

The Parkville Frame Gallery

Newsletter

2023 Newsletter #23-6 (Nov/Dec)

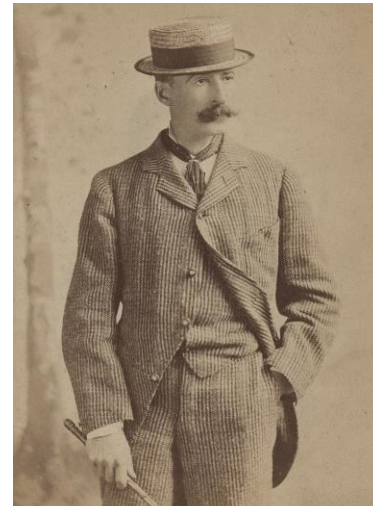
Note: Be sure to see our 2023 Nov/Dec “Top Picks”

Subject: Winslow Homer

[Click Here for Top Picks](#)

Winslow Homer was born in Boston, Massachusetts, in 1836, the second of the three children, all sons, of Henrietta Benson and Charles Savage Homer. His artistic education consisted chiefly of his apprenticeship to the Boston commercial lithographer John H. Bufford, and a few lessons in painting from Frédéric Rondel after that. Following his apprenticeship, Homer worked as a free-lance illustrator for such magazines as Harper's Weekly.

In 1859 he moved to New York City, where he began his career as a painter. He visited the front during the Civil War, and his first important paintings were of Civil War subjects. In 1867 he spent a year in France. At Gloucester, Massachusetts, in 1873 he began to paint in watercolor. In 1875 he submitted his last drawing to



Winslow Homer

Harper's Weekly, ending his career as an illustrator. He traveled widely in the 1870s in New York State, to Virginia, and Massachusetts, and in 1881 he began a two-year stay in England, living in Cullercoats, near Newcastle.

Returning to America in 1883, he settled at Prout's Neck, Maine, where he would live for the rest of his life. He continued to travel widely, to the Adirondacks, Canada, Bermuda, Florida, and the Caribbean, in all those places painting the watercolors upon which much of his later fame would be based. In 1890 he painted the first of the series of seascapes at Prout's Neck that were the most admired of his late paintings in oil. Homer died in his Prout's Neck studio on September 30, 1910.

Winslow Homer, American, 1836 – 1910, National Gallery of Art



In the painting *Undertow*, Homer shows us rescuers struggling to bring ashore two semiconscious women. This composition consumed him for more than three years. A series of pencil drawings reveals how he experimented with the figural placement. [More Here](#)

The lone fisherman in [The Fog Warning](#) rows against a strong sea. He and the viewer look at the ominous fog bank filling the horizon and rising in threatening diagonals. As always in his art, Homer gauges the horizon carefully and expressively; here, he holds the head of the fisherman just above the fog line. Homer's depictions of the natural world—and man's relation to it—are equally impressive.



The Fog Warning (1885)

William Kloss, M.A., [Masterworks of American Art](#), The Great Courses guidebook, pp. 112-113. Course No. 7158.

Homer's work was significantly changed by his experiences during 1881-1882 in the tiny English fishing village on the rugged North Sea coast. The strength of character of the people there so impressed him that he turned from idyllic subjects such as we see in [Snap the Whip](#) to more dramatic and serious themes involving the heroic human struggle against natural adversity. During his stay in England he was particularly impressed with the breeches buoy, a mechanical apparatus developed by the British to rescue those aboard foundering ships. Homer spent part of the summer of 1883 in Atlantic City, New Jersey, because the lifesaving crew there had imported one of the new devices. He had the crew demonstrate its use while he made sketches, from which he painted *The Lifeline* early the following year on the roof of his New York tenement.

Art History, Marilyn Stokstad, Revised Edition, Volume Two, pp. 1002.

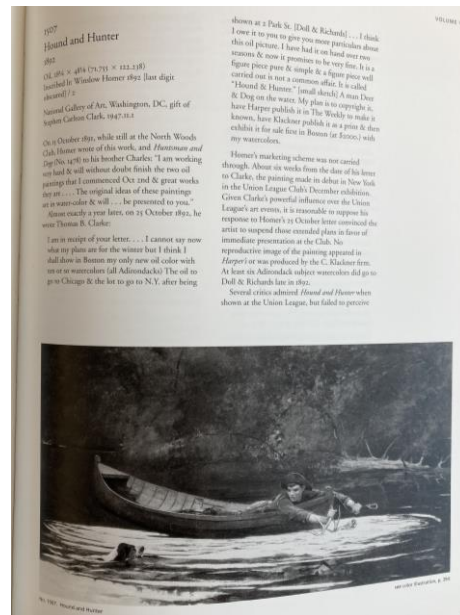


The Life Line (1884)

[More Here](#)

For those of you who would like to research all of Winslow Homer's work please see the [catalogues raisonnés](#) (five volumes) for Winslow Homer at the Nelson-Atkins Museum of Art [Spencer Art Reference Library](#). These reference books are also referred to as the *Record of Works by Winslow Homer*. If you call the Reference Library at (816) 751-1216 they will bring the materials up from their stacks and have them available when you arrive. Ask for *catalogues raisonnés* number *N6537.H58 G66 2005 Homer*.

Note: You can locate other catalogues raisonnés. Begin by referencing the [International Foundation for Art Research](#) (IFAR). Try locating "digital" catalogs. IFAR will be featured in a future newsletter. We suggest that you read all of our newsletters, past and present.



The page shown on the right above was copied from the *Record of Works by Winslow Homer*. Many of the images in this *catalogues raisonnés* are in black and white verses color. Homer's painting [Hound and Hunter](#) (shown here) is presented in color on page 394. This painting is available in the gallery either framed or unframed.

[Gallery News](#)

Welcome to Gallery News. We have added this section to our newsletter to bring you information about the gallery specifically, and our day-to-day operations and products. We hope that you will find this section helpful. The first topic we will discuss in this new section is our *Layaway Plan*.

Layaway Plan

We offer very competitive pricing on all of our products and craftsmanship. However, we understand that purchasing original fine art and/or state-of-art reproductions, coupled with the high-cost of quality framing materials and supplies, along with custom framing techniques can sometimes become a little costly. Therefore, to make the whole process easier the Parkville Frame Gallery now offers a convenient layaway plan. See our

website parkvilleframegallery.com or contact the gallery by phone for details (816) 326-7949. And please, always consider our excellent service, both at the time of sale, and after the sale. Our friendly staff is here to support you.



All of us at the gallery wish you a joyous and safe holiday season. Thank you for your business over the past year. We very much appreciate it and look forward to seeing you again very soon.



Jason Fewin

Owner Operator
Parkville Frame Gallery

[More Here](#)

Enjoy Fine Art - Well Framed