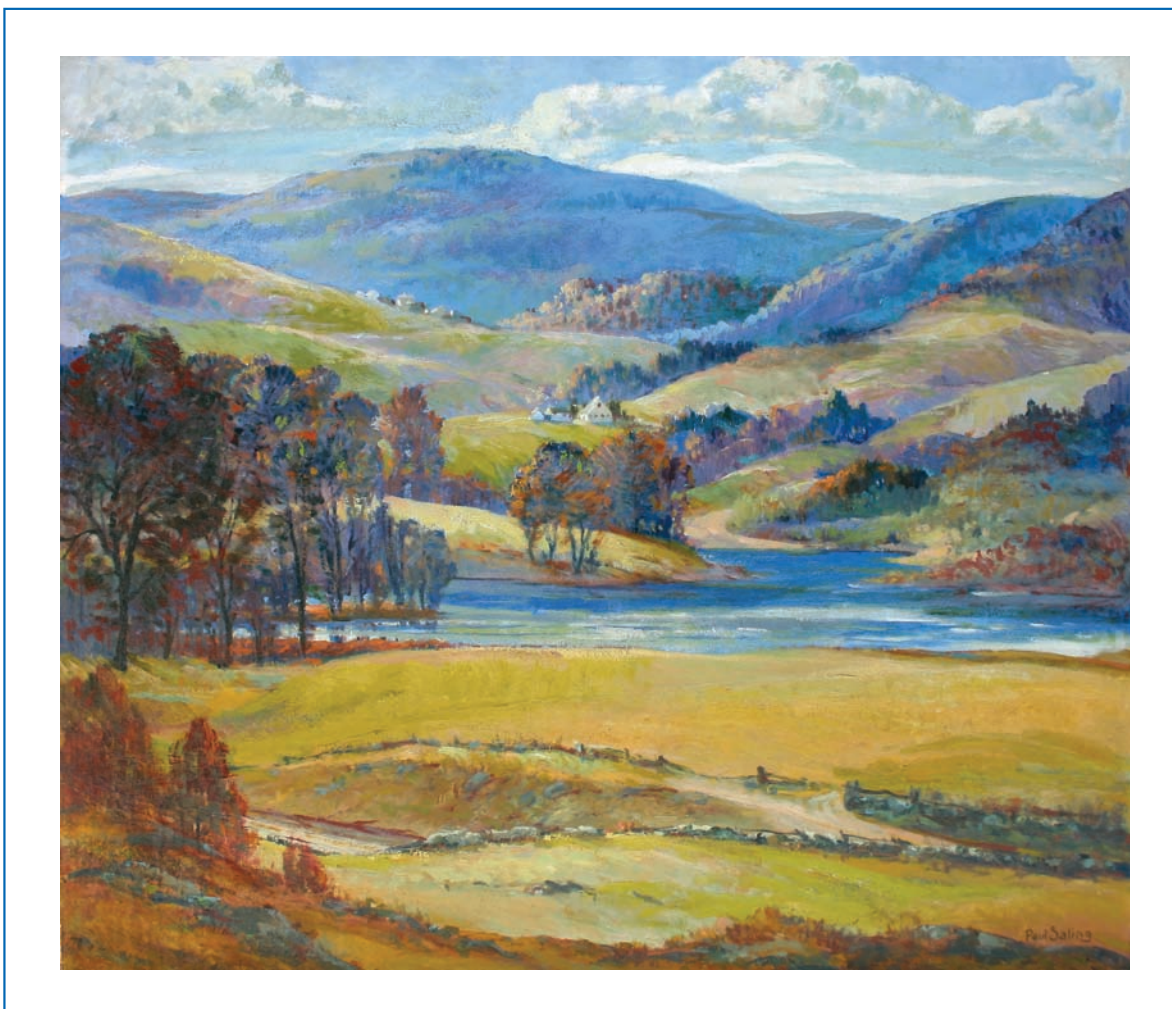


PAUL E. SALING

(1876-1936)

Artist of Lyme



THE COOLEY GALLERY

OLD LYME, CONNECTICUT

THE COOLEY GALLERY

proudly introduces the art of

PAUL E. SALING

(1876-1936)

Artist of Lyme



Please join us for an opening reception

Thursday, September 25th, 5 – 8pm

The exhibition continues until
Saturday, October 20th, 2008



Please visit www.cooleygallery.com for additional information and images.



Placid Water, oil on canvas, 25" x 30"

On the cover: *Valley and Hills, Lyme*, oil on canvas, 34" x 40"; Small insets above: Left: *House In The Woods*, oil on board, 14" x 14"
Right: *Evening Composition*, oil on board, 14" x 14"



Summer Garden, oil on board, 20" x 24"



House & Garden in Summer, oil on board, 14" x 14"



Midsummer, Lyme, Conn., August, 1926, oil on canvas, 25" x 30"



Rippling Water, oil on panel, 8" x 10"



Waiting, Greenport, oil on panel, 8" x 10"

PAUL E. SALING (1876-1936)

Artist of Lyme

by Joseph F. Newman

NOVEMBER 12TH, 1913 WAS AN OVERCAST DAY, so dark that the fifteen men and ten women who stood in Hartford's Keney Park, rifles in hand, could not see their target some two hundred yards off. Members of a German shooting club, the Schuetzen Verein, they counted among their ranks one Paul E. Saling, a one-time farmer and part-time decorator who had begun to develop a reputation as a painter of murals and landscapes. The guns cracked. Most missed. Saling did not. It was said that he possessed a very good eye.¹

Saling's German identity defined him. Born in Madgeburg, Germany in 1876 to a family that had lost its royal title, Von Saling, when his father, Edward William Carl Saling married a commoner, Marie Christina Alsbuserger, Saling immigrated to the United States with his family at age twenty-one.² He stayed only a short time before rushing back to study art, first in his hometown and then in Dusseldorf. After spending a year in New York, the Saling family purchased a farm in Avon and by 1900, Paul had joined his parents in Connecticut. His wife, Cecilia, and young son, the future artist Henry Saling, accompanied him.

Sometime just after the turn of the century, Saling rounded out his artistic education by taking classes in New York and Hartford with the hoary Connecticut art veterans, Charles Noel Flagg (1848-1916) and William Gedney Bunce (1840-1916). Twenty years passed, during which time Saling leveraged his art training into a career as a muralist and decorator, a line of work he shared with his brother, Richard, who built a niche business painting theater sets. He remained active in German social circles and joined an "open shop" trade association that opposed organized labor.³ It was not until 1915, when he was awarded a prize by the Connecticut Academy of Fine Art, that



At Home, oil on panel, 12" x 16"

¹ "Schuetzen Verein Bring Down Bear," in *The Hartford Courant* (November 13, 1913), 19. Courtesy Florence Griswold Museum Archives.

² Many thanks to Michael J. McLaughlin, great grand-nephew of the artist and accomplished sculptor in his own right, for his willingness to collect and share details of Saling's biography.

³ Hartford Open Shop Building Exchange advertisement in *The Hartford Courant* (September 1, 1914), 6. Courtesy Florence Griswold Museum Archives.



Home in Lyme, oil on board, 20" x 24"

Saling was first publicly recognized for his lush and direct landscapes of the Farmington region.

Saling moved from Hartford to Lyme eleven years later. His relocation coincided with a parade of new exhibitions and awards that validated his talent. He exhibited at the Pennsylvania Academy of Fine Arts and the National Academy of Design in 1924 and 1926, and at the Lyme Art Association repeatedly from 1925 through 1932. The Connecticut Academy conferred prizes again in 1934 and 1935. Though he painted landscapes almost exclusively, in 1926 the *Christian Science Monitor* praised “an unpretentious but charming figure study in green,” that Saling hung at the Connecticut Academy. The following year, the same magazine reviewed a solo show of thirty-six paintings by Saling at the Wadsworth Athenaeum Annex. The critic writes:

All his subjects show a fine sense of draftsmanship. He paints directly, his pictures are skillfully designed, the scenes are enveloped in atmosphere, and he is keen on the niceties of composition, a pure colorist.

These pictures vary in mood, locality, and season. One may scent the delicate fragrance of spring, there is the brilliance of autumn when the season is at its richest heights with luxurious reds and orange, or one may feel the cold rigor of the snow-clad city; their charm lies in their tenuous lines and grace of composition, and give substantial proof of Mr. Saling’s art, which shows a sense of achievement as well as bright promise.⁴

4 “Hartford Art Notes,” in *Christian Science Monitor* (March 10, 1927), 5A. Courtesy Florence Griswold Museum Archives.



In May, Lyme, oil on canvas, 20" x 24"

paintings are straight-forward representations of local scenes rendered with a precise eye and tempered hand. Nearly all of his paintings were done in Lyme, not further south in Old Lyme where the Florence Griswold house collected the masters Saling hoped to emulate. Saling had perhaps most in common with fellow Lyme resident Wilson Henry Irvine (1869-1936), whose elevated views of Hamburg Cove and surrounding hillside, sprinkled with architecture and occasionally carried off in bold colors, are found as well in Saling's work. Like Irvine, he was equally comfortable with trees and water, and his paintings have an inviting looseness to them that suggests the artist was after something pleasing to himself rather than his potential critics. Born in Germany and with a career behind him in Hartford, Saling seems to have finally found a home in Lyme. After his death in 1936 at age fifty-nine, he was buried just west of his home, in Pleasant View Cemetery. His wife and two sons inherited all his work, with the profits upon sale to be divided equally between them.



Blustery Day, New London, Conn., oil on board, 25" x 30"

That Saling showed such promise at age fifty-one is evidence of his determination to paint. Having been first a farmer reliant on his parents, and then a decorator and mural painter, best known at the time for four murals commissioned in 1922 by the East Hartford Trust Company, his ascension to the rank of professional artist must have given him immense satisfaction.

The house Saling purchased in Lyme stood in Pleasant Valley, along the Eight Mile River on Salem Road. The location gave him ample access to the views that the first generation of Lyme Impressionists had made famous by carting their easels into the hills and across the meadows. Saling did not experiment; his

A photograph appeared in the *Hartford Courant* in 1929 showing the Hartford members of the Salmagundi Club. Included are Carl Ringius (1879-1950) and James Goodwin McManus (1882-1958), artists long associated with Hartford. In the foreground, to the left of Ringius, sits Paul Saling, looking distinguished in a white collar and tie. Though he had lived the bulk of his life in or near Hartford and had begun his career there, he is identified as a member of the Lyme Art Colony. The sheer number of pictures he painted of his adopted town, as well as the spirit in which he created them, qualified him for membership, as if with every brush stroke the artist was saying, I belong here.



Mountain Top, Lyme, Conn., oil on canvas, 25" x 30¼"



Marlin's Barns, oil on panel, 12" x 16"



Last of the Day, oil on panel, 12" x 16"



It's Warm on the Inside, Lyme, Conn., oil on board, 25" x 30"



THE COOLEY GALLERY

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Old Lyme, CT 06371

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Gallery hours: Tuesday through Saturday 10am - 5pm or anytime at

www.cooleygallery.com



Farm in the Hills, oil on canvas, 30" x 36"