

Daniel Garber: Romantic Realist

A Teacher's Guide

A collaboration between the Pennsylvania Academy of the Fine Arts and
the James A. Michener Art Museum

Education Departments

Exhibition Dates:

The Pennsylvania Academy of the Fine Arts
January 26-April 8, 2007

James A. Michener Art Museum
January 27-May 6, 2007

Pennsylvania
Academy of the Fine Arts

Museum & School



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Acknowledgements

The **Daniel Garber Romantic Realist Teacher's Guide** is a collection of curriculum ideas written by the Education departments of the Michener Art Museum and the Pennsylvania Academy of the Fine Arts. This guide was created for all subject level K-12 teachers.

The content of this guide is designed to introduce students and teachers to the exhibitions both at the James A. Michener Art Museum and the Pennsylvania Academy of the Fine Arts. The activity pages feature interdisciplinary curriculum ideas and resources created by each museum to be done in the classroom and at the museums. These enrichment activities are also designed to be used by students with a variety of learning styles and can be modified to suit any age level. Works of art from each exhibition were selected for further exploration in the classroom.

Areas in the curriculum binder such as *Looking Questions* are ways to encourage discussion and careful observation. Interdisciplinary activity ideas provided with each artwork take the students learning outside the Bucks and Philadelphia Counties, giving a wider and more global approach to learning.

Many thanks to Michener Art Museum Intern, Katja Gottbrecht for her efforts in developing components of this curriculum. Thank you to the Academy Education staff for your willingness to work together on this project!

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Introduction to Teachers

In April 1945, a month before the Victory in Europe was declared during World War II, the Pennsylvania Academy of the Fine Arts mounted an expansive retrospective exhibition of the work of Daniel Garber (1880–1958), an honor long awaited by the artist. The exhibition was a fitting tribute to the career of not only one of the Academy’s star pupils of the early twentieth century, but one of their most admired teachers. By 1945, Garber and his art had weathered not only two world wars, but also the Great Depression, as well as a realignment of the American art world along interests heavily informed by European modernism.¹

The present exhibition, mounted jointly by the Pennsylvania Academy of the Fine Arts and the James A. Michener Art Museum is the first major exhibition of Garber’s work since that held at the Academy in 1945. Bringing together nearly one hundred of the artist’s finest oils, as well as a selection of works on paper, the exhibition reveals the development of Garber’s art, as well as his talents in various media. The exhibition is divided between the two institutions with works through 1929 displayed at the Academy, while works from 1930 through the end of Garber’s life are installed at the Michener Museum. This division mirrors significant transformations in Garber’s art, as well as perceptions of his work that began around 1929, the beginning of the Great Depression.²

We hope that you and your students enjoy your experiences at each exhibition. We invite you to utilize the lesson ideas and activities in this curriculum packet to enrich your current curriculum.

The Education Departments at the James A. Michener Art Museum
and The Pennsylvania Academy of the Fine Arts

Daniel Garber Biography (1880-1958)



Daniel Garber was born April 11, 1880 to a Mennonite family in North Manchester, Indiana. Daniel showed an early interest in the arts, preferring to paint than go to church on Sundays.¹ By age 16, Garber was anxious to pursue professional training in the arts. This natural aptitude for painting prompted his family to send him to the Art Academy of Cincinnati, where Garber studied from 1897 to 1899. In Cincinnati, Garber became part of the circles of Frank Duveneck, the American Impressionists, and the European-trained faculty. In addition, Garber made fast

friends with mentors Julian Alden Weir and John Twachtman, whose works greatly influenced his own later in life. Following his time at the Art Academy of Cincinnati, Garber moved east, where he studied under Thomas Anshutz and Hugh Breckenridge in the summers of 1899 and 1900 at the Darby School of Painting in Fort Washington, Pennsylvania. While attending classes at the Darby School he met his wife, Mary (May) Franklin, when she modeled for one of Breckenridge's portrait classes. In 1899, he sought further instruction at the Pennsylvania Academy of Fine Arts, where he studied until 1905. Garber courted Mary from 1899-1901 while both attending night classes at the Academy. They were married in June 1901. At this period in his life Garber was also working as "an illustrator, commercial artist and painter"³ to support himself.

Garber also began teaching at the Philadelphia School of Design for Women in 1904. However in 1905, he put his teaching career on hold to accept the prestigious William Emlen Cresson Traveling Fellowship from the Pennsylvania Academy, which allowed him to study in Paris, London, and Rome. While in Paris, Daniel and May welcomed their first child, Tanis. His work from these two years studying abroad reflected an impressionistic style, perhaps due to the influences of seeing the work of Claude Monet, Camille Pissarro, and Alfred Sisley in Europe.

Upon returning home in 1907, Garber and his wife took a house in Bucks County at fellow artist William Lathrop's urging. His father-in-law had also purchased some land and a home in Bucks County. Coincidentally, the house, barn, and adjacent buildings were on a site which had been shown by Lathrop a few years back. This home, later named "Cuttalossa," was to be a vital part of the burgeoning of the New Hope Arts community in the next few years. Garber purchased a home on Green Street in Philadelphia in 1911. From this time to the mid 1920s, Garber commuted between Philadelphia and Bucks County, spending his winters in town and the summers in Cuttalossa.

Garber continued teaching at the Philadelphia Design School for Women until 1909, when he took a position at the Pennsylvania Academy of the Fine Arts, as an assistant to his mentor, Thomas Anshutz.⁴ Garber's repute as an instructor gained status as the years wore on; students both feared his criticism and sought his praise. He remained an instructor there until 1950.

In addition to his teaching career, Garber developed professionally as an artist, entering competitions and garnering praise for his meticulously orchestrated works. Notable awards include: the first Hallgarten prize of the National Academy of Design (1909), a gold medal at the Panama-Pacific International Exposition in San Francisco (1915), the William A. Clark Prize at the Corcoran Exhibition (1921), the Pennell Medal from the Pennsylvania Academy of the Fine Arts (1942) and many others.

In 1916, Garber helped found the New Hope Group, a colony of artists that showed and worked together from 1916-1926. While primarily a painter, Garber was also a proficient draftsman and printmaker. His distinctive style - the close, almost tapestry-like brushstrokes and restrained use of color - set him apart from his contemporaries. This, along with his prestigious teaching career, earned him a position as one of the most influential artists of the New Hope Art colony. Garber is also represented in the permanent collections of many major institutions including the Metropolitan Museum of Art in New York City, The Pennsylvania Academy of the Fine Arts, the James A. Michener Art Museum, and the Smithsonian Institution in Washington D.C. Daniel Garber died July 5, 1958, at his home in Lumberville, PA.



Garber with his sheep at Cuttalossa, n.d
Courtesy of the James A. Michener Art Museum Archives.



Daniel Garber with his sheep at Cuttalossa, n.d.
Courtesy of the Garber Family.
Photograph from the James A. Michener Art Museum Archives.

The School of the Pennsylvania Academy of the Fine Arts

The Academy has trained generation after generation of American artists. It was the first American art school established to provide American artists with professional training. “Exciting the efforts of the artists” was stated as the aim of the founders of the Academy in 1805.

The founders numbered seventy-one individuals, including only three artists, several merchants, doctors, publishers, civic leaders and 41 lawyers. In the beginning, the founders followed the model of the Royal Academy of Arts in London in which students copied from antique casts and paintings by Old Masters. Essentially, they created a place for artists to gather and study from a collection of plaster casts, with little opportunity for actual formal instruction. The Academy began to amass a strong collection of paintings and sculptures that has evolved over 200 years into an important collection of American Art.

By 1812, a group of Academy artists encouraged the first formalized instruction including lectures on anatomy and study from the figure. But it wasn’t until the 1840s, when European-born artists arrived at the Academy, that studio space was provided so a structured curriculum could be created.

By 1876 the Academy moved to its new (and current) location on North Broad Street, designed by architects Frank Furness and George Hewitt that reflected modern ideas about educating artists. This building was to include expanded spaces for instructing by a growing professional staff. Thomas Eakins, one of America’s greatest 19th century artists, began teaching at the Academy in 1876 and became its director in 1882.

Eakins reinvigorated the training of artists in this country by adopting progressive methods learned while studying at the Ecole des Beaux Arts in Paris, supplemented by his own innovative approach to teaching. He shifted the educational emphasis from copying casts and paintings to drawing from the live model. With a firm belief that students should have a thorough knowledge of anatomy, he encouraged the dissection of human cadavers and animal carcasses. Some of his ideas caused conflict with more traditional members of the Academy and he was eventually dismissed from his position, while his ideas carry on even until today.

One of the faculty to take over as director after Eakins’ dismissal was Thomas Anshutz. He believed strongly in the traditions of 19th century Academy training which was grounded in a competency in the drawing discipline. Anshutz was to become Daniel Garber’s teacher and mentor. The 20th Century brought new modern ideas and the faculty at the Academy had divergent ideas about the most effective teaching methods. One faction, steeped in the 19th Century realist figurative-tradition, was headed by Daniel Garber. The other faction preferred new teaching styles headed by Henry McCarter and Arthur B. Carles. The two factions kept to themselves and rarely interacted.

This division increased after World War II, when Abstract Expressionism became very popular in this country. Abstraction called for verbal analysis rather than technical demonstrations. Garber saw this as a reversal of the kind of teaching traditions he had supported. Recognizing the passing of art training as he had known it, Garber resigned in 1950.

By the late 20th Century, many new arts institutions opened, offering broader opportunities and training. The Academy’s near monopoly in arts training for all these years came to an end. But the Academy’s tradition of excellence continues today. Classes are still held in the historic 1876 studios

designed by Furness and Hewitt. Current teaching methods are applied, bringing the Academy into the 21st Century with an ever-evolving tradition.

The current teaching methods are a blend of training styles throughout the Academy's 200 years. The Academy's popular four-year certificate program focuses on the fundamentals of drawing and painting from live models, supplemented by cast drawing, anatomy, color, perspective and art history during the first two years. By the third year, students choose a major in painting, sculpture, printmaking or drawing and work in private studios where critique sessions are held with selected faculty and guest artists. The annual student exhibition each spring offers prestigious travel scholarships, numerous awards and the opportunity for students to sell their work.

In 2006, a new building opened, expanding the Academy studios and galleries. The School now offers a Certificate program, a Master of Fine Arts program, a coordinated B.F.A program with the University of Pennsylvania, and a Post-Baccalaureate program in painting, printmaking, and sculpture. Today Pennsylvania Academy faculty members educate more than 800 students annually and are poised to continue teaching young artists for many years to come.

Daniel Garber and The Pennsylvania Academy of the Fine Arts

Garber's Training at the Academy

Daniel Garber was attracted to the Pennsylvania Academy's reputation as the best art school in the country. He began training at the Academy in 1899 under the tutelage of artist Thomas Anshutz. In May 1905, the Academy faculty selected Garber for the prestigious William Emlen Cresson traveling fellowship award. The Cresson prize offered Garber two years of study in Europe to refine and mature his art.

Garber set sail for Europe along with his wife in 1905. During his study in London, Florence and Paris he was exposed to the Impressionist art of Claude Monet and Camille Pissarro. From this exposure he developed his skill at representing sunlight and his use of lively pastel color.

Garber's Teaching at the Academy



By 1907, Garber came to Lumberville, Bucks County, Pennsylvania after returning from Europe on the Cresson Scholarship. He would commute into Philadelphia from his home in Bucks County on Wednesday afternoons to teach an evening life class. He would stay overnight in the City to teach a Thursday drawing session and then would return from Lumberville until the following week.

In 1909, Garber joined the Academy's faculty, serving over 40 years as one of the most popular and influential teachers of the time. He was known as "the heart of the place."⁵ In the apprenticeship tradition at the Academy, as Anshutz's assistant, he taught night classes and assisted with still life and portrait classes. Eventually he worked his way to supervising the senior painting class.

The acceptance of Impressionist painting in this country in the later 19th century was advanced by the Academy's embrace of the work of Mary Cassatt as well as the Impressionist faculty, including Daniel Garber, Cecilia Beaux and William Merritt Chase. Impressionist painting was so popular at the Academy that they began outdoor landscape painting classes and a popular summer school was held at the studios in Chester Springs, Pennsylvania.

In the summers he had a similar schedule at the Academy's summer school at Chester Springs where he taught a night class and then spent the following day teaching life or portrait painting classes and critiquing landscape paintings outdoors. In his knickerbockers, shirt and bowtie, he was very serious and sometimes so severe in his instruction that occasionally he reduced his students to tears, especially women. "Can you cook?" he would bark. "You sure can't draw, so you'd better learn to cook."⁶

One of his students was his granddaughter. She recalls his silent inspection, quick corrections on the drawing and the appearance of a new sheet of charcoal paper. "Do it again," he would say, walk away, and return to repeat this process several times until at last he would take the drawing off the drawing board to save it. "Boy, did I learn,"⁷ she reported. Even for those students who found his teaching style old-fashioned or strict, they still felt he always set high standards for craftsmanship and discipline as an artist.

Thursday was “Garber Day” noted by former student, Francis Speight. He stated, “The students were more aware of his presence than they showed. He would walk over to where a student was drawing. The student would get up out of his chair, Mr. Garber would sit down in the chair, look at the cast that was being drawn and at the drawing...Then he would make some clear and decisive lines of correction. Then he would talk to the student a bit, modulating his voice to suit the merits of the drawing. Then he would go on to the next student while sometimes the student whom he had just been criticizing would leave the class for a breather, and sometimes, though rarely, to shed a few tears.”⁸

When teaching his landscape classes, Garber led by demonstration rather than by correction. Garber did not attempt to promote his personal style, and his commentaries remained brief and vague. “See the light”⁹ was Garber’s favorite expression. Only after look at one of Garber’s works, did this piece of advice make sense. Former student, Roswell Weidner stated, “he never explained anything.”¹⁰ Arthur DeCosta, another Academy student, stated that it was impossible to ask him questions. “I learned from his painting but not his person. I was never close to him, but I learned more about color from Garber than any other Impressionist”¹¹

The students who were able to bounce back after receiving criticism from Garber showed they were dedicated and gained the most from his teaching. “The stiffness of his criticism intentionally tested the seriousness of purpose in each student, for Garber had little time for dilettantes or weaklings.”¹²

Many students found Garber gentle, inspiring, and supportive. Not all students felt this way because student opinion had divided by the early 1920s. The faculty was sharply divided in their viewpoint and approach to teaching. One group was headed by Garber and the other group was headed by Henry McCarter and Arthur B. Carles. “There were two kinds of students at the Academy; one kind went to Paris, and the other went up to the Delaware”¹³ These two groups rarely interacted. This division increased after World War II, when Abstract Expressionism was increasing in interest with students and faculty. Traditional genres (portrait, still life, figure and landscape) were no longer accepted and the focus was on individual expression and innovation. Garber resigned from the Academy in 1950.¹⁴

Daniel Garber in Historical Context

Daniel Garber lived from 1880 to 1958, during a time of tremendous growth, progress and prosperity in this country. Against a backdrop of great change and growth and often conflict, Garber's artwork remained traditional, realistic and serene over time. Understanding this tumultuous time period illuminates the ways his works both reflect and distill experiences from the period that provoked their creation.

Victorian Era

Garber's formative years (1891-1900) - the time period while he was growing up, studying art and beginning to establish his career – took place during the Victorian Era. Impressionism emerged in Europe in the mid-1860s. Soon, Americans studying abroad brought this new style home, adding a distinctive American flavor. Impressionism reflected the quickened pace of life as the nation rapidly moved to an Industrial empire. As Americans felt the loss of a simple past, embracing new styles and ideas, Impressionism gained popularity and achieved prominence, dominating the art market.

In the thirty years from the end of the Civil War to the turn of the 20th Century, America moved quickly from a war-torn nation of farmers to an industrial empire. A lightning bolt of industrial development spread railroads, built steel mills, dug oil fields, and constructed cities with new skyscrapers. Along with this industrial surge came an explosion of practical inventions – the light bulb, phonograph and movie projector by Thomas Edison, the telephone by Alexander Graham Bell, roll film for cameras by George Eastman, and flight by the Wright Brothers. By the late 1800s, Pennsylvania was leading the country in manufacturing and mining.

While prosperity brought more comfortable living, such as indoor plumbing, telephones, appliances, maids and nannies, progress came with a price tag. Mark Twain called this period the Gilded Age: beautiful on the surface, but cheap and tarnished underneath. For every mile of railroad laid, every ton of coal or iron-ore mined, thousands of workers died. While the business leaders were getting richer, they did so at the expense of their workers. Many were immigrants or war veterans, miserably underpaid, working in unsafe and unsanitary conditions, with little or no political voice.

The Progressive Era

During the next 20 years both Daniel Garber's career and family life took hold, with many major exhibitions and prestigious prizes, travel to Europe, the birth of his son and daughter, and opportunities to study and teach at the Pennsylvania Academy of the Fine Arts. At the same time, there was tremendous progress in this country. The time between 1900-1920 was known as the Progressive Era. Although the country went to war during this time, Garber's artwork remained harmonious and serene, as it did throughout his life.

The industrial growth of the preceding era led to great wealth for a small minority of society. One percent of the population controlled seventy percent of the country's wealth. The Progressive Movement was the organized effort to reform the political and social corruption. The labor movement fought for the rights of workers against business leaders and corporations, women's suffragists fought for women's right to vote, many people, including W.E.B. Du Bois fought for rights for African-Americans and political reformers fought for more responsible government.

By the 1920s, America was the greatest industrial nation in the world. Progressive reforms brought more prosperity for farmers and laborers. Inventions and innovations created expanded leisure time. Henry T. Ford was the first to produce cars on the assembly line, cutting the cost of the Model T Ford to \$440 in 1915 and making them affordable for average Americans. As more Americans purchased automobiles, the American lifestyle underwent massive changes. Cars meant more freedom to travel, roads began to crisscross the country, and then came motels, service stations, supermarkets and the birth of the suburbs.

World War I

When the War broke out between the Allied Nations and the Central Powers in Europe in 1914, President Woodrow Wilson was determined to remain neutral. But by 1917 America was lured into supporting the Allied Nations - Great Britain, France, Russia and Belgium. By this time, the Allied Nations were weakening and the Central Powers were ready to take advantage and end the war with one massive battle. American troops would need to rush into action to foil their plans. The American fighting spirit helped to turn the tide of the war.

In January 1918, President Wilson presented his Fourteen Point Plan to Congress – a plan for “peace without victory,” desiring to create a lasting peace in which no country was blamed or disgraced. His plan proposed the formation of a League of Nations – a world organization that would be a peacekeeping force to avoid future world conflicts.

By 1918, Germany, the last of the Central Powers, surrendered to the Allies at 11 a.m. on the eleventh day of the eleventh month. November 11 became known as Armistice Day. The Treaty of Versailles compromised many of Wilson’s ideals. The Allied forces wanted Germany to pay for the destruction and loss of life. These harsh punishments left the country poor and angry, laying the ground for future conflict.

The Great Migration

As a result of our participation in World War I, the economy boomed and many new jobs were created in factories in the North. By 1920, up to two million black families left their homes in the South looking for a better life for themselves and their families.

The Roaring Twenties 1920-1930

The twenties were a very prosperous time for Daniel Garber. The world was bursting into the modern age with new sounds, images, and activities. Garber’s artwork began to have a mature vision in landscape and figure painting, and he was noted in art periodicals as a “modern American master.” His work began to move away from his highly decorative canvases, to an interest in the narrative.

Most Americans prospered after the War, propelled by investments in the stock market and real estate. We had never had so much opportunity. With increased disposable income, our leisure time was filled with many new and exciting activities. Americans were enjoying their prosperity and ignored the warning signs that the economic boom would not last.

Eager to enjoy peacetime, Americans spent much of their new wealth on entertainment. Jazz music began in New Orleans in the early 1900s and spread in the roaring twenties along with dance crazes. Tennis and golf grew in popularity as well as other organized sports, especially baseball, and Babe Ruth recorded 60 home runs in one season in 1927.

Similar to today, Hollywood and movie stars such as Douglas Fairbanks, Mary Pickford and Charlie Chaplin became the focus of much interest. Literature such as F. Scott Fitzgerald's *The Great Gatsby* captured the party atmosphere of the Jazz Age.

Edna St. Vincent Millay wrote, "My candle burns at both ends," describing the younger generation's appetite to live thrilling, fast-paced lives, seeking constant pleasure and gratification. The older generation was shocked by shorter skirts, short hair cuts, bright lipstick, and new crazy dances. Flappers drove fast cars, smoked and drank illegal liquor.

The Harlem Renaissance 1920s-1930s

Many African-Americans found a haven in Harlem, New York, where their freedom and creativity flourished. Art, literature and music thrived as black writers and artists gained recognition and praise. The Harlem Renaissance paid tribute to the unique culture of African-Americans and redefined African-American expression.

Factors that contributed to the growth of the Harlem Renaissance included African-American urban migration and the rise of radical African-American intellectuals. This period changed African-American identity and history, but it also transformed American culture in general. It was the first time that so many Americans read the thoughts of African-Americans and embraced the African-American community's varied creative expressions and style.

The Great Depression 1929-1939

Artists such as Daniel Garber continued to paint bucolic scenes, far removed from the harsh realities of life, nostalgically celebrating rural life of the past. Garber had lost a great deal of his investments with the onset of the Great Depression. With an increase in emotional loneliness for Garber, he began to participate less in the New York Art Scene. Work in the early 30s included farms in complete isolation. Garber was considered more of an American Scene Painter at this time.

Americans wanted to believe that the good times would roll on forever. No one paid attention to the warning signs, such as farm overproduction as well as product surplus, that the economy was headed for trouble.

On October 29, 1929, "Black Tuesday," the Roaring Twenties officially came to an end when the stock market crashed. Stock values had plunged, the public panicked, and suddenly everyone sold their stocks and no one wanted to buy. Investors lost \$8 billion in one day. Many lost their life savings and were left with huge debts. They lost their money, jobs, homes and confidence. The Stock Market crash helped to plunge us into the Great Depression. Soon unemployment soared, 86,000 businesses folded, and salaries were cut way back.

By the election of 1932, the thousands of homeless people who had been forced from their homes had constructed "Hoovervilles" in most major cities, named after President Herbert Hoover who they blamed for the Depression. Franklin Roosevelt was elected in a landslide promising a "New Deal for the American people." FDR's leadership, optimism, energy and compassion brought renewed hope and confidence to the nation. The New Deal created programs that regulated the stock market and financial institutions while pouring money into rebuilding the economy. 4 million people were able to go back to work, but 8 million more remained unemployed. It wasn't until another World War that we finally came out of the Great Depression.

The Works Progress Administration provided employment to artists, actors, photographers in their chosen field, working on small projects in playgrounds, schools and libraries. Many of these artists

went on to become well known in their fields and many of these projects still exist today. The Golden Age of Hollywood became in full swing. Movie prices were cheap enough to afford, so 60% of Americans saw at least one movie a week during the Great Depression. Stars such as Shirley Temple, Clark Gable and the Marx Brothers and movies such as *The Wizard of Oz* and *Gone with the Wind* helped people to escape their worries and forget their troubles.

World War II 1939-1945

By 1942, Daniel Garber it was necessary to stop most of his painting after a heart attack because “the excitement was more than his heart could stand.” This same year he had a solo show at the Woodmere Art Gallery. This period included a large retrospective exhibition at The Pennsylvania Academy of the Fine Arts in 1945.

The badly conceived Treaty of Versailles left Germany and other European countries poor and humiliated. The worldwide depression created fear and bad financial circumstances worldwide. Tyrannical dictators such as Adolf Hitler in Germany, Benito Mussolini in Italy and Joseph Stalin in Russia who promised to restore national wealth and pride. These fascists leaders built powerful armies to intimidate those who threatened their authority. They were nationalistic and swayed others to believe that their own race was superior to others. They trampled weaker nations and abused inferior races.

World War II began in Europe in 1939. The United States entered in 1941 when Japanese warplanes launched a surprise attack on the U.S. Naval base at Pearl Harbor, Hawaii. The American led alliance of Britain, Russia and the United States slowly pushed back Axis forces in Europe and the Pacific. In May 1945, When Germany surrendered in May 1945 the world discovered the horror of Hitler’s Holocaust effort to eliminate Europe’s Jews. The United States dropped atomic bombs on Hiroshima and Nagasaki, forcing Japan to surrender in September 1945 and ending the war.

The Cold War 1945-1960

Garber retired from the Academy in 1950. After 1950, Garber continued to paint, but his production decreased significantly. His last painting was completed in 1955, entitled Willows – Noonday. His last exhibition was in Raven Rock, New Jersey, which brought his total number of exhibitions in his lifetime to 750, including around 2500 works sent out on display. Garber died on July 5, 1958, falling from a ladder while trimming vines from the walls of his studio at Cuttalossa.

The end of World War II was a major turning point in American life and culture, although there were heavy death tolls, lingering fear and anxiety- Americans emerged politically and economically victorious. Soldiers returned home and wanted to settle into a quiet, normal and comfortable life – many went to school on the GI Bill which gave veterans a free college education or they returned to jobs left behind and many got married, started families, and moved out of the city.

As the national economy prospered, people also found that they had more money to spend. This left extra time for recreation and the leisure industry boomed. Still, America had changed little as far as race relations. African-American soldiers had served honorably during the war, but returned home to find conditions were not any better than before they left. During this time, known as the Cold War, many Americans feared that the Soviet Union might use their new, powerful atomic bomb against us. In order to protect themselves, some took certain precautions. Children in school would practice ducking under their desks in case of an atomic bomb attack. Families sometimes purchased or constructed Bomb Shelters in their yards or basements. The shelters contained food and supplies to last a family many days.

Themes in Garber's Work

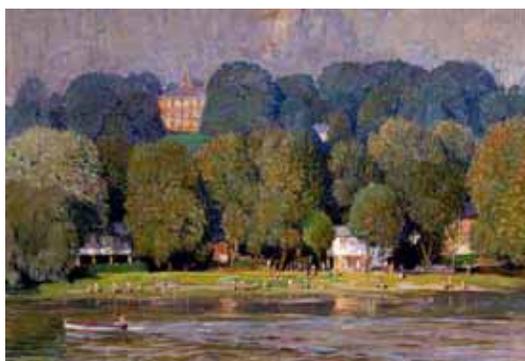
The Landscape: Bucks County and Environs

Garber was a prolific landscape painter. He loved the Delaware River, the forests, fields, and quarries near his Bucks County home, Cuttalossa. The winter landscape was the most common subject by Bucks County painters, but not for Garber. Artists like Edward Redfield, Fern I. Coppedge, Charles Rosen and George Sotter all loved snow scenes, but Garber made the most of his well known landscapes in the spring, summer and fall. Garber rarely painted out of the Bucks County area. Only a few commissions took him to different locations. One of these trips was in 1922 and 1923 when he spent time at the Louis Comfort Tiffany Foundation at Oyster Bay, Long Island.



Garber's early landscapes were of rural settings depicted in a tonalist manner, using a monochromatic palette. This is seen in *Across the Delaware*, 1901, which is the earliest existing oil painting by Garber. This tonalist influence disappears after 1905. Early landscapes show that Garber was experimenting; revealing opposing attitudes with paint application and composition.¹⁵ During this time, Garber was studying at the Academy from 1899 to early 1905. Garber's teacher, Thomas Anshutz's encouraged him to look to life and nature for inspiration while at the same time finding one's own individual expression. He produced around 150 paintings during his time at the Academy, but few of them survive. Garber destroyed much of his work from this time. Most that survive have a dark tonality in a predominantly green and brown palette.¹⁶

While Garber studied in Europe from 1905-07, he explored the scenery and the colors in the new atmosphere of landscapes and buildings. His palette became lighter during these European studies. When Garber returned in 1907, he began to paint the earliest painting of Bucks County. *Quarries at Byram* is one of the earliest works of one of the many stone quarries by the Delaware River that he would paint again and again in his career.



Garber began to explore different compositional devices and palettes to create his landscapes beginning in 1910. During this time, he painted in a "blond palette"¹⁷ found in the *Hills of Byram* and *Little Village - Winter*, 1914. Landscapes from this period also demonstrate the use of the horizontal banding used by Whistler, such as *The Quarry: Evening* (November 1913; repainted 1920) and *Grey Day—March*, 1914. Garber continued to use a golden palette with these works.¹⁸

In 1915, Garber's approach began to use a more diverse palette, with the introduction of more blues, purples and greens. Garber's style began to develop, with a more decorative sense of pattern and design with these colors. One critic called him the "decorator of the New Hope school."¹⁹ *Buds and Blossoms*, 1916 is a good example showing this new palette and his increased use of decorative patterning. This work also shows his interest in the organizational structure of Asian Art.

Garber depicted nature as gentle and lyrical, seldom appearing brutal or grand, either in his composition or technique. The Realism influence promoted by Anshutz and by the Ashcan students was evident in Garber's paintings at this time. This realism mixed with lyricism dubbed Garber as seeing the world with "poetical realism"²⁰ by writer Yarnall Abbott (1870-1930). This duality allowed Garber's contemporaries to describe him as a "romantic realist"²¹. This dualism continues in Garber's work in this period.²²

Landscapes from 1907-1920 rarely show any kind of narrative interest. Not many landscapes are populated by figures, and when they are included, they are rarely large enough to create a narrative. Most of his landscapes are formal compositions exploring patterns and colors in nature. Beginning in 1920, Garber began to show a full control of his art. *Tohickon*, 1920 is one example of Garber's mature vision of landscape painting. This painting shows a compositional device that he came to prefer- the placement of a tree in shadow in the foreground. Later in the 1920s, he produced fewer large scale exhibition pieces, and stepped away from his highly decorative canvases. Garber stated, "now I'm interested in the less obvious, the more suggestive and subtle side of things. I suppose it's the dream mood of the thing that gets me."²³ At this time, he also began to explore a more subdued palette. One exception to his current technique in the 1920s was the creation of a mural, *A Wooded Watershed*, for the Philadelphia's Sesqui-Centennial International Exposition in 1926, the artist's largest work.



Landscapes completed in the 1920s explore a more narrative interest with more of a human presence. He continued to paint his everyday environment in Bucks County; all the while his national audience was not aware of these locations. This approach to his locale depicted Garber as a true "realist". Man-made structures and trees, old or not, were always beautiful to Garber. His landscapes were occasionally lyrical, and some were more isolated or dreary, such as *Pioneer's House*, 1929. At the end of the 1920s, Garber created a small group of paintings showing single trees. These include the works *Solebury Valley*, 1917, *Crab Apple*, 1928, and *Old Tree- Chalfont*, 1929.²⁴

In the 1930s with the onset of the Great Depression and Garber's son, John, leaving for college, his emotional loneliness increased. In contrast to the earlier more confident and joyous landscapes he completed at the end of the 1920s, the 1930s depicted landscapes that expressed his increased yearning to express man's close link to nature not dependent on big city life. Some of these compositions included farms in complete isolation, like *Lone Farm*, 1930. Although, some of his landscapes that emerged in the 1930s showed a greater emphasis on showing human activity.²⁵

Garber felt that life in a country town was typically portrayed as peaceful and tranquil. In 1940, Garber left Bucks County to travel to a town in southwest of Baltimore, to create *Ellicott City – Afternoon*, 1940 that depicts the idea of simplicity of daily life. This idea of simplicity was also portrayed in his works of the Berean Baptist Church in Stockton, New Jersey, where he would travel to often. In later years, his landscapes would show people working in the soil, going about their daily chores, or enjoying leisure time, such as in *Spring Panel*, 1931-32, *Lambertville Holiday*, 1941, and *Monday Morning*, 1950. Garber's landscapes had changed to now include a human presence, which earlier work did not contain. In 1950, Garber retired from the Pennsylvania Academy and his production slowed down. His last work, *Willows-Noonday*, was completed in 1955.²⁶

***If you want to visit some of the locations of where Garber painted, go to <http://www.michenermuseum.org/exhibits/garber-tour.php> to download a self guided driving map.**

Portraits and the Figure



Garber completed subjects of the portrait and the figure in his professional life as an artist, but not as frequently as the subject of landscape. Most of these figurative works were created between 1908-1924, and earned him a large part of his reputation. His early interest in figure studies was encouraged by Duveneck, Nowotny, Anshutz and the Henri circle. This interest set him apart from the New Hope Group, whose primary subjects were the landscape.

Many of his portraits and figure studies exist as works on paper, outnumbering his oil paintings. Most of Garber's portraits in oils were commissioned, except for those depicting his family. Garber did not frequently paint portraits and reluctantly accepted commissions. This is in contrast to his works on paper, in which he actively sought out models for these works and seemed to draw them out of the

strong desire just to do so. Garber's figurative work had qualities of "tenderness, grace and intimacy."²⁷

Early in his career, Garber's figurative work was known as "restful and poetic."²⁸ One of his earliest works was *The White Porch*, done in 1909. Following this painting, Garber created a series of paintings that featured his wife dressed in a kimono against a sunlit wall. In the painting, *Gathering Grapes*, 1909, Garber's wife, Mary (May), reaches toward a leafy grapevine. In the painting, *The Studio Wall*, 1914, May holds and inspects a vase filled with dried weeds. Both paintings of these interiors depict a quiet, calm mood as May is bathed in light and shadow on the wall behind her. Garber's style and content in these paintings have a "homely earnestness; neither glib nor chic"²⁹ similar paintings by Thomas Eakins. *Studio Wall* demonstrates Garber's interest in the aesthetics of Asian Art and Whistler. In 1914, Garber produced *Portrait of Tanis*, which harkens back to Eakins' realism with an Impressionistic palette. In this work, his daughter at seven years old is very posed and womanly. Garber's talent and training at the Academy is clearly reflected in this portrait. That same year, Tanis appeared in another portrait which showed her standing, bare-legged in a sunny doorway at his studio at Cuttalloosa, entitled *Tanis*, 1915.³⁰

In 1917, the Altman prize was awarded to Garber for *The Boys*, 1915. Garber created this portrait of his male friends and students dramatically lit by artificial light, very different from the natural daylight series of May and Tanis. This painting was done in oils but recalls Garber's talent in charcoal. This is due to the fact that it was executed in the style similar to many of his charcoal chiaroscuro studies. In this work, Garber's palette returned to the darker tones of his earlier work. This painting resembles Spanish painting in its mood and style, also emulating the manner of Duveneck and Henri.³¹

In the 1920s, Garber began a new series of his wife and daughter seen in the parlor of their home in Philadelphia. The two works, *South Room Green Street* of 1921 and *Fireplace, Green Street* were executed in the same calm mood as *The Studio Wall* and *The White Porch*. But these two paintings carry a deeper sense of space and a wider range of light and shadow, compared with the two former³². Through the early 1920s Garber rarely painted portraits on commission; most of his portrayals of people are figurative works rather than portraits.

During the Depression era, the economy demanded that Garber to take on some commissioned portraits. In 1933, Garber completed *Mother and Son*, a "culminating statement on the subject of domestic tranquility."³³ In the 30s, Garber returns to a brighter and paler palette, moving away from

the “shadowy interiors” from the 1920s. Garber repeated a similar execution in *Mother and Son* similar to *Tanis*, but this time on a monumental scale. This composition is symmetrically balanced, and portrays Garber’s ideal of affectionate and rational family order.³⁴

After completing *Mother and Son*, Garber created another significant figurative work, a portrait of William L. Lathrop, the dean of the New Hope Art Colony. Completed in 1935, *Lathrop* was exhibited widely and demonstrated Garber’s admiration of this artist.³⁵ In the 1940s, Garber returned to figure painting with the work, *Frances Page*, 1941, Tanis’ only daughter. This portrait demonstrates an “icon” of childhood innocence.³⁶ Frances was again featured in another work completed in the summer of 1943, titled *Fanny*. This painting was the largest canvas done after *Mother and Son*. In this work, Garber’s granddaughter is posed on the porch of the house at Cuttalloosa. Frances is depicted on a sunny day with bare feet, taking a break from her reading. Frances would be very talkative during the posing sessions, and it took Garber about 12 to 15 sessions to complete. Garber depicts her talkative nature with a slightly open mouth. This painting was the last major ambitious work of a grandchild, along with the last major efforts as a figure painter. Portraits and figurative work of Garber’s family end around 1952.³⁷

Daniel Garber: Works in Other Media

Printmaking

In 1915, Garber began allocating more time to drawing and etching; both important to his professional career. Throughout his life, Daniel Garber derived great pleasure from these mediums. He never fully explained why he wanted to explore printmaking, and didn't discuss it often in writing. Garber preferred to use copper plates and used techniques of printmaking including etching, drypoint, soft-ground etching and occasionally aquatint. Part of his interest, like drawing, could have been from a wish to explore forms without color. Or, his turning to etching could have been a way to master another artistic form.³⁸



The first jobs he held in his youth cultivated his skills as a draftsman. After working at the Franklin Engraving Company, Garber illustrated books and magazines, including the collected works of Theodore Roosevelt. Garber credited the Print Club of Philadelphia in 1918 as a reason for developing his interest in etching along with the Philadelphia Sketch club. There was a rich culture in Philadelphia in the creation of printed works on paper at this time.³⁹

By making prints, Garber broadened his exposure as an artist, exhibiting in print venues in addition to the usual galleries. He held several one-man shows of his drawings, etchings, and prints. Since prints cost only a fraction of the price (\$15-30 versus \$300 for a small oil), Garber also expanded his market. In the 1940s, Garber had a solo exhibition of his etchings and drawings at the Art Alliance and in the interim, had become involved with national organizations devoted to the art of printmaking, such as the Society of American Etchers. Garber had success selling his etchings both on his own and in commercial venues. His only prize for his work, *Spring Valley Willows*, was awarded in 1942.⁴⁰

Garber's activity as a printmaker reveals a great deal about his character as an artist. Often modeling his prints upon earlier paintings, Garber demonstrated his business savvy. His register reveals that he often attempted a print several times before he was satisfied with the product, emphasizing his diligence and perfectionism. Garber's discipline and practical nature enabled him to make the most of his genius.

Etching remained an evening activity for Garber. His granddaughter states that he may have not wanted to waste important daytime hours indoors which could be better spent painting or drawing. Garber based his etchings on his own artwork, either an oil or drawing, with only a few exceptions. His subject matter included animal studies, portraits, farm scenes, figures, landscapes, and views of various villages. In some instances, Garber sold the original artwork before creating the etching inspired by it. This would result in him having to work from photographs of the artwork to recreate the composition. It is doubtful that he created etchings directly from the large paintings that were the basis of a number of his etchings. For some instances, Garber created preliminary studies on paper after he completed his oil to help him to prepare an etching on the image.⁴¹

Garber completed 61 etchings in his lifetime, but he considered 56 of them to be images issued in a formal edition. Garber seems to have created editions of up to 50 for some of his etchings. Only 19 of those printed reached this number. Usually within a year of their creation, Garber's etchings (that he considered formal edition), were exhibited. He continued to show them until the 1940s and early 1950s.⁴²

For Garber, the final result of the print was more important than any initial impression, similar to his oil painting. Perfecting and studying the subject was the goal for Garber; he would spend many hours changing or burnishing out areas that weren't acceptable and made changes until he was satisfied. This is shown by many existing plates that remain. Sometimes he would retouch areas by adding drypoint techniques on top of his etching, or going as far as cutting the plate to have a more satisfactory composition. Garber found it easier to control the outcome by simply making corrections to the plate instead of reapplying a ground and re-etching it. He continued to explore etching until 1954. From this year, there is one etching that remains unfinished based on the oil painting, *the Lone Sycamore*. This composition of this work was somewhat autobiographical which includes him painting on the banks of the Delaware River.⁴³

Drawings

Oil painting was Garber's preferred medium, but he continued to create many works on paper, including drawings, etchings and pastels. Garber's earliest works on paper were in drawing. Throughout his life from 1907 to 1953, Garber actively exhibited his drawings and sometimes included them in solo exhibitions in galleries and museums. Garber's drawings were used occasionally as explorations for larger works, but often these were works of art on their own. In addition, these drawings also help us better understand his paintings. His drawings were often large, completed on paper 17x22 inches or larger. Creating drawings allowed Garber to explore composition further, along with value and light. In 1920, Garber began to send his work to noteworthy venues such as the Corcoran Gallery of Art, the Pennsylvania Academy and the Cincinnati Art Museum.⁴⁴

Portraits and figure studies encompass more than half the artist's major works on paper, far outnumbering his landscapes. Garber's time at the Academy under Anshutz could well have inspired in him a love of drawing. Anshutz was a master of drawing himself and was captivated with the medium.⁴⁵ Garber would make numerous drawings of Tanis, Mary, John, and later his grandchildren. His subjects included students, family friends, and neighbors, and fellow artists. Most, but not all, were drawn in his Cuttalossa studio. It is possible that Garber created these dark drawings during the winter months when he couldn't go outdoors to paint.⁴⁶

Early in 1900-1905, his technique in drawing developed. He began creating work with the use of a stump, a small firm cigar-shaped implement that helped with the blending of charcoal. Blending charcoal could also be done by using the fingers, which was a technique taught by Anshutz who gave his students the nickname, "the Smudgers."⁴⁷ While Garber was in Europe from 1905-07, he produced a number of drawings but only a few survive that are completed. Some of the existing drawings include his earliest developed landscapes, including views of the Italian countryside and street scenes in Paris. Drawings from 1915-20s are interior figure studies, done in a striking chiaroscuro. These works are created using a thick charcoal, sometimes covering the entire sheet. Early in the 1920s, Garber's drawing production slowed, as he was busy with his painting and enjoying his new found recognition as an artist.⁴⁸ In the late 1920s, Garber began using photography to explore composition in his drawings, such as with *Winter Evening*.

From the 1930s, animal studies, portrait work, and small landscape sketches make up most of the surviving drawings.⁴⁹ By early 1930s, Garber's drawings weren't as complete as his earlier works, and his charcoal application was almost the opposite of his approach in 1915-1920. Drawings are very sketchy and light, and details are omitted. During this time, Garber rarely produced drawings of landscapes.⁵⁰ In the 1930s, human figures become more evident in his landscape drawings in addition to his paintings. People are engaged in activities of leisure, walking or resting quietly.

In the 1940s, Garber created around one-third of his largest finished drawings consisting mostly of landscapes. These compositions often cover the entire paper, and demonstrate a "wiry line and fluttering use of charcoal applied in sharp, scribbled dashes"⁵¹ similar to his etchings. His approach to his charcoal like he did his etching; a medium to which he could scratch away. Two of his last drawing works include *In Memoriam*, 1949, and illustrations for a cookbook project in 1950, in which Tanis was involved with at the church parish in Solebury, Pennsylvania.⁵²

Pastels, Decorative Art and Sculpture

Garber began to use the medium of pastels in 1905, but didn't return to using them until 1936. Subjects in pastels included family portraits, views at Cuttalossa and studies of sheep. Garber exhibited almost all of his pastels shortly after they were created. It was the "final, new medium he explored and conquered."⁵³ Garber was unique from the New Hope Art Colony artists in the sense that he had a good command of all mediums; oils, etchings, drawings and finally, pastels.

Throughout his artistic career, Garber experimented with painting on historic pieces of furniture. These were not on sale or exhibition, but only pieces for his personal use. Throughout his life, Garber decorated his own designs on approximately 30 antique chairs, tables, desks, chests and other items. These objects were part of the furniture in Garber's studio and home, along with the homes of his children and grandchildren. His son John and his granddaughter Frances received blanket chests painted by Garber as wedding gifts. By decorating these objects, Garber showed he loved old things, and gave a new life to old pieces.⁵⁴

In three dimensional works, Garber produced two wooden sculptures based on Late Gothic sculptures depicting St. Luke and St. John found in the collection of the Metropolitan Museum of Art. Using photographs, Garber recreated these sculptures for gifts to his children. Garber was among the many New Hope artists who were involved in crafts activities. George Sotter and Edward Redfield were involved in various activities including stained glass, textiles and furniture respectively. Garber's interest in the decorative arts showed he was also tied to an Arts and Crafts sensibility.⁵⁵

Working Methods

Oil Sketches and Photography



Garber did not keep a written account of the process or development of his oil paintings. There are some records and correspondence that exist that provide a glimpse into his process. There are some records indicating that he used oil sketches in his early years for his preliminary studies for his finished work. Only some of these oil sketches survive. Only a very small number of preliminary studies in oil or paper for his major large canvases exist as well. Garber's paintings were carefully constructed compositions, appearing to be true to life depictions of nature as he saw it. His compositions, "required work in the studio, both before and after a direct confrontation with the subject."⁵⁶ It can be assumed that Garber's planning was "largely mental in nature."⁵⁷

In addition to oil sketches, Garber turned to photography to help compose his paintings. This was encouraged by his former teacher, Thomas Anshutz, who also used photographs as a way to capture nature. Before cameras, artists had to rely on their own sketches from nature to create their library of images. Photography allowed a more direct translation of nature that was easily accessible in the studio. It appears that Garber used photography to explore form and composition without the use of color.⁵⁸

It is not completely clear how often Garber turned to photography because many of the materials have not survived. Garber described in 1917 that *The Quarry* was the "only painting I ever succeeded in doing from a drawing and notes."⁵⁹ This drawing though based on a photograph, was one that he took himself. Garber was reluctant to admit he used photography from 1910 through the 1920s, which may be due to the fact that there was controversy with using photographs as working tools. One reason Garber may have turned to photography was because of the cold winter weather, which helped lengthen his painting season. Paintings such as *Little Village – Winter*, 1914 and *Shadows*, 1922, were based on photographs. Sometimes Garber would take a series of photographs and utilize components of them, adding and subtracting compositional elements.⁶⁰

Painting in the Studio and En Plein Air

Garber painted hundreds of paintings in the Bucks County and Philadelphia areas. The record books from Garber don't indicate how much of any given canvas was painted outdoors, or in the studio, or how even how much time it took to complete a work. Garber used his studio in Bucks County and Philadelphia frequently. His studio at Cuttalossa was vital in the creation of the landscape and buildings.⁶¹



Oil paint was Garber's preferred medium. As early as 1910, Garber left parts of his canvas unpainted, revealed the primed surface. As he matured in his painting, Garber would leave increasingly larger portions of the surface unpainted. If he worked on composition boards, he would leave areas of this exposed too. For exhibiting purposes, Garber would varnish some of his paintings, and some he would display under glass.⁶²

When Garber would paint, he would paint more than one landscape at a time. Garber would often begin a painting outdoors, or *en plein air*, and then complete it in the studio. Bringing the work to the studio would allow Garber to explore the composition further.⁶³ The detailed surfaces of Garber's canvases showed he took time to create his paintings. Slow, careful building up of the surface and color shows a more meditative working process typical of studio painters. In his *en plein air* pursuits, Garber would drive his truck around Bucks County with canvases strapped to the sides and was known to return repeatedly to the same place until the painting was done, lastly up to four years.⁶⁴ Through the 1920s, Garber continued to work indoors and outdoors

Like the Impressionist painters, Garber sometimes would wait for the right moment with the weather to paint. He would return to the spot at the right time, rather than change the work according to the changing affects of the weather. Sometimes painting a work would take several months, due to the fact that waiting for the right moment would take some time. *Tanis*, 1915 was painted over three months, and *Twin Sycamores* was painted over two summers, 1918 and 1919. The "right moment"⁶⁵ was not always found during the same time of the year as when a work was first painted. Being an experienced painter, Garber had a warehouse of images in his mind and new how to execute a season without having to reference anything. In the early 1920s, he was using a mirror to help him in his studio at Cuttalossa to help him step back from his paintings and see them as a "whole".⁶⁶ He used this aid throughout his career, working "slowly and meticulously."⁶⁷ He would recruit his wife Mary in critiquing his work, both using the mirror and without. This process separated him from the rising modern artists in Alfred Stieglitz's circle.

Garber observed that he saw his composition in masses. He said, "my work is different, perhaps, from that of the general landscape painter in that I have a mass of detail in the mass. After all, one's job is to get everything in and yet keep it all as a whole, like an orchestra – everything working in harmony to produce one feeling or emotion."⁶⁸ In the 1920s, critics began to fault Garber's work for his attention to detail; as it became a negative for him, in contrary to the current theories or "modernist rhetoric"⁶⁹ on American painting. In the mid to late 1920s, Garber moved away from less finished pictures to create more broadly painted works.⁷⁰

Garber was very particular about his work; he would rework a painting until he was satisfied with it. His record books indicated that numerous paintings were repainted at a later date or cut down to a smaller size, perhaps to refocus on the composition in his quest for perfection or the "ideal".⁷¹ Changes were made to canvases sometimes when a work returned to the studio after it had been on exhibition. This absence allowed him to look at the work with fresh eyes.⁷² Sometimes he even destroyed his canvases, but it is not entirely clear why. After he retired from the Academy in 1950, he painted less, and destroyed more works.

Mural Painting: *A Wooded Watershed*, 1926

By the mid 1920s, Daniel Garber had achieved remarkable success as a landscape painter, draughtsman, and teacher with no mural painting experience. In April 1926, he completed a 22 foot mural, *A Wooded Watershed*, in only six weeks in his studio at Cuttalossa. Although not part of this exhibition, this work should be recognized for its unique departure of Garber's oeuvre. *A Wooded Watershed* was commissioned for the Pennsylvania Sesquicentennial Exhibition in 1926 and exhibited at the Pennsylvania Building in the "Natural Resources" exhibit.

As a student, Garber sought mural painting experience and even wrote to Will H. Low, a well-known American muralist, to obtain his apprenticeship. According to Low's reply, Garber lacked sufficient "instinct for decoration". However, by the time of his mural commission, Garber had honed a decorative instinct, as well as an impressionist approach. His strong sense of composition and surface design found roots in his travel fellowship in Europe (1905-07), which exposed him to the great murals of England, Italy and France, including murals by Puvis De Chavannes at the Sorbonne and in the Pantheon in Italy. Like Puvis de Chavannes, Garber emphasized surface pattern, treated space in terms of a few simple zones, and employed soft pastel colors – not merely in this mural, but also in his easel paintings.

The Imagery of *A Wooded Watershed*

Daniel Garber's lunette, *A Wooded Watershed*, depicts a dark stand of trees, with a view of the Delaware River. The mural's title emphasizes the two key elements of this landscape: specifically, woods of American sycamore trees and the waters of the Delaware River. Garber imagined Pennsylvania in its primeval state before industry, before agriculture, and before human intrusion.

The American sycamore, a tree "not at all happy in urban atmospheres and better suited to country places," seems an appropriate symbol for Pennsylvania's natural beauty. In the 1920's, American art became increasingly polarized between urban and rural imagery. The American sycamore, found only in the wild, typifies the rural. Throughout his career, Garber represented American sycamore trees in many of his landscapes. He exhibited *The Aged Sycamore* (1902) at the National Academy of Design Annual in 1904, and this painting became an early success. *International Studio* reproduced the painting, accompanied by a favorable review by Charles Caffin. Eliminating vines as coverage in *A Wooded Watershed*, Garber emphasized the characteristic mottled surface of the sycamore created by peeling bark.

The configuration of the riverbank as seen through the trees suggests the Delaware Water Gap. Both Edward Hicks in his *Peaceable Kingdoms* and Asher B. Durand in his *View on the Delaware* painted the Water Gap before Garber – and similarly. The distinctive outcroppings, depicted by Durand, Hicks and Garber, point to a spot north of the sharp bend in the river, just above the Water Gap. By the 1920's, the railroad had made the Delaware Water Gap a popular vacation spot for Philadelphians and New Yorkers. Travel brochures, like one handed out at the Sesquicentennial, promoted this "natural wonder" of Pennsylvania. As a retreat from the pressures of city life, the Delaware Water Gap stood for the rural over the urban. In *A Wooded Watershed*, Garber portrayed an idealized image of rural Pennsylvania – of Pennsylvania as a paradise.

The Pennsylvania Building and Its Murals

The Pennsylvania Building, designed by Ralph Bencker, cost \$750,000 – a large sum at the time, and one of the largest spent on a building at the Sesquicentennial. Bencker constructed a U-shaped building around a 120-square-foot courtyard, with "no forms borrowed from European architecture."

The gabled ends of the “U” contained two allegorical groups of sculpture, representing Industry and Agriculture. Bas-reliefs depicting “notable events in Pennsylvania history” decorated the courtyard. The building featured exhibitions on the Commonwealth’s natural beauty, as well as on Pennsylvania’s cultural, political, industrial, and agricultural achievements.

Captain George Harding, an illustrator, muralist, and former student of Howard Pyle, directed the mural program. He ordered specific murals for displays in the Pennsylvania Building – Garber’s among them – and showcased fourteen murals by Violet Oakley, works commissioned for the Pennsylvania Supreme Court.

Harding’s own lunette-shaped mural, on the south wall of the entrance corridor, depicted a World War I battle scene – as he said, “Pennsylvania’s Contribution in 1918...to the Mother Countries of the American people.” Directly across from it, on the north wall, hung *Harvesting*, by the prominent artist, Joseph T. Pearson. On the opposite end of this wall hung Garber’s mural. *A Wooded Watershed* formed a pendant with *Harvesting* – joined by the lunette shapes and by two sculptures, allegorical female figures with heads turned toward each other. The figure below *Harvesting* held a platter of fruits and vegetables (products of agriculture), while that below *A Wooded Watershed* held a leaf and fern branch (offerings from nature). In addition to *A Wooded Watershed*, the “Natural Resources” display included another landscape – *Penn’s Woods* – by Howard McAllister and Arthur Meltzer. At a width of ninety feet, *Penn’s Woods* covered the entire end of the north wing. In the south wing, Alice Kent Stoddard’s *The State, Guardian of the Family* hung behind the Pavilion of the Sun in the “Welfare exhibit.

These murals did not integrate to a high degree with the architecture. Rather, they seemed independent from it. All done by artists with ties to the Pennsylvania Academy of the Fine Arts, they shared unity to the degree that they contributed to the themes of their respective exhibits. Compared to other displays at the Sesquicentennial, the exhibits at the Pennsylvania Building seemed a hodge-podge of artifacts thrown together – with a thematic plan, perhaps, but lacking visual unity.

The Acquisition of *A Wooded Watershed*

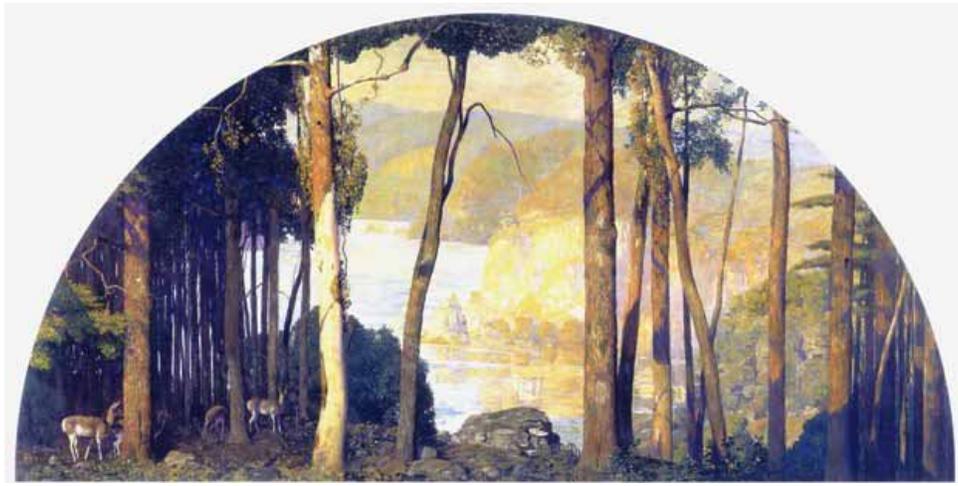
After the Sesquicentennial’s closing in December 1926, the State dismantled the site, sending Daniel Garber’s *A Wooded Watershed* to the State Forest School at Mont Alto (part of the Pennsylvania Department of Forests and Waters). Installed under Garber’s direction, the painting hung in Science Hall. The sides of the 22-foot canvas were folded back to fit on a wall that was too small, at 19 feet, to accommodate the mural’s full width. Two years later, the campus became part of Pennsylvania State University, with Science Hall transformed into its General Studies Building. Garber’s mural became the backdrop for the stage of the school’s auditorium – not so much “lost” as “lost track of...” for over sixty years.

In 1992, Marjory Blubaugh, archivist at Penn State’s Mont Alto campus, read of James A. Michener’s “Endowment Challenge.” The author pledged to match donations of works of art by the Bucks County community with funds to endow the James A. Michener Art Museum. Recognizing Daniel Garber’s name among the list of artists in the museum’s collection, Ms. Blubaugh wrote to the Director of the museum. He, with representatives from the Board of Trustees, traveled to Mont Alto, there to find behind the curtain of the auditorium’s stage the 22-foot lunette from the Sesquicentennial, dirty and damaged, but intact.

Penn State’s Mont Alto campus agreed to send the painting to the Michener Art Museum in return for a scholarship endowment in Daniel Garber’s name. Former State Senator Craig Lewis obtained a

Legislative Initiative Grant for the acquisition and conservation of *A Wooded Watershed*. Originally intended to decorate the “Natural Resources” exhibit of the Pennsylvania Building, this important work now takes its place as the “keystone” of the Michener Art Museum’s permanent collection.

Patricia Tanis Sydney
Former Associate Curator of Exhibitions



A Wooded Watershed, 1926



**Installation of *A Wooded Watershed* at
the James A. Michener Art Museum**

Activity Pages: James A. Michener Art Museum and The Pennsylvania Academy of the Fine Arts

The following pages of this teacher's guide correspond with the visuals* included in the curriculum binder. Interdisciplinary activities ideas are provided to take concepts beyond the Bucks County region.

Five Works from exhibition at The Pennsylvania Academy of the Fine Arts:

- *The Studio Wall*, 1914
- *Tanis*, 1915
- *Buds and Blossoms*, 1916
- *The Quarry*, 1917
- *Little Girl Knitting*, 1918

Five Works from the exhibition at the James A. Michener Art Museum:

- *Mother and Son*, 1933
- *Lathrop*, 1933
- *Late Snow-Bryam*, 1936
- *Young Man*, 1940
- *Lambertville Holiday*, 1941

**The visuals that are included in this binder depend on which Museum this guide was obtained from. If you are interested in visuals from the other location of this exhibition, please contact that institution's education department.*

Works from The Pennsylvania Academy of the Fine Arts

Daniel Garber (1880-1958)
The Studio Wall, 1914
56" x 52"
oil on canvas
Private Collection



Looking Questions:

- Describe what you see in this painting.
- Describe what the woman is wearing. Where do you think this robe is from?
- What do you think is casting a big shadow on the studio wall? Can you find two other objects that are casting shadows? (Take a look at *Mother and Son* to see the French doors that are reflected on the wall.)
- What is the mood of this painting? How did the artist portray this mood?
- Why do you think this painting is titled *The Studio Wall* even though it is a portrait?
- Why might the artist have painted the woman from the back rather than the front?
- Although we cannot see her face in the shadow, can you describe her mood by looking at the position of her body and hands?
- What do you think the woman is doing or thinking about? (To see this same woman portrayed years later, take a look at *Mother and Son*.)

In *The Studio Wall*, Daniel Garber represents his wife, Mary (affectionately known as May), dressed in a Japanese kimono. This painting is part of a series that Garber painted featuring his wife dressed in a kimono against a sunlit wall. Mary stands with her back partially turned toward the viewer, in front of an antique wooden Shaker-style bench, (the “Washington Bench”), her arms lifted, holding aloft a simple turquoise vase. The pattern of light on the wall behind her identifies the setting – Garber’s studio at Cuttalossa with its distinctive French doors. The prominence of the kimono along with the presence of a faceted vase reveals Garber’s interest in Japanese art. The Japanese influence comes out, further, in the painting’s simple but tightly-woven composition, delicate color, shallow space, and interest in the pattern of light and dark on the wall.

While in Paris (1905-1907) on a Cresson traveling Fellowship from the Pennsylvania Academy, Garber saw work by Monet, Cassatt, Gauguin, and Van Gogh, all of which reflected the influence of Japanese prints. Characterized by flat simple shapes, Japanese prints first came into France as packing materials for export porcelain, just after the middle of the nineteenth century. They began to influence French painters in the 1860s and subsequently influence American Impressionists like Julian Alden Weir, one of Garber’s artist-heroes. Japanese art, with its emphasis on pattern and the flat surface, has had a lasting effect on art in the twentieth century.

Curriculum Connections: *The Studio Wall, 1914*

Language Arts:

Elementary/Middle:

- Write a story about this woman. Who do you think she is? What did she do just prior to this scene? What will she do next?
- Write a Haiku or a Tanka, both traditional Japanese poems, inspired by this painting. Haiku is an unrhymed verse consisting of three unrhymed lines of five, seven, and five syllables (5, 7, 5) or 17 syllables in all. Haiku is usually written in the present tense and focuses on nature (seasons). A Tanka is a classic form of Japanese poetry related to the haiku with five unrhymed lines of five, seven, five, seven, and seven syllables (5, 7, 5, 7, 7).

High School:

Write an essay on the influence of Asian Art on the work of Daniel Garber. In your essay, analyze the Asian elements of this painting and how Garber utilized them in his subject matter and composition.

Social Studies:

Elementary/Middle:

- Mary, Garber's wife, is wearing a kimono in this painting, a traditional form of Japanese dress. Research the kimono's history and its significance in Japanese culture.
- Explore fashion for women at the onset of World War I. What reforms in women's clothing were happening from 1905 up until this time? What influences in fashion were seen?
- Research what significant inventions occurred during the decade of 1910-1920.

Middle/High School

The year *Studio Wall* was painted was the year the Panama Canal was completed and had its first transit of a vessel through the canal. What is the significance of this canal? What is it used for? How long was the construction period? Visit the official Panama Canal website Frequently Asked Questions page at: <http://www.pancanal.com/eng/acp/index.html> to find out more information.

Visual Arts:

Elementary/Middle:

- Do a self portrait or a portrait of someone from the back. What you would include in the portrait to identify who this person is? Think about how you can tell the viewer more about your subject with the visual elements you include in the painting.
- Create a painting of cast shadows. Watch how the sunlight creates different patterns and colors on the wall at different times of the day. Look carefully at the wide range of colors you can find in the shadows. Use a medium of your choice.

High School:

- Compare and contrast the painting, *Arrangement in Grey and Black: Portrait of the Painter's Mother*, 1871, by James Abbott McNeill Whistler with *The Studio Wall*. What was the significance of Whistler's painting to the art world? How is Garber's painting significant in his body of work? How do both of these painting compare in terms of composition, color and balance?

Pennsylvania Academy of the Fine Arts

Daniel Garber (1880-1958)

Tanis, 1915

60 x 46 1/4 inches

Oil on canvas

From the Warner Collection of the Westervelt Warner Company, displayed in the Westervelt Warner Museum of American Art, Tuscaloosa, Alabama



Looking Questions:

- Who do you think this young girl is? How old do you think she is?
- Where is she standing? What do you think she is doing?
- How would you feel posing for a painting that takes months to complete?
- What season do you think it is? What time of day? How can you tell?
- Where is the sun in the sky? The sunlight is so bright it is almost blinding. How does the artist portray the blinding sun?
- Why do you think the trees appear to be blue?
- Why doesn't Tanis have shoes on? Does her backyard look like a fun place to play?
- What do you think Tanis might do next?
- How does the landscape behind Tanis reflect more about who Tanis is, and her youthful spirit?

Tanis, Daniel Garber's 7 ½ year old daughter appears in a full-length portrait standing bare-legged in a sunny doorway at home at *Cuttalossa*. She apparently was a beautiful and adored child who led a blissfully sweet childhood full of sunshine and joy. She was an ideal model and Garber enjoyed painting many images of her at home. The bright blue and green landscape beyond her shimmers with a summer light that throws a halo of light around her. Although it appears that Garber's daughter Tanis has been captured in an informal moment, the work took at least three months to complete. Garber recorded that he worked on it during all of the summer months of 1915. He was not interested in depicting a fleeting moment as the Impressionists claimed was their goal - but to capture an ideal, eternal one.

In *Tanis*, we see Garber's fondness for backlit effects and distant reflected light combined with his academic draftsmanship and impressionistic color and texture. This blending of styles won Garber a painting prize from the National Academy in 1915; two years later he won again for his painting *The Boys*.

Curriculum Connections: *Tanis*, 1915

Language Arts:

Elementary/Middle:

- Write a short narrative in the voice of Tanis remembering her experience posing for this portrait. Begin your sentences with “I remember...” Think about the five senses as you write this narrative (see, hear, feel, taste, smell). Think about how Tanis would have experienced these senses while she posed for this portrait.
- What is Tanis looking at? Write a short “I wish” poem about her focused gaze. Each line of the poem begins with the words “I wish” and then you fill in your ideas. The poem should be 8-10 lines long.
- Pretend you are Tanis and write in your diary after you have posed for this portrait. What would you say? Write a paragraph containing 6-10 sentences for this diary entry.

High School:

Create a sonnet inspired by this painting. The most common form of the sonnet is a fourteen line poem in two parts: an octave (eight lines) and a sestet (six lines). Look to other poets for inspiration, such as Shakespeare, Elizabeth Barrett Browning, Wordsworth, Dante and James A. Michener. Although Michener was considered more of a fiction and nonfiction writer, he wrote one book of sonnets during his career called *A Century of Sonnets*.

Social Studies:

Elementary/Middle:

Dolls are common toys played with by children to this day. What toys were invented in 1915? What kinds of toys would Tanis have played with during her years as a young child?

Middle/High School:

The year this painting was completed was also the year that the Armenian Genocide occurred in which Turkish troops massacred Armenian citizens, killing around 1.3 million people. This was the first example of ethnic cleansing in the 20th century. Research more about this event in history by visiting the website of the Armenian National Institute at: <http://www.armenian-genocide.org/index.htm>.

Visual Arts:

Elementary/Middle:

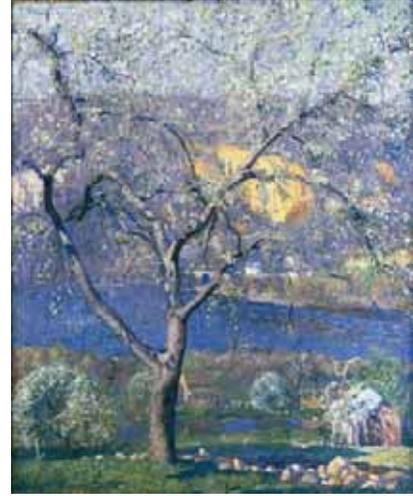
- Draw or paint yourself in a landscape that will reflect who you are. Consider the colors, the mood, and the setting.
- Garber created a fantasy garden and household for his family to live in and in which he could paint scenes such as this of his family members. Design your own fantasy house and yard. What would you include? Where would it be? What would you do there? How would you decorate it?

High School:

Tanis’ glow in this portrait comes from the backlit effect of the light streaming through the porch on which she stands. Create a composition experimenting with transparency, either using cloth or glass bottles. Use lights to create a backlit effect on your subject matter. Use acrylic or oil paints for your painting.

Pennsylvania Academy of the Fine Arts

Daniel Garber (1880-1958)
Buds and Blossoms, 1916
Oil on canvas, 44 ½" x 36 ¼"
The Lenfest Collection



Looking Questions:

- Describe what you see in this painting. Look closely behind the tree. Compare and contrast this composition with *The Quarry*, 1917. What can you find in both artworks?
- Compare and contrast *Buds and Blossoms* with *The Quarry*. Consider the mood, season, colors, composition, and brushstrokes.
- What time of year do you think this is? Why?
- Why do you think Garber chose to paint this scene?
- If you were standing on this hillside, looking down at the lake, what would be closest to you? What would be farthest? What would be in the middle?
- Describe how the brushstrokes are different in the foreground than they are in the background. Also, discuss the use of color in the foreground versus the background.
- Is the house in the painting different from your own house? How and why?
- Would you like to live in a place like this? Why?
- Garber liked to paint beautiful scenes like this. What would you do in a place like this? Go boating, lie in the sun, have a picnic...

Buds and Blossoms is the first in a series of pictures depicting a blossoming tree on the hill in Point Pleasant, PA. This was a popular theme for Garber, a large twisted tree, painted off-center, through which you could view the valley below. Garber would reprise this theme a number of times throughout his career. In this particularly decorative canvas, Garber emphasized the lyrical branches of the tree by flattening its form and blossoms on the canvas.

Curriculum Connections: *Buds and Blossoms*, 1916

Language Arts:

Elementary/Middle:

Create a Shape poem based on the tree in the foreground of this painting. Shape poems are made up of words that have been placed in such a way that they make the shape of an object. They also use words to describe the object. Begin by making a simple outline of the shape of the large tree in this painting. It should be large enough to fill an 8 x10 paper. Next, brainstorm a minimum of ten words and phrases that describe the shape, listing action and feeling words as well. Then, place a piece of paper over the shape and decide where your words are going to be placed so that they outline your shape but also fit well together. Separate words and phrases with commas.

High School:

Write a free verse or a prose poem titled, “Buds and Blossoms” inspired by this painting. Garber sometimes used the tree form in his landscapes as a metaphor of the figure. Write your poem using this metaphor as the main idea.

Social Studies/Geography:

Elementary/Middle:

- Locate Point Pleasant, Pennsylvania on a map. What region of Bucks County can this town be found in? How many miles is this town from your home?
- Point Pleasant was a river village developed to service the rafters and canal men who transported materials on the Delaware River and Canal. What other facts about Point Pleasant can you find? What other river towns are located near Point Pleasant? Locate these other towns on a map and create a visual display of your findings.

High School:

Covered Bridges are important historic structures in the state of Pennsylvania, and at one point, there were 36 covered bridges in Bucks County. This number has diminished to around 13 bridges. Research the many covered bridges in Bucks County and see if you can locate the Danboro-Point Pleasant Pike Bridge built in 1877. Is it still standing? Why has the number of bridges decreased? What efforts are there being made to conserve and restore the ones that remain in Bucks County?

Visual Arts:

Elementary/Middle:

- Paint a scene through a tree at different times of the year, different times of the day, different weather conditions or different moods.
- Garber and other artists of the time looked at the everyday environment for inspiration. This was a new style of painting in the early 20th century. In this painting, Garber looked at a typical scene that he could find around his home in the New Hope area. Draw or paint an everyday scene in your living environment that you find inspirational. How would your scene differ from the one that Garber painted?

Middle/High School:

Garber believed, as did Robert Henri that “in a tree is a spirit of life.” This phrase meant that trees could represent human life. Paint or draw a tree, or take a look at trees outside and pick out one that would somehow represents you or something about your life. Display your work when you are finished. See if your classmates can figure out which tree represents which student.

Pennsylvania Academy of the Fine Arts

Daniel Garber (1880-1958)

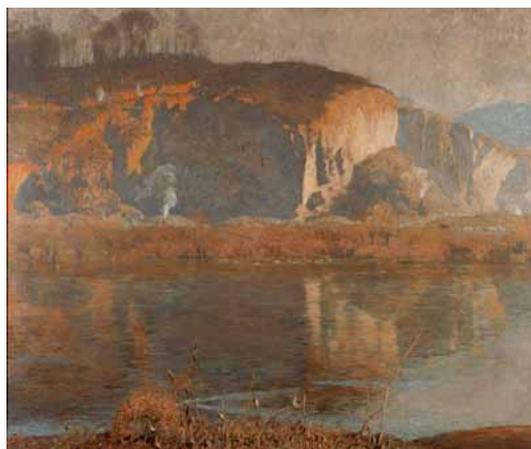
The Quarry, 1917

50" x 60" inches

Oil on Canvas

Pennsylvania Academy of the Fine Arts

Joseph E. Temple Fund



Looking Questions:

- Describe what you see in the foreground, middleground and background of this painting.
- What is the mood of this scene? Exciting, angry, peaceful, tranquil, still, uneasy, relaxed, frightened – describe it.
- What time of day do you think this is? Why?
- Compare the reflection of the cliff in the water to the real cliff. How is it similar? Different?
- The painting is divided across the center almost exactly. What did Garber use to visually break the picture in half?
- Describe the different ways that Garber has depicted man inhabiting the landscape.

Garber seemed to explore contrasting imagery throughout his career – light filled landscapes and dark interiors with figures. Despite the Impressionist color and light that give a sense of immediacy to this work, *The Quarry* was executed in the studio from preparatory drawings, photographs and notes. The carefully constructed composition, with horizontal bands of sky, land, and water, is overlaid with a unifying surface of small, delicate brush strokes, characteristic of Garber's work. Painted in muted browns, tans, grays and gray blues, with accents in rich warm tones, the painting gives the appearance of great detail.

The scene depicted is on the Delaware River across from Limeport, Pennsylvania, not far from New Hope, where many of Pennsylvania's Impressionist painters gathered in the early decades of the twentieth century. Garber, one of the leading members of the group, was trained at the Pennsylvania Academy by Thomas Anshutz and shared with his teacher an understanding of traditional realist drawing and a love of bright pastel colors and sunlit landscapes, here showing the scarred landscape of industrial America.

The Quarry was awarded the Edward T. Stotesbury Prize at the Pennsylvania Academy's 1918 annual exhibition, and was acquired by the Academy in that year.

Curriculum Connections: *The Quarry*, 1917

Language Arts:

Elementary/Middle:

Brainstorm the many meanings a quarry may have for you. What is a quarry? What does it look like? How are quarries created? Brainstorm as many describing words that you can think of in looking at this landscape. Create a list together with your class and use these words in a form of poetry of your choice.

High School:

Write a contemporary prose or free verse poem on how a landscape can be “scarred” similar to how the landscape is damaged by the creation of a quarry. Use this poem as a way to advocate attention to environmental problems, such as global warming.

Social Studies/Geography:

Elementary/Middle:

- How many quarries can you find in the Bucks County area? In Pennsylvania?
- Research how the development of quarries affect the environment.
- What stones are quarried in Bucks County that are native to the area? What are they used for?

High School:

How do quarries play an important role in the economic and environmental development of an area? Research how the development of quarries in Bucks County has played a role with the development of the Delaware Canal and the river towns.

Visual Arts:

Elementary/Middle:

- Compare this painting to another quarry painting by Garber he did later in his life. How are they similar? How are they different? Discuss color and composition.
- Compare a work by Diego Rivera (1886-1957) to this work by Garber. Rivera was a Mexican Social Realist muralist living the same time period as Garber. Although not a social realist, some of Garber’s early work espouses the influence of Robert Henri, who was part of the Ashcan school of Social Realism. Compare the work you have chosen by Rivera with *The Quarry*, and discuss them in terms of composition, subject matter, style and technique.

Middle/High School

- This kind of scarred landscape was considered an “American” landscape – a particularly American scene, at this time. What kind of scene could you paint today that would be considered an “American” scene?
- Garber and other artists often painted landscapes in the early 20th century showing how man’s influence is changing the landscape. Paint a contemporary scene that illustrates how man is changing the landscape in which you live.

Pennsylvania Academy of the Fine Arts

Daniel Garber (1880-1958)

Little Girl Knitting, 1918

Charcoal on laid paper, 23 3/4 x 18 3/4 inches

James A. Michener Art Museum,

Gift of Madelaine B. Garber



Looking Questions:

- Describe what is going on in this artwork.
- Describe the use of light in this artwork.
- What is this girl doing? Has she gotten far in her task?
- Do you think she likes what she is doing? Why or why not?
- What do you suppose she is thinking to herself? How do you think she feels?
- Try holding a pose similar to the little girl in this portrait. Is it hard or easy? Why?

This portrait features Garber's eleven year old daughter, Tanis, in the process of knitting. She appears much younger than this age in this work. Drawn in charcoal, Garber focuses on creating a range of **value** in this work. Tanis is bathed in light shining from above as she intently focuses on her task. Garber has created this portrait using a **chiaroscuro** technique.

The year *Little Girl Knitting* was created, Garber produced a replica of this drawing called *A Little Maid*. That year, along with 46 other American Artists, Garber contributed a drawing to the American Artists' War Emergency Fund, which was an organization initiated by the National Arts Club in New York. The Fund's goal was to help American artist soldiers and their families who had suffered casualties in World War I. Every artist submitted a drawing of identical size that was lithographed and sold as part of a portfolio. *A Little Maid*, Garber's contribution, was a smaller version of *Little Girl Knitting*. *A Little Maid* was also titled *The Red Cross Volunteer*, implying that Tanis did knitting for the war effort. Many years later, this work would be used for an etching called *Beginnings*.

Curriculum Connections: *Little Girl Knitting, 1918*

Language Arts

Elementary/Middle School

- Write a letter in the voice of Garber's daughter to the soldier who will be receiving the knitted sweater she is making in this work.
- Write a letter from the soldier who received the knitted garment from Garber's daughter. What would he say? What would he say about the war?

High School

Write a free verse poem in response to this work. Look to inspirations by other writers who explored Free Verse, such as Walt Whitman, Henry David Thoreau, William Carlos Williams and Sylvia Plath.

Social Studies

Elementary/Middle:

- Knitting was a leisure activity done by women and young girls in early 20th century. What other kinds of activities of leisure were people involved in during this time? How does that differ from today?
- What other War Emergency funds were created during World War I? Research what other efforts were done to help support families of soldiers.

High School

- Garber was involved in helping the war efforts during his time. What kinds of efforts for the current war in Iraq can you find today that come directly from the support of local and regional arts organizations? To other civil wars happening around the world? Do some research to find out. Report your findings to your class.
- How can art ignite social change? Explore artists that address social issues in their work, such as the current war in Iraq, or other social issues such as violence. Present one artist that you have found in your research and how he/she uses his art to send a message about social issues that relate to the world today.

Visual Arts

Elementary/Middle:

- Inspired by the knitting activity in this artwork, create a knitted piece of your own. Knit a scarf to give to a friend or family member.
- Create a textile piece using a cardboard weaving loom. Alternative materials can include weaving on Styrofoam, or burlap.
- Create a value scale using different materials and shading techniques. Create a value scale using pencil and another value scale using pen and cross hatching techniques. Create a third value scale using pressed charcoal.

High School

- Explore the technique of chiaroscuro using various kinds of charcoal; conte crayon, vine charcoal, and charcoal pastels. Create a drawing of a figure that uses this technique, paying close attention to proportion.
- Search the collection of the National Museum of Women Artists in Washington D.C. at <http://www.nmwa.org/collection> and find *Self Portrait, 1917* painted by the Swiss Artist, Alice Bailly. Compare and contrast this work with Garber's composition of *Little Girl Knitting* done around the same time period. In your exploration, research what challenges women artists faced compared to male artists during this time period.

Works from the James A. Michener Art Museum

Daniel Garber (1880-1958)

Mother and Son, 1933

80.125" x 70.25"

Oil on canvas

Pennsylvania Academy of the Fine Arts



Looking Questions

- Describe what you see in this painting.
- What time of day would this be? Why?
- How would you describe Garber's palette in this painting?
- How would you describe the painting in terms of balance?
- What are the figures in the painting doing?
- What conversation could be happening between the two figures?
- How do you think they are feeling? Why?
- What kind of symbolism could be happening in this painting?

Mother and Son, completed in 1933, was the largest painting Garber ever created with exception to the *A Wooded Watershed* in 1926. Even though landscape paintings dominated Garber's work, after the 1930s, Garber continued to explore noncommissioned figure paintings. *Mother and Son* is a significant representation of this, portraying his son, John Franklin Garber, whom he rarely depicted in his oils. In 1929, John left home for college, which saddened Garber. He began to stretch the canvas for this work in 1931. In this work, John, along with his mother, Mary, are portrayed in the open French doors of the studio at Cuttalossa. They are engaged in a game of chess, a family favorite. Although this scene is calm and contemplative, family chess games were not always so peaceful. Garber was a competitive player and he was prone to slamming the chess board across the room in moments of anger.⁷³

This painting had great meaning for Garber. Garber stated, "[This work] had been a dream of mine for several years. Those windows always seemed so lovely – opening out on a charming intimate landscape. I feel I have expressed that love of my own place and of those two people. There is more than painting in it. When I opened it (unpacked it) I was thrilled over it – had not remembered how absolutely I had caught the slight humor and confidence of John's attitude toward his mother. She is nearly always so serious. We at times are lighter. The iridescence [sic] of light through curtains – the feeling of light and atmosphere in the landscape – these things thrilled me more than when it was painted. It is saying a lot to say that – it expresses for me my love for my surroundings and family."⁷⁴

Mother and Son amazed viewers in terms of its size, but also because it was a figure painting, a subject matter Garber rarely dealt with and exhibited in the late 1920s. While this painting is established in careful observation, it also enters into a more meditative and timeless realm. The body language of the figures is still and calm as they are bathed in sunlight. The light in the painting has a tranquil glow, and the Gothic like doors that frame the figures rise above the figures like cathedral arches. Cuttalossa has become the artist's "secular chapel."⁷⁵ The doors open up like an altarpiece to a brightly lit landscape. This simple, ordinary moment seems to rise above into an eternal realm.

Curriculum Connections: *Mother and Son*, 1933

Language Arts

Elementary/Middle

- Role play in pairs what the figures in the composition would say to each other.
- Create an Acrostic poem using the word, **Mother**. The basic acrostic is a poem in which the first letters of the lines, read downwards, form a word, phrase or sentence. Example:

Many times I have
Opened my mind to her suggestions
Time and time again she tells me
How I should change the way I feel about myself
Encouraging me to move ahead and telling me I should
Ride my own confidence.
-Unknown, 11th grade student

High School

- This painting was created before Garber's son went off to college and left his home. Write a letter from in the voice of the son in this painting to his mother and father.
- Write a one act play that would be a re-creation of this painting. Perform this play for your classmates.

Social Studies

Elementary

Students in the United States had certain leisure activities that were done in the 1930s. How does this differ compared to another culture, such as from Asia or Africa? Research leisure activities of different cultures and compare them to America.

Middle/High School

John, Garber's son, left for college before he executed this painting. Study the changing attitudes towards college education for men versus women during the 1930s. How has gender attitudes changed since the 1930s to current day? Explain your finding to your class.

Visual Arts

Elementary/Middle

- Create a life size drawing of your classmate. Using large pieces of craft paper, roll enough on the floor to accommodate the height of each student. Have students draw their model on the entire paper using a medium of their choice.
- Compare the composition, *Mother and Son*, to a work by Johannes Vermeer at the Rijksmuseum, in Amsterdam. Search the collection at www.rijksmuseum.nl/index.jsp. Click on "search the collection" to find the work entitled, *Love Letter*, 1669-70. How are they similar? Different?

High School

- Explore what other movements in art were occurring during the decade this painting was done. Search the Museum of Modern Art's website at www.moma.org to search the collection. Find the work *Departure*, 1932-1935, by Max Beckman. (German, 1884-1950). Compare and contrast this work to Garber's. Discuss composition, color and brushwork.
- Combine two to three life size figures in a composition using a medium of your choice. Use paper that is at least 5 feet tall by 4 feet wide.

James A. Michener Art Museum

Daniel Garber (1880-1958)

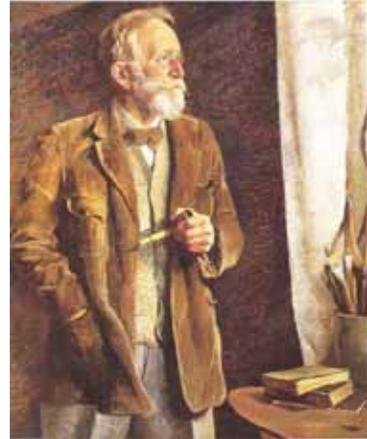
Lathrop, 1935

50" x 41.875"

Oil on canvas

Pennsylvania Academy of the Fine Arts

Philadelphia. Joseph E. Temple Fund 1936.5



Looking Questions:

- Describe what you see in this painting.
- Describe the light you see in this painting. Where is it coming from?
- Describe Garber's brushstrokes in this painting.
- Who is this man? Using the visual clues in this painting, can you tell who he might be?
- How do you think Garber feels about his subject? Why?
- Would you want to know this man? Why or why not?
- What do you think this man is thinking about? Write a journal entry that would explain his thoughts in this painting.

This portrait by Garber done in 1935, shows William Langson Lathrop (1859-1938), one of the earliest members of the New Hope Art Colony and the Pennsylvania school of landscape painting. Lathrop was considered the “dean” of the New Hope Art Colony and the artist who first encouraged Garber to move to the Bucks County area. Lathrop was instrumental in establishing this community of artists soon after he moved into Phillips Mill in 1899. His home and studio quickly emerged as the intellectual and spiritual center of the art colony, as he ferried students to his studio and his wife Annie hosted weekly teas for his colleagues. A dedicated teacher, Lathrop mentored several members of the New Hope School's first and second generation of painters. Lathrop taught year-round classes in outdoor landscape painting, sometimes using his barge as a floating classroom on the Delaware Canal.

Garber had wanted to paint Lathrop for some time and did this painting while Mrs. Lathrop was in the hospital. Garber rarely painted his artist friends in oils, only occasionally in works on paper. Garber painted this work in seven days, six of which Lathrop posed for. The day that Lathrop visited his wife in the hospital, Garber “managed the old Sail cloth curtain and some of the accessories.”⁷⁶ In discussing this portrait, Garber noted, “I did it in his studio – and all who have seen it are really very enthusiastic. I think it's much the strongest portrait I've ever done, it is new and very personal. Swell composition.....May and the others say it vibrates Lathrop in every line.”⁷⁷

This painting was widely exhibited by Garber. While publicly expressing his admiration of Lathrop, Garber also expressed his high regard of Eakins the same year. He respected them both for remaining constant to their own approach to painting, when their works were increasingly becoming considered “old fashioned” by the emerging standards of modern American art.

Curriculum Connections: *Lathrop*, 1935

Language Arts

Elementary

Lathrop often wrote in a log book or journal as he painted on his sailboat. Write a journal entry from the point of view of William L. Lathrop during the time of this artwork. What is he thinking while he is posing for this portrait? Why?

Middle/High School

- Have students write an essay of the impact of Lathrop on the New Hope Art Colony and its development in the early 1900s using primary and secondary sources. Pay careful attention to proper grammar, and sentence structure. Use relevant graphics (maps or images) to help support your essay.
- Write a critical analysis of this painting. Based on this critical analysis, form an interpretation of this painting. Pay careful attention to proper grammar, and sentence structure. Use primary and secondary sources to help support your critique of this painting.

Social Studies

Elementary

- This painting was created in 1935, in the middle of the Great Depression. Research the Great Depression and its impacts it might have had on Garber's and Lathrop's career.

Middle/High School

- Research the New Deal programs instituted by the Works Progress Administration (WPA) during the 1930s. The Federal Writers Project was instituted the same year *Lathrop* was painted. What other New Deal Programs were instituted in the 1930s? What were they for?

Visual Arts

Elementary

- Create a portrait of someone you admire and respect. What objects will you include about your subject to tell the viewer about who he or she is? How will you set up your composition? When you are done, write a paragraph explaining why you admire this person and how you portrayed them in your artwork.
- Compare a portrait, *Portrait of the Eternal*, 1935 by the artist Manuel Alvarez Bravo with Garber's *Lathrop*. Both use the light from a window in very different ways. Find the image at the Getty Museum at: www.getty.edu.

Middle/High School

- Create a profile portrait of a classmate. First draw a contour drawing of his/her face, then a blind contour drawing, then a drawing using value. Display these three works in a series.
- Lathrop was a leading landscape painter during his time and admired by many, including Garber. Who were the other artists in the New Hope Art Colony? Research one of them and compare them to the style and technique of Garber.
- Create a series of portraits of a person in a series of different perspectives. Create a profile portrait, full length portrait, $\frac{3}{4}$ view, and full view. Display them in a grouping. Use a medium of your choice.
- Explore the concept of light on objects using a still life set up. Create a series of paintings at different times of the day, under different kinds of light conditions. Choose fluorescent light and natural light for comparison.

James A. Michener Art Museum

Daniel Garber (1880-1958)

Late Snow Byram, 1936

Oil on canvas

H. 28.125 x W. 30 inches

James A. Michener Art Museum



Looking Questions:

- Describe what you see in the foreground, middleground and background of this painting.
- Describe Garber's brushstrokes in this artwork.
- How would you describe Garber's palette?
- What time of day is it? How can you tell?
- How would you describe the mood of this painting? What elements in the painting help convey this mood?
- Do you think this home and building are abandoned? Why or why not?

Byram, New Jersey, was one location Garber frequently painted. In the summer of 1907, Garber painted one of the earliest known landscapes of this location near his home, called *Quarries at Byram*. Byram, NJ is right across the Delaware River from Point Pleasant, Pennsylvania. It is less than 10 miles away from Garber's home in Lumberville. It is a location of one of the many stone quarries that can be found along the Delaware River. Garber painted *The Hills at Byram*, in March 1909, which when acquired by The Art Institute of Chicago in 1910, launched Garber's career.

Winter landscapes only inspired Garber occasionally. Garber was at his best painting at midday in the summertime. This painting, completed in 1936, uses a warm, but muted, brown-orange palette. In this painting, Garber left large areas of the **unprimed** canvas exposed. This is found particularly around the structures of the trees and in the foreground, serving as a medium tone.

This painting explores a little deeper into the meaning of a landscape, and Garber's idea of man's relationship to nature. In the 1930s, Garber's emotional loneliness increased, with the onset of the Great Depression, and his children moving out of his home. At this time, Garber was showing an interest in man's close connection to nature, not dependent on big-city life.

In this composition, the farm is in isolation; there are no people included, only the indication of human presence by the buildings. The colors used give the feeling of sadness, very unlike Garber's bright, cheerful, sunny palettes of his other landscapes. How do you feel about this landscape? If Garber used a different palette, would the mood change? Why or why not?

Curriculum Connections: *Late Snow, Byram, 1936*

Language Arts

Elementary/Middle

Create a sensory poem in response to this painting. Have students finish the phrases to make a complete poem. Modify and add creative phrases to the poem.

Title: _____

See _____

Hear _____

Taste _____

Feel _____

Smell _____

High School

Explore the concept of mood and emotion with a work of art. Do research using your local library and the Internet. Select a variety of artworks (4-5) that convey different kinds of moods. Look to Museum websites as part of your research. Select works of art that are a variety in subject matter and style, such as an Expressionist work, an Impressionist work, etc. Discuss these works in a narrative essay and what elements in the works convey their mood. Include Garber's work in your selection, and how some qualities of his work might be similar and different with your other choices.

Social Studies/Geography

Elementary/Middle

- Locate the town of Bryam, NJ on a map. Calculate how far this town is from where you live.
- What county is Bryam located in? What are some features of the county? Look up this county using the Internet and find out more information about it.
- Explore the Native Americans that may have lived in the area in and around Byram, NJ a few hundred years ago. What were characteristics of the area that would have drawn them to settle there?

High School

Farmland is quickly disappearing in PA and NJ. Research the Hunterdon County, NJ and its efforts in farm preservation. Hunterdon County continues to have the largest land area of farms in the New Jersey. How does this compare to neighboring counties in New Jersey? What are your opinions on farm preservation? Is it vital to the community? Why or why not? Report on your findings and share you ideas on farm preservation in a provocative essay.

Visual Arts

Elementary/Middle

Create a series of landscapes using difference perspectives. Create a landscape from a similar point of view like Garber's *Late Snow Bryam*, and then from a bird's-eye view, a bugs-eye view, etc. Where is the horizon line? How does each perspective change?

Middle/High School

- Create a landscape using a monochromatic palette, a warm palette and a cool palette. Discuss the different qualities each palette evokes.
- Explore surface treatment in landscape painting by creating a series of works with a primed canvas and an unprimed canvas. What effects do you get?
- Create a series of paintings laying down a ground wash; one with a cool color and one with a warm color. How does this complement your work? How do the washes affect the colors?

James A. Michener Art Museum

Daniel Garber (1880-1958)

Young Man, 1940

9"x 8"(plate)

Drypoint

James A. Michener Art Museum

Gift of Mrs. John Garber



Looking Questions:

- Describe what you see in this artwork.
- Describe the quality of Garber's line in this work.
- How has Garber used light in this composition?
- What is this young man doing?
- What could this man be thinking?
- What will happen next?

This image was created by Garber using the drypoint process in 1941. Garber usually based his etchings on his own artwork, (oil painting or drawing) with only several exceptions. His etchings explored a wide variety of subject matter. This etching is based on a drawing representing Walter Kumme, a student of Garber's at the Pennsylvania Academy. He is one of the three figures shown in the painting, *The Boys* painted in 1915.

A drypoint is created by directly inscribing the image on a metal plate with a sharp steel needle. There is no acid bath needed for this kind of printmaking process. Printing ink is then rolled onto the plate and gently wiped off with a soft cloth. Paper is then laid on top of the metal plate and drawn through the printing press, or pressure is placed on the paper using a tool called a barren. Unlike other printmaking processes, drypoint creates a sharp definition and immediacy to the etched line.⁷⁸

This portrait of Walter Kumme shows Garber's skill at drawing the human figure. Walter sits quietly, expressionless, perhaps deep in thought. Upon examining its composition, not all the details are included of the chair he sits upon, particularly under his right leg. Clearly a study in light, value, and form, one can see the many hundreds of lines that make up this simple composition.

Curriculum Connections: *Young Man, 1940*

Language Arts

Elementary/Middle

- Write a journal entry from the point of view of the young man. What is he thinking? How is he feeling? What is he doing with the violin? How does he feel posing for this artwork? What will he do next?
- Select a piece of music that would be fitting to be played for this portrait. What elements in the music correspond to the artwork? Why? Write a brief essay explaining your choice and what elements of the music and the artwork are similar.
- Create a cinquain poem that addresses the mood of this artwork.

High School

Artwork often can depict a type of mood. Based on the body language of the figure and the visual elements in the artwork, what can you assume about the mood of this subject and this artwork? Why? Create a monologue that would be appropriate as the voice of the subject in this work. Share your monologue with the class.

Social Studies

Elementary

- This etching was created in 1940. Who was the president of the United States at this time? How long was he in office? Name some noted accomplishments of this President.
- Explore the different kinds of fashion that women and men wore at the early part of the 20th century. Create visuals of these styles and present them to your class.

Middle/High School

- This young man, a student from the Pennsylvania Academy, is featured in this artwork. How would this etching change to portray a young man in contemporary society, in the 21st century? What elements would change? What would stay the same? Why?
- The same year that this work was created, on April 7, Booker T. Washington became the first African American to be depicted on a United States postage stamp. Describe the climate of America regarding the Civil Rights movement at this time. What progress had been made in civil rights for African Americans up until this point?
- What events were occurring in the world at the time this work was created? Describe how these world events may have affected Garber's work and career.

Visual Arts

Elementary

Create a portrait of someone doing a solitary activity, such as playing an instrument, playing a sport, or an activity of leisure. Use the technique of monoprinting for this activity.

Middle/High School

- Explore drawing the figure focusing on the element of value. Experiment with various shading techniques using pencil, and then using pen and ink. Create a pen and ink drawing of a figure with these various shading techniques.
- Create a series of prints using the etching, aquatint and drypoint process. Create three prints of each kind. Discuss as a group the differences in process and the results in the work. Focus your subject matter on the theme of the figure.

James A. Michener Art Museum

Daniel Garber (1880-1958)
Lambertville Holiday, 1941
Oil on composition board
H. 13.375 c W 15.9375 inches
James A. Michener Art Museum
Gift of Kenneth W. Gemmill and Helen M. Gemmill



Looking Questions:

- Describe what you see in this painting.
- How would you describe Garber's use of color?
- What time of day is it?
- How would you describe the light in this painting?
- Describe Garber's brushstrokes. Was this painting done slowly or quickly? Why?
- What kinds of activities are people doing in this painting?

Lambertville is a town along the Delaware River near New Hope, Pennsylvania. One of the many river towns Garber depicted in his landscape paintings, it is also famous for being a town along the Delaware Canal. Today, Lambertville is a flourishing art community and an “antiquing” capital. There are many antique shops, art galleries, and restaurants found lining the streets. Every year, the town celebrates with the Shad festival.

The land now occupied by the city of Lambertville was originally purchased from the Delaware Indians as a portion of a 150,000 acre section along the Delaware River north of Trenton. Agents from the council of West Jersey purchased the section in 1703 and the council divided and sold the land to farmers and developers over the years. The first resident of Lambertville, John Holcombe, purchased 350 acres in 1705. In 1732, Emanuel Coryell purchased a portion of the land, and also began to operate a ferry crossing the Delaware south of the present Lambertville-New Hope Bridge. He also opened up a tavern and inn to accommodate travelers, because Lambertville was the mid-point on the two-day journey between New York and Philadelphia.

Daniel Garber is depicting a warm summer day in Lambertville in July, showing people doing activities of leisure or recreation. These were subjects that European Impressionists often portrayed in their artwork as well. This kind of subject matter emerges in Garber's work in the late 1930s. In this painting, many excited bathers run up and down the docks. The subjects of swimmers particularly interested Garber in the early 1940s. This kind of activity, where families and children would play along the water's edge, depicts a carefree freedom of the day. This apparently was energizing for Garber, since at this time in August of 1944 stated he was optimistic about the war soon being over and people would be once again interested in painting.⁷⁹

Curriculum Connections: *Lambertville Holiday, 1941*

Language Arts

Elementary/Middle

An impression is a vague notion, memory, or split-second look at something. Look at this painting for thirty seconds and then turn around. Then, write a poem beginning with "My first impression was..." Next, look at the painting closely again. Continue the poem by writing "But when I took a closer look I noticed..." Share the poems with your classmates. Discuss the difference between an impression and an analysis of an artwork.

High School

Garber's approach to this painting is more Impressionistic in style. The movement of Impressionism was considered radical and revolutionary for the times. Explore the reasons why and list them. Then, look up other movements in art that were also considering shocking and revolutionary following impressionism to current day. What were its characteristics? How did this movement change or affect the art world?

Social Studies/Geography

Elementary

Map out the location of Lambertville, NJ. Settled in 1705, Lambertville is one of the oldest communities in Hunterdon County, New Jersey. This village grew into an industrial center with the development of the Delaware and Raritan Canal. What was the importance of the Canal system? Visit the timeline of the development of the canal at: www.dandrcanal.com/timeline.html. When was the canal system built?

Middle/High School

- Explore what environmental problems the Delaware River and the Canal might be facing today. How has situation with pollution today environment affected its water quality? The wildlife?
- What fads occurred in the 1940s? Look to music and fashion as some topics to explore the decade.

Visual Arts

Elementary

Create a landscape focusing on depth, or perspective using overlapping. Choose five objects (including figures) for your landscape. Decide which objects will go in the foreground, middle ground, and background. Draw the foreground object first. These objects should be large. Next, decide what objects will go in the middle ground, drawing them slightly smaller in the middle portion of the paper. Finally, repeat this process for the background object, making that object the smallest. After you have done this, add more objects and horizontal lines to indicate land.

Middle/High School

- Create a landscape in the Impressionist style. Focus on loose brushwork using acrylic paints.
- Look to the work of the French Impressionists and its subject matter. One kind of subject the Impressionists painters depicted was the middle class doing activities of leisure. What kinds of settings did artists like Monet, Renoir, Morisot, and Sisley create in their work? Choose one to compare and contrast with *Lambertville Holiday* and present your findings to the class.
- Lambertville, NJ today is known for its flourishing art community. Research a contemporary artist living in the Lambertville area. Interview this artist and report your information to your class.

General Pre-Visit Activities

Language Arts

Elementary/Middle

- Create a poem in response to a Garber painting, such as a cinquain, haiku or diamante.
- Play landscape lotto. Create a series of cards that have objects and concepts found in a landscape. Shuffle them up and distribute them to your classmates. Have each classmate incorporate five cards into a landscape of their own. These landscapes might have objects that might not necessarily be related, but that's ok!
- Create a group mural for your classroom. Look to the work of other mural makers, including the Garber's *A Wooded Watershed*, 1926. What is the purpose of murals? Where can you find murals today? Select a subject matter that has meaning to your class and the medium.

High School

- Compare the work of American Scene painters or the Regionalists such as Grant Wood and Thomas Hart Benton to Daniel Garber. Garber took interest in the Regionalist works in the 1930s. How are their subject matters similar? Different? Write about your reactions in comparing one work by Garber to one of the American Scene painters. Write a persuasive essay on how one of the works by the Regionalists could have influenced Garber's work.

Visual Arts

Elementary/Middle

- Look at some of Daniel Garber's work online before your visit to the exhibits, at the Michener Art Museum's Bucks County Artists' Database at: www.michenerartmuseum.org/bucksartists.
- Create a series of landscape placing the horizon line at different points in your composition.
- Create a three-dimensional landscape using foam core board for foreground, middleground, and background, gluing and painting each section onto matt board to make a complete work.

High School

- Garber often used a tree as a compositional device in his landscapes. Have students experiment with a compositional device in nature of their own choosing, and use it in a series of paintings using acrylics.
- Create a visual timeline of art movements that were occurring during Garber's lifetime. How were these movements affecting the world of art around Garber?
- Compare and contrast one of Garber's early works and one of his later works. Discuss palette, composition, style and light.

Social Studies

Elementary/Middle

- Garber used steamship to travel to Europe in the early 1900s. What was steamship travel like? How many days would it have taken Garber to get to Europe by steamship? How has transportation evolved? Explain these changes to your class in a PowerPoint presentation.
- Using one of Garber's paintings, discuss the geographical characteristics of its location. What region of Pennsylvania or New Jersey is shown in the painting? What are characteristics of this region?

High School

- Look at the events leading up to, during, and after the Great Depression. How did these events affect artists, particularly Daniel Garber, and their professional careers? How did it affect his work itself? Look at some of the works done in the 1930s by Garber and investigate. Analyze one of his works to illustrate and support your findings.

General Post-Visit Activities

Language Arts

Elementary/Middle

- Write a text panel to one of the works in the exhibition using prose or poetry.
- Write a journal entry in the artist's voice for one of the paintings you saw in the exhibition. Then, write a journal entry in the voice of one of the subject's Garber painted, like his children or his wife. What would they be saying compared to the artist?

High School

- Write an essay addressing the influence Asian Art had on Daniel Garber and other artists during his time. Select examples that illustrate this influence.
- Research the work of Thomas Anshutz and Thomas Eakins. What characteristics in their work had a strong influence on Garber? Write an essay explaining the significance of their influence on Garber and what other artists they may have influenced in their lifetime.

Visual Arts

Elementary

- Experiment creating a landscape focusing on atmospheric perspective to create depth. Use the medium of oil pastels to explore this effect.
- Create a series of monoprints using different colors. Add details to your monoprint after each series of prints, altering the composition slightly.
- Research a contemporary artist in the Bucks County area who is a printmaker. Interview the artist and present your findings to your class.

Middle/High School

- Examine movements in art or artists across cultures during the time of Daniel Garber. This could include: *European Impressionism, Post-Impressionism, Fauvism, Cubism, Dada, Surrealism, Social Realism, and Abstract Expressionism*. Chose an artwork from one of these movements and write a critical analysis of this painting while comparing and contrasting its similarities and differences to a work by Garber.
- Experiment using *en plein air* techniques in the impressionistic style. Capture a series of landscapes at different times of the day, concentrating on light and color.
- Explore the technique of drypoint and etching in creating a figurative work. How is each process different? Similar? What outcome to you get with each process?

Social Studies

Elementary

- Map out the various locations where Garber painted. Then, measure the distance between the locations or measure the distance of these locations to where you live.
- If possible, visit one of the locations Garber painted and compare how the landscape has changed or stayed the same since Garber painted his landscape.
- Garber depicted the towns and landscapes of Bucks County, surrounding the Delaware River region. What importance did the Delaware canal have in transportation for the region?

Middle/High School

- Create a timeline of world events during Garber's lifetime. Use visuals to enhance your timeline.
- Evaluate how innovations in the art world (such as the invention of the paint tube in 1841) during Garber's lifetime affected his work and the work of his colleagues.

Michener Art Museum
Museum Visit Activity Sheet: *A Wooded Watershed*, 1926

Grade Level: Middle/High School

Daniel Garber was interested in depicting Pennsylvania in its unspoiled state. In his 1926 mural, *A Wooded Watershed*, he painted his idealized version of the Delaware Water Gap.

1. Define idealized: _____

2. What in Garber's mural illustrates the idealization of nature? _____

3. What did he include? _____

4. What did he exclude? _____

5. Compare *A Wooded Watershed* to a work by Edward Redfield in the galleries.

6. How are they similar? _____

7. How are they different? _____

Now consider....

Think about your favorite place; it may be a vacation spot, your room, a sports field, somewhere special you go to think..... What would you change about your favorite place if anything were possible? (For example, if your favorite place is a parking lot where you go to rollerblade, what would you add or take away to make it the perfect place to rollerblade?)

My favorite place is: _____

Things I would add or take away to make it "ideal": _____

After your visit: Draw a sketch of an idealized version of your favorite place on a separate paper. As an extension, do a painting or pastel drawing of your ideal place. Try to emulate the impressionistic style Mr. Garber used in his mural.

The National Art Standards addressed in this activity are: **Content Standard 2:** Using knowledge of structures and functions; **Content Standard 3:** Choosing and evaluating a range of subject matter, symbols, and ideas. The Pennsylvania Arts and Humanities Standard addressed in this activity addressed in this activity is: **9.1 Production, Performance, and Exhibition.**

Michener Art Museum

Museum Visit Activity Sheet: Exploring the Narrative

Grade Level: Elementary/Middle School



Daniel Garber did portrait paintings during his career, often using his family members as his subjects. Some of these portraits took place at his studio in Cuttalousa.

Sometimes we can form a narrative, or a story, when we look at a painting. In *Mother and Son*, these two family members are intently involved in a game of chess, a favorite game played by the Garber family.

First, discuss the use of the following elements and principals of art as they are used in this work of art.

Mother and Son, 1933

The Pennsylvania Academy of the Fine Arts

Discuss the work in terms of Element/Principles:

Color: _____

Value/Light: _____

Balance: _____

Emphasis: _____

Unity: _____

Now answer the following questions:

What is the mood that Garber is conveying with this painting? What elements in this painting help convey this mood?

What is the conversation between the two players? For fun, role-play with a classmate what these subjects would be saying to each other. Write your conversation here:

Michener Art Museum
Museum Visit Activity: Weather Reporting with Landscape Paintings

Grade Level: Elementary:

Does a sunny day in July look the same as a snowy day in January? Nature is always changing. Each season, time of day and kind of weather has its own special light and air. In the 1800s and 1900s, many artists painted pictures of the outdoors to show these changes.

Pretend you are a **weather reporter** giving the report on the weather for a Daniel Garber painting. Find a painting in the galleries that you want to report on. Look carefully at the painting and decide what season and weather the artist has painted. Good weather reporters suggest how people should dress and what activities would be fun on such a day. Write your answers in the space below.

Title of painting: _____

Season: _____

Weather: _____

Dress: _____

Activities: _____

Now, create a sketch of a landscape of your favorite season on the back of this paper. Use pastels or colored pencils for color.

The National Art Standards addressed in this activity are: **Content Standard 1:** Understanding and applying media, techniques, and processes; **Content Standard 3:** Choosing and evaluating a range of subject matter, symbols, and ideas. The Pennsylvania Arts and Humanities Standard addressed in this activity is: **9.3 Critical Response**

Text panel written in response to Edward Redfield's painting, *Sunlight and Shadows*, c. 1903:

Sunlight filters through the trees, creating shadows that dance before me. The gentle swaying of the trees in the crisp, late autumn breeze weaves an ancient story that entralls me. The murmuring of the clear water stream breaks the silence. The occasional chirp of birds makes a song that fills my ears. As I stand on the bank of the stream, I watch the crystal water flow over the smooth, gray rocks. The water flows by, changing and being changed by the course of its journey, its destination unknown.

By Katy Wong
Palisades Middle School, Grade 7

Text panel written in response to Walter Emerson Baum's painting, *The Narrows*, n.d.

Big, wet river
Icy, white water
Peaceful silence
Quiet echo
Dry leaves
Fresh Air
Warm, wonderful gingerbread
Cold, peaceful winter!

By Melissa O'Brien,
Lauren Mizikar, Pine Run
Elementary School, Grade 1

Text panel written in response to Daniel Garber's painting, *Haystacks Near Kintnersville*, n.d.

I have found a very beautiful, wooden house and I am speechless! Leaves are getting smashed into the dry grass beneath my feet. The smell of grass is very fresh. Grass is rubbing against my legs and makes them very itchy. I am so excited to see the open field to run in. I jump in a haystack. The birds sing so joyfully. I'll just jump in the haystack and later I will get a rake to put the hay up into a stack again.

By Mark Smith, Tincum Elementary School, Grade 3

Selected text panels displayed in exhibit, *From Artist to Child, The Bucks County Intermediate Unit Collection*, from January 30 to July 11, 1999 at the Michener Art Museum.

Michener Art Museum

Museum Visit Activity: Portrait Personalities

Grade Level: Elementary/Middle

When an artist paints a portrait he/she sometimes tries to show us what a person is like on the inside, not just what she/he looks like on the outside. To find out what messages the artist may be revealing about the subject of a portrait, we must look at the visual clues that he/she has left for us. (*Examples of visual clues*: use of color, line, shape, light and shadow, texture; objects contained in the portrait; background; facial expressions and body language). Using a portrait by Daniel Garber in the exhibition, answer the following questions:

The title of the portrait is: _____

1. Imagine that you are the subject of the portrait. List the **visual clues** the artist has painted that reveal something about “your” **personality**.

2. Write a short story “autobiography” describing, in detail, “your” personality. Refer to your list of visual clues for ideas. Continue your story on the reverse side of this activity sheet.

3. What visual clues does Garber include to reveal the personality of the subject in the portrait?

4. Compare the work you have chosen to another portrait of your choice. State which portrait you chose, and describe, in your opinion, which painting tells you more about the subject of the portrait and why? Use the other side of this sheet if necessary.

The National Art Standard addressed in this activity is: **Content Standard 3:** Choosing and evaluating a range of subject matter, symbols and ideas. The Pennsylvania Arts and Humanities Standards addressed in this activity are: **9.3 Critical Response** and **9.4 Aesthetic Response**.

Michener Art Museum
Museum Visit Activity: Map Garber's Landscape Journey!

Grade Level: Elementary/Middle

Daniel Garber traveled all around Bucks County, Pennsylvania and nearby towns in New Jersey to create many of his landscapes. Visit the exhibition and find the artworks that have the names of towns or bodies of water in their title that are listed below. Write the title of the artwork in the blank space next to the name.

Lambertville: _____
New Hope: _____
Kintnersville: _____
Frenchtown: _____
Stockton: _____
Tohickon Creek: _____
Byram: _____
Carversville: _____

Pick one of these artworks to look at a little more in depth. The title of the work is: _____

Describe what you see in this artwork. _____

What season is it? _____

Is there a human presence in this landscape? If so, what is it? People? Buildings? _____

How would you describe the geographical characteristics of the place? Are there mountains or hills? Is the land flat? Is there a body of water?

Try This at Home!

After your visit, locate the town names listed above on a Bucks County map. Measure the distance that Garber traveled between each town using this map. How long would it have taken Garber to travel to each location from Cuttlossa by car?

For fun, visit one of the locations Garber painted that you have found on your map. How has the landscape changed from the landscape depicted by Garber? Why has it changed? Research any environmental issues that might be affecting the landscape.

The National Art Standards addressed in this activity are: **Content Standard 3:** Choosing and evaluating a range of subject matter, symbols, and ideas. The Pennsylvania Arts and Humanities Standard addressed in this activity is: **9.3 Critical Response.** The National Geography Standards addressed in this activity include: **Standard 1, Standard 4, and Standard 14-16.**

Michener Art Museum
Post Visit Activity Sheet: Compare and Contrast

Grade Level: Elementary/Middle



Find the work, *Night Fishing at Antibes* by Pablo Picasso by searching the Museum of Modern Art's Collection at: <http://www.moma.org/collection>. Print out a copy for you to look at while you do this activity sheet.

Both of these paintings were done the same year, 1939. Both are very different! Garber did not conform to the movements in art that was going on in Europe. *Summer Day* by Garber was done in August 1939, the same time that Picasso's *Night Fishing at Antibes* was created. Compare and contrast these works together with the questions below.

Summer Day, Daniel Garber

Describe what you see in each painting. What is different? What is similar?

If you could walk into one of these paintings, which one would you walk into? Why?

What kinds of sounds do you hear in each painting? If you had to identify some sounds or even music, what would they be?

Discuss each painting in terms of **composition**. How have the artists structured their compositions? Can you find a foreground, middleground and background in each of the works?

How is the use of **color** in each work similar? Different?

Discuss the composition in terms of **style**. How does each artist approach his subject matter? Discuss the use of brushstrokes each artists has used in describing his style.

Discuss the works in terms of **size**. Look at its dimensions of each painting. How do you think size impacts the viewer? Would the work by Picasso be as effective if it was smaller? Would the Garber painting be more effective if it was larger? Why?

Why do you think Garber didn't **conform** to the movements in Europe? Explain your answer.

Just like Picasso explored the style of **Cubism**, choose one of Garber's landscapes from the teacher packet, and abstract it into a cubistic style. Add color using the medium of your choice.

The National Art Standards addressed in this activity are: **Content Standards 2,3 & 6**; . The Pennsylvania Arts and Humanities Standards addressed in this activity are: **9.2, 9.3**; Image: Daniel Garber. *Summer Day*, 1939. Oil on canvas.18 x 22". Collection of Lee and Barbara Maimon;

Daniel Garber: Timeline

- 1880 Daniel Garber was born April 11 near North Manchester, Indiana.
- 1897-1898 Garber studies at the Cincinnati Arts Academy
- 1900-1905 Garber studies at the Pennsylvania Academy of the Fine Arts. Instructors included Thomas Anshutz, William M. Chase and Cecilia Beaux. Produces over 150 canvases during his time there. Only a few survive. Works as a commercial artist while going various day and evening classes.
- 1901 On June 21, Garber marries Mary “May” Franklin, a fellow Academy student. Begins to send his work to juried exhibitions.
- ca. 1901 Garber’s studio established at 1635 Brandywine Street, Philadelphia; living at 1510 Mt. Vernon Street. Garber is a portrait painter, illustrator and commercial artist while attending night school.
- 1905-1907 Garber studies in Europe (England, Italy, France) on the Cresson Traveling Fellowship. Daughter Tanis is born in 1906 while in Paris.
- Summer 1907 Garber comes to Bucks County on the advice of friend William Lathrop. He settles in Lumberville with his wife and newborn daughter. Garber maintains his residence in Philadelphia.
- Paints earliest known landscape, *Quarries at Byram*.
- Teaches Portrait and Antique classes at Philadelphia School of Design for Women until around 1910.
- Fall 1909 Garber is hired as a teacher at the Pennsylvania Academy, where he will teach for 41 years.
- 1910 Birth of Garber’s son, John, on September 25th.
- Art Institute acquires work *The Hills of Byram* (1909), launching his career.
- 1913 Elected Academician of the National Academy of Design, New York.
- 1914 Paints *Studio Wall*, portrait of his wife, showing his influence of Whistler and fondness of Asian art.
- 1915 Along with many other Bucks County artists, exhibits in the Panama- Pacific International Exhibition in San Francisco, winning a gold medal.
- Around this time, begins to spend winters in Lumberville and commuting to Philadelphia to teach. Family lives in city and spends summers in Cuttalousa.
- Begins to explore a more diverse palette, with blues, purples, and greens with a “decorative” sense of pattern.
- ca. 1915-1917 Participates in touring exhibition with other “New Hope Group” painters (Bredin, Colt, Lathrop, Rosen and Spencer) in Toledo, Detroit, Pittsburgh, and Washington D.C.
- Early 1920s Garber begins to work with mature vision in landscape and figure painting. Hailed

in art periodicals as “Modern American Master”.

Begins to use compositional device of the tree, such as in *Tohickon*, 1920. Heavier stitch like textures and large two-dimensional patterns begin to emerge in Garber’s work. Moves away from highly decorative canvases, with a more subdued palette.

- 1922-1923 During the summers, Garber spends time away from Bucks County, at the Tiffany Foundation in Oyster bay, Long Island as an artist-in-residence. Garber explores new imagery, including his first and only forays into still life painting. Also produces small interiors with figures.
- 1926 Around this time, Garber moves permanently to Cuttalousa, eventually selling his Philadelphia residence.
- Thirty paintings by Bucks County artists including Garber were exhibited at the Sesquicentennial celebration. It is for this celebration that Garber painted *The Wooded Watershed*, a mural of the Delaware Water Gap.
- Mid-1920s Explores more of an emerging interest in narrative, with landscapes populated by human presence.
- 1929 Creates the work, *Deserted* with the onset of the Great Depression. Garber’s art begins to be noted in a new light – as that of an American Scene Painter. Wins Gold Medal of Honor, Pennsylvania Academy of the Fine Arts.
- 1931 Last solo exhibition at the Macbeth Gallery in New York City. After this time, he participates less in the New York art scene, no longer sending pictures to most of his usual annual exhibitions.
- 1933 Paints *Mother and Son*, largest figurative work of his career. Wins Popular Prize for this work at Carnegie Institute International and in 1934 at the Pennsylvania Academy Annual.
- 1942 Solo show at Woodmere Art Gallery (now Woodmere Art Museum); Suffers heart attack.
- 1945 Major retrospective exhibition at the Pennsylvania Academy of the Fine Arts.
- 1950 In May, retired from Academy, assumes “Emeritus” position.
- 1955 Paints last painting, *Willows – Noonday*.
- 1958 Last documented exhibition to include the artist’s work during his lifetime, *Missing Link Art Show: Paintings by Upper Delaware Valley Artists*, held at the Post Office, Raven Rock, New Jersey. Daniel Garber dies on June 5 at the age of 78.

Exhibition Checklist: The Pennsylvania Academy of the Fine Arts

The Stream

August 1901

Oil on composition board, 8 x 9 3/4 inches

Hollis Taggart Galleries, New York

A Bowl of Soup

January 1902

Oil on canvas, 34 x 30 inches

Private collection

August

August 1902

Oil on canvas, 22 x 27 1/8 inches

Private collection

The Aged Sycamore

July and October 1903

Oil on canvas, 41 3/16 x 30 3/16 inches

Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Gift of Arthur Block 1945.21

Portrait of Mrs. William David Brown

November and December 1904

Oil on canvas, 56 x 34 inches

Hollis Taggart, New York, New York

Battersea Bridge

September 1905

Oil on cardboard, 9 11/16 x 13 inches

Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Gift of Vera White 1956.3.2

Evening—Tuscany

March 1906

Oil on canvas, 16 x 24 inches

Private collection of a descendent of the artist

Sketch of the Seine

January 1907

Oil on canvas board, 9 3/4 x 13 inches

Private collection of a descendent of the artist

Quarries at Byram

September 1907

Oil on canvas, 35 x 43 1/2 inches (sight)

Private collection

The Wild Grape Vine

August 1908

Oil on canvas, 44 x 35 1/2 inches

The National Arts Club, New York

The Hills of Byram

March 1909

Oil on canvas laid down on board, 41 7/8 x 46 inches

The Art Institute of Chicago. Walter H. Schulze Memorial Collection 1910.309

Gathering Grapes

October 1909

Oil on canvas, 44 x 36 inches

Private collection

April Landscape

March and April 1910

Oil on canvas, 42 1/4 x 46 inches

Corcoran Gallery of Art, Washington, D.C. Museum Purchase, Gallery Fund 11.2

Self Portrait

ca. 1911

Oil on canvas, 30 x 25 1/4 inches

National Academy Museum, New York

The Wilderness

March and April 1912

Oil on canvas, 50 x 60 inches

Private collection

September Fields

September 1912

Oil on canvas, 42 x 50 inches

The Saint Louis Art Museum, St. Louis, Missouri. Museum Purchase 50:1914

The Quarry: Evening

November 1913; repainted 1920

Oil on canvas, 50 x 60 inches

Philadelphia Museum of Art: Purchased with the W. P. Wilstach Fund, 1921

Little Village—Winter

February 1914

Oil on canvas, 36 x 36 inches

Private collection

Grey Day—March

March 1914

Oil on canvas, 46 x 42 inches

Collection of the Columbus Museum, Columbus, Georgia; Museum Purchase

The Studio Wall

June–July 1914

Oil on canvas, 56 x 52 inches

Private collection of a descendent of the artist

Sketch for The Boys

ca. summer 1915

Oil on canvas, 18 1/2 x 20 1/4 inches

Private collection of a descendent of the artist

Tanis

June–July–August 1915

Oil on canvas, 60 x 46 1/4 inches

From the Warner Collection of the Westervelt Warner Company, displayed in the Westervelt Warner Museum of American Art, Tuscaloosa, Alabama

The Boys

August 1915

Oil on canvas, 52 x 56 1/4 inches

Collection of the Everson Museum of Art, Gift of the Artist's Family

Buds and Blossoms

May 1916

Oil on canvas, 44 1/4 x 36 1/4 inches

Marguerite and Gerry Lenfest

Summer Phantasy

September 1916

Oil on canvas, 30 1/2 x 30 inches

The Charles Hosmer Morse Museum of American Art, Winter Park, Florida

Vine Clad Trees

September 1916

Oil on canvas, 51 3/4 x 56 inches

The Detroit Institute of Arts, Detroit Museum of Art Purchase, Lizzie Merrill Palmer Fund

Morning Vista

ca. September 1916; repainted many times, dates unknown

Oil on canvas, 40 x 36 inches

Lois Sherrerd Clements

The Quarry

(ca. winter)

1917

Oil on canvas, 50 x 60 inches

Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Joseph E. Temple Fund 1918.3

Hawk's Nest

(ca. summer)

1917

Oil on canvas, 52 x 56 inches

Cincinnati Art Museum, Cincinnati, Ohio. Mary Dexter Fund 1920.374

Mending

summer 1918

Oil on canvas, 46 x 42 inches

Manoogian Collection

Orchard Window

summer 1918

Oil on canvas, 56 7/16 x 52 1/4 inches

Philadelphia Museum of Art: Centennial gift of the family of Daniel Garber, 1976

Twin Sycamores

summer 1918; repainted summer 1919; repainted again after 1920

Oil on canvas, 36 x 36 inches

Private collection

Spreading Oak

ca. March 1920

Oil on canvas, 30 1/8 x 28 1/4 inches

Private collection

Tohickon

summer 1920

Oil on canvas, 52 1/4 x 56 1/4 inches

Smithsonian American Art Museum, Bequest of Henry Ward Ranger through the National Academy of Design

South Room—Green Street

Christmas Week 1920

Oil on canvas, 51 1/8 x 42 3/8 inches

Corcoran Gallery of Art, Washington, D.C. Museum Purchase, Gallery Fund 21.6

Tanis in White—Sketch

1921

Oil on composition board, 13 x 9 3/4 inches

Schwarz Gallery

Quarry at Byram

spring 1921; repainted 1923

Oil on canvas, 52 1/2 x 56 1/2 inches

Indianapolis Museum of Art, Gift of the artist, 55.25

Old Mill

summer 1921

Oil on canvas, 41 1/2 x 45 1/2 inches
Private collection

Portrait of Maria Ann Dilling (Mrs. John) Kuns
ca. 1922

Oil on canvas, 36 x 28 inches
Private collection, Newtown, Pennsylvania

Lambertville
summer 1922

Oil on canvas mounted on board, 14 x 16 inches
Private collection

The Osprey
summer 1922

Oil on canvas, 46 1/2 x 42 inches
Private collection

On a Saturday Afternoon
ca. summer 1922

Oil on canvas board, 18 x 20 inches
Mr. and Mrs. Ned Sherwood

Down the River November
November 1922

Oil on canvas, 25 1/4 x 30 1/4 inches
Scripps College, Claremont, California. Gift of the General and Mrs. Edward Clinton Young, 1946

Snow at Little Will's
winter 1922

Oil on canvas, 30 x 28 1/8 inches
Private collection of a descendent of the artist

Lowry's Hill
December 1922

Oil on canvas, 50 x 61 inches
Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Gift of the Locust Club, Philadelphia 1955.1.1

Students of Painting
September 1923

Oil on composition board, 18 x 21 15/16 inches
Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Gift of John Franklin Garber and Mrs. Tanis Page 1974.30.1

The Morning Train
1924

Oil on canvas, 30 x 30 inches
Mrs. Samuel M. V. Hamilton (or Private collection) TO BE CONFIRMED

The Mantel

ca. 1924–26

Oil on canvas, 30 1/8 x 25 1/4 inches

Indiana University Art Museum: Gift of Mr. John Garber

Winding Road

spring 1924

Oil on canvas, 28 1/4 x 30 inches

Private collection, New York, New York

Interior: Green Street

March 1924; repainted April 1925

Oil on canvas, 28 x 30 inches

Collection of the Muskegon Museum of Art. Hackley Picture Fund Purchase

Glen Cuttalossa

November 1925

Oil on canvas, 42 x 42 inches

Private collection

A Wooded Watershed

April–May 1926

Oil on canvas, 129 1/4 x 257 1/4 inches (lunette shape)

James A. Michener Art Museum. Acquired with a Legislative Initiative Grant awarded by Senator H. Craig Lewis

Zeke's House—Zeke's Shop

1927

Oil on canvas, 28 x 30 inches

The Metropolitan Museum of Art, New York. George A. Hearn Fund, 1928 28.14

Blue and Gold

April 1927

Oil on canvas, 28 x 30 inches

Private collection

Solebury Valley

June–July 1927

Oil on canvas, 52 x 56 inches

Kresge Art Museum, Michigan State University. Gift of Harriet W. and Almadus D. Wilkinson

Crab Apple

April 1928

Oil on canvas, 46 x 42 inches

Kresge Art Museum, Michigan State University. Gift of Harriet W. and Almadus D. Wilkinson

Pioneer's House

February 1929

Oil on canvas, 30 1/2 x 30 inches

Indianapolis Museum of Art, James E. Roberts Fund, 31.192

Summer Silence

June 1929

Oil on canvas, 30 x 30 inches

Private collection

Old Tree—Chalfont

July 1929

Oil on canvas, 52 1/4 x 56 1/4 inches

The Philadelphia Bar Association

Deserted

September 1929

Oil on composition board, 14 x 16 inches

Private collection of a descendent of the artist

Drawings

Illustration Work

ca. late 1897–98

Reproductions mounted on mat board

Private collection of a descendent of the artist

Some Little Verses by Famous Authors

1899

Pen and black and white ink on paper mounted on mat board, 9 1/4 x 6 3/8 inches

Private collection of a descendent of the artist

Cast Drawing: Parthenon, West Frieze, Slab VIII

ca. 1900–12

Charcoal on laid paper, 18 1/8 x 24 1/8 inches (sight)

Private collection of a descendent of the artist

Daniel Garber, illustrations for Amanda Douglas, A Little Missionary (Philadelphia: Henry Altemus Company, 1904)

ca. 1904

various reproduction, 4 7/8 x 3 3/8 inches

Collection of the Daniel Garber Catalogue Raisonne, courtesy Hollis Taggart Galleries, New York

John Milton's Song on May Morning

ca. 1904

Pen-and-ink on paper mounted on mat board, 19 5/8 x 13 3/4 inches

Private collection of a descendent of the artist

Cast Drawing: Michelangelo's Slave

ca. 1904–05

Charcoal on ivory laid paper, 27 5/16 x 19 inches

Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Gift of the artist 1945.14.7

Cast Drawing: Michelangelo's "Day"

November 1904

Charcoal on laid paper, 18 3/4 x 24 3/8 inches

Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Gift of the artist 1945.14.5

Night Life Class [Cast Drawing: Michelangelo's "Day"]

February 1905

Charcoal on tan laid pattern paper, 24 1/2 x 18 13/16 inches

Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Gift of the artist 1945.14.6

Italian Houses

ca. November 1905–March 1906

Charcoal on paper, 11 15/16 x 10 15/16 inches

On loan from the Trout Gallery, Dickinson College

Study for Evening—Tuscany

(ca. January–March)

1906

Charcoal on paper, 11 x 15 1/4 inches

Private collection of a descendent of the artist

Horses

ca. May 1906–April 1907

Charcoal on paper, 10 1/2 x 13 3/4 inches (sight)

Private collection of a descendent of the artist

Pont Neuf, Paris

ca. May 1906–April 1907

Charcoal on paper, 10 3/8 x 15 inches

Private collection of a descendent of the artist

7 Weeks

ca. early February 1907

Charcoal on paper, 7 x 6 inches (sight)

Collection of a great-grandson of the artist

Sycamore

1909

Charcoal on paper, 10 3/4 x 15 1/2 inches

Private collection of a descendent of the artist

Portrait of Richard G. Wedderspoon

ca. 1915

Charcoal on paper, 15 1/2 x 10 7/8 inches

Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Gift of R. G. Wedderspoon 1975.13

Art Students

ca. late 1910s

Charcoal on cream paper, 18 7/8 x 25 inches
Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Gift of the artist 1945.14.3

Himself

ca. late 1910s
Charcoal on paper, 11 x 7 inches (sight)
Collection of a great-grandson of the artist

Abandoned Quarry

1916
Charcoal on cream paper, 10 1/4 x 12 1/8 inches
James A. Michener Art Museum, Michener Art Endowment Challenge, Gift of Mr. Herbert Ward

Old Apple Tree

ca. 1916
Charcoal on paper, 10 x 8 3/4 inches
James A. Michener Art Museum, Gifted by Donald and Joyce Rumsfeld in Honor of Pete Beister

Self Study

1917
Charcoal on paper, 15 x 10 1/2 inches
Private collection of a descendent of the artist

The Quarry

ca. 1917
Charcoal on paper, 16 x 20 inches
Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Gift of the artist 1945.14.1

Tanis and John Garber Playing Cards

ca. 1917
Charcoal on laid paper, 19 1/2 x 19 inches
Private collection of a descendent of the artist

Lamp Light

1918
Charcoal on paper, 8 3/4 x 9 3/4 inches
Private collection of a descendent of the artist

Little Girl Knitting

1918
Charcoal on laid paper, 23 3/4 x 18 3/4 inches
James A. Michener Art Museum, Gift of Madelaine B. Garber

Austin M. Purvis, Jr.

1919
Charcoal on laid paper, 24 7/8 x 18 7/8 inches
Private collection of a descendent of the artist

Study for May Evening: A Phantasy

ca. early 1920s

Charcoal on paper, 15 1/4 x 16 3/8 inches

Collection of Owen Medd

Profile

ca. 1920s

Charcoal on laid paper, 20 3/4 x 17 inches

James A. Michener Art Museum, Gift of Madelaine B. Garber

Young Man and Woman

ca. 1920s

Charcoal on laid paper, 19 x 22 inches

Private collection of a descendent of the artist

Portrait of Walter H. Gardner

ca. summer 1922 or 1923

Charcoal on buff laid paper, 24 1/2 x 18 inches

Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Gift of Walter H. Gardner
1988.1

Frank Baisden

ca. 1923

Charcoal on laid paper, 24 x 18 3/4 inches

James A. Michener Art Museum, Gift of Madelaine B. Garber

Old Barn

1925

Charcoal on cream laid paper, 17 1/2 x 23 1/2 inches

Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Academy Purchase 1942.19.2

Sheep Yard

ca. late 1920s

Charcoal on cream paper, 18 x 22 7/8 inches

Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Academy Purchase 1942.19.4

Wilderdong's

ca. late 1920s

Charcoal on laid paper, 18 1/2 x 23 3/4 inches

Private collection of a descendent of the artist

Winter Evening

ca. late 1920s

Charcoal on cream paper, 18 x 23 inches

Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Academy Purchase 1942.19.5

Etchings

Horses

ca. 1917–22

Etching and drypoint, 3 15/16 x 5 15/16 inches (plate mark)

Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Gift of John Franklin Garber and Mrs. Tanis Page 1973.18.2

Self Portrait

ca. 1917–22

Drypoint, 6 1/2 x 5 1/4 inches (plate)

Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Gift of John Frederick Lewis, Jr. 1955.7.23

Holcomb's Mill

1922

Etching, 5 1/4 x 6 7/16 inches (plate mark)

Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Gift of John Frederick Lewis, Jr. 1955.7.13

Lambertville

1922

Etching, drypoint, and roulette, 4 7/8 x 5 15/16 inches (plate mark)

Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Gift of John Frederick Lewis, Jr. 1955.7.15

Tohickon

1924

Etching, drypoint, and roulette, 5 7/8 x 6 7/8 inches (plate mark)

Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Gift of John Frederick Lewis, Jr. 1955.7.27

Little Girl

1924

Drypoint, 7 x 5 1/16 inches (plate)

Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Gift of John Frederick Lewis, Jr. 1955.7.17

Harmonville

January 1925

Etching and drypoint, 7 15/16 x 11 7/8 inches (plate mark)

Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Gift of John Franklin Garber and Mrs. Tanis Page 1973.18.3

Sand Wharf

1926

Etching and drypoint, 3 3/8 x 6 1/4 inches (plate)

Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Gift of John Frederick Lewis, Jr. 1955.7.22

Improvvidence

(ca. April)

1926

Etching and drypoint, 7 7/8 x 11 13/16 inches (plate mark)

Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Gift of the artist 1942.17.10

Edge of the World

1928

Etching and drypoint, 8 x 9 3/8 inches (plate mark)

Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Gift of John Frederick Lewis, Jr. 1955.7.8

Exhibition Checklist: James A. Michener Art Museum

Delaware Idyll

ca. 1930s

Oil on canvas, 46 1/8 x 42 1/4 inches

Collection of the First Presbyterian Church of Morrisville

The River Bridge

ca. 1930s

Oil on canvas, 50 1/4 x 60 inches

Palmer Museum of Art for the Pennsylvania State University

Geddes Run

February–March 1930

Oil on canvas, 52 x 56 inches

Collection of Thomas and Karen Buckley

In New Hope

March 1930

Oil on canvas, 28 1/4 x 30 inches

Philadelphia Museum of Art: Gift of Mrs. Mary B. Mucci, 1973

The Valley—May

May 1930

Oil on canvas, 28 x 30 inches

Private collection

Mary's Cottage

October 1930

Oil on canvas, 36 1/4 x 40 3/8 inches

University of Iowa Museum of Art Purchase 1931.4

Old Ferry Road—Winter

December 1930

Oil on canvas, 28 3/8 x 30 3/8 inches

Collection of Jane Strode Dorries

Spring Panel

1931–32; repainted after ca. 1938

Oil on canvas, 42 x 50 inches

Private collection

Glen Road

ca. 1932; repainted fall 1942

Oil on canvas, 36 3/8 x 40 1/4 inches

On loan from Rosalie Warren

Mother and Son

1933

Oil on canvas, 80 1/8 x 70 1/4 inches

Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Gift of the artist 1953.20

Green Mansions

1934

Oil on canvas, 52 1/2 x 56 1/2 inches

On loan from the Bank of America Collection

In a Wood

ca. fall 1934

Oil on canvas, 30 1/4 x 30 1/4 inches

Private collection

School Days

ca. late 1930s

Oil on canvas, 18 x 22 inches

Private collection

Fisherman's Hut

ca. late 1930s or later

Oil on canvas, 50 5/16 x 60 1/4 inches

Terra Foundation for American Art, Daniel J. Terra Collection

Lathrop

March 1935

Oil on canvas, 50 x 41 7/8 inches

Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Joseph E. Temple Fund 1936.5

Late Snow—Byram

1936

Oil on canvas, 28 1/8 x 30 inches

James A. Michener Art Museum, Gift of Marguerite and Gerry Lenfest

Springtime—Tohickon

1936

Oil on canvas, 52 x 56 inches

Private collection of a descendent of the artist

Tohickon Glow

ca. 1936

Oil on composition board, 16 x 18 inches

Private collection of a descendent of the artist

Church at Stockton

June 1936

Oil on canvas, 40 x 36 inches

Collection of Mary and David Wolff

Corn

ca. 1937

Oil on canvas, 42 x 50 1/4 inches

Collection of Charles Sterling

Snow at Harer's

1938

Oil on canvas, 40 x 36 1/2 inches

Collection of Dr. and Mrs. Irvin G. Lubis

Summer Day

August 1939

Oil on canvas, 18 x 22 inches

Collection of Lee and Barbara Maimon

October—Frenchtown

October–November 1939

Oil on canvas, 30 1/2 x 30 1/2 inches

Private collection

Ellicott City—Afternoon

August–September 1940

Oil on canvas, 56 x 52 inches

Corcoran Gallery of Art, Washington, D.C. Bequest of Esther G. Garber 1994.18

Haystacks—Kintnersville

November 1940

Oil on canvas, 18 x 22 1/2 inches

Bucks County Schools Intermediate Unit No. 22

May Day

May 1941

Oil on canvas, 30 1/8 x 28 3/16 inches

Collection of the Ligatti Family

Frances Page

June 1941

Oil on canvas, 30 x 25 inches

Private collection

Lambertville Holiday

July 1941

Oil on composition board, 13 3/8 x 15 15/16 inches

James A. Michener Art Museum, Gift of Kenneth W. Gemmill and Helen M. Gemmill

Farm Lane—Springtime

1942; completed 1955

Oil on canvas, 42 x 46 inches

Private collection

Shad Fishery
March 1943
Oil on canvas, 32 x 40 inches
Collection of Anita K. Pearson

Phantom Mill
December 1945
Oil on composition board, 18 x 20 inches
Private collection

Paling Fence
ca. 1946
Oil on canvas, 16 x 24 inches
Private collection

Down Through Carversville
July 1948
Oil on composition board, 18 3/8 x 20 3/8 inches
Greenville County Museum of Art, Gift of Edith Brummer in memory of Harter A. Wright, great-nephew of the artist

Carversville—Springtime
April 1949
Oil on canvas, 30 1/8 x 28 1/4 inches
Private collection

Monday Morning
June 1950
Oil on canvas, 30 x 28 1/8 inches
Private collection

Willows—Noonday
1955
Oil on canvas, 30 x 28 inches
Private collection of a descendent of the artist

Pastels

Cheviot Group
1938
Pastel on tan laid paper, 18 3/4 x 23 3/4 inches (sight)
Private collection of a descendent of the artist

Portrait of Mary Franklin Garber
ca. early 1930s
Charcoal on laid paper, 16 3/4 x 12 3/4 inches
Private collection of a descendent of the artist

John

ca. 1931

Charcoal on paper, 15 3/8 x 10 7/8 inches

Private collection of a descendent of the artist

Saturday Afternoon

1932

Charcoal and crayon on cream paper, 15 1/2 x 22 inches

Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Academy Purchase 1942.19.3

Fisherman's Hut

ca. late 1930s

Charcoal on laid paper, 18 x 21 inches

Collection of a great-grandson of the artist

Portrait of Francis Speight

1937

Charcoal on ivory laid paper, 21 3/4 x 15 5/8 inches

Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Gift of Francis Speight 1985.36

Landing at Bloomsbury

ca. 1940–41

Charcoal and graphite on cream wove paper, 15 3/4 x 22 3/4 inches

Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Academy Purchase 1942.19.1

Illyria

ca. early 1940s

Charcoal on cream paper, 18 1/4 x 23 inches

Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Gift of John Frederick Lewis, Jr. 1955.7.2

Spring Valley

ca. early 1940s

Charcoal on laid paper, 19 x 25 inches

Private collection of a descendent of the artist

House with a Deck

ca. 1940s

Charcoal on paper, 15 1/2 x 21 inches

Private collection of a descendent of the artist

The Overgrown Yard

ca. 1940s

Charcoal on paper, 10 7/8 x 15 3/8 inches

James A. Michener Art Museum, Michener Art Endowment Challenge, Gift of Mrs. Dana Applestein

Study after Along the Tohickon

ca. 1940s

Pen-and-ink on Strathmore Drawing Board, 11 1/2 x 14 1/2 inches

Private collection of a descendent of the artist

Portrait of Dana Claire Garber

1945

Charcoal on paper, 16 1/4 x 11 7/8 inches (sight)

Private collection of a descendent of the artist

Portrait of John Franklin Garber

July 26, 1947

Charcoal on paper, 18 1/2 x 14 3/16 inches

Private collection of a descendent of the artist

In Memoriam

1949

Charcoal on laid paper, 17 3/4 x 22 1/2 inches (sight)

Private collection of a descendent of the artist

Illustrations for Woman's Auxiliary of Trinity Chapel, Solebury, Pennsylvania, Bucks, the Artists' County Cooks: A Gourmet's Guide to Estimable Comestibles with Pictures (Solebury, Penn.: Woman's Auxiliary of Trinity Chapel, 1950)

ca. May 1950

various reproductions, 7 1/4 x 5 1/4 inches

John Franklin Garber Archives, Private collection of the descendents of the artist

Etchings

Winter Evening

1930

Etching and drypoint, 8 x 10 inches (plate)

James A. Michener Art Museum, Gift of Mrs. John Garber

Wilderdong's

1932

Etching and drypoint, 9 x 13 7/8 inches (plate mark)

James A. Michener Art Museum, Gift of Mrs. John Garber

River House

1938

Etching and drypoint, 6 13/16 x 9 13/16 inches (plate mark)

James A. Michener Art Museum, Gift of Mrs. John Garber

Gardens

1940

Etching and drypoint, 6 x 7 inches (plate)

James A. Michener Art Museum, Gift of Mrs. John Garber

Armitage Lane

1940

Soft-ground etching, 5 x 7 1/2 inches (plate)

James A. Michener Art Museum, Gift of Mrs. John Garber

Fisherman's Hut

1940

Etching and drypoint, 7 7/8 x 9 7/8 inches (plate mark)

James A. Michener Art Museum, Gift of Mrs. John Garber

Young Man

1940

Drypoint, 9 x 8 inches (plate)

James A. Michener Art Museum, Gift of Mrs. John Garber

Stockton Church

(ca. January–early February)

1941

Etching and drypoint, 8 15/16 x 7 15/16 inches (plate mark)

James A. Michener Art Museum, Gift of Mrs. John Garber

Spring Valley Willows

1942

Soft-ground etching and drypoint, 8 13/16 x 11 7/8 inches (plate mark)

James A. Michener Art Museum, Gift of Mrs. John Garber

Lambertville Churches

1944

Etching, 8 5/16 x 6 7/8 inches (plate mark)

James A. Michener Art Museum, Gift of Mrs. John Garber

Rivertown

1946

Etching, 5 1/4 x 6 1/2 inches (plate)

James A. Michener Art Museum, Gift of Mrs. John Garber

Back Yards, New Hope

1947

Etching and drypoint, 6 15/16 x 5 15/16 inches (plate mark)

James A. Michener Art Museum, Gift of Mrs. John Garber

Beginnings

January 1947

Drypoint, 10 x 8 inches (plate)

James A. Michener Art Museum, Gift of Mrs. John Garber

Etching after Lone Sycamore

February 1954

Etching and drypoint, 10 x 8 inches (plate)

Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Gift of John Franklin Garber and Tanis Page 1981.21.49

Vocabulary

Abstract: art that is concerned with essential form and color to the extent that color and form may be the subject of the work. Realistic details may be absent; imagery may be simple, exaggerated, or distorted. Abstraction often relies on inner vision and feelings.

Apprentice – someone who works under a skilled professional to learn an art

Atmospheric Perspective: the illusion of depth and distance created by using dull, pale colors and hazy details in the background of a painting. Colors become lighter with distance, objects appear smaller, and details are less distinct. Artists sometimes put blue, hazier tones toward the horizon.

Avant-garde: Avant-garde in French means advance guard, or vanguard. People often use the term to refer to people or works that are novel or experimental, particularly with respect to art, culture and politics

Background: Those objects in a painting that seem the most distant, as if at the back of the picture. These objects appear smallest in a painting. The background is behind the middle ground and foreground.

Brushstrokes: the marks made by a brush

Canvas: piece of heavy woven cloth backed or framed with wooden stretcher bars and used as a surface for a painting; *also* the painting on such a surface

Chiaroscuro: a term borrowed from Italian word meaning ("light and shade" or "dark") which refers to the modeling of volume by depicting light and shade. This sharp contrast of light and dark was one way of strengthening an illusion of depth on a two-dimensional surface, and was an important topic among Renaissance artists.

Cityscape: an artistic representation of a city

Composition: The placement or arrangement of the elements of art in an artwork.

Delaware Canal: Completed in 1832, this 60 mile canal runs from Bristol to Easton, where it connects the Lehigh Canal. The primary purpose of these two waterways was to provide a way to transport anthracite coal from the northeastern Pennsylvania coal regions to the cities on the eastern seaboard. The Delaware Canal is the only remaining continuously intact canal of the great towpath canal building era of the early and mid-19th century. It is parallel to the Delaware River, the longest free-flowing river east of the Mississippi River and a major migration corridor for birds and for the American shad. Many people used this waterway for recreational purposes. Fishing and canoeing were favorite sports. Since becoming a state park in 1940, people have flocked to this area each year to hike the towpath, canoe in the canal or picnic along its banks. In 1978, it was designated as a national historic landmark.

Drypoint: an intaglio printing process which an engraving is made with a steel or jeweled point directly into the metal plate without the use of acid (as in etching); also a print made from such an engraving. Burrs are left on the plate by the steel point that inscribes the lines, which are soft and fuzzy as a result. Drypoint plates wear out quickly and editions are limited to 50 or less.

Easel: a frame for supporting something (as an artist's canvas)

En plein air: Literally, “in the open air”; painting a subject on site, outdoors, rather than in a studio from sketches or pictures.

Environment: 1. the circumstances, objects, or conditions by which one is surrounded; 2. the complex of physical, chemical, and biotic factors (as climate, soil, and living things) that act upon an organism or an ecological community and ultimately determine its form and survival

Etching - An intaglio printmaking process in which a metal plate is first coated with acid-resistant wax, then scratched to expose the metal to the bite of acid where lines are desired. The plate is then soaked in acid, and the acid eats away the areas that were scratched away, but leaves the areas that were covered with the wax. To make a print, the wax is cleaned off the plate, and ink is rubbed into the grooves created by the acid. Paper is then laid on the plate, and it is run through a printing press to capture the image scratched into the wax. The resulting print from this process is also called an etching.

Focal point: In a work of art, the center of visual attention, often different from the physical center of the work.

Foreground: Those objects in a painting that seem the closest. These objects appear to be the largest in the painting.

Gesso: Traditionally a sizing with glue water and plaster of Paris for priming wood surfaces. Gesso was composed of a white coating substance made up of chalk or whiting mixed with a glue-and-water solution. This sizing was too brittle for canvas. Canvas was primed with rabbit-skin glue first; then when it was dry, lead white was spread over the glue. In the 1950's, an acrylic gesso was developed as a ground. Synthetic emulsion gesso, usually called acrylic gesso, is flexible and will bend on canvas or paper without cracking.

Horizon Line: In nature, this is the line where sea or land and sky appear to meet. In a painting, the horizon line is an imaginary line drawn across the **picture plane** at the viewer's eye level.

Idealized: Something that is regarded or treated as **ideal** or something made or envisioned as perfect, representing a model of excellence.

Impasto: the thick application of a pigment to a canvas or panel in painting

Impressionism: Movement pioneered by 19th-century French artists like Claude Monet and Pierre Auguste Renoir, who explored the effects of changing light and atmosphere on color in nature. They painted outdoors rather than in the studio and juxtaposed choppy brushstrokes of pure color directly on the canvas. Their paintings' bright and unfinished qualities shocked viewers and critics alike.

Landscape: a scenery painting; a painting about nature; also includes the cityscape or seascape

Middleground: objects in a painting that are in the middle of the objects in the foreground and background.

Movement: the quality (as in a painting or sculpture) of representing or suggesting motion

Mural: a painting on a wall, ceiling or other large permanent surface.

New Hope Group: The New Hope group was an alliance of six Bucks County artists formed in 1916 including: William L. Lathrop, Daniel Garber, Robert Spencer, Morgan Colt, Rae Sloan Bredin and Charles Rosen. They were also a part of the larger group known as the Pennsylvania Impressionists. This group was significant because the member artists exhibited their work together in the cities in the U.S., and thus came to represent the regional school of landscape painting in the larger art world.

Oil paints: a relatively slow-drying paint made from pigments mixed with an oil base.

Paint tube: The invention in 1841 allowing the Impressionists to paint outdoors all day. Tubes were created out of tin. Before that, an artist had to squeeze paints stored in sacks made from pig's bladders. According to Renoir, "Without tubes of paint, there would have been no Impressionism."

Pastels: Pigments mixed with gum and water, and pressed into a dried stick form for use as crayons.

Palette: 1. a thin oval or rectangular board or tablet that a painter holds and mixes pigments on; 2. the set of colors put on the palette; 3. a particular range, quality, or use of color

Palette knife: a flexible metal knife used by an artist to mix paint and apply paint to his or her work surface; the use of a palette knife often results in a thick application of paint

Pennsylvania Impressionism: (Pennsylvania School of Landscape Painting) artists living in Pennsylvania at about the same time as French Impressionists were living in France. Their art is characterized by an interest in the quality of color, light and the time of day. They usually painted en plein air, or out of doors, to capture the moment. See Impressionism.

Perspective: method of representing the illusion of spatial recession on a flat surface.

Pigment - Finely powdered color material that produces the color of any medium. Made either from natural substances or synthetically, pigment becomes paint, ink, or dye when mixed with oil, water or another fluid (also called vehicle). When pressed into wax it becomes a crayon, pencil or chalk.

Portrait: any form of art expression that features an animal or a person as its main subject matter

Printmaker: an artist who specializes in the creation of prints (see printmaking)

Printmaking: the art of using a printing plate or block to create one or a series of multiple originals called prints. This plate or block is covered with an ink and pressed onto a flat surface. Prints can be produced over and over again by re-inking the block or plate.

Realism: an approach to art in which subjects are portrayed in as straightforward manner as possible, without idealizing them and without following the rules of formal theory. As a movement, from the mid 19th century, Realism was a name for art that depicted scenes of everyday life.

Realistic: having the quality of looking real, non abstract; a style of art that shows places, events, people or objects as the eye sees them

Sesquicentennial International Exposition: The Sesquicentennial International Exposition of 1926 was a world's fair hosted in Philadelphia, Pennsylvania to celebrate the 150th anniversary of the signing of the Declaration of Independence, and the 50th anniversary of the 1876 Centennial Exposition. The site of the exhibition was a large park in South Philadelphia, known today as FDR Park. The Liberty Bell was the symbol of the exposition, an 80-foot replica, covered in 26,000 light bulbs, was constructed at the gateway to the expo.

Sitter: a person who poses while their portrait is being created

Style: the result of an artist's means of expression – the use of materials, the design qualities, the methods of work and choice of subject matter. In most cases, these choices show the unique qualities of an individual, culture or time period. The style of an artwork can help you to know how it is different from other artworks.

Value: difference in the lightness or darkness of a hue (or color)

Warm and cool colors: warm colors are associated with fire and the sun. They include reds, oranges and yellows. Cool colors are connected with cool places, things or feelings. Cool colors include the family of colors ranging from the blues and greens through the violets.

A *Wooded Watershed*: The spectacular 22-foot mural by Daniel Garber was painted for the Sesquicentennial Exposition of 1926 held in Philadelphia. The lunette-shaped mural was rescued from obscurity in 1994 from an auditorium at the State Forest School at Mont Alto that is now a branch of Pennsylvania State University.

Recommended Resources

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Daniel Garber on the Michener Art Museum Bucks County Artists' Database
www.michenerartmuseum.org/bucksartists

Michener Kids! An interactive website for young learners.
www.kids.michenerartmuseum.org

Daniel Garber in the Collection of the Woodmere Art Museum
www.woodmereartmuseum.org/col/garber.html

The Pennsylvania Academy of the Fine Arts
www.pafa.org

The Smithsonian American Art Museum. *Tohickon*, 1920 by Garber.
www.americanart.si.edu/index3.cfm

The Lenfest Exhibition of Pennsylvania Impressionism at the James A. Michener Art Museum at Resource Library: www.tfaoi.com/aa/2aa/2aa408.htm

An American Tradition: The Pennsylvania Impressionists at the Westmoreland Museum of Art at Resource Library: www.tfaoi.com/newsmu/nmus16a.htm

Visions of Home: American Impressionist Images of Suburban Leisure and Country Comfort at the Indianapolis Museum of Art at Resource Library at: www.tfaoi.com/aa/2aa/2aa590.htm

Day Trips and River Towns Guide
www.daytripsandrivertowns.com/index.htm

Lambertville Historical Society's Website
www.lambertvillehistoricalsociety.org/index.php3

Local website on New Hope and Lambertville
www.newhopepennsylvania.com/index.html

Art on the Move
www.bucksiu.org/art/artists.asp

Bucks County, Pennsylvania
www.buckscounty.org

Experience Impressionism: A fun, interactive website for young learners!
www.impressionism.org

Plein Air: Painting the American Landscape
www.pleinairamerica.com

Daniel Garber on Artcyclopedia
www.artcyclopedia.com/artists/garber_daniel.html

Authors

Content of this curriculum packet was written, edited and compiled by Adrienne Neszmelyi-Romano, Curator of Education, James A. Michener Art Museum.

Sections written and provided by Judy Ringold, Director of Public Education, Pennsylvania Academy of the Fine Arts include:

- The School of the Pennsylvania Academy of the Fine Arts
- Daniel Garber and The Pennsylvania Academy of the Fine Arts
- Daniel Garber in Historical Context
- Content and looking questions for visuals of works from the Academy including: *Studio Wall*, *The Quarry*, *Tanis*, and *Buds and Blossoms*. Specific activities completed include:
 - Visual Arts activities for *The Studio Wall* and *Tanis* (Elementary/Middle School).
 - Visual Arts activities for *Buds and Blossoms* (all levels) and *The Quarry* (Middle/High School).

Image Credits

Page 5: *Daniel Garber at his easel*. James A. Michener Art Museum Archives. Photograph Courtesy of the Garber Family.

Page 9: *Daniel Garber Teaching at Chester Springs, the Summer School of the Pennsylvania Academy, c.1935*. James A. Michener Art Museum Archives. Courtesy of the Pennsylvania Academy of the Fine Arts.

Page 15: *Daniel Garber at the cottage garden studio and workshop at Cuttalossa, c. 1940s*. Courtesy of the Garber Family. Photography courtesy of the James A. Michener Art Museum archives; **Image #2:** Daniel Garber (1880-1958), *Lambertville Beach*, n.d. oil on board, 12 3/8x17 1/8, James A. Michener Art Endowment Challenge, Gift of D. Kenneth Leiby.

Page 16: Daniel Garber (1880-1958), *Day in June*, n.d., oil on canvas, 28.125 x 30.125, James A. Michener Art Museum. Michener Art Endowment Challenge, Gift of Dr. Kenneth Leiby.

Page 17: Daniel Garber (1880-1958), *Beginnings*, 1947. Drypoint, 10 x 8 inches (plate), James A. Michener Art Museum, Gift of Mrs. John Garber.

Page 19: Daniel Garber (1880-1958), *Winter Evening*, 1930, Etching and drypoint, 8 x10 inches (plate), James A. Michener Art Museum, Gift of Mrs. John Garber.

Page 23: *Garber in the classroom*, n.d. Photograph courtesy the James A. Michener Art Museum Archives. Courtesy of the Garber Family; **Image #2:** *Garber in his Studio at Cuttalossa*. Photograph courtesy the James A. Michener Art Museum Archives. Courtesy of the Garber Family.

Page 27: Daniel Garber (1880-1958), *A Wooded Watershed* 1926, oil on canvas, 129.55 x257.25 inches, James A. Michener Art Museum, Acquired with a Legislative Initiative Grant awarded by Senator H. Craig Lewis; **Image #2:** Installation of *A Wooded Watershed*, 1992. Courtesy of the James A. Michener Art Museum Archives.

Notes

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- ¹ Daniel Garber, *Retrospective Exhibition: Paintings, Drawings, Etchings* (Philadelphia: Pennsylvania Academy of the Fine Arts, 1945). The exhibition was on view at the academy April 3–29, 1945. *Excerpt taken from:* Lance Humphries. [Daniel Garber: Romantic Realist](#). Exhibition Catalog. Doylestown: James A. Michener Art Museum, Philadelphia: Pennsylvania Academy of the Fine Arts, 2007.
- ² *Excerpt from:* Lance Humphries. [Daniel Garber: Romantic Realist](#). Exhibition Catalog. Doylestown: James A. Michener Art Museum, Philadelphia: Pennsylvania Academy of the Fine Arts, 2007.
- ³ *Ibid*, 20.
- ⁴ *Ibid*, 25.
- ⁵ Kathleen A. Foster, [Daniel Garber, 1880-1958](#), Exhibition catalog. (Philadelphia: Pennsylvania Academy of the Fine Arts, 1980) 38.
- ⁶ *Ibid*, 38.
- ⁷ *Ibid*, 39.
- ⁸ Brian Peterson (Ed), [Pennsylvania Impressionism](#). (Philadelphia: James A. Michener Art Museum and University of Pennsylvania Press, 2002) 9.
- ⁹ Kathleen A. Foster, [Daniel Garber, 1880-1958](#), Exhibition catalog. (Philadelphia: Pennsylvania Academy of the Fine Arts, 1980) 39.
- ¹⁰ *Ibid*, 39.
- ¹¹ *Ibid*, 39.
- ¹² *Ibid*, 40.
- ¹³ *Ibid*, 40.
- ¹⁴ *Ibid*, 41.
- ¹⁵ Lance Humphries, [Daniel Garber, Catalogue Raisonne, Volume I and II](#). (New York: Hollis Taggart Galleries, 2006), 31.
- ¹⁶ *Ibid*, 31.
- ¹⁷ Lance Humphries. [Daniel Garber: Romantic Realist](#). Exhibition Catalog. Doylestown: James A. Michener Art Museum, Philadelphia: Pennsylvania Academy of the Fine Arts, 2007, 14.
- ¹⁸ Lance Humphries, [Daniel Garber, Catalogue Raisonne, Volume I and II](#). (New York: Hollis Taggart Galleries, 2006), 55.
- ¹⁹ His status as the “decorator of the Pennsylvania school” is noted in the unidentified article fragment, *New York Times*, [1914], Artist’s Scrapbook II, p. 58: col. 2, position 1, Artist’s Archives. Taken from: Lance Humphries. [Daniel Garber: Romantic Realist](#). Exhibition Catalog. Doylestown: James A. Michener Art Museum, Philadelphia: Pennsylvania Academy of the Fine Arts, 2007, 16.
- ²⁰ Lance Humphries. [Daniel Garber: Romantic Realist](#). Exhibition Catalog. Doylestown: James A. Michener Art Museum, Philadelphia: Pennsylvania Academy of the Fine Arts, 2007, 16.
- ²¹ *Ibid*, 16.
- ²² *Ibid*, 16-17
- ²³ Grafly, “Form is the Philosophy of Art.”; taken from Lance Humphries. [Daniel Garber: Romantic Realist](#). Exhibition Catalog. Doylestown: James A. Michener Art Museum, Philadelphia: Pennsylvania Academy of the Fine Arts, 2007.
- ²⁴ Lance Humphries. [Daniel Garber: Romantic Realist](#). Exhibition Catalog. Doylestown: James A. Michener Art Museum, Philadelphia: Pennsylvania Academy of the Fine Arts, 2007, 20-23.
- ²⁵ *Ibid*, 29.
- ²⁶ *Ibid*, 32-36.
- ²⁷ Kathleen A. Foster, [Daniel Garber, 1880-1958](#), Exhibition catalog. (Philadelphia: Pennsylvania Academy of the Fine Arts, 1980) 32.
- ²⁸ *Ibid*, 32.
- ²⁹ *Ibid*, 33.
- ³⁰ *Ibid*, 34.
- ³¹ *Ibid*, 34.
- ³² *Ibid*, 34.
- ³³ Lance Humphries, [Daniel Garber, Catalogue Raisonne, Volume I and II](#). (New York: Hollis Taggart Galleries, 2006) 92.
- ³⁴ *Ibid*, 92.
- ³⁵ Lance Humphries. [Daniel Garber: Romantic Realist](#). Exhibition Catalog. Doylestown: James A. Michener Art Museum, Philadelphia: Pennsylvania Academy of the Fine Arts, 2007, 34.
- ³⁶ *Ibid*, 34.
- ³⁷ Lance Humphries, [Daniel Garber, Catalogue Raisonne, Volume I and II](#). (New York: Hollis Taggart Galleries, 2006) 183.
- ³⁸ *Ibid*, 99-103.

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⁴² Ibid, 101-102.
⁴³ Ibid, 104.
⁴⁴ Ibid, 91.
⁴⁵ Ibid, 92.
⁴⁶ Ibid, 92.
⁴⁷ Ibid, 93.
⁴⁸ Ibid, 95.
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⁵⁴ Ibid, 105.
⁵⁵ Ibid, 105.
⁵⁶ Ibid, 83.
⁵⁷ Ibid, 83.
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⁶⁵ Lance Humphries, Daniel Garber, Catalogue Raisonne, Volume I and II. (New York: Hollis Taggart Galleries, 2006) 86.
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⁶⁷ Ibid, 88.
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⁷² Ibid, 89-90.
⁷³ Ibid, 177.
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⁷⁶ Ibid, 229.
⁷⁷ Ibid, 229.
⁷⁸ Ibid, 103.
⁷⁹ Ibid, 161.