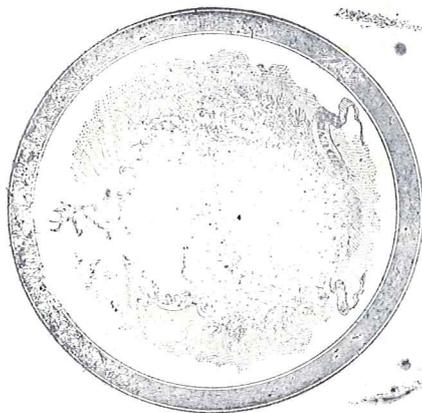


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60. BIRCHES OVER PINE

The Shelburne Museum
proudly presents the painting life of

*Luigi
Lucioni*



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Einars J. Mengis, staff photographer, Shelburne Museum

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The Shelburne Museum
proudly presents the painting life of
Luigi Lucioni

.....

THE WEBB GALLERY OF AMERICAN ART, JUNE 1ST TO AUGUST 31ST, 1968

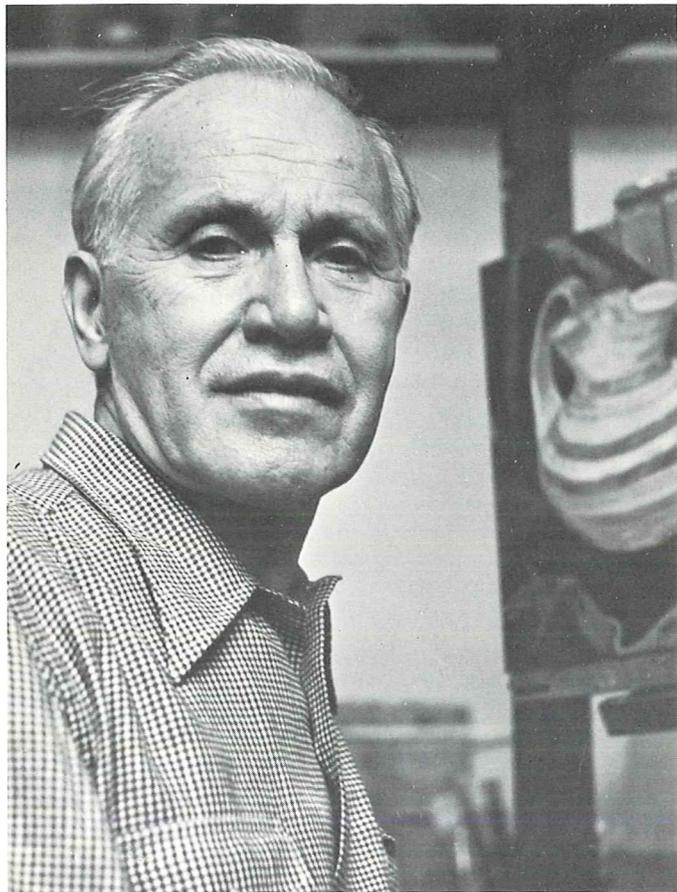
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The Shelburne Museum is extremely proud and very pleased to present for its first loan exhibition paintings, water-colors and etchings by its fellow life-member, LUIGI LUCIONI. He is an artist who has been recognized and appreciated in America for over thirty years. For that same length of time he has been a close friend of all the members of the J. Watson Webb family and also of the members of the Peter H. B. Frelinghuysen family. He is a great artist and also a very fine friend. To be able to own a Lucioni or to be his friend is a great privilege.

On behalf of the Trustees, the Officers, the members and the associate members of the Shelburne Museum I want to extend my heartfelt thanks to all of those people who have made this exhibition possible by loaning us their Lucioni works of art. I sincerely hope that all our visitors will enjoy this exhibition as much as we at Shelburne have enjoyed putting it together. We do appreciate most sincerely the cooperation we have received from all of those who have been willing to part temporarily with their paintings to make our first exhibition possible, and I appreciate and want to thank Luigi for all the help he has given us in assembling the pictures in the exhibition. May he continue to paint beautiful paintings for many many more years to come as by so doing he'll bring so much pleasure to so many people.

J. Watson Webb Jr.

President, Shelburne Museum



LUIGI LUCIONI

On February 24th, 1932, both the *New York Times* and the *New York Herald Tribune* carried headlines differing but slightly in the wording. The *Tribune's* read, "Luigi Lucioni to be Youngest Painter to Have Picture Hung in Metropolitan Museum."

At the age of 31 Luigi Lucioni achieved the goal for which every artist of his time had worked, struggled and dreamed about without achieving. Lucioni's painting, "Pears With Pewter" was purchased through the Hearn Fund by the Metropolitan Museum of Art in New York.

Luigi Lucioni was born on November 4th, 1900 in Malnate, in northern Italy near Milan. At the age of 6 he displayed his unusual talent in pencil and water color sketches which were encouraged and directed by his first-grade teacher who was also a professor of art. At the age of 8 he gave up his play time to attend art school at night. His family moved to the United States when he was 10. Luigi continued with his art studies while struggling with the new language, the new country and

new environment. At 15, he competed to get into Cooper Union, was accepted and studied with William Starkweather who had the first influence on him.

At the age of 19, Lucioni was accepted by the National Academy of Art, studied etching with William Auerbach Levy and after four years received a Tiffany Foundation scholarship which introduced him to Oyster Bay and the North Shore landscape of Long Island. With this background, Lucioni painted his first landscape. In 1925 he was attracted by the museums of Europe and spent countless hours in Italy and France studying the paintings of the renaissance artists. In France, the works of Cezanne, Mary Cassatt, Degas and Renoir made a profound impression on him and upon his return to America he set up his studio at 64 Washington Square South where he worked hard, full of inspiration from his study abroad. He had his first one man show in 1927 at the Ferargil Gallery. He received excellent notices from the New York critics and sold several paintings of landscapes, still life and portraits. For the next ten years, Lucioni was given an annual one man show. After the purchase by the Metropolitan Museum in 1932, Mrs. J. Watson Webb invited the artist to paint a landscape for her daughter, Mrs. Electra Bostwick. Lucioni's first visit to Vermont was "like seeing the mountainsides of my birthplace, I was reborn in this

majestic setting and I fell in love with Vermont." Here, the artist returned each year to paint the landscape and he purchased a farmhouse in Manchester in 1939. This same year, a Lucioni painting won the first popular prize at the Pittsburgh International Exhibition.

Lucioni was attracted by the many opera stars who invited him to paint their portraits. Arturo Toscanini became his close friend and deepened the artist's love for music. In 1947 and 1949 a Lucioni painting won first prize by popular vote at the exhibition of the Corcoran Biennial in Washington, D.C. In 1967 the National Academy of Art through the Ranger Fund bought a still life painting.

Luigi Lucioni is a full N.A. (1941), a member of the National Academy of Art, an Audubon Artist, has a long listing in "Who's Who in America" and has paintings and etchings hanging in most of the important galleries and museums in America. He admires the works of Thomas Eakins and Winslow Homer. When he is not painting he is playing the piano, his Yorkshire terrier, Robin, sitting in his lap, and the hundred-year-old brick landmark on West 10th Street in Manhattan which houses his top-floor studio, is filled with music of the opera of his native Italy.

Frederick Fried

A 20th CENTURY RENAISSANCE PAINTER, LUIGI LUCIONI

Realism is an ugly term to so many of the avant-garde in appraising the work of contemporary artists. In spite of this existing revulsion, realism in its many modes and interpretations singles out the great artists in the inventory of the master painters from the primitive cave drawings to the work of Luigi Lucioni in our times. It is reassuring to know that some critics single out the early realistic period of Picasso as his best, and the popularity of Andrew Wyeth is significant.

Luigi Lucioni, when forced to, defines his own work as "super realism." No matter what labels are affixed upon any artist, a person who devotes his entire life to painting as he sees and feels and wishes to interpret whatever he is creating, is either tops, mediocre or terrible. Although some of the present well edited history of art books by our art historians do not include Luigi Lucioni, it is the belief of numerous art lovers and pundits that they eventually will be criticized for having skipped or ignored Lucioni. He is well known and acclaimed by some of our most astute collectors and by thousands of admirers who only can afford to admire. His full recognition is yet to come. Such a statement is in no way an apology for this artist, but rather a retort against the critic and historian who unlike the symbolic figure of Justice are blind rather than blindfolded.

Luigi Lucioni is a modern Renaissance technician who is

also a 20th century artist. He is a rare man, who has the patience and the desire to transfer the scene, still life or portrait before him in a manner that will recall instant recognition and move the viewer by the fluency of his perception. Unlike the camera, he has the power to manipulate his setting, so like a composer he can control by his will every note of his pictorial composition. And again, unlike the camera the lenses of his eyes focus upon a mind which has the ability to select and reject — and compose at will. He is an entire symphony unto himself.

One of this artist's closest friends, who probably owns more of his paintings than any other individual, is Electra Webb Bostwick. She and her husband, Dunbar, share their Lucionis with their children. As a painter herself, Mrs. Bostwick appreciates his talents. Luigi believes that she is among the best contemporary painters of flower pieces, and she considers him to be one of the best artists working today. Such honest mutual admiration deepens their friendship. Revealing a few personal notes about Lucioni, Electra Bostwick says next to painting his love is the opera. "He practices at the piano for the joy of it, about two hours each morning before painting, and listens to his rare collection of opera records which gives him a background of music all day while he paints. I'm sure the music must influence his painting. Perhaps that is why he

achieves the ultimate in harmony of tones. Asked if he ever thought he could have been a successful pianist, Luigi replied, 'Of course not. That's why I paint.' Luigi's still life paintings are mostly done in the winter, and each September he does about two watercolors. His landscapes are Vermont summer scenes. He always has a gray landscape to work on. And he has one with morning light and another with afternoon light. Consequently, he is never without something to paint the year around. Luigi is exceedingly modest so it becomes the right for his intimate friends to deservedly praise his work. My husband and I and all of Luigi's friends who have loaned their paintings to this exhibition have done so in the hope that others, even though for only a short time, will be able to share our enthusiasm and love for this great living artist by seeing so many of his works at the Shelburne Museum."

Recently a comment was made to Luigi that his portrait, "PROFILE OF ALICE," was reminiscent of Giovanni Bellini's "PORTRAIT OF DOGE LOREDAN." He said, "You flatter me too much." I consider it to be one of the great portraits of all time; however, I do confess my love for Piero della Francesca." When asked if he liked to do portraits, Luigi replied, "Only if I know the person well. I really don't like commissions. When I painted my sisters, Aurora and Alice, and my father, I never felt that I pressed them to pose. And the better I know the person the truer is my response as an artist." He said that he liked Dean Ladd's portrait, except for the suit. "Business suits are so dull. I would rather have something with texture and color." Hands are acknowledged to be harder to paint well than faces, but Luigi says he loves to do hands. "They have just as much character as a face — sometimes they

show more. My father was a wonderful worker in copper, but in his late years he had arthritis. I tried to show that his hands were both sensitive and arthritic. Good portraits are better works of art, for the most part, than good landscapes. I do mostly landscapes."

His skill in drawing shows why he admires Michelangelo, Giovanni Battista Piranesi and Ingres; his true-to-life portraits reveal his homage to Botticelli, Piero della Francesca and Eakins, and his landscapes reflect the wonderful play of light that Constable brought forth long before him. He paints apart from his contemporaries, contented that "I only am doing the best I can." This is said with humility by an artist who could be less concerned about the success or failure of Pop or Op Art, but fiercely proud of the Renaissance tradition he has helped to perpetuate.

The Vermont landscape has changed since Lucioni first began to paint. Each year more of the natural beauty is being lessened by the progress of construction. The red barns are fewer, hillside pastures have grown up, century old rock maples have fallen, and factories and housing developments cover once-upon-a-time sprawling fields. Regardless of change, what Luigi Lucioni has put down on canvas always will remain. He is an artist who has created out of love, only in order to preserve what is beautiful. Such is his genius.

H. R. Bradley Smith
Shelburne Museum

1. "STEEPLE IN THE MOUNTAINS"

(Manchester, Vt.)

Oil 30" x 42"

1945 Signed lower right

Exhibited: Southern Vermont Art Center
"Painting in the United States, 1946",
Carnegie Institute, Pittsburgh, Pa.

Courtesy of Mrs. Bartlett Arkell
Manchester, Vermont

2. "TREE PATTERNS"

(Manchester, Vt.)

Watercolor 13½" x 18¾"

1967 Signed lower left

Courtesy of

Mr. and Mrs. Dunbar W. Bostwick,
Shelburne, Vermont



2. TREE PATTERNS

3. "DESIGN OF TREES"

(Manchester, Vt.)

Oil 20" x 22"

1966-67 Signed lower right

Courtesy of

Mr. and Mrs. Dunbar W. Bostwick

4. "BIRCH OVER PINE"

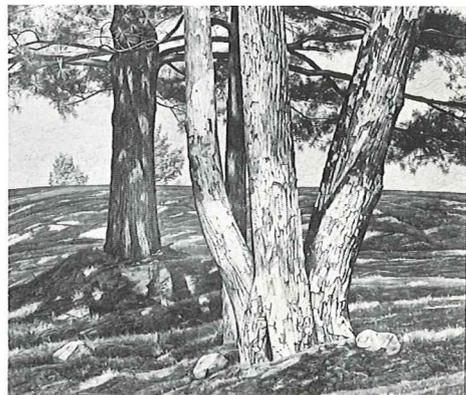
(Manchester, Vt.)

Watercolor 20½" x 15¾"

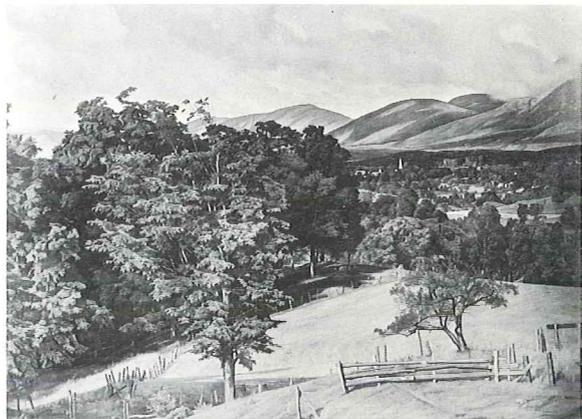
1966 Signed lower left

Courtesy of

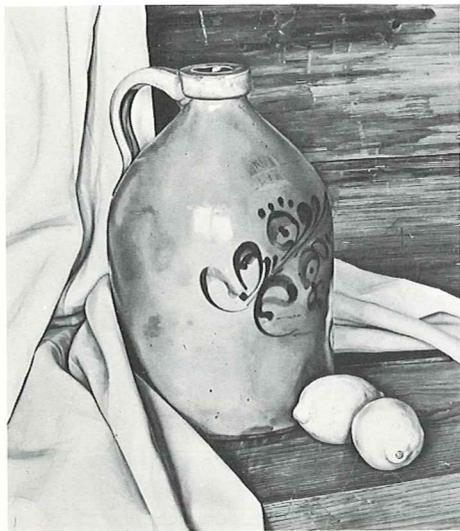
Mr. and Mrs. Dunbar W. Bostwick



3. DESIGN OF TREES



1. STEEPLE IN THE MOUNTAINS



5. "PEACHES & GLASS"

Oil 18" x 20"

1964 Signed lower left

Courtesy of

Mr. and Mrs. Dunbar W. Bostwick

6. "LEMONS & JUG"

Oil 20" x 16"

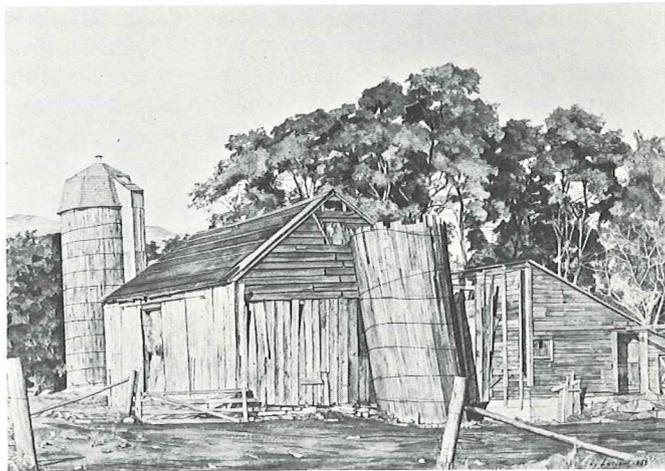
1963 Signed lower right

Courtesy of

Mr. and Mrs. Dunbar W. Bostwick

6. LEMONS & JUG

9. SILOS AND BARNS



7. "RONDO IN RED"

Oil 18" x 20"

1963 Signed lower left

Courtesy of

Mr. and Mrs. Dunbar W. Bostwick

8. "BIRCHES AND PINES"

(Manchester, Vt.)

Watercolor 14³/₄" x 21³/₄"

1962 Signed lower left

Courtesy of

Mr. and Mrs. Dunbar W. Bostwick

9. "SILOS AND BARNS"

(Manchester, Vt.)

Watercolor 17¹/₄" x 24¹/₄"

1958 Signed lower right

Courtesy of

Mr. and Mrs. Dunbar W. Bostwick

10. "BARNs AND EQUINOX"

(Manchester, Vt.)

Watercolor 9³/₄" x 17³/₄"

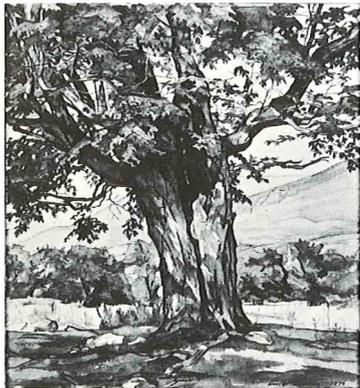
1955 Signed lower right

Courtesy of

Mr. and Mrs. Dunbar W. Bostwick



7. RONDO IN RED



11. THE BIG MAPLE

11. "THE BIG MAPLE" (*Manchester, Vt.*)

Watercolor 16 $\frac{1}{4}$ " x 14 $\frac{1}{2}$ "

1954 Signed lower right

Courtesy of

Mr. and Mrs. Dunbar W. Bostwick

12. "THREE WILLOWS"

(*Manchester Center, Vt.*)

Watercolor 19 $\frac{1}{2}$ " x 27 $\frac{1}{4}$ "

1951 Signed lower left

Courtesy of

Mr. and Mrs. Dunbar W. Bostwick



12. THREE WILLOWS

13. "ON THE ROAD" (*Manchester Center, Vt.*)

Oil 18 $\frac{1}{2}$ " x 22 $\frac{1}{2}$ "

1951 Signed lower left

Courtesy of

Mr. and Mrs. Dunbar W. Bostwick

14. "THE BIG SHADOW"

(*Manchester Center, Vt.*)

Oil 24" x 27"

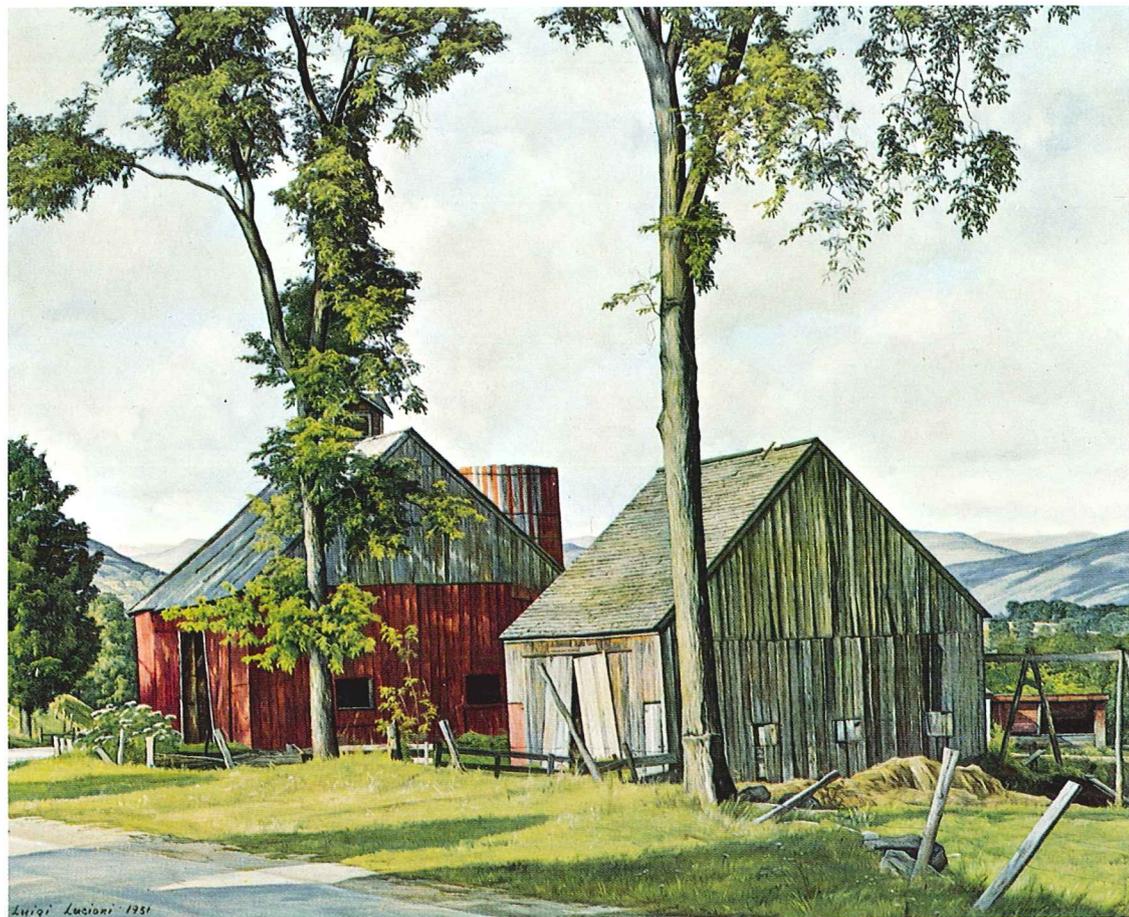
1950 Signed lower right

Courtesy of

Mr. and Mrs. Dunbar W. Bostwick



14. THE BIG SHADOW



Luigi Luciani 1951

13. ON THE ROAD

15. "THE BRICK HOUSE"
(*Southern Acres, Shelburne, Vt.*)

Watercolor 13" x 16"
1937 Signed lower right
First watercolor done by the artist.
Courtesy of
Mr. and Mrs. Dunbar W. Bostwick

16. "THE BIG ELM" (*Shelburne, Vt.*)

Oil 28" x 22"
1934 Signed lower right
Courtesy of
Mr. and Mrs. Dunbar W. Bostwick

15. THE BRICK HOUSE



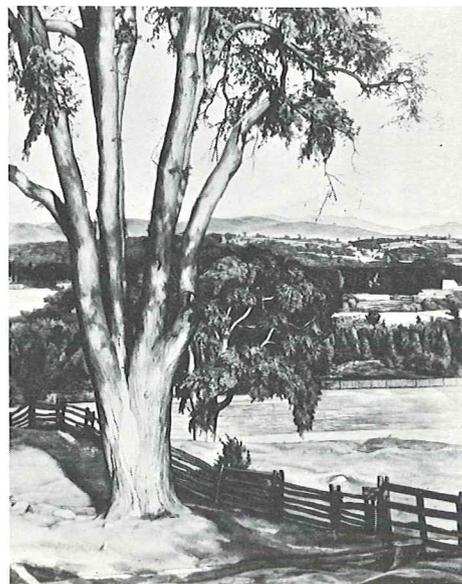
17. "THE BOSTWICK BARN"
(*Shelburne, Vt.*)

Oil 15" x 20 1/2"
1932 Signed lower left
Courtesy of
Mr. and Mrs. Dunbar W. Bostwick

18. "THE BIRCHES" (*Manchester, Vt.*)

Oil 22" x 36"
1940 Signed lower left
Formerly in collection of the late
Mrs. Peter H. B. Frelinghuysen.
Courtesy of
Mr. and Mrs. Peter Frelinghuysen Carleton,
New York City

18. THE BIRCHES



16. THE BIG ELM



17. THE BOSTWICK BARN

19. "THE STREET" (*Manchester, Vt.*)

Oil 23" x 36"

1940 Signed lower right

Formerly in collection of
the late Mrs. Peter H. B. Frelinghuysen
Courtesy Mr. Richard H. Carleton,
Morristown, New Jersey

20. "THROUGH THE TREES"

(*Manchester, Vt.*)

Watercolor 19½" x 14½"

1965 Signed lower right

Courtesy of Mr. and Mrs. Daniel Catlin, Jr.,
New York City

21. "BIRCH TREES" (*Manchester, Vt.*)

Watercolor 13½" x 18½"

1963 Signed lower right

Courtesy of Mr. and Mrs. Daniel Catlin, Jr.

22. "PEACH AND JUG"

Oil 10" x 13"

1960 Signed lower left

Courtesy of Mr. and Mrs. Daniel Catlin, Jr.

23. "SUMMER GRAYS" (*Manchester, Vt.*)

Oil 17" x 28"

1948 Signed lower left

Courtesy of Mr. and Mrs. Daniel Catlin, Jr.

24. "HALF ACRE" (*Manchester, Vt.*)

Cottage of Mrs. Peter H. B. Frelinghuysen

Watercolor 16" x 13"

1941 Signed lower left

Courtesy of Mr. and Mrs. Daniel Catlin, Jr.

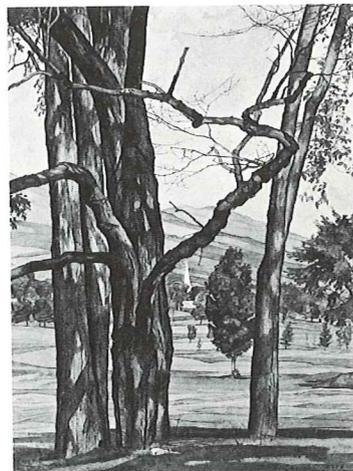
25. "THE WHITE HOUSE"

(*Manchester, Vt.*)

Watercolor 12½" x 18½"

1939 Signed lower right

Courtesy of Mr. and Mrs. Daniel Catlin, Jr.



19. THE STREET



20. THROUGH
THE TREES

26. "WILLIAM SARGENT LADD, M.D."
(1887-1949), Dean of the Cornell
University Medical College (1935-1942)
Oil 30" x 26"
1945 Signed lower right
Courtesy of the Cornell University
Medical College, New York City

27. "STILL LIFE WITH LEAVES"
Oil 38" x 30"
1953 Signed lower left
Gift of Mrs. Dunbar W. Bostwick
Collection of Robert Hull Fleming Museum,
University of Vermont, Burlington, Vermont



28. "SUN ON THE TREES"
(Manchester, Vt.)
Oil 20" x 16"
1939 Signed lower right
Courtesy of the Honorable and Mrs.
Peter H. B. Frelinghuysen, Jr.,
Morristown, New Jersey

29. "PEACE IN THE VALLEY"
(Manchester, Vt.)
Oil 20" x 24"
1940 Signed lower left
Courtesy of Lady Gabriel, Mount Kisco, N.Y.

30. "THE EMBRACING ELM"
(Manchester Center, Vt.)
Oil 22" x 31"
1942 Signed lower right
Courtesy of Mrs. Ormond V. Gould,
Manchester, Vermont

31. "VERMONT CASTLES" (Stowe, Vt.)
Oil 18" x 30"
1933 Signed lower right
Courtesy of Mr. and Mrs. David Kirkland,
Glen Head, Long Island

32. "SUMMER SHADOWS" (Southern Vt.)
Oil 15" x 30"
1945 Signed lower right
Courtesy of Mrs. Gerard B. Lambert,
Princeton, New Jersey

33. "AUGMENTED GRAYS"
Oil 12" x 16"
1968 Signed lower left
Courtesy of Mr. and Mrs. Frederick W.
Lapham, Jr., Burlington, Vermont

34. "AUTUMN TAPESTRY"
(Manchester Center, Vt.)
Watercolor 13½" x 20½"
1950 Signed lower right
Exhibited: Southern Vermont Artist
Annual Exhibition, 1951
Courtesy of the Artist



◀ 26. WILLIAM SARGENT LADD, M.D.

31. VERMONT CASTLES ▶



35. SELF PORTRAIT

36. ALICE IN GRAY ▶

35. "SELF PORTRAIT"

Oil 32" x 26"

1949 Signed lower right

Exhibited: Southern Vermont Artist
Annual Exhibition, 1950
"Painting in the United States, 1949."
Carnegie Institute, Pittsburgh, Pa.

Courtesy of the Artist

36. "ALICE IN GRAY"

Oil 36" x 28½"

1947 Signed lower left

Exhibited: "Painting in the United States,
1947," Carnegie Institute, Pittsburgh, Pa.
(Awarded First Popular Prize)

National Academy of Design, 1948

Southern Vermont Artists, 1948

The Metropolitan Museum of Art, 1950

Courtesy of the Artist



37. "THE BIG HAYSTACK"

(Manchester, VT)

Watercolor 13" x 19¾"

1946 Signed lower left

Exhibited: Southern Vermont Artists
Annual Exhibition

Courtesy of the Artist

38. "THE PINE WALL"

Oil 16" x 18"

1943 Signed lower right

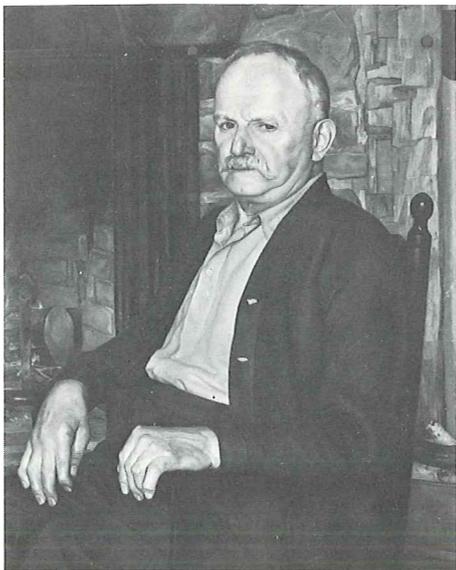
Exhibited: One Man Exhibition, N.Y.C.,
1952.

Southern Vermont Artists Annual Exhibit

Courtesy of the Artist

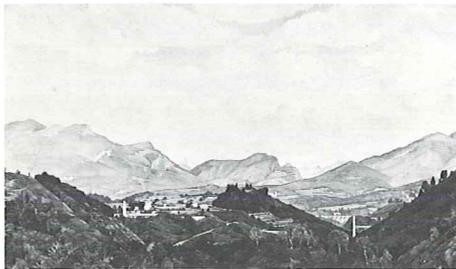


38. THE PINE WALL



39. MY FATHER

40. NORTHERN LOMBARDY



39. "MY FATHER"

Oil 34" x 28"

1941 Signed lower right

Exhibited: The Whitney Museum of
American Art, 1941
Pennsylvania Academy, 1942
Chicago Art Institute, 1942
"Painting in the United States, 1943,"
Carnegie Institute, Pittsburgh, Pa.
Four Arts Club, Philadelphia, Pa., 1944
Southern Vermont Artists
Annual Exhibition, 1949
One Man Exhibition, New York City, 1952

Courtesy of the Artist

40. "NORTHERN LOMBARDY" (*Italy*)

Oil 14" x 24"

1938 Signed lower left

Exhibited: One Man Exhibition, N.Y.C.,
1942

Courtesy of the Artist

41. "LOMBARD STREET" (*Italy*)

Oil 22" x 18"

1938 Signed lower left

Exhibited: One Man Exhibition, N.Y.C.,
1942.

Courtesy of the Artist

42. "PROFILE OF ALICE"

Oil 18" x 15"

1931 Signed lower right

Courtesy of the Artist

43. "SELF PORTRAIT"

Oil 20" x 16"

1924 Signed lower right

Courtesy of the Artist



41. LOMBARD STREET

44. "DESIGN FOR TEXTURES"

Oil 36" x 30"

1963 Signed lower right

Exhibited: National Academy of Design
Annual, 1964

Courtesy of

Dr. and Mrs. William H. Mariboe,
Hightstown, New Jersey

45. "GREEK GLASS"

Oil 12" x 10"

1966 Signed lower right

Courtesy of

Dr. and Mrs. Fletcher McDowell,
New York City

46. "TREE DESIGN" (*Manchester, Vt.*)

Oil 9½" x 11½"

1966 Signed lower right

Courtesy of

Dr. and Mrs. Fletcher McDowell

47. "TREE DESIGN" (*Manchester, Vt.*)

Watercolor 15½" x 19"

1963 Signed lower right

Courtesy of

Dr. and Mrs. Fletcher McDowell

48. "BIRCHES" (*Manchester, Vt.*)

Watercolor 18½" x 14½"

1955 Signed lower left

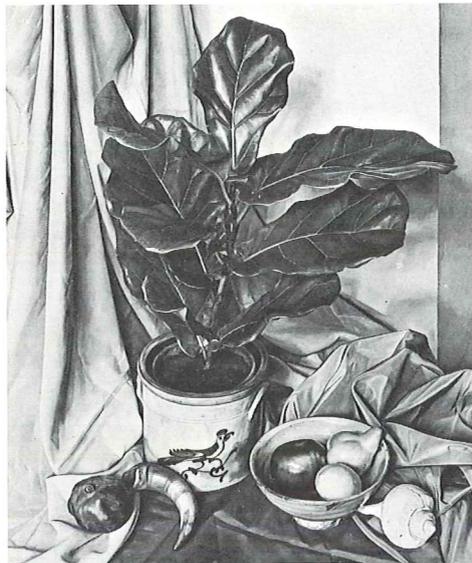
Courtesy of Dr. and Mrs. Fletcher McDowell

49. "TREE RHYTHM" (*Manchester, Vt.*)

Oil 21" x 28"

1952 Signed lower right

Courtesy of Dr. and Mrs. Fletcher McDowell



44. DESIGN FOR TEXTURES

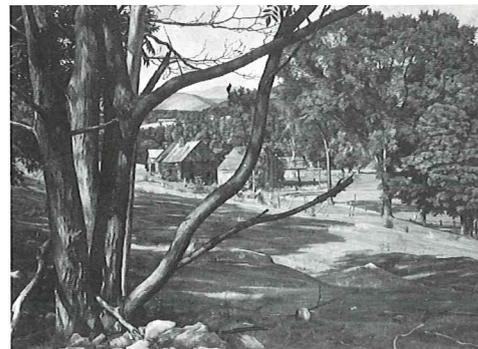
50. "THE BIG WILLOWS"

(*Manchester Center, Vt.*)

Oil 14" x 18"

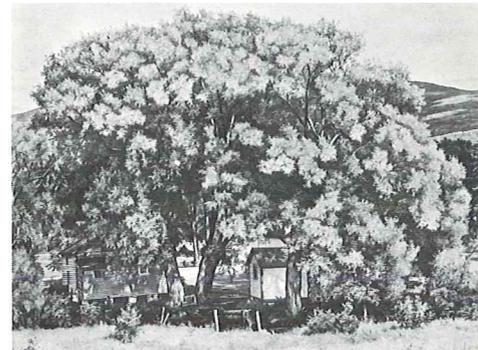
1946 Signed lower right

Courtesy of Dr. and Mrs. Fletcher McDowell



49. TREE RHYTHM

50. THE BIG WILLOWS



51. "LAKE PASTURES" (*Shelburne, Vt.*)

Oil 18" x 30"

1936 Signed lower right

Courtesy of Dr. and Mrs. Fletcher McDowell



53. PEARS WITH PEWTER

52. "BIRCH PROCESSIONAL" (*Manchester, Vt.*)

Oil 27" x 40"

1950 Signed lower left

Courtesy of Mrs. George W. Merck,
Deer Park, Greenwich, Connecticut

53. "PEARS WITH PEWTER"

Oil 20 $\frac{1}{4}$ " x 28 $\frac{1}{8}$ "

1930 Signed lower left

Exhibited: Art Institute of Chicago,
44th Annual Exhibition, 1931
First Municipal Art Exhibition,
Rockefeller Center, New York, 1934

Collection of

The Metropolitan Museum of Art,
George A. Hearn Fund, 1934.

54. "GREEN VARIATIONS"

Oil 34" x 29"

1962 Signed lower left

Exhibited: National Academy of Design
Annual, 1963

Courtesy The Milch Gallery, New York City

55. "VERMONT SURVIVAL"

(*Manchester, Vt.*)

Oil 13" x 17"

1958 Signed lower right

Exhibited: One Man Exhibition,
Southern Vermont Art Center, 1960.

Courtesy of

Mr. and Mrs. Charles W. Nichols, Jr.,
New York City



51. LAKE PASTURES



55. VERMONT SURVIVAL

56. "BIRCHES AND PINES"

(Manchester, Vt.)

Oil 24" x 31"

1963-64-65 Signed lower right

Courtesy of Mr. and Mrs. Reuben L. Perin,
Scarsdale, New York

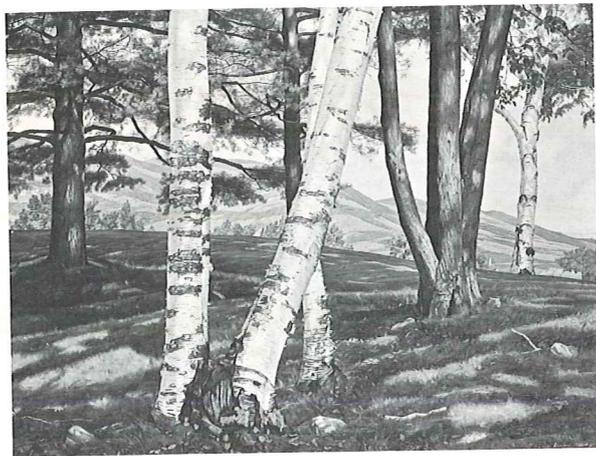
57. "THE NINTH HOLE"

(Ekwanok Golf Course, Manchester, Vt.)

Oil 22" x 30"

1953 Signed lower left

Courtesy of Mr. and Mrs. Bernard Peyton,
Princeton, New Jersey



56. BIRCHES AND PINES

58. "NOSTALGIC ECHOES"

Oil 34" x 28"

1954 Signed lower right

Courtesy of Mrs. E. R. Tinker,
New York City

59. "THE BRICK HOUSE"

(Shelburne, Vt.)

Oil 22" x 35 1/4"

1934 Signed lower right

Courtesy of

Mr. Harry Havemeyer Webb,
Shelburne, Vermont

60. "BIRCHES OVER PINE"

(Manchester, Vt.)

Oil 23" x 18"

1966-67 Signed lower right

Courtesy of Mr. J. Watson Webb, Jr.,
Shelburne, Vermont

Illustrated on cover

61. "THE BRICK HOUSE FROM THE SOUTH"

(Southern Acres, Shelburne, Vt.)

Oil 15" x 27"

1937 Signed lower right

Courtesy of Mr. J. Watson Webb, Jr.



61. THE BRICK HOUSE FROM THE SOUTH

62. "SHELburnE HOUSE"

Oil 20" x 32½"

1937 Signed lower left

Courtesy of Mr. J. Watson Webb, Jr.

The home of Dr. and Mrs. W. Seward Webb, Shelburne Farms, Shelburne, Vermont. They were the parents of the late Mr. J. Watson Webb, co-founder of the Shelburne Museum. The house was designed by R. H. Robertson and built in the late 19th century.

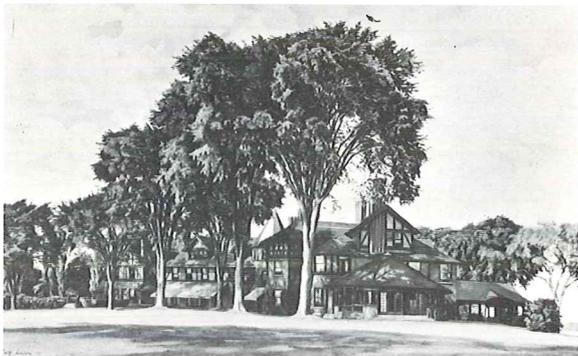
63. "LAKE THROUGH THE LOCUSTS"

(Southern Acres, Shelburne, Vermont)

Oil 14" x 18"

1936 Signed lower left

Courtesy of Mr. J. Watson Webb, Jr.



62. SHELburnE HOUSE

64. "PINTAIL DUCK"

Oil 18" x 24"

1943 Signed lower left

Courtesy of

Mr. and Mrs. Samuel B. Webb,
Shelburne, Vermont

65. "PEACEFUL PASTURES"

(Manchester, Vt.)

Oil 17" x 24"

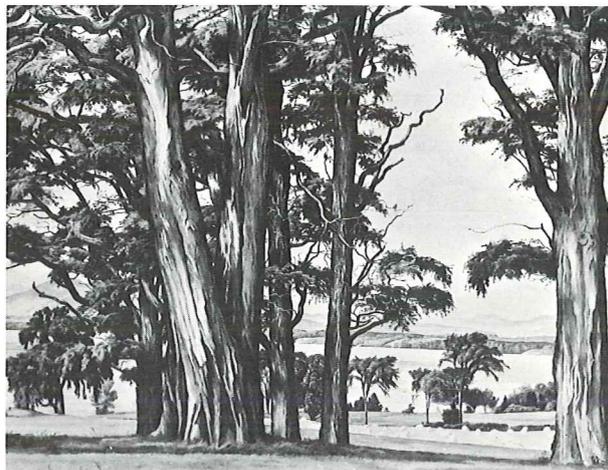
1941 Signed lower right

Courtesy of Mrs. Henry H. Wehrhane,
Manchester, Vermont



65. PEACEFUL PASTURES

63. LAKE THROUGH THE LOCUSTS



66. "TWO WILLOWS" (*Shelburne, Vt.*)

Oil 18½" x 23"

1936 Signed lower right

Exhibited: "Illusion and Reality," Santa Barbara Museum of Art, and Museum of Fine Arts of Houston, 1955

Collection of The Whitney Museum of American Art, New York City

66. TWO WILLOWS



67. "HOUSE IN THE TREES"

(*Manchester Center, Vt.*)

Watercolor 16" x 25"

1948 Signed lower right

Collection of The Shelburne Museum

68. "GAME"

Oil 23" x 30"

1940 Signed lower left

Painted for Mrs. J. Watson Webb

Collection of The Shelburne Museum

69. "SILVER ANNIVERSARY"

Oil 14¼" x 14"

1935 Signed lower right

Painted by the artist as a gift to Mr. and Mrs. J. Watson Webb on their 25th wedding anniversary, February 8, 1935.

Located in the Electra Havemeyer Webb Memorial Building, Mrs. J. Watson Webb's bedroom.

Collection of The Shelburne Museum

69. SILVER ANNIVERSARY



*LIST OF ETCHINGS BY LUIGI LUCIONI GIVEN TO MR. AND MRS. J. WATSON WEBB
AND DISPLAYED IN THE WEBB GALLERY OF AMERICAN ART*

1. (Top) THE BIG SHADOW, Manchester, Vt., 1951
2. (Bottom) LAKE THROUGH THE LOCUSTS, Shelburne, Vt., 1936
3. (Top) TREES AND MOUNTAINS, Shelburne, Vt., 1936
4. (Bottom) ELMS BY THE LAKE, Shelburne, Vt., 1937
5. THE STREET, Manchester, Vt., 1939
6. TREE RHYTHM, Manchester Center, Vt., 1953
7. (Bottom—small one) FALL SHADOWS, Dorset Hollow, Vt., 1957
8. (Top) TREE TAPESTRY, Manchester Center, Vt., 1945
9. (Bottom) THE PINE IN THE BIRCHES, Manchester, Vt., 1959
10. (Bottom—small one) THE CYPRESS PATH, Assisi, Italy, 1957
11. (Top) ON THE STREET, Manchester, Vt., 1935
12. (Bottom) THEME IN WHITE, Manchester, Vt., 1954
13. HILLTOP ELMS, Manchester Depot, Vt., 1955
14. ELMS AND HILLS, Shelburne, Vt., 1934
15. (Bottom—small one) WINTER SHADOWS, Dorset Hollow, Vt., 1942
16. (Top) THE BIG HAYSTACK, Manchester Depot, Vt., 1947
(Awarded the \$1,000.00 National Print Prize in 1947.)
17. (Bottom) SHADOWS ACROSS THE ROAD, Manchester Center, Vt., 1943
18. (Top) SHADOWS AND SUBSTANCE, Manchester Depot, Vt., 1944
19. (Bottom) ON THE ROAD, Manchester Center, Vt., 1952
20. POCONOS THROUGH THE HEMLOCKS, Buck Hill Falls, Pa., 1950
21. ELM ON THE HILL, Manchester Depot, Vt., 1948
22. STEEPLE IN THE MOUNTAINS, Manchester Depot, Vt., 1946
23. (Top) CLOUDS ON EQUINOX, Manchester Depot, Vt., 1936
24. (Bottom) ROUTE 7, Manchester, Vt., 1946
25. (Top) VERMONT PASTORAL, Manchester Center, Vt., 1940
26. (Bottom) THE BIG WILLOWS, Manchester Center, Vt., 1946
27. TREES AND SHADOWS, Manchester Center, Vt., 1958
28. THE THREE GRACES, Manchester, Vt., 1950
29. STONES AND SHADOWS, Assisi, Italy 1956
30. CLOUDS OVER MANCHESTER, Manchester Depot, Vt., 1941
31. ROMANTIC RUINS, Naples, Italy, 1949

ART COLLECTIONS AT THE SHELBURNE MUSEUM

Webb Gallery of American Art: Over 200 primitive and academic works of art; mostly 19th century with 18th and 20th century included.

Colchester Reef Lighthouse Gallery: Marine paintings and prints with special collections of whaling, clipper ship, steamboats and famous naval engagement scenes.

Beach Gallery: North American big game paintings by Carl Rungius, and outdoor scenes by Sydney Laurence and Frederick Remington.

Electra Havemeyer Webb Memorial Building: European paintings and furniture of Shelburne's co-founders', Mr. and Mrs. J. Watson Webb, are displayed in paneled rooms removed from their New York City residence. Artists represented are Rembrandt, Goya, Courbet, Corot, Manet, Monet, Degas and Mary Cassatt.

Stagecoach Inn: Sculptured Folk Art. Cigarstore figures, weathervanes, eagles, carousel figures, trade signs and ship's figureheads.

Note: Paintings and prints are also displayed in the furnished houses, and art and design are interwoven in countless patterns throughout the Museum.

The **Shelburne Museum** is open May 25th through October 20th, 9 to 5 Daily. 35 Buildings and the sidewheeler S. S. TICONDEROGA on 45 Acres.

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