

## The Winter Series

The Parkville Frame Gallery is pleased to offer **The Winter Series**. This series is a collection of reproductions of paintings created by some of the most well-known and well-respected artists from around the world. These pictures, as well as many others can be purchased as high-quality giclée prints, either already framed, or we can order prints in a variety of sizes, and frame them to your exact specifications. Let's create something together!



### ***November***

Ivan Fedorovich Choultse  
Private Collection

**Date painted:** Unknown

**How originally painted:** Oil on canvas

**Size:** 20.9 x 24.8 inches

**Where on display:** Private collection

**The Artist:** **Ivan Fedorovich Choultse** (1874-1939) was a Russian landscape painter. He painted realistic landscapes and excelled in depicting winter landscapes. He was court painter of Czar Nicholas.

**The Art:** In ***November*** we see the sun low in the sky reflecting off the water. The cold woodland setting gives the viewer a sense of calm and serenity.



***Winter Twilight Near Albany*** (1858)  
George Henry Boughton  
Collection of the New-York Historical Society

**Date painted:** 1858

**How originally painted:** Oil on linen

**Size:** 16-1/8 x 24-1/4 inches

**Where on display:** Collection of the New-York Historical Society

**The Artist:** **George Henry Boughton** (Anglo-American, 1833-1905) was born in Norwich in Norfolk, England, the son of farmer William Boughton. The family immigrated to the United States in 1835, where he grew up in Albany, New York. He started his career as a self-taught artist. At this early stage in his life he was influenced by the artists of the Hudson River School. At the age of nineteen he was recognized as a landscape painter and opened his first studio in 1852.

**The Art:** *Winter Twilight Near Albany* is a beautiful example of Boughton's skill in painting the landscape. He conveys the still and quiet character of this cold evening by a frozen pond. Much of the painting's power comes from the narrow palette. All the colors are repeated. The brown of the lifeless trees and shrubs is also in the boy's coat and the distant barn. The gradient of white to grey that colors the snow is continued in the sky's icy clouds. Most prominently, the yellow of the sunset is reflected in the pond. This gives the piece spatial symmetry, as well as emotional resonance. With such a small figure trudging through the winter landscape, we feel the expanse of the frozen field and the beauty of this crisp, cold winter twilight.



***The Magpie*** (1868-69)  
Claude Monet  
Musée d'Orsay

**Date painted:** 1868-69

**How originally painted:** Oil on canvas

**Size:** 35 x 51 inches

**Where on display:** Musée d'Orsay

**The Artist:** **Claude Monet** (French, 1840-1926)

**The Art:** *The Magpie* is a landscape painting, and is Monet's largest winter painting. It was created during the winter of 1868–1869 near the commune of Étretat in Normandy, France. Monet's patron, Louis Joachim Gaudibert, helped arrange a house in Étretat for Monet's girlfriend Camille Doncieux and their newborn son, allowing Monet to paint in relative comfort, surrounded by his family.

Between 1867 and 1893, Monet and fellow Impressionists Alfred Sisley and Camille Pissarro painted hundreds of landscapes illustrating the natural effect of snow (*effet de neige*). Similar winter paintings but of lesser quantity were produced by Pierre-Auguste Renoir, Gustave Caillebotte, and Paul Gauguin. Art historians believe that a series of severe winters in France contributed to an increase in the number of winter landscapes produced by Impressionist painters.

The canvas of *The Magpie* depicts a solitary black magpie perched on a gate formed in a wattle fence, as the light of the sun shines on freshly fallen snow creating blue shadows. The painting features one of the first examples of Monet's use of colored shadows, which would later become associated with the Impressionist movement. The presence of the magpie draws us in somehow.





***A Wooded Winter Landscape*** (1889)  
Anders Andersen-Lundby

**Date painted:** 1889

**How originally painted:** Oil on canvas

**Size:** 104 x 175 cm

**Where on display:** Private collection

**The Artist:** **Anders Andersen-Lundby** (1841--1923) was a Danish landscape painter. He was most associated with winter landscapes. He was born in Lundby, Denmark. In 1861, when he was twenty, Andersen-Lundby traveled to Copenhagen, there he exhibited his works for the first time in 1864. By 1870, he gained popularity especially with his winter landscapes showing both Denmark and southern Germany, most often with fallen snow or thaw.

**The Art:** ***A Wooded Winter Landscape***



***Winter Scene in New Haven, Connecticut*** (1858)

George Henry Durrie

Smithsonian American Art Museum

**Date painted:** 1858

**How originally painted:** Oil on canvas

**Size:** 18 x 24 inches

**Where on display:** Smithsonian American Art Museum

**The Artist:** **George Henry Durrie** (1820 - 1863) was an American artist whose rural winter scenes became popular when reproduced as lithographic prints by Currier and Ives. He was born in Hartford, Connecticut. In his teens the self-taught artist painted portraits in the New Haven area.

**The Art:** ***Winter Scene in New Haven, Connecticut*** Based in New Haven, Connecticut, Durrie traveled throughout the state, painting scenes of rural life. He was noted for his winter landscapes, which idealize the harsh season and effectively capture the visual effects of snow and ice. The New York lithographic firm Currier and Ives chose a number of his scenes for reproduction and distribution.

Durries' paintings, *Red School House* and *Farmyard in Winter* were the featured subjects of President and Mrs. Gerald Ford's 1974 and 1975 White House Christmas cards (prints of those paintings also are available).



***The Fox Hunt*** (1893)

Winslow Homer

Pennsylvania Academy of the Fine Arts

**Date painted:** 1893

**How originally painted:** Oil on canvas

**Size:** 3' 2" x 5' 9"

**Where on display:** Pennsylvania Academy of the Fine Arts

**The Artist:** Winslow Homer (American, 1836-1910)

**The Art:** *The Fox Hunt* After 1890, Homer frequently depicted "naturalist" subjects - hunting and fishing in the Adirondacks and coastal or marine views at Prout's Neck, Maine. Critics have interpreted these works as potent expressions of Charles Darwin's theory of natural selection, an idea of great currency in the late nineteenth century. *The Fox Hunt* was Homer's largest painting to date, and of a size appropriate for the depiction of survival and its casualties. He dramatized the brutal realities of winter on the Maine coast by showing a fox desperately bounding through deep snow in an attempt to flee a flock of half-starved crows. The birds descend ominously with outstretched wings, forming a dark hovering mass above the struggling fox. That viewer's witness the scene from the fox's vantage point heightens the sense of tension and empathy.

Homer's carefully designed composition, indebted to his study of Japanese woodblock prints, supports the unfolding drama. The fox's red silhouette is splashed across a field of oppressive snow; we sense that he is cornered, trapped within the flattened white plane while the aggressive birds break its edges on descent. This striking reversal of the natural order, in which the bird becomes predator and the fox prey, has become one of the artist's most haunting and successful images.





***Hunters in the Snow*** (1565)  
Pieter Bruegel (The Elder)  
Kunsthistorisches Museum, Vienna

**Date painted:** 1565

**How originally painted:** Oil on wood

**Size:** 3' 10" x 5' 4"

**Where on display:** Kunsthistorisches Museum, Vienna

**The Artist:** **Pieter Bruegel**, The Elder (Dutch, 1525 – 1569) In the 1500s, Pieter Bruegel the Elder emerged as an artist during the Northern Renaissance. His paintings show the labors of small Flemish towns. He based his career on the lives of the common peasants, usually dressing-up as them, and sneaking into their midst so as to capture his inspirations in their most natural setting. This earned him the nickname "peasant Bruegel".

**The Art:** Pieter Bruegel's ***Hunters in the Snow*** offers a bird's eye view of a world locked in winter that is nevertheless teeming with life, with hunters and their dogs and ice skating peasants and a wheeling crow and the busied preparations for the cold weather.

The painting features a snow-covered landscape that recedes dramatically to a row of jagged mountains in the distance, all under a blue-grey sky. In the lower left corner a trio of hunters and their pack of dogs return from an unsuccessful hunt. Beside them is an inn; its rust-colored bricks and the bright yellow fire in front of it are a striking contrast to the whites and grays and ashy blues that dominate the painting.



***Snow Laden Trees*** (1887)  
Walter Launt Palmer  
Private Collection

**Date painted:** 1887

**How originally painted:** Oil on canvas

**Size:** Unknown

**Where on display:** Private collection

**The Artist:** American impressionist painter **Walter Launt Palmer** (1854-1932), has enjoyed a revival of interest in the art world over the last several years. It is not uncommon to see his paintings in art magazines and at major auctions across the country, bringing record prices for his oils and watercolors. As an artist who preferred living and working in his home community of Albany, rather than New York City, Palmer carried forward the creative genius that emerged in the region generations earlier with the Hudson River School and his father's own sculpture.

**The Art:** ***Snow Laden Trees*** Palmer's most notable works are winter landscape scenes, a tradition he continued from the mid-1880s to the end of his life. For these accomplishments he has been called the "painter of the American winter." Exhibitions featuring Palmer's work have included Hawthorne Fine Art's, *A Perfect Solitude: The Art of Walter Launt Palmer (1854–1932)*, and the Albany Institute of History & Art's, *Walter Launt Palmer: Painting the Moment*.





***The Four Seasons*** (1836)  
Bertel Thorvaldsen  
Thorvaldsen Museum, Copenhagen, Denmark

**Date created:** 1836

**How originally created:** Carved marble

**Size:** Each plaque is five inches in diameter

**The Artist:** During the early 19th century, Danish artist **Bertel Thorvaldsen** (1770-1848) was considered the greatest sculptor in Europe. A student of classical art, he incorporated the styles of ancient Greece and Rome into his own work.

**The Art: *The Four Seasons*** This is a set of four plaques representing spring, summer, fall, and winter. Each plaque is also available as an individual piece. In both cases the individual plaques measure five inches in diameter. Nine different patinas are available; for example: flat white, antique plaster, stone, etc. Anyone of the individual pieces, or the entire set, would look great properly framed.



**Winter Landscape II (1881)**  
Ivan Konstantinovich Aivazovsky

**Date painted:** 1881

**How originally painted:** Oil on canvas

**Size:** Unknown

**Where on display:** Private collection

**The Artist:** **Ivan Konstaninovich Aivazovsky** (1817-1900) was one of the most prominent Russian romantic painters of his time, Aivazovsky was also popular outside the Russian Empire. He held numerous solo exhibitions in Europe and the United States. During his almost 60-year career, he created around 6,000 paintings, making him one of the most prolific artists of his time.

**The Art:** ***Winter Landscape II*** The vast majority of Aivazovsky's works are seascapes, but he often depicted battle scenes, Armenian themes, and portraiture. Most of his works are kept in Russian, Ukrainian, and Armenian museums as well as private collections.