

NATIONAL GALLERY OF ART

NEWS RELEASE

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WASHINGTON, D. C., July 6, 1962. John Walker, Director of the National Gallery of Art, announced today that an exhibition of the foremost collection of Winslow Homer water colors in private hands will be held at the Gallery from Friday, July 6 through Wednesday, September 12. The collection belongs to Mrs. Charles R. Henschel of New York and the exhibition is being held in memory of her late husband, Chairman of the Board and President for thirty years of the international art firm of M. Knoedler and Co. A checklist of the exhibited pictures is attached.

Mr. Henschel was a leading figure in the art world, in Paris, London, and New York, until his death in 1956. Having joined Knoedler's in 1904, at the age of 19, he anticipated early in his career the widespread appreciation that Homer water colors have attained. His first purchase, Burnt Mountain, is in the exhibition. He bought it in 1912, at the age of 27.

Winslow Homer was the greatest American seascape and landscape painter, and his reputation is based not only on his oil painting but his unique mastery of water color. The artist himself once said to Mr. Henschel, "You will see, I will live by my water colors."

Among the eighteen water colors in the exhibition are some of Homer's most colorful and most freely painted Gulf Stream scenes. Key West: Hauling Anchor shows a typical Caribbean broad-sterned fishing smack, in a technique of transparent washes that conveys the full intensity of sub-tropical light. Salt Kettle, Bermuda presents a cove whose surface luminously mirrors two Bermuda cottages and a sky charged with clouds.

The exhibition will also permit the visitor to trace Homer's development in the water color medium. Homer's earliest water colors date from the 1870's. The Milk Maid, of 1878, shows his early style which was influenced by a trip to Paris and his exposure to the work of the Barbizon School.

(More)

In 1881 and 1882 Homer spent two seasons in England, at Tyne-mouth on the North Sea. Girl Carrying a Basket is a beach scene of 1882, and in its technique and colors shows his reaction to pale northern color and the influence of the English school of water-color painters.

The next year, 1883, he moved to Prout's Neck, Maine, where he lived until his death in 1910. The exhibition includes a study of the sea from his first year in Maine: Incoming Tide: Scarborough, Maine. It also includes one of his monumental compositions of fishermen at sea, Hauling in the Nets.

Another of Winslow Homer's favorite subjects is particularly well represented in the collection: huntsmen, woodsmen, and fishermen in the Adirondacks. From his frequent trips in the mountains come such scenes in Mrs. Henschel's collection as A Good Shot: Adirondacks, The Lone Fisherman, Castling, Number Two, and On the Trail. One of the scenes in the exhibition was a study for his oil painting, Hound and Hunter, which is in the permanent collection of the National Gallery of Art.

In his introduction to the catalogue of the exhibition, Mr. John Walker has written:

The exhibition comprises the largest and most important group of Homer's water colors privately owned, a collection equalled in only four museums. The National Gallery of Art is deeply indebted to Mrs. Henschel for her generosity in making this loan exhibition possible.

End

Checklist of Water Colors from
THE COLLECTION OF MRS. CHARLES R. HENSCHEL
EXHIBITION AT THE NATIONAL GALLERY OF ART
July 6 - September 12, 1962

1. The Milk Maid
2. Girl Carrying a Basket
3. Incoming Tide: Scarborough, Maine
4. Under a Palm Tree
5. Hauling in the Nets
6. The Lone Fisherman
7. Blue Spring, Florida
8. Hound and Hunter (Sketch)
9. A Good Shot: Adirondacks
10. Burnt Mountain
11. On the Trail
12. Casting, Number Two
13. Ile Malin
14. Salt Kettle, Bermuda
15. The Rise
16. The Coming Storm
17. Key West: Hauling Anchor
18. Red Shirt: Homosassa, Florida