

WATERCOLORS OF OTTO HEINIGKE— A GLASS ARTIST'S PALETTE

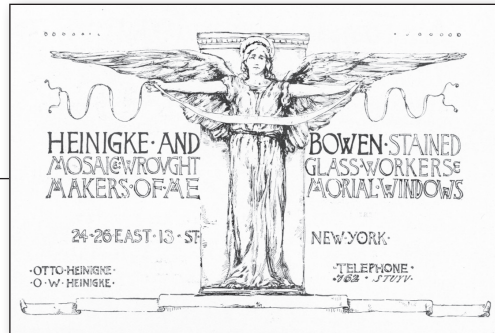
OBJECT GUIDE

OTTO HEINIGKE (1850–1915), born in New York, was the son of a respected German miniaturist who immigrated to the United States. With partner Owen J. Bowen (1866–1902), Heinigke became a successful leaded-glass window maker, producing fine windows for such institutions as the New York Stock Exchange, Carnegie Hall, and the Library of Congress.

Heinigke is frequently mentioned alongside Louis Comfort Tiffany (1848–1933), John LaFarge (1835–1910), and other leading glass artists of the period although he espoused an approach to window making that was virtually polar opposite to Tiffany's, and he never realized Tiffany's level of international success.

Like most important designers associated with the Arts and Crafts movement, Heinigke pursued many media and multiple artistic goals simultaneously.

Doubtless influenced by his father, young Otto took up painting and trained formally at the Brooklyn Polytechnic Institute. By the 1870s, his design work also included textiles and books. Eventually he turned to mural painting, and Heinigke became an



ADVERTISEMENT FOR HEINIGKE AND BOWEN, 1909. *Journal of the American Institute of Architects, Brooklyn Chapter.*

active member of the Society of Mural Painters. By 1890, he had formed his partnership with Bowen, who had worked with both LaFarge and Tiffany, and his glassmaking career was under way. A visit to Europe in 1896 cemented Heinigke's interest in traditional medieval stained-glass techniques.

The drawings and watercolors in this exhibit extend from illustration to landscapes, genre scenes, and figurative images that demonstrate Heinigke's sensitivity to color, light, and nature.

They also reveal a particular passion for figures and detail perhaps inherited from his miniaturist father. In any case, this suggests why in his windows, he favored the extensive painting of glass in direct opposition to Tiffany's complete commitment to the glass itself as a means of expression.

Whatever their links to glass and to the art of their time, Heinigke's watercolors are a delightful diversion, an absorbing group of images, and a rewarding experience on their own merits.

Works in this exhibition are watercolors on paper unless otherwise noted. They are selections from a larger collection of Heinigke paintings given to the Museum by Eric Green and Jock Truman.

- 1) **Study of a House**, c. 1890s
Graphite pencil on paper
Marks: *Heinigke & Bowen / Stained Glass Makers.. / Glass Mosaic..... / Wrought Glass..... / Telephone, 762. 18th St... / Nos. 24 & 26 E. 13th St. N.Y. / Kerby*
(2005-033:022)
- 2) **Lake George, [New York], 1878**
Signed, lower right: *Lake George / O.H. 1878*
(2005-033:014)
- 3) *Left to right:*

Landscape with Waterfall, c. 1880
(2005-033:037)

Tree in Landscape, c. 1880
(2005-033:036)
- 4) **Still Life, Shell**, c. 1880
(2005-033:031)

- 5) **The Connoisseur**, c. 1880
Inscribed,
lower center:
The Connoisseur [sic]
(2005-033:021)



- 6) **A Sunset over a Shoreline**, c. 1880
(2005-033:016)
- 7) **Beach Scene**, c. 1880
(2005-033:011)
- 8) **Marsh Landscape**, c. 1880
(2005-033:006)
- 9) *Top to bottom:*

Seascape with Sailboat, c. 1880
(2005-033:003)

Seashore with Large Boulders, c. 1880
(2005-033:008)
- 10) **Lake George, [New York], 1878**
Inscribed, lower center:
Lake George / 1878
(2005-033:009)
- 11) **Landscape with Lake**, c. 1880
(2005-033:048)
- 12) **Landscape with a Pond**, c. 1880
(2005-033:040)
- 13) **Napanoc near Ellenville, NY**, c. 1880
Inscribed on reverse:
Napanoc [sic] / *near Ellenville, NY*
(2005-033:067)
- 14) **Long Pond, Bay Ridge, L.I.**, c. 1880
Inscribed on reverse: *Long Pond / Bay Ridge / L.I.*
(2005-033:080)



- 15) **Raquette Lake, [New York], c. 1880**
Inscribed on reverse: *Raquette Lake*
(2005-033:069)
- 16) **Drift**, c. 1880
Inscribed: *Drift*
(2005-033:005)
- 17) *Top to bottom:*

Young Girl with Shadow, 1883
Burnt match and ink on paper
Signed, upper left and lower right:
OTTIE / 1883
Inscribed on reverse: *Done with burnt match & writing ink*
(2005-033:010)

Studies, c. 1880
Ink on paper
(2005-033:026)
- 18) **Seated Woman**, c. 1880
(2005-033:028)
- 19) *The object in this case is painted on the obverse and reverse and will be rotated periodically for display.*

Studies, c. 1880
Obverse: Landscape
Reverse: Genre scene
(2005-033:012)
- 20) **Landscape with Field**, c. 1880
(2005-033:051)
- 21) **Landscape**, c. 1880
(2005-033:044)
- 22) **Tree on a Hillside**, c. 1880
(2005-033:056)
- 23) **Landscape**, c. 1880
(2005-033:063)



- 24) **Dawn**, 1886
Signed, lower right: *O Heinigke / 1886*
Inscribed on reverse: *Dawn / O Heinigke N.Y. / 1886*
(2005-033:059)
- 25) **Inside a Greenhouse**, c. 1880
(2005-033:004)
- 26) **Maple Leaves and Yellow Flowers**, c. 1880
Signed vertically,
lower left:
[O HEINIGKE]
(2005-033:018)
- 27) **Still Life, Flowers**, c. 1880
Signed, lower left: [OH conjoined monogram]
(2005-033:025)
- 28) **Clouds above Rooftops**, c. 1880
(2005-033:042)
- 29) *Top to bottom:*

Landscape, c. 1880
(2005-033:002)

Landscape with Fence, c. 1880
Signed, on reverse: OH
(2005-033:038)
- 30) **Vine-covered House**, c. 1880
(2005-033:013)
- 31) **Large Tree overhanging a River**, c. 1880
(2005-033:019)





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