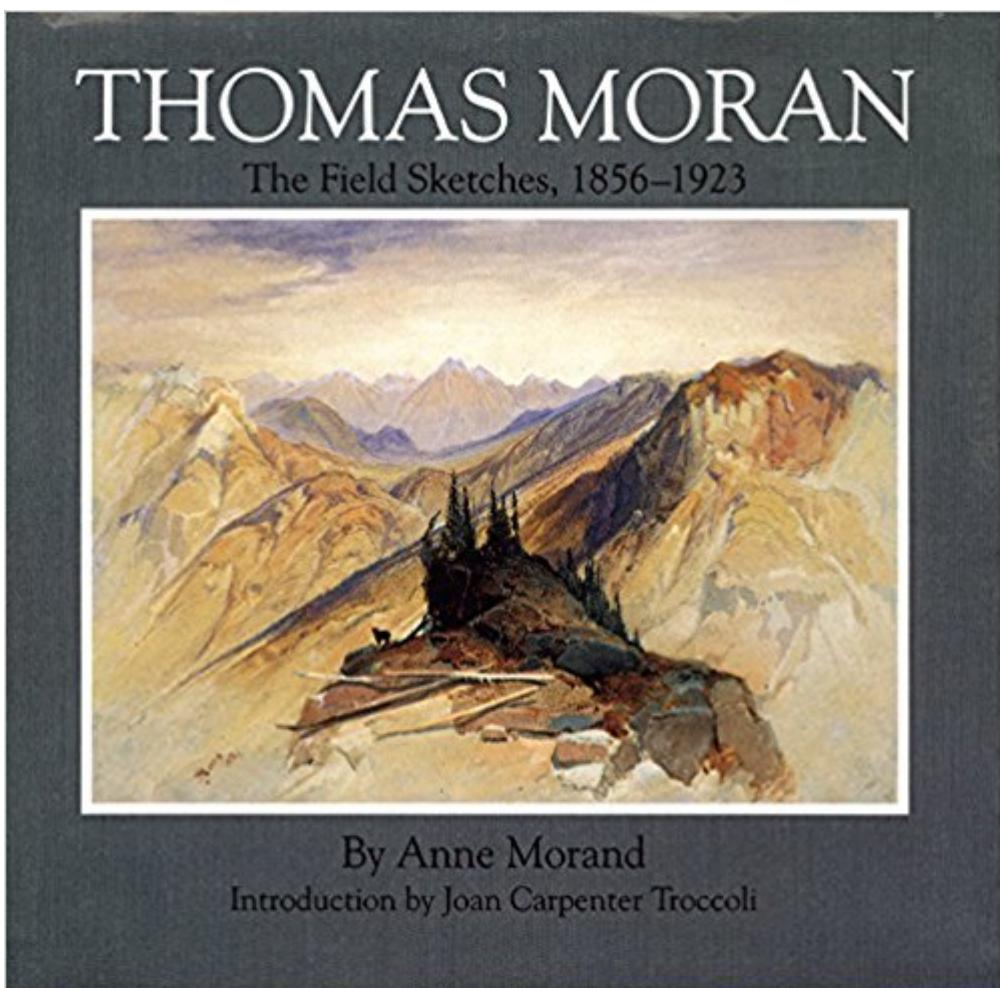


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# Thomas Moran: The Field Sketches, 1856–1923



## Synopsis

This illustrated catalog of Thomas Moranâ™s field sketches includes an interpretive essay tracing the artistâ™s seventy-year career in the field; a chronological, stylistic, and geographical survey of his fieldwork; an illustrated checklist of the 1080 sketches in public collections. Moran is best known for his work in the American West during the post-Civil War expansion, particularly in what would become Yellowstone, Grand Canyon, and Yosemite national parks. Yet this virtuoso painter and draftsman also traveled in search of inspiration in Pennsylvania, New Yorkâ™s Long Island, Florida, Wisconsin, Mexico, England, Scotland, Wales, France, and Italy, returning repeatedly to favorite subjects. An almost compulsive desire to sketch refined his innate skill as one of Americaâ™s finest landscape artists. Most of Moranâ™s known field sketches are reproduced here. As described in the introduction, âœtheir range encompasses summary contour drawings of the spectacular topography of the American West, luminous watercolors that simultaneously fix local color and evoke the artistâ™s rapturous response to the natural world, and fully realized works that nevertheless preserve the intensity of Moranâ™s firsthand experience of his plein air subjects.â• No serious formal study of Thomas Moran can be made without reference to this volume.

## Book Information

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## Customer Reviews

This illustrated catalog of Thomas Moran's field sketches includes an interpretive essay tracing the artist's seventy-year career in the field; a chronological, stylistic, and geographical survey of his

fieldwork; and an illustrated checklist of the 1,080 sketches in public collections. Moran is best known for his work in the American West during the post-Civil War expansion, particularly in what would become Yellowstone, Grand Canyon, and Yosemite national parks. Yet this virtuoso painter and draftsman also travelled in search of inspiration in Pennsylvania, New York's Long Island, Florida, Wisconsin, Mexico, England, Scotland, Wales, France, and Italy, returning repeatedly to favorite subjects. An almost compulsive desire to sketch refined his innate skill as one of America's finest landscape artists.

Anne Morand (1951-2013) was the curator of Native American Art at the National Cowboy Hall and Western Heritage Museum in Oklahoma City. Joan Carpenter Troccoli retired as Senior Scholar of the Petrie Institute of Western American Art of the Denver Art Museum in June 2012. She is the Founding Director of the Petrie Institute of Western American Art, Denver Art Museum, a position in which she served from 2001-05. From 1996-2001, she was Deputy Director of the Denver Art Museum. Before coming to Denver in 1995, she was a Curator of Art and subsequently Director of Gilcrease Museum in Tulsa, Oklahoma. She holds a B. A. from Middlebury College and master's and doctoral degrees from the Institute of Fine Arts, New York University.

The book is wonderful. I wanted to see a comprehensive selection of Thomas Moran's work and this certainly covers a lot. Before my copy came, I found a copy at the library in hardcover. Usually art books are fairly close from hardcover to paperback in their painting reproductions. That is not the case here. The hardcover edition uses a gloss paper that gives more detail on the paintings and a more luminous quality to the reproductions - much closer to an oil painting. The paperback edition uses a matte finish paper that looks dark in the shadows losing detail and loses a lot in the overall quality of reproduction of the paintings. Anyone buying this book is most likely mostly interested in the painting reproductions. The paperback is a disappointment - get this in hardcover!

The paintings are revelatory, the reproductions are sharp and beautifully reproduced, and the colors simply shine. Unfortunately, they are also very small, often not much larger than a big postcard, and even where a whole page has been devoted to a painting, artful layout with large white borders has reduced the actual reproduction to 70% of the size it could have been. With such monumental landscapes, I think that this is a great drawback that leaves me squinting in frustration. These are the sort of paintings which should be reproduced in large format, with plates showing details of sections of the painting. Such a pity when the quality of the book is superb in every other sense, and

a missed opportunity. Needless to say, the layout and font is also perfect.

I could elaborate. But if you love the work of this master, that is sufficient reason to buy this book. Filled with useful info and images.

Wish I could give this more than 5. LOVE this book. This book was sent with extra stuff from a 'show' of Thomas Moran and I'm guessing the book offered at the same time for those who went to see the Moran collection. It is wonderful. Weighs more than I expected, but size is good.

An excellent book - I highly recommend it to anyone who is interested in the art and life of Thomas Moran -

In the first part of this large book is a catalogue of images of the artist's paintings. The color reproductions aren't "perfect", but they contain enough information to reference the artist's work. If you are looking for a lot of written information on the life of the artist, this is a good book for the price, as the second half is an illustrated (copies of photographs taken during the artist's life) chronology, which also contains a lot of narrative. Given the price I paid, after seeing the book I would make the purchase again.

Every painting I wanted to see from Thomas Moran was included, including the watercolors. Most of the pictures are printed with full color and really gives justice to his work. For the money, it is definitely a must have.

The book arrived quickly and was packaged properly to protect the book. Thomas Moran by Nancy K. Anderson with contributions by Thomas P. Bruhn, Joni L. Kinsey and Anne Morand is the catalogue that accompanied the exhibition of the paintings of Thomas Moran (1837-1926) at the National Gallery of Art in Washington, DC in 1998. The photographs, organization and writing of the catalogue are excellent.

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