

American Tonalism

Visionary 19th Century Landscapes

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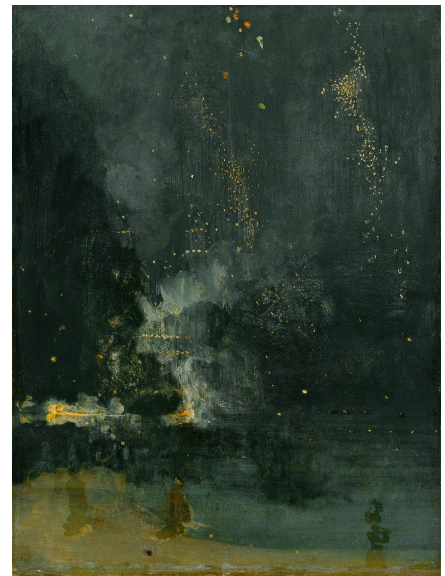
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Introduction

Tonalism

Tonalism was an artistic style that emerged in the 1880s when American artists began to paint landscape forms with an overall tone of colored atmosphere or mist. Between 1880 and 1915, dark, neutral hues such as gray, brown or blue, often dominated compositions by artists associated with the style. During the late 1890s, American art critics began to use the term "tonal" to describe these works. Two of the leading associated painters were George Inness and James McNeill Whistler.

Tonalism is sometimes used to describe American landscapes derived from the French Barbizon style,^[1] which emphasized mood and shadow.^[2] Tonalism was eventually eclipsed by Impressionism and European modernism.

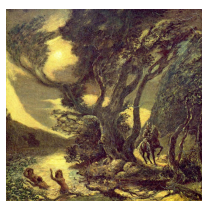


James McNeill Whistler, *Nocturne in Black and Gold: The Falling Rocket*, ca. 1875; Oil on panel; 60.3 x 46.4 cm

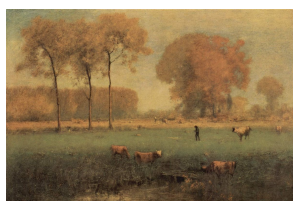
Associated artists

- | | |
|-----------------------------|----------------------------|
| • Willis Seaver Adams | • George Inness |
| • Joseph Allworthy | • Xavier Martinez |
| • Edward Mitchell Bannister | • Arthur Frank Mathews |
| • Emanuele Cavalli | • Max Meldrum |
| • Jean Charles Cazin | • John Francis Murphy |
| • Bruce Crane | • Henry Ward Ranger |
| • Leon Dabo | • Granville Redmond |
| • Angel De Cora | • Albert Pinkham Ryder |
| • Charles Melville Dewey | • Edward Steichen |
| • Thomas Dewing | • Dwight William Tryon |
| • Charles Warren Eaton | • John Twachtman |
| • Henry Farrer | • Clark Greenwood Voorhees |
| • Percy Gray | • James McNeill Whistler |
| • L. Birge Harrison | • Alexander Helwig Wyant |
| | • Ralph Albert Blakelock |

Gallery



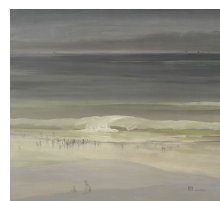
Albert Pinkham
Ryder, *Siegfried and
the Rhine Maidens*
(1888 - 1891),
National Gallery of
Art, Washington, DC



George Inness, Summer
Landscape, 1894



John H. Twachtman,
The White Bridge, ca.
1895, Minneapolis
Institute of Arts



Leon Dabo, *The
Seashore*, ca. 1900; Oil
on masonite; 76.8 x 86.4
cm

Note

- [1] Avery, Kevin J. & Fischer, Diane P. "American Tonalism: Selections from the Metropolitan Museum of Art and the Montclair Art Museum ". *Burlington Magazine*, Vol. 142, No. 1168, July, 2000. p. 453.
- [2] " Art Movements (http://www.artbrokering.com/sub_artterms.html)". artbrokering.com. Retrieved on January 18, 2007.

External links

- American Tonalism (<http://www.tfaoi.com/newsm1/n1m555.htm>) - Montclair Art Museum
- Tonalism (<http://history.dia.org/collections/amerart/tonalism>)
- askart.com (http://www.askart.com/AskART/interest/Tonalism_1.aspx?id=104&pg=style)
- Leon Dabo (<http://abc.eznettools.net/D305774/X377640/Dabo.html>)

The Beginnings of Tonalism

Hague School

The **Hague School** is the name given to a group of artists who lived and worked in The Hague between 1860 and 1890. Their work was heavily influenced by the realist painters of the French Barbizon school. The painters of the Hague school generally made use of relatively sombre colours, which is why the Hague School is sometimes called the Gray School.

Artists who were influenced by the Hague School include Vincent van Gogh, Piet Mondrian, George Hendrik Breitner, Jan Toorop and Isaac Israëls

Representatives

- | | |
|--|----------------------------------|
| • Arntzenius, Floris | • Maris, Willem |
| • Artz, David Adolph Constant | • Mauve, Anton |
| • Bilders, Gerard | • Mesdag, Hendrik Willem |
| • Blommers, Bernard J. | • Mesdag, Taco |
| • Bosboom, Johannes | • Mesdag-van Houten, Sina |
| • De Bock, Théophile | • Neuhuys, Albert |
| • De Haas, Johannes Hubertus Leonardus | • Roelofs, Willem |
| • De Hoog, Bernard | • Sadée, Philip |
| • De Zwart, Willem | • Van Houten, Gerrit |
| • Gabriël, Paul Joseph Constantin | • Van de Sande Bakhuyzen, Julius |
| • Israëls, Jozef | • Tholen, Willem Bastiaan |
| • Maris, Jacob | • Weissenbruch, Jan Hendrik |
| • Maris, Matthijs | |

External links

- *The Hague School and young Van Gogh.* ^[1]

References

- [1] <http://www.holland.com/denhaag/gb/whatson/thehague/vangogh.html>

Munich School

Munich School is the name given to a group of painters who worked in Munich or were trained at the Royal Academy of Fine Arts of Munich (German: *Münchner Akademie der Bildenden Künste*) in the 19th and early 20th centuries. The Munich school is characterized by a naturalistic style and dark chiaroscuro. Typical subjects are landscape, portraits, genre, still-life, and history painting.

History and representative artists

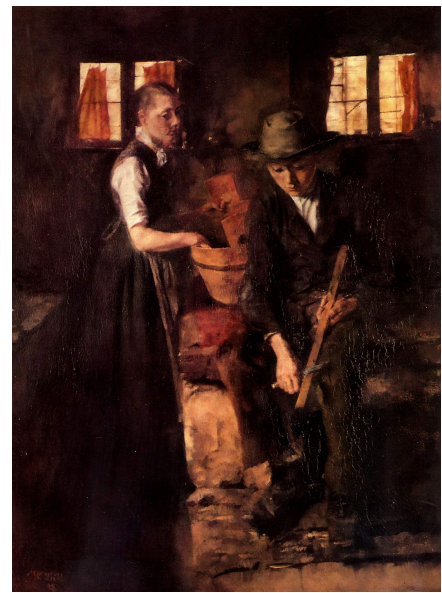
Munich was an important center of painting and visual art in the period between 1850 and 1914. The mid-century movement away from the Romanticism and emphasis on fresco painting of the earlier Munich school was led by Karl von Piloty, who was a professor at the Munich Academy from 1856 and became its director in 1874.^[1] Piloty's approach to history painting was influenced by the French academician Paul Delaroche, and by the painterly colorism of Rubens and the Venetians.^[1] Besides Piloty, other influential teachers at the Academy were Wilhelm von Diez (1839–1907), Wilhelm von Kaulbach, and Arthur von Ramberg.^[2]

Artists of the Munich School include Hans Makart, Gabriel Max, Victor Müller, Franz von Lenbach, Friedrich Kaulbach, Wilhelm Leibl, Wilhelm Trübner, Anton Braith, and the genre painters Franz Defregger, Eduard von Grützner, and Hermann von Kaulbach.

Beyond Germany

There were notable schools of Munich-trained painters active outside of Germany. Due to the historical affinity between Germany and Greece—Prince Otto von Wittelsbach was from 1832 to 1862 the first King of Greece—many Greek artists were trained in Munich. The Munich School in Greek art is the most important artistic movement of Greek Art in the 19th century with strong influences from the Academy of Munich.^[3] Among the leading artists of this school were Konstantinos Volanakis, Nikolaos Gyzis, Polychronis Lembesis, Nikolaos Vokos, Nikiphoros Lytras und Georgios Iakovidis.

Frank Duveneck and William Merritt Chase were the most prominent exemplars of the Munich School in American art.^[4] Other American artists who studied in Munich include John Henry Twachtman and Walter Shirlaw.



Wilhelm Leibl, *In der Küche II*, 1898, oil on canvas, 84 x 64.5 cm., Cologne, Wallraf-Richartz Museum

Notes

- [1] Norman 1978, p. 167.
- [2] Brooklyn 1967, p. 26.
- [3] Bank of Greece - Events (http://www.bankofgreece.gr/en/bank/Exhibition_Vlachos.asp)
- [4] Severens 1995, p. 98.

References

- Brooklyn Museum, *Triumph of Realism: an exhibition of European and American realist paintings, 1850-1910*. University of California, 1967.
- Greenville County Museum of Art, and Martha R. Severens. *Greenville County Museum of Art: The Southern Collection*. New York: Hudson Hills Press, in association with the Greenville County Museum of Art, 1995. ISBN 1555951023
- Norman, Geraldine, *Nineteenth-Century Painters and Painting: A Dictionary*. Berkeley: University of California Press, 1978. ISBN 0520033280

External links

- Münchner Schule (http://www.antik-guide.de/muenchner_schule.html)
 - Münchner Schule bei Ketterer (<http://www.kettererkunst.de/lexikon/munchner-schule.shtml>)
-

Crossing the Atlantic

Barbizon school

The **Barbizon school** (circa 1830–1870) of painters is named after the village of Barbizon near Fontainebleau Forest, France, where the artists gathered.

The Barbizon painters were part of a movement towards realism in art which arose in the context of the dominant Romantic Movement of the time.

In 1824 the Salon de Paris exhibited works of John Constable. His rural scenes influenced some of the younger artists of the time, moving them to abandon formalism and to draw inspiration directly from nature. Natural scenes became the subjects of their paintings rather than mere backdrops to dramatic events.



The Gleaners. Jean-François Millet. 1857. Musée d'Orsay, Paris.

During the Revolutions of 1848 artists gathered at Barbizon to follow Constable's ideas, making nature the subject of their paintings.

One of them, Jean-François Millet, extended the idea from landscape to figures — peasant figures, scenes of peasant life, and work in the fields. In *The Gleaners* (1857), Millet portrays three peasant women working at the harvest. There is no drama and no story told, merely three peasant women in a field. Gleaners are poor women gathering what's left after the rich owners of the field finished harvesting. The owners and their laborers are seen in the back of the painting. Millet here shifted the focus, the subject matter, from the rich and prominent to those at the bottom of the social ladders. Millet also didn't paint their faces to emphasize their anonymity and marginalized position. Their bowed bodies are representative of their every day hard work.

The leaders of the Barbizon school were Jean-Baptiste Camille Corot, Théodore Rousseau, Jean-François Millet and Charles-François Daubigny; other members included Jules Dupré, Constant Troyon, Charles Jacque, Narcisse Virgilio Diaz, Pierre Emmanuel Damoye, Charles Olivier de Penne, Henri Harpignies, Gabriel Hippolyte LeBas (1812-1880), Albert Charpin, Félix Ziem, François-Louis Français, Emile van Marcke and Alexandre DeFaux.

Both Rousseau (1867) and Millet (1875) died at Barbizon.

References

Joconde-Catalogues des Collections des Musees de France. Ministère de la culture

External links

- Hecht Museum (http://mushecht.haifa.ac.il/hecht/art/frenchart_eng.aspx)
- Cambridge Art Gallery (<http://www.cambridgeartgallery.com>)

American Barbizon school

The **American Barbizon School** was a group of painters and style partly influenced by the French Barbizon school. American Barbizon artists concentrated on painting rural landscapes often including peasants or farm animals.

William Morris Hunt was the first American to work in the Barbizon style as he directly trained with Jean-François Millet in 1851-1853. When he left France, Hunt established a studio in Boston and worked in the Barbizon manner, bringing the style to the United States of America.^[1]

The Barbizon approach was generally not accepted until the 1880s and reached its pinnacle of popularity in the 1890s.^[1]

Artists

- Henry Golden Dearth
- Thomas Eakins
- Childe Hassam
- Winslow Homer
- William Morris Hunt
- Wilson Irvine
- George Inness
- John Francis Murphy
- Henry Ward Ranger
- Henry Ossawa Tanner
- Horatio Walker
- Alexis Jean Fournier



Horatio Walker's *Watching the Turkeys*, not dated.



George Inness' *Summer Landscape*, 1894.

Notes

[1] Farr, 10.

References

- Bermingham, Peter. *American Art in the Barbizon Mood*. London and Chicago: University of Chicago Press, 1976.
- Bermingham, Peter. *American Art in the Barbizon Mood*. Washington, D.C.: Smithsonian Institution Press, 1975.
- Farr, Dorothy. *Horatio Walker 1858-1938* Kingston, Ontario: Agnes Etherington Art Centre, 1977.

Florence Griswold

Florence Ann Griswold (December 25, 1850 – December 6, 1937) was a resident of Old Lyme, Connecticut, USA who became the nucleus of the "Lyme Art Colony" in the early 20th century. Her home has since been made into the **Florence Griswold Museum**.

Life and work

Florence Griswold was the youngest daughter of ship captain Robert Harper Griswold. Along with her mother and two sisters, she opened the Griswold Home School for girls in 1878 and taught there for 14 years. Her father, mother, and sister Louise died, leaving Florence and her sister Adele in a precarious financial position. They made ends meet by taking in boarders.

In 1899, artist Henry Ward Ranger, recently returned from Europe and inspired by the example of the French Barbizon artists, rented a room from Griswold (who is still affectionately referred to as 'Miss Florence' in Old Lyme) and encouraged his acquaintances to do likewise. Childe Hassam arrived in 1903; he, in turn, invited Willard Metcalf, who arrived in 1905. Among the women artists who stayed and painted at Miss Florence's were sisters Lydia and Breta Longacre. Many other American Impressionist painters summered at the colony, in Griswold's house, among them Wilson Irvine, who arrived in 1914. Also, Edward Charles Volkert who became known as "America's cattle painter", and William Henry Howe, another cattle painter, who there was referred to as "Uncle" because of his age^[1]. Ellen Louise Wilson, first wife of president Woodrow Wilson, came as an art student and became friends with Griswold; in 1914 Griswold attended the wedding of Presidential daughter Jessie Sayer Wilson. Many American impressionist paintings of the era are of subjects in and around the Griswold house.

Griswold became the first manager of the Lyme Art Association's gallery when it opened in 1921. Edward Charles Volkert was the first Secretary of the Association.

Florence Griswold Museum

The Florence Griswold House became the Florence Griswold Museum, exhibiting both art and historical material. The house was declared a National Historic Landmark in 1993. In July 2007 the building reopened after a 14-month restoration project.

The museum features a collection of American art and history, including fine art, sculpture, works on paper, artist's studio material, toys and dolls, ceramics, furniture, textiles, decorative arts and historic artifacts, and the Lyme Historical Society archives.

The museum is located at 96 Lyme Street in Old Lyme, CT, and is open Tuesday through Saturday from 10 to 5, Sunday from 1 to 5.

References


[1] http://www.flogris.org/learning/foxchase/html/william_howe.php

External links

- Museum website (<http://www.flogris.org/>)
- Florence Griswold biography (<http://www.flogris.org/thestory/missflorence.html>)

Tonalist Painters

George Inness

George Inness	
	
George Inness, 1890	
Born	May 1, 1825Newburgh, New York
Died	August 3, 1894 (aged 69)Bridge of Allan in Scotland
Nationality	American
Field	Landscape art, Painting
Training	Barbizon school of France
Movement	Tonalism

George Inness (May 1, 1825 -August 3, 1894) was an American landscape painter; born in Newburgh, New York; died at Bridge of Allan in Scotland. His work was influenced, in turn, by that of the old masters, the Hudson River school, the Barbizon school, and, finally, by the theology of Emanuel Swedenborg, whose spiritualism found vivid expression in the work of Inness' maturity. He is best known for these mature works that helped define the *Tonalist movement*.

Youth

Inness was the fifth of thirteen children born to John William Inness, a farmer, and his wife, Clarissa Baldwin. His family moved to Newark, New Jersey when he was about five years of age.^[1] In 1839 he studied for several months with an itinerant painter, John Jesse Barker. In his teens, Inness worked as a map engraver in New York City. During this time he attracted the attention of French landscape painter Régis François Gignoux, with whom he subsequently studied. Throughout the mid-1840s he also attended classes at the National Academy of Design, and studied the work of Hudson River School artists Thomas Cole and Asher Durand; "If", Inness later recalled thinking, "these two can be combined, I will try."^[2]

Concurrent with these studies Inness opened his first studio in New York. In 1849 Inness married Delia Miller, who died a few months later. The next year he married Elizabeth Abigail Hart, with whom he would have six children.^[3]

Early career

In 1851 a patron named Ogden Haggerty sponsored Inness' first trip to Europe to paint and study. Inness spent more than a year in Rome, during which time he rented a studio above that of painter William Page, who likely introduced the artist to Swedenborgianism.



The Lackawanna Valley, 1855.

During trips to Paris in the early 1850s, Inness came under the influence of artists working in the Barbizon school of France. Barbizon landscapes were noted for their looser brushwork, darker palette, and emphasis on mood. Inness quickly became the leading American exponent of Barbizon-style painting, which he developed into a highly personal style. In 1854 his son George Inness, Jr., who also became a landscape painter of note, was born in Paris.

In the mid-1850s, Inness was commissioned by the Delaware, Lackawanna and Western Railroad to create paintings which documented the progress of DLWRR's growth in early Industrial America. *The*

Lackawanna Valley, painted ca. 1855, represents the railroad's first roundhouse at Scranton, Pennsylvania,^[4] and integrates technology and wilderness within an observed landscape; in time, not only would Inness shun the industrial presence in favor of bucolic or agrarian subjects, but he would produce much of his mature work in the studio, drawing on his visual memory to produce scenes that were often inspired by specific places, yet increasingly concerned with formal considerations.^[5]

Mid-career

The work of the 1860s and 1870s often tended toward the panoramic and picturesque, topped by cloud-laden and threatening skies, and included views of his native country (*Autumn Oaks*, 1878, Metropolitan Museum of Art [6] ; *Catskill Mountains*, 1870, Art Institute of Chicago), as well as scenes inspired by numerous travels overseas, especially to Italy and France (*The Monk*, 1873, Addison Gallery of American Art [7] ; *Etretat*, 1875, Wadsworth Atheneum). In terms of composition, precision of drawing, and the emotive use of color, these paintings placed Inness among the best and most successful landscape painters in America.^[8]



Lake Albano, 1869. Phillips Collection.

Eventually Inness' art evidenced the influence of the theology of Emanuel Swedenborg. Of particular interest to Inness was the notion that everything in nature had a correspondential relationship with something spiritual and so received an "influx" from God in order to continually exist.

Another influence upon Inness' thinking was William James, also an adherent to Swedenborgianism. In particular, Inness was inspired by James' idea of consciousness as a "stream of thought", as well as his ideas concerning how mystical experience shapes one's perspective toward nature.

Late career



The Storm, oil on canvas, 1885. Reynolda House

After Inness settled in Montclair, New Jersey in 1885,^[9] and particularly in the last decade of his life, this mystical component manifested in his art through a more abstracted handling of shapes, softened edges, and saturated color (*October*, 1886, Los Angeles County Museum of Art), a profound and dramatic juxtaposition of sky and earth (*Early Autumn, Montclair*, 1888, Montclair Art Museum [10]), an emphasis on the intimate landscape view (*Sunset in the Woods*, 1891, Corcoran Gallery of Art), and an increasingly personal, spontaneous, and often violent handling of paint.^{[11] [12]} It is this last quality in particular which

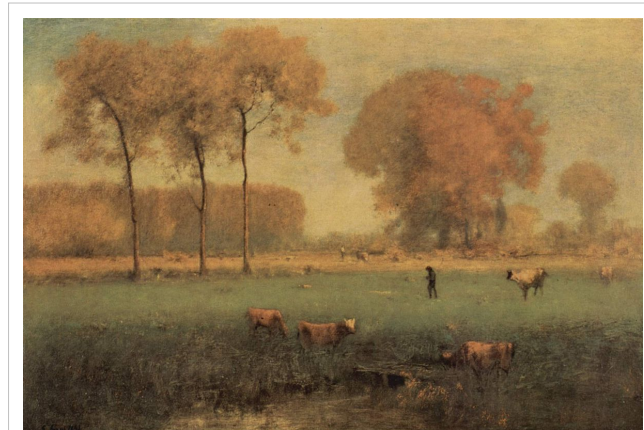
distinguishes Inness from those painters of like sympathies who are characterized as Luminists.^[13]

In a published interview, Inness maintained that "The true use of art is, first, to cultivate the artist's own spiritual nature."^[14] His abiding interest in spiritual and emotional considerations did not preclude Inness from undertaking a scientific study of color,^[15] nor a mathematical,^[16] structural approach to composition: "The poetic quality is not obtained by eschewing any truths of fact or of Nature...Poetry is the vision of reality."^[17]

Inness died while in Scotland in 1894. According to his son, he was viewing the sunset, when he *threw up his hands into the air and exclaimed, "My God! oh, how beautiful!"*, fell to the ground, and died minutes later.^[18]

Citations

- [1] Bell, Adrienne Baxter: *George Inness and the Visionary Landscape*, page 151. George Braziller, Inc., 2003.
- [2] Bell, page 151, 2003.
- [3] Bell, page 152, 2003.
- [4] Cikovsky, Nicolai: *George Inness*, page 74. Harper & Row, Publishers, Inc., 1985. In Cikovsky's estimation, "This painting is undoubtedly not only the finest of Inness' early paintings; it is also one of the finest he ever painted."
- [5] Cikovsky, page 154, 1985.
- [6] http://www.metmuseum.org/Works_of_Art/viewOnezoom.asp?dep=2&zoomFlag=0&viewmode=0&item=87%2E8%2E8
- [7] http://www.the-athenaeum.org/art/display_image.php?id=49748



Summer Landscape, 1894.

- [8] In 1899, several years after Inness' death, a small landscape, *Gray, Lowery Day*, 1877, sold for over \$10,000. Cikovsky, page 142, 1985.
- [9] "Montclair Art Museum Gallery Will Be Dedicated to Works by George Inness" (<http://www.tfaoi.com/aa/2aa/2aa574.htm>), Montclair Art Museum. Accessed June 4, 2008. "George Inness settled in Montclair, New Jersey in 1885, living and working there until his death in 1894."
- [10] http://www.the-athenaeum.org/art/display_image.php?id=16685
- [11] "The energy of his attack upon a canvas (in this case it was literally an attack), the rapidity and accuracy of his drawing and brushwork and the amount of space he would cover in a few moments, was simply marvelous to watch". Account of Arthur Turnbull Hill, Bell, page 46, 2003.
- [12] As early as 1871, in *Old Aqueduct, Camapagna, Rome*, his powers of suggestion are already evident, as described in this unique passage: "In this landscape painting, he used the virtuosic brushstroke not so much to represent sheep as to present to his viewers the ontological essence of

sheep." Bell, page 138, 2003.

[13] Bell, page 37, 2004.

[14] "A Painter on Painting", *Harper's New Monthly Magazine* 56, page 461. February 1878.

[15] "You can only achieve something if you have an ambition so powerful as to forget yourself, or if you are up on the science of your art. If a man can be an eternal God when he is outside, then he is all right; if not, he must fall back on science." Cikovsky, page 136, 1985.

[16] Bell, page 28, 2004.

[17] Cikovsky, page 182, 1985.

[18] Bell, page 64, 2004.

References

Bell, Adrienne Baxter. *George Inness and the Visionary Landscape*. 2003. ISBN 0-8076-1525-0.

Gallery



Milton, New York, charcoal, white wash, and gouache over graphite on grey paper, George Inness, ca. 1856. Yale University Art Gallery



Lake Nemi, oil on canvas, George Inness, 1857. Yale University Art Gallery



In the Adirondacks, oil on canvas, by George Inness, circa 1862. Yale University Art Gallery



In the Roman Campagna, oil on canvas painting by George Inness, 1873, Saint Louis Art Museum



Étretat, oil on canvas, 1875. Wadsworth Atheneum



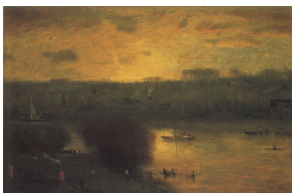
Two Sisters in the Garden, oil on millboard, by George Inness, 1882. Art Institute of Chicago



Old Elm at Medfield oil painting by George Inness



Moonrise, oil on canvas, by George Inness, 1887. Yale University Art Gallery



Sunset on the Passaic, oil on canvas painting by George Inness, 1891, Honolulu Academy of Arts



Edge of the Forest, oil on canvas, by George Inness, 1891. Yale University Art Gallery



Early Morning, Tarpon Springs oil painting by George Inness, 1892



Pool in the Woods, oil painting by George Inness



George Inness - June -
Brooklyn Museum



George Inness - Sunrise -
Brooklyn Museum



George Inness - On the Delaware
River - Brooklyn Museum



George Inness - Sunset over
the Sea - Brooklyn Museum

External links

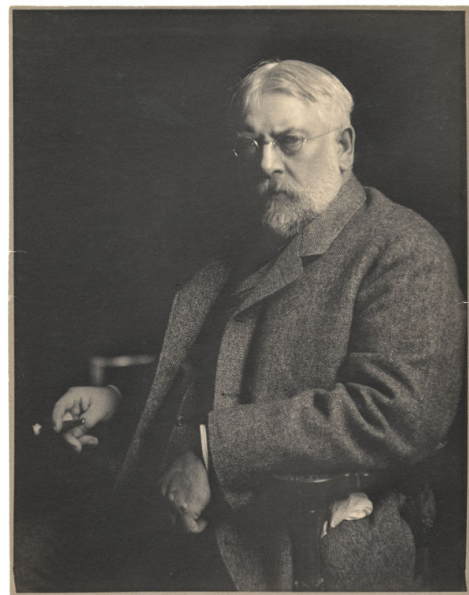
- George Inness. The Complete Works (<http://www.georgeinness.org/>)
- George Inness on artchive.com (<http://www.artchive.com/artchive/I/inness.html>)
- ArtCyclopedia: George Inness (http://www.artcyclopedia.com/artists/inness_george.html)
- Inness on AskArt.com (<http://www.askart.com/askart/artist.aspx?artist=2173>)
- Sterling and Francine Clark Art Institute 2008 exhibition "Like Breath on Glass: Whistler, Inness, and the Art of Painting Softly." (<http://www.clarkart.edu/exhibitions/whistler/content/home.cfm>)
- "Up from the Basement – To Stardom" (http://online.wsj.com/article/SB10001424052748703437304576120652278312150.html?mod=WSJ_LifeStyle_LifestyleArtEnt), *The Wall Street Journal*, accessed 02-12-2011

Henry Ward Ranger

Henry Ward Ranger (January 29, 1858 – November 7, 1916), American artist, was born in western New York State. He became a prominent landscape and marine painter, much of his work being done in the Netherlands, and showing the influence of the modern Dutch school. He became a National Academician (1906), and a member of the American Water Color Society. He is considered a Tonalist. Among his paintings are, *Top of the Hill*, Corcoran Gallery of Art, Washington, D.C.; and *East River Idyll*, Carnegie Institute, Pittsburgh, Pa.

Early life

Henry Ward Ranger was born on January 28, 1858. His mother was Martha Marie, and his father Ward Valencourt Ranger, and he was born in the rural western part of New York State, most likely in Geneseo. He grew up in Syracuse, where his father worked as a commercial photographer, but his father also had some artistic training and later taught drawing. As a young man he studied music, excelling on the piano and organ. Ranger grew up drawing and painting and received initial encouragement from his parents. After graduating from public school, he studied at Syracuse University for two years, where he studied art formally for the first time. While he worked in his father's photographic business, he began painting watercolor landscapes which were said to have surprisingly free brush work for someone who had not yet studied



Henry Ward Ranger, circa 1910.

abroad. He moved to New York in 1878 where he saw works of the Barbizon School for the first time. He supported his art studies by reviewing music and theatre for several New York newspapers. In 1883 he married an Helen Jennings, a divorced actress with a son.

Europe

The newly formed Ranger family moved to Europe, visiting Paris first, but then settling in Laren, Holland where he became active with the Hague School painters, Joseph Israels, Anton Mauve and the Maris brothers. Ranger was rapidly adopted by the Dutch painters and he quickly adopted their subjects and way of working. He sketched with the Hague School artists and learned to paint the quickly changing skies of the low counties. Because of the flatness of the land, the skies were important in Hague School paintings and the cloud filled skies with the their diffused light became characteristic of Ranger's early work. The artist enjoyed living in the modest town, and his work advanced enough to be accepted by the Paris Salons by the late 1880s, and his work was accepted by leading Dutch collectors.


The United States

Ranger set up a New York studio in 1888, so he could paint landscapes there and cultivate American collectors. He had a major exhibition at Knoedler Galleries in New York in 1892 which consisted of twenty-four paintings and received a positive review. He painted watercolors which were considered free and vibrant by critics like Arthur Hoeber. Once back in the United States, Ranger became one of the leaders of the "Tonal" school of painting, and it is he who was given credit for coming up with the name "Tonalist." In 1894 he had an exhibition at the Macbeth Gallery, the first firm to specialize in the works of American artists. This exhibition included many works that had been done on a sketching trip to Canada.

Founding of the Old Lyme School

Ranger was the first member of the Florence Griswold circle in the Lyme Art Colony in Old Lyme, Connecticut.

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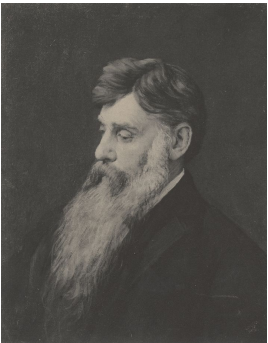
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Alexander Helwig Wyant

Alexander Helwig Wyant	
	
Alexander H. Wyant	
Born	January 11, 1836Port Washington, Ohio
Died	November 29, 1892 (aged 56)
Nationality	American
Field	Landscape art, Painting
Movement	Tonalism
Influenced by	George Inness

Alexander Helwig Wyant, was born January 11, 1836, in Ohio - and he died November 29, 1892 in New York, New York. He was an American landscape painter. Also known as Alexander Wyant, A. H. Wyant, he was active as an artist in Arkville, New York, and Keene Valley, New York among other places.

Biography

Alexander Wyant was born at Port Washington, Ohio. He started painting beside the Ohio River when he was in Cincinnati, Ohio. A landscape painter in the style of George Inness, whom he later met in New York City. His early paintings followed closely the Hudson River School tradition, while the later—infused with low-key colors, atmospheric features and poetic interpretation—are representative of tonalism.^[1]

Raised in Defiance, Ohio, Alexander H. Wyant worked during his teens as a sign painter in nearby Port Washington. In 1857 he was impressed with some paintings by George Inness at an exhibition in Cincinnati and soon left for New York to meet Inness. After returning to Cincinnati, Wyant secured the support of Nicholas Longworth and went to study in New York in 1860. He went on a trip that started in Paris in 1860 where he saw Corot and Dupré's works before moving on to Germany.^[2]

After an interlude of two years in Cincinnati, he moved back to New York City in 1863. He exhibited for the first time at the National Academy of Design in 1864 and was elected an associate there in 1868 and an academician in 1869. Wyant went abroad in 1865, studying for a few months with the Norwegian painter Hans Gude in Düsseldorf and Karlsruhe, Germany^[3], and making brief stops in England and Ireland before settling again in New York. After 1866 Wyant gradually shifted toward a more fluid handling of paint, with increasing reliance on a palette emphasizing shades of white, gray, and the earth colors. From 1867 he exhibited his watercolors almost annually and was instrumental in the founding of the American Watercolor Society in 1878.

A partial stroke while on a government expedition to Arizona and New Mexico in 1873 led to paralysis of his right arm. Between 1874 and 1880 he worked in his studio in New York City, teaching himself to paint with his left hand. After his marriage in 1880, he began to spend most of his time in Keene Valley, New York. He moved in 1889 to

Arkville, New York (in the Catskills). He frequently painted in the Adirondacks as well as in the Catskills. He died in 1892 in New York City shortly after completing *Arkville Autumn Landscape*, his last painting. He was only moderately appreciated during his lifetime, though after his death his works were eagerly sought for.

Career

Wyant's signature style was developed slowly and not without several false starts along the way. Special contributions came from his initial contact with Inness shortly after that artist's sojourn in France; the startling revelations disclosed to Wyant by his study of John Constable and J. M. W. Turner and his stroke in 1873, which accelerated the artist's movement away from the sort of detailed examination of natural facts that one finds, for example, in his well-known, *Mohawk Valley*, in the collection of the Metropolitan Museum of Art. In his later years Wyant's solitary, introspective mood came to blend more closely than ever with his landscapes, especially those from the Arkville area at the Pakatakan Artists Colony, where a kindred spirit, J. F. Murphy, also worked.

He was a member of the Century Association and the National Academy.

Exhibitions included the following venues: National Academy of Design, 1865–92; Brooklyn Art Association, 1867–92; Boston Art Club, 1877–82; Pennsylvania Academy of Fine Arts, 1879–81; Art Institute of Chicago; and Metropolitan Museum of Art.

Public collections that include Wyant's work can be found in the National Museum of American Art, Brooklyn Museum, Metropolitan Museum of Art, Toledo Museum of Art, Tennessee State Museum, the Dayton Art Institute and the Kentucky Art Museum.

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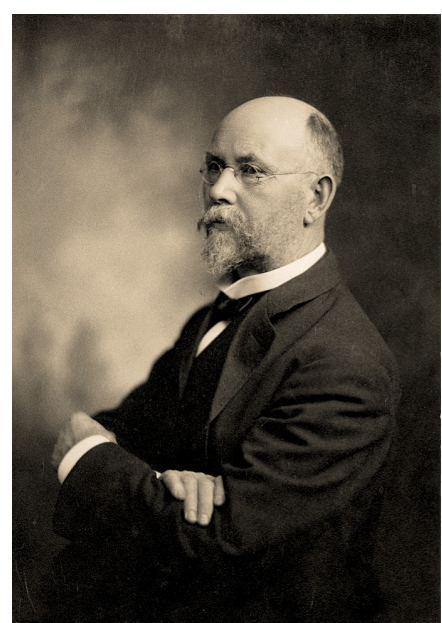
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John Francis Murphy

John Francis Murphy (December 11, 1853 - January 30, 1921), American landscape painter.

Biography

He was born at Oswego, New York and first exhibited at the National Academy of Design in 1876, and was made an associate in 1885 and a full academician two years later. He became a member of the Society of American Artists (1901) and of the American Watercolor Society. At first influenced by Wyant and Inness, after 1900 he attacked the modern problems of light and air, thus combining the old and new theories of landscape painting. His chief characteristics are extreme refinement and charm, poetic sentiment, and beauty of surface.^[1] His composition is simple and his rendering of soil unique. A past master of values, he preferred the quiet and subdued aspects of nature. He received numerous awards, including a gold medal at Charleston (1902) and the Inness medal in 1910.



John Francis Murphy, circa 1920

Works

Good examples of his work are:

- "October" (Corcoran Gallery, Washington)
- "The Path to the Village" (National Gallery, Washington)
- "Indian Summer" (National Gallery, Washington)
- "The Old Barn" (Metropolitan Museum, New York)
- "The Hill Top" (Art Institute, Chicago)
- "Afternoon Lights on the Hills" (Carnegie Institute, Pittsburgh)
- "Neglected Lands" (Buffalo Academy)

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Charles Warren Eaton

Charles Warren Eaton (1857–1937) was an American artist best-known for his tonalist landscapes. He earned the nickname "the pine tree painter" for his numerous depictions of Eastern White Pine trees.

Eaton was born in Albany, New York to a family of limited means. He starting working at age nine, and worked at a dry goods store in Albany into his early adulthood. When Eaton was twenty-two, a friend's amateur painting sparked his interest in art. He moved to New York City in 1879 to work during the day and attend classes at the National Academy of Design and the Art Students League at night. He also used his time off to practice sketching.

Eaton's entrance into the art world coincided with a profound change in the prevailing artistic style in America. In the late 1870s the highly realistic and detailed Hudson River School manner, which had dominated the American art scene for over forty years, was giving way to a much looser, moodier style that younger artists were bringing home from Europe. This new style, which would later come to be known as tonalism, emphasized low-key colors and tended to depict intimate settings rather than scenes of grandeur. Eaton adopted this new style in New York and became friends with two other tonalist artists, Leonard Ochtman and Ben Foster.

By the early 1880s Eaton began to earn professional recognition along with his first sales. He exhibited his first two paintings at the National Academy of Design in 1882, and continued to exhibit there regularly for the rest of his career. His paintings at the 1884 exhibition brought favorable notice from The New York Times. He also exhibited with the newly-formed Society of American Artists in 1884 with an uncharacteristic still-life (Eaton painted landscapes nearly exclusively). By 1886 he quit his day job and devoted all of his time to art.

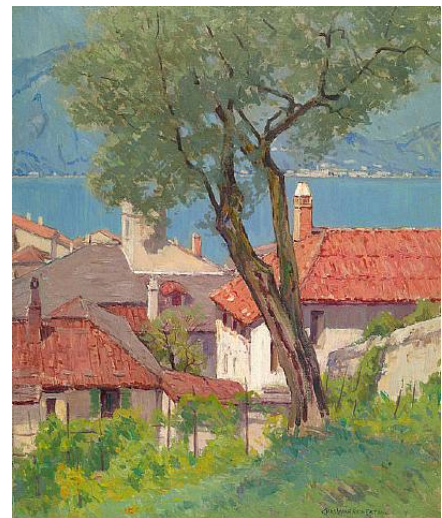
Eaton held the work of Robert Swain Gifford in particularly high regard, as well as that of George Inness. Eaton and Inness worked in the same building in New York in 1889, and Inness stopped to admire Eaton's landscapes outside his studio. He called on Eaton the next day and purchased a painting, and the two became friends. Eaton however, who had already established himself as a successful artist, was more of an admirer of Inness than a follower.

Eaton reached his maturity as an artist in the 1890s and 1900s with two distinctive landscape subjects. The first subject, tonalist in style, was a landscape typically containing pasture, trees and sometimes a small patch of water or stone fence. The overall mood in these paintings is one of intimacy. The second subject, more stately in manner, was a landscape with a grouping of tall pine trees, often backlit with the glow of a setting sun. He developed this second subject into some of his largest works, and was so successful with them he became known as "the pine tree painter". Eaton almost never included human or animal figures in his landscapes.

Eaton worked primarily in oil and watercolor. He was a founding member of the American Watercolor Society. He exhibited at the well-known Macbeth Gallery in New York for over thirty years, in Paris via the famous dealer Paul Durand-Ruel, and at important international expositions. He also served on numerous exhibition juries. For reasons



Charles Warren Eaton: Shawangunk Valley, c.
1900



Charles Warren Eaton: Varenna (Lago di Como)

that are unclear but possibly political in nature, Eaton never gained full membership to the National Academy nor to the Society for American Artists.

Despite his success with tonalism, Eaton gradually discarded the shadowy tonalist style and began painting with brighter colors, especially after 1910. Never a true impressionist, Eaton painted in a loosely realist style. Many works from his later career depicted European scenes, where Eaton traveled regularly as an adult. He particularly favored the countryside around Bruges as well as Lake Como in Italy, which he painted with a particularly bright palette.

By the 1920s Eaton's output and creativity had faded. The Great Depression demolished the art market, and Eaton's sales dried up. He moved to Montclair, New Jersey, and lived a quiet retirement with his sister and niece before his death in 1937. His works, like many artists of his generation, were nearly forgotten for decades until a resurgence of interest in the late twentieth century.

Dwight William Tryon

Dwight William Tryon (August 13, 1849 – July 1, 1925) was an American landscape painter in the late 19th and early 20th centuries. His work was influenced by James McNeill Whistler, and he is best-known for his landscapes and seascapes painted in a tonalist style.

Biography

Tryon was born in Hartford, Connecticut. His father was killed in a gun accident before Tryon reached four years of age, and Tryon was raised by his mother on his grandparent's farm in East Hartford. His interest in art evolved naturally. As a young man Tryon took a job at a prominent Hartford bookstore and studied art instruction manuals from the store shelves. He also took to sketching the surrounding countryside during his off hours.

Tryon sold his first painting in 1870. After exhibiting and selling work locally, he successfully exhibited at the National Academy of Design in 1873. His artistic convictions affirmed, Tryon married, quit his job at the bookstore and became a full-time artist. Some of his first works from this

period are seascapes and harbor views executed in a luminist manner. Soon after, however, Tryon's style shifted towards the Barbizon school, which was then becoming popular among American artists. He may have been influenced by the works of George Inness and Alexander Helwig Wyant.

In 1876 Tryon decided to advance his skills through a formal study of art. He sold all of his paintings at auction and, with the help of a benefactor, traveled to France with his wife. He enrolled in the atelier of Jacques-Louis David, and took classes at the École des Beaux-Arts. He also received instruction from Charles-François Daubigny, Henri Harpignies, and Jean Baptiste-Antoine Guillemet. Impressionism was blossoming in France all around Tryon, but he was not swayed by the new style and remained comfortably within the realm of the Barbizon



Tyron in 1918

school.

Tryon traveled and sketched Europe with his wife, and met Abbott Handerson Thayer and his wife with whom he became friends. He returned to the United States in 1881 and settled in New York City where he taught and painted landscapes. In New York, Tryon became friends with artists Robert Swain Gifford and Thomas Dewing. He became an early member of the Society of American Artists and continued to exhibit paintings to the National Academy of Design. He also became a member of the American Water Color Society and the National Institute of Arts and Letters (now The American Academy of Arts and Letters).

On the advice of Gifford, Tryon and his wife built a summer house in South Dartmouth, Massachusetts in 1887. Though he would continue to spend each winter in New York City, South Dartmouth became Tryon's home for the rest of his life. The coastal area appealed to Tryon's aesthetic sensibilities and allowed him to indulge in fishing, his favorite pastime.

By the late 1880s Tryon began painting landscapes in what would become his mature and iconic style. Working most often in oil, Tryon's paintings typically feature a group or broken row of trees in the middle distance, often colored in an autumnal hue, separating a glowing sky above and a foreground marsh or pasture below. He also continued to paint the sea in his mature career, often employing pastel to show a bare expanse of water, sky and beach in various weather and light. He exhibited his works nationally but tended to favor The Pennsylvania Academy of Fine Arts in Philadelphia and the Montross Gallery in New York.

A Detroit industrialist, Charles Lang Freer, first bought a painting by Tryon in 1889 and became Tryon's most important patron. Freer eventually bought dozens of Tryon's paintings, including many of his best works, and worked closely with Tryon in the interior design of his Detroit home. Freer, a major collector of Asian art and works by James McNeill Whistler, went on to establish the Freer Gallery of Art, part of the Smithsonian Institution in Washington, DC, where many works by Tryon can be seen today.

Took the coveted First Prize for his painting *Salt-Marsh, December* at the Tennessee Centennial Exposition that was held in Nashville, Tennessee in 1897. He is described in the "Fine Art Catalogue" which is copyrighted by Theodore Cooley as follows: William Tryon is an American landscape painter whose pictures are greatly sought for their delicacy of coloring and refinement of feeling. A pupil of Daubigny, he is, like that artist, a painter of country life - the idyllic rusticity of apple trees in bloom, of waving cornfields, of shining valleys and streams rippling gently to the sea. He is especially fine in the silvery-gray atmosphere.

In addition to his painting, Tryon taught at Smith College from 1886 to 1923, visiting part time to critique students' work and, late in his career, establishing the Tryon Gallery of Art. He died of cancer in South Dartmouth on July 1, 1925.

Papers

Dwight William Tryon's papers can be found at the Freer Gallery of Art and Arthur M. Sackler Gallery Archives in Washington, D.C. Charles Lang Freer, founder of the Freer Gallery of Art, was a primary patron of Tryon. The collection includes correspondence, photographs, a sketchbook, and newspaper clippings.^[1]

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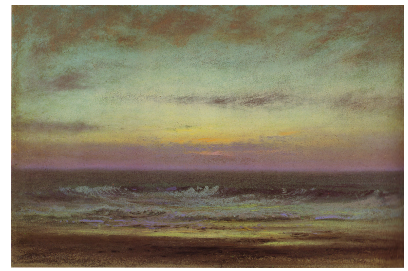
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Self Portrait, 1918



Autumn: New England



After Sunset: Looking East

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