



Cornwall Coast, c. 1934, Bucks County Intermediate Unit #22

After the war, Schofield returned to painting with renewed vigor; his pallet grew increasingly vibrant in light, color, and contrast, and his handling is as bold as ever. The works from this period represent a confident integration of the essential tenants of impressionism and realism. However, as Schofield reached the height of his artistic powers, critical interest in Pennsylvania impressionism slowly declined as figurative works by members of what became known as the Ashcan School (e.g. Henri, Sloan) attracted greater prominence and critical acclaim. Despite such trends, Schofield produced a number of his finest compositions during the 1920s and 1930s. Although best known for his winter scenes along the Delaware and Schuylkill Rivers, he made a number of successful painting and exhibition trips to California, Arizona, and New Mexico, where he enlivened his palette in response to the vastly different topography, color, and light. Schofield continued to work in America and England through the 1930s, spending an increasing amount of time in California. However, with the outbreak of the Second World War, travel restrictions confined him to Cornwall, where he died in 1944 at age 78.

Interest in Schofield’s work, and that of the other Pennsylvania impressionists, continued to decline after mid-century, as abstraction dominated the field of contemporary painting in America and Europe. However, starting in the 1970s and 1980s, popular and scholarly interest in these painters rebounded and their works are now widely sought after by collectors and museums.

EXHIBITION CHECKLIST

1.

*March Snow*, 1906, oil on canvas, 38 x 48 in. Woodmere Art Museum, Philadelphia, Pennsylvania. Gift of Sydney E. and Seymour Schofield, 1949.
2.

*Trawlers Coaling, Boulogne*, 1908, oil on canvas, 30 x 35 in. Bucks County Intermediate Unit #22, Doylestown, Pennsylvania.
3.

*Delaware River*, 1910, oil on canvas, 38 x 48 in. Bucks County Intermediate Unit #22, Doylestown, Pennsylvania.
4.

*Port of Dieppe, France*, 1910, oil on canvas, 30 x 38 in. Bucks County Intermediate Unit #22, Doylestown, Pennsylvania.
5.

Untitled (Winter Landscape), c. 1910, oil on canvas, 26 x 30 in. James A. Michener Art Museum, Doylestown, Pennsylvania. Gift of Marguerite and Gerry Lenfest.
6.

*Spring Thaw*, 1913, oil on canvas, 40 x 48 in. Biggs Museum of American Art, Dover, Delaware.
7.

*Hill Country*, c. 1913, oil on canvas, 50 x 60 in. Woodmere Art Museum, Philadelphia, Pennsylvania. Gift of Sydney E. and Seymour Schofield, 1949.
8.

*Polruan Wharf, Cornwall, England*, 1914, oil on canvas, 30 x 36 in. Bucks County Intermediate Unit #22, Doylestown, Pennsylvania.
9.

*November Frost*, 1914, oil on canvas, 30 x 36 in. Bucks County Intermediate Unit #22, Doylestown, Pennsylvania.
10.

*The White Frost*, 1914, oil on canvas, 50 x 60 in. The Trout Gallery, Dickinson College, Carlisle, Pennsylvania. Gift of Mr. and Mrs. James Hornbach P 78.
11.

*Morning Tide—Coast of Cornwall*, c. 1920, oil on canvas, 50 x 60 in. Woodmere Art Museum, Philadelphia, Pennsylvania. Gift of the Estate of the artist through Mrs. Herbert Phillips.
12.

*Morning*, c. 1923, oil on canvas, 50 x 60 in. Collections of Hobart and William Smith Colleges, Geneva, New York.
13.

*Trenwith—Cornish Farm*, by 1932, oil on canvas, 40 x 48 in. Woodmere Art Museum, Philadelphia, Pennsylvania.
14.

*Cornwall Coast*, c. 1934, oil on canvas, 40 x 47 in. Bucks County Intermediate Unit #22, Doylestown, Pennsylvania.
15.

*Large Boat at Dock*, 1934–35, oil on board, 30 x 36 in. Gift of Muriel and Philip Berman, Permanent Collection of the Philip and Muriel Berman Museum of Art, Ursinus College, Collegeville, Pennsylvania.
16.

*Cornish Coast*, c. 1940, oil on linen, 36 x 36 in. Gift of Muriel and Philip Berman, Permanent Collection of the Philip and Muriel Berman Museum of Art, Ursinus College, Collegeville, Pennsylvania.
17.

*The Hayricks*, c. 1940, oil on linen. Gift of Muriel and Philip Berman, Permanent Collection of the Philip and Muriel Berman Museum of Art, Ursinus College, Collegeville, Pennsylvania.

FURTHER READING

Gerdts, William H. *American Impressionism*. Seattle: Henry Art Gallery, University of Washington, 1980.

Folk, Thomas. *Walter Elmer Schofield: Bold Impressionist*. Chadds Ford, PA: Brandywine River Museum, 1983.

\_\_\_\_\_. *The Pennsylvania School of Landscape Painting: An Original American Impressionism*. Allentown, PA: Allentown Art Museum, 1984.

Livingston, Valerie. *W. Elmer Schofield: Proud Painter of Modest Lands*. Bethlehem, PA: Moravian College, 1988.

Peterson, Brian H., ed. *Pennsylvania Impressionism*. With contributions by William H. Gerdts and Sylvia Yount. Philadelphia: James A. Michener Art Museum and University of Pennsylvania Press, 2002.

*Schofield: International Impressionist*. Contributions by James D. W. Church, Therese Dolan, Steven B. Erisoty, Thomas Folk, Kathleen A. Foster, Sally Larson, Valerie Livingston, Rachel McCay, Margaret E. Phillips, Brian Peterson, and William Valerio. Philadelphia: Woodmere Art Museum, 2014.

ACKNOWLEDGMENTS

*Schofield: Impressionist Landscapes* presents an intimate selection of works by the artist. It complements the pioneering retrospective exhibition organized by the Woodmere Art Museum (2014), drawing together key works from that venue as well as from other collections. The staff of The Trout Gallery is grateful to all at the Woodmere Art Museum, and other institutional lenders, for their generosity and assistance in making this exhibition possible.

Philip and Muriel Berman Museum of Art, Ursinus College: Charles Stainback, Julie Choma; Biggs Museum of American Art: Ryan Grover; Bucks County Intermediate Unit #22: Ann Faraoni, Edwina Frasca-Stuart, James McMaster, Joanne Sutherland; Hobart and William Smith Colleges: Kathryn Vaughn; James A. Michener Art Museum: Christine Granat, Lisa Tremper Hanover, Kirsten M. Jensen, Constance Kimmerle, Adrienne Neszmelyi-Romano, Rebecca Rosen; Woodmere Art Museum: Renee Giannobile, Sally Larson, Rachel McCay, William Pastella, Sean Wells, William R. Valerio.

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Front Cover: *The White Frost* (detail), 1914



SCHOFIELD  
Impressionist Landscapes

June 5–October 17, 2015

THE TROUT GALLERY  
The ART MUSEUM of Dickinson College

1. Guy Pene du Bois, “The Pennsylvania Group of Landscape Painters,” *Arts and Decoration* 5, no. 9 (July 1915): 351–354.  
2. “Added to the Memorial Gallery’s Permanent Collection,” *Rochester Democrat and Chronicle* (February 27, 1915).  
3. James D. W. Church, cat. 28, in *Schofield: International Impressionist* (Philadelphia: Woodmere Art Museum, 2014): 148.  
4. Letter from Schofield to Robert Henri, December 10, 1916. Robert Henri Papers, Beinecke Rare Book and Manuscript Library, Yale University.

**WALTER ELMER SCHOFIELD** (1866–1944) emerged during the early twentieth century as a leading figure among the Pennsylvania impressionists. He is best known for his vibrant, masterfully painted winter scenes of snow-covered riverbanks in Pennsylvania and New England and as well for his bright, summer views of the cottages and rocky coastline of Cornwall, England. Schofield rose to prominence during the first decades of the twentieth century, showing his work widely and successfully in major museums, expositions, and galleries in the United States and England.

Schofield was born in Philadelphia and attended the Pennsylvania Academy of the Fine Arts (PAFA; 1889–1892), where he studied with Thomas P. Anshutz and Robert Vonnoh, who provided an appreciation for solidly constructed compositions and a vigorous painting manner. While at PAFA Schofield formed friendships with fellow Philadelphia artists Robert Henri, William Glackens, Hugh Henry Breckenridge, John Sloan, Edward Willis Redfield, and Charles Grafly.

After his initial training in Philadelphia, Schofield, like many aspiring American painters, attended the Académie Julian in Paris (1892–1894), where he worked with William-Adolphe Bouguereau and Gabriel Ferrier. In spite of such academic influences, Schofield, like many artists, was drawn to the French impressionists, who, in the 1870s, painted scenes of daily life out-of-doors with bold, vigorous daubs of color in a manner that challenged the artistic establishment. Schofield’s early paintings show an interest in the works of the impressionists as well as those of the Barbizon painters and American tonalists.



March Snow, 1906, Woodmere Art Museum

In 1896, Schofield married Muriel Charlotta Redmayne; after a brief period of living in Philadelphia, they settled near her home in Southport, Lancashire, England. Thereafter, the artist traversed the Atlantic regularly, dividing his time between his brother’s place in Philadelphia and his family’s home in Great Britain—autumns and winters in America and summers in England. This seasonal routine ultimately gave rise to contrasting bodies of work—winter scenes made largely of the eastern United States and summer views made in France and along the British coast.

*The Pennsylvania School of Landscape Painters...is our first truly national expression. . . . It began under the influence of the technique of the French impressionists. It has restricted itself patriotically to the painting of the typical American landscape.”*



Spring Thaw, 1913, Biggs Museum of American Art

Beginning in 1891, Schofield showed regularly at the PAFA Annual Exhibition, meeting early success. In 1900, his works were included in American pavilion at the *Exposition universelle de Paris* with those by Cecilia Beaux, William Merritt Chase, Thomas Eakins, Edward Willis Redfield, John Singer Sargent, Winslow Homer, James McNeill Whistler, and Henry Ossawa Tanner. Schofield exhibited regularly during the first decade of the new century, shifting from darker, somber compositions that are informed by tonalism to those with a lighter, more vibrant handling of paint that comes to dominate his later works.

This period sees increasing success of Schofield’s paintings. In January 1913, *Spring Thaw* won the Gold Medal at the Annual Members’ Exhibition of Painters, Sculptors, and Architects at the National Arts Club in New York. By this time, Schofield’s painting style, and that of his Pennsylvania compatriots becomes increasingly identifiable. As Guy Pene Du Bois noted, “The Pennsylvania School of Landscape Painters . . . is our first truly national expression. . . . It began under the influence of the technique of the French Impressionists. It has restricted itself patriotically to the painting of the typical American landscape.”<sup>1</sup>



Untitled, (Winter Landscape), c. 1910, James A. Michener Art Museum

which represent the arrival of winter in Beford, England. *The White Frost* was included in a solo exhibition of Schofield’s paintings at the Memorial Art Gallery in Rochester, New York, where it was purchased for \$2500 and donated to the museum. Regarding *The White Frost*, a critic noted: “Mr. Schofield calls it a problem in light and color, and feels that it typifies the thing he is trying to get in the great outdoors—the feeling of the vital quality of the light and the force of it. . . . The artist is said to have put the outdoor light, its luminosity, and its feeling, onto the canvas with a fidelity that has seldom been approached.”<sup>2</sup> The painting is the largest in a group of canvases made at this time that “display an exceptionally luminous palette, dynamic brushwork, and an almost abstract treatment of the landscape.”<sup>3</sup> This painting would eventually find its way into the collections of The Trout Gallery.

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The White Frost, 1914, The Trout Gallery, Dickinson College

Schofield’s interest in this “problem in light and color” was abruptly cut short when, in the same year, he volunteered for service in the Royal Fusiliers, a regiment in the British Army. Although Schofield maintained a sketchbook during the war, the service took its toll. In a letter written to Henri he reminisces: “The memories of old friends, thank Heaven, always manage to creep in somehow. Sloan, Glack[ens], and you, my boy, always bring up the good old past. . . . When this [war] is over I want to hold out both my hands to the painting tools—I’m hungry for them. . . . All the old life calls to me now and letters from the old clan especially fill me with real joy. My love to you all.”<sup>4</sup>



Morning, c. 1923, Collections of Hobart and William Smith Colleges