

WILLIAM MERRITT  
**CHASE**



by Ronald G. Pisano



# Acknowledgments

ook is a partial result of six years of research on William Merritt Chase. The research began as a graduate thesis on Chase's students, which was the basis for a two-part 1973 exhibition, "The Students of William Merritt Chase," sponsored jointly by the Heckscher Museum in Huntington, N.Y., and The Parrish Art Museum in Southampton, N.Y. Several articles on Chase and his teaching career followed; and in 1976 I held a comprehensive exhibition of 108 Chase works, held at M. Knoedler and Company in New York.

While doing my work on Chase's students, I realized the lack of recent information on Chase's own art and took on what would be the long and arduous task of compiling a catalogue raisonné. The cataloguing of these works of art was complicated by the fact that Chase was a prolific artist with no record of his artwork. Also, many unsigned works by his pupils have since had false Chase signatures added to them. These problems are now being resolved, however, through a computerized catalogue, which will allow as well for greater flexibility than is provided by a standard printed catalogue raisonné. Additions to it and corrections can be made continually and easily as new information is made available and as ownerships change hands. Other benefits of this computerized format are being discovered through further experimentation.

With this computerized catalogue raisonné, the first such compilation of an artist's complete oeuvre, will serve mainly as a research tool, I am naturally happy to have this opportunity to write a monograph on Chase, covering a broad selection of his work and directed to the general public. Choosing the works of art to be included was a difficult task; the selection was in effect, intended to represent a broad spectrum of this versatile artist's work. I am particularly grateful to Dorothy Spencer, who suggested that I write this book and provided me with the occasion to do so.

Following the general course of my research, I have benefited from the advice and assistance of innumerable people, including scholars, museum curators, collectors, art dealers, and especially the dedicated staffs of the Reading Room and Print Room of the New York Public Library, the Frick Art Reference Library, and the Archives of American Art. Although it is impossible to acknowledge all of these people individually, I would like to express my sincere gratitude to all who have assisted me over the past six years. I must also single out and thank several colleagues for their continuing help and scholarly contributions: Doreen Bolger Burke, Lois Dinicola, David Kiehl, William Gerdts, Abigail Booth Gerdts, Robert Bruce Weber, Barbara Weinberg, and Graham Williford. Art galleries have also been extremely cooperative and supportive, including M. Knoedler Galleries (Dennis Anderson), Berry Hill Galleries, Inc., Chapellier Galleries, Inc. (Irene Little and Pat Eargle), Coe-Kerr Gallery, Inc., Davis Gallery, Inc. (Roy Davis and Cecily Langdale Davis), Graham Grand Central Art Galleries, Hammer Galleries, Hirsch and Ad-

ler Galleries, Inc., Kennedy Galleries, Inc. (Deedee Wigmore), M. Knoedler and Co., Kenneth Lux Gallery, Kraushaar Galleries, Newhouse Galleries, Inc. (Clyde Newhouse), Schweitzer Gallery, Robert Schoelkopf, Sotheby Parke Bernet, Inc. (Grete Meilman and Peter Rathbone), and Ira Spanierman, Inc.

I am also grateful for the patience and kind cooperation of the many collectors who have responded to my requests for information about their works of art by Chase. Among these collectors who share my enthusiasm for Chase's work, I would like to express my special thanks to Raymond and Margaret Horowitz, who have been a continual source of inspiration, and to Dr. Robert Coggins, JoAnn and Julian Ganz, Jr., and Margaret Mallory. Jackson Chase Storm (William Merritt Chase's grandson) and Arthur and Irma Zigas (present owners of the Chase homestead in Shinnecock Hills) have also been encouraging and particularly supportive.

Those Chase students I have been able to interview have given me a very special and personal insight into the character of this artist, as well as a better understanding of his teaching methods. I am grateful to Georgia O'Keeffe for providing me with an account of her early days as a Chase student. Ethel Paxson DuClos has also been extremely helpful in describing her experiences at the Pennsylvania Academy of the Fine Arts, where she studied with Chase, and in providing additional information about her colleagues. Other artists who studied under Chase and have shared their remembrances with me include Caroline Van Hook Bean, James H. Daugherty, Harriet V. C. Ogden, Helen Lee Peabody, and Helen Appleton Reed.

Two museum directors deserve warmest thanks: Eva Ingersoll Gatling (former director of the Heckscher Museum), who provided me the chance to organize my first Chase-related exhibition, and Jean Weber (director of The Parrish Art Museum), who has continually promoted my Chase research. I am especially grateful to The Parrish Art Museum for helping to support my continuing research on Chase and for sponsoring my computerized catalogue raisonné and to Robert Chenhall and Carole Rush for their assistance with this project. The William Merritt Chase Archives, which I established at The Parrish Art Museum in 1977, have also served as a valuable source of photographs documenting Chase's life.

Anyone writing about Chase is indebted to the work of previous Chase scholars, including, most notably, Chase's original biographer Katherine Metcalf Roof and two subsequent Chase scholars—Wilbur Peat and Ala Story.

Finally, I would like to thank those at Watson-Guption who have contributed to publication of this book; D. Frederick Baker, who read the manuscript and offered invaluable advice; and David Cassidy, who edited the initial manuscript and helped me to express my thoughts more clearly.



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ETHEL PAXSON PAPERS

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Gift of Chester DuClos, Essex, Connecticut,  
September 15, 1984



ETHEL PAXSON PAPERS

Contents in-order of filming:

1. Biographical material, undated and 1903-1982
2. Correspondence, undated and 1916-1982
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  - C. Exhibition announcements and catalogs,  
undated and 1933-1983
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  - A. Photograph album, 1937-1941
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WHO  
WAS  
WHO  
IN  
AMERICAN  
ART  
1564-1975

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*400 Years of Artists in America*

Vol. III: P-Z





## tion Record Series.

## P A U S

- JS, Herbert** [Painter, illustrator, cartoonist] b.1880, Minneapolis, MN / d.1946. Addresses: St. Paul, MN; Chicago, IL; Mamaroneck, NY. Studied: FA Sch., St. Paul, MN. Member: GFLA. Work: many magazines; des., WWI posters. Comments: Positions: cart., St. Paul Pioneer Press; staff, art studio, Chicago; adv. & magazine free-lance illustr., NYC. Sources: WW27.
- PAUSAS, Francisco** [Painter] early 20th c.; b.NYC. Addresses: NYC, 1917. Exhibited: S. Indp. A., 1917-18. Sources: WW15.
- PAUSCH, Eduard Ludwig Albert** [Sculptor] b.1850, Copenhagen. Addresses: Buffalo, NY/Westerly, RI. Studied: C. Conrads; K. Gerhart, Hartford; D. Mora, NYC. Sources: WW10.
- PAUSON, Rose** [Painter, craftsperson] b.1896, San Francisco, CA / d.1964, San Fran. Addresses: San Fran. Exhibited: SFMA, 1935; San Fran. AA, 1937, 1942. Sources: Hughes, Artists of California, 427.
- PAUTSCH, F.** [Painter] early 20th c. Exhibited: AIC, 1921. Sources: Falk, AIC.
- PAVAL, Philip Kran** [Painter, craftsperson, lecturer, sculptor] b.1899, Nykobing Falster, Denmark / d.1971, Los Angeles, CA. Addresses: Sherman Oaks, CA.; Hollywood, CA. Studied: Borger Sch.; Tech. Sch. Des., Denmark. Member: Calif. Art Club (pres.); P&S Club; Los Angeles Mus. Art; Royal Numismatic Soc., London (fellow); AIFA (fellow); Scandinavian-Am. AA; Soc. Brasileira de Belas Artes, Brazil; Am. Artists Congress. Exhibited: Pomona, CA, 1934 (prize), 1935 (prize), 1936 (prize); Calif. State Fair, 1935-40 (prizes), 1955 (prize), 1957 (prize); Los Angeles Mus. Art, 1935 (prize), 1937 (prize), 1941 (med.), 1943-45 (solo); P&S Club, Hollywood Riviera Gal., 1936 (prize); Los Angeles, 1936 (prize); CPLH, 1938; GGE, 1939; State Expo., 1941 (gold medals); Santa Barbara Mus. Art, 1945; Wichita AA, 1946 (prize); Dalzell Hartfield Gal., Los Angeles; Ebell Club, Los Angeles, 1950; Calif. Art Club, 1953 (medal); Univ. Club, Los Angeles (gold medal); SAAS, Los Angeles (gold medal); Madonna Festival, Los Angeles, 1960 (prize). Awards: many hon. degrees and decorations from France, Sweden, Belgium, Italy, British India & U.S., incl. hon. Litt.D., Trinity Southern Bible College & Seminary, Mullins, SC; Jose Drudis Traveling Fellowship, 1959-60. Work: Lutheran Church, LA; Los Angeles Mus. Art; Philbrook AC; MMA; Pres. Palace, Quito, Ecuador; Devi Palace, Vizianagaram City, So. India; MMA; Wichita AA; Smithsonian Inst.; Newark Mus.; Pasadena AI; Royal Palace, Athens; Gov. Palace, Hawaii; Buckingham Palace, London; Mus. Am. Comedy, FL; Rosenberg Castle, Denmark; St. Martin of Tours, Brentwood, CA; Mataro Mus., Spain; Nat. Mus., Iceland; Nat. Mus., Copenhagen, Denmark; Nat. Mus., Oslo, Norway; Masonic Lodge, Hollywood & San Fran.; Frederikborg Castle, Denmark; museums in Sweden, France, Vienna, Austria, Portugal, Germany, England. Comments: Apprentice to a silversmith and student of art in Denmark. Immigrated to America in 1919 and first worked as a merchant seaman in New York. He moved to LA in the 1920s and established a silversmith shop. Paval became well known for his silver and gold sculptures and portraits in oil of Hollywood celebrities. Sources: WW66; Hughes Artists in California, WW47.
- PAVIA, Phillip** [Sculptor] b.1912. Addresses: NYC, 1966. Exhibited: WMAA, 1966. Sources: Falk, WMAA.
- PAVILLA, John Richard** [Painter] b.1861, Yorkshire, England / d.1943, Nevada City, CA. Addresses: Monterey, CA, 1920s-30s. Exhibited: Santa Cruz Art Lg., 1929-30. Sources: Hughes, Artists of California, 427.
- PAVLOSKY, Vladimir** [Painter, decorator] b.1884, Ukraine, Russia / d.1944. Addresses: Boston, MA. Studied: with father, Gregory Pavlosky, decorator of ecclesiastical interiors. Member: Boston WCS; Copley Soc.; Boston GA; Gloucester AA; Gloucester SA; Rockport AA, North Shore AA. Exhibited: Grace Horn Gal., 1922; Copley S., BMFA, 1923; Doll & Richards Gals., Boston (solos: 1924-29 annually; 1939, 1941, 1944); Carson Pirie & Scott, Chicago, 1928, 1931; AIC, 1928-29, 1931; Boston WCS; Gal. on the Moors; Gloucester SA; Gloucester AA; Rockport AA; North Shore AA; Carnegie Inst. Art; Vose Gals.; Ogunquit (ME) AC. Work: Commissions: interior, St. Mary's Polish Church & murals, Fenway Theater & Orpheum Theater, all in Boston; Strand Theater, Lynn, MA. Comments: Emigrated to America, age 20, to avoid conscription in the Tsar's Army. He came from a long line of Russian interior decorators who were well-trained painters, gilders, and carvers. Pavlosky was skilled as an allegorical painter but specialized in shore scenes depicting the life of Gloucester (MA) fishermen and the coast of Maine. Considered Winslow Homer his muse. Sources: biographical info courtesy of Selma Koss Holtz, Waban, MA.
- PAVLOVICH, Edward** [Portrait painter, designer] b.1915, NYC. Addresses: NYC. Studied: H.E. Fritz; P. Moschowitz; W. Starkweather. Member: Kit Kat AC; Salart Club. Sources: WW40.
- PAVON, Jose M.** [Etcher, lithographer] 20th c.; b.Mexico City. Addresses: NYC. Exhibited: AIC, 1931 (prize). Work: NYPL; AIC. Sources: WW32.
- PAWLA, Frederick Alexander** [Painter, decorator] b.1876, England / d.1964, Fort Ord, CA. Addresses: NYC; Santa Barbara, CA. Studied: Europe. Member: Royal Art Soc., NSW; Santa Barbara AS; San Diego AS. Exhibited: Santa Cruz Art Lg., 1929. Work: Burlingame H.S. (murals); War Dept., Wash., DC; murals, Dept. Pub. Markets, NYC. Sources: WW40; Hughes, Artists in California, 427.
- PAWLEY, James, Sr.** [Landscape & marine painter, teacher] d.c.1857. Addresses: Baltimore, MD. Exhibited: Maryland Hist. Soc. Comments: Taught painting in Baltimore from 1842-57. Sources: G&W; Baltimore CD 1842-56 (in 1858 directory Mrs. James and James Pawley, Jr., were listed, indicating that the elder James Pawley must have died in 1857 or 1858); Rutledge, MHS.
- PAXON, Edgar Samuel** [Illustrator, muralist] b.1852, East Hamburg, NY / d.1919, Missoula, MT. Addresses: Buffalo, NY (until 1877); Deer Lodge, MT (1879-81); Butte, MT (1881-1905); Missoula, MT (1905-on). Studied: assisted his father as a sign painter & decorator. Exhibited: S. Indp. A., 1917. Work: Missoula County Court House (8 murals); Montana Capitol Bldg. (56 murals); Univ. Montana; Whitney Gal. Western Art, Cody, WY. Comments: Paxon's claim to fame was his 6' x 10' mural, "Custer's Last Battle," which took many years to paint, was exhibited nationally, and lauded for its accuracy of detail. He went West in 1877, and served as a scout in the Nez Perce war in Montana; thereafter, he specialized in painting Indians and pioneer life. Sources: WW19; P&H Samuels, 363.
- PAXON, Edgar Samuel** See: PAXON, Edgar Samuel
- PAXON, Ethel Easton** [Landscape painter, teacher, writer, lecturer] b.After 1885, Meriden, CT / d.1982. Addresses: Essex, CT; NYC. Studied: Lilla Yale in Meriden, CT; Corcoran Art Sch. with E. Messer, M. Mueden; PAFA with W. M. Chase, C. Beaux, T. Anschutz, H. Breckeridge, H. R. Poore; R. Johonnot in NYC. Member: AWCS; Allied Artists Am.; NAWA; Art Lg. Nassau County; Meriden Arts & Crafts Assn.; Wolfe Art Club; New Haven PCC; AAPL. Exhibited: S. Indp. A., 1921, 1923, 1925; NAD; NAWA; Allied Artists Am.; AWCS, 1945-46;



CAFA; Meriden Arts & Crafts Assn. (prize); Art Lg. Nassau County; AAPL; Wolfe Art Club; New Haven PCC, annually; Long Island Univ. Newhouse Gal.; Argent Gal.; Marquis Gal.; Grand Central AG, NYC; Marbella Gal., NYC, 1973 (and USA tour). **Work:** MMA; New Britain Mus. Am. Art; Heckscher Mus., Huntington, NY; Parrish Art Mus., Southampton, NY; Mattatuck Mus., Waterbury, CT; Meriden Hist. Soc.; Robert Hull Fleming Mus., Burlington, VT; Colby Art Mus.; Park Strathmore Gal., Rockford, IL; Marbella Gal.; Grand Central Art Gal.; Art Center, Florence Griswold Mus., both in Old Lyme, CT; Am. Embassy, Rio De Janeiro; Landmann Collection, São Paulo; Thomas Jefferson House, Brasilia; Florence Griswold Mus., Old Lyme, CT. **Comments:** One of the first American Impressionists to paint in South America, living in Brazil with her husband Clement Esmond Paxson, from 1916-21. When she returned to the United States she taught painting in Vermont and Connecticut. She traveled throughout her life and produced more than 2,000 paintings and continued to paint until the last year of her life. In 1971 she married Chester H. Du Clos. **Positions:** lecturer/instructor, NAD; NAWA; Frick Mus.; Nassau Inst. Art; "Highfields," Weston, VT (summers, 1936-41); Am. School, Rio de Janeiro; Bell Art Lg. (1948-49); Creative Arts School, New York; Art Classes, Central Park (1944-45); artist's studio, Kew Gardens, NY. **Writer/Illustrator:** *Brazilian American* (Rio de Janeiro). **Contrib.:** articles, *Woman's Home Companion*, *American Magazine*. She was also the author of five books, including *My Love Affair with Brazil* (1968); *Sonnets and Other Poems* (c.1969). **Sources:** WW59; WW47; Pisano, *One Hundred Years. the National Association of Women Artists*, 76.

**PAXSON, Gordon** [Painter] mid 20th c.  
**Exhibited:** AIC, 1935. **Sources:** Falk, AIC.

**PAXSON, Martha K. D.** [Miniature painter] b.1875, Phila.  
**Addresses:** Phila., PA. **Studied:** W. Sartain; Daingerfield.  
**Sources:** WW15.

**PAXTON, Eliza** [Watercolor painter] early 19th c.  
**Addresses:** Philadelphia, 1814-16. **Comments:** Painted primitive still lifes in watercolor. **Sources:** G&W; Lipman and Winchester, 178.

**PAXTON, Elizabeth Okie** (Mrs. William M.) [Painter] b.1877, Providence, RI. |  
 d.1971.

Elizabeth Paxton

**Addresses:** Boston, Newton Centre, MA. **Studied:** W.M. Paxton. **Member:** Boston GA; North Shore AA. **Exhibited:** PAFA Ann., 1910-41; Corcoran Gal. biennials, 1912-41 (6 times); Pan-Pacific Expo, San Fran., 1915, North Shore AA, 1927 (prize); Jordan Marsh Gal., Boston, 1933; WFNY, 1939. **Sources:** WW40; Petteys, *Dictionary of Women Artists*; Falk, *Exh. Record Series*.

**PAXTON, Fanny Leckey** [Landscape painter] late 19th c.  
**Work:** Univ. Virginia (view of Natural Bridge). **Sources:** Wright, *Artists in Virginia Before 1900*.

**PAXTON, W(illiam) A.** [Painter, etcher] early 20th c.  
**Addresses:** Los Angeles, CA. **Member:** Calif. AC; P&S Los Angeles. **Sources:** WW25; Hughes, *Artists of California*, 427.

**PAXTON, William McGregor** [Portrait, mural & genre painter, etcher, lithographer, teacher] b.1869, Baltimore, MD | d.1941.

PAXTON-1908

**Addresses:** Newton Centre, MA. **Studied:** Cowles Art Sch., Boston, with D. M. Bunker; Tarbell, Benson & DeCamp in Boston; Acad. Julian, Paris, 1889-90, 1892; Ecole de Beaux-Arts, Paris, with Gérôme. **Member:** ANA, 1917; NA, 1928; SC; NAC; Copley Soc., 1894; Boston GA; St. Botolph Club, Boston; Phila. AC; Allied AA; AFA. **Exhibited:** Boston AC, 1895-1903; AIC, 1897-1926; PAFA Ann., 1898-1941 (prizes, 1915, 1921; gold medal, 1928); Pan-Am. Expo, Buffalo, 1901; St. Louis Expo, 1904 (medal); Corcoran Gal. biennials, 1907-41 (17 times); Pan-

Pacific Expo, San Fran., 1915; other Corcoran Gal. exhs., 1919 (prize), 1935 (prize); Indianapolis MA, 1979 (retrospective). **Work:** BMFA; PAFA; MMA; Army & Navy Club; CGA; Cincinnati Mus.; Detroit Inst. Art; Wadsworth Atheneum, Hartford, CT; St. Louis Art Mus.; El Paso (TX) Mus. Art; Butler AI, Youngstown, OH. **Comments:** One of the leading Boston School painters, along with Edmund Tarbell, Frank W. Benson, and Philip Leslie Hale. Paxton was particularly well-known for his extraordinary attention to the effects of light and to the details of flesh and fabric, as seen in his idealized paintings of young women in beautiful interiors. He also gained fame for his portraits, which included depictions of Grover Cleveland and Calvin Coolidge, and many Philadelphians (he was informally called the "court painter of Philadelphia"). Painted at Fenway Studios, Boston, 1906-15. **Teaching:** BMFA Sch., 1906-13. **Sources:** WW40; Baigell, *Dictionary*; Ellen Wardwellber, *William McGregor Paxton, 1869-1941* (exh. cat., Indianapolis Mus. of Art, 1979); Gerds, *American Impressionism*, 207-14; Gammell, *The Boston Painters*, 109-22; Vose Galleries, *Mary Bradish Titcomb and Her Contemporaries*, 33; *300 Years of American Art*, 627; Falk, *Exh. Record Series*.

**PAXTON-CAMPON, Frances** (Miss) [Painter] late 19th c.; b.Philadelphia, PA.

**Addresses:** Paris, 1889. **Studied:** Bouguereau; Robert-Fleury; Benjamin-Constant. **Exhibited:** Paris Salon, 1889. **Sources:** Fink, *Am. Art at the 19th c. Paris Salons*, 378.

**PAYANT, Felix** [Writer, lecturer, educator] b.1891, Faribault, MN.

**Addresses:** Columbus, OH; Las Vegas, NV. **Studied:** Univ. Minnesota; PIA Sch.; Columbia Univ. (B.S.). **Comments:** Teaching: Ohio State Univ.; Syracuse Univ.; New Mexico Highlands Univ., to 1958. Conducts art study courses in Mexico each summer. **Publications:** ed., *Design* magazine, 1920-49; auth., *Our Changing Art Education*, 1935; *Design Technics*; *Create Something*. **Lectures:** "Design and People." **Sources:** WW59; WW47.

**PAYEN, Cecile E.** [Painter] 19th/20th c.; b.Dubuque, IA. **Addresses:** Chicago, IL. **Studied:** NYC; Paris. **Exhibited:** Paris Salon, 1887; AIC, 1892-98; Columbian Expo, Chicago, 1893 (med.). **Sources:** WW01; Fink, *Am. Art at the 19th c. Paris Salons*, 378.

**PAYETTE, Madeline** See: **FERRARA, Madeline Payette**

**PAYNE, Abigail Mason** [Primitive watercolorist] early 19th c.  
**Addresses:** Active in Granby, MA, 1802-08. **Sources:** Petteys, *Dictionary of Women Artists*.

**PAYNE, Alfred** [Portrait painter] b.c.1815 | d.1893.  
**Addresses:** Active in Ohio, Wisconsin, and elsewhere for over forty years. **Studied:** Christopher P. Cranch. **Sources:** G&W; Barker, *American Painting*, 403.

**PAYNE, Amy Gertrude** [Miniature painter] early 20th c.  
**Addresses:** Phila., PA. **Sources:** WW10.

**PAYNE, Arthur H.** [Painter] early 20th c.  
**Addresses:** Chicago, IL. **Member:** Chicago NISA. **Sources:** WW25.

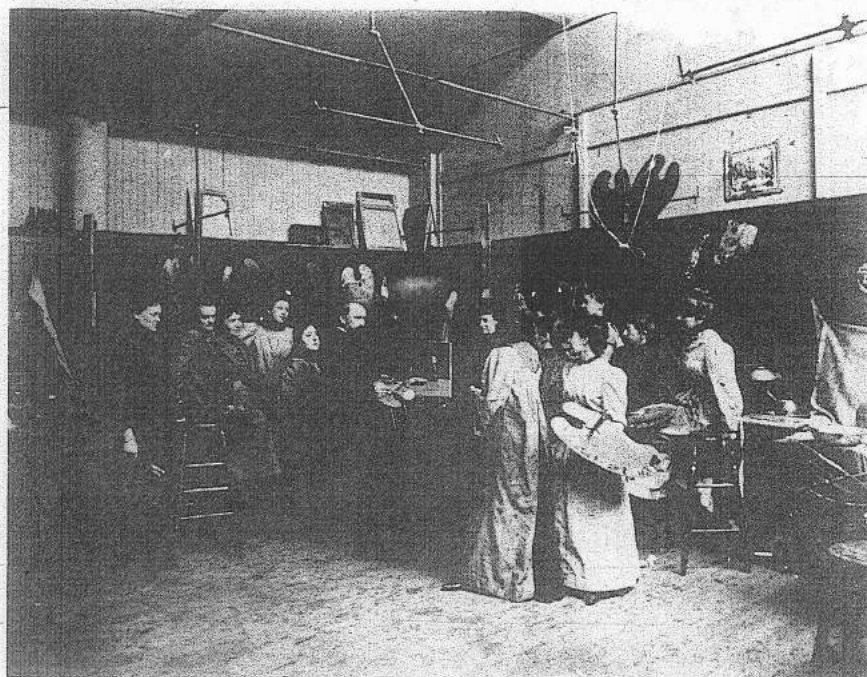
**PAYNE, Aurelia De Walt** [Painter] mid 20th c.  
**Addresses:** San Francisco & Los Angeles, CA. **Exhibited:** Los Angeles City Hall, 1932, 1935 (mem. exh.). **Sources:** Hughes, *Artists of California*, 427.

**PAYNE, C. B.** [Painter] late 19th c.  
**Exhibited:** Mechanics' Inst., 1893. **Comments:** Specialty: water-colors. **Sources:** Hughes, *Artists of California*, 427.

**PAYNE, Charles** [Engraver] mid 19th c.  
**Addresses:** Pawtucket, RI, 1857. **Comments:** In 1857 was in partnership with Jude Taylor in firm of Payne & Taylor. **Sources:** G&W; Pawtucket and Woonsocket BD 1857.



An Exhibition Of  
**WOMEN STUDENTS OF WILLIAM MERRITT CHASE**



November–December 1973  
903 Madison Avenue  
New York, N.Y. 10021  
(212) 288-7809

Galerie de Vaulchier

The Marbella Gallery





William Merritt Chase: *A Friendly Call (detail)*, 1895

Source: Artcyclopedia;  
photograph by [Michael Weinberg](#)

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## William Merritt Chase

[American [Impressionist](#) Painter, 1849-1916]

- Relationships: Chase's many students included [George Bellows](#), [Georgia O'Keeffe](#), [Rockwell Kent](#), [Charles Sheeler](#), [Dennis Miller Bunker](#), [Lydia Field Emmet](#), [Elizabeth Forbes](#), [Edmund Greacen](#), [Lilian Westcott Hale](#), [Robert Onderdonk](#), [Lawton Parker](#), [Ethel Paxson](#), [Irving Wiles](#), [David Ericson](#), [Blanche Lazzell](#), [Louis Ritman](#), [Leopold Seyffert](#), [Frederic Grant](#) and [Charles Wrenn](#).
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# Masters of Pastels-December 2005-1849-1916-William Merritt Chase

William Merritt Chase, 1849-1916, American Impressionist Painter.

[http://www.artcyclopedia.com/artists/chase\\_william\\_merritt.html](http://www.artcyclopedia.com/artists/chase_william_merritt.html)

[http://www.wetcanvas.com/Community/images/02-Dec-2005/42249-1915-16\\_Self\\_Portrait\\_Chase\\_oil\\_on\\_canvas\\_500.jpg](http://www.wetcanvas.com/Community/images/02-Dec-2005/42249-1915-16_Self_Portrait_Chase_oil_on_canvas_500.jpg)  
Self Portrait - Dates:1915-1916, Medium: Painting - oil on canvas, Owner/Location: Art Association of Richmond (United States) <http://www.the-athenaeum.org/art/detail.php?ID=2349>

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President of: Society of American Artists.

Founder of: Chase School of Art (from 1896).

Instructor at: Art Students League of New York.

Member of: National Academy of Design, New York.

Student of: Karl Theodor von Piloty (1826-1886), [http://en.wikipedia.org/wiki/Karl\\_Theodor\\_von\\_Piloty](http://en.wikipedia.org/wiki/Karl_Theodor_von_Piloty)

[http://www.wwar.com/masters/p/piloty-karl\\_theodor\\_von.html](http://www.wwar.com/masters/p/piloty-karl_theodor_von.html)

Impressionism <http://www.artcyclopedia.com/history/impressionism.html>

Centered in France, 1860's to 1880's

Impressionism is a light, spontaneous manner of painting which began in France as a reaction against the restrictions and conventions of the dominant Academic art. Its naturalistic and down-to-earth treatment of its subject matter, most commonly landscapes, has its roots in the French Realism of Camille Corot and others.

The movement's name was derived from Monet's early work, Impression: Sunrise, which was singled out for criticism by Louis Leroy upon its exhibition.

The hallmark of the style is the attempt to capture the subjective impression of light in a scene.

The core of the earliest Impressionist group was made up of Claude Monet, Alfred Sisley and Pierre-Auguste Renoir. Others associated with this period were Camille Pissarro, Frederic Bazille, Edgar Degas, Gustave Caillebotte, Edouard Manet, and the American Mary Cassatt.

The Impressionist style was probably the single most successful and identifiable "movement" ever, and is still widely practiced today. But as an intellectual school it faded towards the end of the 19th century, branching out into a variety of successive movements which are generally grouped under the term Post-Impressionism.

Chase, William Merritt, 1849-1916, <http://www.answers.com/topic/chase-william-merritt>

American painter, b. Williamsburg, Ind., studied in Indianapolis and in Munich under Piloty. In 1878 he began his long career as an influential teacher at the Art Students League of New York and later established his own summer school of landscape painting in the Shinnecock Hills on Long Island. Proficient in many media, Chase is best known for his spirited portraits and still lifes in oil. His Carmencita, Lady in Black, and portrait of Whistler (all: Metropolitan Mus.) and My Daughter Alice (Cleveland Mus.) are characteristic. He was president of the Society of American Artists for 10 years and a member of the National Academy of Design.

Chase's many students included: •

• George Bellows, American Impressionist Painter, 1849-1916,

[http://www.artcyclopedia.com/artists/bellows\\_george\\_wesley.html](http://www.artcyclopedia.com/artists/bellows_george_wesley.html) Also studied under Robert Henri, American Ashcan School Painter, 1865-1929, [http://www.artcyclopedia.com/artists/henri\\_robert.html](http://www.artcyclopedia.com/artists/henri_robert.html)

• Georgia O'Keeffe, American Painter, 1887-1986, [http://www.artcyclopedia.com/artists/okeeffe\\_georgia.html](http://www.artcyclopedia.com/artists/okeeffe_georgia.html) Wife of Alfred Stieglitz, American Photographer, 1864-1946, [http://www.artcyclopedia.com/artists/stieglitz\\_alfred.html](http://www.artcyclopedia.com/artists/stieglitz_alfred.html) Also studied under Frank Dumond, [http://www.artcyclopedia.com/artists/dumond\\_frank.html](http://www.artcyclopedia.com/artists/dumond_frank.html)

• Rockwell Kent, American Painter and Printmaker, 1882-1971, [http://www.artcyclopedia.com/artists/kent\\_rockwell.html](http://www.artcyclopedia.com/artists/kent_rockwell.html) Also studied under Robert Henri American Ashcan School Painter, 1865-1929, [http://www.artcyclopedia.com/artists/henri\\_robert.html](http://www.artcyclopedia.com/artists/henri_robert.html) and Kenneth Hayes Miller, American Painter, 1876-1952, [http://www.artcyclopedia.com/artists/miller\\_kenneth\\_hayes.html](http://www.artcyclopedia.com/artists/miller_kenneth_hayes.html)

Charles Sheeler, American Precisionist Painter and Photographer, 1883-1965,



[http://www.artcyclopedia.com/artists/sheeler\\_charles.html](http://www.artcyclopedia.com/artists/sheeler_charles.html)

- Dennis Miller Bunker, American Impressionist Painter, 1861-1890, [http://www.artcyclopedia.com/artists/bunker\\_dennis\\_miller.html](http://www.artcyclopedia.com/artists/bunker_dennis_miller.html) Also studied under Jean-Léon Gérôme, French Academic Painter and Sculptor, 1824-1904, [http://www.artcyclopedia.com/artists/gerome\\_jean-leon.html](http://www.artcyclopedia.com/artists/gerome_jean-leon.html)
  - Lydia Field Emmet, American Painter, 1866-1952, [http://www.artcyclopedia.com/artists/emmet\\_lydia\\_field.html](http://www.artcyclopedia.com/artists/emmet_lydia_field.html)
  - Elizabeth Adela Armstrong Forbes, Canadian-born English Painter, 1859-1912, [http://www.artcyclopedia.com/artists/forbes\\_elizabeth\\_adela\\_armstrong.html](http://www.artcyclopedia.com/artists/forbes_elizabeth_adela_armstrong.html) Wife of Stanhope Alexander Forbes, Irish Realist Painter, 1857-1947, [http://www.artcyclopedia.com/artists/forbes\\_stanhope\\_alexander.html](http://www.artcyclopedia.com/artists/forbes_stanhope_alexander.html)
  - Edmund Greacen, American Impressionist Painter, 1876-1949, [http://www.artcyclopedia.com/artists/greacen\\_edmund\\_w.html](http://www.artcyclopedia.com/artists/greacen_edmund_w.html) Father of Nan Greacen, American Painter, 1909-1999, [http://www.artcyclopedia.com/artists/greacen\\_nan.html](http://www.artcyclopedia.com/artists/greacen_nan.html)
- Lilian Westcott Hale, American Painter, 1880-1963, [http://www.artcyclopedia.com/artists/hale\\_lilian\\_westcott.html](http://www.artcyclopedia.com/artists/hale_lilian_westcott.html)
- Robert Onderdonk, American Painter, 1852-1917, [http://www.artcyclopedia.com/artists/onderdonk\\_robert.html](http://www.artcyclopedia.com/artists/onderdonk_robert.html) Father of Julian Onderdonk, American Impressionist Painter, 1882-1922, [http://www.artcyclopedia.com/artists/onderdonk\\_julian.html](http://www.artcyclopedia.com/artists/onderdonk_julian.html)
  - Lawton Parker, American Painter, 1868-1954, [http://www.artcyclopedia.com/artists/parker\\_lawton.html](http://www.artcyclopedia.com/artists/parker_lawton.html) Also studied under: James McNeill Whistler, American Painter and Printmaker, 1834-1903, [http://www.artcyclopedia.com/artists/whistler\\_james\\_mcneill.html](http://www.artcyclopedia.com/artists/whistler_james_mcneill.html) Jean-Léon Gérôme, French Academic Painter and Sculptor, 1824-1904, [http://www.artcyclopedia.com/artists/gerome\\_jean-leon.html](http://www.artcyclopedia.com/artists/gerome_jean-leon.html) Adolphe William Bouguereau, French Academic Painter, 1825-1905, [http://www.artcyclopedia.com/artists/bouguereau\\_adolphe\\_william.html](http://www.artcyclopedia.com/artists/bouguereau_adolphe_william.html) Tony Robert-Fleury, French Academic Painter, 1838-1912, [http://www.artcyclopedia.com/artists/robert-fleury\\_tony.html](http://www.artcyclopedia.com/artists/robert-fleury_tony.html) and Jean-Paul Laurens, French Academic Painter, 1838-1921, [http://www.artcyclopedia.com/artists/laurens\\_jean-paul.html](http://www.artcyclopedia.com/artists/laurens_jean-paul.html)

**Ethel Paxson, American Painter, 1885-1982, [http://www.artcyclopedia.com/artists/paxson\\_ethel.html](http://www.artcyclopedia.com/artists/paxson_ethel.html)**

Irving Wiles, American Painter, 1861-1948, [http://www.artcyclopedia.com/artists/wiles\\_irving\\_r.html](http://www.artcyclopedia.com/artists/wiles_irving_r.html) Also Studied under, Carolus-Duran, French academic Painter, 1838-1917, <http://www.artcyclopedia.com/artists/carolus-duran.html> Thomas Wilmer Dewing, American Painter, 1851-1938, [http://www.artcyclopedia.com/artists/dewing\\_thomas\\_wilmer.html](http://www.artcyclopedia.com/artists/dewing_thomas_wilmer.html) Leon Bonnat, French Academic Painter, 1833-1922, [http://www.artcyclopedia.com/artists/bonnat\\_leon.html](http://www.artcyclopedia.com/artists/bonnat_leon.html) and Ernest Hebert, French Academic Painter, 1817-1908, [http://www.artcyclopedia.com/artists/hebert\\_ernest.html](http://www.artcyclopedia.com/artists/hebert_ernest.html)

David Ericson, American Painter, 1870-1946, [http://www.artcyclopedia.com/artists/ericson\\_david.html](http://www.artcyclopedia.com/artists/ericson_david.html) Also studied under: James McNeill Whistler, American Painter and Printmaker, 1834-1903, [http://www.artcyclopedia.com/artists/whistler\\_james\\_mcneill.html](http://www.artcyclopedia.com/artists/whistler_james_mcneill.html)

Blanche Lazzell, American Painter and Printmaker, 1878-1956, [http://www.artcyclopedia.com/artists/lazzell\\_blanche.html](http://www.artcyclopedia.com/artists/lazzell_blanche.html)

Louis Ritman, Russian-born American Impressionist Painter, 1889-1963, Also studied under Frederick Carl Frieseke, American Impressionist Painter, 1874-1939, [http://www.artcyclopedia.com/artists/frieseke\\_frederick\\_carl.html](http://www.artcyclopedia.com/artists/frieseke_frederick_carl.html) and Jean-Paul Laurens, French Academic Painter, 1838-1921, [http://www.artcyclopedia.com/artists/laurens\\_jean-paul.html](http://www.artcyclopedia.com/artists/laurens_jean-paul.html)

Leopold Seyffert, American Painter, 1887-1956, [http://www.artcyclopedia.com/artists/seyffert\\_leopold.html](http://www.artcyclopedia.com/artists/seyffert_leopold.html)

Frederic Grant, American Painter, 1886-1959, Also studied under Richard Emil Miller, American Impressionist Painter, 1875-1943, [http://www.artcyclopedia.com/artists/miller\\_richard\\_emil.html](http://www.artcyclopedia.com/artists/miller_richard_emil.html) and Alphonse Mucha, Czech Art Nouveau Printmaker, 1860-1939, [http://www.artcyclopedia.com/artists/mucha\\_alphonse.html](http://www.artcyclopedia.com/artists/mucha_alphonse.html)

Charles Wrenn, American Painter, 1880-1952, [http://www.artcyclopedia.com/artists/wrenn\\_charles.html](http://www.artcyclopedia.com/artists/wrenn_charles.html)

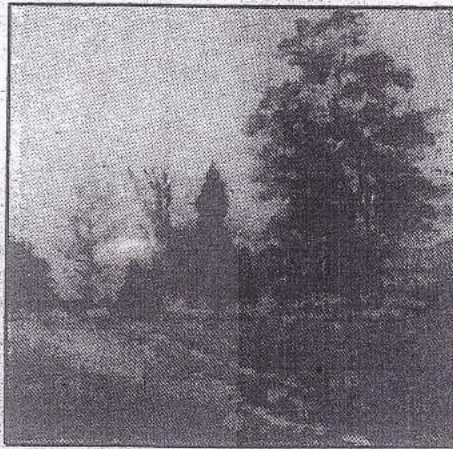


## **A Major Art Event**

Exhibition and sale of early 20th century paintings of Connecticut shore and countryside, plus other works from an 80-year career. Many paintings and drawings only recently discovered, not previously shown.

# Ethel Paxson

*American Impressionist . . . and More*



Webster Point  
Madison, Ct. 1925

NOTE: Ethel Paxson's work is represented in leading museums, including the Metropolitan in New York and the New Britain Museum of American Art.

**AUGUST 24-SEPTEMBER 11**  
(Hours: Tues.-Fri. 10-5; Sat. 10-4; Sun. 1-4)

**THE ART  
CENTER  
OF OLD LYME**

34 Lyme St. Old Lyme, Ct.  
(203) 434-5334

[Shore Line Times  
Aug. 21, 1980]



From: The Art Center  
34 Lyme Street  
Old Lyme, Ct.  
434-5334

FOR RELEASE AFTER JULY 1  
(Paxson Show at The Art Center)

Impressionist painter, Ethel Paxson, will hold a second exhibition and sale of about 60 works at The Art Center, 34 Lyme St., Old Lyme, July 11 to 30.

Her first show at The Art Center, held last Fall, enjoyed record-breaking attendance and was practically a "sell-out", with 73 paintings sold, many of which were acquired by collectors of American impressionist works, antique dealers and museum curators.

In her second show in this area there are paintings dated from 1913 to 1978, most of them never before shown publicly and many just recently discovered in Ethel Paxson's massive inventory of classic works produced in a prolific career of some 80 years. She was born in 1885 in Meriden, where she studied as a child with impressionist painter Lilla Yale.

The exhibition includes landscapes, seascapes, still lifes and flower studies in oil, watercolor and pastel. There are several early landscapes and shore scenes of nearby Connecticut, also unique studies of Brazil early in this century.

Most of the works reflect Ethel Paxson's schooling under Lilla Yale and ~~at the~~ <sup>at the</sup> Pennsylvania Academy of the Fine Arts and the Corcoran Art School under such famed teachers as William Merritt Chase, Cecilia Beaux and Henry Rankin Poore of the Old Lyme art colony.

Ethel Paxson's work is represented in many leading museums, including the Metropolitan in New York, the New Britain Museum of American Art, the Mattatuck in Waterbury and the Hecksher and Parrish museums on Long Island.

This Paxson exhibition is presented as "Of Special Interest to Collectors of Classical American Art". Judging from advance interest the show will attract a wide range of art lovers locally and out-of-town.





grounds, he described it as "a vast, glowing yellow tapestry and yellow silk dress, as though herein lay the secret of technique as a clever game of hide-and-seek. He went on to interpret the cat as the wallflower behind the scenes and this pictorial element as an emblem to represent or amplify the sitter's personality. She is alluring, captivating, Sphinx of Thebes, who destroyed those who could not control the situation.

Long Island, in 1857. At the time, she was one of Chase's first private pupils at the Street Studio. She later went to Paris, where she met the artist Frédéric Bazille, before joining her mother Candace and her sister-in-law, the artist Julia, in the studio of the Associated Artists,<sup>33</sup> for whom she painted a series of portraits and tapestry designs. She also painted a series of portraits of her family as well as those of Walt Whitman and

for this remarkable painting. This painting, portraying a woman of some extent. In a broader sense, the painting is a "new breed" of American art; it is strong, able to make a statement of her own. The decorator's personality and the sitter's personality and, in actuality, then, they



American Art Review Jan-Feb 1976



*Rua Pereira da Silva, 1919, Oil, 20½" x 16½"*

## ETHEL PAXSON (B.188)

RETROSPECTIVE EXHIBITION  
PAINTINGS OF BRAZIL (1916-1920)

March 31 – April 28

One of the earliest American Impressionists to work in South America, this remarkable artist recorded the unique beauty of Rio de Janeiro and the surrounding countryside early in this century.

Catalogue by Ronald G. Pisano available. \$1

A selection of other works spanning Ethel Paxson's career will also be on view.

THE MARBELLA GALLERY  
903 Madison Avenue  
New York City  
(212) 288-7809



*You are most cordially invited to  
attend the opening preview reception  
Saturday, October 16, 1976  
2:00 to 5:00 p.m.*

**ETHEL PAXSON, AMERICAN ARTIST (B. 1885)  
The Brazilian Years (1916-1920)  
"Lembranças e Saudades"**

*The exhibition will continue through November 6.*

This exhibition of paintings by Ethel Paxson of Brazil, 1916 through 1920, includes all the rest of her work during these years. The first exhibition, last April, sold out. Thus, this show represents the last opportunity to purchase paintings from this important period of her career.

The Marbella Gallery  
903 Madison Avenue  
(Between 72nd & 73rd)  
New York, N.Y. 10021  
Phone: (212) 288-7809

*Open Tuesday to Saturday, 11 to 5:30*





*The Black Fan*

DRAWINGS & PAINTINGS  
by  
ETHEL PAXSON  
and

SELECTED GROUP OF STUDENTS

The Argent Galleries  
March 27, 1939

through

42 West 57th Street  
April 8, 1939





Exposição de pintura de

---

# ETHEL PAXSON

Brasil de 1916 a 1921

---

DE 25 DE MARÇO A 1 DE ABRIL NA CASA THOMAS JEFFERSON. SEP-SUL ENTRE QUADRAS 706-906

---



WATER COLORS AND DRAWINGS

BY

ETHEL PAXSON

MARCH 19th — 31st, 1945

•  
THE ARGENT GALLERIES  
42 WEST 57th STREET • NEW YORK CITY





*Bird Decoration*

*Ethel Paxson*

DRAWINGS & PAINTINGS  
by  
ETHEL PAXSON  
and  
SELECTED GROUP OF STUDENTS

The Argent Galleries  
April 8, 1940

42 West 57th Street  
through April 20, 1940



Sincere Art expression must be based upon sound training in fundamentals, and upon a thorough knowledge of the Craft of Painting.

A good workman understands his tools.

The development of individual style must follow, not precede, these fundamentals.

ETHEL PAXSON.



DRAWINGS & PAINTINGS

by

ETHEL PAXSON

and

SELECTED GROUP OF STUDENTS

The Argent Galleries

March 3, 1941

through

42 West 57th S

March 15,



Report of the Lyme Historical Society 1981



Florence Griswold Museum

Old Lyme, Connecticut



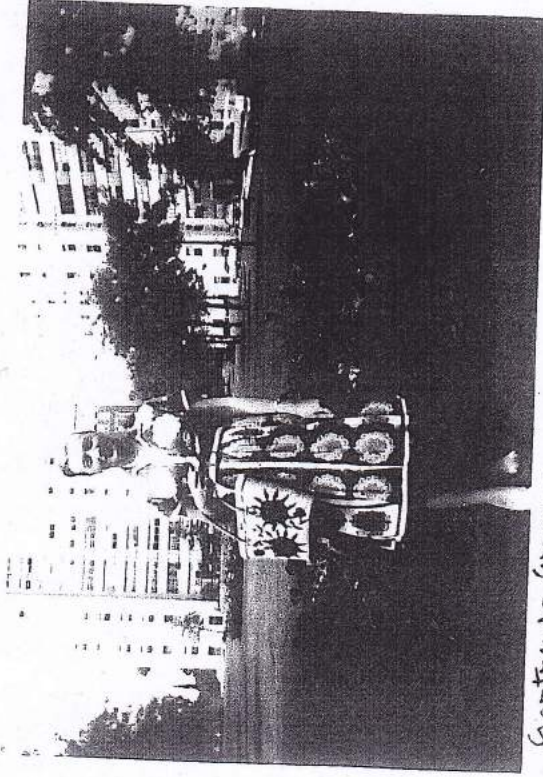
PAINTINGS OF THE CLOISTERS

BY

ETHEL PAXSON

THE ARGENT GALLERIES  
42 WEST 57th STREET  
NEW YORK CITY

FEBRUARY 18th  
through  
MARCH 2nd



Gertrude Steinman

July 1961



DICTIONARY  
OF  
SIGNATURES  
&  
MONOGRAMS  
OF  
AMERICAN  
ARTISTS





DICTIONARY OF SIGNATURES & MONOGRAMS OF AMERICAN ARTISTS

PAUL, Jeremiah ( - 1820)  
Genre Painter

J. PAUL.

1795

PAULUS, Francis P. (1862 - 1933)  
Painter, Etcher, Sculptor

*Paulus*

PAUS, Herbert (1880 - 1946)  
Painter, Illustrator

PAUS

PAUS

PAXSON, Edgar S. (1852 - 1919)  
Western Painter

*E.S. Paxson  
1900*

*E.S. Paxson  
- 1905*

*E.S. Paxson  
- 1905*

*E.S. Paxson  
- 1906*

PAXSON, Ethel (1885 - 1982)  
Painter

*Ethel Paxson*

PAXTON, Elizabeth O. (fl. 1910s - 1930s in Boston)  
Painter

*Elizabeth Paxton*

PAXTON, William MacGregor (1869 - 1941)  
Painter

PAXTON

*Paxton*

*W.M. Paxton*  
(continued)



THE  
ANNUAL EXHIBITION RECORD  
OF THE  
NATIONAL ACADEMY  
OF  
DESIGN

1901-1950





**PAUSAS, Francisco**

1910 Address: 253 W. 42nd St., N.Y.C.  
361. Study

1911 Address: 253 W. 42nd St., N.Y.C.  
80. Portrait: Miss M. Lampere

**PAXSON, Ethel (1885-1982)**

1933 Address: Kew Gardens, N.Y.

42. Sokoyo In Ceremonial Robes

**PAXTON, Elizabeth Okie (1877-1971)**

1913 Address: 43 Elmwood St., Newton  
244. The Breakfast Tray

1915 Address: 43 Elmwood St., Newton, Mass.  
258. Sick-Abed

1921 Address: Newton Centre, Mass.  
239. Breakfast in Bed

1924-W Address: Newton Centre, Mass.  
309. The Silver Candelabrum

1925 Address: Newton Centre, Mass.  
283. The White Pitcher

1927 Address: Newton Centre, Mass.  
91. The Kitchen Table

1927-W Address: Newton Centre, Mass.  
33. Common Things

1929 Address: Newton Centre, Mass.  
141. The Milk Pitcher

1930 Address: Newton Centre, Mass.  
332. Old Marblehead

349. Old Brick Mansion: Newburyport

1931 Address: Newton Centre, Mass.  
273. Deshabille

**PAXTON, William McGregor (1869-1941)**

1904 Address: Harcourt Studios, Boston  
202. The Girl with the Sea Beyond

1905 Address: 280 Tremont St., Boston  
72. The Pet Bird

81. The Sisters

1911-W Address: Fenway Studios, Boston  
379. Glow of Gold and Gleam of Pearl

1912-W Address: Fenway Studios, Boston  
317. Daylight and Lamplight

1913 Address: Fenway Studios, Boston  
102. Girl Combing Her Hair

1913-W Address: Fenway Studios, Boston  
300. The Morning Paper •

1917-W Address: Riverway Studios, Boston  
113. The One in Yellow

1919-W Address: 120 Riverway, Boston  
363. Charlotte

1921 Address: Boston  
96. Woman Sewing

1921-W Address: Boston  
55. Interior

1922 Address: Boston  
19. Head

1922-W Address: 120 Riverway, Boston  
340. Portrait

1923-W Address: Boston  
170. Portrait: Melancton W. Jacobus, D.D.

1924 Address: Boston  
128. The Other Door

1924-W Address: Boston  
188. Phryne

1925 Address: Boston  
29. Girl with a Rose

164. Portrait: Charles Bittinger, A.N.A.

1926 Address: Boston  
59. The Romance

1927 Address: Boston  
86. The Old Fashioned Hat

1927-W Address: Boston  
186. Flapper

1928 Address: Boston  
267. Getting Up

1929 Address: Boston  
128. Diana of the Peaks

1930 Address: Boston  
16. Bittina

1930-W Address: 132 Riverway, Boston  
117. Nude

1931-W Address: Boston  
205. Two Models

1932-W Address: Boston  
285. Elsa

1933 Address: Boston  
210. The Green Dolman

1934 Address: Boston  
316. Madonna and Child

1936 Address: Boston  
207. Reclining Nude

1937 Address: Boston  
45. Mrs. Charles F. Toppan

1938 Address: Boston  
204. Tashko

1941 Address: 19 Monvale Rd, Newton Centre, Mass.  
161. Conversation Piece \$1200

**PAYNE, Edgar Alwin (1882-1947)**

1916 Address: 4 E. Ohio St., Chicago  
49. California Hills

461. Western Foothills

1916-W Address: 4 E. Ohio St., Chicago  
257. Coward's Cove

1917 Address: 4 E. Ohio St., Chicago  
259. Seafoam

1928 Address: 1931 Broadway, N.Y.C.  
64. Chioggia Boats

206. The Inyo Sierra

1928-W Address: 1931 Broadway, N.Y.C.  
128. Tuna Boats

230. Fifth Lake

1929 Address: 1931 Broadway, N.Y.C.  
152. The Alps at Kandersteg

161. Anchorage



**NATIONAL ASSOCIATION OF  
WOMEN PAINTERS AND SCULPTORS**

NATIONAL HEADQUARTERS  
17 EAST 62ND STREET

**LIST OF OFFICERS, 1929-1930**

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**National Academy of Design**

GALLERIES OF THE AMERICAN FINE ARTS SOCIETY  
215 WEST 57th STREET

**108th ANNUAL EXHIBITION**

Opens Saturday, March 25th, 1933  
Closes Tuesday, April 18th, 1933

From 10 A. M. to 6 P. M.      Sundays 1:30 to 6 P. M.

**VARNISHING DAY SPECIAL ADMISSION**

FRIDAY, MARCH 24th, 9 A. M. TO 12 M.

ADMIT *Mrs. Ethel Paxson*

*This card is personal and not transferable.*

This was my first acceptance  
for a National Academy show.  
Picture was portrait  
of Soyoko Hara in Ceremonial Robes.  
The is now owned by  
Mrs. Hugh Randolph, of Cleveland, Tenn.

2

*Titled Soyoko in Ceremonial Robes*

Entered for ..... Prize

Do you consent to have your work reproduced in the Catalogue? .....

In papers and periodicals? .....

The Academy shall not be responsible for loss or damage, no matter how the same may be caused, the responsibility therefor resting solely with the owner; and this exhibit is submitted and received subject to this condition, which is hereby accepted.

Artist's Signature } *Ethel Paxson*

Address } *106 Newbold Place, New York*

Owner or Price } *Ethel Paxson*

Agent } *Ethel Paxson*

Agent's Address .....

Has this work ever been exhibited in New York City? *No*  
(See Circular)



The Society  
of  
Independent Artists



The Exhibition Record  
1917-1944

Clark S. Marlor



PUL, Nade  
1929-39 W. 67th St., NYC  
558. An Easter Offering 559. Roses

PAULDING, [Charles] Gouverneur  
Calumet, MI 1887-1965 NYC  
1928-1269 Madison Ave., NYC  
687. Bourg de Four, Geneva 688.d

PAUS, Aage [Seage A.S.L.]  
-active 1934  
1927-941 President St., Brklyn, NY  
727a. Morning After Snow Fall  
1928-Same address  
689. Col. Charles Lindbergh

PAUSAS, Francisco  
1917-215 W. 51st St., NYC  
30. Victims of War [ill.]  
31. The Tennis Girl  
1918-Same address  
567. My Boy 568. Mediterranean Sea

PAXON, E[dgar] S[amuel]  
E. Hamburg, NY 1852-1919  
1917-611 Stephens Ave.,  
Missoula, MT  
32. When the Worm Turns

PAXSON, Ethel [G.E.]  
[Esmond, Mrs. Clement]  
[DuClos, Mrs. Chester H.]  
Meriden, CT 1885-living  
1921-106 Newbold Pl., Kew  
Gardens, L.I., NY  
723. Colonial Gateway, Rio de  
Janeiro, Brazil 724. Pedra da  
Caven, Rio de Janeiro, Brazil  
1923-Same address  
490. Portrait, Thyra Samter  
Winslow 491. Landscape,  
Rio de Janeiro, Brazil  
1925-Same address  
[No work shown]

PAYOR, Eugene A.S.L.  
NYC 1909-living  
1934-15 Christopher St., NYC  
802. "Mary" 803. Three Masks  
804. Old Houses, Christopher Street  
1936-654. Mexican Meat Stall  
655. Gloucester 656. Beer Oasis, wc

PEABODY, Grace Allen  
1921-830 Park Ave., NYC  
[No work shown]

PEAKE, Katherine  
1932-405 E. 54th St., NYC  
618. Trees 619. Village 620. Marsh  
1933-362 Riverside Dr., NYC  
474a. Girl with Feather Pen

474b. Reclining Figure  
474c. Seated Figure

PEARCE, Alice  
NYC 1919-1966 Los Angeles, CA  
1940-512. At Ease [ill.]  
513. Self Portrait

PEARSALL, [Mrs.] A.B. A.S.L.  
1921-92 Fifth Ave., NYC  
725. Crysanthemums [sic]  
726. In Our Garden  
1922-Same address  
581. Bunch of Peonies

PEARSON, A. Gwynne  
1930-4909 39th Ave., Long  
Island City, NY  
792. "Jes' Posin'" [ill.]  
793. "Blue and Gold"

PEARSON, Charles  
1935-558. F.D. Roosevelt  
559. Huey Long 560. Prohibition

PEARSON, Molly  
[possibly Pearson, Molly, Edinburgh,  
Scot. 1896-1959 Sandy Hook, CT]  
1924-225 W. 80th St., NYC  
738. The River from Broadway

PEASLEY-JOURDAN, Alda  
1927-407 Morrison St.,  
Portland, OR  
728. Harriett 729. Ward Baker

PECK, Anne Merriman  
[Fite, Mrs. Frank E.]  
Piermont, NY 1884-active 1940  
1917-26 Grove St., NYC  
33. Portrait, Baby  
34. Little Miss Nancy  
1919-164 Waverly Pl., NYC  
452. Playmates  
1920-Same address  
605. Little Boy  
606. Decorative Panel  
1921-Same address  
[No work shown]  
1922-64 Bank St., NYC  
582. Wood Cuts 583. Sketch, Child  
1926-308 W. 11th St., NYC  
759. Drawings  
760. Mediterranean Fisherman  
1927-Same address  
730. Bermudiana 731. Decoration

PECK, Cornelia M. Dawbarn  
1920-Rye, NY  
607. Aunt Sam, My Helpmate [ill.]  
608. Same, smaller size



*Women  
in Artists  
America*

18th Century To The Present  
(1790 - 1980)

•

Edited by Jim Collins & Glenn B. Opitz



PATTERSON, Patty. Painter. Born: Oklahoma City, Oklahoma in 1909. Studied: University of Oklahoma; Ecole des Beaux-Arts, Fontainebleau, France; Taos School of Art; Art Students League; Oklahoma State University; also with Emil Bisttram. Awards: McDowell Club, 1940, 1944; Oklahoma Art League, 1942.

PATTERSON, Rebecca. Painter. Born: Philadelphia, Pennsylvania. Studied: Pennsylvania Museum; School of Industrial Art, Philadelphia. Also studied with Rebecca Van Trump and W. J. Whittemore in New York.

PATTERSON, Viola. Painter. Born: Seattle, Washington in 1898. Studied: University of Washington; in Paris with Andre L'Hote, Amedee Ozenfant and Alexander Archipenko. Awards: Seattle Art Museum, 1932, 1946; Northwest Watercolor Exhibition, 1952, 1954; Artists of the Seattle Region, 1955. Collection: Seattle Art Museum.

PATTON, Elizabeth. Painter. Exhibited in 1926 at the Pennsylvania Academy of Fine Arts.

PATTON, Katharine. Painter. Born: Philadelphia, Pennsylvania. Studied: with Cox, Hawthorne and Snell in New York; with Frank Brangwyn in London. Awards: Knoxville Tennessee Exposition, 1913; National Association of Women Painters and Sculptors, 1918. Collections: Pennsylvania Academy of Fine Arts; Southern High School, Philadelphia.

PATTON, Katherine Maxey. Painter. Award: Mary Smith prize, Pennsylvania Academy of Fine Arts, 1921.

PAULLIN, Ethel Parsons. Painter. Born: Chardon, Ohio. Studied: Boston Museum of Fine Arts School. Collections: St. Bartholomew Church, Church of St. Vincent Ferrer, New York; St. Stephen's Church, Stevens Point, Wisconsin; Federal Building, Albany, New York; Mutual Casualty Insurance Building, Stevens Point, Wisconsin; Christ Church, West Haven, Connecticut; Trinity Church, Ft. Wayne, Indiana; St. Paul's Episcopal Church, Brooklyn, New York; Church of the Epiphany, Roslyn, Long Island, New York; Brooke General Hospital Chapel, United States Army, San Antonio, Texas; Dana Chapel, Madison Avenue Presbyterian Church, New York.

PAXSON, Ethel. Painter. Born: Meriden, Connecticut in 1885. Studied: Corcoran School of Art; Pennsylvania Academy of Fine Arts; and with Cecilia Beaux, Hugh Breckenridge, and William Chase. Award: Meriden Arts and Crafts Association. Collection: American Embassy, Rio de Janeiro, Brazil.





[XEROX COPY]

NATIONAL ASSOCIATION OF WOMEN ARTISTS, INC.

OR 5-1616

41 UNION SQUARE

New York, N.Y. 10003

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March 23, 1977

Mrs. Ethel Paxson  
Essex, Connecticut 06426

Dear Mrs. Paxson:

Our Executive Board has considered your long record of membership and service to our organization and at its meeting, March 16, 1977, it bestowed upon you the status of "Honorary Member" of the National Association of Women Artists.

Even though there has been a time lapse since our last organizational contact with you, we wish to recognize your selfless devotion during your time of membership. You served in every office except the Presidency and taught a sketch class for us for 17 years. You are an integral part of our history.

Our constitution states, "Honorary Members are exhibiting members who have given many years of service to the Association and have merited the honor bestowed by the Executive Board. Honorary members are exempt from paying annual dues."

We are proud to list you among those artists who have contributed to their country's culture, to the status of women artists and, indeed, to the status of women in general.

Cordially and with the greatest of pleasure,

Elizabeth Horman  
President

ekg

We would appreciate an immediate reply so that we can list your name in our Annual Catalogue that will be shortly going to press.



# THE PRESS SOCIETY PAGE

*Ethel Paxson of Kew Gardens Wins Recognition in Fine Arts Exhibition*



Ethel Paxson at Work in Her Studio.

Her Career Started in  
Ethel's Studio at

bursting point with pictures—landscapes, still life and flower paintings, water colors, and sketches of various

'Soyoko,' Portrait of Japanese, Displayed at



## Her Career Started in Father's Studio at Meriden

By DOROTHY SMITH

The torch of enthusiasm, kindled early and carefully nourished by farsighted parents, has lighted the career of Ethel Paxson. It is easy to picture her as a bright-eyed, eager little girl, haunting her father's studio in Meriden, Conn., hoping for the privilege of laying in the undercoating of his paintings. That was the beginning of her life as an artist.

Her small slender figure is alive with energy, her face radiates joy in her work as she speaks of a favorite painting now hanging in the current exhibition of the National Association of Women Painters and Sculptors at the Sherman Park Hotel Building, Manhattan. It is "Soyoko," a portrait of the young and lovely wife of Kauro Hara, former Japanese vice-consul general, Soyoko, a relative of the Emperor of Japan, came to this country a few years ago and made her

home for a time with Mrs. Paxson at her Kew Gardens residence, 108 Newbold place.

Against a luminous background, Soyoko sits serenely in her ceremonial robes with small hands folded in her lap. Her creamy dark skin and blue-black hair are complemented by the kimono of royal purple which flaunts a touch of crimson in the sleeve lining, and the delicately colored obi of rich fabric. One misses the traditionally intricate hairdressing of the Japanese women, so much a part of the formality of their appearance. Soyoko's hair, brushed back smoothly into a knot at the nape of her neck, and her straight, slender nose lend her a curiously Occidental look. The portrait is a thoroughly interesting study.

Shown at the annual Catherine Lorillard Wolfe exhibition, the portrait won honorable mention. It also has been shown at the Spring Academy. Another study of Soyoko is shown above. Mrs. Paxson, a prolific worker, shows at most of the important exhibits in New York and at many of the smaller ones. She displays lively interest in struggling art leagues and likes to lend her support whenever possible.

Four years ago Kauro Hara, then living with the Paxsons and receiving instruction in English from the artist, introduced her to the extensive colony of Japanese in Forest Hills and Kew Gardens. Her intense interest in the Japanese people, already awakened by the Haras, was stimulated by her contacts with them. Many are now students in her art classes. Mrs. Paxson finds them keen, alert, anxious to learn, and fascinating people to know. The subjects for her next portrait will be Yukiko Kobayashi and her baby, Mariko, residents of Kew Gardens.

Thyra Samter Winslow, who also lives in Kew Gardens, is one of the better known people Mrs. Paxson has painted. Another is Mrs. Benjamin Nelson of Scarsdale and Chicago. One particularly appealing portrait shows

bursting point with pictures—landscapes, still life and flower paintings, water colors, and sketches of various sorts.

Her flower paintings are distinguished by fresh and spirited coloring. She is an enthusiastic gardener and she knows flowers. One of her loveliest shows a mass of white flowers in a copper vodka kettle from the Pribiloff Islands. Another displays a fine Sevres urn, and a majolica vase filled with brilliant red tulips. A sea-blue vase, a museum piece of beautiful proportions which she has used more than once, holds asters. A stylized arrangement of garden flowers against a metallic background is an example of purely decorative painting, in which Mrs. Paxson is interested.

Among her still-life painting, "Fruits of Two Centuries" which was shown last year at the exhibition of the National Association, is outstanding. A somber tray and a lustrous pewter tankard are perfect foils for the luxuriant mass of fruit that is the center of interest. The coloring is breath-takingly beautiful.

A nicely organized still life composition is formed solely of Japanese objects. A tea

pieces of Japanese crackleware are displayed on a table covered with an obi, on which stands an original drawing of a prominent Japanese artist.

Most unusual is an imaginative painting inspired by the Rimsby-Korsakoff opera, "Sadko," in which there are two under-water ballets. It shows a glimpse of another world, lyrically conceived and ethereal in coloring. The figure of a girl lies on a rock at the bottom of the sea, while fish of exquisite delicacy swim around in the water above her. Mrs. Paxson admits that this picture is very near to her heart, being the realization of an idea she had for some time before being able to execute it.

Absorbed as she is in her painting, Mrs. Paxson finds time to teach, lecture and write. She conducts an evening sketch class at the Argent Gallery, headquarters of the National Association of which she is recording secretary and has been a board member for many years. She teaches both adults and children, giving courses in the appreciation of art as well as instruction in painting.

"I love to teach," she says. "I get a great deal of satisfaction from assisting my pupils to develop their creative instincts, and from bringing them to an understanding of aesthetic principles which, once mastered, can lead to a complete revelation of the beauty in all art and all life."

Mrs. Paxson rejoices in being able to pass on to others, in her work as a teacher, the opportunities that Fortune has bestowed upon her. She grew up in an environment favorable to the development of a budding artist, the only child of parents anxious to give her every chance to bring out her talents. She began her training at the age of 10 with a pupil of the late William M. Chase. From then on, she pursued her chosen career with avidity, studying in Washington, and later at the Pennsylvania Acad-

## 'Soyoko,' Portrait of Japanese, Displayed at Show

emy, in Philadelphia where she was a pupil of Chase, Cecilia Beaux and Henry Rankin Poore.

Feeling that Miss Beaux and Chase had much to offer her, she studied privately with them. She says of Miss Beaux: "She holds a position today that no one else can approximate. She is the outstanding woman painter in this country." Her praise of Chase knows no bounds. "He was worth more to me," she asserts, "than all my other teachers put together. I never had a conversation with him without feeling stimulated, without receiving constructive help. He struck twelve every time."

An area of painting which she has done with the same skill and energy as the others, is the study of the human figure. She has done some of the best work there.

American Embassy at Rio de Janeiro.

In addition to the painting she accomplished during the Brazilian interlude, Mrs. Paxson wrote for "The Brazilian American," a weekly published in Portuguese and English. She was given a department to organize in her own way. Aware that many Americans living in Rio de Janeiro were too blind to see the beauty of the country which was so apparent to her keen artist's eye, she started a series of "Letters in a Rio Garden," written ostensibly by an American girl there to a friend in this country. These were chiefly descriptive of the countryside and its people, abounding in local color. The articles were illustrated with her own line drawings of native subjects.

Her success was proved by the fact that the letters were often clipped and sent home by her countrymen. The series was continued by Mrs. Paxson for some time after her return to the states.

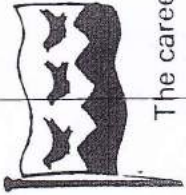
She also has written special articles for the Woman's Home Companion and the American Magazine. For "Beauty," a Brewster publication now non-existent, she did a series of articles on "aesthetics as applied to femininity in general." These, while not very serious work, were fun to do, she says.

Among the painters of all time, Mrs. Paxson holds Rubens first as a colorist and designer. "Perhaps the greatest thrill of my artistic career was the moment I entered the Rubens Salon in the Louvre," she states. She does not feel that she has been particularly influenced by any one artist or by any school of painting.



May 10 - May 26

## ETHEL PAXSON

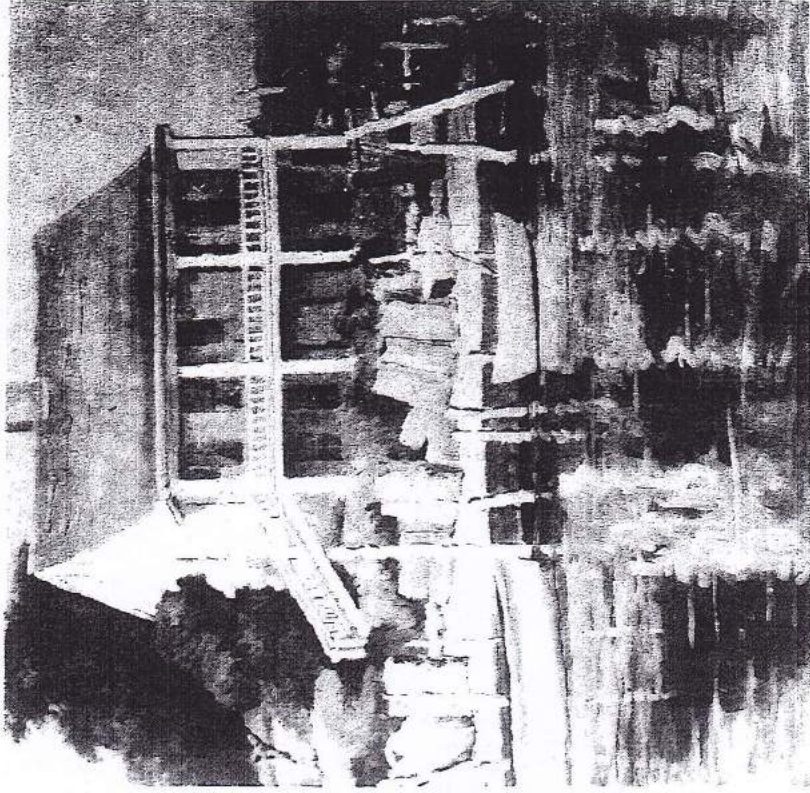


The career of Ethel Paxson (b. 1885) began in her native Connecticut under the tutelage of the Connecticut artist, Lilla Yale. Ethel Paxson continued her formal art studies at the Corcoran Art School, Washington, D.C. and the Pennsylvania Academy of the Fine Arts, where her teachers included William Merritt Chase, Cecilia Beaux and Henry Rankin Poore. In 1916 she accompanied her husband to Brazil where, in four years of inspired production, she completed a remarkable series of paintings now honored to be among the very first impressionist landscapes of Rio de Janeiro and the surrounding sea and countryside. A collection of these celebrated works are now on tour in Brazil under the aegis of the U.S. Department of State.

Returning to the United States in 1920, Ethel Paxson continued an active career as an artist, exhibiting widely. She painted much in Connecticut, producing distinguished landscapes in and near Clinton, Branford, Madison and Meriden. In 1936, and continuing for five years, she taught her summer art classes in Weston, Vt., where she also painted many "plein-air" landscapes, notable for their exceptional vitality and clarity.

As one of America's early women landscape painters, Ethel Paxson is now recognized and represented\* as one of the important women artists of this century. Ethel Paxson (Mrs. Chester H. DuClos) lives in Essex.

\*Metropolitan Museum, New Britain Museum of American Art, Mattatuck Museum, Waterbury, American Embassy, Rio.



*Capt. Kelsey House, Waterside Lane, Clinton*

This current exhibition of paintings and drawings includes representative works from Ethel Paxson's entire career and, as such, is the first complete retrospective of her work to be held in Connecticut.



# LEADING WOMEN OF AMERICA

Published by Authors International Publishing Co.

(Auspices of Paine-Hall School)

142-154 EAST 32ND STREET, NEW YORK

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VIRGINIA L. TOMPKINS, Editor.

Please note carefully and write plainly all proper names and dates

**PAXSON, Ethel**, 106 Newbold Place, Kew Gardens, L.I., N.Y.

Painter, teacher, writer, lecturer; b. Meriden, Conn., March 23, 1885; dau. Walter R. and Elma (Kinney) Easton; (father and mother both artistic and musical); ed. public and high school; Kappa Mu Sigma; m. Meriden, Conn., March 23, 1905, Clement E. Paxson. Corresponding sec. two years, recording sec. two years, mem. Executive Board ten years, Nat. Assn of Women Painters and Sculptors. Mem. Executive Board, Catherine Lorillard Wolf, two years. Corresponding sec. six years, vice-pres. two years, Art League of Nassau County. Instructor in Nassau Institute of Art, three years; instructor of painting, Am. School, Rio de Janeiro, Brazil, two years. Editor of Special Dept in Brazilian-Am. Magazine, three years. Lecturer, New York Board of Education, five years. Teacher in own studio nine years. Contributor of special articles to various magazines for many years. Has two pictures in Am. Embassy, Rio de Janeiro, Brazil. Mem. Nat. Assn of Women Painters, Paint and Clay Club (New Haven), Arts and Crafts (Meriden, Conn.), Catherine Lorillard Wolf Art Club (New York), Art League of Nassau County, Am. Artists Professional League. Recreation: Music (piano).

## NATIONAL ASSOCIATION OF WOMEN PAINTERS AND SCULPTORS Argent Galleries, 42 West 57 Street, New York

AN EXHIBITION OF "THE METROPOLITAN SCENE" will be held at the galleries from March 17th to 29th. This will include street, dock, industrial, park scenes, in fact anything pertaining to life in a City. Members may submit FOUR works IN ANY MEDIUM, BUT NOT MORE THAN TWO IN ANY ONE MEDIUM. Size limit 25 x 30. Sculpture is particularly requested. RECEIVING DAY, FRIDAY, MARCH 14th, 10 a.m. to 5 p.m. Please attach gallery entry blanks. The Gallery Committee will act as a Jury. Opening Tea, Tuesday, March 18th. Out-of-town members sending watercolors or black and whites without frames or glass may send directly to the galleries and we will return, express collect, for a handling fee of \$1.00.

The Membership Jury meets at the end of March. Please send in the names of any artists you wish notified of this event.

The Sketch Class meets every Tuesday evening, 7:30 to 9:30. Admission 25¢—nude models. Members or non-members, men or women may attend.

If you did not receive your copy of the Annual Catalogue let us know and one will be sent. Membership cards are also available to members in good standing and a copy of our Constitution may be had upon request.

Exhibitions in March: March 3-15: Paintings by Kitty P. Recchia; Ethel Paxson and selected Student Group. March 17-29: The Metropolitan Scene.

The National Association of Women Painters and Sculptors will hold its thirty-third annual exhibition at the Fine Art Building, 300 West Fifty-seventh Street, commencing tomorrow. The private opening reception, at which the officers will receive, will be held this afternoon. A special feature of the exhibition this year will be a series of gallery talks given by prominent artist members at 5 o'clock each day, exclusive of New Year's Day and Sundays. Six money prizes will be awarded.

In the fifth exhibition of the National Association of Women Painters and Sculptors, now being held, there are some portraits by Rosemond Smith Bouve, Agnes Richmond, Harriet Lord and Marjorie Monroe. A modernistic landscape by Ethel Louise Paddock, two small decorations by Clara Stroud, still life paintings by Frances Ferguson, flower studies by Edith Penman and a Colonial interior by Ethel Paxson are included. The exhibition con-



384 Praia do Flamengo, Rio de Janeiro, Brazil.  
August 29, 1917. Wednesday morning.

My dear Miss Yale:-

Your letter started on July 3rd came to me by the last boat, and we both were very glad to hear from you, and to know that you both continue in good health and spirits. I am replying thus soon in order that I may have frequent letters from you, for you must know that I enjoy your letters more than any I receive other than those from mother and father. You have the happy faculty of writing just as you talk, and that is always more interesting than getting letters written in a stilted style. The clippings you enclosed were interesting also, many thanks. I think the "Christian Science Monitor's special correspondent" is a very critical individual, with little judgement or discernment! I don't believe he even knows the difference between "average" and "model". I don't see how he could make such a sweeping statement anyway, not being a statistician. You know I never have been able to see the idea of making Art "ideal" rather than "real". Of course, it is all in the point of view of the painter I suppose, but to me, a proper selection and representation of actual beauty is the highest form of Art. Almost anyone can do a portrait if they idealize it sufficiently. It then ceases to be a portrait of a particular individual, and becomes the portrait of an idealized type. The first requisite in portraiture for me is that it be a true representation of the individual. I guess you like being busy, I know I feel that it is the solution of all difficulties. Time cannot drag when one is occupied through every waking hour. But I do think you ought to take more time for painting. You know everyone can do ordinary work, such as cleaning furnace pipes, pruning grape vines etc etc, but not everyone can make things live on canvass. I know things seem to be necessary, but, - are they? I am sure I do a great deal which is not necessary really, and if I spent that time at something which would be truly worth while, it would be so much better. Just imagine your having made but one study in the time since we left home! That is positively criminal! I have as yet done nothing regarding keeping out damp from the piano, but I believe we shall get a preparation which is sold here, called "No-Damp", which is considered very fine for the purpose. Another thing which we considered doing was to get a tiny night lamp (electric) and put it inside the piano, near the strings and felts, keeping it burning night and day. They cost but little to run, as they burn a small amount of current. In Panama they do this always for pianos. Camphor is also good for keeping things dry, as well as for keeping out moths. We have no trouble during the cool weather here, but shortly now I shall have to get a fresh supply of camphor, and fix things all up for the summer. I think Sergeant Kendall's remark "See the likenesses instead of the differences" is a very good one, and I am sure Mr. Chase was always advising similarly. However, for an advanced student, I believe there should be a constant comparison both as to likenesses and differences. I should hardly place Kendall with Sargent, although I admire his work. He is a bit too academic for me. I like his work many times, and it always has a nice appearance, even if at times it seems a bit stereotyped. It is always natural for students to think their particular instructor at that moment, the very acme of perfection. I know I have always felt that way about Chase. But I believe if these two boys could study with a man like Henri, or a woman like Cecelia Beaux, they would get a new vision. Do you know that if I had to do every subject in black and white first, as you say Mr. Taylor does, I should never paint at all? It would take away all the spontaneity and delight of rapid creation. Mr. Chase was always telling us that the first glow of inspiration was inevitably the best, and to hold fast to that, if we lost everything else. Certainly, there are many roads which lead to the same end, and every student must find his own particular road I imagine. It is with painting as it is with life, what is right to one is wrong to another. There was one thing about Mr. Chase which always appealed strongly to my sense of fitness, and that was, he never made a flat statement and said that was the only right thing. He did not believe in any one thing as representing the final answer, but was always telling us to strike out into new paths and experiment with everything. He said Art was difficult enough without trying to get on with limited implementa.

(CHASE + Beaux)



For that reason, he advised us to try all sorts of things, such as painting into wet grounds of varying colors, painting into red chalk ground as the old Dutch masters used to do with such marvelous results, painting over a prepared ground which had been stippled heavily and allowed to dry, using different combinations of oil and turpentine as a medium, using no medium with a raw turpentine wash, painting entirely with the knife, etc etc ad infinitum. Then he was always having us arrange our studies in new and striking ways, locating the main theme in new places, changing the horizon so to speak. He tried always to impress us with the fact that painting was not good enough unless it was interesting as painting. To be a good draughtsman, a fine colorist, an expert composition student, was not enough; whatever else you had, you must be able to interest the observer in the way in which the thing was done. There are plenty of men in the painters field today who do good work, but whose chief fault lies in the fact that you never can mistake their work for that of anyone else. They grow mannerisms which in time make slaves of them, and spoil their work. I am an admirer of Sir Edward Paxton, with his lovely surfaces and rich coloring, but you could never deceive me into believing it the work of anyone else. It is his distinctly and preeminently. Of course, every painter is bound to have his characteristics, his individuality, and he cannot be great without them; but, they should never be preponderant, to the exclusion of all originality and variety. What do you think? Thanks for copying the clipping regarding George Bellows, I enjoyed it. I often think of the day you and I had the interview with him in his studio. Do you know, I cannot help thinking that he feels that he has a standard of oddity to maintain, and for that reason says and does these strange things. I believe all big men and women have a certain human side to their natures which compel more or less subservience to their pride and love of admiration. This would be especially true of any of the radicals and ultra-modernists, wouldn't it? I wonder why in that article, he was spoken of as a pupil of Henri rather than of Chase? He was a pupil of Chase you know, and he mentioned that fact to me the day we saw him. I should think he would have felt that owed much more to Chase than to Henri. It would take a rather conceited person to visit Bellows after that statement regarding his possible "friends". I think he likes to hear himself talk! You did not say what Mrs. Robinson thinks about Bellows. Does she venture to express an opinion? I do not know anything about lithographic work. I am glad if my description of the Bico do Papagaio gave you any pleasure. It certainly was a splendid trip, and a wonderful experience. I want to do it again some time. Since then, we have climbed the Tijuca Peak, which is the highest one around Rio, but it was easy compared to the Bico being less precipitous. We enjoy taking in all the sights there are, and want to miss nothing while we are here. There is not much danger in going these places, especially when one is as careful as we are. What are the two boys, Max and Izzi, going to do when they finish at Yale? Do they plan to go to New York for further study? I hope you finally did paint the Dorothy Perkins? You do flowers so understandingly. I don't quite know how to answer you regarding the "wild" flowers of this country. You see, all the flowers here, excepting the few which have been brought here from other lands, are "wild". There are roses which have been brought here, geraniums, heliotroupe, asters, chrysanthemums, violets, forgetmenots, and a few others which have been brought from other places. But there are millions of native plants, all of which bloom in some way or other. The task of cataloguing the plants and trees here is an endless one, and the man in charge of the Botanical Gardens has spent 25 years already dividing some of them into groups, arranging them, naming them, and indexing them, and at the end of that time he has only 500000 of them down in his index. One of our friends knows this man very well, and he says it is a task which will never be wholly completed. You see, every square inch of ground here is covered with some sort of vegetation or other, and so closely growing that they are all mixed up, intertwined, and sometimes actually grown together. Just as soon as you get outside the city, you find this mass of vegetation, and in places it is so dense that passage has to be hewn with an ax. You see, it is difficult to answer your question. However, I have noticed but a few particularly, and I can tell you of them.



It was sent letter postage in order to insure its safe delivery, but even that meant little to them here. Everything which comes, even as personal baggage is sampled, and the officials always take some of everything which comes in. If you have six packages of things sent in, they will keep one package for themselves always. Fortunately, nothing was taken out of my box, although it was torn open at one end. But our company gets things through better than most anyone else. There have been no more private exhibitions of paintings which I know of, and they tell me, they are few and far between. When I think of all the fine things I missed this last winter in N.Y. it makes me sick. I often think of our visit together in N.Y., when you came to see us at Kew, and what a good time we had. It was a good thing we got that in just when we did, wasn't it? I enjoyed the visit in George Bellevue's studio so much too, and think over what he said quite frequently. I am developing some new ideas. By the way, everything I do down here is high in key, and of course I do not try to accomplish this purpose when I set out. But when I get home and examine what I have done, I find it is always high in key, much higher than what I did at home. I presume the light and color here are the cause. I don't believe there is one sketch which is low in key. And the atmosphere differs so greatly here from day to day. Some days it is just like champagne, so sparkling you cannot begin to reproduce it, and another day everything is rubbed together in a thick envelope of mist and haze. Grey days here are absolutely devoid of color, but the sunny days, the color is almost overwhelming. It reminds me of some of Sorolla's things, so blazing with sun and light, it hurts the eyes to look at his canvasses. My sketches are always a source of disappointment to me. It requires a master to even approximate the effects here. I knew you folks will be terribly set back when you finally get to look at what I have done down here. So don't get your ideas way up in the air, for you will have to suffer a horrible disillusionment if you do! Just believe that my sketches are going to be quite crude, wholly inadequate, and very messy. Some one asked me the other day with whom I had studied, and when I told them Wm. M. Chase, they said rather uncertainly, "Oh, yes, I believe I have heard his name somewhere"! Brazilians have absolutely no idea of real Art, either in their homes or elsewhere. If you could look into the interior of a Brazilian home of wealth and supposed culture, you would find the walls covered with an ugly shade, glaring lights hanging in ugly fixtures, many small pictures hanging at unsightly angles on the walls, cheaply upholstered furniture of a gaudy hue as a rule, with an equally gaudy rug on the floor. The occupants of this room would be several fat females, clad in a conglomeration of bright colors, the dresses all made with high waistline, and very short skirts, displaying a good deal of thick ankle and fat feet. Their hands would be covered with rings with bright stones of all colors of the rainbow, surrounded with diamonds, and they would have one or two strings of beads around their necks, a wrist watch on one wrist, and possibly another wrist watch on one ankle. To look at the time, all that is necessary is to raise one foot up at the side, and throw one glance down at the watch, which is worn on the outside of the ankle. You can imagine a group of people, looking at their individual watches at intervals, and what sudden and graceful movements would ensue! This is of course, slightly exaggerated, but not too much. You will judge from this, that my fondness for the majority of Brazilians is not growing with my acquaintance with them. I met a widow the other night at the Country Club, who is suspected of having shot her two first husbands, and she is now angling for the third. She had a tiny watch set with diamonds on her ankle, and she was quite and adept at observing the time! My husband indulged in a bad word when he saw her with the watch on her ankle! Well, I shall not get my mending done this morning unless I stop this chattering. There is always a pile of mending waiting for me, and I never get really up to date with it. The laundress here can tear things much faster than I can repair them. Now, do write to me real often. You know I am always so interested in your letters, and in your point of view, and your work. Tell me all about what you are doing, and thinking. You must be sure to go out sketching a lot this summer and Fall. With much love to your mother and yourself, and very kindest remembrance from my husband to you both, believe me as ever,

Lovingly,

Edith



actual Paxson

No salon in the more popular this season than are en route Betty's" ice palace. spend several weeks on the island.

# Work of Kew Gardens Artist on View at Nassau Institute

Special to the World-Telegram. 1936

**K**EW GARDENS, Feb. 22.—There's a double-edged interest to Long Islanders in the exhibition now on view at the Nassau Institute of Art, Hempstead. The artist, Ethel Paxson, is a resident of Kew Gardens. And the show itself is sponsored by the island's chief art group.

There are almost fifty of Mrs. Paxson's compositions hanging on the institute's walls, mostly oils, with a few watercolors, one or two charcoals, a couple of pen and ink sketches and a group of designs.

Among them is "Soyoko," the gay-hued portrait of the wife of Karuo Hara, former Japanese vice-consul. It was this painting which was awarded honorable mention in the annual Catherine Lorillard Wolfe exhibition two years ago.

Mme. Soyoko, a relative of Japan's Emperor, was a guest of Mrs. Paxson for several months in 1933. The portrait, the best of a number which Mrs. Paxson painted of her Japanese friend, was also shown in the Spring Academy.

### Reflects Rio de Janeiro.

One of the murals, a riot with lovely hues, reflects the four years Mrs. Paxson spent in Rio de Janeiro, where she wrote and illustrated a weekly periodical.

It depicts a half-dozen rainbow-shaded parrots, some in flight, some clawing their way head downward along a branch, others, securely perched, with their beaks a-gape in a scream.

Mrs. Paxson belongs to the National Assn. of Women Painters and Sculptors, having been an officer for eight years and a board member for eleven. She also belongs to the Catherine Lorillard Wolfe Art Club and the Paint and Clay Club of New Haven.

### Teaches at Institute.

In recent years she has given much time to teaching. In addition

to private pupils she conducts classes in still-life drawing and painting at the Nassau Institute, where for several years she was a member of the executive board. She coaches New York City groups in art appreciation.

But she squeezes out enough hours for her own palette and brushes.

Mrs. Paxson is to address the Nassau Art League on Thursday. Her exhibition, which opened Monday, will be on view until next Saturday.

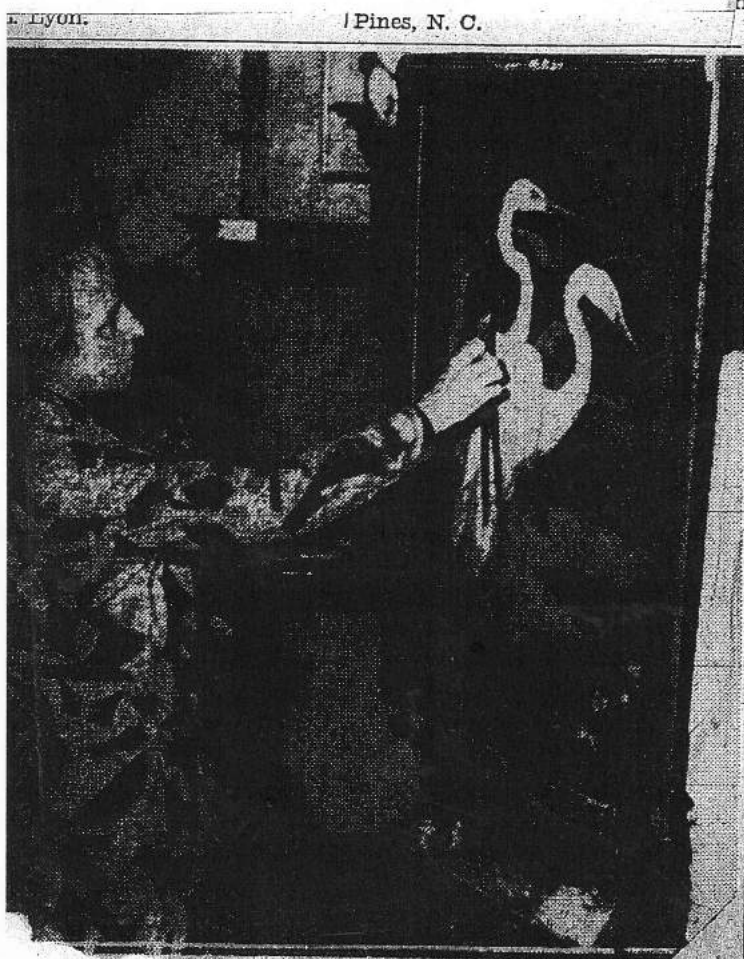
## Mrs. Kost Entertains in Honor of Her Mother

Special to the World-Telegram. GARDEN CITY, L. I., Feb. 22.—

Mrs. John H. Kost, of Suffolk Lane, entertained last night in honor of her mother, Mrs. E. M. Kemp. Her guests were members of the family and the Misses Agnes Davies and Lillian Kaye, of Garden City.

Mrs. Kemp, who celebrates her birthday anniversary today, is to be honored again this evening by her son, R. Edwin Kemp, of Woodhaven. Only relatives will be at the dinner.

Mr. and Mrs. James Duckett, of Belmont Pkway., Hempstead, entertained at a dinner bridge Saturday night. Their guests were Mr. and Mrs. George Blanchard, Mr. and Mrs. H. Hall Marshall, Garden City, and Mr. and Mrs. Ernest M. Strong, Plandome.



Kew Gardens home.