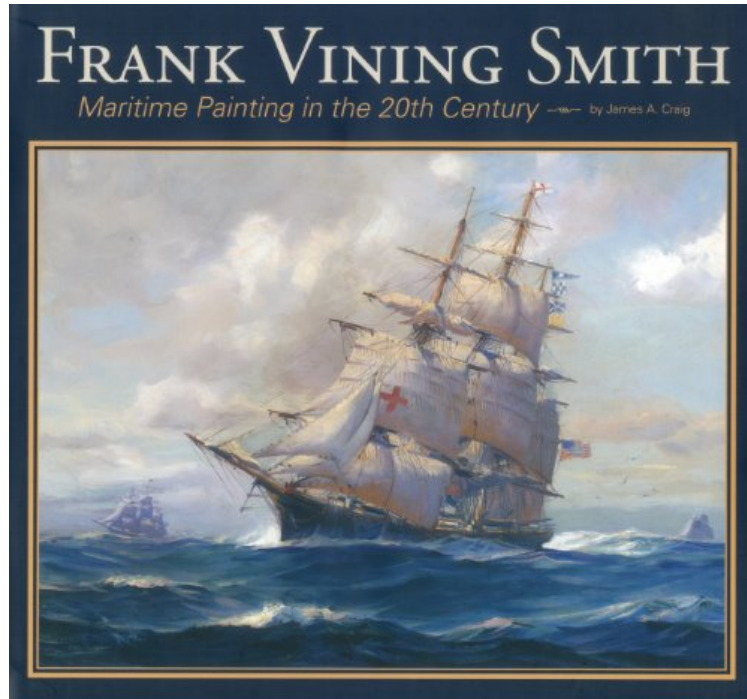


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## Frank Vining Smith: Maritime Painting in the 20th Century

James A. Craig

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**James A. Craig : Frank Vining Smith: Maritime Painting in the 20th Century** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Frank Vining Smith: Maritime Painting in the 20th Century:

3 of 3 people found the following review helpful. Marine art can stimulate the imagination better than a photo By A worried Alfred E. Neuman This is an excellent volume. It includes artwork, drawing, and much else from before the artist specialized in the marine in addition to clipper ships on the high seas that will make you drool. If you love to see art created by a skilled craftsman this a a great book. This is not a kindle book and should not be. But I recently joined the Kindle family and think it is great.

Frank Vining Smith (1879- 1967) brought the theories and practice of the Impressionist style to the conservative art of marine painting First definitive exploration of the art and life of this prolific Massachusetts artist's 70-year career Vining Smith's work is in collections across the United states including in navy wardrooms, and he counted President Franklin Delano Roosevelt as one of his loyal patrons For Frank Vining Smith (1879- 1967), the nineteenth century clipper ship, like the cathedral of the Middle Ages, was one of man's most glorious accomplishments. As Monet had done with the cathedral, Smith painted the ship, featuring it in different angles and at different times of day. Having studied under the supervision of Frank W. Benson and Edmund Tarbell at the Museum School in Boston, Smith brought a new approach to the conservative art of marine painting. When looking at a painting by Smith, one does not see the blueprint of details that was common in ship painting at the turn of the century, instead one sees masses of shadows and the suggestion of details. Up close, it is difficult to see where one brushstroke ends and another

begins, but seen from a distance, his compositions work perfectly, and is what contributor Peter Williams calls "the alchemy of Smith's impressionism". A curator and lecturer specializing in nineteenth century American marine art, James A. Craig first became enamored with New England's maritime saga while studying Anthropology at the University of Massachusetts. He presently resides in the ancient fishing port of Gloucester, Massachusetts.