



### **STEPHEN WILLIAM HARBY**

Stephen Harby is an architect registered in the State of California and has spent summers in York since the age of three.

His professional activities are concentrated in various realms, all focused on furthering the understanding and appreciation of the built environment:

#### **As an Artist...**

Stephen Harby is an accomplished and recognized painter in watercolor. His work is in many collections, including the Art Institute of Chicago. He has been recognized through grants and fellowships, including those from the MacDowell Colony, Western European Architectural Foundation (Gabriel Prize), and the American Academy in Rome (Rome Prize).

#### **As an Educator...**

Stephen Harby served on the faculty of the Yale School of Architecture from 2002 through 2017. He directed the school's annual summer program in Rome, which enrolls each year 30 second-year students in the school's graduate Master of Architecture Program. The course, Rome, Continuity and Change seeks to broaden the students' awareness of that city's development over three millennia. In examining the city's architecture and urban spaces through free-hand drawing, the students gain traditional skills essential for any practitioner as well as a first hand knowledge of some of the world's most important and seminal buildings.

Stephen Harby has led workshops in watercolor painting internationally, often under the auspices of the Institute of Classical Architecture in New York.

Stephen Harby's travel enterprise, Stephen Harby Invitational, organizes exclusive travel opportunities for small groups of clients to experience some of the most exotic and hard to reach destinations of the world. Three to five trips of one to three weeks are offered each year to small groups. The trips provide exclusive access to sites not normally available to the average traveler and engage the most informed local experts. Each trip is the result of extensive on the ground in-situ advanced planning and preparation. The trips are all inclusive.

Stephen Harby also has conducted tours for internationally recognized organizations, including the Society of Architectural Historians, the American Academy in Rome, the National Tropical Botanical Garden, and the Institute of Classical Architecture and Art.

## **SKETCHING ARCHITECTURE**

My work in the medium of watercolor began during a year of travels made possible by a sabbatical from the office where I worked as an architect for fifteen years. These travels were a quest for what I came to see as the essence of architecture: an understanding of how a highly sophisticated and organized armature can give focus, order, and meaning to the experience of a place, and indeed to our existence as human beings. The elements of this armature—which include scale, proportion, color, light, and meaning—I found to be best experienced and understood through the extended contact with them gained through sketching and painting in watercolor.

When one is obliged to remain in one spot for longer than the snap of a shutter, sketching or painting with patience and concentration, one gains a sense of total immersion, not only visually, but through the sounds, smells, and (most rewardingly) tastes that a prolonged stay in these favorite places makes part of the experience.

I am often asked how the process of observing and sketching the architecture of the past informs my own architectural design. Many architects design imaginary and fantastic projects not intending them to be built, but my own engagement with the fantastic and the excellent and the speculation of its potential application to our own lives is focused on the great achievements that surround us in the world. The lessons we can gain of the mastery and richness that has been achieved by others in the past adds immensely to our own vocabulary of forms and solutions.

## **REVEALING FORM THROUGH LIGHT**

The play of light and shadow defines physical form. The process of revealing that form in a watercolor involves the identification of the areas of light in a painting, which must be expressed by the white of the paper. The strategy of completing a painting involves layering areas of successive gradations of tone as well as a symphony of colors in harmony, allowing the areas of light to remain and allowing the forms to gradually emerge and be revealed. An illustration of this process can be seen in the following pages...

## **EDGE OF LAND; EDGE OF WATER**

The theme for this body of work being shown at the York Public Library brings focus to the unique conditions that are found in the special realm where land and water meet, whether at the edge of a river, a lake, a harbor, or the open sea, all conditions I have explored. The changing and dynamic qualities of light are abundant, but so too are the conditions of the relationship between the land and the water, characterized by the constant change of weather as well as the rise and fall of the tides. Nothing remains the same for long, and these works, each in their way, capture that moment of magic! Joining me in this show, is my father, William Harby (1927-2015), with whom I spent those summers here in York, and who was also inspired by and painting the edges!

## **COLLECTING THE WORKS**

All of the works in the virtual exhibition (and in the four physical shows) are available for purchase, subject to prior sale. The watercolors are matted and framed with uv plexiglass, using simple black moldings. They will be available for shipping in late October, at the conclusion of the physical shows, shipping methods and cost, at the discretion of the purchaser. On site sales are possible at the York Art Association and at the York Hospital (William Harby), and the works can be taken at the time of purchase. Please contact Stephen Harby at the contacts below, if you are interested in acquiring any of these works.

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- - **1225**     York River  
10" x 14"     Graphite and watercolor on paper   8/25/2019     \$ 750 \*


- **1226**     Deephaven Longhouse  
11 1/8" x 8"     Graphite and watercolor on paper   8/27/2017     \$ 750


- **1227**     Deephaven Longhouse Lakeside  
14 1/4" x 10 1/4"     Graphite and watercolor on paper   8/27/2017     \$ 950


- - **1228**     Lobster Boat York River  
10 1/2" x 14 1/4"     Graphite and watercolor on paper   9/9/2019     \$ 750


- **1229**     Western Point Channel with  
10 1/8" x 14"     Graphite and watercolor on paper   9/6/2019     \$ 750


- **1230**     Temple Saint Antoine  
10 1/4" x 14 1/4"     Graphite and watercolor on paper   7/20/2013     \$ 950

arch: François Mansart


- - **1231**     York Harbor Eastern Point  
14 1/4" x 10 3/4"     Graphite and watercolor on paper   9/6/2007     \$ 950

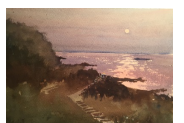

- **1232**     Belvedere heading out to sea  
8" x 11 1/8"     Graphite and watercolor on paper   8/24/2017     \$ 750


- - **1234**     York Harbor Beach and the  
11 1/8" x 8"     Graphite and watercolor on paper   9/1/2017     \$ 950


- - **1235**     Pantheon Composite (archival print)  
14" x 9 1/4"     Graphite and monochrome wash   9/20/2018     \$ 250



- **1236**      York River from Stage Neck  
*11 1/8" x 8"      Graphite and watercolor on paper    8/28/2017      \$ 750*
- - **1237**      Nubble Light, York Beach  
*10 3/8" x 14 3/4"      Graphite and watercolor on paper    10/3/2017      \$ 950*
- - **1238**      Pantheon Sunspot with crowds (archival print)  
*10" x 13 1/2"      Graphite and monochrome wash    7/22/2019      \$ 250*
- **1239**      Piazza Sant'Ignazio Façade, Rome  
*Graphite and monochrome wash    1/21/2015      arch: Filippo Raguzzini      \$ 250*
- **1255**      Large Audience Hall at Wat Pho  
*12" x 16"      Graphite and watercolor on paper    1/8/21      \$ 1200*
- **1278**      Wat That Renu  
*12 1/4" x 16"      Graphite and watercolor on paper    2/4/21      \$ 1200*
- **1296**      Prasat Mueang Tam, reflection  
*14 1/4" x 20"      Graphite and watercolor on paper    2/25/21      \$ 1400*
- **1322**      Haw Kham Noi, Mae Fah Luang Art and Culture Park, Chi  
*14" x 20"      Graphite and watercolor on paper    3/31/21      \$ 1200*
- **1330**      Pantheon Sunspot in side Chapel  
*15" x 22 1/2"      Graphite and watercolor on paper    7/22/2019      \$ 2000*
- - **1331**      York Harbor Eastern Point moonlight  
*15" x 11 1/4"      Graphite and watercolor on paper    9/2/2018      \$ 950*



- **1332** Chebeaugue Island Inn  
15" x 11 1/4" Graphite and watercolor on paper 9/19/2017 \$ 950
- **1333** View From Chebeaugue Island Inn 1  
15" x 11 1/4" Graphite and watercolor on paper 9/21/2017 \$ 950
- **1334** View From Chebeaugue Island Inn 2  
15" x 11 1/4" Graphite and watercolor on paper 9/21/2017 \$ 950
- - **1335** York River in Fog out to Sea  
15" x 11 1/4" Graphite and watercolor on paper 9/21/2017 \$ 1200
- **1339** Cloud Capriccio  
23 1/2" x 17 1/2" Watercolor on paper 7/25/2018 \$ 1500
- - **1238** Pantheon Sunspot with crowds (original)  
15" x 22" Graphite and monochrome wash 7/22/2019 \$ 2,500

