

Preservation/Restoration/Re-Display Augustus Vincent Tack “The Deposition from the Cross” Oil-on-Canvas Painting (1925)

Community Preservation Act Funding
Proposal 01 November 2025;
Updated 23 January 2026



The Deposition from the Cross

THERE WERE THREE GROUPS about the cross of Christ on that fateful Good Friday, some two thousand years ago. There were those who persecuted; there were those who merely looked on; and there were those who loved to the end. These three groups have always existed and will exist to the end of time.

The central group is composed of the Blessed Mother, the noblest type of womanhood; of St. John, the Philosopher; of Magdalene, the sinner; of Joseph of Arimathea, the rich man;

of Simon of Cyrene, the country-man; and of Nicodemus, he who came in the night to learn the truth. Truly, a cross-section of life!

The painting is in the form of a triptych. Beneath it are the words taken from the Office of Good Friday:— “My people, what have I done to thee, or in what have I grieved thee? Answer me.” At the top of the painting, in Greek, is found the inscription: “Holy God, Holy and Immortal.” These words indicate that though Christ lies dead, He is immortal.

This inspiring and very valuable work of art has its place over the liturgical altar in St. James’ Church. It is twenty feet by ten feet in size. It was painted in 1925 by a member of St. James’ Church, the nationally known artist, Mr. Augustus Vincent Tack, who has studios in Washington, New York and Old Deerfield. That same year he donated this painting to his Parish Church.

TOWN OF DEERFIELD
DEERFIELD COMMUNITY PRESERATION COMMITTEE

CPA Funding Application

Title of Proposal:

Preservation/Restoration/Re-Display of Historic Tack Painting

Name and Address of Organization Submitting Application:

Friends of Deerfield Inc
PO Box 426
Deerfield MA 01342
www.friendsofdeerfield.org

Contact Person:

Chris Harris, Board Member and Treasurer – *Friends of Deerfield Inc*
809 Bonnie Ct, Santa Teresa NM 88008-9148
Cell: (310) 729-2745
harris.chris.j@att.net

Category:

Historic Preservation

CPA Funds Requested:

\$ 5000.00 (See Overall Project Plan, Latest Quotations & Fundraising Plan)

Summary of Proposal:

CPA Funding requested for the Preservation/Restoration/Re-Display of the 1925 Oil-on-Canvas “The Deposition from the Cross” Painting (approx. 16 feet wide x 8 feet high) originally donated to St James Church by renowned American artist Augustus Vincent Tack. More specifically:

- Engage Gianfranco Pocobene Studio professional conservators to stabilize the canvas with spot reinforcements, remove the canvas from its flimsy and broken wood frame, roll the canvas on a custom-designed sonotube, then transport the rolled canvas to the Lawrence MA studio.
- In-Studio, repair canvas defects (including slice and puncture marks from a 2024 vandalism incident), meticulously clean the canvas, professionally infill paint defects & dislocations, and overcoat the canvas for long-term preservation. Reinforce canvas.
- On-site back in Deerfield at the PVMA Deerfield Teachers’ Center, re-stretch the canvas over a new custom-designed modular stretch frame assembly, and mount the restored Painting for public display at PVMA. Complement the Painting with digital displays educating viewers about the renowned artist’s body of work, his connection with Deerfield and Deerfield’s late 19th century/early 20th century art community, the Painting’s history and its restoration.

The total project cost for the Preservation/Restoration/Re-Display of the Historic Painting is now budgeted at \$54,423 including \$49,473 in direct materials and professional conservator costs to preserve, restore and re-display the 100-year-old Painting. *Friends of Deerfield* has a multi-pronged fundraising target of \$55,000. The \$5000 CPA Funding request represents only 10.1% of the direct materials and professional conservator costs.

From a timing standpoint, *Friends of Deerfield* anticipated launching fundraising and the project in early 2026 and unveiling the re-displayed Painting by the mid-September in time for the fall foliage visitor season at PVMA and Historic Deerfield. The exact timetable might shift depending on fundraising progress and any substantial technical issues encountered in the art conservation studio.

Please see the latest version of the Project Cost & Fundraising Breakdowns and Community-Building/Learning Opportunity in attached slides.

Supporting Documentation:

1. CPA Funding Application GENERAL QUESTIONNAIRE – ALL CATEGORIES
2. CPA Funding Application HISTORIC PRESERVATION QUESTIONNAIRE
3. Quotations & Budget/Timelines/Collaboration Charts
4. Letters of Support from the Deerfield Historical Commission, Historic Deerfield and Pocumtuck Valley Memorial Association (PVMA)
5. History of Augustus Vincent Tack and the historic “The Deposition from the Cross” Painting

SUPPORTING DOCUMENTATION

1. CPA Funding Application - GENERAL QUESTIONNAIRE

TOWN OF DEERFIELD
DEERFIELD COMMUNITY PRESERATION COMMITTEE

CPA Funding Application

GENERAL QUESTIONNAIRE – ALL CATEGORIES

1. How would your proposal realize visions and goals set out in our Master Plan and Open Space Plan?

The Deerfield Master Plan published in March 2000 addresses Historic and Scenic Resources in Chapter 4. The Master Plan highlights the disparate attention between the historic preservation program in Old Deerfield and the need to undertake inventorying and maintaining historic buildings, structures, artifacts and land in South Deerfield. More specifically, this proposal is consistent with some key provisions of Chapter 4 in the Master Plan that include the following (verbatim references shown in quotation marks):

- “From the internationally renowned village of Old Deerfield on the banks of the Deerfield River to the carefully-maintained residential neighborhoods of South Deerfield, this Town has much to lose in ignoring the unusual combination of historic and scenic resources which it has.”
- “Over eighty-five percent (85%) of the respondents to Deerfield’s community survey felt it was either important, or very important, to preserve historic buildings and landscapes.”
- Among the stated goals: “To identify and protect historic resources including buildings, sites and landscapes.”
- “The Early Industrial Period was one of considerable institutional expansion, especially in South Deerfield. In 1848, the Second Congregational Society of South Deerfield was founded and a meetinghouse (extant; remodeled in 1865) was built.” This Monument Church later became St. James Church, whose future is currently being evaluated vis-à-vis a planned community housing campus near the center of South Deerfield.

While there is a historical link between the former St James Church and this Painting, this proposal is 100% focused on preserving a 100-year-old historic painting of a renowned 19th/20th century American Painter.

2. How would your proposal preserve the character of Deerfield?

Proposal aims to preserve an historic resource linked to Deerfield’s art culture from the 19th and 20th centuries and further linked to community life in Deerfield spanning three centuries.

3. Explain what other sources of funding you are pursuing, if any, to match the CPA Funds you are requesting.

Please refer to the enclosed Fundraising breakdown table. As mentioned earlier in the Proposal Summary, the \$5000 CPA Funding request represents only 10.1% of the direct materials and professional conservator costs.

It should be noted that individuals have already funded nearly \$2000 to recover the painting from an auction house in Eastern Massachusetts and to have initial evaluations done on the canvas by an emeritus art conservator from Great Barrington, MA, an experienced conservator from Williamstown Art Conservation Center, and, more recently following the 2024 vandalism incident, an experienced conservator from Gianfranco Pocobene Studio (Lawrence, MA).

4. If your proposal requires urgent action, explain why.

Timely, albeit prudent, action is required to finally transfer the canvas from the former St James Church (especially since the Town of Deerfield bought the property in 2024 and plans to develop the property) to a competent conservation studio that has the available resources to execute the repair and restoration of the historic Painting. At this CPA Funding Application update, Gianfranco Pocobene Studio is well-positioned to carry out this historic preservation project during the Spring and Summer of 2026.

5. If your proposal serves a currently under-served population, explain how.

The goal is to preserve and re-display the painting and historical information on the Artist for broad public access and education and to complement PVMA's and Historic Deerfield's worldclass exhibits and programs. Doing so serves an increasing number of residents and visitors with new opportunities for learning about Deerfield's art and cultural history.

6. If your proposal preserves a threatened resource, explain how.

If this historic Tack painting is not preserved, restored and re-displayed, it will likely be landfilled and lost forever.

7. Does your proposal fit within the current zoning, environmental, building, and other regulations?

The required adhesives, paints, and overcoat materials will all be EPA-approved, and the final displayed painting will not expose the public to any airborne chemicals and contaminants.

8. If your proposal would require ongoing support for upkeep, explain the projected means to provide maintenance once CPA funds have been spent.

No major ongoing support will be required. Key is to display the painting in a climate-controlled space without direct exposure to sunlight and to ensure no water and dust exposure. Occasional gentle air blowing to remove dust might be required. Our fundraising goal assumes a small set-aside amount for periodic maintenance and inspection.

9. If your proposal involves currently-owned Town assets, explain which ones.

The *Friends of Deerfield* owns the Tack Painting and will consider transferring ownership once it is redisplayed at PVMA. The Bylaws of the 501(c)(3) tax-exempt *Friends of Deerfield* clearly state that in the event of dissolution, the assets of the organization would be transferred to another 501(c)(3) organization with a mission consistent with the *Friends of Deerfield*. At this point, leading candidates for such a transfer would be PVMA and/or Historic Deerfield.

10. What community support does your proposal have?

While we have not conducted a formal survey of Town residents, many Deerfield residents interested in art and historic preservation have expressed support for preserving and re-displaying the restored Tack Painting. Please also see support letters for this historic Tack Painting from the Deerfield Historical Commission, Historic Deerfield and PVMA.

11. If any Town boards or committees support your proposal, provide written endorsements.

The Tack Painting “The Deposition from the Cross” is the jewel of the former St James Church, and Augustus Vincent Tack was a renowned American artist from 1889 through 1949. Please see support letters for this historic Tack Painting from the Deerfield Historical Commission, Historic Deerfield and PVMA. Also see excerpts from Deerfield Academy’s American Studies Group 1968 Tack Exhibition program booklet that lists an inventory of the artist’s works and a chronicle of his many exhibitions in the US, including Deerfield, and abroad.

12. How would the proposal meet all requirements for disability accessibility?

The Tack Painting will be displayed inside PVMA’s Deerfield Teachers’ Center and accessible to the public visiting Memorial Hall Museum and Memorial Libraries as well as the Historic Deerfield buildings throughout Old Deerfield. The most appropriate medium-term display location/room is still being evaluated by appropriate parties.

13. If your proposal will reclaim abandoned or previously developed resources, please explain.

Not applicable.

14. If there is a volunteer component to your proposal, which could offset the need for CPA funds, what volunteer activities have been completed or pledged and by whom?

Lots of volunteer work has already been contributed to recover the Painting from an auctioneer in Eastern Massachusetts and to conduct preliminary assessments of the Canvas by art conservation experts. As the “Collaboration Chart” shows, this Project presents several opportunities for community-building and learning that will be realized through volunteerism and cooperation. However, the core preservation/repair/restoration work must be conducted by trained and experienced professional art conservators.

15. How will this proposal conserve energy or other resources?

Not applicable.

16. What considerations does your proposal include for vehicle and bicycle parking?

PVMA has ample vehicle and bicycle parking.

17. What considerations does it include for public transportation?

No specific considerations at this point for public transportation. PVTA does have a stop at Routes 5&10 and Memorial Street, in close proximity to the PVMA buildings.

SUPPORTING DOCUMENTATION

**2. CPA Funding Application – HISTORIC PRESERVATION
QUESTIONNAIRE**

TOWN OF DEERFIELD
DEERFIELD COMMUNITY PRESERATION COMMITTEE
CPA Funding Application

HISTORIC PRESERVATION QUESTIONNAIRE

1. Does your proposal address property that is already listed on the State Historic Register?

No.

2. Has the property been determined by the Deerfield Historical Commission to be significant in the history, archeology, architecture or culture of the Town of Deerfield? If so, please provide verification from the DHC.

Yes. The Painting is a jewel of the former St James Church and was among the first murals painted by the well-known 19th/20th century artist, Augustus Vincent Tack. See the DHC's Letter of Support for the preservation/restoration of this artwork.

3. Please explain the situation if the property is in danger of being demolished.

This proposal is focused on preserving the 100-year-old August Vincent Tack "The Deposition from the Cross" Painting that hung in the former St James Church for 84 years. Since 2009, it has been stored in non-optimum conditions, leading to its further deterioration. The canvas was vandalized in 2024 and suffered cuts and punctures.

4. Are there potential archaeological artifacts at the site?

Not applicable.

5. Has the property been noted in published histories of the town or country?

Yes. Please also see various photos and documents attached highlighting the historic Tack Painting.

6. Could the property be converted for a new use while retaining its historic quality?

This proposal involves the Preservation/Restoration of well-known artist Augustus Vincent Tack's *The Deposition from the Cross* (1925), the three-panel backdrop to the former St James Church's alter for some 84 years. Upon re-display, residents and visitors will be able to view the Painting and learn important information about the artist, his body of work, how the canvas was restored, and linkages to Deerfield's 19th and 20th century art and cultural history.

7. Is the owner also interested in preserving the historic integrity of the property?

Yes. The mission of the *Friends of Deerfield* is to fund, organize and help execute civic events and projects for the enjoyment and education of the residents of Deerfield and its surrounding communities. Preserving and restoring the historic Tack mural painting definitely fits within this mission.

8. What are the important historic aspects of the property?

The Painting boasts the following history:

- Created in his Deerfield studio and donated by Augustus Vincent Tack to St James Church in 1925—sized as a full backdrop to the former Church’s altar. This was the first of several murals that the renowned American artist painted for sites across North America.
- Hung above the St James Church altar for 84 years, providing an impressive backdrop to thousands of masses, weddings and funerals.
- Removed in 2009, stored locally, then auctioned off twice in Massachusetts during 2018.
- Gifted back to Christopher J Harris in August 2019, on behalf of the Town of Deerfield, from its last owner based in Austin, TX.
- Since 11 August 2019, has been stored in the former St James Church, resting across several pews.

9. Was a known architect of the era involved in the design of the property?

In terms of the artist, Augustus Vincent Tack was an internationally known painter who kept studios in New York City, Washington DC and Deerfield. PVMA and Historic Deerfield hold many of his paintings in their collections and his artwork is displayed in major galleries across the United States, including the Metropolitan Museum of Art, the National Portrait Gallery, the National Gallery of Art, the Fogg Art Museum at Harvard University, and the Cleveland Museum of Art. Please see the attached inventory of his artwork for a list of galleries holding his artwork. He, along with his wife and two children, are buried in Laurel Hill Cemetery in Old Deerfield—Lot 252.

10. Did the property ever play a documented role in the history of the town?

The Tack Painting hung in the former St James Church, the original Catholic church in Deerfield, for 84 years. Please see documents and photos attached prominently displaying the Painting.

11. Is the owner willing to have a permanent restriction attached to the property? Please provide a statement of such.

Yes. The restored Tack Painting will be on display at PVMA and reasonably accessible throughout the year to the public for educational and reflective opportunities.

SUPPORTING DOCUMENTATION

**3. Preservation/Repair/Restoration Quotations
Budget/Timeline/Collaboration Charts**



GIANFRANCO POCOBENE STUDIO

CONSERVATION TREATMENT PROPOSAL

ATTRIBUTION: Augustus Vincent Tack
TITLE: *The Deposition from the Cross*
MEDIUM: Oil on Canvas
DATE: 1925
MEASUREMENTS: 196 ¾" x 98 ½"

Client: Friends of Deerfield Inc
PO Box 426
Deerfield, MA 01342
www.friendsofdeerfield.org
Contact: Chris Harris
Board Member & Treasurer
809 Bonnie Ct
Santa Teresa, NM 88008-9148
Cell: (310) 729-2745
Email: harris.chris.j@att.net

Technique and Condition:

The painting was examined on August 1, 2025, at the former St. James Church in South Deerfield, MA. Records show that it was donated as the altarpiece for the Church and is signed and dated along the bottom edge. The artist's inscription in red paint reads, "IN MEMORIAM FAMILIAE SUAE / AUGUSTUS VINCENT TACK PINXIT 1925. After the Church closed in 2009, the painting was in storage for several years and then sold at auction. Chris Harris and other Deerfield residents recovered the painting in 2019 for eventual historical preservation and re-display perhaps in a restored/repurposed Church open to the public. In 2019, the painting was stored once again in the former Church, where it no longer hangs in the altar space but now rests face-up on the pews of the former Church. The Painting is currently owned by the non-profit, *Friends of Deerfield Inc*. It is executed in oils on a medium weight linen canvas that is affixed to a wood stretcher. Although it has been neglected and some damage has occurred, the painting layers are remarkably well preserved.

This painting is mounted on a 7-member wooden strainer reinforced with 3 vertical cross members. The strainer is bowed and no longer provides adequate support to the canvas. The primary support is a fine, plain weave linen canvas attached to the strainer with tacks.

The canvas is flexible and supple; it withstands tension applied manually to detached tacking margins. The canvas support is composed of several smaller sections attached to each other with strips of canvas adhered by an unknown white adhesive. There are several tears across the surface, two of which in the center of the bottom half have been attributed to vandalism. There are also notable surface deformations from the painting lying flat for several years; the canvas has detached from the strainer along the left half of the bottom edge and has been resting on and sagging between the cross members leading to concave deformations and stretcher bar marks.

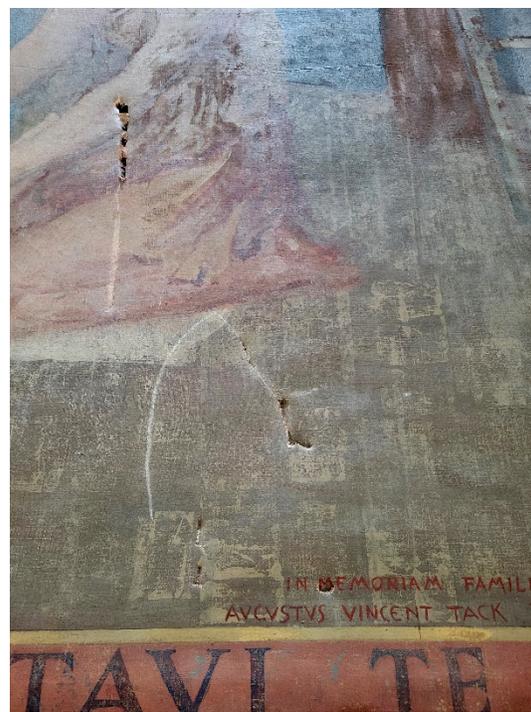




Overall surface deformations caused by the sagging of the canvas on and between the cross bars.



Reverse of seam, note the strip of canvas with white adhesive joining the canvas sections together.



Tears and scratches caused by vandalism.

The ground layer appears to have been applied by the artist and has maintained very good adhesion between the canvas and paint layers. The paint layers, which exhibit loose brushwork, are also in remarkably good condition; there are losses associated with tears in the primary support and some tenting along the top horizontal seam but otherwise no significant flaking or loss is present. There does not appear to be a surface coating, but examination under ultraviolet light could potentially confirm or deny its presence. A thin gray layer of surface grime dulls the image.



Aqueous surface cleaning test indicating expected improvement of the image with treatment.

Treatment Proposal:

Phase I: Painting Salvage

Safely remove the painting from the building and roll it onto a Sonotube to facilitate transportation and storage.

1. On a clear day, create a clean workspace on the driveway and roll out a layer of polyethylene sheets to accommodate the painting.
2. Reinforce the lifting point at the top horizontal seam by consolidation/facing with an appropriate adhesive and Japanese paper.
3. Carry the painting out of the building through the front door and place it face down onto the workspace.
4. Remove the tacks that presently secure the canvas to the wood strainer and lift the strainer away from the canvas. Vacuum the reverse of the canvas to remove dust and debris. Because the strainer is not structurally sound, it will not be reused after treatment so it will be left on site to be archived/disposed of.
5. Flatten the tacking margins. During the initial examination the canvas seemed to have remained flexible and supple, so this step may be performed mechanically, however gentle humidification may be used if some resistance is met.

6. Additional linen fabric strips will be added to the edges at this stage to stabilize the canvas on the Sonotube as it is rolled. These strips will be adhered to the canvas reverse with BEVA Film.
7. Roll the painting face out onto a Sonotube (20" diameter x 104" long) that will have ¾" plywood round inserts cut on site to fit on the ends of the Sonotube and secured with wood screws. The rolled canvas will be secured stapling through the linen fabric strips to prevent any sliding.
8. Wrap and seal the Sonotube with an additional sheet of polyethylene. At this point, the painting can be transported to a designated dry storage site until funds are secured for the conservation treatment. If the funds have been secured, transport the painting to the studio for conservation treatment (*see Phase 2 below*).

Phase 1. Salvage Treatment Budget (1 day to complete salvage):

Estimated Travel & On-site: (2 Conservators 22 hrs.):	\$3,850
Sonotube, Materials:	\$500
<u>TOTAL:</u>	\$4,350

Phase 2: Conservation & Restoration Treatment

1. Document the conservation treatment with high resolution digital images.
2. Unwrap and unroll the painting face down onto a flat surface, covered with Dartek or Mylar.
3. If needed, consolidate any unstable paint layers with an appropriate adhesive (isinglass or BEVA 371).
4. As needed, humidify and flatten canvas and paint distortions with damp blotters and weights. This will help relax existing canvas distortions and realign the tears.
5. The canvas tears will be repaired using an appropriate method such as a thread-by-thread repair, and or a Japanese tissue patch.
6. Attach a canvas strip lining to all four sides of the painting to extend the edges of the canvas and facilitate the re-stretching of the painting onto a new wood stretcher. This will likely be carried out with a BEVA Film adhesive and polyester or linen fabric.
7. Hang the painting vertically on the wall to facilitate cleaning and restoration.
8. Remove dust and surface grime from the paint layers with cotton swabs dampened with a mild aqueous cleaning solution. Preliminary tests during the on-site examination showed that a 2% citrate solution was effective.
9. Apply a stable and non-yellowing isolating varnish (Paraloid B-72) to prepare the painting for the restoration of tears and paint loss.
10. Fill paint losses with a chalk filler (Modostuc) and level and texture to mimic the paint layers.
11. In-paint losses with conservation grade pigments to create a visually cohesive paint surface.
12. Apply a final spray coating of Paraloid B-72 to saturate and even out the paint surface.

******If a new, long-term display site for the painting has been secured, proceed as follows:***

13. Order a custom fabricated wood stretcher to support the canvas.
14. Re-roll the canvas onto the Sonotube and deliver to new display site.
15. Re-stretch the painting on-site onto the custom-made stretcher and secure the tacking margins with staples, then key out to impart adequate tension to the canvas.
16. Attach a Coroplast backing to the reverse of the stretcher to protect from dust, impacts, and reduce vibrations in the primary support.
17. Provide the client with a treatment report describing the methods and materials used along with treatment images.

*****If a long-term display site has not been secured, the painting can be stored after treatment until a site is found to display it.**

- 18. Stop the above treatment at Step 12 and re-roll the painting onto the Sonotube and wrap for storage.

Phase 2: Conservation & Restoration Treatment Budget (6-8 weeks in Studio to complete):

Conservation Services (2 paintings Conservators 112 hrs.):	\$19,600
Treatment Materials:	\$575
New Custom Fabricated Stretcher:	\$2,450
<u>TOTAL:</u>	\$22,625

NOTE:

- 1. Depending on the display site, the installation of the painting may require Art Handlers (until a permanent display site is determined, it is not possible to provide an accurate +/- 10% budget for installation). *(A base line budget for hiring professional Art Installers is in the range \$5,000 - \$7,500).*
- 2. Also to be determined is reframing of the painting for display. A simple wood molding is suggested *(depending on profile type and finish selected, add \$2,000- \$2,500 to the above budget).*

Gianfranco Pocobene M.A.C.
Corrine Long M.A.C.

September 12, 2025

Client

Date

See below for bios of principal conservators and selected client list.

Corrine Long is the Paintings Conservator at Gianfranco Pocobene Studio, Inc., a private practice specializing in the conservation and restoration of paintings and murals. Corrine is a graduate of the Master of Art Conservation (M.A.C.), Queen's University, Class of 2020, and holds a B.A. from the University of New Hampshire in Art History and Studio Art. Corrine. Since 2013 she has conserved and restored a wide variety of paintings, murals and historic decorative paint. Her mural treatment experience includes works by John LaFarge, Puvis de Chavannes and Edwin Austin Abbey. In addition to her conservation experience, Corrine interned at the St. Louis Art Museum and gained experience restoring decorative interiors with John Canning Studios.

Gianfranco Pocobene is Principal of Gianfranco Pocobene Studio, a private practice specializing in the conservation of paintings and murals. He received his Master of Arts in Conservation in 1984 from Queen's University, and his forty-one years of experience include fifteen years at the Harvard Art Museums and twenty years at the Isabella Stewart Gardner Museum. While working at Harvard University, he oversaw the restoration of mural cycles at the Boston Public Library by Puvis de Chavannes, Edwin Austin Abbey and John Singer Sargent. At the Gardner, he led the conservation department as the John L. and Susan K. Gardner Chief Conservator and served as its Chief Paintings and Research Conservator where he carried out numerous technical studies and treatments on the collection.

List of Selected Institutional Clients

Ames-Webster Mansion, Boston MA
 Boston Art Commission-Faneuil Hall, Boston MA
 Boston College, Boston MA
 Boston Public Library, Boston MA
 Cambridge Public Library, Cambridge MA
 Congregational Church, Newport RI
 Currier Museum of Art, Manchester NH
 Emerson Majestic Theater, Boston MA
 Grace Episcopal Church, Providence RI
 Harvard University, Cambridge MA
 List Visual Arts Center, MIT, Cambridge MA
 Massachusetts State House, Boston MA
 Mattapoissett Historical Society & Museum, Mattapoissett MA
 McMaster Museum of Art, Hamilton, Canada
 Michigan State Capitol, Lansing, MI
 Museum of Modern Art, New York, NY
 New Bedford Free Public Library, New Bedford, MA
 New Bedford Whaling Museum, New Bedford, MA
 Old North Church, Boston MA
 Peabody Essex Museum, Salem MA
 Rhode Island State Capitol, Providence RI
 Rose Art Museum, Brandeis University, Waltham MA
 Shubert Theater, Boston MA
 Sterling Memorial Library, Yale University, New Haven CT
 St. George's Historical Society, St. George's, Bermuda
 The Vilna Shul, Boston MA
 Trinity Church in the City of Boston, Boston MA
 United States Capitol, Washington, D.C.
 University of Massachusetts, Lowell MA
 University of New Hampshire, Durham NH
 Victoria Mansion, Portland ME

Historic Painting Conservation Project – Augustus Vincent Tack’s 1925 “The Deposition From The Cross”

Budget & Timeline

Stage	Description	Time Requirement	Cost Estimate	Comments
Painting Salvage	Stabilize & Roll Canvas on Sonotube	1 Day / 22 Hours of Conservator Time	\$4,350	Best above 50 deg F; April/May 2026.
Transport to Studio	Rental Vehicle and Gas	1 Day / Volunteers	\$500	
Studio Conservation & Restoration	Repair & Reinforce Canvas; Clean, In-Fill, Varnish.	8 Weeks / 112 Hours of Conservator Time	\$27,625	Completion during Summer 2026 is Possible
Transport to Display Venue	Lawrence MA to Deerfield MA	1 Day / Volunteers	\$500	
Installation & Framing	Re-Stretch Onsite, Wall/Ceiling Mount & Frame w/ Molding	1 Day / Conservators & Art Handlers	\$10,000	Art Handling Personnel & Equipment TBD
Signage & Electronic Displays	Signs for Painting History & Tack Career; Electronic Display of Tack Portfolio	1 Day / Volunteers	\$2,000	Sign Materials & Printing; Large LED Display Screens
Unveiling Event	100th Anniversary Unveiling Event	1 Day / Volunteers	\$1,500	Speakers and Buffet Luncheon
Documentary Video	History Documentary: Recovery through Unveiling	2 Weeks / 60 Hours Videographer	\$3,000	Likely Jon Boschen Productions
Subtotal			\$49,475	
Contingency	10% Unanticipated Cost		\$4,948	
Total Budget			\$54,423	

Contribution Source	\$ Donated	% of Total	Comments
Lead Donor	\$25,000	45%	Straight Donation or \$-for-\$ Match
Friends of Deerfield	\$5,000	9%	Various Small Fundraisers
Local Individual Donations	\$5,000	9%	Donations of \$500-\$2500 Each
Local Corporate Donations	\$5,000	9%	Donations of \$500-\$2500 Each
American Studies Group DA Alumni 1968-1970	\$5,000	9%	Donations of \$500-\$2500 Each
Old Deerfield Non-Profits	\$5,000	9%	Donations of \$500-\$2500 Each
Town of Deerfield Community Preservation Act Funding	\$5,000	9%	Historical Preservation Project
	\$55,000	100%	

Phase to Be Completed	Deadline Date
Painting Salvage; Transfer to Studio	Friday, 22 May 2026
Hung in Studio for Treatment	Friday, 05 June 2025
Conservation Treatment Complete	Friday, 21 August 2026
Installation Complete	Friday, 04 September 2026
Fall Foliage Season Unveiling Event	Saturday, 12 September 2026

Preserving Augustus Vincent Tack’s 1925 “The Deposition From The Cross”

Opportunities for Community-Building & Learning

WHAT	WHO	WHEN
Assist/Learn Mural Painting Salvage	Art Students from Frontier & Deerfield Academy	April/May 2026 Removal/Roll-Up
Witness/Learn In-Studio Art Conservation Treatments	Art Students from Frontier & Deerfield Academy	Summer 2026 (In-Person & Virtual)
Assist/Learn Re-Stretching Large Canvas Painting	Art Students from Frontier & Deerfield Academy	September 2026 Installation
Develop Poster Board(s) & Digital Display(s)	PVMA / Historic Deerfield / Deerfield Academy Archivist / Students	Spring/Summer 2026
Speak on 1968 American Studies Group Tack Exhibition	Deerfield Academy Alumni from 1967-1970	12 September 2026 Unveiling Event
Presentation on Augustus Vincent Tack	Historic Deerfield (John Davis) & PVMA (Tim Neumann)	12 September 2026 Unveiling Event
Reflections on Historical Preservation & Community Collaboration	Lead Donor	12 September 2026 Unveiling Event
Reflections on "Deposition from the Cross"	Father Paul Norman	12 September 2026 Unveiling Event
Documentary Video Creation	Jon Boschen with Frontier & DA Students and FCAT	1st - 3rd Quarters 2026

SUPPORTING DOCUMENTATION

**4. Letters of Support from Deerfield Historical
Commission, Historic Deerfield and PVMA**



TOWN OF DEERFIELD

Historical Commission

8 Conway Street

South Deerfield, MA 01373

Voice: 413.665.1400

Facsimile: 413.665.1411

Web: www.deerfieldma.us

October 30, 2025

To the Community Preservation Committee

As Chair of the Deerfield Historical Commission, I write in support of the CPC application by the Old Deerfield Cemetery Association's request for \$4984.00.

In January of 2020 our former Chair, John Nove cogently described the Deerfield Historical Commission's support for exactly this sort of work. Our ongoing mission and responsibilities fully support the project as described in the current application, since it proposes to be substantially the same type and quality as that previously approved by the CPC. Repair, stabilization and cleaning of stones in the town's cemeteries over the years has been instrumental in preserving our heritage. Mr. Nove's detailed explanation of both the work and the process involved in 2020 remains fully valid, and need not be repeated. In our opinion, the Laurel Hill cemetery is a significant historical resource of the town and projects involving it are worthy of consideration for CPA funding.

For all these reasons, the Deerfield Historical Commission affirms its support for the work proposed in this application.

Sincerely,

Ben Bensen, Chair, DHC



TOWN OF DEERFIELD

Historical Commission
8 Conway Street
South Deerfield, MA 01373
Voice: 413.665.1400
Facsimile: 413.665.1411
Web: www.deerfieldma.us

March 11, 2024

To the Community Preservation Committee:

I am writing on behalf of the Deerfield Historical Commission to support the Friends of Deerfield's CPA application to restore Augustus Tack's triptych "The Deposition From the Cross".

While no one on the Commission purports to be an authority on 20th century American art, we all recognize that in addition to the importance historical buildings have in bearing witness to a town's cultural history, future generations will also look to the artifacts we've chosen to preserve to fill in the details of everyday life. Objects like the prehistoric tools crafted at the Sugarloaf Site, samples of the clothing our ancestors wore, the millstones from the Industrial Revolution, the diaries and account books that documented their lives and the domestic furnishings gathered together by Historic Deerfield and the PVMA all have stories to tell. Creative endeavors make up another important aspect of our past. From the flowering of the Arts and Crafts Movement, to literature, the Fine Arts and photography, Deerfield residents left their mark.

It is in this last category that Augustus Vincent Tack belongs. Documents in this application gathered by the Friends of Deerfield as well as the testimonials of Messrs. Davis and Neumann, attest to Tack's significance as a 20th Century American painter. The large triptych which is the subject of this application is one of nearly a dozen intended for site-specific ecclesiastical use. In this case it was created to hang above the altar in the sanctuary of St. James Church in South Deerfield, his parish. Several dozen of his other paintings, primarily portraits, also hang in Deerfield collections.

We hope that the restoration of this important work, a work created in Deerfield for Deerfield, will lead to finding it a permanent home for it in our town -- making it publicly accessible and a source of community pride for years to come. We strongly support the efforts of Chris and the Friends of Deerfield in submitting their application.

Sincerely,


John Nove

for the Deerfield Historical Commission



11 March, 2024

Community Preservation Committee
Town of Deerfield
8 Conway St.,
Deerfield, MA 01373

Dear CPC members,

As a resident of Deerfield and a historian of American art, I write in enthusiastic support of the Friends of Deerfield application for funds to assess and stabilize the remarkable mural, *The Deposition from the Cross*, by Augustus Vincent Tack.

Tack is one of the three most important artists to have lived and worked in Deerfield (the others are his father-in-law, George Fuller, and James Wells Champney). Unlike the two older artists, Tack worked well into the twentieth century and is known for a remarkable variety of styles. He was an excellent academic portraitist (with very fine examples in the collections of Historic Deerfield and PVMA), a follower of his father-in-law's dreamy, Deerfield-based landscape style, an abstract artist whose works find a place among the important pre-WWII works of the New York School, and a religious muralist. This variety of modes of expression makes him truly singular in the history of American art. Tack was quite prolific, and there are many examples of the first three modes of his expression. However, the murals are much rarer.

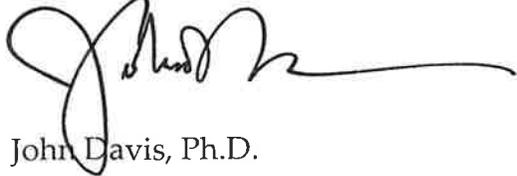
The Deerfield mural spent most of its life in South Deerfield, where it was seen by generations of worshippers and visitors to the St. James Church in the twentieth century. It is an important part of Deerfield's visual culture, and it can be seen as part of a general renaissance in religious visual expression of the period – in both secular and ecclesiastical contexts. It is not just a “church” issue, but very much a community issue, as scholarship such as Kirsten Schwain's book, *Signs of Grace: Religion and American Art in the Gilded Age*, has shown.

The mural has also undergone an almost miraculous journey since being de-installed over a decade ago. The odds were against it, but somehow it has survived and come

back to Deerfield, thanks to the efforts of Chris Harris and the Friends of Deerfield. Even more amazing is the fact that it is basically in sound condition (I have examined it in the church). The course of treatment proposed is right on target for a large, century-old painting in good condition: assessment, stabilization, restretching, repairs and inpainting, and cleaning. The proposed vendor, the Williamstown Conservation Lab, is the very best in New England. (Historic Deerfield has all of our art conservation work done there.)

I am so excited by the project, that I plan to write an extended essay on it for Historic Deerfield's blog and website. However, I am delaying that project for the moment in the hopes that we can learn more about the painting through the Williamstown conservation analysis. In every respect, this is the right project at the right time with the right people involved. I urge you to give favorably consideration to this proposal to help ensure that this important survival of South Deerfield's past is not lost.

Thank you.

A handwritten signature in black ink, appearing to read "John Davis", with a long horizontal flourish extending to the right.

John Davis, Ph.D.
President

POCUMTUCK VALLEY MEMORIAL ASSOCIATION

FOUNDED 1870

MEMORIAL HALL MUSEUM & INDIAN HOUSE MEMORIAL

10 MEMORIAL ST., P.O. BOX 428

DEERFIELD, MASSACHUSETTS 01342

Timothy C. Neumann, Executive Director Tel: 413-774-7476 Fax: 413-774-5400 www.deerfield-ma.org

January 23, 2026

Community Preservation Committee

Town of Deerfield

Dear Committee Members:

I am writing to respond to the Committee 's questions concerning the on-going access by Deerfield residents to the Augustus Vincent Tack Painting "*The Deposition from the Cross*" once conservation has been completed.

Paragraphs 2 and 3 of my November 7, 2025 Support Letter addressed PVMA's willingness to house the painting in a location available to the public such as Memorial Hall Museum or a large conference room we have presently in the former Old Deerfield Grammar School, now our Old Deerfield Teachers Center and public event space.

To further clarify, while an initial unveiling and exhibition might occur in the Blue and White Room, the Multi-Purpose Room of PVMA's Deerfield Teachers Center building (the former Old Deerfield Grammar School) , or possibly a third floor gallery at Memorial Hall (accessible by elevator), for medium-term display, the painting might be better suited to other locations accessible to Deerfield residents The painting would also be available for exhibit at Historic Deerfield, Inc. or Deerfield Academy should they request it as part of a special exhibit in their galleries. Memorial Hall and Historic Deerfield museums are open free to Deerfield residents.

As I mention in my initial letter, I envision a more permanent interpretive location will be developed in the future, such as in the former Deerfield Town Hall on Memorial St., part of the PVMA's campus, that is being considered as a location for an art museum.

PVMA and Friends of Deerfield commit to the following: 1) The scope of work for the Preservation/Restoration of the Painting will include appropriate canvas reinforcement such that the stretched painting can be moved between display sites on PVMA campus or other Deerfield locations without risk of damage; and 2) Despite Memorial Hall Museum's seasonal hours, PVMA will reasonably accommodate visitor requests to view and study the painting throughout the entire calendar year. This is consistent with PVMA Offices and Memorial Libraries being open year-round.

Sincerely,



Timothy C. Neumann, Executive Director

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deerfield-ma.org

POCUMTUCK VALLEY MEMORIAL ASSOCIATION

FOUNDED 1870

MEMORIAL HALL MUSEUM & INDIAN HOUSE MEMORIAL

10 MEMORIAL ST., P.O. BOX 428

DEERFIELD, MASSACHUSETTS 01342

Timothy C. Neumann, Executive Director Tel: 413-774-7476 Fax: 413-774-5400 www.deerfield-ma.org

November 7, 2025

Community Preservation Committee
Town of Deerfield

Dear Committee Members:

I am writing to express Pocumtuck Valley Memorial Association's full support of the Friends of Deerfield, Inc.'s project proposal: ***Preservation/Restoration/Re-Display of Historic Tack Painting.***

I am also writing to express PVMA's willingness to house the painting in a location available to the public such as Memorial Hall Museum or a large conference room we have presently in the former Old Deerfield Grammar School, now our Deerfield Teachers' Center and public event space.

I envision a more permanent location will be developed in the future, such as in the former Deerfield Town Hall on Memorial St., part of our *Acropolis Project* of the former Deerfield Town buildings (school, library, firehouse, meeting, political and social centers), all built or renovated during August Vincent Tack's long association with the town, particularly in the 1920's when the grand pillars and colonial details were added to the Town Hall exterior and interior spaces. These were the very years that Tack was painting his alter piece for the St. James Church. Our long-term plans for developing the Old Town Hall have included much discussion of that space as a fine art museum dedicated to local artists, such as Augustus Vincent Tack.

The painting in question is an important work of art created in Deerfield that should definitely be preserved. It is the work of Augustus Tack, a nationally recognized late 19th and early 20th century artist. His local ties to the history of Deerfield are strong. In addition to his own fame, he was a member of the extended Deerfield Fuller Family, a remarkable family that produced six generations of prestigious artists including Tack's equally famous father-in-law, 19th century painter George Fuller.

Tack is an important historical figure of our town. He is well represented in the PVMA collections with over 270 items associated with the artist, including an early planning sketch of the very painting in question as well as exterior and interior sketches of his studio in the village, "The Little Brown House on Albany Road," now owned by Deerfield Academy. Among his portraits in the PVMA collection is the last portrait painted of PVMA's founder, George Sheldon, which greets visitors from around the world at the front door of Memorial Hall.

Another important local historical connection is Tack's involvement with the famed Deerfield Arts & Crafts movement of the "Turn of the Century." He was often mentioned in press coverage of this remarkable "flowering of the arts" that won national acclaim.

The Deposition from the Cross painting was created for Tack's home church in South Deerfield, St. James, a Roman Catholic church. Tack was a very devote Catholic and his marriage to a prominent Protestant like Violet Fuller was not the norm. About the time he was creating this painting, Tack was also assisting the First Congregational Church in Old Deerfield with a renovation of the 1824 Brick Church, removing the Victorian updates that had been made on the Federal period building, replacing them with Colonial Revival interpretations. I believe this intimate involvement in two houses of worship of different traditions indicates what an important role he played in the local community.

Religion is an important part of history and culture. PVMA has collected many objects related to protestant religion, especially the Puritan founders. We also have on display silver and pewter communion service and crosses from both the First Church of Deerfield (UUA) and the Orthodox Congregational Church that split off from it in the 1830's. We also have the church silver from the recently disbanded First Church of Greenfield that split off from Deerfield in the 1820's. Further we have on display the original canvas and wooden shoes of William Dorrell, a late 18th century free spirited Scotsman and founder of his own religious sect. Dorrellites beliefs were somewhat based on the Shaker but his centered on free love and vegetarianism.

Yet, PVMA has only a few items representing the Catholic faith in our community. One family of Polish descent, the Sojka's, donated to PVMA a beautiful, elaborately decorated, antique Shadow Box Crucifix, brought with them from Poland in the 1870's—about the time PVMA's museum opened. It wonderfully illustrates the faith of these newly arriving members of the community. Tack's altar painting will add to the texture and scope of representing religious experience that was widely held in this valley.

Sincerely,



Timothy C. Neumann, Executive Director

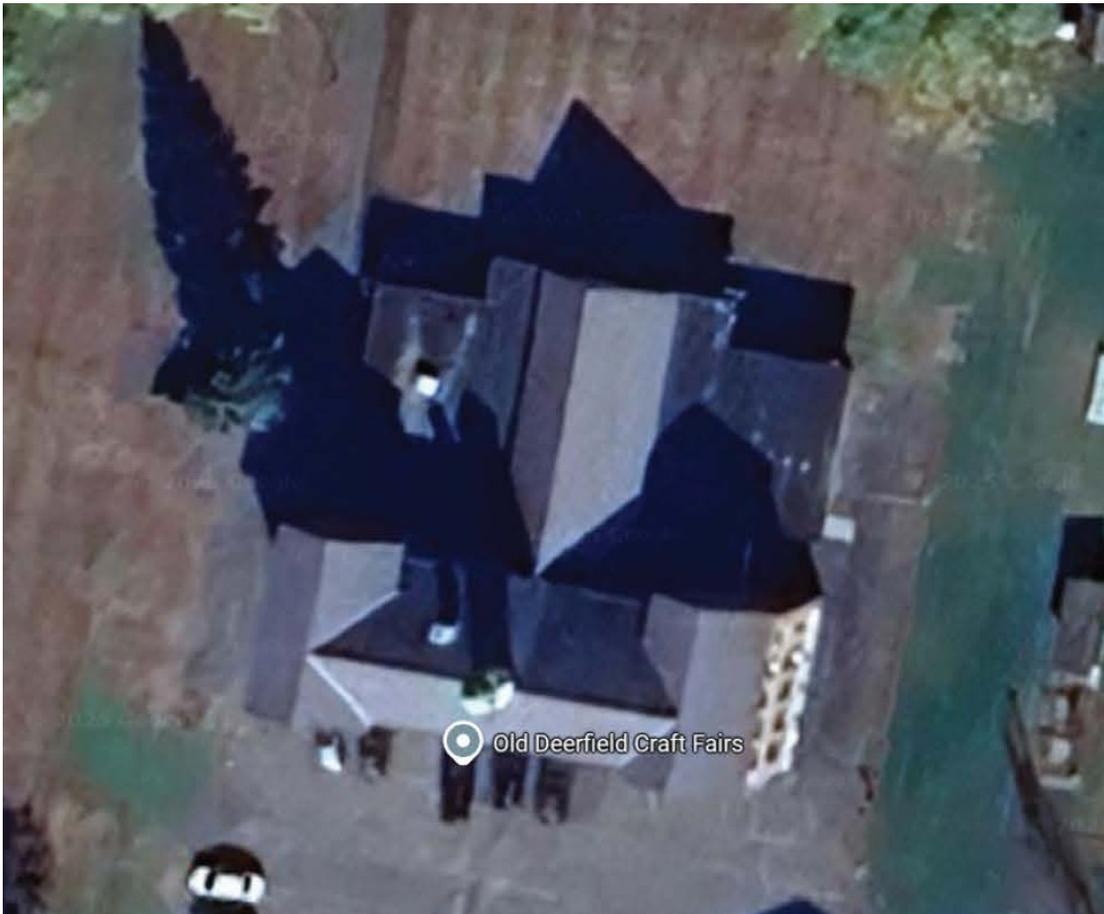
413-774-7476 ext.100

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deerfield-ma.org



**Deerfield Teachers' Center – PVMA
(front entrances)**



**Deerfield Teachers' Center – PVMA
(aerial view)**

SUPPORTING DOCUMENTATION

**5. History of Augustus Vincent Tack and “The
Deposition from the Cross” 1925 Painting**



WIKIPEDIA
The Free Encyclopedia

Augustus Vincent Tack

Augustus Vincent Tack (1870–1949) was an American painter of portraits, landscapes and abstractions.

Early years

Tack was born in Pittsburgh, Pennsylvania and moved with his family to New York in 1883. After graduating from St. Francis Xavier College in New York City in 1890, Tack studied at the Art Students League of New York until 1895. He is believed to have frequented the studio of painter and stained glass designer John La Farge, whose portrait he painted around 1900. He had his first solo exhibition at the Kraushaar Galleries in New York City in 1896. In 1897, he moved to an artists' colony in Deerfield, Massachusetts, where he met and later married Agnes Gordon Fuller, daughter of artist George Fuller.

Augustus Vincent Tack



Time and Timelessness, (the Spirit of Creation), 1943-1944, oil on canvas, Phillips Collection Washington DC

Born	November 9, 1870 <u>Pittsburgh, Pennsylvania</u>
Died	July 1949 <u>New York City, New York</u>
Nationality	<u>American</u>
Education	<u>Art Students League of New York</u>

Professional career

Tack maintained a studio in New York from 1894 until the end of his life. He had frequent exhibitions at New York City galleries. From 1900 until the 1920s, his work was shown regularly at the Worcester Art Museum, at the Carnegie International exhibitions in Pittsburgh, and the Pennsylvania Academy of the Fine Arts in Philadelphia. He taught at the Art Students League of New York between 1906 and 1910 and at Yale University from 1910 to 1913. During these teaching years, he also shared a studio with his friend, fellow artist Will Hutchins in Deerfield, Massachusetts.^[1] About 1914 to 1915 his work attracted the notice of Washington DC art collector and critic Duncan Phillips, who became his close friend and chief patron. Phillips and Tack also collaborated on the organization of the Allied War Salon of 1918. In 1925, the Nebraska Capitol Commission, following the recommendation of the late Bertram Grosvenor Goodhue, selected Tack to paint wall and ceiling murals for the Governor's Suite of the Nebraska State Capitol.^[2] Tack died in 1949 in New York City.^[3]

Style

Tack's portraits and murals were traditional in style, but he also painted mystical semiabstract landscapes and abstract works on spiritual themes. These paintings, subjective and poetic explorations of nature that carried suggestions of timelessness and spirituality, were commercially unsuccessful. *Time and Timelessness* is an example, displaying Tack's style of contrasting the abstract qualities of his work with figurative aspects, in this case clouds. The painting is considered "a contemporary reworking of nineteenth-century heroic idealism".^[4]

Though Tack continued to paint conventional portraits and classically inspired murals for the remainder of his career, his most original achievements remain his semiabstract landscape paintings, many of which were inspired by photographs of the landscape of the American West. These were executed almost exclusively for Phillips. From 1941 on, Tack maintained a studio in Washington, DC., where he produced portraits of political and military leaders, including Eisenhower and Truman, while he continued to paint his poetic abstractions.

While Tack's abstractions in The Phillips Collection resemble the paintings of Clyfford Still and other better known Abstract expressionist painters they are largely unknown; he is considered an important if only a minor forerunner to American Abstract expressionism.

The Brooklyn Museum of Art, Harvard University Art Museums, the Honolulu Museum of Art, the Metropolitan Museum of Art, the National Gallery of Art, Washington DC, The Phillips Collection, Washington DC and the Telfair Museum of Art, (Georgia) are among the public collections holding works by Augustus Vincent Tack.

References

1. "Hutchins Biography" (<https://web.archive.org/web/20200321041931/https://www.shannons.com/hutchins-biography>). *shannons*. Archived from the original (<https://www.shannons.com/hutchins-biography>) on 2020-03-21. Retrieved 2020-03-22.
2. "Tack To Do The Murals". *The Evening State Journal*. Lincoln, NE. September 23, 1925. p. 1.
3. Biography (http://stage.phillipscollection.org/research/american_art/bios/tack-bio.htm) from the Phillips collection.
4. Extensive description (http://stage.phillipscollection.org/research/american_art/artwork/Tack-Time_Timelessness.htm) Archived (https://web.archive.org/web/20090228133319/http://stage.phillipscollection.org/research/american_art/artwork/Tack-Time_Timelessness.htm) 2009-02-28 at the Wayback Machine from the Phillips Collection.

Selected sources

- Art Students League of New York, Current catalogue, 2007. Art Students League of New York, former faculty.
- Green, Eleanor, *Augustus Vincent Tack, 1870-1949: twenty-six paintings from the Phillips Collection*, Augustus Vincent Tack; Phillips Collection; University of Texas at Austin, University Art

Museum; University of Maryland, College Park, Art Gallery.

- Papanikolas, Theresa and DeSoto Brown, *Art Deco Hawai'i*, Honolulu, Honolulu Museum of Art, 2014, ISBN 978-0-937426-89-0, p. 129

External links

- [Works by or about Augustus Vincent Tack \(\[https://archive.org/search.php?query=%28%28subject%3A%22Tack%2C%20Augustus%20Vincent%22%20OR%20subject%3A%22Tack%2C%20Augustus%20V%2E%22%20OR%20subject%3A%22Tack%2C%20A%2E%20V%2E%22%20OR%20subject%3A%22Augustus%20Vincent%20Tack%22%20OR%20subject%3A%22Augustus%20V%2E%20Tack%22%20OR%20subject%3A%22A%2E%20V%2E%20Tack%22%20OR%20subject%3A%22Tack%2C%20Augustus%22%20OR%20subject%3A%22Augustus%20Tack%22%20OR%20creator%3A%22Augustus%20Vincent%20Tack%22%20OR%20creator%3A%22Augustus%20V%2E%20Tack%22%20OR%20creator%3A%22A%2E%20V%2E%20Tack%22%20OR%20creator%3A%22A%2E%20Vincent%20Tack%22%20OR%20creator%3A%22Tack%2C%20Augustus%20Vincent%22%20OR%20creator%3A%22Tack%2C%20Augustus%20V%2E%22%20OR%20creator%3A%22Tack%2C%20A%2E%20V%2E%22%20OR%20creator%3A%22Tack%2C%20A%2E%20Vincent%22%20OR%20creator%3A%22Augustus%20Tack%22%20OR%20creator%3A%22Tack%2C%20Augustus%22%29%20OR%20%28%221870-1949%22%20AND%20Tack%29%29%20AND%20%28-mediatype:software%29\]\(https://archive.org/search.php?query=%28%28subject%3A%22Tack%2C%20Augustus%20Vincent%22%20OR%20subject%3A%22Tack%2C%20Augustus%20V%2E%22%20OR%20subject%3A%22Tack%2C%20A%2E%20V%2E%22%20OR%20subject%3A%22Augustus%20Vincent%20Tack%22%20OR%20subject%3A%22Augustus%20V%2E%20Tack%22%20OR%20subject%3A%22A%2E%20V%2E%20Tack%22%20OR%20subject%3A%22Tack%2C%20Augustus%22%20OR%20subject%3A%22Augustus%20Tack%22%20OR%20creator%3A%22Augustus%20Vincent%20Tack%22%20OR%20creator%3A%22Augustus%20V%2E%20Tack%22%20OR%20creator%3A%22A%2E%20V%2E%20Tack%22%20OR%20creator%3A%22A%2E%20Vincent%20Tack%22%20OR%20creator%3A%22Tack%2C%20Augustus%20Vincent%22%20OR%20creator%3A%22Tack%2C%20Augustus%20V%2E%22%20OR%20creator%3A%22Tack%2C%20A%2E%20V%2E%22%20OR%20creator%3A%22Tack%2C%20A%2E%20Vincent%22%20OR%20creator%3A%22Augustus%20Tack%22%20OR%20creator%3A%22Tack%2C%20Augustus%22%20OR%20title%3A%22Augustus%20Vincent%20Tack%22%20OR%20title%3A%22Augustus%20V%2E%20Tack%22%20OR%20title%3A%22A%2E%20V%2E%20Tack%22%20OR%20title%3A%22Augustus%20Tack%22%20OR%20description%3A%22Augustus%20Vincent%20Tack%22%20OR%20description%3A%22Augustus%20V%2E%20Tack%22%20OR%20description%3A%22A%2E%20V%2E%20Tack%22%20OR%20description%3A%22Tack%2C%20Augustus%20Vincent%22%20OR%20description%3A%22Tack%2C%20Augustus%20V%2E%22%20OR%20description%3A%22Augustus%20Tack%22%20OR%20description%3A%22Tack%2C%20Augustus%22%29%20OR%20%28%221870-1949%22%20AND%20Tack%29%29%20AND%20%28-mediatype:software%29\)\) at the Internet Archive](https://archive.org/search.php?query=%28%28subject%3A%22Tack%2C%20Augustus%20Vincent%22%20OR%20subject%3A%22Tack%2C%20Augustus%20V%2E%22%20OR%20subject%3A%22Tack%2C%20A%2E%20V%2E%22%20OR%20subject%3A%22Augustus%20Vincent%20Tack%22%20OR%20subject%3A%22Augustus%20V%2E%20Tack%22%20OR%20subject%3A%22A%2E%20V%2E%20Tack%22%20OR%20subject%3A%22Tack%2C%20Augustus%22%20OR%20subject%3A%22Augustus%20Tack%22%20OR%20creator%3A%22Augustus%20Vincent%20Tack%22%20OR%20creator%3A%22Augustus%20V%2E%20Tack%22%20OR%20creator%3A%22A%2E%20V%2E%20Tack%22%20OR%20creator%3A%22A%2E%20Vincent%20Tack%22%20OR%20creator%3A%22Tack%2C%20Augustus%20Vincent%22%20OR%20creator%3A%22Tack%2C%20Augustus%20V%2E%22%20OR%20creator%3A%22Tack%2C%20A%2E%20V%2E%22%20OR%20creator%3A%22Tack%2C%20A%2E%20Vincent%22%20OR%20creator%3A%22Augustus%20Tack%22%20OR%20creator%3A%22Tack%2C%20Augustus%22%20OR%20title%3A%22Augustus%20Vincent%20Tack%22%20OR%20title%3A%22Augustus%20V%2E%20Tack%22%20OR%20title%3A%22A%2E%20V%2E%20Tack%22%20OR%20title%3A%22Augustus%20Tack%22%20OR%20description%3A%22Augustus%20Vincent%20Tack%22%20OR%20description%3A%22Augustus%20V%2E%20Tack%22%20OR%20description%3A%22A%2E%20V%2E%20Tack%22%20OR%20description%3A%22Tack%2C%20Augustus%20Vincent%22%20OR%20description%3A%22Tack%2C%20Augustus%20V%2E%22%20OR%20description%3A%22Augustus%20Tack%22%20OR%20description%3A%22Tack%2C%20Augustus%22%29%20OR%20%28%221870-1949%22%20AND%20Tack%29%29%20AND%20%28-mediatype:software%29)
- [Augustus Vincent Tack exhibition catalogs \(<http://libmma.contentdm.oclc.org/cdm/search/field/contrib/searchterm/Tack,%20Augustus%20Vincent,%201870-1949/mode/exact>\) \(full pdf\) from The Metropolitan Museum of Art Libraries](http://libmma.contentdm.oclc.org/cdm/search/field/contrib/searchterm/Tack,%20Augustus%20Vincent,%201870-1949/mode/exact)

Retrieved from "https://en.wikipedia.org/w/index.php?title=Augustus_Vincent_Tack&oldid=1296454115"

Augustus V. Tack

Nationally-recognized portrait and landscape painter Augustus Vincent Tack connected the Deerfield Arts and Crafts movement to the interests and concerns of the larger art world. Tack, like Ellen Miller and Margaret Whiting, had studied at the Art Students League in New York City. In 1900 he married Agnes Gordon Fuller, the daughter of Deerfield, Massachusetts painter George Fuller, and moved to Deerfield. Augustus Vincent Tack eventually lived in Deerfield, New York, and Washington, where he distinguished himself as a portraitist, muralist, and eventually as an abstract painter. Tack organized the first of many painting exhibitions in 1899 that hung in the Harrow studios (owned by Margaret Whiting and located behind her home) and timed to coincide with Deerfield's handicraft exhibitions.

In the summer of 1901, Augustus Vincent Tack was appointed as one of three founding advisory board members of the Deerfield Society of Arts and Crafts, and in the coming years, the painter consistently shared his talents with the crafters of Deerfield. He served on the Society's jury, and, perhaps most importantly, introduced Deerfield artisans to Japanese art as a design source. At a November 1906 Deerfield Industries meeting "Mr. Tack gave a very interesting talk on the general principals of Art and design and used some Japanese prints and textiles to illustrate the beautiful considerations of color which could be obtained. A general feeling of pleasure was expressed at the helpfulness of Mr. Tack's talk."¹ The artist was later asked to acquire a set of Japanese prints so Society of Deerfield Industries members could study color and harmony. Noting that craftsmen "can never go far astray if they follow Japanese influence," the *Boston Evening Transcript* (February 9, 1907) commended the Society for following Tack's advice.

1. Deerfield Industry Minutes, PVMA Library.

In Their Words

- [Mr. Tack's Lecture](#)

Comparisons

- [Deerfield Embroidery and Japanese Prints](#)



© Memorial Hall Museum, Pocumtuck Valley Memorial Association

August Vincent Tack, by unknown photographer, date unknown.

Connections

Treasures



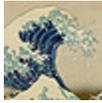
[Elizabeth Brooks Fuller](#)



[Japanese Landscape Basket](#)



[Over the Bounding Waves](#)



[The Great Wave off Kanagawa](#)



[Apple Trees Wall hanging](#)



[Dragonfly Weaving](#)

People



[Society of Deerfield Industries](#)



[Margaret C. Whiting](#)

Places



[Home of Margaret Whiting](#)



[Summer Home of Augustus Vincent Tack](#)



[Crafts Barn](#)



[Village Room](#)



[Champney Home & Studio](#)

Ideas



[Early 20th-Century Design](#)



[Mission Statements and Village Industries](#)

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Carlos Allen
Margaret Allen

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George W. Blickley
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Edmund F. Allen
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Johnathan F. Childs
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Everett
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George S. Everett
Edythe L. Everett
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Augustus V. Tack
Agnes T. Hilton
Robert F. Tack

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Hyde
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Matilda Hyde
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2'-02"
5'-11"
19'-10 1/4"

Austin Sherman
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Clara A. Sherman
Ernest A. Sherman II
Irving Sherman III

Hunt
270
Fred L. Hunt

5
272
Annamae C. Pearson
Infant Pearson
11'-9 1/2"
GEORGE A. PEARSON

273
Donald J. Austin
Infant Hagerman

Marion C. Stebbins
Benjamin Z. Stebbins
Eleanor B. Stebbins
Karen Jeppson
FREDERICK

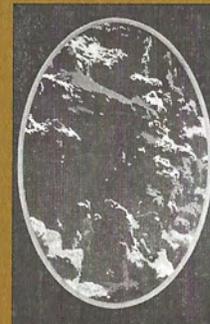
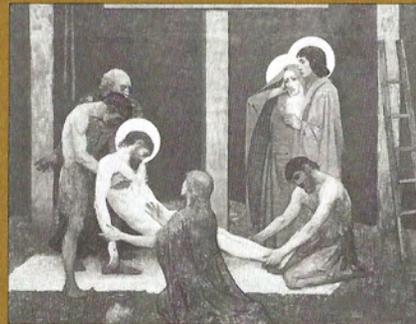
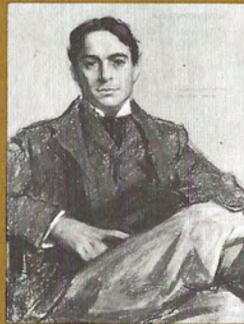
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George L. Childs
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Bernice J. Keyes
RAY T. KEYES

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Albert T. Wrisley
EILEEN P. KUZINSKI
Nelson West 11x8

AUGUSTUS VINCENT
TACK

1870-1949





AUGUSTUS
VINCENT
TACK

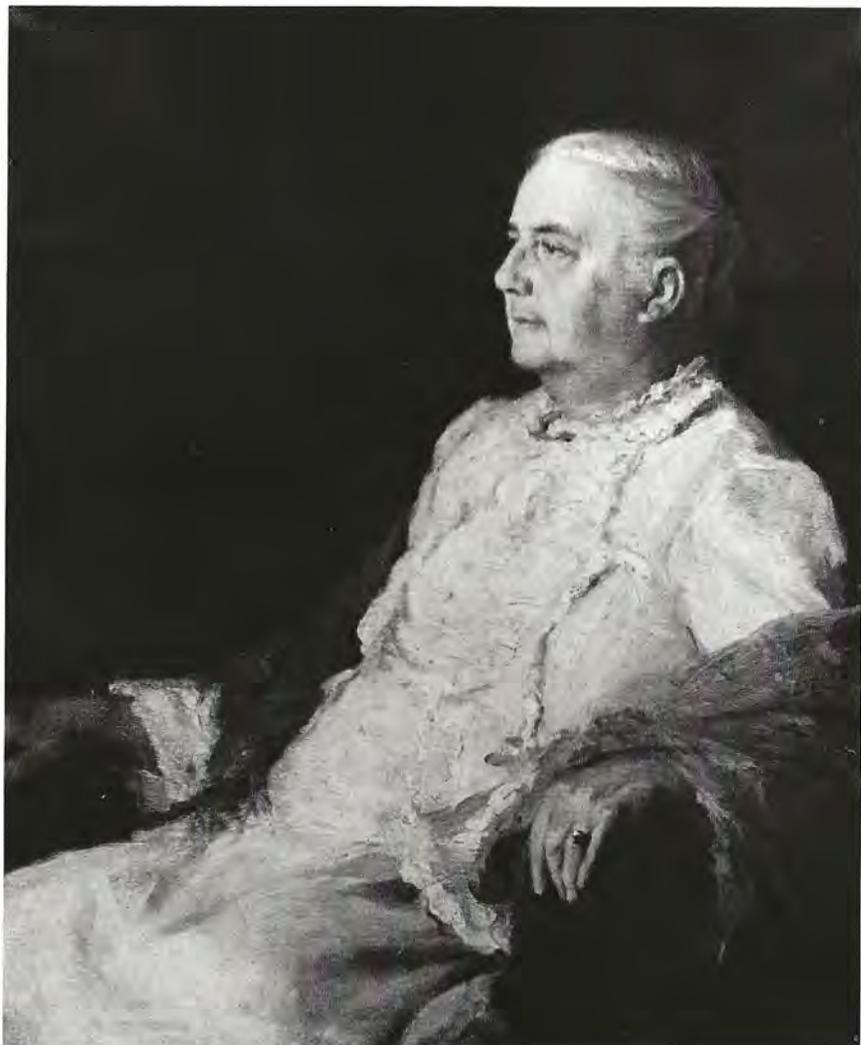
1870-1949

THE AMERICAN STUDIES GROUP

THE HILSON GALLERY • 1968

DEERFIELD ACADEMY

DEERFIELD, MASSACHUSETTS



MISS C. ALICE BAKER, 1900

John LaFarge. James W. Lane, writing in the *American Magazine of Art*, told of this early success and hinted at earlier study and instruction:

“Mr. Tack was a very fortunate young man to receive, in 1889, when he was only nineteen, a cordial letter from John LaFarge telling him that the painting he had just sent to the exhibition of the Society of American Artists, of which Mr. LaFarge was the president, was so good that it was accorded Number One rating and given the place of honor. . . . This LaFarge letter, which was such a charming thing for an artist of distinction to write to a young, unknown, and struggling painter, marked the beginning of an interesting friendship and of an increasingly rapt study, on the part of Mr. Tack, of composition and drawing. . . .”¹

As the article notes, the LaFarge letter led to friendship and to study with the master, and certainly the importance of the incident is the characteristic way in which the boy took advantage of his good fortune. That friendship was the link to others, and through LaFarge’s influence Tack studied with H. Siddons Mowbray in New York and with Luc Oliver Merson in Paris. Sister Mary de Sales, one of Tack’s nieces, notes that while her uncle was in Paris, he visited the Impressionist Claude Monet at his studio in Giverny, Normandy, and perhaps he studied there.² Not surprisingly, many of the early landscapes show an impressionist influence.

A handful of located paintings and a smattering of recorded data constitute the chronology of Tack’s work and studies immediately following his graduation from college. A painting, *Picardy 1893*, indicates that he was in France during that year. *Trow’s New York City Directory* records that the artist established his first studio in 1894 at 939 Eighth Avenue, and the painting *Girl in Sabots*, signed “Normandie Aout 95,” places him again in France. And finally, the first positive proof of his recognition, and an indication that he remained in America for several years, comes in the catalogs of the exhibitions in which he regularly participated during the years 1895–1900. The few clues firmly establish him as a model of the successful, promising young artist—at twenty-seven he was independent, a seasoned traveler, and well enough recognized to have exhibited several times. He had painted excellent portraits and delightful impressionist landscapes, and beyond that he was backed, apparently, by favorable comments from LaFarge and J. H. Twatchman. He had used the years to advantage, and his preliminary training was complete.

Deerfield, Massachusetts—The First Three Summers

Mr. Augustus Vincent Tack, Mr. Ruel Crompton Tuttle, and a Mr. McDowell first came to Deerfield, Massachusetts, in the summer of 1897 for a few months of painting in the countryside. Why they came is uncertain, for few outside the town could have recognized or believed in the beginnings of a small-scale renaissance for the arts in the

tobacco-farming colonial outpost. Within the town, however, the energies of historian George Sheldon had stimulated the interest which led to the establishment of an historical society and museum. Working with him was a group of talented ladies who led a revival of the old-time handcrafts: crewel work, basketry, weaving, jewelry making, and herb drying. The memory of the town's most renowned painter, George Fuller, and the fame of the contemporary one, James Wells Champney, helped bring the village to national recognition, but what was important for Tack and his friends was that in 1897 there was in Deerfield a creative and intellectual atmosphere which was receptive to the young painters.

At about the same time that Tack, Tuttle, and McDowell came to Deerfield, Miss Margaret Whiting, who lived just south and west of the Deerfield Common, decided to make use of the barn and row of sheds behind her house. These she repaired, adding partitions and large north windows, to make them suitable for studios. Each of the three gentlemen rented one, and all boarded with Mrs. Lincoln Wells just up the street. Mr. McDowell never returned after that first summer; Ruel Crompton Tuttle, a long-time friend of the Tacks and of Deerfield, came back many times. Of the three, Augustus Vincent Tack was the only one to leave his mark in the town.

That Agnes Gordon Higginson Fuller, widow of the artist George Fuller, and her daughter of the same name, nicknamed Violet, were in and out of Deerfield during that first summer of 1897 was probably of greater importance for Augustus Tack than any opportunity to paint Pocumtuck Mountain or the Deerfield Common. The combination of art and his love for Violet must have made that and succeeding summers very pleasant; and many of the details of Tack's courtship of the proud and beautiful Violet Fuller are recorded in Mrs. George Fuller's diaries.³

Mrs. Fuller's first reference to Tack comes on October 15, 1897, when she wrote that Violet "rode on Shorty a long ride over the hills with Tack and Whiting." Later, in New York on November 6, Mrs. Fuller "went with Violet and Mr. Tack to see the watercolor exhibition." Two days after that, Violet was boarding at Mrs. Caldwell's at 120 East 34th Street and taking art lessons, and on December 7, 1897, she and Augustus went to see LaFarge's stained glass windows and an altar piece in a church on Fifth Avenue.

Two more summers in Deerfield and numerous trips back and forth from New York saw a carefully paced and properly conducted Victorian courtship come to its successful conclusion. On Tuesday, June 19, 1900, at 1:00 p.m., Violet Fuller and Augustus Vincent Tack were married in the laurel-trimmed front parlor of the General Hoyt residence at the south end of the Deerfield street.

Violet was a positive influence in her husband's career. An accomplished amateur artist, she had studied painting from childhood, and her work shows that she had inherited ability from her father, George Fuller. When she married she ceased to paint, feeling that one artist in the family was sufficient. Nevertheless, she was involved and interested



MRS. AUGUSTUS VINCENT TACK, c. 1901



ADELE TACK, c. 1901

in her husband's work and spoke of his commissions with pride, viewing his work with a trained yet sympathetic eye.

Miss Fuller's upbringing was largely responsible for her willfulness and determination as an adult. The only daughter among five children, she spent her winters in Boston with her mother under the protective eye of her cultured and aristocratic relatives, the Higginsons. Although Mrs. Fuller was not especially affluent, someone always saw that Violet had what she wanted, whether it was clothes, school, travel, or social life. Violet grew accustomed to having her wishes granted and learned no sense of priority in her spending.

Dr. George Humphries of New York, a long-time friend of the Tack family, remembers that Violet was, at the very least, impulsive: "One evening, while sitting by the fireplace in Deerfield, telling others about her plans to visit Arizona, Mrs. Tack changed her mind and decided to leave for Venice in two weeks and did."⁴ Finally, Violet's elegant manners evoked feelings of admiration, awe, and sometimes amusement in Deerfield—Mrs. George Patch of New York remembers that she was impressed and startled when Mrs. Tack received her guests at a garden party in hat and gloves. In chiffon or in linens, sweeping about her lawn or tennis court, Mrs. Tack's presence must have seemed incongruous to many in Deerfield.

Mr. Tack was gentle, considerate, and gracious. His charm and unfailing sense of humor helped him to understand Violet, whose strong will, quick temper, and financial excesses must have tested his patience. Violet loved her husband, and Augustus' faith and respect for her never diminished. They were always a devoted couple.

Deerfield—The Tack Family 1901–1908

There is every indication that in their first years of married life the Tacks lived almost exclusively in Deerfield. That they participated to some extent in community activity is clear—one *Greenfield Gazette and Courier* article records Mr. Tack and his mother as having presented to St. James Roman Catholic Church in South Deerfield "a fine set of hand-embroidered altar vestments," and another tells of the artist's campaign for the local school committee.⁵ ("Mr. Tack Not After Any Political Plums")⁶ Later, as Mr. Tack's work kept him more and more in New York, the family stayed in Deerfield only in the summers and for occasional weekends, living mostly in the rented Abercrombie house next to the Hoyt residence at the south end of the village.

Mrs. Fuller died in 1924, and in the division of the estate Violet inherited two houses, side by side at "The Bars" in Deerfield's south meadows. One was a cottage, Mrs. Fuller's home; the other was a larger, eighteenth-century house, converted into a studio by George Fuller and preserved by the family as a memorial to him. Mrs. Tack made over both houses and kept them until her death in 1959. An ell at the back of the old Fuller house served as a studio for Augustus, although occasionally he painted in the Little Brown

House on Albany Road in Deerfield, owned by Violet's brother, Arthur, who was also an artist.

Mrs. Fuller's diaries record in considerable detail the dual crises of Augustus' appendicitis and the birth of the first child, Agnes Gordon Tack. The Tacks had come to Deerfield from New York sometime in May, 1901; it was in the Abercrombie house that Augustus had an attack on June 1. Medical aid was not immediately provided, the appendix ruptured, and a surgeon came out of Boston, preceded by a local Catholic priest, for the operation, which was performed at home June 2. The next day, at 4:30 a.m., Violet's first baby was born in the Tacks' kitchen, and six days later Violet was moved on a board to the front room. Two weeks later her husband had two visitors; he sat up for the first time on the 22nd, and on June 26 he walked upstairs. Agnes was christened July 6, and at the end of that month her father held a very successful exhibit in his Deerfield studio. On July 30, sixty vehicles with 250 people stopped at the studio while on an historical tour, and on August 2 Mrs. Fuller noted, "A. is very enthusiastic about the arrangement of pictures." Tack appears to have completely recovered from his operation by August 6, for on that day he left for New York.

Robert, the Tack's only son, born in 1904, and his sister both were dominated by their mother throughout their childhood, and in Robert's case this situation continued into his adult life. Violet loved her children intensely, and her strong personality was always present to direct, to demand, and to determine.

Neither of the children received any continuous formal educational training. Often accompanying their parents on trips to Arizona, Saranac Lake, New York, Washington, Boston, Deerfield, or Europe, they were seldom stationary long enough to attend school. A procession of governesses and tutors came and went, and one of them, Mrs. Carlos Allen of Deerfield, remembers being hired in 1914 or 1915 to tutor Robert. He was expected to report at ten each morning and to bring a composition which he had written the night before. He seemed disinterested, however, and rarely had his paper done.

When Mr. Tack died in 1949 both his son and daughter had predeceased him. Although each had married, neither had children, so there are no direct descendants of Augustus Tack.

A letter from Miss Marion C. Stebbins of Boca Raton, Florida, contains reminiscences of the Tacks during her days in Deerfield as a child.

"Tack used to rent riding horses from the Greenfield Livery Stables and take his two children . . . riding down Albany Road. I would rush next door to Mr. Boyden's and climb on 'Minnie's' or 'Bonnie's' back—whichever horse was handy—and while the Tack children were riding up and down Albany Road, I was galloping across the Western Plains. . .

"Mr. Tack gave me my first job—10¢ a week to carry a pitcher of water to him daily as he painted in the Little Brown House next to mine. . .

"The Tacks used to have collie dogs for pets—the Albert Peyson Terhune variety. One



JOHN LAFARGE, c. 1903

The Metropolitan Museum of Art, Arthur H. Hearn Fund, 1937

Haven, where he studied towards the B.F.A. which Yale granted him in 1912 at age forty-two. While in New Haven he taught once again, and he joined the New Haven Paint and Clay Club. In later life he was a life member of the Art Students League and a member of the Century Association, the Connecticut Academy of the Fine Arts, and the International Society of Arts and Letters.

During World War I Tack joined the war effort in his typical enthusiastic way; he contributed numerous picture posters for the Fourth Liberty Loan Bond Drive and arranged a war art window display along Fifth Avenue in New York.

In 1920 Tack was on the first board of officers of the Phillips Memorial Gallery in Washington, D. C. His friendship with Duncan Phillips, the director and a noted collector, was to prove both pleasant and sustaining over the years; beyond that, the fact that this well-known critic held him in such high esteem is probably the artist's best recommendation.

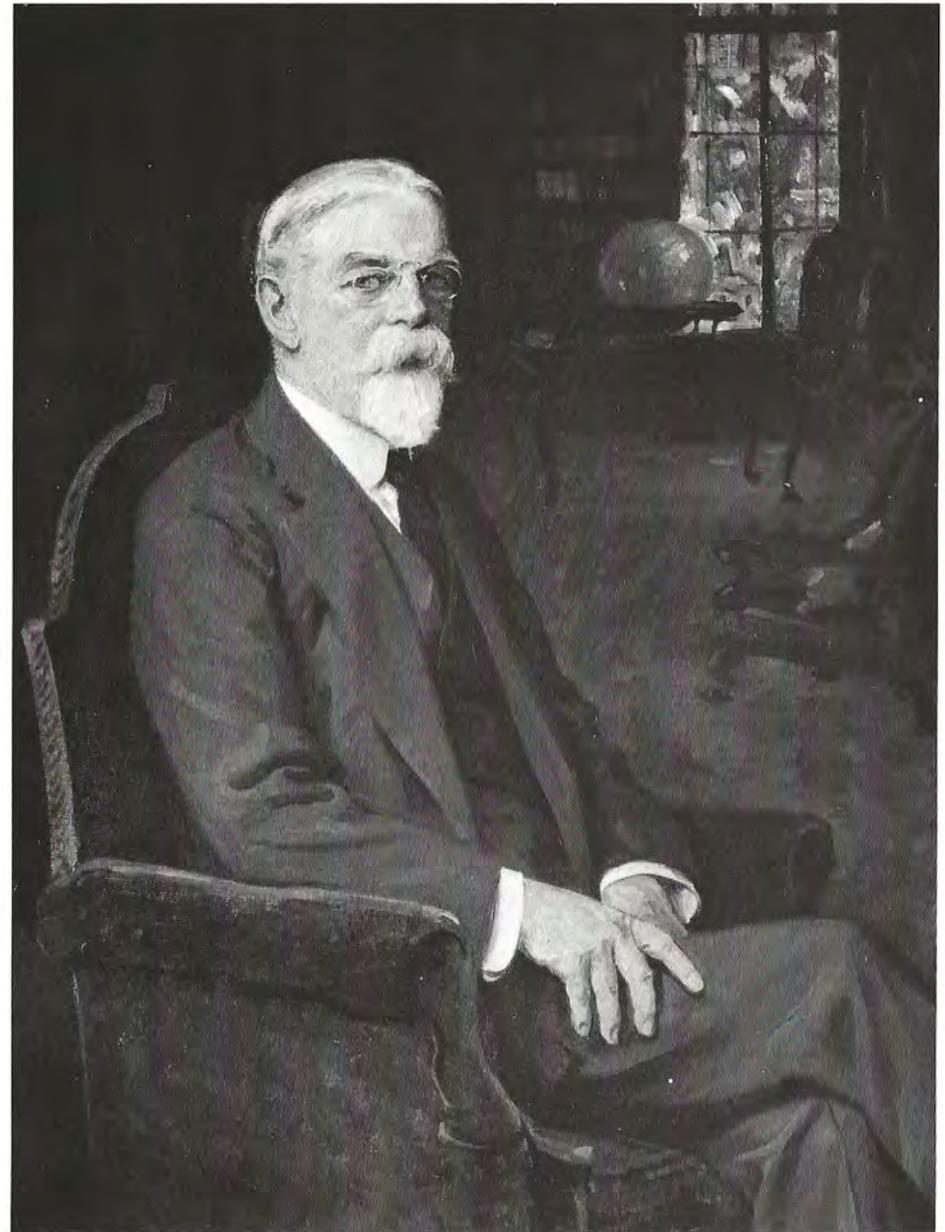
One of the first records of the selling price of Tack's paintings is in Mantle Fielding's *Dictionary of American Painters, Sculptors, and Engravers*, which notes that on March 26, 1909, *In the House of Matthew* sold for \$100 at the American Art Association Show, and *Formes*, a French reference work, indicates that *Spring* was sold that same year for \$130.⁹ Later, in the 1920's and the 1930's, Tack established close relations with the Kraushaar Galleries of New York City, which acted as his dealer, and according to Miss Antoinette Kraushaar, present owner of the gallery, most of Tack's abstract works sold for between \$1000 and \$2500. Later portrait prices were frequently \$5000 or more, and the annual net to Tack in the 1930's was sometimes in excess of \$100,000.

Mural Paintings

Even with his relative wealth Tack found it necessary to increase his income. His family lived extravagantly with no thought of a sensible budget, and perhaps this financial burden was directly related to his short career as a muralist in the 1920's. Tack found Catholic churches to be a particularly good source for mural commissions. In seeking these jobs he was aided by his own devout Catholicism and his friendships with Roman Catholic clergy and administrators.

In 1920 he finished a set of murals in the Legislative Chamber of the New Parliament Building, Winnipeg, Manitoba. The *Greenfield Recorder* on August 7, 1920, had an article describing Canada's acclaim for Tack's mural which quoted excerpts from the July 17 *Winnipeg Tribune*.

Tack's first religious mural was done for his own church, St. James in South Deerfield, Massachusetts, and was completed in early 1925. In the April, 1925, issue of *Scribner's Magazine* a picture of the mural appeared along with a poem by Dr. John Finley, an



GRENVILLE L. WINTHROP, c. 1935

Courtesy of the Fogg Art Museum, Harvard University.
Grenville L. Winthrop Bequest



GARI MELCHERS, c. 1935

editor of the *New York Times*, who was moved by the altar painting to write it.

Late in the fall of that same year, 1925, Tack unveiled his mural of *St. Therese, the Little Flower of Jesus*, at the Church of St. Paul the Apostle in New York. *The American Magazine of Art* included a picture of the painting (a lunette of St. Therese, a twentieth-century saint, above a mural depicting the procession at her beatification) in the December 1925 issue. Tack worked from a photograph of St. Therese and a photograph of the procession and made a special trip to Lisieux, France, to prepare for the mural.

His next project was a mural for the chapel of the Cenacle Convent in Newport, Rhode Island. Completed in 1926, its title was *Pentecost*.

The allegorical murals Tack did for the Governor's Reception Room of the Nebraska State Capitol were affixed in November of 1928; the commission grossed Mr. Tack \$48,500.

The completion of some eight other decorations, most of them smaller memorials, brought a highly acclaimed but rather unremarkable career as a muralist to a close by the year 1945.

The Grand Central Station Studio; Father Bayne; and the Nebraska Murals

In 1922 Augustus Tack leased a large studio in the southwest corner of the seventh floor of the Grand Central Station office tower at 15 Vanderbilt Avenue. It was rented with mural commissions in mind, but it evolved that there Mr. Tack did many fine portraits and the original, imaginative series of abstract paintings upon which rests his reputation as an innovator.

The Grand Central studio was furnished with a cot, and on many occasions Tack would leave the hectic Deerfield scene and go to New York to work, sleeping at the studio and eating at the Century Association, two blocks away at 7 West 43 Street. He was a great favorite there, and made numerous lasting friendships.

The Reverend Dom William Wilfred Bayne, of Portsmouth Priory, in Portsmouth, Rhode Island, was assistant to Tack for five years beginning in 1925, when the mural of Sainte Therese had just been dedicated and when Tack was about to begin work on a commission for the chapel of the Cenacle Convent in Newport, Rhode Island. The following was written by Father Bayne for the American Studies Group.

"... Mr. Tack's large studio was situated in the attic of the Grand Central Station, 42nd Street, in New York. He and another mural decorator, Mr. Ezra Winter, rented floor space in the attic storey of the building which was already well lighted by a considerable expanse of glass set into the roof, and built for themselves two adjoining studios sharing one wall between them. In Mr. Tack's half of this structure, occupying one corner, he had built a

smaller studio, raised above the floor level of the rest of the compartment, and reached by a flight of steps. Here he prepared his work drawings and cartoons to be transferred to the canvases which I in the meantime was preparing below.

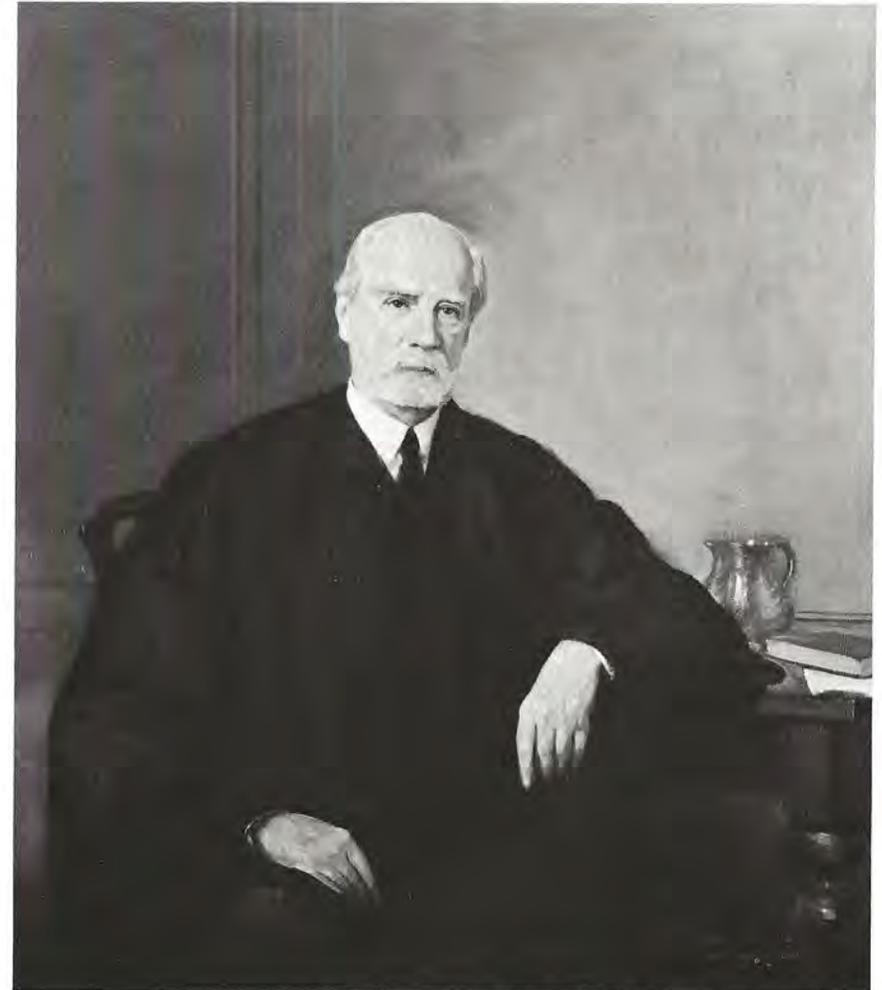
"Mr. Tack used for his murals a good quality of wide woven linen which he obtained from a well-known linen firm in the city. It was my job to prepare this material for painting. This required that the linen be first sized and then primed. The size, a brew of rabbit's foot glue and powdered talc, was concocted on an electric stove, the glue, which came in sheets, being first dissolved in water and then thickened with the powdered talc. The size was then applied to the linen, laid on the floor of the studio, with an old-fashioned scrubbing brush. When the sized linen was thoroughly dry it was primed with a thin coat of white paint. The canvases were then ready to receive the design. This had in the meantime been scaled up to the proper size, from the original working drawing, in the form of a series of cartoons.

"Each of these sections of the overall design had to be placed over a sheet of paper of corresponding dimensions and the outlines of the drawing perforated at close intervals. These perforations penetrated the sheet of paper beneath making a replica of the drawing in terms of tiny holes. The rough edges of these perforations were smoothed away with fine sandpaper and the 'pounce,' as it was called, was ready for the next operation. This was to transfer the perforated contours to the canvas by laying the 'pounce' upon it and rubbing it over with a muslin bag filled with powdered paint. The drawing now transferred to the canvas in terms of dotted lines was fixed by spraying it with a dilute solution of alcohol and white shellac. Each line was then strengthened with paint applied with a fine brush.

"At this point the canvases were ready to be put in place upon the walls of the studio, and the painting-in of the flat areas of colour was begun. This also was entrusted to me, Mr. Tack taking over only to finish the painting in detail. In the painting a special medium was used calculated to produce a mat surface, always desirable in wall decoration. This medium consisted of an emulsion composed of linseed oil, turpentine, and water, in three equal parts.

"The first job that I worked on for Mr. Tack was a large painting designed for the wall back of the altar in the chapel of the Cenacle in Newport, Rhode Island. The subject was the descent of the Holy Ghost upon the Blessed Virgin and the Apostles on the day of Pentecost. The upper part of this fairly large canvas was enclosed by what might be described as a modified Gothic arch. Around this arch and continuing down either side of the painting ran an ornamental border with a repeated motif. It was such details as this that Mr. Tack relegated to my skill and discretion. . . .

"On the completion of the painting for the Newport Cenacle we embarked upon a commission that was to keep us employed for two years. This was the preparation of a number of canvases for two rooms in the State Capitol at Lincoln, Nebraska. The larger of these rooms was rectangular in shape and roofed over with a barrel vault. The smaller room, the governor's private office, was square and capped by a dome. The conjunction of this dome with the four walls of the room occasioned the construction of four recessed lunettes. These Mr. Tack decided to fill with paintings representing the four seasons. On the barrel vault of the larger room figures of Vulcan and Ceres were planned to represent industry and agriculture. There were a number of other symbolic figures. . . .



The National Gallery of Art, Washington, D. C. Gift of Duncan Phillips

CHIEF JUSTICE CHARLES EVANS HUGHES, 1941



GENERAL DWIGHT DAVID EISENHOWER, c. 1948

“This side of him I am describing is not known to many. He is very modest and simple. I shall get a fine portrait of him if I can express these qualities I feel in him. He has great dignity, at the same time is most affable and is not forbidding. . . . I am very privileged to have the opportunity to know and to paint the portrait of so outstanding a leader. . .”²²

Hours after the results of the election of 1948 were clear, Tack sent the President a brief note, part of which reads, “Your’s [sic] is the greatest personal triumph and moral victory in our history. I hasten to send my sincere congratulations.”²³

And a final letter from Mr. Finley to Mr. Truman, written July 26, 1950, gives an excellent historical judgment of the value of Mr. Tack’s presence in Washington.

“Several months ago you asked me to enquire as to the disposition of the three large group portraits of yourself, General Marshall, Admiral Leahy and others, which Mr. Augustus Vincent Tack was painting at the time of his death.

“I learned that these paintings had been taken to Mr. Tack’s studio at Deerfield, Massachusetts, where he was at work on them at the time he died. In the settlement of his estate, the paintings have become the property of Mr. Duncan Phillips of Washington, who is one of our trustees of the National Gallery and greatly interested in the establishment of a National Portrait Gallery in Washington. He has also come into possession of portraits painted by Mr. Tack of General Marshall and General Eisenhower which he proposes to give, with the three large group portraits, to the National Gallery for future installation in the National Portrait Gallery, if and when such an institution is established, as I hope may be the case in the very near future.

“Mrs. Tack asked me to come to Deerfield and view the paintings there before having them removed to Washington. I did so a few days ago, and since that time the paintings have been sent to Washington and are now stored at the National Gallery, where I shall be delighted to show them to you at any time.

“The large group portrait of yourself, General Marshall and the others was fortunately nearly completed at the time of Mr. Tack’s death. The two side panels, unfortunately, are in an unfinished state, and it is problematical, in Mr. Phillips’ opinion, as to whether they can be successfully completed by another artist.

“In any event, the paintings are now safely in Washington, and will eventually be available for public exhibition. The outcome of the matter gives me great satisfaction, as I hope it will give you also, since it is of great importance that these portraits painted from life should be preserved as important historical documents and also works of art.”²⁴

A Brief Criticism

A contemporary critic, speaking of Tack’s work, commented that like his master, John LaFarge, “Tack’s artistic creed may be summed up in the word ‘experimentation.’ He

could not endure to paint in one set mold all his life."²⁵ The observation seems an astute one, and it agrees with the idea that Mr. Tack was forever seeking the most satisfactory means to express in art his contentment and his appreciation of the world he saw. The search took him through the styles of impressionism, pointillism, and finally to an unusually expressive technique of abstraction. If, as Duncan Phillips commented, "Augustus Tack seeks to understand the quality of beauty in everything," the search was a fruitful one.²⁶

Experimentation was the key to Tack's early studies in America, but more especially in Europe, where the example of France's impressionists was copied into his first landscapes—*Picardy 1893* and *Girl in Sabots* are typical of the Monet influence. But after his return to the United States little trace of French technique remained except for a remarkable pastel portrait, *Ruel Crompton Tuttle*, done in the style of Toulouse-Lautrec—for in the late 1890's Tack was in Deerfield painting portraits characterized by fineness of line and meticulous concern for detail.

In portraiture, Tack displayed his greatest stability of technique. Fineness and extreme accuracy are typical of the earlier canvases: *Miss C. Alice Baker* and *Mrs. Augustus Vincent Tack* are examples. Later, in the 1920's and the 1930's, *Elihu Root* and *Grenville Winthrop* show a sketchier, but just as effective, treatment. In general, the portraits are pleasing and complimentary. Tack enjoyed the sittings, and his warm personality made him a pleasant artist to pose for.

Of the fifteen known murals Tack did during twenty-five years of miscellaneous decorating, three—*The Deposition From the Cross*, South Deerfield, Massachusetts; *St. Therese*, New York City; and the Nebraska State Capitol murals—serve to illustrate both Tack's skills and what contemporary taste required of a muralist. All are marked by excellent scholarship on the part of the artist, and each shows a carefully considered application of artistic precedent. The first is similar to Italian Primitives, the second shows Chinese influence, and the last is suggestive of Byzantine wall decorations. In general, as Duncan Phillips noted in 1930, "His mural paintings . . . have, more or less, followed tradition and have interrupted the artist's daring inventions [the early abstractions] of ten years ago."²⁷ But each serves to illustrate some point or conviction of Tack's own, and in an era of generally uninspired, make-work decorating, Tack's conviction and what he produced should not be misjudged.

Jessie Lemont said of Tack's oil paintings,

"No one can see [his pictures] without feeling that their creator approached them with as reverent a spirit as any of his artist forebears in the ages when faith burned the brightest and art was the handmaid of religion. In them is no evidence of a merely intellectual attraction toward an effective and spectacular arrangement; these delineations of the profoundest human passion have sprung from the heart of the artist."²⁸

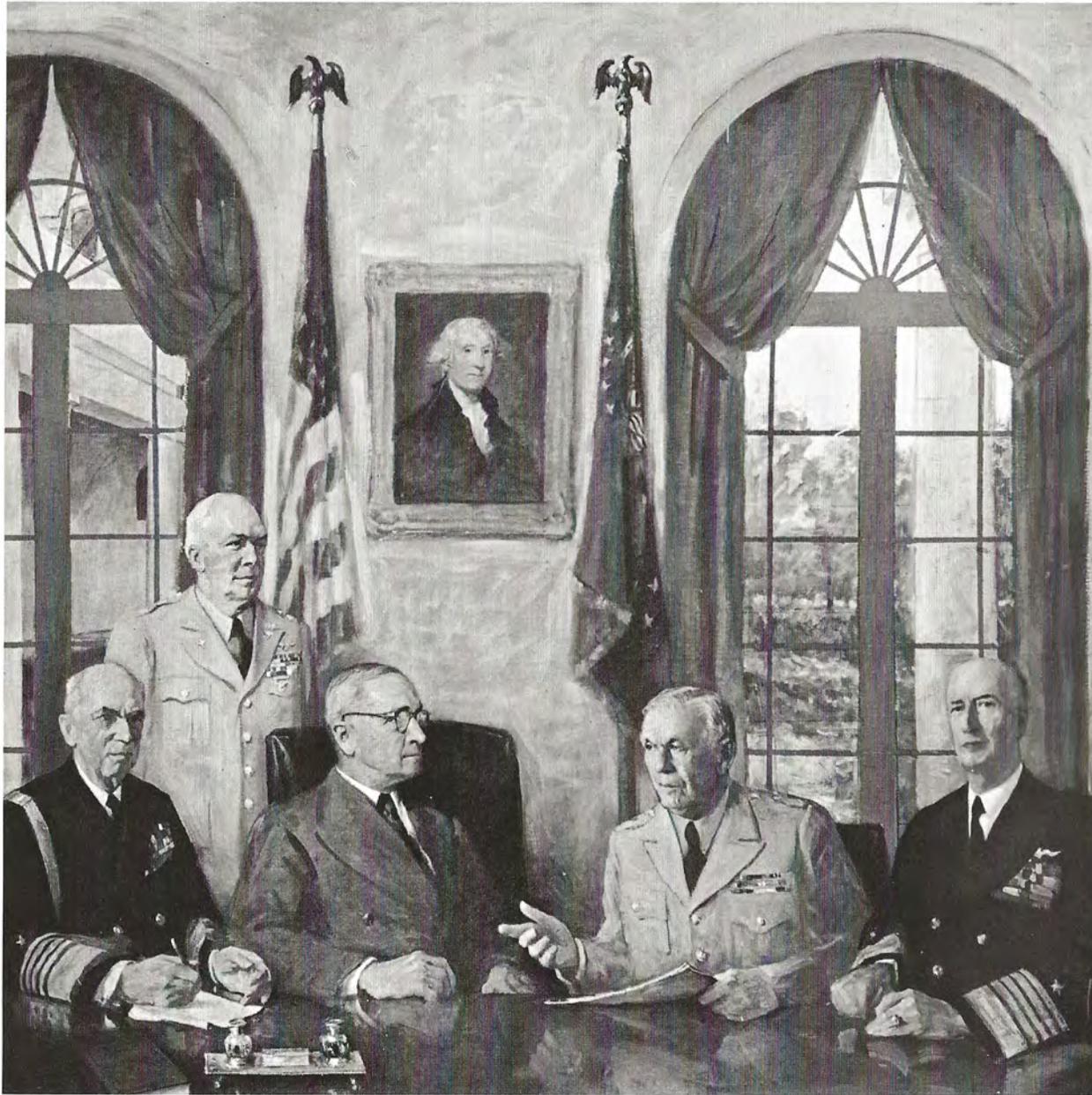


ADMIRAL CHESTER W. NIMITZ, c. 1948



PRESIDENT HARRY S. TRUMAN, c. 1947

National Portrait Gallery, Smithsonian Institution, Washington, D. C.



National Portrait Gallery, Smithsonian Institution, Washington, D. C.

CONVERSATION PIECE—TRUMAN
AND HIS ADVISORS

Exhibitions

1. 1895-96, December-January The Pennsylvania Academy of the Fine Arts, Philadelphia, Pa., *Sixty-Fifth Annual Exhibition*.
2. 1896-97, December-January The Pennsylvania Academy of the Fine Arts, Philadelphia, Pa., *Sixty-Sixth Annual Exhibition*.
3. 1898 Museum of Art—Carnegie Institute, Pittsburgh, Pa., *Pittsburgh International Exhibition*.
4. 1898 The Pennsylvania Academy of the Fine Arts, Philadelphia, Pa., *Sixty-Seventh Annual Exhibition*.
5. 1899 Museum of Art—Carnegie Institute, Pittsburgh, Pa., *Pittsburgh International Exhibition*.
6. 1899 The Pennsylvania Academy of the Fine Arts, Philadelphia, Pa., *Sixty-Eighth Annual Exhibition*.
7. 1900 The Pennsylvania Academy of the Fine Arts, Philadelphia, Pa., *Sixty-Ninth Annual Exhibition*.
8. 1901 Museum of Art—Carnegie Institute, Pittsburgh, Pa., *Pittsburgh International Exhibition*.
9. 1902 The Pennsylvania Academy of the Fine Arts, Philadelphia, Pa., *Seventy-First Annual Exhibition*.
10. 1903, May 29-October 4 Worcester Art Museum, Worcester, Mass., *Sixth Annual Exhibition of Oil Paintings*.

11. 1903-04 Worcester Art Museum, Worcester, Mass., *Catalog of Paintings*.
12. 1904 Museum of Art—Carnegie Institute, Pittsburgh, Pa., *Pittsburgh International Exhibition*.
13. 1904, May 28-September 26 Worcester Art Museum, Worcester, Mass., *Seventh Annual Exhibition of Oil Paintings*.
14. 1905 Copley Hall, Boston, Mass., *Exhibition*.
15. 1905 The Pennsylvania Academy of the Fine Arts, Philadelphia, Pa., *One Hundredth Annual Exhibition*.
16. 1905 Society of American Artists, New York, N.Y., *Exhibition*.
17. 1906 Old Deerfield, Mass., *Catalogue of Exhibition—Pictures and Textiles*.
18. 1906 The Pennsylvania Academy of the Fine Arts, Philadelphia, Pa., *One Hundred-and-First Annual Exhibition*.
19. 1909 Museum of Art—Carnegie Institute, Pittsburgh, Pa., *Pittsburgh International Exhibition*.
20. 1909 The Corcoran Gallery of Art, Washington, D. C., *Second Biennial Exhibition*.
21. 1911 The Corcoran Gallery of Art, Washington, D. C., *Third Biennial Exhibition*.
22. 1911 March 19—City Art Museum, St. Louis, Mo., *A Collection of Paintings by Three American Artists—Mr. Hermann Dudley Murphy, Mr. Augustus Vincent Tack, and Mr. William Baxter Closson*.
23. 1915, February 15-28 Worch of Paris, New York, N. Y., *Exhibition*.
24. 1918, February 12-March 2 Kraushaar Galleries, New York, N. Y., *Exhibition*.
25. 1919, January 27-February 15 Kraushaar Galleries, New York, N. Y., *Exhibition*.
26. 1920, February 29-March 21 Worcester Art Museum, Worcester, Mass., *Exhibition of Paintings by Contemporary American Artists*.
27. 1920-21, December 29-January 16 C. W. Kraushaar Art Galleries, New York, N. Y., *Exhibition of Paintings by Courbet, Faniin . . . and Tack*.
28. 1921 The Corcoran Gallery of Art, Washington, D. C., *Eighth Biennial Exhibition*.
29. 1921, February 17-March 12 Kraushaar Galleries, New York, N. Y., *Exhibition*.
30. 1921, December 3-31 C. W. Kraushaar Art Galleries, New York, N. Y., *Paintings and Bronzes by Modern Masters of American and European Art*.
31. 1922, February 7-28 Kraushaar Galleries, New York, N. Y., *Exhibition*.
32. 1923 The Cleveland Museum of Art, Cleveland, Ohio, *Third Exhibition of Contemporary American Oil Paintings*.
33. 1923 The Corcoran Gallery of Art, Washington, D. C., *Ninth Biennial Exhibition*.
34. 1923, February 5-28 Kraushaar Galleries, New York, N. Y., *Exhibition*.
35. 1924 The Cleveland Museum of Art, Cleveland, Ohio, *Fourth Exhibition of Contemporary American Oil Painting*.
36. 1924, March 26-April 26 Phillips Memorial Gallery, Washington, D. C., *Exhibition of Recent Decorative Painting*.
37. 1924, October 30-December 14 The Art Institute of Chicago, Chicago, Ill., *Thirty-Seventh Annual Exhibition of American Paintings and Sculpture*.
38. 1925 Museum of Art—Carnegie Institute, Pittsburgh, Pa., *Pittsburgh International Exhibition*.
39. 1925 The Pennsylvania Academy of the Fine Arts, Philadelphia, Pa., *One Hundred-and-Twentieth Annual Exhibition*.
40. 1925, February 1-28 Phillips Memorial Gallery, Washington, D. C., *Exhibition of Paintings by Eleven Americans*.
41. 1926 The Corcoran Gallery of Art, Washington, D. C., *Tenth Biennial Exhibition*.
42. 1927, February-March Phillips Memorial Gallery, Washington, D. C., *Sensibility and Simplification in Ancient Sculpture and Contemporary Paintings*.
43. 1929, June 7-The Cleveland Museum of Art, Cleveland, Ohio, *Ninth Exhibition of Contemporary American Oil Painting*.
44. 1929-30 Phillips Memorial Gallery, Washington, D. C., *First Tri-Unit Exhibition of the Season of 1929-30*.
45. 1929-30 Phillips Memorial Gallery, Washington, D. C., *The Second Tri-Unit Exhibition of the Season of 1929-30—A Group of Lyric Paintings and Decorations by Augustus Vincent Tack*.
46. 1930 Public Gardens, Venice, Italy, *International Exposition of Art at Venice*.
47. 1930, February Nemzeti Salon, Budapest, Hungary, *Paintings and Sculpture by Contemporary American Artists*.
48. 1930-31 Phillips Memorial Gallery, Washington, D. C., *First Exhibition of the Season 1930-31*.
49. 1930-31, December 2-January 20 Museum of Modern Art, New York, N. Y., *Painting and Sculpture by Living Americans—Ninth Loan Exhibition*.
50. 1931, February Phillips Memorial Gallery, Washington, D. C., *Loan Exhibitions for February 1931*.
51. 1931, February-June Phillips Memorial Gallery, Washington, D. C., *Second Exhibitions—February to June 1931*.
52. 1932, February-June Phillips Memorial Gallery, Washington, D. C., *Exhibitions—February to June 1932*.
53. 1932, March 1-19 American Art Association—Anderson Galleries, Inc., *Loan Exhibition of American Portraits by Contemporary American Artists*.
54. 1933 The Corcoran Gallery of Art, Washington, D. C., *Thirteenth Biennial Exhibition*.
55. 1933 The Pennsylvania Academy of the Fine Arts, Philadelphia, Pa., *One Hundred-and-Twenty-Eighth Annual Exhibition*.
56. 1933-34, November 5-February 15 Phillips Memorial Gallery, Washington, D. C., *Portrait of Elihu Root*.

57. 1934 The Art Institute of Chicago, Chicago, Ill., *Century of Progress Exhibition, Contemporary American Painting Section.*
58. 1934 The Pennsylvania Academy of the Fine Arts, Philadelphia, Pa., *One Hundred-and-Twenty-Ninth Annual Exhibition.*
59. 1934, January 10-February 28 The Baltimore Museum of Art, Baltimore, Md., *A Survey of American Painting.*
60. 1934, April 16-May 14 The Leonard Clayton Gallery, Inc., New York, N. Y., *A Series of Recent Drawings by Augustus Vincent Tack.*
61. 1934, April 27-May 11 Wildenstein and Company, Inc., New York, N. Y., *Exhibition of Paintings by Augustus Vincent Tack.*
62. 1935 The Corcoran Gallery of Art, Washington, D. C., *Fourteenth Biennial Exhibition.*
63. 1935, October 29-November 9 Arthur V. Newton Galleries, New York, N. Y., *Portrait of President Woodrow Wilson.*
64. 1936 The Cleveland Museum of Art, Cleveland, Ohio, *Twentieth Annual Exhibition.*
65. 1937 The Cleveland Museum of Art, Cleveland, Ohio, *Exhibition of American Painting From 1860 Until Today.*
66. 1937 The Corcoran Gallery of Art, Washington, D. C., *Fifteenth Biennial Exhibition.*
67. 1937, March 22-April 3 Walker Galleries, New York, N. Y., *Paintings by Augustus Vincent Tack.*
68. 1937, October 1- Phillips Memorial Gallery, Washington, D. C., *New Decorations by A. V. Tack, 1937-38 Season.*
69. 1937-38, November 31-January 1 Phillips Memorial Gallery, Washington, D. C., *Drawings by A. V. Tack.*
70. 1938, August The Berkshire Museum, Pittsfield, Mass., *Paintings and Decorative Panels by Augustus Vincent Tack.*
71. 1938, November 17-December 19 The Washington County Museum of Fine Arts, Hagerstown, Md., *Exhibition of Paintings and Drawings—Augustus Vincent Tack.*
72. 1939 The Corcoran Gallery of Art, Washington, D. C., *Sixteenth Biennial Exhibition.*
73. 1939, January 8-February 4 Leonard Clayton, New York, N. Y., *Paintings and Drawings by Augustus Vincent Tack.*
74. 1941, January 14-February 3 Macbeth Gallery, New York, N. Y., *Paintings and Drawings by Augustus Vincent Tack.*
75. 1941, February 16-March 23 Phillips Memorial Gallery, Washington, D. C., *The Function of Color in Painting: The Function of Color for Imaginative Decoration.*
76. 1942, February 28 Augustus Vincent Tack Studio, New York, N. Y., *The Portrait of The Honorable Charles Evans Hughes.*
77. 1942, March Colorado Springs Fine Arts Center, Colorado Springs, Colo., *Exhibition of American Paintings from the Phillips Memorial Gallery.*
78. 1942, March 22-April 12 The MacDowell Club of New York City, New York, N. Y., *Exhibition of Paintings by Augustus Vincent Tack.*
79. 1943 Phillips Memorial Gallery, Washington, D. C., *The Abstract Decorations of Augustus Vincent Tack.*
80. 1943, January 18-February 12 Nierendorf Gallery, New York, N. Y., *Paintings by Augustus Vincent Tack.*
81. 1943, October 24-November 23 Phillips Memorial Gallery, Washington, D. C., *Four Exhibitions: East-West—A Parallel of Chinese and Western Art.*
82. 1944, January 12-February 12 Institute of Contemporary Art, Boston, Mass., *Religious Art of Today.*
83. 1944, February 16-March 24 Phillips Memorial Gallery, Washington, D. C., *Function of Color Exhibition.*
84. 1944, April 9-May 30 Phillips Memorial Gallery, Washington, D. C., *The American Painters of the Phillips Collection.*
85. 1944, April 15-May 13 The George Washington University Library, Washington, D. C., *Paintings by Augustus Vincent Tack.*
86. 1944-45, December 7-January 8 Century Association, New York, N. Y., *Work of Augustus Vincent Tack.*
87. 1946, June-July Tate Gallery, London, England, *Exhibition of American Painting.*
88. 1947-48, December 7-January 5 Phillips Memorial Gallery, Washington, D. C., *Early Paintings by Augustus Vincent Tack.*
89. 1950, June 25- Phillips Memorial Gallery, Washington, D. C., *Memorial Exhibition—Abstractions by Augustus Vincent Tack.*
90. 1950, June 29-November 19 The National Gallery of Art, Washington, D. C., *Makers of History in Washington, 1800-1950.*
91. 1952, December The George Washington University Library, Washington, D. C., *Paintings by Augustus Vincent Tack—From the Phillips Collection.*
92. 1953, June 25- Phillips Memorial Gallery, Washington, D. C., *Memorial Exhibition—Abstraction by Augustus Vincent Tack.*
93. 1958, June Phillips Memorial Gallery, Washington, D. C., *Summer Exhibition—Paintings by A. V. Tack.*

Checklist

NOTE: This checklist is comprised of all works of Augustus Vincent Tack known to the American Studies Group. The list is divided into three categories: Portraits; Murals; and Paintings and Drawings. In each category the works are listed alphabetically. When known, the owner's name has been included. Sources for works unlocated but known from exhibition catalogues, newspaper articles or personal references, are given. Numbers following "Exhibited" correspond to numbers on the chronological list of exhibitions. Approximate dates, designated as "*Painted by . . .*," relate to the first year a work was exhibited. Occasionally a title listed in one catalogue will vary from that in another, or from a title supplied by a present owner, and for this reason duplication is inevitable. Wherever there has been doubt, each title has been listed.

The only known collection of miscellaneous sketches and documents is owned by Mr. J. Peter Spang, III, Deerfield, Mass. In some cases photographs and notes in this collection are the only reference to certain Tack works. These are designated in the checklist as "Reference: Spang."

Although Mr. Tack may have experimented in tempera painting, no tempera works have been located.

There are 235 portraits, 15 murals, and 360 paintings and drawings known to the American Studies Group.

PORTRAITS

- AGNES. Oil on canvas 24 x 18. Owner: Mrs. Solton Engel, New York, N. Y.
- AGNES AET. IV. Drawing, pencil on grey-tan paper $9\frac{1}{2} \times 6\frac{3}{4}$, inscribed Agnes Aet IV MCMV (top), drawn 1905. Exhibited: 60, 71. Owner: Mr. and Mrs. David M. Robb, Jr., Minneapolis, Minn.
- AGNES AET. X. Drawing, drawn probably c. 1911. Exhibited: 60.
- AGNES. Drawing, drawn by 1938. Exhibited: 71. (Probably Agnes AET. IV or Agnes AET. X).
- AGNES, AS A YOUNG GIRL. Oil on canvas. Owner: Mrs. Earl Cook, Greenfield, Mass.
- AGNES WITH WOLFHOUSES. Oil on canvas on masonite $77 \times 49\frac{1}{4}$, signed Augustus Vincent Tack (l.r.), painted 1940. From paintings left in the artist's studio many of which were incomplete or did not satisfy the artist; presently stored in the Phillips Collection, Washington, D. C. Hereafter: Stored at The Phillips Collection, Washington, D. C.
- HARRISON AMBER. Oil on canvas 49×39 . Owner: Berkshire Life Insurance Company, Pittsfield, Mass.
- GENERAL HENRY "HAP" ARNOLD. Oil on canvas 36×28 . Owner: Mrs. Hayden Kuehn, New York, N. Y.
- MISS C. ALICE BAKER. Oil on canvas $35 \times 29\frac{1}{2}$, signed Augustus Vincent Tack Deerfield Sept 1900 (l.r.). Owner: Pocumtuck Valley Memorial Association, Deerfield, Mass.
- DR. BALDWIN. Oil on canvas 36×31 . Stored at The Phillips Collection, Washington, D. C.
- HENRY DE FOREST BALDWIN. Oil on canvas, painted by 1938. Exhibited: 71, 78.
- JAMES PHINNEY BAXTER, III. Oil on canvas 42×31 , painted 1946. Owner: Williams College Museum of Art, Williamstown, Mass.
- REV. RICHARD BIRKS. Oil on canvas, painted by 1903. Exhibited: 11. Owner: Pocumtuck Valley Memorial Association, Deerfield, Mass.
- BOBBY. Oil on canvas 24×18 . Stored at The Phillips Collection, Washington, D. C.
- BOBBY. Oil on canvas 53×33 , signed Augustus Vincent Tack (l.r.). Stored at The Phillips Collection, Washington, D. C.
- DR. LARSON BROWN. Oil on canvas 36×31 . Stored at The Phillips Collection, Washington, D. C.
- MABEL BROWN. Oil on canvas 20×16 . Stored at The Phillips Collection, Washington, D. C.
- NICHOLAS MURRAY BUTLER. Oil on canvas 84×48 , painted

- c. 1944. Owner: Columbia University, New York, N. Y.
- GEORGE W. CABLE. Oil on canvas, *painted* by 1899. Exhibited: 5, 7.
- MRS. HIGGINSON CABOT. Reference: mentioned in catalogue for 91.
- MRS. MALCOLM CAMERON. Oil on canvas, *painted* by 1942. Exhibited: 78.
- JUSTICE BENJAMIN N. CARDOZO. Oil on canvas on masonite 68 x 42, *signed* Augustus Vincent Tack (l.r.), *painted* by 1932. Exhibited: 53, 72. Stored at The Phillips Collection, Washington, D. C.
- MRS. CARLISLE. Oil on canvas 40 x 29, *signed* Tack (l.l.). Owner: Phillips Collection, Washington, D. C.
- P. CORNELIUS CLIFFORD. Oil on canvas, *inscribed* P. Cornelius Clifford Lector Phil, Litt. D. Aetate Sua LXXIX, *painted* 1939. Reference: J. Peter Spang, III, collection, Deerfield, Mass. Hereafter: Spang.
- MISS EMMA L. COLEMAN. Oil on canvas 52½ x 27½, *signed* Augustus Vincent Tack Deerfield 1900 (l.l.). Owner: Pocumtuck Valley Memorial Association, Deerfield, Mass.
- CONVERSATION PIECE—TRUMAN AND ADVISORS. Oil on canvas 96 x 96, *painted* c. 1948. Owner: National Portrait Gallery, Smithsonian Institution, Washington, D. C.
- EMMA COSGROVE. Oil on canvas. Owner: Sister Mary de Sales, R.S.M., Mount Aloysius College, Cresson, Pa.
- HENRY G. DALTON. Oil on canvas. Reference: photographic negative, Cleveland Museum of Art, Cleveland, Ohio.
- CHARLES STEWART DAVISON. Oil on canvas mounted on composition board 30 x 25, *signed* Augustus Vincent Tack 1941 (u.l.), *inscribed* Charles Stewart Davison In The 87th Year of His Age (l.c.). Stored at The Phillips Collection, Washington, D. C.
- MRS. WILLIAM DERR. Oil on plywood 30 x 25. Stored at The Phillips Collection, Washington, D. C.
- MRS. WILLIAM DERR. Oil on masonite 40 x 28, *signed* Tack (l.l.). Stored at The Phillips Collection, Washington, D. C.
- PROFESSOR STEPHEN DUGGAN. Oil on composition panel 42½ x 31, *signed* Augustus Vincent Tack (l.r.). Stored at The Phillips Collection, Washington, D. C.
- GENERAL DWIGHT DAVID EISENHOWER. Oil sketch 50½ x 36, *painted* 1948. Stored at The Phillips Collection, Washington, D. C.
- ELIZABETH H. ELY. Oil on canvas, *painted* 1911 or 1912. Owner: Mrs. William G. Thayer Shedd, Greenwich, Conn.
- MRS. SOLTON ENGEL. Oil on canvas 29½ x 24½. Owner: Mrs. Solton Engel, New York, N. Y.
- EUNICE. Oil on canvas 27 x 24, *signed* Augustus Vincent Tack, *painted* c. 1900. Owner: Mrs. John D. Casey, Chicago, Ill.
- JOHN B. FERGUSON. Oil on canvas 41 x 31, *painted* 1942 or 1943. Owner: Mrs. John B. Ferguson, Hagerstown, Md.
- DAVID EDWARD FINLEY. Oil on canvas 48 x 36, *signed* Augustus Vincent Tack (u.r.), *painted* 1947. Owner: Mr. David Edward Finley, Washington, D. C.
- MRS. HENRY N. FLYNT. Oil on canvas 40 x 30, *signed*, *painted* 1947. Owner: Mr. and Mrs. Henry N. Flynt, Greenwich, Conn.
- SECRETARY JAMES W. FORRESTAL. Oil on canvas 40 x 30. Owner: Mrs. Hayden Kuehn, New York, N. Y.
- MASTER FRANK. Oil on canvas, *painted* by 1898. Exhibited: 3, 6.
- ELIZABETH FULLER. Oil on canvas 35½ x 29½, *signed*, *painted* c. 1906. Exhibited: 28. Owner: Pocumtuck Valley Memorial Association, Deerfield, Mass.
- HARRY B. FULLER. Oil on canvas 27 x 22. Stored at The Phillips Collection, Washington, D. C.
- FRANCIS P. GARVAN. Oil on canvas, *signed* Augustus Vincent Tack (l.r.). Reference: Spang.
- CARDINAL GIBBONS. Oil on canvas on composition board 45¾ x 36, *painted* 1902. Exhibited: 9, 11. Stored at The Phillips Collection, Washington, D. C.
- GIEFFE. Oil on canvas 30 x 25, *signed* Tack (l.r.), *painted* by 1921. Exhibited: 28. Owner: Phillips Collection, Washington, D. C.
- MR. GORMAN. Oil on canvas. Reference: photograph owned by Sister Mary de Sales, Mount Aloysius College, Cresson, Pa.
- MAITLAND GRIGGS. Oil on composition panel 42 x 31½, *signed* Augustus Vincent Tack (l.r.). Stored at The Phillips Collection, Washington, D. C.
- MAITLAND GRIGGS (study). Oil on masonite 20 x 24. Stored at The Phillips Collection, Washington, D. C.
- RICHARD GWINN. Oil on canvas 29 x 24, *signed* Augustus Vincent Tack, *painted* c. 1935. Owner: Mrs. John D. Casey, Chicago, Ill.
- MRS. WILLIAM T. HAMILTON, JR. Oil on canvas 42 x 32, *painted* 1942. Owner: Mrs. William T. Hamilton, Jr., Hagerstown, Md.
- JOHN HARGATE. Oil on canvas 80 x 40, *signed* Augustus Vincent Tack. Owner: St. Paul's School, Concord, N. H.
- WILLIAM L. HARRIS. Oil on canvas 20 x 16, *painted* 1902. Owner: Mrs. Carlos Allen, Deerfield, Mass.
- HELEN. Oil on canvas, *painted* by 1934. Exhibited: 61.
- ELWOOD HENDRICK. Oil on wood panel 40 x 29, *signed* Tack (l.l.), *painted* by 1938. Exhibited: 71. Owner: Phillips Collection, Washington, D. C.
- EMILY JANE HERSHEY. Oil on canvas 23½ x 14¼, *painted* 1943. Owner: Mrs. L. Vinton Hershey, Hagerstown, Md.
- LAWRENCE VINTON HERSHEY. Oil on canvas 29¼ x 24½, *painted* 1943. Owner: Mrs. L. Vinton Hershey, Hagerstown, Md.
- ADMIRAL FRANCIS JOHN HIGGINSON. Oil on canvas 35½ x 27½, *signed* Augustus Vincent Tack (l.l.). Stored at The Phillips Collection, Washington, D. C.
- JAMES JACKSON HIGGINSON. Oil on canvas 36 x 31, *signed* Augustus Vincent Tack (front l.l.), *signed* J. J. Higginson Esq. by Augustus Vincent Tack, May 1912, after photograph (back). Stored at The Phillips Collection, Washington, D. C.
- MARY HIGGINSON. Oil on canvas 24 x 20. Stored at The Phillips Collection, Washington, D. C.
- THOMAS WENTWORTH HIGGINSON. Oil on canvas on composition panel 52 x 33, *painted* by 1903. Exhibited: 11, 22. Stored at The Phillips Collection, Washington, D. C.
- THE HIGH COMMAND (sketch for center panel of triptych, now finished and called CONVERSATION PIECE). Oil on composition board 48 x 48, *painted* 1948-49. Stored at The Phillips Collection, Washington, D. C.
- THE HIGH COMMAND (sketch for unfinished triptych, center

panel finished and now called CONVERSATION PIECE). Oil on composition panel 48 x 36, *painted* 1948-49. Stored at The Phillips Collection, Washington, D. C.

THE HIGH COMMAND (sketch for unfinished triptych, center panel finished and now called CONVERSATION PIECE). #2. Oil on composition panel 48 x 36, *painted* 1948-49. Stored at The Phillips Collection, Washington, D. C.

ELSTNER HILTON. Oil on canvas 36 x 30, *painted* 1940.
Owner: Mr. Elstner Hilton, Florence, Ore.

ALBERT HUNTINGTON HOOKER. Oil on canvas 41 x 30, *painted* 1935. Owner: Mr. Karl Klaussen, Boston, Mass.

ALBERT HUNTINGTON HOOKER. Oil on canvas 41 x 30, *painted* 1936. Owner: Mrs. Margaret Hooker Blanchard, New York, N. Y.

ALBERT HUNTINGTON HOOKER. Oil on canvas 41 x 53, *painted* 1936. Owner: Mrs. Margaret Hooker Blanchard, New York, N. Y.

MR. E. H. HOOKER. Oil on canvas, *painted* 1937 or 1938.
Owner: Hooker Chemical Corp., New York, N. Y.

CHIEF JUSTICE CHARLES EVANS HUGHES. Oil on canvas 42 $\frac{3}{4}$ x 31 $\frac{1}{2}$, *signed* Augustus Vincent Tack (l.r.), *painted* 1941. Owner: Fogg Art Museum, Harvard University, Cambridge, Mass.

CHIEF JUSTICE CHARLES EVANS HUGHES. Oil on canvas 50 $\frac{1}{2}$ x 44 $\frac{1}{2}$, *signed* Augustus Vincent Tack Washington D. C. (l.l.), *painted* c. 1941. Exhibited: 76, 90.
Owner: National Gallery of Art, Washington, D. C.

JOSEPHINE (study). Owner: Mrs. John D. Casey, Chicago, Ill.

HELEN KELLER. Oil on canvas 47 $\frac{1}{4}$ x 33 $\frac{1}{4}$, *signed* Augustus Vincent Tack © 1941. Owner: Fogg Art Museum, Harvard University, Cambridge, Mass.

HELEN KELLER. Oil on canvas 24 x 21, *signed* Tack (l.l.).
Owner: Washington County Museum of Fine Arts, Hagerstown, Md.

HELEN KELLER (study). *Painted* by 1942. Exhibited: 78.

INGALLS KIMBALL. Oil on canvas, *painted* by 1934. Exhibited: 61.

ADMIRAL ERNEST J. KING. Oil on canvas 50 $\frac{1}{2}$ x 35 $\frac{3}{4}$.
Owner: Mrs. Hayden Kuehn, New York, N. Y.

MRS. KNOX. Oil on canvas 53 x 33, *signed* Augustus Vincent



VOICE OF MANY WATERS, c. 1924

- Tack (l.r.). Stored at The Phillips Collection, Washington, D. C.
- JOHN LAFARGE. Oil on canvas 40 x 29, *signed* Augustus Vincent Tack (l.l.), *painted* by 1903. Exhibited 11, 18, 21. Owner: Metropolitan Museum of Art, New York, N. Y.
- MR. LARUM. Oil on canvas 36 x 29. Stored at The Phillips Collection, Washington, D. C.
- ADMIRAL WILLIAM D. LEAHY. Oil on canvas 33 x 28. Owner: Mrs. Hayden Kuehn, New York, N. Y.
- EDWIN LEFEVRE. Oil on canvas 30 x 25. Stored at The Phillips Collection, Washington, D. C.
- DR. DAVID RUSSELL LYMAN. Oil on canvas. Reference: New York Times, Sept. 15, 1929.
- MAID MARION. Oil on canvas, *painted* by 1896. Exhibited: 2, 3.
- CHARLES D. MAKEPEACE. Oil on canvas 42 x 31, *painted* 1946. Owner: Williams College Museum of Art, Williamstown, Mass.
- HON. DANA MALONE. Oil on canvas, *painted* by 1906. Reference: Greenfield Historical Society, Greenfield, Mass.
- GENERAL GEORGE C. MARSHALL. Oil sketch 50 x 36, *painted* c. 1948. Stored at The Phillips Collection, Washington, D. C.
- SIR CHARLES MARSTON. Oil on plywood 42 $\frac{1}{4}$ x 31 $\frac{1}{2}$, *signed* Augustus Vincent Tack (u.l.), *painted* 1934. Stored at The Phillips Collection, Washington, D. C.
- DR. CLOYD H. MARVIN. Oil on canvas, *painted* c. 1944. Owner: Dr. Cloyd H. Marvin, Washington, D. C.
- SAMUEL MATHER. Oil on canvas. Owner: The Cleveland Cliffs Corporation, Cleveland, Ohio.
- MAYVIN. Oil on canvas on masonite 42 x 32. Stored at The Phillips Collection, Washington, D. C.
- GARI MELCHERS. Oil on canvas on wood 39 x 31, *signed* Tack (l.l.). Owner: Estate of Augustus Vincent Tack, located at Century Association, New York, N. Y.
- MRS. MEYERS. Oil on canvas board 24 x 18. Stored at The Phillips Collection, Washington, D. C.
- FREDERICK MOORE. Oil on canvas, *signed* Tack (l.l.). Reference: Spang.
- JUSTICE FRANK MURPHY. Oil on canvas, *signed* Tack (l.r.). Reference: Spang.
- JUSTICE FRANK MURPHY (sketch). Oil on cardboard 22 x 14. Stored at The Phillips Collection, Washington, D. C.
- ADMIRAL CHESTER W. NIMITZ. Oil on canvas 34 x 28. Owner: Mrs. Hayden Kuehn, New York, N. Y.
- ADMIRAL CHESTER W. NIMITZ. Oil on canvas 40 x 30. Owner: Mrs. Hayden Kuehn, New York, N. Y.
- MITCHELL PALMER. Reference: mentioned in catalog for 91.
- MRS. LAWRENCE PECK. Owner: Mrs. Donald Hatcher, Wilton, Conn.
- GENERAL JOHN J. PERSHING. Oil on canvas 42 x 30 $\frac{3}{4}$, *signed* Augustus Vincent Tack © 1941. Owner: Fogg Art Museum, Harvard University, Cambridge, Mass.
- FREDERICK E. PIERCE. Oil on canvas, *painted* by 1906. Reference: Greenfield Historical Society, Greenfield, Mass.
- JOHN RUSSELL POPE. Oil on canvas 42 $\frac{1}{2}$ x 31 $\frac{3}{4}$, *signed* Augustus Vincent Tack, *painted* by 1932. Exhibited: 53, 90. Owner: National Portrait Gallery, Smithsonian Institution, Washington, D. C.
- PORTRAIT—MADAME H. Oil on canvas, *painted* by 1898. Exhibited: 3, 6.
- PORTRAIT—BOY, AFTERWARD KILLED IN WORLD WAR I. Oil on canvas 30 x 25. Stored at The Phillips Collection, Washington, D. C.
- PORTRAIT—BOY AGED THREE. Oil on canvas 25 x 21, *signed*, *painted* 1912. Owner: Mr. John D. Garrison (subject of painting), New York, N. Y.
- PORTRAIT—BERNADETTE. Oil on canvas, *painted* by 1895. Exhibited: 1.
- PORTRAIT—BRUNETTE. Oil on canvasboard 24 x 17 $\frac{3}{4}$, *signed* Tack (l.r.). Stored at The Phillips Collection, Washington, D. C.
- PORTRAIT—DENNIS. Oil on canvas 24 x 18. Stored at The Phillips Collection, Washington, D. C.
- PORTRAIT—DENNIS. Oil on canvas on composition panel 36 x 30, *signed* Tack (l.r.). Stored at The Phillips Collection, Washington, D. C.
- PORTRAIT—ELDERLY MAN. Oil on canvas 27 x 22. Stored at The Phillips Collection, Washington, D. C.
- PORTRAIT—ESTHER. Oil on canvas 38 x 22, *signed* Augustus Vincent Tack (l.r.). Stored at The Phillips Collection, Washington, D. C.
- PORTRAIT—FANCY HEAD. Oil on canvas on plywood 24 x 16. Stored at The Phillips Collection, Washington, D. C.
- PORTRAIT—GIRL (sketch). Oil on canvas 24 x 18 $\frac{1}{2}$. Stored at The Phillips Collection, Washington, D. C.
- PORTRAIT—GIRL AGED FIVE. Oil on canvas, *painted* 1911 or 1912. Owner: Mrs. Hotchkiss Ely, Greenwich, Conn.
- PORTRAIT—GIRL AGED THREE. Oil on canvas, *painted* 1911-1912. Owner: Mrs. Hotchkiss Ely, Greenwich, Conn.
- PORTRAIT—GIRL IN BLUE DRESS (sketch). Oil on cardboard 20 x 15. Exhibited: 21. Stored at The Phillips Collection, Washington, D. C.
- PORTRAIT—GIRL IN BROWN (sketch). Oil on composition paper 25 x 24, *signed* Tack (l.r.). Stored at The Phillips Collection, Washington, D. C.
- PORTRAIT—GIRL IN FANCY BONNET. Oil on canvas 28 x 25. Stored at The Phillips Collection, Washington, D. C.
- PORTRAIT—GIRL IN SABOTS. Oil on canvas 17 x 21, *signed* Augustus Vincent Tack Normandie Aout 95. Owner: Mrs. John D. Casey, Chicago, Ill.
- PORTRAIT—GIRL IN WHITE DRESS WITH DOG. Oil on canvas, *painted* c. 1910. Owner: Miss Marie F. Spang, Milton, Mass.
- PORTRAIT—GIRL PLAYING VIOLIN. Oil on canvas 24 x 13. Stored at The Phillips Collection, Washington, D. C.
- PORTRAIT—GIRL WITH DOG. Oil on canvas on plywood 42 x 34, *signed* Tack (l.r.). Stored at The Phillips Collection, Washington, D. C.
- PORTRAIT—GIRL WITH PINK DRESS. Oil on canvas 24 x 18. Stored at The Phillips Collection, Washington, D. C.
- PORTRAIT—GIRL WITH RED PLUME. Oil on canvas 30 $\frac{1}{2}$ x 25. Owner: Mrs. Russ A. Miller, Deerfield, Mass.
- PORTRAIT—HEAD OF MODEL. Oil on canvasboard 20 x 16. Stored at The Phillips Collection, Washington, D. C.
- PORTRAIT—HEAD OF PEASANT GIRL. Drawing, *drawn* before 1939. Exhibited: 73.
- PORTRAIT—JEWISH CHILD IN BLUE. Oil on masonite 20 x 16. Stored at The Phillips Collection, Washington, D. C.
- PORTRAIT—LADY. Oil on canvas 36 x 29, *signed* A. V. Tack (l.r.). Owner: Mr. and Mrs. David M. Robb, Jr., Minneapolis, Minn.
- PORTRAIT—LADY. Oil on canvas, *painted* by 1942. Exhibited: 78.
- PORTRAIT—LADY IN GREEN GOWN. Oil on canvas 40 x 29.



SPRING NIGHT,
c. 1934

- Stored at The Phillips Collection, Washington, D. C.
- PORTRAIT—LADY IN LARGE HAT. Oil on canvas. Reference: Spang.
- PORTRAIT—LADY IN PINK AND BLACK HAT. Oil on canvas 30 x 25. Stored at The Phillips Collection, Washington, D. C.
- PORTRAIT—LADY IN PINK CLOAK. Oil on canvas 36 x 31. Stored at The Phillips Collection, Washington, D. C.
- PORTRAIT—LADY WITH PENDANT. Oil on canvas 27 x 22, signed A. V. Tack 1904 (back). Stored at The Phillips Collection, Washington, D. C.
- PORTRAIT—LADY WITH SOFA CUSHION. Oil on canvas 24 x 18. Stored at The Phillips Collection, Washington, D. C.
- PORTRAIT—THE LADY WITH THE CANE. Oil on canvas. Owner: Mrs. Robert Ellinger, New York, N. Y.
- PORTRAIT—MAN IN GREY SUIT. Oil on canvas 30 x 23½. Stored at The Phillips Collection, Washington, D. C.
- PORTRAIT—MAN IN PINCE-NEZ. Oil on canvas board 23 x 17. Stored at The Phillips Collection, Washington, D. C.
- PORTRAIT—MAN'S HEAD (study). Oil on canvas, painted by 1903. Exhibited: 11.
- PORTRAIT—MAN WITH CROSSED ARMS. Oil on composition board 40 x 29, signed Tack (l.r.). Stored at The Phillips Collection, Washington, D. C.
- PORTRAIT—MAN WITH DOG. Oil on canvas 36 x 31. Stored at The Phillips Collection, Washington, D. C.
- PORTRAIT—MAN WITH WHITE MUSTACHE. Oil on canvas 36 x 29. Stored at The Phillips Collection, Washington, D. C.
- PORTRAIT—MONK IN BROWN HABIT. Oil on plywood 25 x 10½, signed Augustus Vincent Tack (l.r.). Stored at The Phillips Collection, Washington, D. C.
- PORTRAIT—OLD WOMAN (study). Drawing, drawn by 1934. Exhibited: 60.
- PORTRAIT—SCOTTISH LASS. Oil on canvasboard 24 x 20. Stored at The Phillips Collection, Washington, D. C.
- PORTRAIT—SKETCH. Oil on plywood 15 x 11¾. Stored at The Phillips Collection, Washington, D. C.
- PORTRAIT—SMILING GIRL (sketch). Oil on canvas 40 x 30.

- Stored at The Phillips Collection, Washington, D. C.
- PORTRAIT—THE STUDENT. Oil on canvas, *painted* by 1899. Exhibited: 6.
- PORTRAIT—TWO BROTHERS. Oil on canvas, *painted* by 1899. Exhibited: 6.
- PORTRAIT—UNIDENTIFIED SUBJECT. Oil on canvas 26 x 14½. Stored at The Phillips Collection, Washington, D. C.
- PORTRAIT—UNIDENTIFIED SUBJECT. Oil on canvas, *painted* by 1903. Exhibited: 11.
- PORTRAIT—UNIDENTIFIED SUBJECT. Oil on canvas, *painted* by 1903. Exhibited: 11.
- PORTRAIT—UNIDENTIFIED SUBJECT. Oil on canvas, *painted* by 1903. Exhibited: 11.
- PORTRAIT—UNIDENTIFIED SUBJECT. Oil on canvas, *painted* by 1938. Exhibited: 71.
- PORTRAIT—UNIDENTIFIED SUBJECT. Oil on canvas 50 x 40. Stored at The Phillips Collection, Washington, D. C.
- PORTRAIT—UNIDENTIFIED SUBJECT. Oil on composition panel 42 x 31½, *signed* Augustus Vincent Tack (l.l.). Stored at The Phillips Collection, Washington, D. C.
- PORTRAIT—UNIDENTIFIED SUBJECT. Oil on canvas 54 x 36. Stored at The Phillips Collection, Washington, D. C.
- PORTRAIT—UNIDENTIFIED MAN. Oil on canvas, *signed* Augustus Vincent Tack (l.r.). Reference: Spang.
- PORTRAIT—UNIDENTIFIED MAN. Oil on canvas. Reference: Spang.
- PORTRAIT—UNIDENTIFIED MAN. Oil on canvas. Reference: Spang.
- PORTRAIT—UNIDENTIFIED MAN. Oil on canvas on plywood 27 x 22, *signed* Augustus Vincent Tack (l.r.). Stored at The Phillips Collection, Washington, D. C.
- PORTRAIT—UNIDENTIFIED MAN IN ACADEMIC ROBE. Oil on canvas. Reference: Spang.
- PORTRAIT—UNIDENTIFIED YOUTH. Oil on canvas on composition panel 38 x 27½, *signed* Tack (l.r.). Stored at The Phillips Collection, Washington, D. C.
- PORTRAIT—WOMAN AT WINDOW. Oil on canvas 21 x 17, *signed* Augustus Vincent Tack Normandie Juillet 95. Owner: Mrs. John D. Casey, Chicago, Ill.
- PORTRAIT—WOMAN IN BLUE. Oil on canvas 24 x 18. Stored at The Phillips Collection, Washington, D. C.
- PORTRAIT—WOMAN IN YELLOW WITH BLUE BOW. Oil on masonite 24 x 20. Stored at The Phillips Collection, Washington, D. C.
- PORTRAIT—WOMAN WITH A ROSE. Oil on canvas 40 x 29. Stored at The Phillips Collection, Washington, D. C.
- PORTRAIT—YOUNG GIRL'S HEAD (study). Oil on canvas, *painted* by 1904. Exhibited: 13.
- PORTRAIT—YOUNG MAN. Oil on canvas on masonite 24 x 18. Stored at The Phillips Collection, Washington, D. C.
- PORTRAIT—YOUNG MAN. Oil on canvas 30 x 15. Owner: Mr. Bryce Lambert, Deerfield, Mass.
- PORTRAIT—YOUNG WOMAN. Oil on canvas 27 x 22. Owner: Mrs. William G. Land, Washington, D. C.
- PETER POTTER. Oil on canvas. Owner: Mr. Arthur D. Potter, Jr., Greenfield, Mass.
- MARY E. PURCELL. Oil on canvas, *painted* by 1905. Exhibited: 14.
- ELIZABETH QUINN. Oil on canvas 36 x 31, *signed* Tack (l.r.). Stored at The Phillips Collection, Washington, D. C.
- ROBERT AGED FOUR. Oil on canvas, *painted* by 1938. Exhibited: 71.
- ROBINSON CHILDREN WITH PONIES AND DOG. Oil on plywood 22 x 16. Stored at The Phillips Collection, Washington, D. C.
- ROMANZA. A PORTRAIT. Oil on canvas, *painted* by 1903. Exhibited: 11.
- ELIHU ROOT. Oil on canvas 48 x 36, *inscribed* Tack/1922. Exhibited: 33, 43, 53, 56, 71, 90. Owner: National Portrait Gallery, Smithsonian Institution, Washington, D. C.
- ELIHU ROOT. Oil on canvas. Reference: photographic negative, Cleveland Museum of Art, Cleveland, Ohio.
- LITTLE MISS ROSS. Oil on canvas 36 x 29, *signed* Tack (l.r.). Stored at The Phillips Collection, Washington, D. C.
- ROXANNE. Oil on canvas 36 x 31, *signed* Augustus Vincent Tack (front), *inscribed* Roxanne A. V. Tack 42 (back), *painted* 1942. Owner: Mr. Bryce Lambert, Deerfield, Mass.
- MRS. ALAN RYAN. Oil on canvas 36 x 29, *signed* Augustus Vincent Tack (l.r.). Stored at The Phillips Collection, Washington, D. C.
- RUTHIE RYAN. Oil on canvas 30 x 30. Stored at The Phillips Collection, Washington, D. C.
- SAINTE THERESE DE LISIEUX. Drawing, *drawn* by 1939. Exhibited: 73, 74.
- MRS. GUSTAVE SCHIRMER. Oil on canvas 36 x 31, *signed* Augustus Vincent Tack (u.l.). Owner: Museum of Fine Arts, Boston, Mass.
- MISS LILLIAN SHATTUCK. Oil on canvas 41 x 25, *signed* Augustus Vincent Tack (u.r.). Owner: Mrs. C. Fowler Pickhardt, Ashfield, Mass.
- GEORGE SHELDON. Oil on canvas 30 x 35¼, *painted* before 1918. Owner: Pocumtuck Valley Memorial Association, Deerfield, Mass.
- VLADIMIR SIMPKOVITCH. Oil on canvas, *painted* by 1918. Exhibited: 24.
- MRS. A. J. SMART, JR. AND MRS. ARTHUR D. POTTER, SR. Oil on canvas 40½ x 36, *signed* Augustus Vincent Tack, *painted* 1902–1905. Owner: Mrs. A. J. Smart, Jr., Osterville, Cape Cod, Mass.
- MARY P. WELLS SMITH. Oil on canvas 36 x 28, *painted* by 1905. Exhibited: 14, 17. Owner: Greenfield Historical Society, Greenfield, Mass.
- FLORENCE COPELAND STEBBINS. Oil on canvas, *signed* Augustus Vincent Tack (l.r.), *painted* 1906. Exhibited: 17. Owner: Mrs. Robert B. Williams, Winchester, Mass.
- JOSEPH W. STEVENS. Oil on canvas, *painted* by 1906. Reference: Miss Eleanor W. Stevens, Greenfield, Mass.
- HENRY L. STIMSON. Oil on canvas 36 x 28. Owner: Mrs. Hayden Kuehn, New York, N. Y.
- CHIEF JUSTICE HARLAN FISKE STONE. Oil on canvas 57 x 47, *painted* 1944. Exhibited: 90. Owner: National Gallery of Art, Washington, D. C.
- ADELE TACK. Oil on canvas 43 x 33. Owner: Mrs. John D. Casey, Chicago, Ill.
- AGNES GORDON TACK. Oil on canvas 29 x 24, *signed* Augustus Vincent Tack (l.l.), *painted* c. 1910. Owner: Mrs. Russ A. Miller, Deerfield, Mass.
- AUGUSTUS HENRY TACK, ESQ. Oil on canvas 35½ x 25½, *signed* A.V.T. (front), *inscribed* Tack Bros. (1863–1913)



PICARDY 1893

- Sacred Heart, Jersey City, N. J.
 ST. THERESE. Completed 1925. Church of St. Paul the Apostle, Paulist Fathers, New York, N. Y.
 THE SERMON ON THE MOUNT. Completed 1932. First Presbyterian Church, New Rochelle, N. Y.
 SHELMERDIVE MEMORIAL. Oak Lane, Philadelphia, Pa. Reference: 1949 edition of *Who's Who in America*.
 THE SPIRIT OF CREATION. Completed 1944. Lisner Auditorium, George Washington University, Washington, D. C.
 THE TREE OF THE KNOWLEDGE OF GOOD AND EVIL, THE TREE OF SALVATION, THE TREE OF GOOD FRUIT. Reference: Spang.
 THE TWELVE APOSTLES. Reference: Spang.

PAINTINGS AND DRAWINGS

- "ABIDE WITH US, FOR IT IS TOWARD EVENING." Oil on canvas, *painted* by 1939. Exhibited: 73.
 ABSTRACT. Oil on canvas 43½ x 35, *painted* c. 1932. Owner: Mr. Richard C. Tomkins, New York, N. Y.
 THE ACADIAN. Oil on canvas, *painted* by 1904. Exhibited: 13.
 AD ASTRA. Oval canvas mounted on composition panel 69 x 43, *signed* Augustus Vincent Tack (l.r.), *painted* by 1934. Exhibited: 61, 70. From paintings left in the artist's studio many of which were incomplete or did not satisfy the artist; presently stored in The Phillips Collection, Washington, D. C. Hereafter: Stored at The Phillips Collection, Washington, D. C.
 THE ADIRONDACKS. Oil on canvas 25 x 30. Stored at The Phillips Collection, Washington, D. C.
 AFTERNOON. Oil on canvas, *painted* by 1934. Exhibited: 61.
 AFTER RAIN. Oil on canvas, *painted* by 1938. Exhibited: 70, 71.
 ALLEGORY. Oil on canvas, *painted* by 1924. Exhibited: 36.
 ALLEGORY. THE WAYSIDE CROSS. Oil on canvas, *painted* by 1922. Exhibited: 31.
 ALLEGRO. Lunette in oil on canvas mounted on composition panel 44 x 36, *signed* Tack (l.r.), *painted* c. 1930. Exhibited: 79, 80, 91. Owner: Phillips Collection, Washington, D. C.

- ALLEGRO CON BRIO. Oil on panel, *painted* by 1923. Exhibited: 34.
- ALLEGRO GIOCOLO. Oil on wood panel 15 x 30. Owner: Phillips Collection, Washington, D. C.
- ALLEGRO GIOCOLO. Drawing, *drawn* by 1941. Exhibited: 74.
- ALL SOULS. Oil triptych 20 x 32, *signed* Augustus Vincent Tack (l.r.c.), *painted* by 1939. Exhibited: 73. Owner: Fogg Art Museum, Harvard University, Cambridge, Mass.
- ALTAR PAINTING (Cartoon for Chapel of St. Therese, Paulist Church, New York). Canvas on composition panel 35½ x 26. Stored at The Phillips Collection, Washington, D. C.
- ALTAR PAINTING (sketch). Drawing, *drawn* by 1939. Exhibited: 73.
- ALTAR PAINTING; ABIDE WITH US (sketch). Drawing, *drawn* by 1941. Exhibited: 74.
- AMERGOSA. Oil on canvas, *painted* by 1937. Exhibited: 66, 70, 75, 80, 85.
- AMERGOSSA DESERT. Oil on canvas, *painted* by 1943. Exhibited: 79.
- ANDANTE. Lunette in oil on canvas mounted on composition panel 44 x 36, *signed* Tack (l.r.), *painted* by 1934. Exhibited: 61, 79, 80, 91. Owner: Phillips Collection, Washington, D. C.
- THE ANGEL BEFORE THE TOMB. Oil on canvas on composition panel 28 x 23. Stored at The Phillips Collection, Washington, D. C.
- ANGEL WITH A TRUMPET. Ink drawing on paper 9½ x 19½, *signed* Tack (l.r.), *drawn* by 1934. Exhibited: 60, 73, 74. Stored at The Phillips Collection, Washington, D. C.
- AQUA. Cartoon for decoration, pounced drawing on composition panel 26 x 26. Stored at The Phillips Collection, Washington, D. C.
- THE ARRIVAL AT THE INN. Oil on canvas 36 x 34, *painted* by 1922. Exhibited: 30, 33, 36. Owner: The J. B. Speed Art Museum, Louisville, Ky.
- THE ARRIVAL AT THE INN. Watercolor 8½ x 7¼, *signed* A.V.T. (l.l.). Owner: Fogg Art Museum, Harvard University, Cambridge, Mass.
- THE ASCENSION. Pencil 7½ x 5¼, *signed* A.V.T. (l.r.). Owner: Fogg Art Museum, Harvard University, Cambridge, Mass.
- ASPIRATION. Mural in oil on canvas 76½ x 135½, *painted* c. 1931. Exhibited: 52, 61, 85. Owner: Phillips Collection, Washington, D. C.
- AT THE DOOR OF THE INN. Oil on canvas, *painted* by 1941. Exhibited: 74.
- AT THE DOOR OF THE INN. Oil sketch 7¾ x 9, *painted* by 1941. Owner: Fogg Art Museum, Harvard University, Cambridge, Mass.
- AT THE FOOT OF THE CROSS. Oil on canvas mounted on plywood 46 x 41, *signed* Augustus Vincent Tack (l.r. and l.l.), *painted* by 1934. Exhibited: 71, 73, 74. Stored at The Phillips Collection, Washington, D. C.
- AT THE FOOT OF THE CROSS. Drawing, *drawn* by 1934. Exhibited: 60.
- AT THE WELL OF JACOB. Drawing, *drawn* by 1934. Exhibited: 60.
- BALANCE. Lunette in oil on canvas mounted on composition panel 44 x 36, *signed* Tack (l.r.), *painted* c. 1930. Exhibited: 50, 69, 91. Owner: Phillips Collection, Washington, D. C.
- BARABBAS! BARABBAS! Oil on canvas, *painted* by 1932. Exhibited: 31, 74.
- BEACH AT SUNSET. Oil on canvas 25 x 28. Stored at The Phillips Collection, Washington, D. C.
- BEFORE EGYPT WAS. Oil on canvas, *painted* by 1938. Exhibited: 70, 71, 79, 80.
- BLUE OVAL. Oil on canvas mounted on composition board 42½ x 33¾, *signed* Tack (l.r.c.), *painted* by 1943. Exhibited: 79, 91. Owner: Phillips Collection, Washington, D. C.
- BLUE VIOLET AND RED VIOLET. Oil on canvas, *painted* by 1931. Exhibited: 50, 52.
- BONA MORS. Drawing, *drawn* by 1939. Exhibited: 73, 74.
- BONDS OR SHACKLES. Oil on canvas 66 x 48, *signed* Augustus Vincent Tack (l.r.). Stored at The Phillips Collection, Washington, D. C.
- THE BRAZEN SERPENT. Drawing, *drawn* by 1934. Exhibited: 60, 73, 74.
- THE BURDEN. Oil on canvas, *painted* by 1918. Exhibited: 24.
- CANYON. Oil on canvas mounted on composition panel 29 x 40, *signed* Tack (l.r.), *painted* by 1931. Exhibited: 50, 52, 61, 71, 91. Owner: Phillips Collection, Washington, D. C.
- CANYON. Oil on canvas 46½ x 46, *signed* Tack (l.r.). Owner: The Brooklyn Museum, Brooklyn, N. Y.
- CANYON. Oil on canvas 25 x 41, *signed* Tack (l.l.). Owner: Phillips Collection, Washington, D. C.
- CARITAS. Oil on composition panel 32½ x 20, *signed* Augustus Vincent Tack (l.r.), *painted* by 1939. Exhibited: 73, 74. Stored at The Phillips Collection, Washington, D. C.
- CARTOON FOR DECORATION. Oil on composition panel 33 x 17. Stored at The Phillips Collection, Washington, D. C.
- CEILING PAINTINGS (pair of cartoons). Oil on canvas on composition panels 18 x 46 each. Stored at The Phillips Collection, Washington, D. C.
- CHARITY. Drawing, *drawn* by 1934. Exhibited: 60, 71.
- CHILD BRINGING FLOWERS. Oil on canvas, *painted* by 1911. Exhibited: 22.
- CHINOISERIE. Oil on canvas, *painted* by 1918. Exhibited: 24, 36, 70, 71.
- CHRIST AND THE WOMAN OF SAMARIA. Drawing, *drawn* by 1938. Exhibited: 71, 73.
- CHRIST ASLEEP IN THE BOAT. Drawing, *drawn* by 1938. Exhibited: 71, 73.
- CHRIST BEARING THE CROSS. Oil on canvas on composition panel 33 x 25, *signed* Tack (l.r.). Stored at The Phillips Collection, Washington, D. C.
- CHRIST IN THE TEMPEST. Drawing, *drawn* by 1934. Exhibited: 60.
- CHRIST LIFTED DOWN FROM THE CROSS. Drawing, *drawn* by 1934. Exhibited: 60.
- CHRISTMAS NIGHT. Oil on canvas mounted on composition panel 69 x 43, *signed* Tack (l.r.), *painted* by 1932. Exhibited: 52, 61, 70, 79, 91. Owner: Phillips Collection, Washington, D. C.
- CHRIST ON THE LAKE OF GENNESARETH. Drawing, *drawn* by 1941. Exhibited: 74.
- CHRIST SPEAKS TO THE DAUGHTERS OF JERUSALEM. Oil on canvas, *painted* by 1939. Exhibited: 73, 74.
- CITY IN SNOW. Oil on canvas, *painted* by 1911. Exhibited: 22.
- CLOUD WRACK. Oil on canvas 30 x 36, *signed* Augustus Vincent Tack (l.l.), *painted* by 1909. Exhibited: 19, 20, 22. Stored at The Phillips Collection, Washington, D. C.

- COMING STORM. Oil on canvas, *painted* by 1903. Exhibited: 10.
- CON AMORE. Oil on canvas, *painted* by 1919. Exhibited: 25.
- THE CONFESSION OF ST. PETER. Drawing, *signed* Augustus Vincent Tack (l.r.), *The Confession of St. Peter* (l.l.). Reference: Spang.
- CONFIDENCES. Oil on canvas, *painted* by 1941. Exhibited: 74.
- CONNECTICUT RIVER SCENE. Oil on canvas 26 x 32, *signed* Augustus Vincent Tack. Owner: Mr. Leroy Martin, Greenfield, Massachusetts.
- COSMIC ENERGY. Oil on canvas, *painted* by 1931. Exhibited: 50.
- COURT OF ROMANCE. Oil on canvas 15 x 30, *signed* Augustus Tack (l.r.), *painted* by 1921. Exhibited: 29. Owner: Phillips Collection, Washington, D. C.
- CRATER—OAHU. Drawing, *drawn* by 1934. Exhibited: 60.
- CREPUSCULE. Oil on canvas, *painted* by 1918. Exhibited: 24.
- THE CROWD. Oil on canvas mounted on composition panel 15 x 36, *signed* Tack (l.r.), *painted* by 1924. Exhibited: 36, 45, 61, 72. Owner: Phillips Collection, Washington, D. C.
- CRUCIFIXION. Pastel on paper 17 x 8½, *painted* by 1931. Exhibited: 50, 52, 74. Owner: Mrs. Solton Engel, New York, N. Y.
- THE DANCE. Oil on canvas, *painted* by 1911. Exhibited: 22.
- DANCE AT TWILIGHT. Oil on canvas, *painted* by 1920. Exhibited: 26.
- DARTHEA WYNNE—THE HEROINE OF HUGH WYNNE. Oil on canvas, *painted* by 1898. Exhibited: 4.
- DAWN. Oil on canvas, *painted* by 1934. Exhibited: 61, 70.
- DAYBREAK. Oil on canvas mounted on masonite 26 x 33, *painted* by 1938. Exhibited: 70, 80. Owner: Phillips Collection, Washington, D. C.
- DEATH (sketch). Oil on canvas 20 x 16. Stored at The Phillips Collection, Washington, D. C.
- DEATH OF A NUN. Drawing, *drawn* by 1934. Exhibited: 60, 71, 73.
- DEATH OF ST. FRANCIS. Oil on canvas on masonite 23 x 38. Stored at The Phillips Collection, Washington, D. C.
- THE DEATH OF SAINT JOSEPH. Drawing, *drawn* by 1934. Exhibited: 60.
- DECORATION, WINNIPEG (study). Oil on canvas on composition panel 26 x 26. Stored at The Phillips Collection, Washington, D. C.
- DECORATIVE PANEL: MORNING. *Painted* by 1934. Exhibited: 58.
- DECORATIVE PANELS. Oil on wood, nine panels, *painted* by 1929. Exhibited: 45.
- DECORATIVE PANELS. Oil on wood panels, *painted* by 1930. Exhibited: 48.
- DECORATIVE PANELS. Oil on wood panels, *painted* by 1931. Exhibited: 51.
- DEERFIELD AFTER SUNSET. Oil on composition panel 15 x 30, *signed* Augustus Vincent Tack (l.l.). Stored at The Phillips Collection, Washington, D. C.
- DEERFIELD MEADOWS. Oil on canvas on masonite 14¼ x 29¾. Stored at The Phillips Collection, Washington, D. C.
- DEERFIELD RIVER. Oil on canvas 30 x 35, *signed* Augustus Vincent Tack (l.r.). Stored at The Phillips Collection, Washington, D. C.
- THE DEPOSITION FROM THE CROSS (sketch). Oil on canvas, *painted* by 1939. Exhibited: 73.
- THE DEPOSITION FROM THE CROSS (study). Oil on wood 11½ x 17½, *painted* by 1941. Exhibited: 74. Owner: Mrs. Solton Engel, New York, N. Y.
- DEPTH AND SPACE. Oil on plywood 12 x 16, *painted* by 1921. Exhibited: 29. Stored at The Phillips Collection, Washington, D. C.
- DESERT LANDSCAPE. Oil on canvas on masonite 21 x 36. Stored at The Phillips Collection, Washington, D. C.
- DRAPED FIGURE. Charcoal drawing on paper 19½ x 10½. Stored at The Phillips Collection, Washington, D. C.
- DRAWINGS. Pencil drawings on oil sections on masonite 20 x 20. Stored at The Phillips Collection, Washington, D. C.
- DRAWING FOR ASCENSION. *Drawn* by 1934. Exhibited: 60.
- EARLY MORNING. Oil on canvas, *painted* by 1938. Exhibited: 70.
- EARLY SPRING. Oil on canvas 18 x 24, *signed* Augustus Vincent Tack (l.r.). Stored at The Phillips Collection, Washington, D. C.
- EARTHBOUND. Oil on canvas 61 x 48, *signed* Tack, *painted* by 1938. Exhibited: 71. Owner: The National Shrine of the Immaculate Conception, Washington, D. C.
- EARTH ESSENCE. Oil on canvas, *painted* by 1934. Exhibited: 61.
- EARTHLIGHT. Oil on canvas, *painted* by 1938. Exhibited: 70, 71, 80.
- ECSTASY. Lunette in oil on canvas mounted on composition panel 47¾ x 64, *signed* Tack (l.r.), *painted* c. 1930. Exhibited: 50, 52, 61, 70, 79, 80, 85, 91. Owner: Phillips Collection, Washington, D. C.
- EDUCATION OF THE BLESSED VIRGIN. Drawing, *drawn* by 1939. Exhibited: 73, 74.
- EMMAUS. Oil on canvas 46 x 30, *inscribed* Mane nobiscum, quoniam advesperascit et jam dies inclinata est. Owner: Williams College Art Museum, Williamstown, Mass.
- ENCHANTED LAKE. Oil on canvas mounted on plywood 24 x 19, *signed* Tack (l.r.), *painted* by 1918. Exhibited: 24, 31. Stored at The Phillips Collection, Washington, D. C.
- END OF DEERFIELD STREET. Oil on canvas 18 x 24, *signed* Augustus Vincent Tack (l.r.). Stored at The Phillips Collection, Washington, D. C.
- ENNOBLING USES OF WEALTH. Watercolor on paper on composition panel 22 x 35½. Stored at The Phillips Collection, Washington, D. C.
- ENTOMBMENT. Oil on canvas mounted on wood panel 29 x 40, *painted* 1923, *signed* Tack (l.l.c.). Exhibited: 34, 36, 46, 47, 61, 71, 74, 82. Owner: Phillips Collection, Washington, D. C.
- EPIPHANY. Overmantel, *painted* by 1923. Exhibited: 34, 36, 45, 61, 70, 71, 79, 85.
- EVENING. Oil on canvas, *painted* by 1943. Exhibited: 80.
- EVEN TO THE STARS. Oil on canvas, *painted* by 1944. Exhibited: 85.
- EVE'S REMORSE. India ink wash 10 x 7½, *signed* Augustus Vincent Tack (l.r.), *inscribed* Eve's Remorse (l.c.). Owner: Fogg Art Museum, Harvard University, Cambridge, Mass.
- EXALTATION. Oil on canvas, *painted* by 1924. Exhibited: 45.
- FANTASY. Oil on canvas, *painted* by 1934. Exhibited: 61.
- FAR AND NEAR. Oil on canvas, *painted* by 1918. Exhibited: 24.
- FAR-COAST. Oil on canvas, *painted* by 1934. Exhibited: 61.
- FAR REACHES. Lunette in oil on canvas mounted on composition panel 44 x 36, *painted* by 1930. Exhibited: 49, 50, 52, 61, 70, 91. Owner: Phillips Collection, Washington, D. C.

FEMALE TORSO. Red chalk on paper 18 x 10, *signed* L.R. to W.B.D.F. Augustus Vincent Tack. Owner: The Corcoran Gallery of Art, Washington, D. C.

FIGURE IN RED WITH BEADS. Oil on canvas 29 x 36, *signed* Augustus Tack (l.l.). Stored at The Phillips Collection, Washington, D. C.

FIGURES AND EVENING SKY. Oil on panel 18 x 12, *signed* Augustus Vincent Tack (l.l.). Owner: The Butler Institute of American Art, Youngstown, Ohio.

FIRST FURROWS. Oil on canvas, *painted* by 1904. Exhibited: 12.

FLIGHT. Lunette in oil on canvas mounted on composition panel 44 x 36, *signed* Tack (l.r.c.), *painted* by 1930. Exhibited: 49, 50, 52, 61, 91. Owner: Phillips Collection, Washington, D. C.

FORGOTTEN POEM. Oil on plywood 18 x 24, *signed* Tack (l.r.), *painted* by 1918. Exhibited: 24. Stored at the Phillips Collection, Washington, D. C.

FROM ADAM TO ANTICHRIST. Oil on canvas, *painted* by 1922. Exhibited: 31.

FROM THE DEERFIELD STUDIO. Oil on canvas 13½ x 16½. Owner: Mrs. Solton Engel, New York, N. Y.

FUGUE. Oil on canvas, *painted* by 1934. Exhibited: 59.

GATES OF THE SEA. Oil on canvas, *painted* by 1921. Exhibited: 29.

GETHSEMANE. Oil on canvas mounted on wood panel 15¾ x 37¼, *signed* Tack (l.r.), *painted* by 1918. Exhibited: 24, 31, 45, 50, 52, 71, 74, 85. Owner: Phillips Collection, Washington, D. C.

GLACIER. Oil on canvas 15 x 30, *signed* Tack (l.l.), *painted* by 1921. Exhibited: 29, 30. Stored at The Phillips Collection, Washington, D. C.

GLOW. Oil on canvas, *painted* by 1934. Exhibited: 61.

GOLDEN HOUR. Oil on canvas, *painted* by 1921. Exhibited: 29.

GOLDEN LIGHT. Oil on canvas, *painted* by 1943. Exhibited: 80.

GOLDEN RHYTHMS. Oil on canvas 31 x 34. Owner: Mrs. Solton Engel, New York, N. Y.

GRAECIA. Oil on canvas, *painted* by 1944. Exhibited: 85.

GROUP (Four Figures). Drawing, *drawn* by 1934. Exhibited: 60.



THE RESPONSE, c. 1898

- HAWAIIAN CLIFFS. Oil on canvas 22 x 18, *signed* Tack (l.r.). Stored at The Phillips Collection, Washington, D. C.
- HEAD OF CHRIST. Pencil on white paper 14 x 11, *signed* A.V.T. (l.r.), Augustus Vincent Tack. Owner: Fogg Art Museum, Harvard University, Cambridge, Mass.
- HEAD OF ST. JOHN. Drawing, *drawn* by 1939. Exhibited: 73.
- HIDDEN WATERS. Oil on canvas, *painted* by 1918. Exhibited: 24, 29.
- HOLY MOTHER AND CHILD. Pencil drawing on cardboard 14½ x 12¾. Stored at The Phillips Collection, Washington, D. C.
- HONOLULU MOUNTAINS. Oil on canvas on composition panel 18 x 18, *signed* Tack (l.r.). Stored at The Phillips Collection, Washington, D. C.
- HUDSON RIVER WITH MOON. Oil on canvas 15 x 30. Stored at The Phillips Collection, Washington, D. C.
- IL SANTO. Oil on canvas, *painted* by 1941. Exhibited: 74.
- IN EXCELSIS. Oil on canvas, *painted* by 1934. Exhibited: 61.
- INLAND CHANNEL. Oil on canvas, *painted* by 1919. Exhibited: 25, 31, 45.
- INLAND CHANNEL. Drawing, *drawn* by 1934. Exhibited: 60.
- IN LIGHT AND SHADOW. Oil on canvas, *painted* by 1911. Exhibited: 22.
- INTERIOR (sketch). Oil on canvasboard 24 x 18. Stored at The Phillips Collection, Washington, D. C.
- INTERLUDE. Oil on canvas, *painted* by 1934. Exhibited: 61.
- INTER-SPACE. Oil on canvas, *painted* by 1934. Exhibited: 61.
- IN THE BEGINNING. Oil on canvas, *painted* by 1944. Exhibited: 85.
- IN THE HOUSE OF MATTHEW. Oil on canvas 36 x 36, *painted* by 1922. Exhibited: 31, 71, 72. Owner: Metropolitan Museum of Art, New York, N. Y.
- IN THE HOUSE OF MATTHEW. Watercolor 8½ x 8½, *signed* A.V.T. (l.r.). Owner: Fogg Art Museum, Harvard University, Cambridge, Mass.
- ISAIAH. Oil on canvas 36 x 22. Stored at The Phillips Collection, Washington, D. C.
- JOHN THE BAPTIST. Oil on canvas 65 x 48, *signed* Tack. Owner: The National Shrine of the Immaculate Conception, Washington, D. C.
- JUSTICE (study). Drawing, *drawn* by 1934. Exhibited: 60.
- KNEELING FIGURE. Drawing, *drawn* by 1934. Exhibited: 60.
- LAND AND SEA. Oil on canvas, *painted* by 1919. Exhibited: 25.
- LANDSCAPE. Oil on canvas, *painted* by 1938. Exhibited: 70.
- LANDSCAPE AND CLOUDS. Oil on canvas 24 x 18, *signed* Augustus Vincent Tack (l.l.). Stored at The Phillips Collection, Washington, D. C.
- LANDSCAPE NORTH OF HIGHLAND AVENUE, SARANAC. Oil on canvas 26 x 31, *signed* Augustus Vincent Tack (l.r.). Stored at The Phillips Collection, Washington, D. C.
- LANDSCAPE WITH FIGURES AND MOON. Oil on canvas 18 x 24, *signed* Augustus Vincent Tack (l.r.). Stored at The Phillips Collection, Washington, D. C.
- LARGO. Oil on canvas, *painted* by 1919. Exhibited: 25.
- LARGO. Canvas mounted on composition panel 34 x 36, *signed*: Tack (l.r.), *painted* c. 1928. Exhibited: 49, 50, 52, 61, 70, 91. Owner: Phillips Collection, Washington, D. C.
- LIBERATION. Lunette in oil on canvas mounted on composition panel 46½ x 62½, *signed*: Tack (l.r.c.), *painted* by 1929. Exhibited: 45, 48, 50, 52, 61, 69, 70, 79, 80, 85, 91. Owner: The Phillips Collection, Washington, D. C.
- THE LISTENERS. Oil on canvas, *painted* by 1921. Exhibited: 30.
- LOST LAKE. Oil on canvas, *painted* by 1925. Exhibited: 40.
- LOST MOUNTAIN LAKE. Oil on wood panel 15 x 11, *signed* Tack (l.l.). Owner: Phillips Collection, Washington, D. C.
- LOST TRAGEDY. Oil on composition panel 15 x 20, *signed* Tack (l.l.c.). Stored at The Phillips Collection, Washington, D. C.
- THE LOTUS. Oil on canvas, *painted* by 1918. Exhibited: 24.
- LOVE AND HOPE. Drawing, *drawn* by 1934. Exhibited: 60.
- LOVE AND LIFE. Oil on canvas, *painted* by 1939. Exhibited: 73.
- LOVE, PEACE, FRIENDSHIP. Drawing, *drawn* by 1934. Exhibited: 60, 73.
- LUNETTE (sketch for mural). Oil on canvas on composition board 27 x 33½. Stored at The Phillips Collection, Washington, D. C.
- MADONNA. Oil on canvas, *painted* by 1939. Exhibited: 73.
- MADONNA AND CHILD. Oil on canvas, *painted* by 1941. Exhibited: 74.
- MADONNA MIA. Oil on canvas 24 x 18. Owner: Mrs. Solton Engel, New York, N. Y.
- MADONNA OF THE EVERLASTING HILLS. Oil on canvas 56 x 46, *signed* Tack (l.l.), *painted* c. 1914. Exhibited: 36, 71. Owner: Phillips Collection, Washington, D. C.
- MAGI'S JOURNEY. Overmantel, *painted* by 1923. Exhibited: 34, 36, 61, 70, 71, 85.
- MANY HEIGHTS. Oil on canvas, *painted* by 1943. Exhibited: 79, 80.
- MANY HOPES. Oil on canvas, *painted* by 1918. Exhibited: 24, 31.
- MANY PEARS. Oil on canvas, *painted* by 1938. Exhibited: 71.
- MARY MAGDALEN. Drawing, *drawn* by 1934. Exhibited: 60, 73, 74.
- MEADOW AND HILL, EARLY SPRING, DEERFIELD. Oil on canvas 18 x 24. Stored at The Phillips Collection, Washington, D. C.
- MERCY. Drawing, *drawn* by 1934. Exhibited: 60.
- METAMORPHOSIS. Oil on canvas, *painted* by 1920. Exhibited: 27.
- MID-WINTER. Oil on canvas, *painted* by 1904. Exhibited: 12, 15.
- MIRACULOUS NIGHT. Oil on canvas, *painted* by 1944. Exhibited: 85.
- MOMENT MUSICALE. Oil on canvas 30½ x 43, *signed* Tack. Owner: The Newark Museum, Newark, N. J.
- MOONLIT. Oil on canvas, *painted* by 1938. Exhibited: 70, 80.
- MOONLIT CLOUDS. Oil on canvas, *painted* by 1943. Exhibited: 61.
- MOONRISE. Oil on canvas, *painted* by 1901. Exhibited: 8.
- THE MORNING. Oil on canvas, *painted* by 1943. Exhibited: 79.
- MOTHER AND CHILD. Oil on canvas on masonite 24 x 23, *signed* Augustus Vincent Tack (l.r.), *painted* by 1920. Exhibited: 25, 73.
- MOTHER AND CHILD. Ink sketch 5 x 3¾, *signed* A.V.T. (l.r.). Owner: Dr. S. Arthur Localio, Deerfield, Mass.
- MOTHER AND CHILD. Drawing, *drawn* by 1934. Exhibited: 60, 71.
- MOTHER AND CHILD (study). Drawing, *drawn* by 1934. Exhibited: 60.
- THE MOTHER MARY SPEAKS. Oil on canvas. Reference: Spang.
- MOTHER OF HEROES. Oil on canvas, *painted* by 1922.

- Exhibited: 31, 39.
- MOUNTAIN AND WATERWAYS. Oil on canvas, *painted* by 1924. Exhibited: 36.
- MOUNTAIN LAKE. Oil on canvas, *painted* by 1924. Exhibited: 36.
- MOUNTAIN LANDSCAPE. Oil on canvas, *painted* by 1922. Exhibited: 31.
- MOUNTAIN MIRROR. Oil on canvas, *painted* by 1922. Exhibited: 31.
- MOUNTAIN OUTPOSTS. Oil on canvas mounted on composition panel 15 x 30, *signed* Tack (l.r.), *painted* by 1921. Exhibited: 29, 44, 45. Owner: Phillips Collection, Washington, D. C.
- MOUNTAIN, SKY AND SEA. Oil on canvas, *painted* by 1920. Exhibited: 27, 29.
- MOUNTAIN SLOPES. Oil on canvas 18 x 24, *signed* Tack (l.r.), *painted* by 1921. Exhibited: 29. Stored at The Phillips Collection, Washington, D. C.
- MOVING FIGURES. Drawing, *drawn* by 1938. Exhibited: 71.
- MUSICAL REVERIE. Oil on canvas 18 x 16. Stored at The Phillips Collection, Washington, D. C.
- MYSTICAL CRUCIFIXION. Oil on canvas mounted on plywood 21 x 49, *signed* Tack (l.r.), *painted* by 1924. Exhibited: 35, 36, 37, 71, 73, 74. Owner: Phillips Collection, Washington, D. C.
- MYSTICAL CRUCIFIXION (study). Watercolor 7½ x 16¾, *signed* A.V.T. (l.l.). Owner: Fogg Art Museum, Harvard University, Cambridge, Mass.
- MYSTICAL CRUCIFIXION. Drawing, *drawn* by 1934. Exhibited: 60.
- THE NATIVITY. Pencil 7½ x 6¾, *signed* A.V.T. (l.r.), *drawn* by 1941. Exhibited: 74. Owner: Fogg Art Museum, Harvard University, Cambridge, Mass.
- NEAR LAGGAN. Oil on canvas, *painted* by 1921. Exhibited: 29.
- NEAR SAGAN. Oil on canvas 15 x 30, *signed* Tack (l.r.). Stored at The Phillips Collection, Washington, D. C.
- NEBRASKA STATE CAPITOL (cartoon). Watercolor on paper mounted on composition panel 45 x 30. Stored at The Phillips Collection, Washington, D. C.
- NEBRASKA STATE CAPITOL (cartoon for ceiling). Oil on canvas on composition panel 41 x 38. Stored at The Phillips Collection, Washington, D. C.
- NEBRASKA STATE CAPITOL (cartoon for Homage to Agriculture). Oil on composition board 48 x 37. Stored at The Phillips Collection, Washington, D. C.
- NEBRASKA STATE CAPITOL (sketches for Natural Sources of Wealth). Oil and watercolor on paper mounted on composition panel 22 x 62. Stored at The Phillips Collection, Washington, D. C.
- NEW ENGLAND 1850. Oil on canvas, *painted* by 1921. Exhibited: 29.
- NEW ENGLAND WINTER. Oil on canvas, *painted* by 1903. Exhibited: 10.
- NEW PARLIAMENT HOUSE, MANITOBA (study). Drawing, *drawn* by 1934. Exhibited: 60.
- NEW YORK IN SNOW. Oil on canvas 25 x 28, *signed* Augustus Vincent Tack (l.r.). Stored at The Phillips Collection, Washington, D. C.
- NICODEMUS. Wash drawing 9½ x 8½, *signed* A.V.T. (l.l.), *painted* by 1941. Exhibited: 74. Owner: Fogg Art Museum, Harvard University, Cambridge, Mass.
- NIGHT. Oil on canvas, *painted* by 1934. Exhibited: 61.
- NIGHT, AMARGOSA DESERT. Oil on canvas mounted on composition panel 84 x 48, *signed* Augustus Vincent Tack (l.l.), *painted* c. 1937. Exhibited: 91. Owner: Phillips Collection, Washington, D. C.
- NIGHT CLOUDS AND STAR DUST. Oil on canvas mounted on composition board 75 x 42, *signed* Augustus Vincent Tack (l.r.), *painted* by 1941. Exhibited: 75, 79, 85, 91. Owner: The Metropolitan Museum of Art, New York, N. Y.
- NOCTURNE. Oil on canvas, *painted* by 1934. Exhibited: 61, 70.
- NORTH OF DEERFIELD. Oil on canvas 30 x 36. Stored at The Phillips Collection, Washington, D. C.
- NUDE. Brush drawing 14 x 10, *signed* Tack (l.r.). Owner: Mrs. Duncan Phillips, Washington, D. C.
- NUDE (study). Oil on composition panel 40 x 29. Stored at The Phillips Collection, Washington, D. C.
- NUDE WITH DRAPERY. Pencil drawing 20 x 10½. Stored at The Phillips Collection, Washington, D. C.
- OCTOBER. Oil on canvas, *painted* by 1938. Exhibited: 70.
- OLD WORKHORSE. Drawing, *drawn* by 1934. Exhibited: 60.
- ORANGE AND YELLOW. Oil on canvas, *painted* by 1931. Exhibited: 50, 52.
- ORDER. Lunette in oil on canvas mounted on composition panel 44 x 36, *signed* Tack (l.r.), *painted* by 1931. Exhibited: 50, 52, 69, 70, 80, 91. Owner: Phillips Collection, Washington, D. C.
- OUTPOSTS OF TIME I. Oil on canvas mounted on composition panel 44 x 35½, *signed* Tack (l.r.), *painted* by 1931. Exhibited: 50, 52, 91. Owner: Phillips Collection, Washington, D. C.
- OUTPOSTS OF TIME II. Oil on canvas mounted on composition panel 44 x 35½, *signed* Tack (l.r.), *painted* by 1931. Exhibited: 50, 52, 91. Owner: Phillips Collection, Washington, D. C.
- OVAL (untitled). Oil on canvas on composition panel 69 x 43, *signed* Tack (l.r.). Stored at The Phillips Collection, Washington, D. C.
- OVAL ABSTRACT. Oil on canvas 60 x 36, *painted* c. 1932. Owner: Mrs. Benjamin Mochan, Clinton, Conn.
- OVERHANGING WORLD. Oil on canvas, *painted* by 1922. Exhibited: 30.
- OX CART. Oil on canvas 15 x 30. Owner: Phillips Collection, Washington, D. C.
- PAINTING. Oil on canvas. Owner: Mr. Jack Pevere, Springfield, Mass.
- PAINTING. Oil on canvas. Owner: Mrs. Robert Ellinger, New York, N. Y.
- PALACE OF ENCHANTMENT. Oil on canvas 15 x 30, *painted* by 1919. Exhibited: 25. Stored at The Phillips Collection, Washington, D. C.
- THE PALACE OF THE SEVEN ARTS. Oil on canvas, *painted* by 1938. Exhibited: 71.
- THE PARDON OF DIMAS. Black wash drawing 9 x 7, *signed* Augustus Vincent Tack The Pardon of Dimas (l.r.). Owner: Fogg Art Museum, Harvard University, Cambridge, Mass.
- THE PARDON OF DIMAS (also called THE PENITENT THIEF, ST. DISMAS, and THE THIEF ON THE CROSS).
- PASCALLE. Overmantel, *painted* by 1923. Exhibited: 34.
- PASSACAGLIA. Tondo in oil on canvas mounted on composition panel 48 x 64¼, *signed* Tack (l.r.), *painted* c. 1924. Exhibited: 36, 45, 50, 52, 70, 71, 78, 84, 91. Owner: Phillips Collection, Washington, D. C.

- PEGGY. Oil on canvas, *painted* by 1942. Exhibited: 77.
- PENDENTIVE (study). Drawing, *drawn* by 1934. Exhibited: 60.
- THE PENITENT THIEF (also called THE PARDON OF DIMAS, ST. DISMAS and THE THIEF ON THE CROSS).
- PERCHERON. Drawing, *drawn* by 1938. Exhibited: 71.
- PETER AT THE GATE. Oil on canvas 16 x 31, *painted* 1935. Owner: Mr. Elstner Hilton, Florence, Ore.
- PHILADA. Oil on plywood 28 x 22. Stored at The Phillips Collection, Washington, D. C.
- PICARDY 1893. Oil on canvas 13 x 16, *signed* Augustus Vincent Tack Picardy 1893 (l.r.). Owner: Dr. Leo Solet, Arlington, Virginia.
- PINK OVAL. Oil on canvas mounted on composition panel, 42½ x 33¾, *signed* Augustus Vincent Tack (l.r.), *painted* by 1943. Exhibited: 79, 91. Owner: Mrs. Duncan Phillips, Washington, D. C.
- PLUM BLOSSOMS. Oil on canvas, *painted* by 1906. Exhibited: 17.
- THE POET AT THE GATE. Oil on canvas, *painted* by 1921. Exhibited: 29, 71.
- PORTRAIT—WHITE LAUREL. Oil on canvas, *painted* by 1938. Exhibited: 71.
- PRAISE OF EVENING. Oil on canvas, *painted* by 1911. Exhibited: 22.
- PRINCESSA. Oil on canvas, *painted* by 1911. Exhibited: 22.
- THE PROPHECY OF MALACIAS. Drawing, *drawn* by 1934. Exhibited: 60, 73, 74.
- THE RAIN OF MANNA. Drawing, *drawn* by 1934. Exhibited: 60, 73, 74.
- REDEMPTION. Oil on composition panel 14 x 19½, *signed* Tack (l.r.), *painted* by 1922. Exhibited: 31, 73. Owner: Phillips Collection, Washington, D. C.
- RELICS OF THE LITTLE FLOWER (cartoon for the Church of Paulist Fathers, New York City). Oil on canvas on composition panel 44 x 30½. Stored at The Phillips Collection, Washington, D. C.
- THE REMORSE OF EVE. Oil on canvas 63 x 48, *signed* Tack, *painted* c. 1914. Exhibited: 71. Owner: The National Shrine of the Immaculate Conception, Washington, D. C.
- REREDOS (study). Drawing, *drawn* by 1934. Exhibited: 60.
- THE RESPONSE. Oil on canvas 53 x 33, *signed*, *painted* by 1898. Exhibited: 4. Owner: Park Avenue Gallery, New York, N. Y.
- RHAPSODY. Oil on canvas, *painted* by 1934. Exhibited: 61.
- RHYTHM. Lunette in oil on canvas mounted on composition panel 44 x 36, *signed* Tack (l.r.), *painted* by 1931. Exhibited: 50, 52, 69, 70, 80, 91. Owner: Phillips Collection, Washington, D. C.
- ROCKS AND SEA. Oil on canvas 12 x 18, *signed* Tack (l.r.). Stored at The Phillips Collection, Washington, D. C.
- ROSA MYSTICA. Oil on canvas 60 x 48, *signed* Tack (l.r.), *painted* c. 1923. Exhibited: 32, 34, 36, 61, 64, 65, 74, 86. Owner: Cleveland Museum of Art, Cleveland, Ohio.
- ROSA MYSTICA. Drawing, *drawn* by 1934. Exhibited: 60.
- ROSA MYSTICA. Red chalk on white scratch board 12½ x 9¼, *signed* A.V.T. (l.r.). Owner: Fogg Art Museum, Harvard University, Cambridge, Mass.
- ROSA MYSTICA (study). Drawing, *drawn* by 1934. Exhibited: 60.
- ST. ANNE AND THE BLESSED VIRGIN. Drawing, *drawn* by 1934. Exhibited: 60.
- ST. DISMAS (also called THE PARDON OF DIMAS, THE PENITENT THIEF, and THE THIEF ON THE CROSS).
- ST. DOMINIC PREACHING (pen sketch for the triptych). Drawing, *drawn* by 1938. Exhibited: 73.
- ST. FRANCIS OF ASSISI. Oil on canvas, *signed* Augustus Vincent Tack (l.r.). Reference: Spang.
- ST. JOHN. Drawing, *drawn* by 1938. Exhibited: 71, 73.
- ST. JOHN AND THE BLESSED MOTHER. Drawing, *drawn* by 1939. Exhibited: 73, 74.
- ST. JOHN THE DIVINE. Drawing, *drawn* by 1941. Exhibited: 74.
- SAINTE THERESE DE LISIEUX. Drawing, *drawn* by 1939. Exhibited: 73, 74.
- SEA OF HILLS. Oil on canvas on composition panel 15 x 30, *signed* Augustus Tack (l.r.). Owner: Phillips Collection, Washington, D. C.
- SEASIDE SCENE. Oil on canvas 24 x 18, *signed* Augustus Vincent Tack (l.r.). Owner: The Butler Institute of American Art, Youngstown, Ohio.
- THE SEASONS. Drawing, *drawn* by 1934. Exhibited: 60.
- SEA WITH SAILBOAT. Oil on canvas 18 x 24. Stored at The Phillips Collection, Washington, D. C.
- SECRETS. Drawing, *drawn* by 1938. Exhibited: 71.
- SERMON ON THE MOUNT. Drawing, *drawn* by 1941. Exhibited: 73, 74.
- SHELburne PASTURES. Oil on canvas 28 x 32, *signed* Augustus Vincent Tack (l.l.). Stored at The Phillips Collection, Washington, D. C.
- SIMON OF CYRENE. Oil on canvas 61 x 48, *signed* Tack, *painted* c. 1914. Exhibited: 71, 78. Owner: The National Shrine of the Immaculate Conception, Washington, D. C.
- SIMON OF CYRENE. India ink wash and crayon 10 x 7¼, *inscribed* Simon of Cyrene Augustus Vincent Tack (l.r.). Owner: Fogg Art Museum, Harvard University, Cambridge, Mass.
- SISTER DEATH. Oil on masonite 24¾ x 19, *signed* Tack (l.r.), *painted* by 1941. Exhibited: 74, 78. Stored at The Phillips Collection, Washington, D. C.
- SISTER DEATH (study). Oil on canvas, *painted* by 1941. Exhibited: 74.
- SIX ANGELS IN ADORATION. Oil on canvas, *painted* by 1939. Exhibited: 73.
- SMALL OVAL. Oil on canvas, *painted* by 1943. Exhibited: 80.
- SNOW PICTURE, LEYDEN. Oil on canvas 31 x 36, *signed* Augustus Vincent Tack (l.r.). Stored at The Phillips Collection, Washington, D. C.
- SOLITUDE. Oil on wood panel 18 x 6, *signed* Tack (l.r.). Owner: Phillips Collection, Washington, D. C.
- SOUL'S ADVENTURE. Oil on canvas 15 x 30. Owner: Yale University Art Gallery, New Haven, Conn.
- THE SPIRIT OF CREATION (study for the mural in Lisner Auditorium, George Washington University). Oil on canvas 36 x 84, *painted* c. 1944. Exhibited: 87. (Probably the same as TIME AND TIMELESSNESS and THE SPIRIT OF CREATION below).
- THE SPIRIT OF CREATION (study for the mural in Lisner Auditorium, George Washington University). Oil on canvas 36 x 96, *painted* c. 1944. Exhibited: 91. (The catalog for 91 lists Phillips Collection as owner. Probably the same as the painting in the Phillips Collection called TIME AND TIMELESSNESS and also THE SPIRIT OF CREATION above).
- THE SPIRIT OF THE HILLS. Oil on canvas, *painted* c. 1944. Owner: Dr. Cloyd H. Marvin, Washington, D. C.
- SPRING LANDSCAPE IN DEERFIELD. Oil on canvas 25 x 28,

- signed* Tack (l.r.). Stored at The Phillips Collection, Washington, D. C.
- SPRING NIGHT. Oil on canvas mounted on composition panel $68\frac{3}{4} \times 43\frac{1}{2}$, *signed* Tack (l.r.), *painted* c. 1934. Exhibited: 70, 78, 79, 80, 91. Owner: Phillips Collection, Washington, D. C.
- SPRING NOCTURNE. Oil on canvas, *painted* by 1944. Exhibited: 85.
- SPRING, SUMMER, AUTUMN, WINTER. Drawing, *drawn* by 1939. Exhibited: 73.
- STARDUST. Oil on canvas, *painted* by 1943. Exhibited: 80.
- STORM. Oil on canvas, *painted* by 1904. Exhibited: 12, 15.
- STORM. Oil on canvas mounted on composition panel 37×48 , *signed* Tack (l.r.), *painted* 1920-1925. Exhibited: 34, 36, 40, 45, 50, 57, 59, 71, 75, 79, 80, 83, 85, 91. Owner: Phillips Collection, Washington, D. C.
- STUDY. Drawing, *drawn* by 1934. Exhibited: 60, 71.
- STUDY FOR DRAPERY. Drawing, *drawn* by 1938. Exhibited: 71.
- STUDY FOR MURAL. Drawing, *drawn* by 1938. Exhibited: 71.
- SUNDAY AFTERNOON, DEERFIELD. Oil on canvas 15×30 . Stored at The Phillips Collection, Washington, D. C.
- SUNDAY EVENING. Oil on canvas, *painted* by 1911. Exhibited: 22.
- SYLPH. Oil on canvas, *painted* by 1919. Exhibited: 25.
- SYLPHIDES. Oil on canvas, *painted* by 1943. Exhibited: 79, 80, 85.
- SYMMETRY. Oil on canvas, *painted* by 1938. Exhibited: 70, 80.
- THE THIEF ON THE CROSS (also called THE PARDON OF DIMAS, THE PENITENT THIEF, and ST. DISMAS). Oil on canvas 62×48 , *signed* Tack, *painted* 1914. Exhibited: 54, 55, 71, 73. Owner: The National Shrine of the Immaculate Conception, Washington, D. C.
- THREE ARCHES (cartoon). Oil on canvas on composition panel 17×61 . Stored at The Phillips Collection, Washington, D. C.
- THREE LISTENERS. Oil on canvas, *painted* by 1919. Exhibited: 25.
- TIME AND TIMELESSNESS. Oil on canvas 35×83 , *signed* Augustus Vincent Tack (l.l.), *painted* c. 1944. Owner: Phillips Collection, Washington, D. C. (This and both of the SPIRIT OF CREATION paintings are probably the same).
- TOBIAS. Drawing, *drawn* by 1939. Exhibited: 73.
- TOBIAS BURYING THE DEAD. Drawing, *drawn* by 1941. Exhibited: 74.
- A TOCATA OF GALUPPI. Oil on canvas, *painted* by 1911. Exhibited: 22.
- TONDO. Oil on canvas, *painted* by 1938. Exhibited: 70, 80.
- TOP OF THE MORNING. Oil on canvas mounted on plywood 24×24 , *signed* Tack (l.l.), *painted* by 1919. Exhibited: 25, 36, 45. Owner: Phillips Collection, Washington, D. C.
- TO THE LAST DROP. Oil on canvas $48 \times 62\frac{1}{2}$, *signed* Augustus Vincent Tack (l.l.), *painted* by 1939. Exhibited: 73. Stored at The Phillips Collection, Washington, D. C.
- TOWARD THE LIGHT. Oil on canvas, *painted* by 1943. Exhibited: 79, 80.
- TREE. Owner: Mr. Leonard Baskin, Northampton, Mass.
- TRIPTYCH #I (with angel). Watercolor $21 \times 29\frac{1}{2}$. Stored at The Phillips Collection, Washington, D. C.
- TRIPTYCH #II ("Wisdom and Understanding Reading the Book of Life"). Watercolor $21 \times 29\frac{1}{2}$. Stored at The Phillips Collection, Washington, D. C.
- TRIPTYCH #III ("Beauty Leads the Spirit of Art"). Watercolor $21 \times 29\frac{1}{2}$. Stored at The Phillips Collection, Washington, D. C.
- TRIPTYCH #IV ("Knowledge Pushes Back the Clouds"). Watercolor $21 \times 29\frac{1}{2}$. Stored at The Phillips Collection, Washington, D. C.
- TRIPTYCH—UNIDENTIFIED (study). Watercolor. Reference: Spang.
- TROPICAL LANDSCAPE. Oil on canvas 15×31 . Owner: The Castellane Gallery, New York, N. Y.
- TURMOIL. Oil on canvas, *painted* by 1943. Exhibited: 79, 80.
- TWO FEMALE FIGURES. Oil on canvas, *signed*. Owner: Mrs. John D. Casey, Chicago, Ill.
- TWO NUDES. Red chalk on grey paper, $16\frac{1}{2} \times 9$, *signed* A.V.T. (l.r.). Owner: Fogg Art Museum, Harvard University, Cambridge, Mass.
- UNDERSTANDING. Drawing, *drawn* by 1934. Exhibited: 60, 71.
- UP HILL ROAD. Oil on canvas mounted on cardboard 26×17 , *signed* Tack (l.r.). Owner: Phillips Collection, Washington, D. C.
- THE VALLEY. Oil on canvas, *painted* by 1921. Exhibited: 29.
- THE VALLEY. Drawing, *drawn* by 1934. Exhibited: 60, 71.
- THE VOICE IN THE WILDERNESS. Oil on canvas, *painted* by 1938. Exhibited: 71.
- THE VOICE OF MANY WATERS. Oil on canvas mounted on composition panel $76\frac{1}{2} \times 48$, *signed* Tack (l.l.), *painted* c. 1924. Exhibited: 36, 38, 42, 44, 45, 50, 52, 61, 70, 79, 81, 85, 91. Owner: Phillips Collection, Washington, D. C.
- VOLCANIC MOUNTAIN, HONOLULU. Drawing, *drawn* by 1934. Exhibited: 60, 71.
- VOLCANIC MOUNTAIN. Watercolor and pastel drawing $8 \times 8\frac{1}{2}$, *signed* A.V.T. (l.r.c.). Owner: Mrs. Duncan Phillips, Washington, D. C.
- THE VOYAGERS. Oil on canvas, *painted* by 1921. Exhibited: 29.
- WESTERN HILLS. Oil on canvas 15×30 , *signed* Augustus Vincent Tack (l.l.). Stored at The Phillips Collection, Washington, D. C.
- "WHAT WILL YE THAT I DO TO YOU?" Pencil on ivory paper $12\frac{1}{2} \times 8\frac{1}{2}$, *signed* A.V.T. (l.r.), *drawn* by 1939. Exhibited: 73. Owner: Fogg Art Museum, Harvard University, Cambridge, Mass.
- WINDY DAY. Oil on canvas 25×28 . Stored at The Phillips Collection, Washington, D. C.
- WINTER. Oil on canvas on masonite $15\frac{1}{2} \times 15\frac{1}{2}$, *signed* Tack (l.r.), *painted* by 1934. Exhibited: 61, 70, 80. Owner: Phillips Collection, Washington, D. C.
- WINTER LANDSCAPE. Oil on canvas 24×28 , *signed* Tack (l.r.). Stored at The Phillips Collection, Washington, D. C.
- WISDOM WAY. Oil on canvas 29×36 , *signed* Augustus Vincent Tack (l.r.). Stored at The Phillips Collection, Washington, D. C.
- WOMAN. Oil on canvas. Owner: Mrs. William G. Land, Washington, D. C.
- "WOMAN BEHOLD THY SON—SON BEHOLD THY MOTHER." Drawing, *drawn* by 1923. Exhibited: 34, 73.
- WOMAN IN BLUE. Drawing, *drawn* by 1938. Exhibited: 71.
- YOUNG MOTHER. Drawing, *drawn* by 1934. Exhibited: 60.
- YOUTH. Drawing, *drawn* by 1938. Exhibited: 71.

Bibliographical Note

BECAUSE of the extent and variety of research for this study of Augustus Vincent Tack, any bibliography would have to be selective. In general all material essential to the study has been referred to at some point in the catalog: in the list of exhibitions, in the text and footnotes of the biographical and critical section, in the acknowledgments, and under ownership in the checklist of Tack's work. A brief description of the procedure for this study will indicate the quantity of research material and how it was gathered.

In September, 1966 when the American Studies Group undertook a study of Augustus Vincent Tack, nothing was known to them of the artist or his work outside the limited recollections of a few Deerfield residents. The handful of Tack's paintings to be found in town give little idea as to the range of his style or the extent of his reputation. Research was enormously handicapped by the prior destruction of almost all personal papers and records kept by Tack. No diaries, letters, financial accounts, or even published catalogs survived to give a basis for investigation or a guide to his personality.

The initial step in the fall of 1966 was to send several hundred letters of inquiry to museums, galleries, and others previously helpful to the American Studies Group. Responses to these letters were rewarding: from some, names of relatives and friends were discovered; from others, Tack material was traced to obscure and improbable places; and still other letters made it possible to compile a list of Tack's exhibitions.

As correspondence to and from Deerfield daily increased in volume and steadily contributed to our image of Mr. Tack, other sources were consulted. Personal interviews with located friends of the artist added to knowledge and also widened the search—for each question answered, others arose. Factual evidence gained through a methodical search of standard art references, art periodicals, newspapers, and city directories brought confidence that an accurate and complete record could be obtained. Visits to former Tack addresses in New York City brought library data to life. A page by page scanning of the Greenfield newspaper yielded biographical fragments, and the diaries kept by Mrs. George Fuller gave personal details and a background for the section on Tack's early years in Deerfield. Still letters continued to arrive: some verifying known facts, others containing new information, many helping to define the artist more clearly. Owners of paintings were requested to send details of size, date, and inscriptions, and also a photograph to be used in stylistic analysis and future publication. When a new biographical item was received, it was filed in a chronological card system. Concrete suggestions and vague leads were always followed, until after two years' research and several thousand letters, all these sources have provided the information contained in the catalog.

All correspondence, notes, and photographs relative to the work of the American Studies Group on Augustus Vincent Tack are on permanent file at Deerfield Academy.

Recognizing that mistakes may occur no matter how concerted the effort for accuracy, the American Studies Group apologizes for any possible omissions or inadvertent errors.

Acknowledgments

WITHOUT the encouragement and assistance of countless people, the American Studies Group could never have carried out this two-year study of Augustus Vincent Tack. Above all we wish to acknowledge our sincere gratitude to Mr. Frank L. Boyden, Headmaster of Deerfield Academy, whose support and active interest in our program has made the project possible. His trust is a compliment and a challenge, and his enthusiasm for every type of extracurricular interest has immensely broadened the educational opportunities for everyone at Deerfield.

To Miss Elizabeth Fuller and Mrs. Richard Arms of Deerfield, nieces of Mrs. Augustus Tack, the American Studies Group wishes to extend its deep appreciation for sharing family memories, for time spent with the Group, and for their enthusiasm and lively participation.

Other members of Augustus Tack's family who have generously contributed to the study and loaned paintings for the exhibit are: Mrs. John D. Casey of Chicago, Illinois; Mrs. Robert Ellinger of New York, New York; Mr. Elstner Hilton of Florence, Oregon; Mrs. Hayden Kuehn of New York, New York; Mr. John R. Moran, Jr., of Denver, Colorado; Mr. Clendenin J. Ryan of New York, New York; Sister Mary de Sales, formerly Gertrude Farley, of Cresson, Pennsylvania; Mr. Harry S. Tack of Sewickley, Pennsylvania; and Mr. Richard C. Tomkins of New York, New York.

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Jersey; The Pocumtuck Valley Memorial Association, Deerfield, Massachusetts; The Wadsworth Athenaeum, Hartford, Connecticut; Miss Patricia Reif of the Washington County Museum of Fine Arts, Hagerstown, Maryland.

Miss Antoinette Kraushaar of the Kraushaar Galleries, New York, New York; Miss Frances Keech at the Museum of Modern Art, New York, New York; Miss Beatrice Orenstein of the Park Avenue Gallery, New York, New York; and Mr. S. Morton Vose of the Vose Galleries, Boston, Massachusetts, have been of great assistance in providing catalogues of exhibitions and supplementing our list of paintings.

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Our awareness of the personality of Augustus Tack has been greatly enriched by correspondence and personal interviews with many of his former friends. Dr. George H. Humphreys of New York, New York, a life-long friend of Mr. and Mrs. Tack and of their children, has constantly been helpful and interested. The Reverend Dom. William Wilfred Bayne of Portsmouth, Rhode Island, a former assistant in the Tack studio, wrote at length of his experiences with the artist. The letters of Mrs. John B. Ferguson, Mrs. William T. Hamilton, and Mrs. Lawrence Vinton Hershey, all of Hagerstown, Maryland, showed a special warmth and interest in this project. Mrs. Hotchkiss Ely of Greenwich, Connecticut, and Mr. John D. Garrison of New York, New York, have helped to recall the time that Tack spent at Saranac Lake. Others who have written their recollections of Tack and who have generously loaned for the exhibition are: Mr. David P. Conant of Charlestown, New Hampshire; Mrs. Solton Engel of New York, New York; Mr. David E. Finley, Mrs. William G. Land, and Dr. Cloyd H. Marvin, all of Washington, D. C.; Mrs. George W. Patch of New York, New York; Mr. and Mrs. David M. Robb, Jr., of Minneapolis, Minnesota; Mr. Marvin S. Sadik of Bowdoin College, Brunswick, Maine; Dr. Leo Solet of Arlington, Virginia; Mr. Edgar Z. Steever of Devon, Pennsylvania; and Mr. Cliff Young of New York, New York.

The American Studies Group has always depended on the good wishes and concern of its friends in the Deerfield area. Without them, a study of this nature could not prosper. We wish to thank especially Mr. J. Peter Spang, III, who helped to organize the American Studies Group in 1963, who participated whenever possible at meetings, and who generously loaned his collection of sketches and photographs. Others who contributed to our understanding of Tack were: Mrs. Carlos Allen, Mrs. Mary A. Ball, Miss Harriet Childs, Dr. and Mrs. S. Arthur Localio, Mrs. John A. McInnis, Miss Julia D. S. Snow, Miss Marian Stebbins, Mr. H. Holton Thorn, Mrs. Franklin Thorn, Sr., and Mrs. Nathan Tufts.

At the Academy we extend warm thanks to Mr. Peter M. P. Atkinson; to Mrs. Ronald

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Deerfield, Massachusetts

THE AMERICAN STUDIES GROUP

The American Studies Group

During the past two years many boys have studied the life and paintings of Augustus Vincent Tack. Their thoughts and ideas have made this catalog possible, and though we would like to give credit to every boy who contributed in any way to the project, space prevents it. Therefore, we are listing the predominant contributors who worked under the able chairmanship of Nathaniel M. Sims.

Deerfield, Massachusetts

AMELIA F. MILLER

ROBERT L. MERRIAM

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