



Light, Particularly

AN ART SHOW & SALE

OF ALICE STEER WILSON ORIGINALS

A PORTION OF THE PROCEEDS TO BENEFIT

THE MID-ATLANTIC CENTER FOR THE ARTS & HUMANITIES

Opened Friday, October 2nd, from 5pm to 9pm

24 Congress Street, Cape May NJ

From Alice's Congress Street home and Studio, the first public offering for sale of her original work in ten years has begun. Works selected from her studio archives and the current exhibition are included; some have never been offered.

Event refreshments compliments
of the WASHINGTON INN.

Art preparation compliments
of the WASHINGTON STREET GALLERY

A special thanks to WHALE'S TALE
for decades of friendship.

Ten percent of the painting price will be donated to the fund for restoration and maintenance of the Carriage House of the Emlen Physick Estate, where Alice Steer Wilson had her first solo exhibition in 1979, and where she taught and made so many lifelong friends.

Windsor Beach Study, 1969.

Watercolor on paper. 5.5 x 8.5 inches.
\$950 [SOLD]

Alice's fascination with the Windsor Hotel and neighborhood brought her to this beach often, with or without her paints. [#80_114]



Forgotten View, 1973.

Oil on canvas. 11 x 11.5 inches.
\$3,800

A different angle on the familiar view from Alice's rented second floor apartment at 232 Windsor Avenue, but this time she chose oil for her medium. [#70_118]



Blue Roof Through Steps, 1974.

Watercolor on paper. 11 x 6.75 inches.
\$950

Inscribed September 27, 1974 on reverse, this view from the steps of her rented second floor apartment was likely her farewell painting of the season. The view is a familiar one, usually painted from the porch, but here she painted it through the steps as she prepared to depart for her winter studio in Pennsylvania. [#70_128]



Windsor Avenue Rooftop View, 1974.

Watercolor on paper. 11 x 10 inches.
\$950

View from Alice's rented Windsor Avenue apartment, including the window through which she viewed the sea and the landscape she painted all summer. [#70_124]



Annie's Dream, 1977.

Watercolor on paper. 8 x 6.5 inches.
\$950 [SOLD]

The Annie Knight House was one of Alice's favorite subjects, and she painted it in all seasons, for four decades. This is one of her earliest studies, done as if the building floated alone, above the fray. [#60_109]



Little Boat Scene, 1977.

Watercolor on paper. 5 x 7 inches.
\$1,200 [SOLD]

This painting was displayed with other Cape May scenes in Alice's rented shop at 404 Washington Street. It hung in the artist's home and then her daughters' home for almost forty years. [#70_109]

Strawberries, 1977.

Watercolor on paper. 9 x 9 inches.
\$900 {SOLD}

Alice loved strawberries, and this painting hung in her Cape May kitchen year round, before far-flung strawberries became available beyond their natural New Jersey season.
[# 70_201]



Schellenger's Landing, 1979.

Watercolor on paper. 12.5 x 20 inches.
\$3,600

Alice often brought her students to this familiar waterway to paint. She displayed this work on the walls of her Cape May home for many years.
.[#70_151]



Windsor Avenue Sketch, 1980.

Watercolor on paper. 11 x 15 inches.
\$2,800

Looking up Windsor Avenue from the vantage point of the lost Windsor Hotel.
[# 80_114]



The Blue Rose, 1980.

Watercolor on paper. 9 x 12 inches.
\$1,500

In her sketch journal, Alice recorded steps necessary to complete this painting: 1) blue (blot out posts) 2) blue green of house 3) yellow foliage 4) roof/chimney/sidewalk 5) deeper BG trim 6) shadow on white 7) darker foliage.
[# 80_110]

Congress Street Sketch, 1985.

Watercolor on paper. 8 x 7.5 inches.
\$950 {SOLD}

A favorite subject, the Skinner mansion at the corner of Congress and Lafayette Streets, was sketched by Alice from many angles and seasons.
[#80_112]

Red Car, 1986.

Watercolor on paper. 6 x 9.5 inches.
\$950

The Congress Hall lawn parking lot where Alice often parked her Volkswagen van.
[#90-131]

Carriage House Patio, 1986.

Watercolor on paper. 11 x 12 inches.
\$1,500

Alice's view of the back of the Carriage House, when it was home to the Cape May County Art League. Here, she taught, showed her work, served as president, and made many lifelong friends. This is the place where she came into her own as a painter. [#80_118]



Congress Street, 1988.

Watercolor on paper. 11.5 x 15 inches.
\$2,800 {SOLD}

A favorite subject, the cupola and surrounding greenery at Lafayette and Congress Street, in an early spring view. (signed and dated) [# 80_115]



High Summer, 1990.

Watercolor on paper. 11.5 x 10.5 inches.
\$2,600 {SOLD}

Sun-washed angles, blues and foliage grace this classic Cape May porch. (signed) [# 90_122]



Mary's House (Study), 1990.

Watercolor on paper. 10.75 x 8.5 inches.
\$1,800

Study for "Matriarch" and a favorite neighbor. (Unsigned from studio archive). [#90_171]



House by the Sea (Study), 1990.

Watercolor on paper. 11 x 15 inches.
\$2,800 {SOLD}

This study of one of her favorite subjects formed the visual basis of a business card she used in the early 1990s. [#90_345]



Things to Do, 1990.

Watercolor on paper. 15 x 22.5 inches.
\$3,800

Alice loved to make lists to bring order to her life, and she surrounded herself with color and patterns to arrange, inspire, and depict her process. [#90_167]

Chalfonte Sketch, 1990.

Watercolor on paper. 10.5 x 8.5 inches.
\$1,800

The Chalfonte Hotel offered Alice's new work every late summer from 1992 until her death. This sketch, unsigned, includes a signed sketch of a bather on reverse. [#90_124b]



Chalfonte Sketch II, 1990.

Watercolor on paper. 11 x 15.25 inches.
\$2,500

The Chalfonte Hotel was "home" for Alice's art in the 1990s, as she developed an annual following for her Labor Day weekend art openings. [#90_177]



Bather, 1990.

Watercolor on paper. 8.5 x 10.5 inches.
[reverse of Chalfonte Sketch]

Alice initialed this loose sketch of a relaxed bather on the promenade, but when Janice discovered the Chalfonte sketch in the archives, she responded to the power of an image of their shared projects -- annual exhibitions of her mother's new work to an adoring crowd -- and had the other side framed for display. It has hung in Janice's Merchantville home for almost fifteen years. [#90_124a]



Congress Street in October, 1990.

Watercolor on paper. 22 x 28.5 inches.
\$8,000

An autumn view of cherished neighbors, this composition is from the same vantage point as Quiet October, done in 1998 and published in the book, LIGHT, PARTICULARLY. Although she never signed this painting, she kept it amongst the works-in-progress in a black canvas bin in her studio. [#90_119]

Ocean Street Sketch, 1990.

Watercolor on paper. 15 x 22.5 inches.
\$3,800

This view is reminiscent of "On Ocean Street," one of Alice's most popular note cards. [#90_180]

Boat Painter, 1993.

Watercolor on paper. 10 x 8 inches.
\$950 {SOLD}

Alice preferred the term "painter" to "artist" and she may have used it in this title as a visual pun and subtle comment on the craft and work of watercolor painting. [#111_93]

Our Back Porch, 1993.

Watercolor on paper. 10.5 x 11 inches.
\$1,800 {SOLD}

The view from Alice's kitchen to the back porch of her Congress Street home was shaded by a mulberry tree that provided privacy, a perch for birds, and a constant clean-up challenge. [#90_145]



Local Color, 1993.

Watercolor on paper. 11.5 x 12 inches.
\$2,650

Alice's Merchantville kitchen was stocked with the colors and bounty of a favorite grocery store, Zagara's. [#90_299]



Thanksgiving Flowers, 1993.

Watercolor on paper. 13.5 x 20.5 inches.
\$3,200

The deep reds and rich colors of a winter bouquet created for Alice by Wirth Florist, a third-generation shop in her winter home of Merchantville. This painting hung in her dining room during the 1990s. [#90_255]



On Lafayette Street, 1993.

Watercolor on paper. 22.25 x 29 inches.
\$10,000

The Annie Knight House was a subject Alice returned to frequently, but she usually painted it from her home on Congress Street. In this composition she studied it from the rear and included the cupola of the Skinner mansion as well as the edge of the neighboring mansion. [#1013_91]

Ocean, 1994.

Watercolor on paper. 7.25 x 12.5 inches.
\$1,600 {SOLD}

This signed, moody beach scene includes a detail of St. Peter's Church steps on reverse. [#90_256a]



St. Peter's Sketch, 1994.

Watercolor on paper. 7.25 x 12.5 inches.
[on reverse of Ocean]

The porch of St. Peter's Church at Cape May Point, on the reverse of a beach scene. [#90_256b]



Window Color Study, 1994.

Watercolor on paper. 8 x 4 inches.
\$850 {SOLD}

A color study from Alice's studio window in Merchantville, dated and inscribed:

"3/24/94 -- try for the real colors on this + other brown papers -- forget sparkle, and forget rules -- it's for mood." [#90_359]



Red & White Cyclamen, 1994.

Watercolor on paper. 11 x 8.5 inches.
\$1,600

This cyclamen painting hung in Alice's Merchantville kitchen for many years. It was done during the period in which she had vowed to "paint a cyclamen portrait every day."

[#90_252]



White Cyclamen, 1994.

Watercolor on paper. 8 x 10 inches.
\$1,600

One of many portraits of her favorite flower, this time in white. [#90_254]



Red Pepper, White Cyclamen, 1994.

Watercolor on paper. 15 x 22.5 inches.
\$3,600

The contrasting values of her favorite color, red, and the pure bright white of the paper, the pestle, and the cyclamen pay tribute to Alice's joy in the colors and forms of the culinary, domestic, and fine arts. [#90_197]

Kitchen Reds, 1995.

Watercolor on paper. 14.5 x 16.5 inches.
\$2,800

When asked what her favorite color was, Alice answered "There's RED -- and then all those other colors!" This painting hung in her Merchantville kitchen as a celebration of cooking, friendship and color. The woman in the painting appears to be Alice's long time Cape May neighbor, Adele. [#201_95]

Rail Fence, 1997.

Watercolor on paper. 13.5 x 22 inches.
\$2,800

This quiet rural scene echoes Alice's upbringing in North Lima, Ohio, but was most likely painted in another favored state, Vermont. [#109_97]

Morning at the Angel, 1997.

Watercolor on paper. 14 x 21 inches.
\$4,500 {SOLD}

The Angel of the Sea fascinated Alice, and was featured as one of her first printed note cards, with the title "Two Victorian Cottages." [#145_97]



Afternoon Angel, 1997.

Watercolor on paper. 22 x 30 inches.
\$10,000

"I love the Victorian cottages by the Christian Admiral!" Alice wrote on the back of her 1977 sketchbook. Twenty years later, when she displayed this watercolor in an exhibition at the Carriage House along with George Thomas' photographs, her statement consisted of two words: "A challenge!" [#133_97]



Afternoon at the Point, the Grey Ghost, 1997.

Watercolor on paper. 21.5 x 19.5 inches.
\$10,000

This dramatic view of a favorite subject was painted during Alice's glorious five-year remission from breast cancer. She chose an angle in which the late afternoon sunlight takes center stage. [#135_97]



Jamaican Tulip Tree, 1999.

Watercolor on paper. 10.75 x 6.75 inches.
\$800

This is a view from Shoreham Green, the rented compound where Alice and Fred's family enjoyed an extended reunion and New Year's celebration in the winter of 1998-1999. [#133_99]



Chris' Bouquet, 2001.

Watercolor on paper. 10.5 x 14.5 inches.
\$2,250

This bouquet from garden designer Chris Hopkins was one of many Alice received during her final year, and celebrated in watercolors. [#107_01]



Doylestown B & B, 2001

Watercolor on paper. 10.5 x 7 inches.
\$850

A Doylestown get-away that Alice and Fred enjoyed, near the end of their time together. [#113_01]