pastels. He is known for his harbor scenes and landscapes.

Emile A. Gruppe
At the Dock, Smith Cove
Oil on canvas, 24 x 20

Emile A. Gruppe (1896 - 1978)

When the names of popular Cape Ann artists, who lived and painted here from the 1920s through the 1960s, are discussed and researched in American art history, two names appear at the top of the list, and they are Emile Gruppe and Aldro T. Hibbard. Emile Albert Gruppe was not dissuaded from pursuing a career in art as most young men were by anxious fathers concerned with their sons' professions, but was actively encouraged to do so by his sire, Charles P. Gruppe, who was a renowned landscape painter.

Emile Gruppe was born in Rochester, New York, and served one year in the Navy in 1917, before actively following his lifelong career in art. He tried different media while studying art at the National Academy in New York City, at the Grande Chaumiere in Paris, and with his mentors George Bridgman, John F. Carlson, Charles Hawthorne, Richard Miller, and George Chapman, but his preference was oils, and he excelled with his fluid brushwork in a post-impressionist style.

Emile Gruppe discovered Rockport in 1925, but soon decided to reside in Gloucester. 'Fish Town,' with its fleet of fancifully painted fishing vessels, crowded wharf buildings and related shacks, and colorful inhabitants provided inspiration for the prolific artist. Summer and winter landscapes with



distinctive white birch trees were also a favorite motif of Emile Gruppe's as was Rockport's artists' mecca, Motif #1. While teaching at the Gruppe Summer School in Gloucester, which he founded in 1942 along with some of his mentors, he always stressed design as being the most important part of any painting, followed by values and then color. Gruppe was an extremely energetic man who painted well into his seventies, winning national and local awards throughout his career, and he is represented in many public and private collections. The Gruppe family lived at 11 Wonson Street on Rocky Neck and his tourist-popular gallery was located at 32 Rocky Neck Avenue in East Gloucester.

Charles P. Gruppe (1860-1940)
Waiting for High Tide
Oil on board, 30 x 40

Gruppe Sr., practiced his art in the Netherlands for 20 years - his children, including Emile - mingling with some of the best known artists of the day, before the family returned to the United States at the outbreak of World War II.

(below) Emile A. Gruppe
The Swordfisherman
Oil on Canvas, 20 x 24



(right) Emile A. Gruppe, *The Seiners*
Oil on canvas, 30 x 36





Marion Boyd Allen
Song Without Words
Oil on canvas, 39 x 31

Marion Boyd Allen (1862-1941)

Boston-bred, patrician portrait painter and landscapist Marion Boyd Allen studied oil painting and watercolor at the Boston Museum School under recognized artists Frank W. Benson, Philip Hale and Edmund Tarbell. Allen's facile brushwork in both media, and her Impressionist coloration, ensured that her career would rapidly advance, but it was put on hold while the dutiful daughter cared for her ailing mother.

Then, in her early sixties, Marion Boyd Allen headed for the Canadian Rockies and proceeded to scale and paint the mountains with a new-found

burst of creative energy. Mrs. Allen was not an athletic woman, but that did not deter her from bumpy car- and horseback rides into remote areas to capture on canvas Native American chiefs and children, and the magical coloration of the Grand Canyon and beyond.

Marion Boyd Allen's favored vertical format paintings were well received in Boston each year when she returned to the city, and she soon was exhibiting her works at the National Academy of Design in New York, the Pennsylvania Academy of Design in Philadelphia, and the Art Institute in Chicago. Allen was also a member of the National Association of Women Painters, and locally, the Boston Art Club, the Guild of Boston Artists, and the Copley Society.

Marion Boyd Allen's painting was included in the traveling exhibition *The Bostonians: Painters of an Elegant Age, 1870-1930*, which premiered in 1986 at the Museum of Fine Arts, Boston, and then at the Denver Art Museum and Chicago's Terra Museum of American Art. Now, over sixty years later, her remarkable paintings and watercolors are appealing to a new audience with a twenty-first century aesthetic sense.

Marguerite S. Pearson, *Lila Wallace*
Oil on canvas, 42 x 32

Marguerite S. Pearson (1898-1978)

When any person excels in their chosen career, that warrants praise, but when they overcome extreme hardship as well, that demands great respect.

As a teenager, Marguerite Pearson contracted polio and was wheelchair-bound the remainder of her life. Despite increasing paralysis, she became a beloved artist, teacher, juror and, above all, achieved independence, relying on no one for her support. She studied at the Boston Museum School and worked from the Fenway Studio. The *Boston Globe* art critic A. J. Philpot wrote about her work in a 1924 exhibition: “these are the works of a rare genius—of one who already ranks high and is destined to achieve unusual distinction in the art world.” Pearson began summering in Rockport in 1920 and moved there permanently in 1942. Two subjects dominated her oeuvre: floral still life and interior scenes with elegantly dressed ladies in long fashionable attire often reading, playing musical instruments, or conversing with friends. In 1985.

I discovered a little figurative piece in a locally-made ‘Frenchy Hillard’ frame at a nearby antique shop in Essex, Mass. I liked the scale of the piece and felt it was a perfect small example of her work. I was particularly delighted that it had the well-known ‘stairway to nowhere’ in the painting. Pearson had a false stairway built in her home as a prop for her paintings. Then, unbelievably, about 15 years later, while visiting Cape Ann dealer David Hall, I discovered a much larger identical image, right down to the flowers on the harpsichord. A wonderful side-by-side comparison, I thought. I



believe the smaller example was not a study, but a completed painting she liked well enough to repeat in a larger format. This happens among artists with some frequency, but how often are the pieces reunited 75-years or so later? Lastly, a really lush, large-size floral still life appeared at the 2003 annual Rockport Art Association fundraising auction. I was impressed by the painting, which I’m sure was privately owned and had never been cleaned, but underneath all that surface grime was a classic Boston School floral—a beautiful and ambitious work. Marguerite Pearson was truly a painter who happened to be a paraplegic, not the other way around.



Leon Kroll, *Reclining Woman*
Oil on Canvas, 18 x 24

Leon Kroll (1884-1974)

In 1927, at the age of forty-three Leon Kroll was fortunate to meet Marc Chagall, Aristide Maillol, and Henri Matisse while traveling in France with the French artist, Robert Delaunay. However, it was another famous French artist, Paul Cezanne, who most influenced his verdant and craggy landscapes of Rockport.

Born in New York City, Abraham Leon Kroll studied at the Art Students League, with Ohio-born John H. Twachtman, and in 1903, while attending the National Academy of Design, Kroll was awarded a scholarship to study painting in Europe. When his painting of a female nude won a Grand Prix prize in Paris in 1908, Leon Kroll began a career of winning major prizes in America, and portraying sensuous nude or semi-nude women in naturalistic settings, especially in and around the several stone quarry pools in Rockport.

Leon Kroll discovered Gloucester in 1912, and was always delighted to return to Cape Ann during the summer months, where he and his Parisian wife, Genevieve-Marie, lived in Folly Cove. They were neighbors of Folly Cove designers and textile print-makers, Virginia Lee Burton and her sculptor husband, George Demetrios, and other sculptors, Paul Manship and Walter Hancock. At the age of ninety, Kroll died in Gloucester, and he was buried in the Locust Grove Cemetery in Rockport.

The painting of murals in Washington, D.C., Worcester, Mass., the Indiana State Capitol, and the Omaha Beach Memorial mosaic, highlighted Kroll's talent in a large way, and on another level, he taught at the Chicago Art Institute and the Art Students League.

Three major awards he received in 1930 were the National Arts Club Maida Gregg Memorial Prize, the Pennsylvania Academy of Fine Arts Beck Gold Medal, and the Indianapolis Art Institute Purchase Prize. Kroll's work is included in the collections of the Metropolitan Museum of Art, the Whitney Museum, the Chicago Art Institute, the Baltimore Museum of Art, the Corcoran Gallery of Art, and the Pennsylvania Academy of Fine Arts.

Leon Kroll was a colleague of 'Ash Can' artists George Bellows, William Glackens, and Robert Henri, but his contribution to modern American art veered away from their dark, gritty city views to a brighter, more colorful pastoral view, peopled with handsome men and women whose poses relate to the classicism of the past.

Max Kuehne, *North Shore Arts Association*
Watercolor, 15 x 19

Max Kuehne (1880 - 1968)

Born in Halle, Germany, Kuehne arrived in the United States with his family late in the 19th Century. In 1907, Kuehne entered the New York School of Art to begin his formal art training, working under William Merritt Chase and Kenneth Hayes Miller. A year later saw him enrolled in the National Academy of Design, New York.

Kuehne first came to Cape Ann in 1912, where he enjoyed painting around the busy docks of Gloucester harbor. These early paintings, both oil and watercolor, show Kuehne's enthusiasm for recording the spontaneity of workaday Gloucester life with a direct palette and Impressionist brushwork.

Kuehne became a summer resident of Cape Ann in 1925, having broadened his horizons with a tour of Europe. By now he had built a successful career that saw him exhibiting in the best galleries of New York, Paris and London.

Although he is known primarily as a painter, over the years, Max Kuehne frequently made his own picture frames, as well as various items of furniture and screens. During the 30s, to support his family during the Depression, Kuehne began etching under the tutelage of fellow Rockport artists William McNulty and the Beals: Gifford and Reynolds.



Max Kuehne, *Gloucester Harbor from Pilot Hill*
Oil on Canvas, 20 x 24





Anna Fisher
The Fishmonger
Oil on canvas, 29 x 25

Anna S. Fisher (1873-1942) was a noted and popular artist/teacher in the New York City art community where she influenced a generation or two during a 41-year career at Pratt Institute. Her life and works are yet unstudied although her paintings speak volumes when viewed by the public. Fisher worked in both watercolors and oils, often choosing subjects such as New York streets, gardens and or dock scenes, switching styles from Realism to Impressionism in keeping with her material, and from serene subtle coloration against unadorned back-

drops to confident brushwork and vivacious color. Her outdoor work especially typifies the thought recorded by Fisher's students in Pratt's 1907 year-book, *The Willow*: "She'd rather let starvation wipe her slowly out of sight/Than keep a livin' on with colors that are not bright."

¹"Anna S. Fisher." Anna Fisher - Artist Biography for Anna Fisher, www.askart.com/artist_bio/Anna_S_Fisher/24904/Anna_S_Fisher.aspx. <4/24/2018>



Anna Fisher, *Dry Dock, Rocky Neck*, c. 1915
Oil on canvas, 30 x 24



R. Bruce Crane, *Old Lyme, CT*
Oil on canvas, 9 x 11

Robert Bruce Crane (1857-1937) began his formal art training with Alexander Wyant in 1877. He then studied at the Art Students League, (1878-1882) after which he visited Grez-sur-Loring, France, where he studied under Jean-Charles Cazin. He also met and learned informally from Birge Harrison and Kenyon Cox. It was here, too, Crane absorbed the Barbizon style, a manner that influenced the mood and atmosphere of his later work, which was often described as ‘tonal impressionism.’ A noted practitioner of the American Barbizon school, Crane built a reputation based on evocative renditions of elemental rural fall and winter scenes. He was elected an Associate Member of the National Academy of Design in 1897 and received the coveted initials, N. A., after his name in 1901. When describing his work, Crane admitted, “I have come to like simpler subjects better.”



Robert Sears Bacon
New England Coke, Gloucester, '41
Oil on Canvas, 29 x 24

Robert Sears Bacon (1897-1965?)
Born in Quincy, Massachusetts, Bacon was an artist and art educator whose paintings of landscape, marine themes, nature and riverfronts reflect his life on Cape Ann and the North Shore. Although it is unclear where he studied and with whom, Bacon developed a clear eye for design and detail, as well as a sure brush to capture a realistic effect and a refined finish to his work.

Paul Bernard King
Gloucester, c 1910
Oil on board, 8 x 10



Paul Bernard King (1867-1947)

Born Buffalo, NY, Paul Bernard King (1867-1947) learned early on the fundamentals of design, color and texture from his father, Bernard H. King, a skilled designer and craftsman of precious metals. Paul King was an early student of the Art Students League of Buffalo where he studied life drawing with H. Siddons Mowbray, and rubbed shoulders with additional ASL instructors Eugene Speicher, Edward Dufner and George Bridgman from whose influence he learned both American and European impressionism. He went on to study in Europe and on his return became known for his rural genre,

marines and portraits. He exhibited widely and, in 1918, was elected an Associate Member of the National Academy of Design. He became a full Academician in 1933.

In 1923, during King's first solo show at the Ferargil Galleries in New York. The art critic of the New York Evening Post announced, "the broad handling of [King's] themes gives vigor to the simplicity of his composition, but there is also a swift revelation of unexpected depth, a subtle emotional value that gives a particular richness and charm to these canvases."



Bernard Chaet (1928 - 2012)

Bernard Chaet, *Stage Fort Park*
Oil on Canvas, 10 x 24

Bernard Chaet (1924-2012) was an American Modernist, or more specifically, a Boston Expressionist, whose career spanned almost six decades. He was a student at the Boston Museum School working under Karl Zerbe between 1942-1945. A graduate of Tufts University, Chaet also received an Honorary Degree in Fine Arts from the Maryland Institute College of Art. Beginning in 1951 and continuing until his retirement, Chaet was Professor of Drawing at Yale University receiving a Distinguished Teaching Award and becoming a Professor Emeritus. Chaet's paintings have been defined as "possessing enormous energy and artistic conviction," and art historian Isabelle Dervaux wrote, Chaet has

found the natural expression of the abstract ideas he pursues in his art, the balance of forms, colors, rhythms, and textures that best materialize his sensations and emotions on the canvas."¹

A painting of Stage Fort Park in Gloucester, MA is very stylized and charming at the same time. The heavy paint adds to the texture and interesting and colorful composition.

¹ "Bernard Chaet." Bernard Chaet - Artist Biography for Bernard Chaet, www.askart.com/artist_bio/Bernard_Robert_Chaet/101833/Bernard_Robert_Chaet.aspx. <4/24/2018>

Bernard Chaet
Yellow Horizon
Oil on Canvas, 24 x 36



Bernard Chaet
Soft Wind
Oil on Canvas, 20 x 29





Gifford Beal
Summer
Oil on Board, 30 x 24

Gifford Beal (1879 - 1956)

My long and abiding interest in Cape Ann art forced me to pay attention to Gifford Beal, an artist whom I was frankly not particularly attracted to in the beginning. My natural inclination for academic art made it a longer, more arduous journey to embrace a looser, perhaps less accurate, style of depicting the scenes and surroundings of the day. My father actually acquired a typical Beal in 1968, but later correspondence with his son, artist William Beal, confirmed that the image was around Balmville in the Hudson Valley. The piece, though solid, never grew on me, and we parted company some years later.

It took until 2000 for me to find a really distinctive marine that strongly appealed to me in its simplicity of composition but brilliance in color and vitality of brushwork. *Blue Waters*, dated 1921, appealed immediately to me and reminded me of Childe Hassam's *West Wind, Isle of Shoals*, 1904, in the Yale University Museum. Some years later, 2005, I grabbed a second Gifford Beal piece, depicting the streets of Provincetown, circa 1920, as complex a composition as the previous one is simple. I have finally come to like Gifford Beal.

T. M. Nicholas
Inner Harbor, Gloucester
Oil on Board, 16 x 16

T. M. Nicholas (1963—) Born in Rockport, Massachusetts, T. M. Nicholas got an early start to his art education as the son of artist Tom Nicholas, N.A., AWS. He then went on to study under John Charles Terelak at the Gloucester Academy of Fine Arts, and Boston area artist George Gabin at Montserrat School of Art. T. M. also took workshops with celebrated California artists Jade Fon, Morris Shubin, Millard Sheets, and George Gibson.

An outdoor oil painter, T.M. often puts in finishing touches in the studio. Nicholas says: “I think,” says Nicholas, “that for all artists who work outdoors there’s a similar vein, because they derive things from nature; they have a similar chord running through them – different styles, but there are similarities drawn from working from observation.”

He is a member – and current President – of the Rockport Art Association; Guild of Boston Artists, Hudson Valley Artists, Artists Professional League, New England Watercolor Society, and the North Shore Arts Association. His work can be found in numerous private and public collections internationally.

T. M. Nicholas
Adventure, Inner Harbor
Oil on canvas, 30 x 40





Michael McDougall
Ducks, oil on canvas, 12 x 12



Michael McDougall
Calvin's Corner, 24 x 18

Michael McDougall (1936—)

Michael McDougall is an Award Winning artist and a Member of the Quinlan Visual Art Center and the Georgia Art League. Former Member of the Rockport Art Association, the North Shore Art Association and the Beverly Art Guild. Mike has spent most of his life in the art business including Creative Director of a National Advertising Agency. In the last

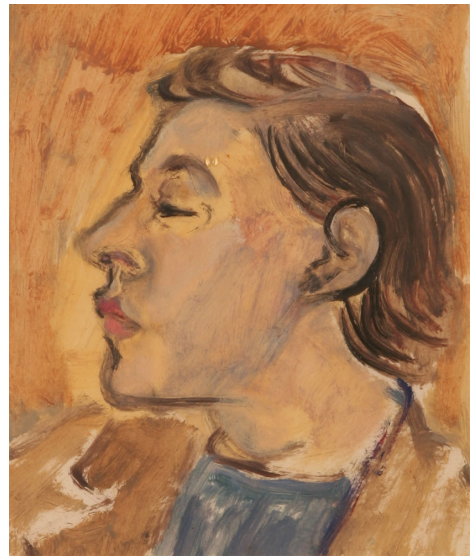
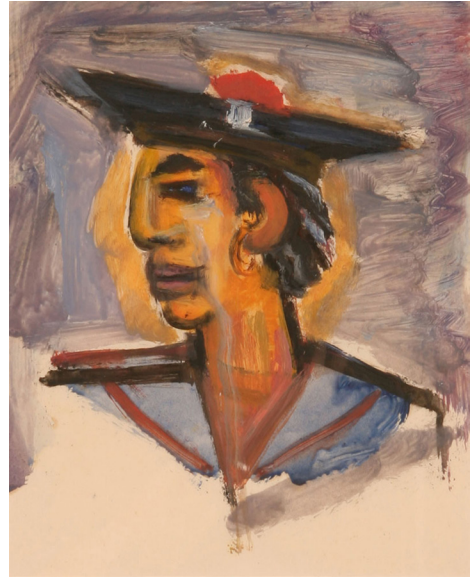
ten years Mike has been Painting Landscapes and Portraits. A Graduate of the Vesper George School in Boston, Mike has a Studio in Flowery Branch Georgia .

Helen C. Stein
Greek Sailor
Oil on Paper, 8 x 10

Originally named Helen Steinberg in Odessa, Russia, Helen Stein (1888?-1964) arrived in the United States with her family when she was only 2 years old. Growing up in New York, Stein studied with Max Weber at the Art Students League, and also at Cooper Union. Later she went to Paris, working there from 1927-29, maintaining a studio reputedly designed by Le Corbusier.

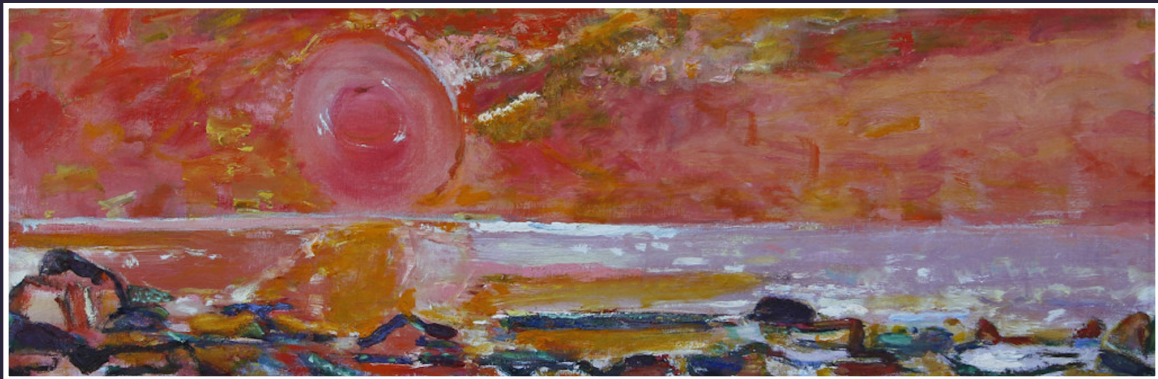
Returning to New York at the beginning of the 1930s, Stein actively participated in the local art scene, exhibiting regularly with the Society of Independent Artists (1930-1939).

Eventually Stein moved to Cape Ann, Massachusetts, where she actively engaged in the art communities of Gloucester and Rockport; two of the oldest art colonies in America working among such modernists as Hans Hoffman, Adolf Gottlieb, Mark Rothko, and Milton Avery. She was also a close friend of artist Marsden Hartley. Stein was married to fellow abstractionist Ernest Thurn and the couple split their time between Gloucester and New York. Stein passed away in Gloucester in 1965.



Helen C. Stein
Haughty One
Oil on Paper, 16 x 12

Back cover:
Bernard Chaet (1928 - 2012)
August Sun
Oil on Canvas, 28 x 12



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