

# Selected Bibliography

For a review of the literature, see Kathleen A. Foster, “Writing the History of American Watercolors and Drawings,” in Wilmerding et al., *American Art in the Princeton University Art Museum*, vol. 1, pp. 49–60 (see below), drawing attention to the most important museum collection catalogues that appeared before 2004 and the contributions to the study of watercolors by paper conservators Marjorie Cohn, Marjorie Shelley, and Judith Walsh (see Cohn, *Wash and Gouache*, and essays in Avery et al., *American Drawings and Watercolors in the Metropolitan Museum of Art*; Strickler, *American Traditions in Watercolor*; Cikovsky and Kelly, *Winslow Homer*; and Herdrich and Weinberg, *John Singer Sargent*). Since then, Martha Tedeschi and Kristi Dahm have produced splendid monographs on the watercolors of Homer and John Marin (cited below), and Annette Manick and Antoinette Owen have studied Sargent’s technique (in Hirshler and Carbone, *John Singer Sargent Watercolors*), combining the perspectives of art history and technical studies to offer a superb introduction to the methods and materials of watercolor painting in general.

Citations to period literature, much of it referenced in the notes (pp. 394–466), are gathered in a bibliography that will continue to grow within an American watercolor research nexus on the website of the Library and Archives of the Philadelphia Museum of Art: <http://www.philamuseum.org/library/>. This site will also gather digital scans and links to catalogues of the American Watercolor Society, the New York Water Color Club, the Philadelphia Water Color Club, and other groups, offering access to a continuous run of these rare and scattered publications.

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