

Brandywine Creek (Christina River)



Nation Makers depicts a scene from the Battle of Brandywine, by Howard Pyle, a summer resident of Chadds Ford. Brandywine Museum.

Brandywine Creek (also called the **Brandywine River**) is a tributary of the Christina River in southeastern Pennsylvania and northern Delaware in the United States. The Lower Brandywine (the main stem) is 20.4 miles long and is a designated Pennsylvania Scenic River with several tributary streams.

The mouth of the creek on the Christina River in present-day Wilmington, Delaware, is the site of the New Sweden colony, where colonists first landed on March 29, 1638. The Battle of Brandywine was fought around the creek near Chadds Ford, Pennsylvania, on September 11, 1777, during the American Revolution. Water powered gristmills in Brandywine Village, near the creek mouth, and the nearby DuPont gunpowder mill were important in developing American industry before the introduction of steam power.

History

Native Americans of the Algonquian-speaking Lenape (or Delaware) Nation lived in the area between the Hudson River Valley and southern Delaware before the European settlement. They lived by hunting, farming corn, beans, and squash, and by fishing. The Brandywine had an especially rich shad fishery. The Lenape called the creek Wauwaset, Wawasiungh, or Wawassan, and other Native American names for it included Suspecough and Trancocopanican.

The first European settlement on the Brandywine was Swedish. On March 29, 1638, Peter Minuit, who had earlier explored the area for the Dutch, founded the colony of New Sweden near the confluence of the Christina and Brandywine, at Fort Christina, in present-day Wilmington. About 600 Swedes, Finns, and Dutch settled in New Sweden. They tended to settle along the Delaware River rather than move inland along the Brandywine and are credited with introducing the log cabin into America. The Swedes, Dutch and English disputed possession of the area until 1674, when the English gained control. William Penn was granted a charter for Pennsylvania in 1681 and gained control over the "lower three counties," as Delaware was then known, soon thereafter. The population of New Sweden had only reached about 1,000, on the western shore of the Delaware, by the time of Penn's arrival. By 1687, a Swedish colonist, Tyman Stidham, opened the first mill on the Brandywine, near Wilmington. Holme's 1687 map shows only five land claims along the Brandywine, all near present-day Chadds Ford. Land claims of the earlier Swedish and Dutch colonists were not noted on this map.

While the Lenape still remained along the Brandywine, they had by this time been decimated by European diseases and wars with Susquehannock and later Iroquois tribes over control of the fur trade with Europeans. Their estimated population had fallen from 10,000–20,000 in 1600 to 2,000 in 1682. The Lenape signed a series of treaties with the Europeans, beginning with a 1682 treaty with William Penn, but were forced out of eastern Pennsylvania by the time of the French and Indian War. During the 1720s and 1730s, the Lenape claimed that William Penn had granted them all the land 1 mile on each side of the creek, and complained that mill dams on the creek were ruining their shad fishery. Hannah Freeman (1730–1802), known as Indian Hannah, is believed to be the last Lenape to have lived in Chester County and is buried in Embreeville, near the forks of the creek.

The valley was settled by Quakers, and other dissident Protestants, following Penn's Charter. Their activities were mainly farming and milling. Quaker influence is still felt with over 16 Quaker Meetings and several Quaker schools operating in the area. The Quaker millers near the mouth of the Brandywine cooperated in maintaining quality and branding the flour. "Brandywine Superfine" flour was shipped all along the Atlantic coast and to the West Indies even before the American Revolution.

The creek lends its name to the 1777 Battle of Brandywine of the American Revolutionary War. General William Howe, commanding the British forces, was marching north on Baltimore Pike (now U.S. Route 1) toward Philadelphia and needed to ford the Brandywine near Chadds Ford. General George Washington, massed most of his American forces on the banks of the creek near Chadds Ford, and



Brandywine Creek looking upstream from the Brandywine Museum at Chadds Ford

protected other fords as far as 5 miles north and 3 miles south. The Brandywine Battlefield Park covers only 50 acres, but during the battle British troops marched about 6 miles north, fording the creek above the forks, to outflank Washington's forces. Before the battle, General Anthony Wayne had his headquarters in Brandywine Village, across the creek from Wilmington, and Continental troops camped nearby, near Lovering Avenue.

The Conestoga wagon was first built to haul grain from the Conestoga Valley to Brandywine flour mills.

A group of illustrators, led by Howard Pyle, is referred to as the "Brandywine School" especially for their works which depict the Brandywine valley landscape and people. Many of their works are on view at the Brandywine Museum in Chadds Ford.

Brandywine Village and early industrialization

The Brandywine crosses the fall line just north of Wilmington. The elevation falls from about 160 feet above sea level in Chadds Ford, to just a few feet above sea level in Wilmington. The steep descent powered many early industrial activities, including flour milling and the original DuPont gunpowder mills, while the navigable channel to the Delaware River and Delaware Bay allowed manufacturers to load ocean-going ships from near their mills.

By 1687, a Swedish colonist, Tyman Stidham opened the first mill on the Brandywine, near Wilmington. About 1735, Brandywine Village was founded across the creek from Wilmington. Quakers Elizabeth Levis Shipley, her husband William Shipley, and Thomas Canby were important in establishing the village and its supporting flour mills. By 1743, a dam and a millrace south of the creek had been built.

In 1795, Jacob Broom built the first cotton mill on the Brandywine, a few miles north of the village, but it burned down two years later. In 1802, Broom sold the site, complete with a working dam and millrace, to Eleuthère Irénée du Pont, who paid \$6,740 for the 95 acres. Gunpowder mills, known as the Eleutherian Mills, operated on the site from 1802, and by 1810, the site was the largest gunpowder producer in the country. During the Civil War alone, over 4 million barrels of gunpowder were produced here. The mills, which operated until 1921, are now part of the Hagley Museum and Library. The creek is located at the midpoint of the DuPont Historic Corridor.



Gilpin's Mill on the Brandywine
attributed to Thomas Doughty circa 1827.

The Brandywine Museum of Art

Discover a distinguished collection of nineteenth- and twentieth-century American art, housed in a renovated nineteenth-century mill with a dramatic steel and glass addition that overlooks the bucolic Brandywine River. The extraordinary site—the intersection of art and nature—emphasizes the Brandywine Conservancy's commitment to the preservation of the natural, cultural and scenic resources of the region.



Renowned for its holdings of the Wyeth family of artists, the Museum features galleries dedicated to the work of N.C. Wyeth, Andrew Wyeth and Jamie Wyeth.

The Museum's outstanding Heritage Collection is a cross section of American art, with a special focus on artistic practice in the Brandywine valley. Nineteenth- and twentieth-century landscape paintings testify to the beauty which drew well-known artists to the area. Important portraits, still life paintings and notable holdings in American illustration add diversity and breadth to this unique collection.



To mark the 100th anniversary of Andrew Wyeth's birth, the Brandywine Museum of Art and the Seattle Art Museum have organized an exhibition of over one hundred of his finest paintings and works on papers selected from major museums and private collections.

Co-curated by Audrey Lewis (Curator, Brandywine Museum of Art) and Patricia Junker (the Ann M. Barwick Curator of American Art at the Seattle Art Museum), *Andrew Wyeth: In Retrospect* is the first career retrospective of the artist since his death in 2009. This exhibition explores how the artist's work evolved over the decades and connects him more fully to traditions in American and European art. His career arc is also explored, noting the critical responses to his work, as well as his immense public success. New interpretations are offered on the significance of outside influences on his work, such as film and war, and on the subjects and themes that occupied him throughout his career.



Pentecost, 1989

Andrew Wyeth: In Retrospect brings together both well-known and rarely seen works created between the mid-1930s and Wyeth's death in 2009 that reveal the subjects that continually inspired Wyeth and the evolution of his imagery. Organized chronologically, the exhibition examines Wyeth's unrelenting realism in the context of the twentieth century, looking at how outside forces shaped the artist's choice of subjects and his approach to portraying the people, places and things that reflect the internal musings of a complicated man. As the exhibition reveals, Wyeth continually pared down his subject matter, distilling the essence of character—real and imagined—hidden beneath the surface of his subjects. This exhibitio, introduces Wyeth to new audiences as well as allows those familiar with his work to revisit his contributions to twentieth-century American art.

From: <http://www.brandywine.org/museum/exhibitions/andrew-wyeth-retrospect>



Maga's Daughter, 1966

N.C. Wyeth

N. C. Wyeth (1882-1945) was one of America's foremost illustrators in the 20th century. His renowned images of swashbuckling pirates, armor-clad knights and hard-riding cowboys fired the imaginations of readers for generations.

In 1902, twenty-year-old Newell Convers Wyeth, from Needham, Massachusetts, joined the Howard Pyle School of Art in Wilmington, Delaware. Pyle's influence was a vital catalyst, and after several years of study, Wyeth quickly became one of the period's most popular magazine illustrators. In 1911, the publisher Charles Scribner's Sons commissioned Wyeth to illustrate a new edition of *Treasure Island*. Skillfully blending romance and realism into his pictures, he gave form to Stevenson's characters and settings, creating vivid, dramatic images. Ten years later—with a series of "Scribner's Classics" to his credit—Wyeth was as famous as the authors whose stories he illustrated.

Wyeth was sought after for book and magazine commissions throughout his career; at the same time, however, and like most illustrators of the period, he was troubled by the distinction made between illustrators and artists. To escape what he felt were the pejorative connotations of being merely an illustrator, Wyeth sought recognition in other spheres of art. His private work includes still lifes, portraits and landscapes of Chadds Ford as well as his summer property in Port Clyde, Maine. Wyeth also enjoyed a reputation as a muralist and painted advertising images. In every area, he proved himself to be an expert draughtsman and colorist. Wyeth explored various styles and mastered techniques which range from the broadly-brushed to the near photographic.



N.C. Wyeth on his Chadds Ford property, ca. 1943. Photograph by Edward J. S. Seal, courtesy of the Wyeth Family Archives

N. C. Wyeth settled in Chadds Ford in 1907, where he later built a house and studio that are now part of the Brandywine Museum of Art. He and his wife Carolyn raised five talented children: three grew to be artists (Henriette Wyeth Hurd, Carolyn and Andrew), one a musician (Ann Wyeth McCoy) and the fifth a mechanical engineer (Nathaniel). Wyeth died suddenly in 1945, but his imagination and larger-than-life personality helped shape the next two generations of artists in the Wyeth family.

Andrew Wyeth

Andrew Wyeth (1917-2009) is recognized as one of the most important American artists of the twentieth century. For more than seven decades he painted the regions of Chadds Ford, Pennsylvania, where he was born, and mid-coast Maine, where he spent most of his summer months.



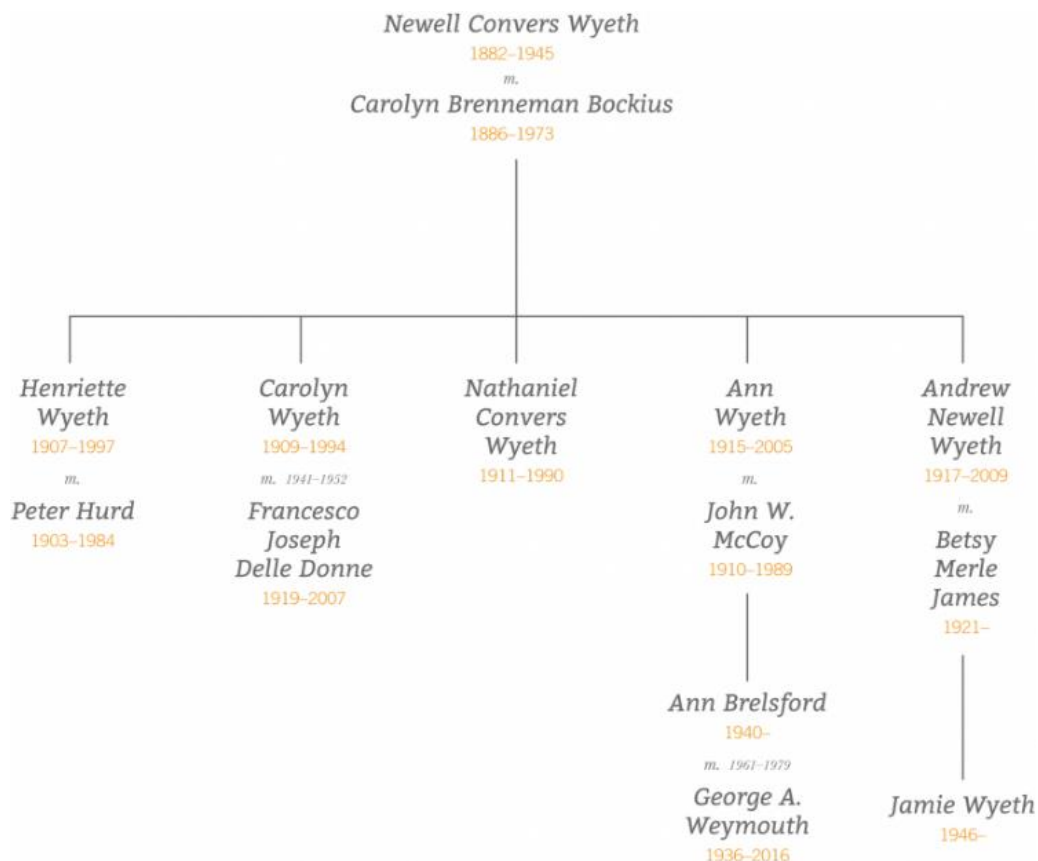
Andrew Wyeth in studio with Tenant Farmer, ca. 1961

Wyeth was the youngest of five children of N. C. Wyeth. At age fifteen he began several years of intensive artistic training under his father, who encouraged Andrew to work as both an illustrator and painter. His career as a watercolorist was launched in 1937, when the artist's first one-man show at Macbeth Gallery in New York drew critical acclaim.

In addition to achievements in watercolor, Andrew Wyeth became a master of egg tempera, a medium introduced to him in 1936 by his brother-in-law, artist Peter Hurd. Egg tempera is an ancient painting method that blends dry pigments with egg yolk and distilled water. In contrast to the spontaneity and translucency of watercolor, tempera is a time-consuming process of mixing and painting in layers that yields opaque, lustrous color and richly varied surfaces.

Wyeth was an astute observer who once noted that meaning "is hiding behind the mask of truth" in his work. He freely manipulated his subjects, transforming them in order to evoke memories, ideas, and emotions. Through a process of reduction and selection, he created mysterious undercurrents in his landscapes, interiors, and portraits.

From: <http://www.brandywine.org/museum/about/wyeth-family-artists>



NC Wyeth House and Studio



In 1911, with the proceeds from his illustrations for *Treasure Island*, the artist N.C. Wyeth purchased 18 acres of land near the village of Chadds Ford, Pennsylvania. Possessed, he said, of “the most glorious sight in the township,” Wyeth built his home and studio on a hill overlooking the valley—setting down roots which have nourished a family of extraordinary creativity for more than a century.

The house and studio, located five minutes from the museum, retain much of their original character. The main studio, with its spectacular Palladian-style north window, still contains many of the props that were essential to the work of an

illustrator, including a birch-bark canoe hanging from the rafters and a collection of firearms. A full-size mural painting, displayed in a soaring 1923 addition, helps tell the story of Wyeth’s career. The house, with its country furnishings, reveals a more intimate picture of family life.

Guided tours of the N.C. Wyeth house and studio introduce visitors to the various aspects of Wyeth’s career and to other members of the family, significantly enriching the museum visit.

The N.C. Wyeth House and Studio is a National Historic Landmark and a member site of the Historic Artists’ Homes and Studios Program of the National Trust for Historic Preservation.



Andrew Wyeth Studio

Andrew Wyeth, one of America’s best-known twentieth-century artists, painted many of his most important works of art in his Chadds Ford studio. Given to the Brandywine Museum of Art by the artist’s wife, Betsy James Wyeth, the studio provides visitors with a unique opportunity to experience this very personal space. The artist’s son, Jamie, said, “The world of Andrew Wyeth is best understood by a visit to his studio.”

This studio served as the artist’s principal Pennsylvania work place from 1940 to 2008. Thousands of paintings and drawings were created there, inspired by the people,



architecture and landscapes of Chadds Ford. The studio still houses the furnishings, library and collections acquired by the artist, as well as examples of the art materials he used throughout his career.

Guided tours of the Andrew Wyeth Studio introduce visitors to all aspects of Wyeth’s career, enhancing the Museum’s gallery experience.

The Andrew Wyeth Studio is a National Historic Landmark and a member site of the Historic Artists’ Homes and Studios Program of the National Trust for Historic Preservation.



Kuerner Farm

For more than 70 years, the Kuerner Farm was a major source of inspiration to Andrew Wyeth. In the people, the early 19th-century farmhouse and the red barn that dominates the property, Wyeth found intriguing subjects for hundreds of tempera paintings, watercolors and drawings.

Wyeth discovered Karl and Anna Kuerner's farm on one of his boyhood walks. The Kuerners, German immigrants who settled in Chadds Ford after World War I, fascinated the artist. Over time, he developed a complex relationship with the family and the farmscape, aspects of which he explored in many of his best-known works of art.

Thanks in large part to the philanthropic spirit of Karl Kuerner, Jr., and his family, the Brandywine River Museum of Art acquired the Kuerner Farm in 1999. Located ten minutes from the museum, the Kuerner house (now unfurnished) and farm evoke a remarkable artistic legacy. The Kuerner Farm is a National Historic Landmark.

<https://www.brandywine.org/museum/historic-artists-studios/kuerner-farm>

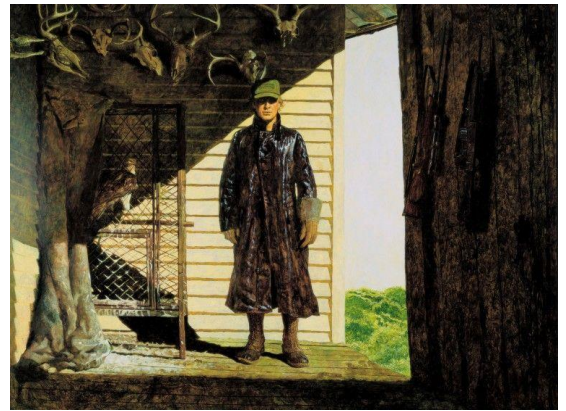


JAMIE WYETH: UNSETTLED

March 17, 2024 - June 09, 2024

This exhibition traces a persistent vein of intriguing, often disconcerting imagery over the career of renowned artist Jamie Wyeth (b. 1946). Frequently countered and even hidden by Wyeth's fuller body of work—particularly his well-known coastal views and farmscapes—the darker and more troubling imagery is constant throughout his oeuvre. Whether he is introducing curious characters or surveying strange landscapes, Wyeth is at home with uneasy subjects and a master of the unsettled mood.

Among the goals of this examination of Wyeth's work is the intentional disentanglement of his work from that of other family members. Looking at Jamie Wyeth's work in isolation may still suggest affinities with the darker work by other generations of his family, such as the grim story of *The Drowning* (1936) by N.C. Wyeth or the frozen corpse of Karl Kuerner in Andrew Wyeth's *Spring* (1978), but it does not form the starting point of the investigation. Not intended as a retrospective, the exhibition will follow the development of Wyeth's skillful, cinematic shorthand that has the power of creating a sense of anxiety in the viewer. A focused look at Wyeth's arresting, visceral imagery will provide fascinating insight into the artist and the art of visual storytelling. Fiercely independent in the face of prevailing art world trends, Jamie Wyeth stands apart in a shadowy and strange world of his own creation.



Jamie Wyeth, *Bean Boots*, 1985, oil on panel, Farnsworth Art Museum

The exhibition will be accompanied by a major catalogue published by Rizzoli Electa, with a lead essay by Amanda C. Burdan, Senior Curator at the Brandywine Museum of Art and organizer of this exhibition. Burdan has selected artists working in different media to contribute essays exploring their own creation of unsettling moods; they are John Rusk writing on filmmaking, Rena Butler writing on choreography, Michael Kiley writing on sound installations, and Jennifer Margaret Barker writing on classical composition.

<https://www.brandywine.org/museum/exhibitions/jamie-wyeth-unsettled>

EVERY LEAF & TWIG: ANDREW WYETH'S BOTANICAL IMAGINATION

February 23, 2024 - September 15, 2024

This exhibition tells the story of Andrew Wyeth's focus on the fragile rhythms and intimate dramas of plant life. Drawn exclusively from the holdings of the Wyeth Foundation for American Art, most of the 40 watercolors and drawings on view have never been exhibited before. As visionary and poetic responses rather than scientific illustrations, they reveal an insufficiently understood aspect of the work of an iconic American artist, and one that is especially timely as the web of botanical relationships that inspired Wyeth is impacted by rapid changes in the very ecosystems that inspired him.

In the lore of the Wyeth family, Andrew Wyeth's birth 100 years to the day after the influential nature writer Henry David Thoreau (1817–1862) meant the two men shared a common spirit. Just as Thoreau celebrated the often-overlooked beauties of “every leaf and twig” in his 1854 book *Walden, or Life in the Woods*, Wyeth developed a painting practice grounded in time spent alone outdoors, steeping himself in the two distinct ecosystems that defined his life: mid-coast Maine and Pennsylvania's Brandywine Valley.

The specimens of plant life Andrew found and depicted on walks and wanders in landscapes he knew deeply spoke to him of compelling forms, colors, and dramas unfolding in miniature. This attunement to the cycles of nature, manifest in stunning depictions of a corn stalks in winter or apple trees at harvest time, mirrored that of Betsy James Wyeth, whose fascinating planting and earth shaping efforts are another key context of the exhibition.

Every Leaf & Twig is an exhibition in two parts of which this is the second, following a presentation of related Maine works at the Farnsworth Art Museum in late 2023–early 2024. It was conceived by Amy Morey, Associate Collection Manager of the Andrew & Betsy Wyeth Study Center (Maine), with support from Dr. William L. Coleman, Wyeth Foundation Curator, and the staff of the Wyeth Study Center. The fully illustrated catalogue combines the two parts with supporting essays from Morey, Coleman, and Maine coastal botanist Lauren Stockwell.

<https://www.brandywine.org/museum/exhibitions/every-leaf-twig-andrew-wyeths-botanical-imagination>



Andrew Wyeth, *Buttonwood, Study for the Hunter*, 1943, drybrush on paper

KARL J. KUERNER: THE CONTINUITY OF CREATIVITY

January 27, 2024 - May 19, 2024

The year 2024 marks the 25th anniversary of the Kuerner Farm as a part of the Brandywine Conservancy & Museum of Art.

The early 19th century farmhouse and adjacent barn is revered as a site of inspiration for Andrew Wyeth for over 70 years. The first generation of Kuerners on the farm, Karl and Anna, were the subjects of many masterful studies by Wyeth. The second generation of Kuerners, led by the philanthropic spirit of Karl Kuerner, Jr., ensured the property's future by allowing Brandywine to acquire the farm in 1999. In the years following Wyeth's work there, the farm has remained a place of active artistic activity and ongoing creativity due in large part to the work of Karl J. Kuerner, an artist and member of the third generation of Kuerners.

Kuerner's artistic commitment to the farm is reflected in his own work throughout his career. The decision to paint images of the property was a pivotal moment for Kuerner, who felt that Andrew Wyeth's work there was of singular importance. The eighteen-year-old painter conferred with the elder artist, who encouraged him to explore the farm in his work, emphasizing the artistic potential the property held. Kuerner attended the Art Institute of Philadelphia and began meeting with Carolyn Wyeth in the early 1970s who provided advice and critiques. She arranged for his very first exhibition—a joint show with her in Chadds Ford. Many of his early works, particularly those in oil, reflect Carolyn's strong influence on his paintings.



Karl J. Kuerner, *First Cutting*, 1992, Acrylic on Panel

The artistic possibilities Andrew Wyeth foresaw at the Kuerner Farm have been born out in Kuerner's work as well as in the work of the many art students that he mentors on the property. A steady part of Brandywine's programmatic interpretation at the farm, Kuerner has been offering art classes on-site for many years. Not only through his own paintings, but through the inspiration of other artists, Kuerner has advanced the artistic legacy of the farm, making it a continued site of artistic intervention. This exhibition marks the 25th anniversary of the acquisition of Kuerner Farm as well as highlighting Kuerner's work there over the decades as he continues to mine the property's power of creative inspiration.

<https://www.brandywine.org/museum/exhibitions/karl-j-kuerner-continuity-creativity>

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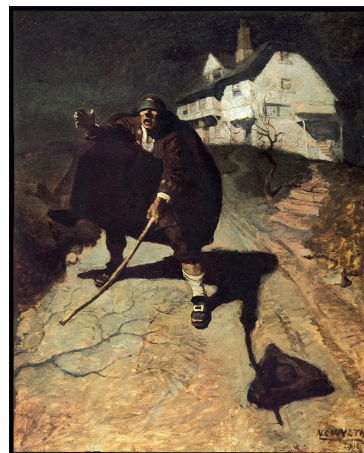
Peter Ralston photograph 2008

2



Newell Convers Wyeth
1882-1945

3



N.C. Wyeth
Blind Pew
1911 BRM

4



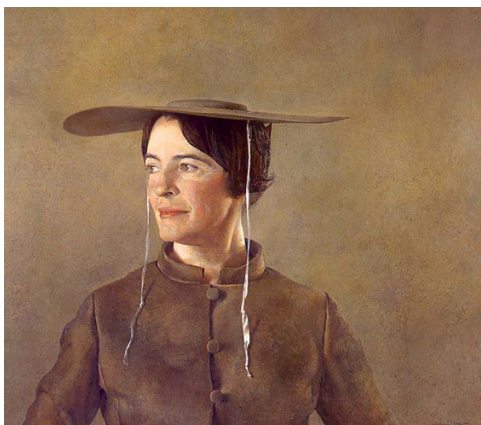
Albrecht Dürer

5



Andrew Wyeth Mr. Rivers' Garden w.c. 1942 boston

6



Andrew Wyeth Maga' s Daughter egg tempera 1966 BRM

7



Andrew Wyeth Pennsylvania Landscape egg tempera 1942 BRM

8



Andrew Wyeth Wind from the Sea egg tempera 1947 nga

9



Andrew Wyeth Christina' s World egg tempera 1948 moma

10



Andrew Wyeth Braids egg tempera 1977 pc

11



Andrew Wyeth The Carry egg tempera 2003 pc

12



Jamie Wyeth Pig (Den Den) 1970 BRM

13



Jamie Wyeth
Spring: The Hanging
of the
Tree Rocks (Phyllis)
2017 pc

14



Jamie Wyeth Portrait of Lady 1968 pc

15



Jamie Wyeth Berg 2012 pc

16



Jamie Wyeth The Warning 2007 mm pc

17



18

WYETH DYNASTY HAND-OUT

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VOCABULARY

catalogue raisonné – comprehensive catalog of all the artwork of a single creator

combined media – also called mixed media – some combination of materials such as watercolor, charcoal, chalks, pencil, pastel etc

daybook – a artist's diary, recording sitters, commissions, payments etc

drybrush – a watercolor technique in which the water is squeezed out of the brush before the thickened paint is finely applied

egg tempera – a paint medium made up of ground pigments bound in a water-soluble emulsion with distilled water and egg yolk, traditionally painted on a rigid support

genre scene – a scene of everyday life

giclée (zhee-klay) from the French word meaning spray of liquid, a giclée print is an ink-jet fine art print, printed with archival quality inks onto various supports usually canvas or photo-base paper.

gouache – opaque (that is, not transparent) watercolor (the British call it bodycolour)

graphite – a crystalline form of carbon and used as a drawing tool in a “pencil”

grisaille – a work painted in shades of gray, black and white

impasto – in painting, paint applied thickly, like frosting, often with visible brushstrokes

Masonite – a hard board support made of compressed wood fibers

pentimenti – visible traces of earlier painting (errors or corrections an artist makes) beneath a layer or layers of paint on an artwork

sgraffito – a watercolor technique – using the wooden tip of the brush, scratch off the paint to make fine white lines or small details

wash – a transparent veil of watercolor paint and water

watercolor – paint that uses water-soluble gum as the binder and water as the vehicle

wet-in-wet (or wet-on-wet) – a watercolor technique in which color is applied to an area still wet from a previous wash. Color applied like this usually dries without a hard edge, diffusing and spreading the wash and creating atmospheric effects