

The American Masters Series

The Parkville Frame Gallery is pleased to offer: **The American Masters Series**. This series is just a brief listing of some of the better-known and well-respected American artists, and a sampling of their work. High-quality reproductions of these artists' pictures can be purchased, either already framed, or unframed. We can also order reproductions of other artists work, in a variety of sizes, and frame those to your specifications. Let's create something special for your home, office, or business.



Hailing the Ferry (1888)
Daniel Ridgeway Knight
Pennsylvania Academy of Fine Arts

Date painted: 1888

How originally painted: Oil on canvas

Size of original painting: 64 1/2 x 83 1/8 inches

Where on display: Pennsylvania Academy of Fine Arts

The Artist: American **Daniel Ridgeway Knight** (1839 - 1924) was Born in Philadelphia and educated at the Pennsylvania Academy. He joined the wave of young American artists who flocked to Paris in the late nineteenth century in search of advanced instruction. His friendships with the then-radical painters Alfred Sisley and Pierre-Auguste Renoir also instilled a love of working 'en plein-air.' Academic craftsmanship and truth-to-nature are both on display to great effect in this painting. Although Knight carefully arranged the scene according to traditional compositional principles, the realism of the costumes and the landscape testify to close study of the physical world. Meanwhile, the atmospheric handling also evokes the feeling of being in nature. Paintings of rural life were popular in late nineteenth-century France and America, as urbanization changed traditional ways of living. *Hailing the Ferry* was widely reproduced as a popular print and textile design.



Kindred Spirits (1849)

Asher Brown Durand

Crystal Bridges Museum of American Art, Bentonville, Arkansas

Date painted: 1849

How originally painted: Oil on canvas

Size: 46 x 36 inches

Where on display: Crystal Bridges Museum of American Art

The Artist: Asher Brown Durand (American, 1796 - 1886) was born in Jefferson Village (now Maplewood), New Jersey. He studied engraving with his father, a watchmaker and silversmith. From 1812 to 1817 he was apprenticed to the New Jersey engraver Peter Maverick. In 1817 he formed a partnership with Maverick and opened a branch of the firm in New York. Around 1818 Durand began informal study and drawing from plaster casts at the American Academy of Fine Arts, where his work came to the attention of the Academy's president, John Trumbull (1756-1843). In 1820 Trumbull commissioned Durand to engrave his painting *The Declaration of Independence* (1787-1820, Yale University Art Gallery). Durand became a leading engraver, and enjoyed considerable success producing bank notes, book illustrations, portraits, and copies of other artists' works.

In the early 1830s Durand worked less frequently as an engraver and began painting portraits. Around 1835, inspired by Thomas Cole (1801-1848) and encouraged by the prominent New York merchant and art patron Luman Reed (1785-1836), Durand ended his career as an engraver in favor of painting. Continuing to produce portraits, in the mid-1830's he also created a number of paintings based on historical subjects and genre themes.



The Athenaem Portrait of George Washington (1796)

Gilbert Stuart

Museum of Fine Arts, Boston

Date painted: 1796

How originally painted: Oil on canvas

Size: 48 x 37 inches

Where on display: Museum of Fine Arts, Boston

The Artist: **Gilbert Stuart** (1755 - 1828) was the foremost American portraitist of his day. He painted Presidents John Adams, Thomas Jefferson, James Madison, and European Royalty alike (King George III of England, Louis XVI of France), but he's best known for his unfinished likeness of George Washington shown above.

Begun in 1796, the painting was meant as a half-figure rendering of the first President, but Stuart only got as far as completing Washington's head and face. Nonetheless, the image became so iconic that an engraving of it has graced the one-dollar bill for more than a century. Stuart lived and worked variously in London, Dublin, Philadelphia and New York, before ending his career in Boston, where he died in 1828.



The Life Line, (1884)

Winslow Homer

Philadelphia Museum of Art

Date painted: 1884

How painted: Oil on canvas

Size: 28-5/8 x 44-3/4 inches

Where on display: Philadelphia Museum of Art

The Artist: Winslow Homer (1836 - 1910) was born in Boston, Massachusetts. His artistic education consisted chiefly of his apprenticeship to Boston lithographer John H. Bufford and a few lessons in painting from Frédéric Rondel. Following his apprenticeship, Homer worked as a freelance 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 at least twice during the Civil War. His first important paintings were of Civil War subjects, e.g., *Prisoners from the Front*, and *A Sharpshooter on Picket Duty*.

In 1867 Homer spent a year in France, the first of two visits to Europe. In 1873 at Gloucester, Massachusetts, he began to paint in watercolor. In 1875 he submitted his last drawing to *Harper's Weekly*, ending his career as an illustrator. He traveled widely in the 1870's 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. From there he continued to travel widely, to the Adirondacks, Canada, and Florida to fish, and to Bermuda and the Caribbean. In all of those places he painted 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 in 1910.



A River Fog (1950)
Andrew Wyeth

Date painted: 1950

How originally painted: Watercolor

Size: 15.5 x 19.5 inches

Where on display: Unknown

The Artist: Andrew Newell Wyeth (1917 - 2009) was an American visual artist, primarily a realist painter, working predominantly in a regionalist style. He was one of the best-known American artists of the middle 20th century. He typically created dozens of studies of his subjects in pencil, or loosely brushed watercolor, before executing a finished painting, either in watercolor, drybrush (a watercolor style in which the water is squeezed from the brush), or egg tempera.

In his art, Wyeth's favorite subjects were the land and people around him, both in his hometown of Chadds Ford, Pennsylvania, and at his summer home in Cushing, Maine. Wyeth often said: "I paint my life." One of the best-known images in 20th-century American art is his painting *Christina's World*, currently in the collection of the Museum of Modern Art in New York City. This work executed in tempera was painted in 1948 when Wyeth was 31 years old.



American Lake Scene (1844)

Thomas Cole

Detroit Institute of Art

Date painted: 1844

How originally painted: Oil on canvas

Size: 18 x 24 inches

Where on display: Detroit Institute of Art

The Artist: Thomas Cole (1801-1848) was born at Bolton, Lancashire, in Northwestern England. He emigrated to the United States with his family in 1818. Although primarily self-taught, Cole worked with members of the Philadelphia Academy. His canvases were included in the Academy's exhibitions. In 1825, Cole discovered the haunting beauty of the Catskill wilderness. His exhibition of small paintings of Catskill landscapes came to the attention of prominent figures in the New York City art scene and his fame spread. Cole is generally acknowledged as the founder of the "Hudson River School" of painting.

In 1829-1831, Cole returned to Britain for study, to attend to family business, and to travel to France and Italy. These years were among the most happy and productive of his life. Cole met a large number of wealthy Americans traveling abroad and received numerous commissions from them, increasing his reputation and stature. Cole returned to New York City in November of 1832 where he mounted an exhibition of his European paintings, which aroused considerable public interest. Cole began a relationship with Luman Reed, a successful local merchant. Reed became Cole's principal patron. Cole produced one of his best-known and popular series of paintings for Reed, known as *The Course of Empire*. Cole died at Cedar Grove, Catskill, New York, in 1848.