

PAINTINGS BY DWIGHT W. TRYON
LOANED BY
COL. AND MRS. FRANK J. HECKER
DETROIT MUSEUM OF ART
JULY 15th TO OCTOBER 1st, 1918

ANNOUNCEMENTS

This catalogue is free, but visitors who have no further use for it are requested to return it before leaving the galleries.

MEMBERSHIP

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Members receive the monthly Bulletin, notices of exhibitions, lectures and other events, and the amounts contributed by them are recorded in the Donor's Roll.

HOURS OF ADMISSION

The Museum is open to the public *free* on week days from 9 a. m. to 5 p. m. On Sundays from 2 to 6 p. m. On holidays from 2 to 5 p. m. It is also open frequently in the evenings for the display of special exhibitions and for lectures.

FOREWORD

Colonel and Mrs. Frank J. Hecker have loaned to the Detroit Museum of Art an exhibition of paintings by Dwight W. Tryon. The group, consisting of seven oils, two pastels and one water color, gives the most comprehensive idea of the work of this eminent American artist that the Detroit public has had, covering his artistic efforts over a period of twenty-five years and showing a variety of subjects.

Dwight W. Tryon is first of all one of the landscape painters who have given American art a distinctive national note. He portrays the wide stretches of gently undulating landscape with which Americans have a life long familiarity. They are germane to our soil. What they lack in the picturesqueness of European civilization, they make up in the impressive truths of nature's solitudes with which they are instinct.

They do not blazon forth in riotous color the unromantic and disagreeable side of American landscape, but they seek out the tender moods of nature greeted by the light of the early morn, kissed by the afterglow of the setting sun, caressed by the evening mists or veiled in silvery moonlight. The earth-bound forms of nature reveal a spirituality to those who have the desire to seek it and D. W. Tryon points the way. He visualizes for those of less penetration the limitless

beauty which comes and goes like a shadowy mantle over the comely face of Mother Earth. His power lies in restraint, in delicacy of suggestion, in elimination of non-essentials. One may sit for hours before one of his pictures without exhausting its charm because he has left something to the intelligence and imagination. One forgets, in the presence of his works, that they are confined within the narrow limits of a frame. As they fire the imagination, nature stretches out before one in a limitless expanse.

“The Rising Moon,” of 1890, (among the earliest of the pictures), is as completely realized as the last work of the artist. The charm of the middle distance, with a clearing laden with the sheen of gathering mist is beautifully expressed. Quite in contrast with this picture is the flat, decorative quality of “After Showers, June,” painted in 1896, yet here again the minutiae of the landscape is used as a framework on which to hang an ethereal and transitory effect.

Those who have thought of D. W. Tryon as a painter with a restricted range find in Col. Hecker's collection that they were in error. His “Harvest Time, Evening,” 1898-9; “The Farm, October Night,” 1907; and “Moonlight over the Sea,” all differ from each other, yet the same clear register of a particular mood, the same earnestness and sincerity of purpose, and the same excellence of craftsmanship are apparent in each.

Dwight W. Tryon, born at Hartford, Conn., in

1849, first followed painting as an avocation. A worshiper at Nature's shrine, he spent his spare time painting out-of-door subjects and with such success that after the sale of his early works he was enabled to go abroad for study at the age of twenty-five. He remained in Europe for a period of seven years. Part of this time was spent at the Ecole des Beaux Arts in serious academic discipline, with summer intervals occupied in England, Holland and France painting landscapes. He painted with Daubigny and Harpignies, but more as a companion than a student of these men, and, returning to this country in 1881, he devoted his enriched talent to the scenes of his native land which he knows so thoroughly. His technical methods partake somewhat of the Barbizon influence, to which the scientific knowledge of color and values, the contribution of impressionism, has been added to a sane degree. But all of his works are characterized by a personal note which differentiates his efforts from those of other artists.

In the enumeration of his honors, one may learn with what esteem he is regarded by his contemporaries. He numbers among his awards: Bronze medal, Boston, 1882; gold medals, American Art Association, New York, 1886 and 1887; third Hallgarten prize, National Academy of Design, 1887; Ellsworth prize, Art Institute of Chicago, 1888; Palmer prize, Chicago Interstate Exposition, 1889; Webb prize, Society of American artists, 1889; first class gold medal, Munich Exposition, 1892;

medal, Columbian Exposition, Chicago, 1893; first prize, Cleveland Interstate Exposition, 1895; first prize, Tennessee Centennial, 1897; gold medal, Carnegie Institute, 1898; chronological medal, Carnegie Institute, Pittsburgh, 1899; gold medal, Pan-American Exposition, Buffalo, 1901; gold medal, St. Louis Exposition, 1904; silver medal, Exposition San Francisco, 1915. He is represented by thirty oil paintings, two water colors and sixteen pastels in the Freer Collection, National Gallery, Washington; "The End of the Day," in the Corcoran Gallery, Washington; "Moonrise at Sunset," and "Moonlight," in the Metropolitan; "Spring Morning," in the Toledo Museum; "Autumn Sunset," Worcester Museum; "Evening," Pennsylvania Academy; "November Morning," Art Association of Indianapolis; "Before Sunrise, June," Detroit Museum of Art; "Twilight at Auverne," Art Museum, Montclair, New Jersey; "Rising Moon," Hackley Art Gallery, Muskegon; "Daybreak," in the Rhode Island School of Design; and many notable private collections throughout the United States.



LIST OF PAINTINGS

- 1 Yachts at Anchor. Water Color
- 2 The Farm—October Night. Oil (1907)
- 3 Rising Moon. Oil (1890)
- 4 Harvest Time—Evening. Oil (1898-9)
- 5 Moonlight Over the Sea. Oil (1907)
- 6 Golden Rod. Pastel (1895)
- 7 Autumn—Afternoon. Oil (1905-6)
- 8 Golden Rod and Asters. Pastel (1894)
- 9 After Showers—June. Oil (1896)
- 10 The Meadow—Morning. Oil (1899)