

The Visual Arts *on* *American Stamps*



The stamps in this collection are all dedicated to the memory of American painters, engravers, sculptors and photographers. They may show either the artist or the artist's works, but exclude those issues where that work is used on an issue commemorating a subject other than the artist himself or herself. The stamps are arranged in alphabetical order of the artist's surname.

The Visual Arts on American Stamps

Edwin Austin Abbey
1852 - 1911



Galahad's Departure

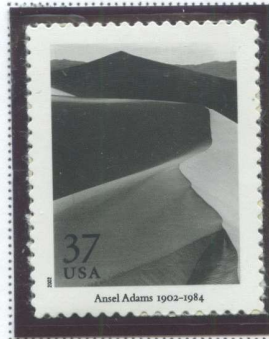
An American muralist, illustrator and painter, Abbey is best known for his drawings and paintings of Shakespeare and Victorian subjects. Born in Philadelphia, he studied at the Pennsylvania School of the Fine Arts, and began his career as an illustrator for *Harper's Weekly* and *Scribner's*. He illustrated a number of books, including Dickens' *Christmas Stories* and *The Comedies of Shakespeare*. After moving to London in 1878, he became a member of the Royal Academy, and his painting of King Edward VII's coronation now hangs in Buckingham Palace. His most famous set of murals, *The Quest for the Holy Grail*, adorns the Boston Public Library.

He also began a set of murals for the Pennsylvania State Capitol, of which he was able to complete only three due to his health, leaving two rooms unfinished. His assistant, Ernest Board, continued the work with some assistance from John Singer Sergeant, and he passed away in 1911.

The balance of the commission was awarded to Violet Oakley, who completed the set with her own designs.

The Visual Arts on American Stamps

Ansel Adams
1902 - 1984



Sand Dunes, Sunrise

Ansel Adams was a famous photographer and environmentalist whose black and white photos of the American West are world-famous. His use of a large-format camera, long exposure and small lens apertures created the beautifully shaded, carefully composed, very sharp images that became the hallmark of his work. He developed a system of exposure which quickly became a standard for photographers worldwide, called the Zone System.

He was inspired to take up photography on his first visit to Yosemite National Park, and never lost his enthusiasm for depicting the natural wonders of the west, and spent much time locating and traveling to the most scenic locations despite hardships. He was one of the founders of the f/64 Group, which consists of other master photographers dedicated to his ideals. In 1927, he joined the Sierra Club, a group dedicated to protecting the environment from reckless endangerment in the name of progress.

The Visual Arts on American Stamps

Ruth Asawa
1926 - 2013

Three looped
wire sculptures

Hanging five
spiraling columns
of open windows

Hanging 2-lobed
3-layered form
within a form

Hanging 7-lobed
interlocking form
with interior spheres

Hanging nine
interlocking
bubbles



Three-layered
continuous form
within a form

Five interlocking
double trumpets

Eight cones
suspended through
their centers

Three-lobed form
with sphere in
center lobe

Six hanging multi-
lobed forms, some
with interior forms

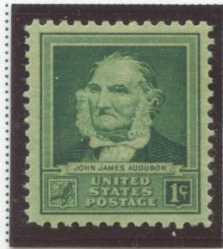
Ruth Asawa was a California-based artist and sculptor. She developed her artistic talents while detained as a teenager with her family during World War II in California and Arkansas internment camps for Japanese-Americans.

The stamps show ten of her elaborate designs created with brass and steel wire, carefully handwoven into abstract organic shapes which have been likened to nests or woven baskets. Her public creations include *Andrea*, a mermaid-themed installation in San Francisco and the 1994 bronze bas-relief Japanese-American Internment Memorial at the federal building in San Jose, California.

The Visual Arts on American Stamps

John James Audubon

1785 - 1851



John James Audubon



Columbia Jays



Long-billed Curlew, *Numenius Longrostris*



Columbia Jays



Scarlet and Louisiana Tanagers

John Audubon was an American ornithologist, naturalist and painter. Born in Haiti and raised in France, he developed an early interest in birds. After moving to the United States near Valley Forge, he made it his goal to document all species of American birds. As his artistic skills developed, he replaced his early drawings with better examples, and he was among the first to depict birds in their natural habitats. He is credited with discovering twenty-five new species through his studies.

His major work, *The Birds of America*, a massive collection of color plates compiled from 1827 to 1839 and printed in England, is still considered one of the finest ornithological works, and a copy was auctioned for 11.5 million dollars in 2010.

The Visual Arts on American Stamps

Romare Bearden
1911 - 1988



Conjunction

*Odysseus: Poseidon,
the Sea God - Enemy
of Odysseus*

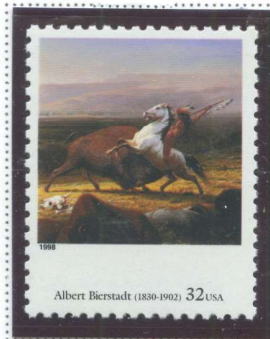
*Prevalence of Ritual:
Conjur Woman*

Falling Star

Romare Bearden was an artist who worked in various types of media. He began his career creating scenes of the American South in the 1930s which were frequently influenced by Diego Rivera and José Clemente Orozco. He endeavored to express the lack of humanity which he felt existed in the world, and particularly among the African-American community. After service in the US Army in World War II, he studied art in Paris in the 1950s. At that point his works became more abstract and frequently emphasized Christ and the Crucifixion, with the focus on their spiritual intent rather than on Jesus himself. In the 1960s in Harlem, Bearden joined the group known as The Spiral, which was formed to "discuss the commitment of the Negro artist in the struggle for civil liberties". His exhibition, *Projections*, a series of collages which are considered to be his best works. The Romare Bearden Foundation was formed two years after his death to preserve his legacy.

The Visual Arts on American Stamps

Albert Bierstadt
1830 - 1902



The Last of the Buffalo



Valley of the Yosemite

Albert Bierstadt was a German-born painter best known for his sweeping landscapes, especially those of the American West. He studied painting in Dusseldorf and became part of the Hudson River School of painters in New York, named after a group of artists who began painting scenes along this river. Exhibitions in Europe and popularity of his Yosemite paintings caused him to be requested to accompany many explorers traveling to the west, and he was commissioned by the Atchison, Topeka and Santa Fe Railroad to paint the Grand Canyon area to publicize travel there by rail. He is also considered part of the Rocky Mountain School. His large, lush canvases of the Rocky Mountains caused him to be named the premier painter of the American West.

The Visual Arts on American Stamps

George Caleb Bingham
1811 - 1879

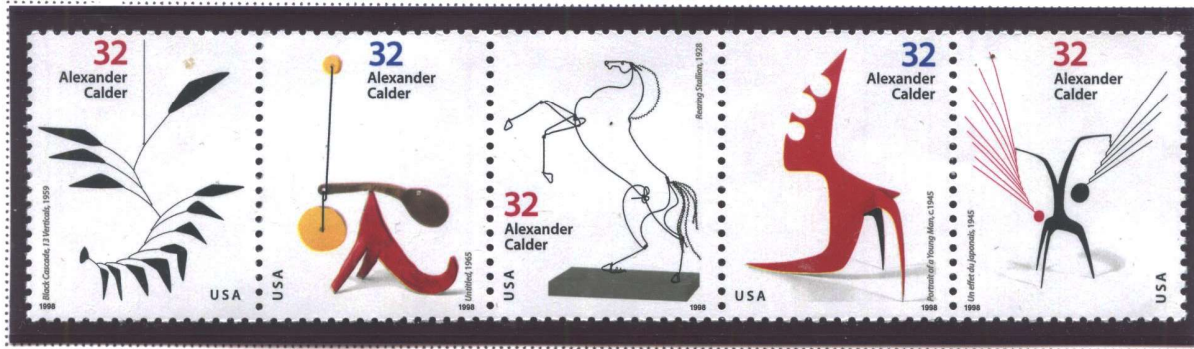


Boatmen on the Missouri

George Caleb Bingham was an American artist whose family moved to Franklin Missouri upon the loss of his parents' lands in Virginia. His sole experience with art was watching another painter at the age of nine. By age nineteen, he was painting portraits, often in one day, and he soon went to St. Louis, and by the mid 1830s, where he quickly made a name for himself. By the 1850s he had many important commissions from the Missouri government as well as his portrait business. Some of his paintings depict political scenes, as the Election Series, but he is better known for his paintings of the Missouri countryside. Bingham became the first professor of art at the University of Missouri shortly before his death in 1879.

The Visual Arts on American Stamps

Alexander Calder
1898 - 1976



*Black Cascade,
Thirteen Verticals*

Untitled

Rearing Stallion

*Portrait of a
Young Man*

Un Effet du Japonais

Alexander Calder was a sculptor who is considered the originator of the mobile, a sculpture consisting of multiple pieces suspended so they move in response to air currents. He also created figures made from wire. He created his first sculpture at age four, a clay elephant. In 1907, his parents' basement in Pasadena, California became his first studio, and he began creating wire figures there. He studied art in Paris until 1935, where he developed wire sculpture techniques and created his *Cirque Calder*, a miniature circus. By 1932 he had advanced to the mobiles which were hung to be moved by air currents and were named such by Marc DuChamp. He later adapted these to a similar form called "stables", which were on fixed bases. His final work was *Mountains and Clouds*, which occupies the entire nine-story height of the Senate Office Building atrium and weighs thirty-five tons. It was designed for installation in 1977, but budget cuts delayed it until 1985. Another of his interests was the creation of women's jewelry.

The Visual Arts on American Stamps

Mary Cassatt
1844 - 1926



The Boating Party



Breakfast in Bed



Mary Cassatt

Young Mother



*Children Playing
on the Beach*

On a Balcony

*Child in a
Straw Hat*

Mary Cassatt was a painter and printmaker who spent most of her life as an adult in France, where she was greatly influenced by the impressionist Edgar Degas. Many of her works are associated with the activities of women, particularly with children. She studied art privately in Paris and practiced her art by copying works in the Louvre. She returned to America briefly in 1870-71, but lack of sales led her to return to Paris, where she was moderately successful at the Paris Salon. Her belief that the Salon had become stagnant in its views led her to leave, and she turned toward Impressionism. Many of her finest works were created during this period, where she and Degas maintained a very close working relationship. The 1890s were her most productive period and she became a role model for many aspiring artists.

Among her better known works are *The Boating Party*, *Woman in a Pearl Necklace in a Loge*, *Lilacs in a Window*, *The Child's Bath*, *Breakfast in Bed* and *Little Girl in a Blue Armchair*.

The Visual Arts on American Stamps

Mary Cassatt

1844 - 1926

Entire Booklet



MARY CASSATT USA 37
2003

MARY CASSATT USA 37
2003



MARY CASSATT USA 37
2003

MARY CASSATT USA 37
2003

Peel here to fold



MARY CASSATT USA 37
2003

MARY CASSATT USA 37
2003



MARY CASSATT USA 37
2003

MARY CASSATT USA 37
2003

Peel here to fold

AMERICAN TREASURES



Third in a Series

MARY CASSATT



Twenty 37¢
Self-adhesive
Stamps \$7.40

The Visual Arts on American Stamps

George Catlin

1796 - 1872



The White Cloud, Head Chief of the Iowas

An American painter, author and traveler, George Catlin specialized in portraits of Native Americans in the West. He became the first white man to depict Plains Indians in their native territory. He was fascinated by Indian culture as a child and spent much time searching for artifacts. After a short career as an attorney, he was intrigued by the Lewis and Clark Expedition and began to explore on his own, painting as he traveled. After his five trips through the Midwest in the 1830s, he published two major collections of paintings of Indians and a series of books about his travels through North, Central and South America. He accompanied William Clark on a diplomatic mission up the Mississippi and painted portraits of eighteen practically unknown tribes. During later trips along the Arkansas, Red and Mississippi Rivers and visits to Florida and the Great Lakes, he produced over five hundred Indian portraits.

The Visual Arts on American Stamps

Frederic Edwin Church
1826 - 1900



Niagara Falls



Sunset

Frederic Edwin Church was a landscape painter, a prominent figure in the Hudson River School of artists. A pupil of Thomas Cole, he is best known for his large panoramic landscapes with mountains, waterfalls and sunsets. They emphasize lighting and detail more than Cole's ethereal scenes and focus on unsettled pastoral settings, which were at the time quickly disappearing as the nation became more thickly populated. He focused on "the expansionist and optimistic outlook of the United States in the mid-nineteenth century." His method included working in his studio from sketches made in summer months when colder weather arrived in the Catskills. During the 1850s, Church made two trips to South America, mostly in Ecuador. *The Heart of the Andes* is his major work of the period and goes into such exquisite detail that it can almost be used as a catalog of the plants and animals there. During later years he also painted many classic Mediterranean Middle Eastern scenes.

By 1876, rheumatoid arthritis had forced him to paint with his left hand, and he continued to do so, though at a much slower pace.

The Visual Arts on American Stamps

Alvin Langdon Coburn
1882 - 1966



The Octopus

Alvin Coburn was an early twentieth century photographer who became a key figure in pictorialism and was among the first to make totally abstract photographs. He was given a 4 x 5 camera at the age of eight and fell in love with photography. In his teens he had already developed remarkable talent in composition and darkroom technique. His cousin, F. Holland Day, an internationally known photographer, recognized his abilities and mentored and encouraged him to make photography a career. The attention drawn by his prints exhibited along with Day in London in 1899 led to his studies with many of the leading photographers of the time, and he became famous as a portraitist. He did not return to America until 1910, and spent two years photographing the Grand Canyon and Yosemite. Coburn also began a series of photos from elevated positions, of which the best-known is *The Octopus*.

He married in 1912 and left for England, never returning to the United States. While there, He invented a kaleidoscope-like device which used mirrors to reflect and fracture an image abstractly, and the twenty prints he made are among the most striking of the period.

Coburn also published two books of his portraits of famous people. The first, *Men of Mark*, appeared in 1913, and the second, *More Men of Mark*, was issued in 1922.

After 1930, Coburn lost interest in photography and destroyed over 15,000 glass plates, most of his entire work, and donated the balance to the Royal Photographic Society.

The Visual Arts on American Stamps

Thomas Cole

1801 - 1848



Distant View of Niagara Falls

Thomas Cole, son of an English manufacturer of woolen goods, came to America at age eighteen along with seven sisters and his parents. At fourteen, he had been forced to learn the art of engraving on calico to help support his debt-ridden family. Settling in the Philadelphia area, he worked as an engraver, and being quite proficient with pencil and paint, also found work as an itinerant portrait painter. He spent less than two years at the Pennsylvania Academy of the Fine Arts, leaving convinced that only the study of nature would teach him the skills he needed to paint as he desired.

He began to explore the Hudson River valley and Catskill Mountains on foot, sketching scenes of the unspoiled natural world around him. He felt that nature needed interpretation, and tried to tie Christian sentiment into his works, so many of his paintings have Biblical themes set in nature.

Cole is considered to be the founder of the Hudson River School of landscape artists, as his paintings of that area inspired Asher Durand, Frederic Church, Thomas Moran and others to follow his lead in naturalistic painting. He has sometimes been called the "father of American landscape painting."

In the period in which Cole painted, America was still very much a bucolic paradise, but shortly thereafter began the period of intense industrialization which destroyed much of the environment he loved so well. He passed away suddenly at age forty-seven and did not live to see those changes come about.

The Visual Arts on American Stamps

John Singleton Copley

1738 - 1815



Elizabeth Clarke Copley

John Singleton Copley was primarily a portrait artist who was active in Colonial New England, and in later life in England. His subjects were mainly important persons of the period and most were of middle class stature. He frequently included items in his paintings which related to the subject of the portrait. His early training is uncertain, but it is likely much of his experience was gained from his stepfather, who was a painter and engraver. He began his career in his mid-teens, and those of his works of the period show early promise. By 1757 he was working professionally as an artist, and his reputation had spread through New England and eastern Canada. Copley worked in pastels as well as oils and eventually became quite wealthy.

He was sympathetic to the supporters of revolution, but never became active with them. He moved to New York City and set up business there temporarily, which was his only time away from Boston.

At the continued urging of his English correspondents, he moved to London and became friendly with Benjamin West, and shortly left on a nine-month tour of Europe, including Genoa, Venice, Rome, Cologne and the Low Countries. Returning to London, he was joined by his family. Influenced by Benjamin West, he began painting historical scenes, some with mystical content, which were quite successful due to his attention to detail such as costumes and accurate depiction of the people shown. He would have liked to return to America, but health and the press of business prevented it. This spirit is displayed on his hearing that King George III had accepted independence of the colonies, he returned to his studio and painted the Stars and Stripe on the mast of a ship, which was said to be the first American flag raised in England after the Revolution.

The Visual Arts on American Stamps

Dean Cornwell
1892 - 1960



"True" Magazine Cover

Dean Cornwell was a well-known illustrator and muralist, and at one point was called the "Dean of Illustrators." He developed an interest in art early in life, fascinated by the drawings done by his father, a civil engineer. He began his professional career as a newspaper cartoonist in Louisville, Kentucky, but moved to Chicago to study at the Chicago Art Institute, then worked for the *Chicago Tribune*. From Chicago he attended the Art Students League of New York and eventually studied mural painting in London. Cornwell's paintings appeared in many major magazines, such as *Cosmopolitan*, *Harper's Bazaar*, *Redbook* and *Good Housekeeping*, illustrating the work of authors Pearl Buck, Lloyd Douglas, Edna Ferber, Ernest Hemingway, and W. Somerset Maugham.

Many of his pictures promoted the war effort in the early twentieth century. His murals were done in the Los Angeles Public Library, the Lincoln Memorial Shrine in California, the Eastern Airlines Building in Rockefeller Center, several public buildings and a number of corporate headquarters. He taught and lectured at the Art Students League, and thereafter became a member of a number of prestigious art societies.

The Visual Arts on American Stamps

Imogen Cunningham
1883 - 1976



Age and Its Symbols

Imogen Cunningham was raised in Seattle and bought her first camera at the age of eighteen, a 4 x 5 inch view camera, by mail order. While attending the University of Washington in 1906, she became seriously interested in photography as a profession and studied the chemistry involved, graduating with a degree in chemistry.

She worked for Edward Curtis' studio, learning the portrait business and practical photography from him. She helped him on his project of documenting the American Indian tribes, a work which was published in 1930 in twenty volumes.

Awarded a grant in 1909, she worked at the Technische Hochschule in Dresden, Germany where she helped the chemistry department develop cheaper and faster solutions to printing while increasing quality, with particular emphasis and the platinum printing process.

Back in Seattle, she won acclaim for her portrait and pictorial work and by 1914 was being exhibited internationally. Her interests turned toward pattern and detail and centered on floral photography in the early 1920's, and later industrial landscapes. She was one of the eleven members of the f/64 group, which specialized in very fine detail in their photos. Once again changing direction, she became more interested in the human form, especially the hands of artists and musicians, leading to employment by *Vanity Fair* photographing stars without make-up until it closed in 1936, at which point she turned to documentary street photography, supporting herself by portrait and commercial work. She was invited to join the art photography department of the California School of Fine Arts along with Dorothea Lange and Minor White, and spent most of her time afterward instructing students there.

The Visual Arts on American Stamps

Stuart Davis
1892 - 1964



The Fine Arts



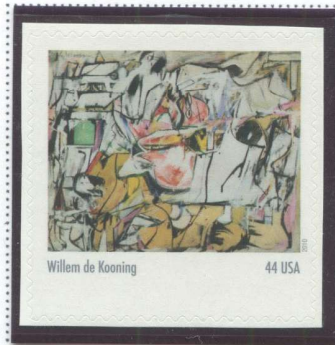
House and Street

Stuart Davis began his formal art training under Robert Henri, leader of the Ashcan School in 1912, and by 1913 was exhibiting watercolor works in New York. Exposed to the works of Matisse, van Gogh and Picasso, he became an exponent of cubism and modernism.

His work developed into abstract still lifes and landscapes in the 1920's and frequently incorporated subject matter that lent an early pop-art character to his paintings. His early training to paint in a realist fashion gave way to modernism and his championship of cubism, in which he used abstract colors and shapes to show the various dynamics of the political and social isolationism typical of America in the 1920's and 1930's. While working on murals for the Federal Art Project of the WPA, he tried to find alternatives to traditional cubism to make it more original, but his reputation as the greatest modernist in the country was overwhelmed by the emergence of Abstract Expressionism.

The Visual Arts on American Stamps

Willem de Kooning
1904 - 1997



Asheville

Willem de Kooning, born in Rotterdam, left school at sixteen to become an apprentice with a commercial art firm. He stowed away on a steamship headed for Argentina and eventually landed in New York in 1926.

He made a living as a house painter, carpenter and commercial artist. He began painting in 1928 in his free time and associated with some of the modern artists still remaining in Manhattan, including Stuart Davis and Arshile Gorky, both of whom greatly influenced him.

He designed several murals for the WPA's Federal Art Program, none of which were actually executed, but one of his sketches was shown at the Museum of Modern Art.

In 1937 he was forced to give up WPA work as he wasn't an American citizen, and began working full time as an artist and art teacher. After his marriage in 1943, he began his first series of portrait paintings, which had some surrealist elements due to influence by Gorky and Picasso. By the 1950's he shifted from figurative work toward more abstract images.

His interest turned toward sculpture in the mid-1960's, and his works in that medium characteristically display a somewhat lumpy, unfinished appearance.

The Visual Arts on American Stamps

Charles Demuth
1883 - 1935



I Saw the Figure 5 in Gold

Charles Demuth was a watercolorist who turned to oils late in his career. He developed a style of painting known as precisionism, also called cubist-realism, which often featured bridges, smokestacks and skyscrapers. Its themes were industrialization and the modernization of the American landscape, and usually lack human figures.

His paintings often are sharply geometric, combining letters and numerals with abstract forms, and may have a poster-like appearance.

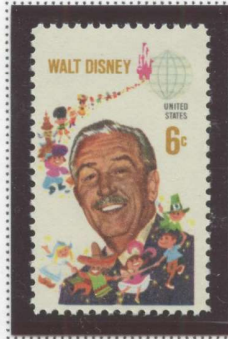
He studied at Franklin and Marshall Academy, Drexel University and the Pennsylvania Academy of the Fine Arts, and later at the Académie Colarossi and Académie Julian in Paris, France. Upon his return to America, many aspects of the cubism he was exposed to there were retained in his art.

Ken Johnson of the *New York Times* wrote "Search the history of American art, and you will discover few watercolors more beautiful than those of Charles Demuth."

He is best known for his *I Saw the Figure 5 in Gold* inspired by a poem about a fire engine passing by.

The Visual Arts on American Stamps

Walt Disney
1901 - 1966



Walt Disney and Children of the World

Walt Disney was an entrepreneur, animator, voice actor and animator. He is best known for his pioneering efforts in the animation of film cartoons. As a young boy in Chicago, he developed an interest in drawing, which he pursued by taking art classes. By age eighteen, he was working as a commercial illustrator.

He moved to California in the early 1920s and set the Disney Brothers Studio in collaboration with his brother Roy, and in conjunction with Ub Iwerks, developed the character *Mickey Mouse* in 1928. He also provided Mickey's voice for the films. As the studio grew, he introduced synchronized sound, Technicolor, full feature length cartoons and improvements in cameras.

His films *Snow White and the Seven Dwarfs*, *Fantasia*, *Pinocchio*, *Dumbo* and *Bambi* before World War II, and *Cinderella* and *Mary Poppins* afterward were so successful that he was awarded twenty-two Oscars during his lifetime, the record for any individual, as well as two Golden Globes and an Emmy.

In the 1950s he expanded his interests into the amusement park field, starting with Disneyland in California. He produced a number of television series in order to fund these projects, and his theme parks now span the globe.

The Visual Arts on American Stamps

Aaron Douglas
1899 - 1979



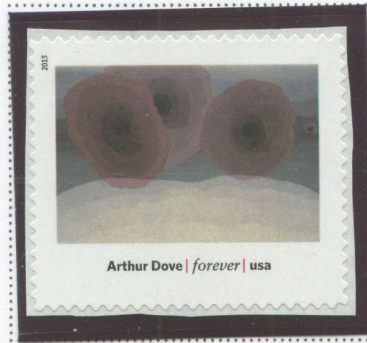
The Prodigal Son

Aaron Douglas 1899-1979 was an African-American painter, illustrator and educator and became a major figure in the Harlem Renaissance. After graduating from the University of Nebraska, he planned to travel to Paris to further his art career. However, in passing through Harlem on his way, he was convinced to stay there, and centered his work on the social injustice of the day, focusing on lynching, segregation and racism in general.

He used African themes in his art and tried to promote Harlem as an example of black progress. His murals decorate several public buildings in New York City. He was given a travel fellowship in the 1930's and visited Fisk University, the Tuskegee Institute and Dillard University. In 1944, he received his Master of Arts degree and moved to Nashville, Tennessee to found and chair the Art Department of Fisk University, retiring in 1966.

The Visual Arts on American Stamps

Arthur Dove
1880 - 1946



Fog Horns

Arthur Dove was an American artist of the modernist school, often considered to be the first American abstract painter. He used a wide range of media, frequently in unorthodox combinations, to express his ideas. Examples are oil paints or tempera over a wax emulsion. In the 1920s he experimented with collages.

He attended Hobart College and Cornell University, where he became the illustrator for the school's yearbook, where his illustrations were very well received. After graduation he became a well-known commercial illustrator, working for both *Harper's Magazine* and the *Saturday Evening Post*.

In 1907 he and his wife moved to Paris, the world's art capital at the time, and traveled to Italy and Spain. While in Paris, he was introduced to newer painting styles and was greatly impressed by the works of Henri Matisse. He exhibited there for several years, and finding himself confident in his work, returned to New York and took up commercial illustration again. Finding it unsatisfying, he began farming and fishing for a livelihood, and devoted his free time to painting.

He met photographer Alfred Stieglitz and they became fast friends. Steiglitz encouraged Dove to produce truly abstract paintings based on natural forms, which he dubbed "extraction," depicting the essential forms from a scene from nature. During the 1920s he exhibited often under Steiglitz' aegis and soon became prominent in the international art movement. Despite his earnings from art, his income was meager and he found it necessary to subsidize it by farming, fishing and commercial art. He was later given a regular stipend by Douglas Phillips in return for first choice on his works, and now the Phillips Collection holds the majority of Dove's work.

Dove also spent seven years on a houseboat living and working with fellow artist Helen Torr, whom he eventually married after the death of his first wife, Florence.

The Visual Arts on American Stamps

Marcel Duchamp
1887 - 1968



Nude Descending a Staircase No. 2

Marcel Duchamp was a French-American Painter, sculptor and writer who is mainly associated with Cubism, conceptual art and Dada, though he was never actually associated with any Dada group. Along with Pablo Picasso and Henri Matisse, He is one of the three primary artistst who advanced the significant developments in the "plastic arts" in the early twentieth century. His work has had a great impact on art through the present day, particularly in conceptual art.

Born in Normandy, France, he was raised in a family of artists, including his father and three siblings, and left home at age eight too begin his schooling in art in Rouen. For another eight years, he studied mathematics and art, and by age fourteen he had begun producing serious drawings, oils and watercolors. A major influence was his brother, Jacques Villon. His earlier works embrace Post-Impressionism. Later education included two years at the Académie Julian, and he drew and sold many cartoons during this period. In 1908 exhibited his work, and was trending toward Cubism. By 1911 he was deeply involved in this movement and joined the Puteaux Group, artists with similar styles. His fascination with transition and movement came to the fore with his frequent use of repetitive images to suggest motion at this time. In 1912, his *Nude Descending a Staircase No. 2*, shown above, raised much controversy with its mechanistic motion of a nude and superimposed facets, which combine the fragmentation of the Cubists and movement of the Futurists. It was shown at the Armory Show in New York in 1913, and viewers, accustomed to realistic works, were scandalized by the piece.

He abandoned painting after 1913 and became a librarian, sudyng science, especially aviation. He emigrated to New York in 1915. In 1920 he helped create the Société Anonyme, devoted to dealing and collecting modern art.

Dada was a European movement which rejected reason and logic, embracing nonsense and irrationality and denouncing traditional standards in the arts. It is the basis for abstract art, sound poetry and performance art. Duchamps' most noted association with it is the rejection of "*Fountain*", a urinal, an a show in 1917. This was a precursor to his presentation of found items as art, which he called "Readymades." The intent was to question the notion of art and the adoration of it. In 2004, "*Fountain*" was named the "most influential artwork of the twentieth century" by a group of 500 artists.

By 1918. Duchamp had left the art scene and became obsessed with the game of chess, and devoted his time to little else for the rest of his life.

The Visual Arts on American Stamps

Harvey Dunn
1884 - 1952



Something for Supper

Harvey Dunn was born in South Dakota and while attending college there his artistic talent was recognized by his instructor, who urged him to pursue his studies in Wilmington, Delaware under the tutelage of Howard Pyle. He became, along with several other students of Pyle, one of the group of illustrators known as the Brandywine School. He set up a studio in Wilmington after two years with Pyle, and produced paintings at a very rapid pace, at one point completing fifty-five paintings in only eleven weeks.

In addition to his illustrations for books, his work appeared regularly in *Harper's Magazine*, the *Saturday Evening Post*, *Collier's* and *Scribner's* magazines. In 1914 he opened the Leonia (NJ) School of Illustration along with Charles Chapman. This was his most productive period. In 1914, he became one of eight artist-correspondents with the U.S. Army Expeditionary Force (A.E.F.) at the front in World War I, a turning point in his career, as he then planned a series of paintings for the War Department based on his experiences there. The project was rejected and in 1927 he began painting military themes for the cover of the *American Legion Monthly* magazine.

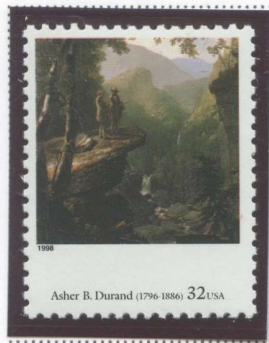
However, he is best known for his paintings with midwestern themes, based on his early years in South Dakota. *The Prairie Is My Garden*, *Dakota Woman* and *The Chuckwagon* are prime examples of his style.

Dunn felt his greatest achievement was in teaching, and many of his students went on to successful careers. he was named a member of the National Academy of Design in 1945.

The Visual Arts on American Stamps

Asher B. Durand

1796 -1886



Kindred Spirits



Summer Afternoon

Asher B. Durand was apprenticed to an engraver in his mid-teens for five years, later becoming a partner in the firm and managing their New York Office. Durand's engraving of John Turnbull's *Declaration of Independence* was of such quality that he became known as one of the country's finest engravers. He helped establish the New York Drawing Association, which became the National Academy of Design. His engravings appeared on banknotes and his portraits of Franklin and Washington were selected for the vignettes on the U.S. first issue of postage stamps in 1847. With his brother Cyrus he also engraved some of the portraits on the definitive 1851 stamp issue. The vignette on the 24¢ value of the 1869 regular issue features the *Declaration of Independence* engraving, as does the back of the redesigned 1976 two dollar bill.

His interest turned toward painting instead of engraving about 1830, with him being encouraged by his patron, Luman Reed. He accompanied Thomas Cole on a sketching expedition in 1837 in the Adirondack Mountains of New York, and soon began to concentrate on painting landscape scenes. He spent his summers in the Adirondacks and White Mountains, making hundreds of drawings which became some of the pieces forming the foundation of the Hudson River School. Durand is particularly noted for the detail in his portrayals of the surroundings in his paintings.

One of his best known works, *Kindred Spirits*, is displayed here and was painted as a tribute to Thomas Cole upon the artist's death in 1848. Auctioned in 2005, it was sold for a purported thirty-five million dollars, a record high price for an American painting at the time. In 2007, the Brooklyn Museum exhibited over sixty of his works, their first exhibit in over thirty-five years devoted to a single artist.

The Visual Arts on American Stamps

Thomas Eakins
1844 - 1916



The Biglin Brothers Racing

Thomas Eakins was a realist painter, photographer, sculptor and fine arts educator who is acknowledged to be one of the most important figures in the history of American art.

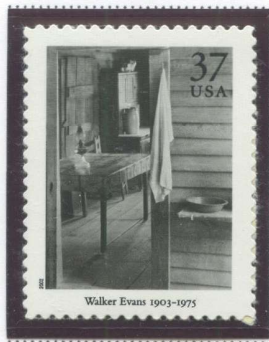
Throughout his professional career of over forty years before his health began to fail, Eakins worked exactingly from life portraying the people of Philadelphia, his home town. He painted over two hundred portraits, frequently friends, family or prominent people in the city. His portraits were not limited to his studio, but often were set outdoors, like the example above, and as a whole are a fair representation of the cultural life of Philadelphia in the late nineteenth and early twentieth centuries.

He also took deep interest in the then-new technology of the motion picture, and he is now seen as an innovator in this field. He attributed great importance to his educational work, where he was quite influential, however he was plagued by behavioral and sexual scandals.

He received little recognition during his lifetime, but since his death he has been cited as "the strongest, most profound realist in nineteenth- and early twentieth- century American art."

The Visual Arts on American Stamps

Walker Evans
1903 - 1975



Washroom and Dining Area of Floyd Burroughs' Home, Hale County, Alabama

Walker Evans was a photographer and photojournalist whose primary claim to fame was his work for the Farm Security Administration documenting the Great Depression in pictures. His early years were spent studying French literature, and he spent a year in Paris, returning to New York and associating with the artistic crowd there. He became interested in photography about 1928, and several of his pictures were published in a book of poetry in 1930, followed the next year by a series of photos of Victorian style houses in Boston.

An assignment by Lippincott to take photos in Cuba to accompany Carleton Beal's *The Crime of Cuba* was where he met and befriended Ernest Hemingway. Together, they photographed street life and wrote of the violence that was part of everyday life there at the time, some of which is described in Hemingway's *To Have and Have Not*, published in 1937. Afraid that his pictures might be confiscated by the Cuban government as critical of it, he left a number of them with Hemingway when he went back to New York. As it happened, he had no trouble returning, and thirty-one were printed in Beal's book and the remainder were discovered in Havana in 2002, which were exhibited in Key West.

In 1938, his work was the first by a single photographer to be exhibited at the Museum Of Modern Art in New York. In later years he became a writer at *Time* magazine and an editor at *Fortune* until 1965. That year he left to take a position as a professor at the Yale University School of Art.

The Visual Arts on American Stamps

Robert Fawcett
1903 - 1967



Advertisement for Carrier Corporation Refrigeration

Robert Fawcett was trained as a fine artist, encouraged by his father, an artist himself. He was born in England, grew up in Canada and later moved to New York. While in Canada, he was apprenticed to an engraver. After moving to New York, he attended the *Slade School of Art* in London, then returned to the United States to pursue a career as a fine artist. He had to work as a commercial artist to support himself, though. He soon tired of the poor pay in the fine arts field and decided to commit himself to commercial art, where he found his niche.

Though slightly color blind, he was an excellent draftsman and designer, and produced illustrations for articles and full page advertisements for *The Saturday Evening Post*, *Collier's*, *Holiday*, *Look* and *Cosmopolitan* magazines.

Another accomplishment was authorship of a book, *On the Art of Drawing*. He was recruited to be one of the founding artists at the *Famous Artists School*, and was elected into the *National Academy of Design* in 1964 as an Associate Academician.

The Visual Arts on American Stamps

James Montgomery Flagg
1877 - 1960



First in the Fight, Always Faithful

From an early age, James Flagg was enthusiastic about drawing, and by the age of twelve his illustrations had been accepted by national magazines. He was a regular contributing artist for *Life* magazine at fourteen and on the staff of *Judge* magazine only a year later, which carried his comic strip *Nervy Nat* for four years.

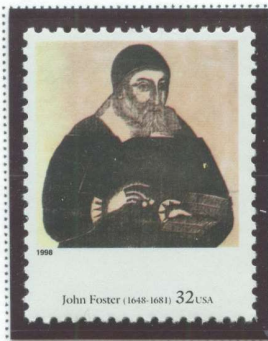
Flagg worked in several genres ranging from fine art painting to cartoons, but his political posters are his main claim to fame. His most famous work was the well-known poster of Uncle Sam pointing at the viewer saying "I Want YOU for U.S. Army," used to promote recruitment in World War I. He used himself as a model for Uncle Sam, suitably aged and with a goatee. Over four million were printed, and it was revived for World War II. At his peak, Flagg was the highest paid magazine illustrator in America.

Other than his work as a magazine illustrator, he painted many portraits in a similar style to John Singer Sargent. Among his subjects were Mark Twain, Ethel Barrymore and Jack Dempsey, the latter now hanging in the Great Hall of the National Portrait Gallery.

A self-portrait of the artist appeared in *Pabst Blue Ribbon* magazine showing him working at his easel with a young lady beside him, who is carrying a tray with an open bottle of their beer and two filled glasses.

The Visual Arts on American Stamps

John Foster
1648 - 1681



Portrait of Richard Mather

John Foster was the earliest engraver in America as well as the first printer in Boston. He has been called "a thinker, a printer, engraver, chemist - a man worthy of the love, friendship, and admiration of the Mathers. Had Foster lived to the age that Franklin reached, Franklin might have been called a "second Foster."

It has been suggested that the bad quality of Cambridge, Mass. printer on Foster's almanac prompted him to take up the printing trade himself.

The woodcut on the stamp above is believed to be the first print made in America, and its patterns of light and dark and silhouette well suit the austerity and demeanor of the subject, an early Puritan minister with his eyeglasses and his Bible.

The Visual Arts on American Stamps

John Freake (The Freake Limner)
1672 - ca.1780



Mrs. Elizabeth Freake and Baby Mary

John Freake obtained the sobriquet "The Freake Limner" based on the painting shown on the stamp above. The subjects of the painting, his wife Elizabeth and baby daughter Mary are considered to express pride in his family and genealogy. The details of their clothing and the jewelry also reflect the family's status in colonial Boston society.

The Visual Arts on American Stamps

Daniel Chester French

1850 - 1931



Daniel Chester French

Daniel Chester French was one of the most prolific and acclaimed sculptors of the late nineteenth and early twentieth centuries. He is best known for his creation of the huge statue of Abraham Lincoln which is the centerpiece of the Lincoln Memorial in Washington, D.C.

Born in New Hampshire, his family moved to Concord, Massachusetts in 1867, where they were neighbors of Ralph Waldo Emerson and the Alcott family. His intent to pursue sculpture was largely influenced by May Alcott, Louisa May Alcott's sister. His early education included the study of anatomy with William Morris Hunt, a year at the Massachusetts Institute of Technology and several years in Florence, Italy studying with Thomas Ball.

His work first brought critical acclaim with his statue, *The Minute Man*, in Concord on the hundredth anniversary of the Revolutionary battle there. He soon moved and established studios in Washington, Boston and later New York. Other major works were the *First Division Monument* in Washington, the statue, *John Harvard* in Cambridge, Massachusetts, bronze doors for the Boston Library, and the face of the Pulitzer Prize medal.

French was a founding member of the National Sculpture Society, a Fellow of the American Academy of Arts and Sciences, a member of the National Academy of Design, the American Academy of Arts and Letters, the Architectural League, and he became a trustee of the Metropolitan Museum of Art, and was associated with similar societies in France and Italy.

The Visual Arts on American Stamps

Arthur B. Frost

1851 - 1928



Br'er Rabbit

Arthur Burdett Frost, usually cited as A.B. Frost, was an illustrator, graphic artist and comics writer as well as a painter. His work is well known for its dynamic depiction of movement and sequence. He is considered one of the greats in the "Golden Age of American Illustration". Frost's illustrations have appeared in over ninety books, and he created hundreds of paintings. His hunting and shooting prints are especially notable.

He originally became a lithographer, and was asked to illustrate a book of short stories called *Out of the Hurly Burly* by Charles Heber Clark. It was a huge success, with over a million copies sold.

Frost joined the art department of Harper Brothers in 1876 and worked with other artists such as Howard Pyle, Frederic Remington and C.S. Reinhart. He expanded his techniques while there to include cartooning and photorealistic painting. In 1877 and 1878, he left to study in London with well-known cartoonists. Upon his return to his native Philadelphia, he studied with Thomas Eakins and William Meritt Chase at the Pennsylvania Academy of the Fine Arts.

Not long after his return from England, he published a number of stories formed of sequential drawings with captions, which eventually developed into the form of comic strips and comic books.

Attracted by the Impressionist movement, Frost and his family lived in France from 1906 to 1914, and upon his return continued to work as an illustrator and comics artist, primarily for *Life* magazine.

The Visual Arts on American Stamps

Arshile Gorky
1904 - 1948



The Liver Is the Cock's Comb

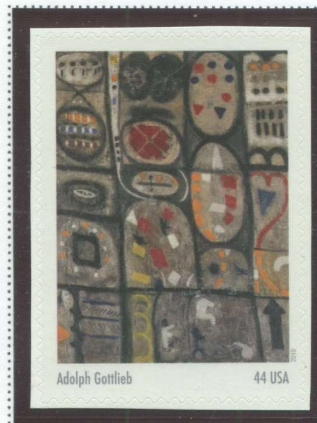
Born Vostanik Manoug Adolin, Arshile Gorky was an Armenian-born painter who is noted for his seminal influence on Abstract-Expressionism. Categorized with Mark Rothko, Jackson Pollock and Willem de Kooning as one of the most powerful painters of the twentieth century, his works have often been attributed to the suffering and loss he experienced in the Armenian Genocide inflicted by the Turks in his native land. His father emigrated to the United States in 1908, leaving his family behind. They escaped to Russian territory, but when his mother died of starvation, he rejoined his father in 1920. He then claimed to be a Georgian aristocrat and related to Maxim Gorky, and changed his name to Arshile Gorky.

Gorky enrolled in the New School of Design in Boston in 1922, and soon became an instructor there. His early works were Impressionist, followed by post-Impressionist paintings, and he came under the influence of Paul Cézanne. In 1925 he was invited to teach at the Grand Central School of Art, staying until 1931. A successful exhibition at the Downtown Gallery brought him notice, and he was one of the first artists employed by the W.P.A. Federal Art Project. Notable paintings from this period are *Landscape in the Manner of Cézanne*, *Landscape, Staten Island* and *The Artist and his Mother*. At this time he was drawn to experiment with cubism and surrealism.

When Gorky showed some of his new work to André Breton in the 1940s, Breton proclaimed him to be a Surrealist, his highest compliment. He also said that the work shown above, *The Liver Is the Cock's Comb*, was "one of the most important paintings made in America."

The Visual Arts on American Stamps

Adolph Gottlieb
1903 - 1974



Romanesque Facade

Adolph Gottlieb is considered to be part of the "first generation" of abstract expressionists. He began studies at the Art Students League of New York, and having determined to become an artist, left high school at age seventeen. Wanting to study in Europe, he worked his passage on a merchant ship. After traveling in France and Germany for a year, he then lived in Paris for six months. During that time he visited the Louvre Museum every day and audited classes at the Académie de la Grande Chaumiére. Another year was spent visiting museums and galleries in Central Europe, then returning to America and studying at the Art Students League, the Parsons School of Design and Cooper Union.

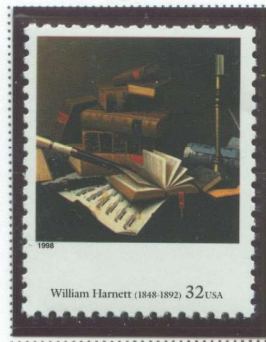
Gottlieb became friends with many prominent abstract artists in the 1920s and 1930s, and he and nine others exhibited their works together as "The Ten" until 1940. The late 1930s were spent in the Arizona desert and his focus changed more toward surrealism and abstraction, causing a break with his old colleagues. Becoming disenchanted with the art of the period, he then developed what he called pictographs, which included images drawn from his subconscious, arranged in a grid. His career is notable for the progression of his works toward total abstraction, and he is one of the forerunners of Lyrical Abstraction.

The Visual Arts on American Stamps

William Harnett
1848 - 1892



Old Models



Music and Literature

William Harnett was born in Ireland during the Potato Famine, which led to his family emigrating to America. He started his career engraving table silver, while taking night classes at the Pennsylvania Academy of the Fine Arts, then later at Cooper Union and the National Academy of Design. His first known oil painting, a still life, is from 1874.

The trompe-l'œil style that he developed was very distinctive, due to a combination of his great skill and objects not normally the subjects of artworks. They include musical instruments, tankards, hanging game, a horseshoe, firearms, books and currency. His paintings sold well, but were usually hung in a commercial setting rather than homes or museums, as they did not conform to contemporary ideas of fine art.

Harnett spent 1881 to 1886 in Europe, mostly in Munich. This period is when his best-known works were created, particularly *After the Hunt*, which shows hunting equipment and hanging game.

His last years were spent suffering from crippling rheumatism, reducing the number of his works, but not the quality.

The Visual Arts on American Stamps

Marsden Hartley
1877 - 1943



Painting Number 5

Marsden Hartley was a Modernist painter, as well as a poet and essayist. He grew up in Maine, the last year alone as his family had moved to Ohio while he worked in a shoe factory. He rejoined them at age fifteen and began his art training at the Cleveland School of Art. At age twenty-two, he moved to New York to attend the New York School of Art, followed by the National Academy of Design. His admiration of Albert Pinkham Ryder as well as the writings of Henry Thoreau and Ralph Waldo Emerson were an inspiration to view art as a spiritual quest.

Hartley moved to a farm in Maine in 1908, where his works began to mature, and they impressed Alfred Stieglitz, who sponsored his first solo exhibition and introduced him to European Modernist painters such as Cézanne, Picasso and Matisse. A trip to Europe in 1912 acquainted him with Gertrude Stein's circle of writers and artists, who encouraged him to write as well as paint. He spent time in Berlin, and returned to America in 1916, then spent 1921 to 1930 in Europe again.

On his return, he painted throughout the country, then in 1937 returned to Maine, saying he wanted to be the "painter of Maine" and to concentrate on depicting American life at the local level. He continued to paint there till his death in 1943.

The Visual Arts on American Stamps

Martin Johnson Heade

1819 - 1904



Giant Magnolias on a Blue Velvet Cloth

Martin Johnson Heade was a painter best known for his salt marsh landscapes, seascapes, tropical birds and other still life subjects. His subject matter and style differ from many of his peers, though they frequently reflect the romanticism of the period.

Born in Pennsylvania, he studied painting with Edward Hicks, and his early works during the 1840s were primarily portraits. He later made several trips to Europe and upon his return became an itinerant artist on the East Coast. He also became acquainted with several of the Hudson River School artists and then developed an interest in landscape art.

He visited the tropics a number of times, and planned a volume of paintings of Brazilian hummingbirds and tropical flowers, though it was never completed. However, he continued to visit the tropics and painted birds and flowers.

After marrying in 1883, he moved to St. Augustine, Florida and his works thereafter were mainly flowers and landscapes of that area, with emphasis on magnolias on velvet cloths, as in the example above.

Although he died in 1904, Heade did not become recognized as a major American artist until the 1940s, and some of his art is still discovered in unlikely places, such as garage sales.

The Visual Arts on American Stamps

John Held, Jr.
1889 - 1958



The Girl He Left Behind

John Held, Jr. was a man of many talents. Best known as a cartoonist, printmaker and illustrator, he was also an author, a manufacturer of fountain pens and the organizer and leader of a prominent band in his native Utah.

He learned woodcutting and engraving at an early age, and sold a drawing to a local newspaper at age nine and a cartoon to *Life* magazine at fifteen. He soon became one of the best-known magazine illustrators of the 1920s. His art usually showed his characters engaging in fun-filled activities, most depicting and defining the flapper era and jazz age satirically, but at the same time influencing the styles and attitudes of the public. In 1912 he moved to New York and began producing magazine ads as well as costumes and sets for the theater. He returned to his favorite style, linoleum block prints, and *Vanity Fair* began to publish his drawings in 1915.

During World War I he worked for Naval Intelligence in Central America as an artist and cartographer, looking for German submarines and making maps and sketches of military activity, at the same time recording and sketching any Mayan hieroglyphics and archaeological finds.

A friend founded *New Yorker* magazine in 1925 and his work soon appeared there, as well as in *Harper's Bazaar*, *Judge* and *The Smart Set* in addition to *Vanity Fair* and *Life*. His archtypical characters, the flapper with her cigarette holder, shingle bob and turned-down stockings and her boyfriend in puffy pants and raccoon coat were named by him "Betty Coed" and "Joe College".

He also drew many cartoons in his woodcut style of 19th century, particularly the "Gay Nineties", and became quite wealthy. However, he lost the bulk of it in the Great Depression, and his work took on a more somber style, and he began to paint animals and illustrating children's books.

Nostalgia for the 1920s brought a revival of interest in John Held's work, and the first edition of *Playboy* magazine reprinted his "Frankie and Johnny" series of cartoons from 1930.

The Visual Arts on American Stamps

Lewis H. Hine
1874 - 1946



Looking for Lost Luggage, Ellis Island

Lewis Hine was an American sociologist who used photography as a tool for social reform, and his photographs were instrumental in changing the child labor laws in the United States.

Born in Oshkosh, Wisconsin, he began working at an early age to accumulate enough money to obtain a college education. He studied sociology at the University of Chicago, Columbia University and New York University. He became a teacher at the Ethical Culture School in New York City. While there, he strongly encouraged his students to use photographs as an educational tool. He took his sociology students to Ellis Island frequently to photograph the immigrants as they arrived in America, compiling a collection of over two hundred images on glass plates between 1904 and 1909. At this point he realized that photography could be used to drive social change and reform.

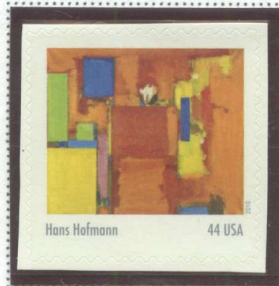
In 1907 he photographed the people and steel-making areas of Pittsburgh for the document, *The Pittsburgh Study*, then in 1908 became the photographer for the National Child Labor Committee, leaving his teaching position. He documented child labor in the Carolina Piedmont, in glass works in Indiana, in canneries in Alabama and as cotton mill workers over the next decade. His efforts were often dangerous, as the horrors of child labor were hidden from the public, and he frequently was threatened with violence or death. Photography was forbidden and he assumed many disguises to gain entry into suspected factories.

He photographed relief work in Europe after World War I for the American Red Cross, and in 1930 was chosen to document the construction of the Empire State Building in New York City. He was exposed to the same risks as the steel workers fastening the structure as he photographed them, and took many photos from a steel basket swung out from a crane 1000 feet above the streets.

During the Depression, he again worked for the Red Cross, the Tennessee Valley Authority and the Works Progress Administration. Loss of government and corporate sponsorship afterward left him in poverty, and he lived on welfare till his death in 1940.

The Visual Arts on American Stamps

Hans Hofmann
1880 - 1966



The Golden Wall

Hans Hofmann, a native of Bavaria, was attracted toward science and mathematics as a young man and at sixteen began working for the government. He developed and patented a number of sophisticated electronic devices, and his interests turned toward art as well. He began formal art studies upon the death of his father. His paintings show a strong concern for color relationships, spatial illusion and pictorial structure. He started his own art school in Munich and became well known in Germany and the United States both as an artist but an art teacher as well. In 1932, he emigrated to the United States, where he lived the rest of his life.

Once in America, he taught art classes at the University of California and the Chouinard Art Institute in Los Angeles. He relocated to New York City and taught at the Art Students League there, leaving in the mid-thirties to open his own school in New York, then later in Provincetown, Massachusetts, where he was an instructor to a large number of notable artists working in the abstract genre. Through the 1940s his works gravitated to a completely abstract nature, as in the example above. He gave up teaching in 1958 in order to devote himself exclusively to his own works.

The Visual Arts on American Stamps

Winslow Homer
1836 - 1910



Breezing Up



Boys in a Pasture



The Fog Warning

Winslow Homer was a landscape painter and print maker, who is known primarily for his marine studies. He is considered one of the most important painters of the nineteenth century and a preeminent figure in all of American art. His mother was a talented water color artist and was his first teacher. After graduating from high school, he apprenticed himself to a Boston lithographer and after two years, then began his freelance career. He spent the next twenty years as an illustrator, selling many illustrations of life in Boston and New England to magazines such as *Harper's Weekly* and *Ballou's Pictorial*. His early commercial works were very popular due to their clean lines, use of color and groupings of figures, making them easily adaptable to wood engraving.

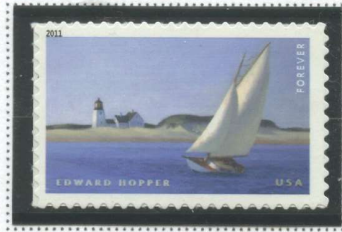
He moved to New York, then the artistic hub of the country, in 1859, opening a studio there, and began classes at the National Academy of Design, studying with Frédéric Rondel, who taught him the basics of painting. Within only a year he was producing excellent work. He wished to study further, but Harper's commissioned him to produce paintings of the Civil War from the front lines, which he did until its end. He continued to be published in *Our Young Folks* and *Frank Leslie's Chimney Corner*. His postwar subjects tended to be of women and children, and often depicted attempts at reconciliation between North and South.

In 1873 he began painting in watercolors rather than oils while in Gloucester, Massachusetts and his contemporaries ridiculed them, but they were very popular, and all his later work was done in this medium. As time passed, his style became more mature and the criticism turned to praise. In the mid-1880s, he began to spend much time in Florida and the Caribbean area, and many of his best works are scenes in that area.

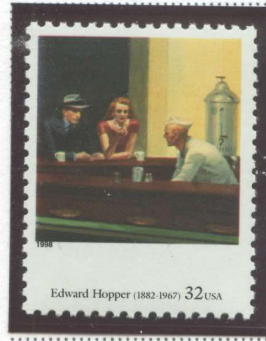
The Visual Arts on American Stamps

Edward Hopper

1882 - 1967



The Long Leg



Night Hawks

Edward Hopper was a well-known realist painter and printmaker. Noted primarily for his oil paintings, he was just as skilled with watercolors and for his etchings. His scenes are said to reflect his personal view of contemporary American life. He showed an artistic bent when only five, and his parents encouraged it and provided him with art magazines and materials. By his teens, he was working in charcoal, pen-and-ink, watercolors and oils, His subjects ranged from nature to political cartoons, but he early showed a preference for nautical scenes.

In high school he often expressed his sense of humor in his art, and determined that he would make art his career. His parents insisted that he study in commercial art so he could support himself until he became established. Initially taking lessons as a correspondence course, he transferred to the New York School of Art and Design, studying oil painting under William Merritt Chase for six years. He based his early style on Chase, Manet and Degas. Another teacher, Robert Henri, taught him to sketch from live models, and in his student years he produced many nudes.

He worked in an advertising agency from 1905 till the mid-1920s creating magazine covers, but detested it, staying only due to necessity. He made three trips to Europe to study, and his art turned to street and café scenes, then urban and architectural works in a dark palette. His return to New York saw him doing commercial art again while he sought other work. On a trip to Massachusetts, he began painting seascapes, the start of a topic he pursued for many years. An exhibit of these in 1923 drew much attention to him, and his career advanced considerably. Hopper spent many years thereafter in New England painting land- and seascapes, and in the 1940s many of his works were interiors, a subject for which he is particularly noted. Due to severe health problems, he had a period of inactivity, but in the 1950s and 1960s created several of his major works.

The Visual Arts on American Stamps

Joshua Johnson
1763 - 1824



The Westwood Children

The identity of the artist who created a number of portraits of Baltimore's elite nineteenth century citizens was not known for many years, and only discovered in 1939 by a genealogist and art historian. His name, race and birth and death dates were not certain until the mid 1990s.

Joshua Johnson was the son of a white man and one of his slaves, whose name is unknown. He was granted a manumission from his owner, George Johnson, who acknowledged him as his son, provided he completed an apprenticeship with a blacksmith or reached the age of twenty-one.

He received his freedom in 1782 and began advertising his services as a painter and limner as of 1796. He moved often, living close to other artists or near his clients. No records exist of his education or artistic training today. Johnson is usually considered to be the first person of color to make a living as a painter in the United States.

His work has been compared to several other artists of the period, particularly Ralph Earl and his son, both prominent "folk art" portraitists and noted for their paintings of family groups, an unusual style at that time.

It has been reported that in 1825 he moved from Baltimore to Frederick County, Maryland, and in 1827 to Anne Arundel County, presumably following his clientele. This is in conflict with the listed date of his death, 1824. Very little is known of his life from this period.

The painting above, now in the National Gallery of Art, depicts the male children of Margaret and John Westwood, a prominent Baltimore stagecoach manufacturer.

The Visual Arts on American Stamps

William H. Johnson
1901 - 1970



Flowers

William Henry Johnson was a black painter who was born in Florence, South Carolina. At age seventeen, he moved to New York, where he worked with Charles Webster Hawthorne as a student at the National Academy of Design, and thereafter moved to and worked in France for a year, where he was exposed to modernism.

While in France, he met and married a Danish textile artist, and the couple lived for some time in Scandinavia, where he was influenced by the area's strong folk tradition.

In 1938, they moved to the United States and Johnson found work as a teacher at the Harlem Community Art Center in New York City, aided by the Federal Art Project.

Through the years, Johnson's style evolved from realism to expressionism and then to a folk style, the latter being what he is best known for. The Smithsonian American Art Museum has organized and circulated a major collection of his work.

The Visual Arts on American Stamps

Gertrude Käsebier

1852 - 1934



Blessed Art Thou Among Women

Gertrude Käsebier is considered one of the most influential photographers of the early twentieth century. Born in the midwest, her family moved to Brooklyn, New York when her father passed away. She married at twenty-two unhappily, but in spite of their differences her husband supported her when she began to attend art school at thirty-seven years old.

In 1889 she moved her family back to Brooklyn so she could study at the Pratt Institute of Art and Design, where Arthur Dow, an influential artist, promoted her work and introduced her to other photographers and patrons. Her studies introduced her to the theories of education espoused by Friedrich Fröbel and the importance of motherhood in child development. These greatly influenced Käsebier as shown by her many photos emphasizing the bond between mother and child.

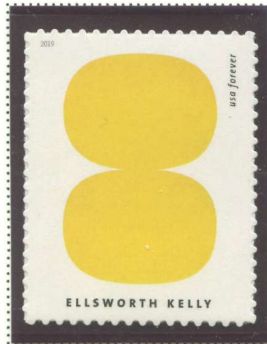
While she had studied drawing and painting, she had become obsessed with photography and determined to become a professional photographer. She traveled to Germany, where she learned the chemistry of photography, and on returning became an assistant at a studio, where she learned printing techniques and how to operate a studio. A year later, she exhibited 150 photos in Boston and Brooklyn. The success of these shows led to another in Philadelphia, where she lectured on her techniques and encouraged women to take up photography as a career.

In 1898 she saw Buffalo Bill's Wild West Show parade past her studio, recalling her youth in Colorado, she requested permission to photograph the Sioux Indians accompanying the show, and the resulting portraits are among the finest of her work.

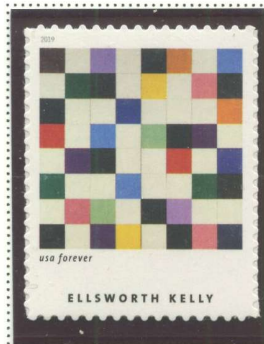
In 1902 Steiglitz included her as a member of the *Photo-Secession*, and she was given an exhibition. The stress of her life caused her to return to Europe for some time, but on her return she clashed with Steiglitz over the use of photography to earn money versus doing it as pure art. She parted from him and set up her own studio in 1912 and began teaching young women how to succeed in this art form as a career, while expanding her portrait business having many important people of the time as clients. She gave up photography altogether in 1929.

The Visual Arts on American Stamps

Ellsworth Kelly
1923 - 2015



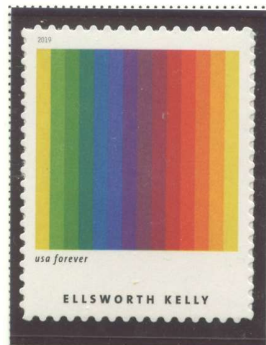
Yellow White



Colors for a Large Wall



Blue Red Rocker



Spectrum I



South Ferry

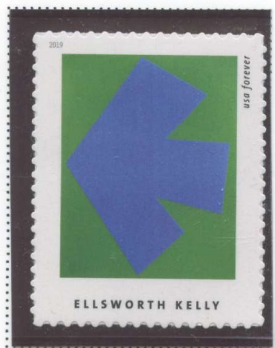
Ellsworth Kelly, born in Newburgh, New York, studied art at the Pratt Institute in Brooklyn. Serving in the Army during World War II, he was assigned to a camouflage battalion, part of what was called the "Ghost Army." These troops designed and developed visual and other methods to confuse the enemy. After the war, he studied painting and drawing at the Boston Museum School, then worked in France for several years, with his first solo exhibition in Paris in 1951. Returning in 1954, his hard-edged works were distinctly different from the prevailing Expressionist style current in the United States. They typically feature precise shapes rendered in bold, flat planes of colors, with their dimensionality removed, turning reality into abstraction.

Kelly received the Chevalier de la Legion d'Honneur from the French government in 1993, and in 2012 the National Medal of Arts, presented by President Obama.

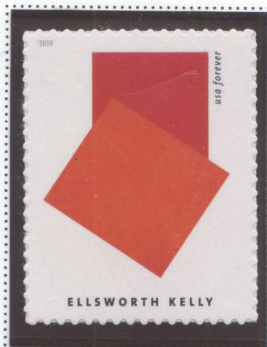
(see next page)

The Visual Arts on American Stamps

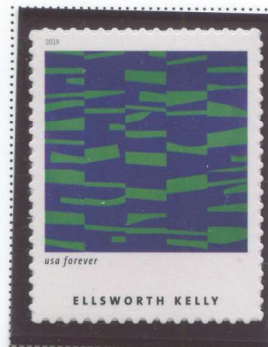
Ellsworth Kelly
1923 - 2015



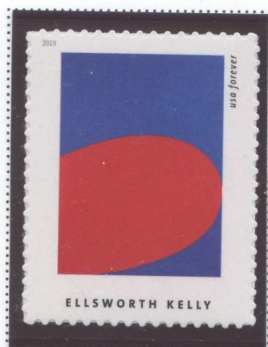
Blue Green



Orange Red Relief



Meschers



Red Blue



Gaza

The Visual Arts on American Stamps

Rockwell Kent

1882 - 1971



Illustration from "Moby Dick"

Rockwell Kent was a painter, printmaker, illustrator and writer, as well as a sailor, adventurer and voyager. Born in Tarrytown, New York, he spent much of his early life in the New York City metropolitan area. He moved to a farm he called Aasgard in his forties, which remained his home till his death.

He studied art and composition with Arthur Wesley Dow, William Merritt Chase and Robert Henri. In 1903 he apprenticed to painter and naturalist Abbot Handerson Thayer, and at the Art Students League became friendly with artists Thomas and Wilhelmina Weber Furlong.

Kent's early paintings of New Hampshire and Mount Monadnock received wide acclaim, and he traveled to Monhegan Island on the coast of Maine. Its rugged beauty inspired him greatly and he spent five years there. His series of paintings from this period are the foundation of his reputation.

After Monhegan, he traveled to Winona, Minnesota, Newfoundland, Alaska, Tierra del Fuego, Ireland and Greenland, where he captured the stark wilderness in his landscapes and seascapes.

Approached by publisher R.R. Donnelley to illustrate Richard Henry Dana's *Two Years Before the Mast* in 1926, he suggested as an alternate, *Moby Dick*, instead. Published in 1930 in a three volume edition of 1,000 copies, it sold out immediately. The stamp shown above is one of the pen-and-ink illustrations from that book.

The Visual Arts on American Stamps

André Kertész
1894 - 1985



New York Cityscape

André Kertész was a Hungarian-born photographer noted for his influential contributions to composition and the photo essay. In the early part of his career, his unorthodox camera angles and style were unappreciated, though today he is considered one of the seminal figures in photojournalism.

Throughout his life, his work was largely published in magazines, though he eventually stopped accepting commissions. After World War 1, he moved to Paris and worked for the first French illustrated magazine, *Vu*. He was involved with many artists and the Dada movement, and achieved commercial and critical success there. Due to German persecution of Jews in Europe and the threat of World War 2, he emigrated to the United States, where he had to rebuild his career through commissions.

In the 1940s and 1950s, he stopped working for magazines and gained an international reputation. Depending upon his location at the time, his work is frequently divided into the Hungarian, French, American and International periods.

Kertész bought his first camera at twelve and used it to photograph local people and the Hungarian landscape. By 1914 his distinctive style was apparent, and some of his pictures were published in a Hungarian magazine in 1917. He served in World War 1, and took many photos of soldiers in the trenches, and was wounded and left the army. He decided to emigrate to France in 1925 and became quite successful, many of his photos being published in *Vu* inside and on covers. After a short return to Hungary, he emigrated to New York in 1936 and he was employed by the Keystone Agency. Frustrated there, he took commissions from *Harper's Bazaar*, *Town and Country*, *Look* and *Life* magazines. In 1941, at the outbreak of World War 2, he was named an enemy alien and forbidden to take outdoor photos, but became a citizen in 1944. He became a long-term contributor to *House and Garden* between 1945 and 1962.

In 1961, he left them and began to do his own work again, traveling and exhibiting worldwide, especially in Japan, and gained many critical awards. At the height of his career, the Polaroid Corporation gave him one of their cameras and he spent considerable time exploring the possibilities of instant photography with it during the 1980s.

Despite critical acclaim throughout his career, Kertész always felt he had been denied the recognition he deserved for his photographs, considering himself an "unknown soldier" in the field.

The Visual Arts on American Stamps

Franz Kline

1910 - 1962



Mahoning

Franz Kline was a painter associated with the Abstract Expressionist movement of the 1940s and 1950s. Along with a group of others, which included Jackson Pollock, William de Kooning, Robert Motherwell and Lee Krasner, they were called the New York School. It also included others from the musical arts.

Kline studied art at Boston University, then spent a year at the Heatherley School of Fine Art in London, where he met his future wife. Upon his return to America, he worked as a designer for a department store, then moved to New York City in 1939 where he was employed by a scenic designer. During this period his artistic techniques gained maturity and he became recognized as a significant artist. Kline later taught art at several institutions, including the Pratt Institute in Brooklyn and Black Mountain College in North Carolina.

His artistic training was focused on illustration and drafting in a traditional manner. In the late 1930s and early 1940s he spent much time painting cityscapes and landscapes in addition to commissioned pieces such as murals and portraits. His unique style can be seen in his *Hot Jazz* series of murals. He used basic forms, many based on mechanical shapes and buildings, which became more abstract as time passed. Many subjects are described only as places and objects from his past, and are only identifiable from their titles. Later works devolved into planes and lines which have the appearance of Cubism.

Eventually, he concentrated on large scale pieces and began to paint only in black and white, saying his palette depicted positive and negative spaces, and the white was just as important, and he became known as the "black and white artist", though in the late 1950s he began to reintroduce some accents of color, a technique he was still exploring at the time of his death.

The Visual Arts on American Stamps

Dorothea Lange
1895 - 1965



Ditched, Stalled and Stranded, Joaquin, California

Dorothea Lange is frequently the first person thought of when documentary photography or photojournalism are mentioned. Her best known works were done for the Farm Security Administration during the Depression Era. Her photographs helped to humanize the effects of the Great Depression, and were a great influence on the development of documentary photography.

Born Dorothea Nutzhorn, she changed her name to Lange, her mother's maiden name, when at age 12 her father deserted the family. Lange was determined to be a photographer after high school, although she had never owned a camera. She studied photography under Clarence White at Columbia University, and she was apprenticed to a number of well-known New York studios.

Embarking on a world tour, she was forced by a robbery to cancel further travel in San Francisco, and she worked in photo shops until an investor enabled her to set up her own portrait studio. For fifteen years portraits of the city's social elite supported her, but the start of the Great Depression turned her attention to social conditions on the streets. Her photos at this time were reminiscent of Steinbeck's *Grapes of Wrath*. Starting with *White Angel Breadline*, her pictures of unemployed and homeless people attracted the attention of, and led to her employment with the Resettlement Administration, later called the Farm Security Administration (FSA).

Beginning in 1935, her work with the FSA expanded to include sharecroppers, migrant workers and displaced farmers, and her photos were distributed free to newspapers and they became icons of the Depression Era. Twenty-two of her pictures were included in Steinbeck's *The Harvest Gypsies*, published in 1936. In 1941, after Pearl Harbor, she began chronicling the internment of Japanese-Americans on the West Coast, especially Manzanar, the first permanent internment camp. Her work was so obviously critical of the Army and most of the photos were impounded and not released during the war.

After the war, she was invited to join the faculty at the California School of Fine Arts, which she did along with Imogen Cunningham and Minor White. Dorothea Lange was also a co-founder of the photographic magazine *Aperture* in 1952.

The Visual Arts on American Stamps

J.C. Leyendecker

1874 - 1951



Illustration for Arrow Collars and Shirts

Joseph Christian Leyendecker was one of the foremost American illustrators of the early twentieth century. His best known works are more than 400 magazine covers, of which 322 were for the *Saturday Evening Post*, and advertising illustrations. The best known of the latter was the *Arrow Collar Man*, created for Cluett-Peabody.

His parents immigrated from Germany to Chicago in 1882, where his uncle had a successful brewery. In his teens he worked for an engraving firm, shortly producing his first commercial commission, sixty Bible illustrations. He then began formal art training at the Chicago Art Institute. After studying drawing and anatomy, he and his brother enrolled in the Académie Julian in Paris, where they were exposed to the art works of Toulouse-Lautrec, Jules Chéret, and Alphonse Mucha.

Upon returning to America, they set up a studio in Chicago and J.C. received his first cover commission for the *Saturday Evening Post*, the beginning of a forty-four year association with the magazine. During that time, he introduced a number of iconic images, including the New Year's Baby, the pudgy red-clothed Santa Claus, firecrackers for the Fourth of July and flowers for Mother's Day.

New York was the center of commercial art at the time, and the Leyendeckers moved there in 1900, and the brothers began lucrative relationships with a number of prominent clothing manufacturers, particularly Cluett-Peabody, makers of Arrow shirt collars and later dress shirts. He also created the "Kellogg's Kids" a series of 20 illustrations promoting the company's Corn Flakes.

In 1914 he moved to New Rochelle, his home for the balance of his life, where he created recruiting posters during World War I in addition to his other commissions. He hosted large parties which were attended by the social elite. He became one of the most important illustrators during this period, but in the early 1920s he became very reclusive, and his popularity with advertisers fell sharply due to this and later the Wall Street crash, leading to sharp curtailment of his luxurious lifestyle.

The End - Part 1