

Margaret J. Patterson: Master of Color & Design

by Cindy Nickerson

Margaret Jordan Patterson's glorious use of color and exquisite sense of design are the cornerstones of the landscapes and floral still lifes she produced during the first half of the twentieth century. Whether an oil, watercolor, gouache or woodblock print, in virtually all of her pieces there is something that delights the eye—something only incidentally related to the subject. Maybe it's some striking harmony between the colors, or some intriguing pattern created by lines and spaces. Usually, it's both color and design working together to make fairly ordinary subjects altogether extraordinary.

Patterson's paintings and color woodblock prints grew to resemble each other, partly because the former were often studies for the latter, but also because her vision was so consistent. In her paintings, Patter-



son tended to flatten spatial relationships and omit transitional tones. Her shadows, often blue or violet, never a grayish hue, become simple, but significant forms in themselves. In making her prints, she achieved tonal subtleties that would make many painters proud. Amazingly, Patterson also managed to convey the impression of freedom and spontaneity in an art form that is hard, rigid and demands precision.

Patterson has been best remembered as a pioneer in color woodblock printmaking—when she's been remembered at all. But her contemporaries admired all of her work. Throughout the 1910s and 20s, and probably later, she enjoyed regular exhibitions and glowing reviews in her home-



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All illustrations are by Margaret Patterson. RIGHT: *Salt Creek*, c. 1915-1920, o/c, 24 x 18, courtesy of Diamond Antiques and Fine Arts.

LEFT: Margaret Patterson examines her print, *In the High Hills*.

BELOW LEFT: *Bleeding Heart*, color wood-block print on paper, 9 3/4 x 14 1/16, Remak Ramsay.

town of Boston, where she showed at the Copley Gallery, Doll & Richards, Grace Horne, Boston Art Club and the Guild of Boston Artists. Over the course of her career, she also took part in exhibitions in New York, Philadelphia, Providence, Indianapolis, Los Angeles, London, Florence, Rome, Stockholm and Paris.

Her works kept good company. In 1924 and 1925, she participated in the 35th and 36th exhibitions of the Boston Society of Water Color Painters at Boston Art Club, along with such artists as Charles Curtis Allen, Frank W. Benson, Louis Kronberg, Charles Hovey Pepper, Harry Spiers, John Whorf and Charles Woodbury. In 1933, she took part in the *American Color Prints* exhibition at the Brooklyn Museum. It was a large show, bringing together etchings, woodcuts and lithographs by seventy-eight well-known artists, including John Taylor Arms, Gustave Baumann, Arthur B. Davies, Ada Gilmore, Rockwell Kent, Karl Knaths, Blanche Lazzell, Tod Lindenmuth, Abraham Walkowitz and Max Weber.

At the time Patterson died in 1950, her work was in numerous public collections, including the Museum of Fine Arts in Boston (where she was one of the first women to be represented), the Smithsonian Institution, the Metropolitan Museum of Art, Rhode Island School of Design, the Cleveland Museum of Art, the Art Institute of Chicago, the South Kensington Museum in London and the Museum of Fine Art in Genoa, Italy.

Patterson was largely forgotten until retrospectives at Steven Thomas Fine Paintings and Prints in Woodstock, Vermont, and James R. Bakker Antiques, Inc., in Cambridge, Massachusetts, rekindled in-



BELOW: *Interior of a Workshop*, gouache over charcoal on brown paper, 7 x 10, Remak Ramsay.





LEFT: *Belvedere Garden*, gouache over charcoal on gray paper, 15 x 18, collection of the Two Red Roses Foundation.

BELOW LEFT: *Still Life with Fruit and Blue Bottle*, o/c, 18 x 15, private collection.

RIGHT: *Bonny Doon*, w/c and gouache on brown paper, 11 x 15, private collection.

BELOW RIGHT: *Spring Flowers*, color woodblock print on paper, 7 x 9 3/4, courtesy of Diamond Antiques and Fine Arts.

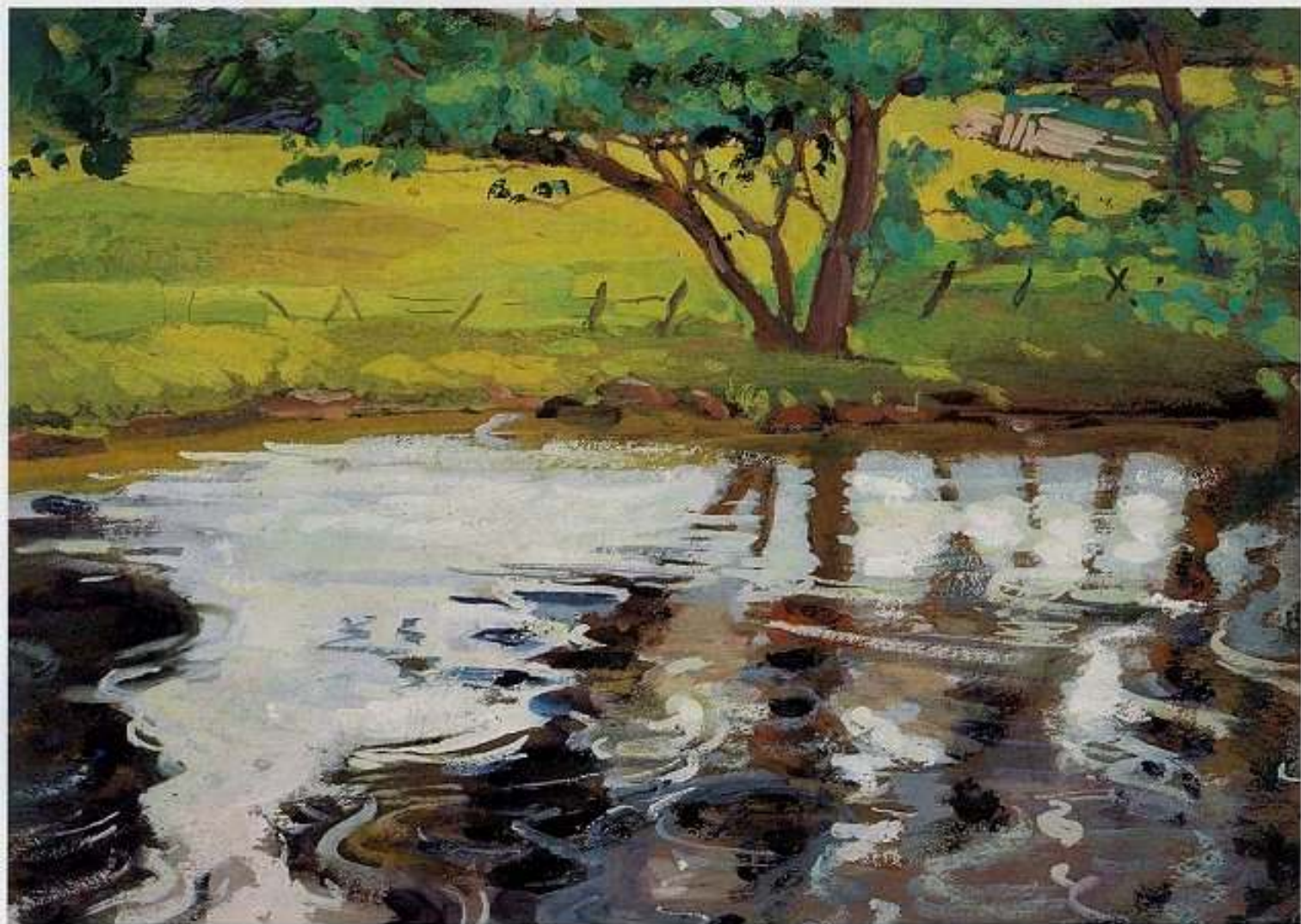


terest in her in the late 1980s.¹ Although there's a fairly good record of Patterson's exhibition history, personal biographical material is, at this point, somewhat skimpy. One source of colorful anecdotal information is an unpublished manuscript, written by Boston writer Howard Leavitt Horton in 1946, when Patterson was close to eighty.² He interviewed her on several occasions at her small attic studio at Trinity Court on Dartmouth Street, where she had lived for twenty years, and she did give her approval for him to publish what he wrote.

Oddly enough, one part of Patterson's life that's well-documented is the first several months. Her parents, Alfred Patterson of Saco, Maine, and Sarah Frances Jordan of nearby Portland were married in 1864. Their fathers were sea captains, and Alfred, too, had taken up the seafaring life. Once he brought back a live alligator as a gift for the Saco Museum, but he normally sailed with passengers or such cargo as grains, salt, coal or guano. In 1867, Sarah was at sea with him when she went into labor. They stopped at the Indonesian island of Java, where Margaret, the first of five children, was born at the Marine Hotel in Soerabaija. As they sailed home, Sarah fought off a fever, then the ship went through a hurricane and sprang a leak. In his journal Captain Patterson called it "one of the most anxious passages I have ever experienced."³

Details of Margaret Patterson's early years are sketchy, but she apparently accompanied her father and a grandfather on other voyages, developing a life-long love of the sea and travel. Her formal education included attendance at Brighton High School in Boston and Thornton Academy in Saco.⁴ She also enrolled in a correspondence course offered by L. Prang & Co. and, in 1895, entered Pratt Institute in Brooklyn on scholarship. But she left after only a year.

Like so many unmarried professional women artists of her time, Patterson had a



dual career as a teacher. She initially taught art in public schools for seventeen years. Patterson surely found an environment she felt at home in when she became head of the art department at Dana Hall in Wellesley in 1910, a position she held until her retirement in 1940. Founded in 1881, Dana Hall was a preparatory school for girls that espoused the equality of women, avoided unnecessary rules and stressed individual development. Patterson evidently also taught some classes at Pine Manor Junior College, which came under the Dana Hall Schools umbrella. It would appear she really loved teaching, that it wasn't just an economic necessity. Even after her retirement, at age seventy-two, she offered a summer class in landscape painting at her studio, Horn's Hill, on Monhegan Island in Maine for three years.

Most of Patterson's artistic training seems to have come from friendships, associations and short-term studies with other artists. She always gave special credit to Arthur Wesley Dow and Charles H. Wood-



bury, who were among the most enthusiastic and influential teachers of their time.⁵ A driving force of the Arts and Crafts movement, Dow was one of the first American

artists to extol the merits of Japanese woodblock prints. He also encouraged art that was rooted in observation of the world, rather than in the imitation of other art.



LEFT: *Cape Cod Hills*, oil on canvas board, 12 x 15, private collection.

BELOW LEFT: *Coast Cedars*, color woodblock print on paper, 7 3/8 x 10 3/8, collection of the Two Red Roses Foundation.

RIGHT: *Villa on a Waterway*, c. 1910s-1930, o/c, 18 x 15, courtesy of Spanierman Gallery.

FAR RIGHT: *Birch Trees*, w/c and gouache on brown paper, 14 x 10, private collection.

BELOW RIGHT: *White Dogwood*, color woodblock print on heavy Japanese paper, 7 1/2 x 10, Remak Ramsay.



village streets, and picturesque buildings, and views over rivers and harbors. Patterson's palette was relatively tame at that point, but she still found ways to make the most of color combinations and design possibilities. In *Twilight*, a pastel and watercolor, dark gray tree branches create an angular pattern against a dusky peach sky with a sliver of pale yellow moon.

By 1909, Patterson had discovered Spain, and Boston art critics discovered just what an exciting colorist she could be. The review of her 1910 show at the Copley Gallery raves: "There can be no doubt that the painter had a good time in Spain; almost every picture of San Juan, Guipuzcoa, Fuenterrabia and San Pedro speaks of the gusto with which she painted these highly-colored and wonderfully picturesque places. There is color of the most extraordinary force in these watercolors.... It is, one may say, an orgy of color. The painter could not but let herself go; and her enthusiasm is contagious."⁶

Patterson, who undoubtedly knew of Dow's admiration for Japanese woodblock prints, finally had the opportunity to learn the process from the American artist Ethel Mars during a summer in Paris. Patterson's exceptional grasp of the medium's potential was quickly matched by the public's appreciation of her talent. By 1913, she had made enough prints to exhibit them at Galerie Levesque and Barbazanges Gallery in Paris, where Japanese woodblock prints had been so admired by the French Impressionists. In 1914, she introduced them in Boston, exhibiting them, along with her watercolors, at Hermann Dudley Murphy's studio at Copley Hall and at the Copley Gallery. The same year, she had a one-person show of her prints at Louis Katz Gallery in New York. Then, in 1915, Worcester Art Museum presented a small solo exhibition of them, and Patterson re-

Probably during the 1890s, she also became great friends with Woodbury, who taught thousands of artists at his summer school in Ogunquit, Maine. He had an affinity for the sea and like Dow, he stressed the importance of observing nature. He was known for his admonition to "paint in verbs, not in nouns." If Dow sharpened her sense of design, Woodbury may have fostered her lively brushwork.

Patterson dated her works only sporadically, and her style didn't change dramati-

cally over fifty years, except to grow more daringly colorful and boldly designed. But it's often possible to date her pieces in a general way by observing the subject matter. She generally traveled during her summer vacations, beginning with her first trip to Europe in 1899, and works in her exhibitions often reflected where she'd been the previous year.

Initially, she visited northern Europe, including Holland, Belgium, France and Germany. She was attracted by windmills,



ceived honorable mention for her entries at the Panama Pacific Exposition in San Francisco. In 1922, Patterson was delighted when all four prints she submitted were selected for the Champs de Mar Paris Salon.

In early prints, as well as in any number of later works, Patterson presented rows of trees, making striking use of the negative space between slender trunks, creating patterns as intriguing as the trees themselves. She also made bold decisions regarding the placement of the trees.

When World War I prevented travel to Europe, Patterson visited places around New England, particularly Cape Cod and Monhegan. Surprisingly, when she was on the Cape, she seems to have spent little time in the art colony of Provincetown, which was a magnet for so many expatriate American artists once the war began. Instead, she gravitated to the Outer Cape, the narrow arm of beaches, inlets, marshes, moors and dunes from Chatham to Truro. Cozy cottages had some appeal for her, but she mostly sought out lonely, windswept places near the water. In *Summer Clouds*, a color woodblock print based on the painting, Patterson managed to retain much of the movement in the clouds and to define the



demarcation between land and water more clearly. The work presents the Cape as a slip of land, caught between the sky and sea.

The sandy, windy Cape provided plenty of material to feed Patterson's fascination with the patterns formed by trees. In *Salt Creek* the bark of pine trees is painted

in impressionistic dabs of oranges and purples that vibrate on the retina, successfully suggesting hot summer sunshine. There's an especially happy marriage between Patterson's keen sense of design and luscious use of color in *Coast Cedars*, where two writhing trees hold their own on a rocky



LEFT: *Mountain View*, 1928, gouache on paper, 9 1/2 x 13 1/2, courtesy of Spanierman Gallery.

BELOW LEFT: *The White Rose*, color woodblock print on paper, 11 1/8 x 8 5/8, Remak Ramsay.

RIGHT: *Summer Clouds*, color woodblock print on Japanese paper, 9 x 10 3/8 (image), Remak Ramsay.

BELOW RIGHT: *Twilight* (aka *Early Evening*), 1907, pastel and w/c on paper, 12 x 10, James R. Bakker.



shore with yellow sand. The trees' orange trunks and dark green boughs make a stunning statement against a bright blue sky.

Interior of a Workshop, a gouache of a

blacksmith shop, may also have been done on the Cape. It was unusual for Patterson to paint inside. It's also unusual for a figure to be more than a footnote. But the black-

smith isn't really the focus here: That honor would go to the burst of orange flames on the forge, which contrast with the blue shadows in the dark interior.

In 1918, Patterson and five other Boston women artists who were breaking with an academic painting style exhibited together at Doll & Richards as "The Group." Patterson, along with Lucy Scarborough Conant, Laura Coombs Hills, Jane Peterson, Elizabeth Wentworth Roberts and Mary Bradish Titcomb, probably envisioned themselves as the female counterparts of the Ten American Painters. Their work toured the country, with stops including the Worcester Art Museum, the Detroit Art Museum and the Cleveland Museum of Art.⁷

After the war, Patterson resumed her trips to Europe, with Italy becoming her favorite destination. An undated newspaper clipping reads: "Miss Margaret J. Patterson of Trinity Court, prominent among resident artists...sailed at noon today from Boston on the steamship Dante Alighieri, of the Italian Transatlantic, for Europe, where she will spend the summer in painting, as is her custom each year. Last summer Miss Patterson devoted her time to scenes in out-of-the-way places in the mountains of Spain and on the seacoast, and painted also in Italy."⁸

In 1926, Patterson showed watercolors and woodblock prints of Capri at the Guild of Boston Artists. Two years later, she exhibited scenes of the islands of Sardinia and Capri and of the Alps near the seaport of Genoa. "Color floods the gallery," reads one review, adding that Patterson "extracted drama and effective composition from every-day Old World scenes, giving personal interpretation to mountain vistas, street architecture and medley of tiled roofs."⁹

This review mentions paintings of pergolas and cypresses silhouetted against blue



mountains. Perhaps *Belvedere Garden* was done around this time. It represents an aspect of an ancient pergola and is a delightful interplay of milky colors. Patterson no doubt enjoyed painting the violet shadows from the rafters and vines crisscrossing the creamy stone columns. The strongly diagonal perspective is similar to what she used in some of her early European street scenes.

Patterson didn't do many woodblock prints of Italy, probably because she found a new motif that blossomed in the medium: flowers. Her subjects included daisies, zinnias, marigolds, poppies, pansies, hollyhocks, anemones, petunias and mixed bouquets. Sometimes, she went for simplicity, as in *White Rose*, where a single flower in a stem vase, set off by a few leaves, divides a solidly colored background into elegant segments of negative space. At other times, her arrangements are amazingly complex. In *Bleeding Heart*, the titular flower, with its little stems of dangling, rose-colored,



heart-shaped pouches, dances across an artless arrangement that is, of course, very carefully composed. The "choreography" is such that one can note each flower's partic-

ular charm, but one is most enchanted by their overall impression.

In 1946, when Horton was interviewing her, Patterson was still working and experimenting, seeking to expand her command of the woodblock printmaking process. She was apparently just completing her beautiful *White Dogwood* print, which had required seven blocks. With a spray of the white blossoms, artfully cropped against a background of red-orange, it has all the simplicity and grace of a Japanese print. Horton quotes her as saying, "I feel that all of the knowledge and experience of my life-work is wrapped up in this print."¹⁰

Patterson died on Feb. 17, 1950. Following funeral services in Boston, she was buried in the family plot at Laurel Hill Cemetery in Saco.¹¹ It's a beautiful graveyard overlooking the Saco River—just the sort of place that would make a wonderful
(continued on page 175)

Authors

Annette Blaugrund, director of the National Academy Museum and School of Fine Arts, has published and lectured widely on diverse subjects in American art and museology. She is the academy's chief administrator and oversees development, exhibitions, educational programs, art school activities, and interaction with other institutions as well as the council and advisory board. Among her many curatorial projects was an exhibition and catalogue called *The Tenth Street Studio Building: Artist-Entrepreneurs from the Hudson River School to the American Impressionists*, organized for The Parrish Art Museum, Southampton, New York, and the National Academy Museum. Dr. Blaugrund holds a Ph.D. in art history from Columbia University.

Carol Cruickshanks is an adjunct professor of art history at The College of New Jersey with a fifteen-year tenure in the School of Art, Media and Music, teaching twentieth-century art and design history, and contemporary art. Her previous publications for *Modernism Magazine* include articles on Black Mountain College, Toshiko Takaezu, the modern movement in the Delaware Valley, and the first article on Colorado artist, Vance Kirkland to appear in a national quarterly in 2001.

Judith A. Curtis is a freelance writer and researcher specializing in art-related themes. She is the author of *Anthony Thieme (1881-1954)*, *The Life and Art of Paul Strisik, N.A.*, and *W. Lester Stevens, N.A. (1888-1969)*, and is a frequent contributor to the *American Art Review*.

Paul S. D'Ambrosio is Vice President and Chief Curator of the Fenimore Art Museum of the New York State Historical Association in Cooperstown, New York. He holds an M.A. in museum studies from the Cooperstown Graduate Program and a Ph.D. in American studies from Boston University. Most recently he organized the traveling exhibition, *Grandma Moses: Grandmother of the Nation*, and organized and curated the exhibition, *A Deaf Artist in Early America: The Worlds of John Brewster, Jr.*

Bram Dijkstra is professor emeritus at

UC San Diego. A cultural historian, he usually explores the interactions between literature and the visual arts. He is the author of numerous books, the latest of which is *American Expressionism: Art and Social Change, 1920-1950* (Harry N. Abrams 2003). His essay "Belle Baranceanu and Linear Expressionism" was published in the catalogue for the artist's 1985 retrospective at UCSD's Mandeville Gallery.

Tammi Flynn joined the Florence Griswold Museum in Old Lyme, Connecticut as its first Director of Marketing in 1999. She holds a degree in Journalism from the University of Georgia. In recent years the museum has made great strides in attracting new and underserved audiences and has evolved from a respected local house museum to one of New England's premier tourist destinations. She is responsible for developing and implementing a national marketing strategy for the opening of the Kriebel Gallery in 2002 and Florence Griswold House Restoration Project in 2006.

William H. Gerds is the co-curator of *East Coast/West Coast and Beyond: Colin Campbell Cooper, American Impressionist* with Dr. Deborah Solon. He is a Professor Emeritus of Art History at the Graduate School of the City University of New York. He received his B.A. degree from Amherst College and his Master's and Ph.D. degrees from Harvard University. Before serving for twelve years as Curator of Painting and Sculpture at the Newark Museum, he was Curator of Art at The Norfolk Museum. In August of 2005, he received the First Pennsylvania Academy of the Fine Arts Founders Medal awarded to an Art Historian. Dr. Gerds is the author of over twenty-five books including *The Art of Henry Inman* (1987), *Art Across America* (1990), *Monet's Giverny: An Impressionist Colony* (1993), *Impressionist New York* (1994), *California Impressionism* (with Will South) (1998), *American Impressionism* (1984), revised and expanded edition (2001), and *The Golden Age of American Impressionism* (2003).

Christine Hadsel, Project Director for the Painted Theater Curtains of Vermont conservation project, was the first Executive Director of the Vermont Museum & Gallery Alliance. During her eleven-year tenure, she built the membership from fifty to over 200 collecting and exhibiting insti-

tutions in Vermont. She supervised dozens of workshops designed to help museums, galleries and historical societies improve their boards, manage their finances, become accessible, apply for grants, and develop educational programs.

Cindy Nickerson is the director/curator of the Cahoon Museum of American Art. She received a B.A. in Art from Coe College in Cedar Rapids, Iowa, and an M.A. in Art History from the University of Denver. Before assuming her current position in March 2000, she worked for the *Cape Cod Times* for eighteen years as an art writer, copy editor and page designer. She has curated numerous exhibitions for the Cahoon Museum, including *Modern Primitives: Simple Art in a Complex Age* and *Dusty Glory: The Circus in American Art*. *American Art Review* has previously published two of Ms. Nickerson's articles: *A Century of Impressionism on Cape Cod* (1999) and *The Art of Martha Cahoon* (2001).

Samuel Scott is the associate curator of the Russell W. Knight Department of Maritime Art and History at the Peabody Essex Museum. In 2005, he curated the Museum's exhibition, *Island Thresholds, Contemporary Art from the Caribbean*, and authored the accompanying catalogue. Currently he co-curated *The Sea: Art and Experience* and *Seafaring Culture* and curated *Sketched at Sea*. Mr. Scott's article, "The Sailor's Eye," appeared in the September 2006 issue of *The Magazine Antiques*. He graduated with a M.A. from Tufts University in History and Museum Studies in 1997.

Deborah Solon is the co-curator of *East Coast/West Coast and Beyond: Colin Campbell Cooper, American Impressionist* with Dr. William H. Gerds. She received her Ph.D. in art history in 2003 from the Graduate Center of the City University of New York, and her B.A. in 1982 from Vassar College, Poughkeepsie, New York. As adjunct curator for the Laguna Art Museum, she organized *Colonies of American Impressionism: Cos Cob, Old Lyme, Shinnecock, and Laguna Beach* (1999) and *In and Out of California: Travels of American Impressionists* (2002), both of which were accompanied by major publications. Dr. Solon was the guest curator of *The Art and Life of Alton Skinner Clark* (2005) that was organized by The Pasadena Museum of California Art.

Patterson painting.

¹ Margaret J. Patterson (1867-1950): *Retro-spective Exhibition* ran from Dec. 12, 1988, through Jan. 31, 1989, at James R. Bakker Antiques in Cambridge, Mass.

² H. Leavitt Horton, *Margaret Jordan Patterson: Her Life and Work*, Unpublished manuscript, c. 1946, Boston-New England Art Archives, Fine Arts Department, Boston Public Library. Horton submitted his article to the *Print Collector's Quarterly*. In return, he received a letter (attached to the manuscript) dated December 7, 1946, saying the publication had been sold. He later noted on the letter that the quarterly had ceased publication.

³ Alfred T. Hill, *Voyages* (New York: David McKay Company, Inc., 1977), pp. 112-113. This book contains excerpts from a journal kept by Captain Alfred Patterson as well as a great deal of information about Margaret Patterson's maternal

grandfather, Captain Tristram Jordan. Marie O'Brien, collections coordinator at the Saco Museum, provided some additional information from the unpublished manuscript in a telephone conversation, 15 Aug. 2006.

⁴ "Margaret Patterson, Distinguished Artist and Teacher Was 82," obituary, newspaper clipping, source unknown. Newspaper clippings footnoted here are from the Willietta Goddard Ball Collection, M.F.A. Artists Files, Boston-New England Art Archives, Fine Arts Department, Boston Public Library.

⁵ Patterson told Horton she also studied with [Claudio] Castelucho (1870-1927) and [Alexandre de Riquer] Anglada (1856-1920) in Paris.

⁶ "Pictures by Miss Patterson," *Boston Transcript*, 5 April 1910.

⁷ *Mary Bradish Titcomb and Her Contemporaries: The Artists of Fenway Studios*, exh. cat. (Boston: Vose Galleries of Boston, 1998).

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⁸ "Sailed Today for Europe," newspaper clipping, source unknown.

⁹ "Miss Patterson Exhibits," *Boston Transcript*, March 1928.

¹⁰ Horton, n. pag.

¹¹ Obituary, confirmed with Laurel Hill Cemetery in telephone conversation, 15 Aug. 2006.

INDEX TO ADVERTISERS

Alderfer Auction.....43	Cooley Gallery.....Cover III	Impressionist Frames.....76	Rockport Art Association.....42
Alterman Galleries.....49	Corbell Studio.....72	Jim's of Lambertville.....38, 39, 52	Saks Galleries.....68
American Legacy Fine Arts.....79	Cortez, Jenness.....91	Kendall Fine Art.....32, 33	Salmagundi Club, The.....82
Andrea Portrait Academy.....86	Crane Collection.....58	Kensington-Stobart Gallery.....54	Santa Fe Art Auction.....51
Art Spirit Gallery, The.....78, 80	De Ru's Fine Arts.....19	Korney, Michael S.....72	Sheldon Fine Art.....76
Avery Galleries.....4	Dike Fine Art, David.....24	Levis Fine Art.....8	Shevchenko, Vyacheslav.....82
Baranovs, THE.....81	Edenhurst Gallery.....34-37	Los Angeles Art Show.....60	Simpson's Auctioneers.....61
Blue Heron Interiores Fine Art...44	ERA Midcentury.....86	Love Galleries, R.H.....40	SomervilleManning Gallery.....87
Bonhams & Butterfields.....21, 23	Erbe, Gary T.....85	MacGowan, John.....88	Spring Street Studio.....86
Bozeman Trail Gallery.....42	Folk, Dr. Tom.....85	Martignette, Charles G.....27-29	Stanford Fine Art.....52
Braarud Fine Art.....13	Freeman's.....46-47	Matthew's Galleries.....62	Stern Fine Arts, George.....17
Brown County Art Guild.....74	Galerie Gabrie.....83	Menconi & Schoelkopf.....45	Stone Studio & Gallery, Don.....70
Budden Studio, Michael.....90	Garzoli Gallery.....6, 7	Meridian Galleries.....70	Strisk Gallery, The Paul.....50
California Paintings.....48	Godel & Co.....Cover II, 1	Mittag, Bill.....74	Surovek Gallery, John H.....20
Cantor & Co., Lawrence.....16	G-M Marketing.....84	MME Fine Art, LLC.....2	Taggart Galleries, Hollis.....9
Caulfield Art Gallery.....84	Gratz Gallery.....26	Montgomery Gallery.....30	Taylor Clark Gallery.....80
Chaney Fritz, Kathleen.....78	Greenberg Studio, Jerry.....76	Moran, Inc., John.....14-15	The Namemaker.....84
Charleston Art Auction.....18	Greenwood Gallery, The.....22	Norris Fine Art, Katherine.....63	Tirage.....72
Chestnut, Larry.....74	Hackman Frames.....82	Ordman, Aline E.....84	Traynor, John C.....73
Childs.....Cover IV	Hammer Galleries.....89	Pennsylvania Art Conservatory.....54	Tree's Place Gallery.....69, 88
Christies.....41	Harco Gallery.....62	Peterborough Fine Art.....54	Vose Galleries.....3, 71
Christopher Queen Galleries.....77	Harlan, David.....70	Pleinairframes.....86	Whalen Fine Art, Joan.....66
Claremont Fine Arts.....42	Hartford Fine Art.....88	Plymouth Meeting Gallery.....50	Wigmore Fine Art, D.....58
Classic Gallery.....91	Hawthorne Fine Art.....12	Pook & Pook Inc.....64	Youngman Galleries, Lee.....78
Cobbs Auctioneers, The.....62	Heritage.....53, 55, 56, 57, 59	Przewodek, Camille.....90	
Coleman Fine Art.....75	Howard Gallery of Fine Art.....84	Quester Gallery.....67	
Cook Fine Art, David.....25	IBEX Galleries.....31	Questroyal Fine Art.....10, 11	