

The background of the cover is a painting depicting a large group of people gathered around a massive, dark, cylindrical pot or vat, likely for boiling maple syrup. The scene is set outdoors in a wooded area, with trees visible in the background. The people are dressed in traditional or historical clothing, suggesting a past era of maple sugaring. A red maple leaf graphic is positioned over the word 'OFF' in the title.

SUGARING OFF

The Maple Sugar Paintings of Eastman Johnson

BRIAN T. ALLEN

Sugaring Off The Maple Sugar Paintings Of Eastman Johnson

George Gurney



Sugaring Off The Maple Sugar Paintings Of Eastman Johnson:

Sugaring Off Brian T. Allen, Sterling and Francine Clark Art Institute, 2004-01-01 This lovely book provides the first comprehensive examination of Eastman Johnson's vivid paintings of a quintessential New England theme: the making of maple sugar. This series of pictures executed during the 1860s is perhaps the most ambitious project in the artist's career. Brian Allen discusses the ways in which Johnson's maple sugar paintings reflect a New England on the edge of vast changes both in the technology of farming and in the social structures of small communities. He notes how Johnson conveys the tense shifting relationship that existed between industrial innovation and New England's distinctive brand of community spirit evident through maple sugar's close association with free labour as opposed to cane sugar's connection with slavery. Presented here in full colour, Johnson's maple sugar paintings are both a celebration of New England and a commentary on a bygone era. This book is the catalogue for an exhibition organized by the Sterling and Francine Clark Art Institute.

Williamstown, Massachusetts, January 18 to April 18, 2004, and traveling to The Huntington Library Art Collections and Botanical Gardens, San Marino, California, May 11 to August 1, 2004. **The Civil War and American Art** Eleanor Jones Harvey, Smithsonian American Art Museum, 2012-12-03. Collects the best artwork created before, during, and following the Civil War in the years between 1859 and 1876, along with extensive quotations from men and women alive during the war years and text by literary figures including Emily Dickinson, Mark Twain, and Walt Whitman. 15,000 first printing. **The**

Genre Painting of Eastman Johnson Patricia Hills, 1977. Antiques, 2004. **Connecticut History**, 2005. Los Angeles Magazine, 2004-05. Los Angeles magazine is a regional magazine of national stature. Our combination of award-winning feature writing, investigative reporting, service journalism, and design covers the people, lifestyle, culture, entertainment, fashion, art, and architecture and news that define Southern California. Started in the spring of 1961, Los Angeles magazine has been addressing the needs and interests of our region for 48 years. The magazine continues to be the definitive resource for an affluent population that is intensely interested in a lifestyle that is uniquely Southern Californian.

Domestic Bliss Lee M. Edwards, 1986. **The Art Bulletin**, 2004. Includes section Notes and reviews.

Nineteenth-century American Painting Barbara Novak, 1991. A stunning view of one of the most important collections in the world. The Thyssen Bornemisza is perhaps the definitive collection of 19th-century American painting. In this fascinating catalog, Barbara Novak presents the works in the context of the culture in which they were created, with all the great artists represented: Bierstadt, Catlin, Cole, Copley, Homer, Inness, Sargent, and Whistler. 160 illustrations, 109 in full color.

Entertaining from Ancient Rome to the Super Bowl: H-Z Melitta Weiss Adamson, Francine Segan, 2008. **Masterworks from the Carmen Thyssen-Bornemisza Collection** Maria De Peverelli, Sammlung Thyssen-Bornemisza, 1997. *Where the Forest Meets the Farm* Matthew Michael Thomas, 2004. *The Magazine Antiques*, 1975-07. *American Impressionism* Susan G. Larkin, Bruce Museum, 2005. The essays and catalogue entries survey American, European, and Japanese precedents.

and provide a cultural context of the treatment of the theme of work drawing on such diverse sources as poetry popular songs census reports and homeeconomics books **American Stories** Helene Barbara Weinberg, Carrie Rebora Barratt, 2009 They also consider the artists responses to foreign prototypes travel and training changing exhibition venues and audience expectations The persistence of certain themes childhood marriage the family and the community the attainment and reinforcement of citizenship attitudes toward race the frontier as reality and myth and the process and meaning of making art underscores evolving styles and standards of storytelling Divided into four chronological sections the book begins with the years surrounding the American Revolution and the birth of the new republic when painters such as Copley Peale and Samuel F B Morse incorporated stories within the expressive bounds of portraiture During the Jacksonian and pre Civil War decades from about 1830 to 1860 Mount Bingham Lilly Martin Spencer and others painted genre scenes featuring lighthearted narratives that growing audiences for art could easily read and understand *An American Genre Painter* Brooklyn Museum, John Ireland Howe Baur, 1940 **Eastman Johnson** Marc Simpson, Eastman Johnson, Sally Mills, Patricia Hills, 1990 *Museum Notes* Rhode Island School of Design. Museum of Art, 1977 *Variations on America* George Gurney, 2007 Presents colour plates of over 70 paintings by the leading names in 19th and 20th century American art

Paintings ... , 1943

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