



THOMAS MORAN (1837-1926)**Jupiter Terrace, Yellowstone**

Signed lower left, "Moran / 93."

oil on canvas

20 x 30 in.

1893

9875

PROVENANCE:

Reed Family Collection, Beverly Hills, California

Private Collection, Honolulu, Hawaii

By descent through the family

Christie's New York: Thursday, May 26, 1994 [Lot 73], Important American Paintings, Drawings and Sculpture. Private collection

acquired at the above sale

EXHIBITION:

Coe Kerr Gallery, New York Gerald Peters Gallery, Santa Fe Findlay Art Galleries, Inc., Kansas City, Missouri The Montclair Museum of Art, New Jersey, Passionate Pursuits: Hidden Treasures of the Garden State, Sept. 29, 1996 - Jan. 5, 1997

Thomas Moran (1837-1926) was born into a working-class family of weavers in Bolton, England. Left behind by the industrialization of the textile industry in the mid 19th century, the family emigrated to Philadelphia in 1844. As a teenager, Moran became an apprentice for the Philadelphia engraving firm of Scattergood and Telfer but left after three years in order to pursue painting. He spent several years training with his older brother, Edward, who was working as a marine painter and developed a lifelong fascination with the work of the English landscape painter J.M.W. Turner.

The major turning point in Moran's career came in 1871 when he accompanied a geological survey of Yellowstone, working closely with photographer William H. Jackson to create paintings that captured the fascinating natural beauty and grandeur of the area. Moran's paintings of Yellowstone won considerable attention and are credited as helping bring about Yellowstone's designation as America's first national park.

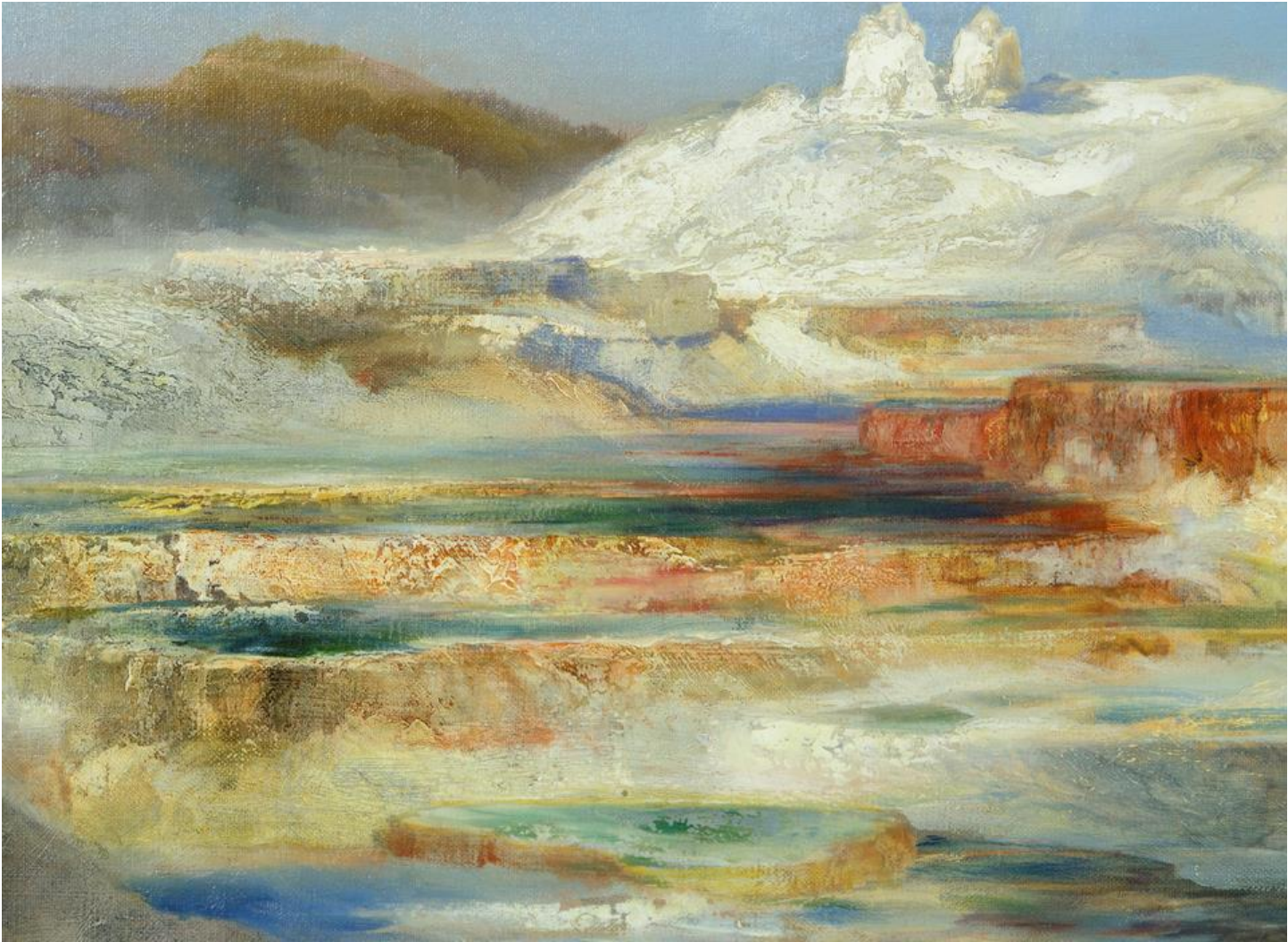
During the next few years, Moran accompanied more expeditions into the American West, journeying to places which included Yosemite, the Grand Canyon, the Colorado River, the Mount of the Holy Cross and creating majestic paintings of the natural beauty that he found there. For the rest of his life, Moran continued to travel widely, creating drawings, etchings, and paintings of what he encountered. Today, Moran is credited as playing a pivotal role in creating the mythology of the American West.

Moran's canonical work is represented in the permanent collections of the Smithsonian Institution, Washington D.C.; National Gallery of Art, Washington D.C.; Metropolitan Museum of Art, New York; Philadelphia Museum of Art, Philadelphia; Art Institute of Chicago; Chicago; Brooklyn Museum, New York; Museum of Fine Arts, Boston; and

the White House Collection, Washington, D.C. among many others.

The information and material herein represents Gallery's best efforts and understanding of the current history and scholarship with respect to the provenance of the Work(s) of Art described and is not part of any warranty.











McORAN. 1893.



7611 20 x 30
Jupiter Terrace, Yellowstone
Thomas Moran, N.Y.
ARTIST

Thomas Moran (1837-1926)
JUPITER TERRACE, YELLOWSTONE
1893
Oil on canvas
20 x 30 inches

COE KERR GALLERY
49 EAST 82nd STREET
NEW YORK, N.Y. 10028

GRAHAM
GALLERIES
101 HAMILTON AVENUE
NEW YORK, N.Y. 10011

Thomas Moran 1837-1926
Jupiter Terrace, Yellowstone 1893
Oil on canvas, 20 x 30 inches

No. 1344
PICTURE

GERALD P. PETERS

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TELEPHONE 505-968-6961
FINE AMERICAN PAINTINGS

Artist:	THOMAS MORAN	Price:	
Title:	Jupiter Terrace, Yellowstone		
Year Painted:	1893	Signed:	SELL
Medium:	Oil on Canvas	Stock Number:	C-8046
Size:	20 x 30 inches	Negative Number:	

ADELSON GALLERIES

Thomas Moran (1837-1926)
Jupiter Terrace, Yellowstone, 1893
Oil on canvas
20 x 30 inches
AG 6643

MONTCLAIR
MUSEUM

1 South Mountain Avenue
Montclair, NJ 07042-1747

Passionate Pursuits: Hidden Treasures of the Garden State
September 29, 1996 - January 5, 1997

Thomas Moran
Jupiter Terrace, Yellowstone, 1893
Oil on canvas
20 x 30 inches

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CONDITION REPORT

Thomas Moran *Jupiter Terrace, Yellowstone*, 1893 Oil on canvas 20 x 30 inches Signed and dated lower left *Moran / 93*

This painting is in very good condition. The canvas is unlined, however the tacking edges have been reinforced to allow for safe stretching. The paint layer is clean and lightly varnished. With the exception of two tiny retouches above the white hills in the distance there are no retouches. The legendarily fickle paint layer, which is the signature of Moran's work, is in perfect condition. All of his glazes and subtle touches in the landscape are intact. No further restoration is recommended.



Simon Parkes