

# *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.*

*Volume 2*



## *The Visual Arts on American Stamps*

*John Marin*  
1870 - 1953



*Sunset, Maine Coast*

John Marin was one of the early modernists, and is best known for his abstract landscapes and watercolors. Unsuccessful in his studies in architecture, he attended the Pennsylvania Academy of the Fine Arts in Philadelphia from 1899 to 1901, studying with Thomas Pollock Anshutz and William Merritt Chase. He also studied at the Art Students League of New York.

Typical of many American artists of the period, he traveled to Paris. Exhibiting his work at the Salon, he experienced modern art for the first time. Marin traveled through Europe for another six years, painting in the Netherlands, Belgium, Italy and England.

While there, he developed his signature style, watercolors with an abstract ambience, with colors that range from translucency to transparency, including linear elements and strong opacity as well.

Returning to the United States, in 1909 he held his first one-man exhibition in New York by Alfred Steiglitz at his 291 Gallery, to whom he had been introduced by photographer Edward Steichen. Their association lasted over forty years, with Steiglitz's financial and philosophical support. Steiglitz included Marin's work every year in his galleries.

Marin became entranced by the coast of Maine on his first visit there in 1914, and many of his works demonstrate his enthusiasm for the subject. He explained to a friend in 1933 that in painting seascapes you have to "make the hand move the way the water moves".

John Marin was one of the first American artists to make abstract paintings, and his treatment of oils as if they were watercolors and frequent use of large bare expanses of canvases were often an inspiration to younger aspiring artists.



## The Visual Arts on American Stamps

Neysa McMein  
1890 - 1930



"McCall's" Magazine Cover

Neysa McMein was a portrait artist and illustrator, who, after graduating with honors from Quincy, Illinois high school, studied art at The School of the Art Institute of Chicago. She became lead designer at a millinery firm, then in 1913 left for New York. After a short career as an actress, she studied commercial art at the Art Student League of New York. At this point in time, she took the name Neysa on the advice of a numerologist, feeling it had more "commercial value" than her birth name of Margery.

She sold her first drawing in 1914 to *The Boston Star*, created murderer Harry Horowitz' portrait in 1915 and had a cover on *The Saturday Evening Post* and another on the cover of *Puck*. She became noted for her illustrations of "All American Girls."

During World War I she drew posters for the French and U.S. governments and the Red Cross. She traveled across France to entertain the troops, often near the front lines and told of the terror of aerial bombing. McMein did portraits of soldiers, and contributed to the logo of the 93rd Bomb Squadron.

After the war, her illustrations appeared on hundreds of covers of *McCall's* and *Good Housekeeping* magazines, as well as in advertisements within their pages. In 1936, General Mills commissioned her to create the image of Betty Crocker on their products, which was used until 1955.

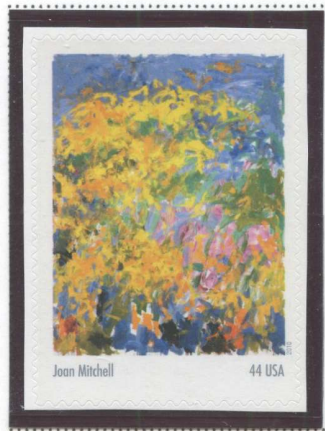
McMein had a very active social life, especially at parties in her studio, and many of the notables of the time were frequent guests. Her contract with *McCall's* was not renewed in 1938, and she turned to portraiture, with many of her clique and major celebrities as clients. Her life was lived in search of fun, with her parties a mainstay of her activities. Her parties were even written up in an article in *Life Magazine*.

She fell down stairs while sleepwalking in 1942, requiring major back surgery, and passed away of cancer in 1949.



## *The Visual Arts on American Stamps*

*Joan Mitchell*  
1925 - 1992



*La Grande Vallée*

Joan Mitchell was what was called a "second generation" abstract expressionist painter and printmaker. She was a member of the American abstract expressionist movement even though much of her career was spent in France. She was one of very few female painters of the genre to receive public and critical acclaim.

She studied at Smith College and The Art Institute of Chicago. A traveling fellowship enabled her to study in Paris and Provence, and she traveled in Spain and Italy as well.

By the 1950s she was regarded as a leading figure in the New York School, and was influenced by Paul Cézanne, Wassily Kandinski, Claude Monet, Vincent van Gogh, and in later years by Franz Kline, Willem de Kooning and Jean-Paul Riopelle.

Her paintings are generally large, frequently covering several panels, mainly having landscapes a dominant theme. Starting in 1960, she began drifting from her all-over style and bright colors, something she herself described as angry and violent, and several years later she said she was trying to get into something other than this violent phase.

Mitchell married Barney Rosset, owner of Grove press, in 1949, divorced in 1952, and in 1955 moved to France to join Canadian painter Jean-Paul Riopelle, with whom she had a tumultuous relationship until 1979. Her health began to fail then, and she was diagnosed with oral cancer, which was the cause of her death in 1992.



## *The Visual Arts on American Stamps*

*Thomas Moran*  
1837 - 1926



*Cliffs of Green River  
(Central Section only)*



*Grand Canyon of the Colorado River*

Thomas Moran was a painter and printmaker of the Hudson River School of art, which frequently featured landscapes and natural subjects which by their vastness made man look very small. Other artists with a similar outlook are Thomas Cole, Asher Durand and Frederic Church. Many of his best known works are of the American West as a result of his years of travels there.

Moran began his career as an apprentice in a wood-engraving firm, which he found "tedious", and he began drawing the illustrations for the firm rather than carving them by the 1850s. By 1862 he began serious study of painting, inspired by British artist J.M.W. Turner. During the 1870 to 1890 period his wood-engraved illustrations appeared in many major publications. Although he became very proficient in engraving, etching and lithography, it was his paintings in oils and watercolors that brought him renown.

In 1871, Dr. Ferdinand Hayden, director of the U.S. Geological Survey, invited Moran to accompany him on an expedition to the West, particularly the Yellowstone area. His sketches and photos by others during their forty days in the wilderness captured the attention of the public, and helped inspire President Grant and Congress to establish Yellowstone as the country's first national park in 1872. His huge painting, *The Grand Canyon of the Yellowstone*, was purchased by Congress for \$10,000 and now hangs in the Smithsonian. Over the next forty years, he traveled extensively in the West, creating a large number of paintings, particularly notable being the ones of famous canyons and rivers. Because of these, he is considered to be a member of the Rocky Mountain School of painters as well as the Hudson River School.

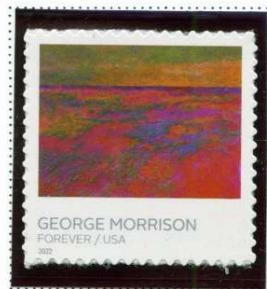
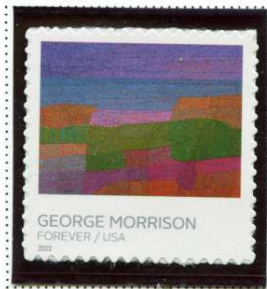
In 1884, Moran was elected to the National Academy of Design, and continued to create numerous works in his later years.



## *The Visual Arts on American Stamps*

George Morrison

1837 - 1926



George Morrison was an Ojibwe landscape painter and sculptor born in Minnesota. His Ojibwa name was Way Way The Gob Nay Ga Bo, which means "Standing in the Northern Lights" in his native language.

A member of the Grand Portage Band of the Minnesota Chippewa Tribe, he is known for his association with the individualist modern art movement, artists who wished to be known as apart from other similar contemporary movements. He is best known for his wood collage sculptures and landscape paintings. During childhood, he spent months in a full-body cast while recovering from surgery, and spent this time learning how to draw. After high school, he attended the Minneapolis College of Art and Design, graduating in 1943. A scholarship allowed him to study at the Art Students League in New York City from 1943 to 1946, where he was exposed to styles such as cubism and surrealism. He then taught at the Cape Ann Art School in Rockport, Massachusetts, and with Albert Kirsch took it over.

He received a Fulbright scholarship in 1952 and studied in Paris at the Ecole des Beaux-Arts and Antibes, later at the University of Aix-Marseilles. He won a John Hay Whitney Fellowship in 1953 and returned to Duluth Minnesota.

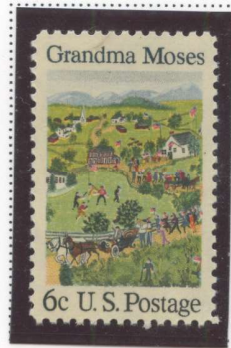
In 1954 he moved to New York and met and was influenced by prominent American expressionists Willem de Kooning, Franz Kline and Jackson Pollock. He then taught at a number of universities, and in 1968 won the grand prize at the Fourth Invitational Exhibition of Indian Arts and Crafts in Washington. Moving back to Minnesota with his wife in 1970, he remained there till his death in 2000.

Morrison's work began with standard methods of representational painting, but tended more toward cubism and surrealism after his studies in New York. He was also inspired by pre-Columbian art and architecture as well as Australian Aboriginal art. For his wood collages, he would gather driftwood along the shores of Lake Superior, which were glued to a backing of plywood.



## *The Visual Arts on American Stamps*

*Grandma Moses (Anna Mary Robertson Moses)  
1860 - 1961*



*July Fourth*

Grandma Moses, as she is usually known, was born Anna Mary Robertson in Greenwich, New York. Her interest in art began early, and she took art lessons at school. While she was working as a housekeeper in her teens and twenties, her employer noticed her interest in his Currier and Ives prints, and supplied her with materials to make drawings. After the death of her husband in 1927, she moved in with her daughter's family, where she acquired the nickname Grandma Moses. She began making decorative quilts and embroidery, but at age 76 her arthritis made her give it up, and her daughter suggested painting as a hobby instead. However, she did not begin painting in earnest until age 78.

Her style, described as folk art, usually had as its subject rural life from earlier days in New England. She said she wanted people "to know how we used to live", and interpreted modern scenes by leaving out newer objects such as telephone poles, tractors and other items. Her lack of knowledge of perspective is part of the charm of her works, and the compositions advanced from simple scenes to panoramas of country life as her career progressed.

Her work was discovered by an art collector traveling through her town in 1938 in a drugstore window, and he bought their entire stock and any others he was able to obtain, at prices as low as three dollars. The next year, three of them were displayed at the Museum of Modern Art in New York, and her reputation as a major artist was assured. Her work was frequently used on greeting cards, ceramics, fabrics and other decorative items. During her career as a painter, she produced over 1500 canvasses in thirty years, and she was given many awards before her death at the age of 101.



## The Visual Arts on American Stamps

Robert Motherwell

1915 - 1991



*Elegy to the Spanish Republic No. 110*

Robert Motherwell was a painter, printmaker and editor, one of the youngest members of the New York School. Born in Washington, he suffered severely from asthma and was raised primarily in California as a result. He studied painting at the California School of Fine Arts in the 1930s, and received a degree from Stanford University afterward. At Stanford, he was introduced to modernism through his literary studies, and this and mortality were major influences in his later works.

At age 20, he accompanied his parents on a Grand Tour of Europe. On returning, he was under pressure from his father to pursue a career other than painting. In the course of his studies there, his advisor recommended that he abandon scholastic work and go to Columbia University to study painting under Meyer Shapiro. He was introduced to a number of Surrealists including Max Ernst and Roberto Matta there and they became an influence in his painting.

Matta urged him toward "automatism", or abstract "doodling" into the subconscious, a concept modified somewhat by his studies with Wolfgang Paalen in Mexico to include shapeless blotches and plane figures. The driving force behind his work was automatism, and by the 1940s Motherwell was playing a part in founding the Abstract Expressionism movement and became the major spokesman for avant-garde art in America. He began a noted series of works entitled *Elegy to the Spanish Republic* in 1948, which he considered a "lamentation or funeral song" after the Spanish Civil War. The stamp above is a part of that series. During this time he taught painting and was a writer, lecturer and editor in the modern art field.

Throughout his later years he continued painting, mainly in sets with a common theme, notably his *Lyric Suite* and *Open* series. He also set up the Dedalus Foundation, which was an organization devoted to educating the public in modern art and modernism.



## The Visual Arts on American Stamps

Gerald Murphy  
1888 - 1964



Razor

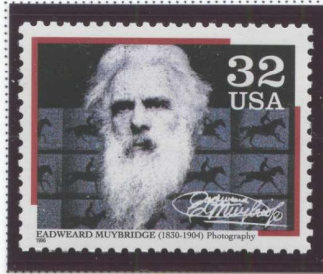
Gerald Murphy was a wealthy expatriate American who moved to the French Riviera who was a major figure in the social scene in the early twentieth century. His social circle included a large number of major artists and writers of the "Lost Generation", including F. Scott Fitzgerald, Ernest Hemingway, Pablo Picasso, Cole Porter and Robert Benchley. He had a short but significant career as a painter.

He married Sara Wiborg, whom he had known since his teens, when he was 27, though she was five years older. Both sets of parents disapproved of the marriage, and escaping them was the reason for their moving to France's Riviera in 1921. The Riviera was not a popular summer resort at the time, but the influence of the Murphys and their friends on the economy helped to establish it as one, and they were the initiators of using the beach itself for swimming and lying in the sun.

Murphy only painted during the period 1921 to 1929, his work being known for its hard-edged style, and with Charles Demuth and Stuart Davis he was a forerunner of the Pop Art movement depicting everyday objects. His painting, *Razor*, from 1924, shown above, is a prime example of his work, and is one of only eight paintings remaining from his fourteen creations.

## The Visual Arts on American Stamps

Eadward Muybridge  
1830 - 1904



Portrait of the Artist, with Stop-motion Background

Eadward Muybridge, born in England with the name Edward Muggeridge, changed his first name in 1882 to Eadward, the early Anglo-Saxon form of Edward, and his last name in 1865 to Muybridge, which has similar archaic roots. At age twenty, he emigrated to the United States and became a bookseller in New York and later San Francisco. Planning a return trip to England in 1860, he suffered severe head injuries in a stagecoach accident and spent the next few years recovering in Kingston-on-Thames, his home town.

At this time he decided to take up professional photography, studying the wet-plate collodion process used at the time and also receiving patents for his inventions in laundry machinery. He returned to San Francisco in 1867, and a year later exhibited large photographs of the Yosemite Valley, which brought him world-wide acclaim. He used a converted one-horse, two-wheeled carriage as his darkroom. He made stereoscopic images of the scenes as well.

Today, Muybridge is best known for his pioneering efforts in stop-motion photography using twelve, and later twenty-four cameras, the shutters of which were tripped by the horse breaking a cord as it went past. He also invented the zoopraxiscope, a device for projecting motion pictures which did not use flexible film. Beginning in the 1878, he produced more than 100,000 images of humans and animals in motion, in which individual pictures could be examined to show the movements the eye could not detect at normal speed. The background of the stamp above shows a section of one of these.

Muybridge returned to England in 1894 and frequently lectured, but returned to the United States in 1897 to settle financial affairs. He sold much of his property, but retained control of his negatives and used them to publish two popular books, *Animals in Motion* in 1899 and *The Human Figure in Motion* in 1901, both of which remained in print for over a century. He spent the remainder of his life in Kingston, and in 2004 a museum was created in his former home and many of his papers and artifacts are displayed there.



## *The Visual Arts on American Stamps*

Louise Nevelson  
1899 - 1988



*Silent Music I*

*Royal Tide I*

*Black Chord*

*Nightsphere-Light*

*Dawn's Wedding  
Chapel I*

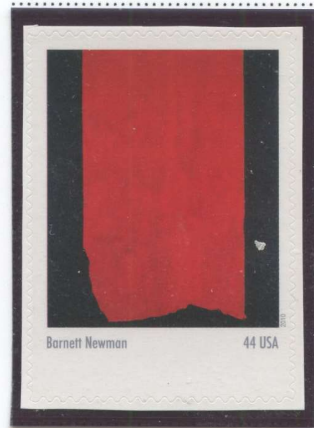
Louise Nevelson emigrated with her family to Maine from the Russian Empire in the early twentieth century. Her father was a woodcutter, and the constant presence of wood and her familiarity with it partially led to her preference for it as a basis for her sculptures later in life. Her pieces are usually massive and often appear like jigsaw puzzles, with multiple intricate pieces assembled into wall sculptures or independent figures. One of her signature styles is that her work is finished monochromatically.

While in high school, she took art lessons and painted watercolors, but did not follow it as a career. After marriage, she moved to New York and began to study art as well as acting and dancing, and in 1929 took lessons at the Art Students League, then spent a year in Europe in Munich with Hans Hofmann. Her return saw her assisting Diego Rivera at Rockefeller Plaza and she worked for the WPA during the 1930s. Struggling financially, she picked up wood scrap for her fireplace and often used it for her sculptures. Trash discarded by her neighbors became part of her works in many cases. Despite increasing acceptance of her work, she did not become financially secure until the 1960s sale of many of her lithographs. Increasingly her art tended to become more massive, and she began to create outdoor sculptures of materials besides wood, but her wooden art became even more intricate.

## *The Visual Arts on American Stamps*

Barnett Newman

1905 - 1970



*Achilles*

Barnett Newman is considered to be one of the major figures in abstract expressionism. He is one of the foremost "color field" painters. Born in New York, he studied philosophy at City College of New York. He began work in his father's clothing manufacturing business, but later became a teacher, writer and critic.

His early paintings were said to be in an expressionist style, however he became dissatisfied with them and destroyed all of them. In the 1940s his work was in a surrealist manner, and his characteristic style usually consisted of large fields of solid color divided by narrow vertical strips of another color, which he called "zips." Most were originally untitled, but he later gave names to some which appear to refer to his inspiration. Many of the names reflect a Jewish theme. One of his paintings, *The Wild*, is eight feet tall and one and a half inches in width, the "zip" being the total content of the work.

Newman also created a number of sculptures, most of which are reminiscent of his paintings in style, and have been referred to as three-dimensional "zips."



## The Visual Arts on American Stamps

Isamu Noguchi  
1904 - 1988



Figure (Detail)

Akuri

Margaret La Forge  
Osborne

Black Sun

Mother and Child

Isamu Noguchi was an artist and landscape architect with a six-decade career beginning in the 1920s. He is known for his sculpture public works, and also for the design of several mass-produced lamps and pieces of furniture, some of which are still in production.

Born in Los Angeles, Noguchi spent most of his childhood in Japan after his family moved there due to anti-Japanese sentiment following the Russo-Japanese War. He came back to the United States in 1918 for schooling. After graduation, he expressed a desire to study art, and was sent to Connecticut as an apprentice to Gutzon Borglum, creator of the Mount Rushmore Monument. Borglum gave him little encouragement, and he moved to New York and enrolled in medical classes, however his mother convinced him to begin night classes at the Leonardo da Vinci Art School. He greatly impressed his instructor, and only three months later he had his first exhibit of plaster and terra cotta works.

He opened his own studio, creating portrait busts, and won the Logan Medal of the Arts. He frequented avant garde shows and then applied for a Guggenheim Fellowship to study stone and wood cutting, then travel through Asia and exhibit his work. Despite being three years under age, it was granted. He studied stone sculpture in Paris and created a number of abstract sculptures, none of which were sold, and he returned to portrait busts until he gathered enough money to travel in Asia, where he studied in China and Japan. Returning, he had little success in New York, went to Hollywood and then Mexico, where he created a number of large landscape sculptures. During World War II, he appealed to officials to halt the internment of Japanese-Americans, but was denied and instead he was interned in Arizona where he promoted arts and crafts, and was eventually released.

He began a relationship with Herman Miller in 1947 which was quite successful designing modernist furniture, including the iconic Noguchi Table, which is still in production. Although Noguchi's greatest successes were in landscape architecture and furniture design, most of his life he was depending on his portrait sculpture to support himself.



## The Visual Arts on American Stamps

Georgia O'Keeffe  
1887 - 1986



*Black Mesa Landscape, New Mexico/Out Back of Marie's*

Georgia O'Keeffe was a painter who has been called the "Mother of American modernism." She began her formal art training in 1905 at the School of Art Institute of Chicago, but felt constrained by the emphasis on realistic images of natural objects. Unable to afford further education, she worked as a commercial illustrator and teacher until 1918, and during that time was exposed to the principles of Arthur Wesley Dow, who created works based on personal style, design and interpretation of subjects rather than trying to reproduce them realistically.

By 1915 her style had changed to the painting of almost totally abstract pieces. In 1917 many of her works were exhibited by photographer Alfred Steiglitz. They began working together, beginning a relationship that led to their marriage in 1924. In 1929 she began spending part of her year in the Southwest, where she found inspiration for her paintings. After Steiglitz' death, she moved to Santa Fe, New Mexico permanently. After her death in 1986, the Georgia O'Keeffe Museum was established in Santa Fe.

In 2014, her painting from 1932 entitled *Jimson Weed*, was auctioned for \$44,405,000, more than three times the previous world record for any female artist.



## The Visual Arts on American Stamps

Rose O'Neill

1874 - 1944



*Kewpie and Kewpie Doodle Dog*

Illustrator Rose O'Neill, born in Wilkes-Barre, Pennsylvania, was one of six children, and early on showed her love of art and writing, taking after her bookseller father. By the age of thirteen, she entered a children's drawing contest sponsored by the *Omaha Herald* and won first prize. Within two years, she was a regular contributor to two periodicals in Omaha and other area publications. The monies received helped support her family.

Recognizing her talents, in 1893 her father took her to New York, stopping on the way to visit the Columbian Exposition in Chicago, and received her first exposure to large paintings and sculptures there. In New York, she stayed at a convent, from which the nuns accompanied her to publishing houses to sell works from her portfolio. Quite successful in this, she began receiving orders for more, and in 1896 her work was published in *True* magazine, making her the first published American female cartoonist.

By the turn of the century, she had become the only woman on the staff of *Puck* magazine, and in 1909 began drawing ads for Jell-O and contributed illustrations to *Harper's* and *Life* magazines. After a failed first marriage, she wed *Puck* editor Harry Wilson. He authored several novels, including *P* which became a movie. During this period, female artists had much difficulty proving their work was as good as men's, and she actively promoted equality. Almost 90% of the magazine subscribers then were women, and editors soon came looking for artists presenting the female viewpoint. She soon became an activist for women's rights and suffrage.

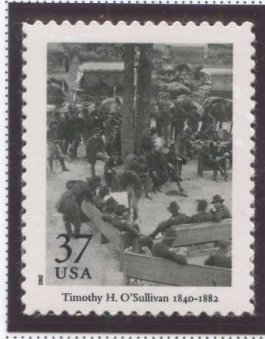
Around 1908 she began drawing the "Kewpie" figures for which she became famous, intending them "to teach people to be merry and kind." Their popularity was such that they were produced in Germany as dolls, later in the U.S. as well, and they were one of the first mass-marketed toys in the country. Despite her fortune, she continued to work, and studied sculpture with Rodin in Paris. She spent five years there, with several exhibitions, and returned to America in 1927, only to find that the popularity of her work had declined and photography was replacing drawings in publications. She designed a new doll, but the intended factory burned to the ground before production.

She became a prominent personality in Branson, Missouri, donating time and artwork to the School of the Ozarks, and remained active in the art community there till her death.

## *The Visual Arts on American Stamps*

Timothy O'Sullivan

1840 - 1882



*General Ulysses S. Grant and Officers*

Timothy O'Sullivan was a photographer during the Civil War era, but much of his personal life is an enigma. He was either born in Ireland and came to America at age two, or was born in America after his parents came to New York - take your pick. What is certain is that in his teens he was employed by Matthew Brady, the photographer best known for his documentation of the war.

He was a lieutenant in the Union army in 1861 though the rank was honorary. Alexander Gardner, a photographer on General McClellan's staff, described O'Sullivan as "Superintendent of my map and field work". Discharged in 1862, he rejoined Brady's team and accompanied General Pope's campaign in Virginia. Due to his association with Gardner, forty-four of his pictures were published in Gardner's *Photographic Sketches of the War*. His most famous photo is *The Harvest of Death*, taken after the Battle of Gettysburg in 1863, one of his many photographs of the battleground. He followed Ulysses Grant's advance into Virginia at the Siege of Petersburg, then to Fort Fisher in North Carolina, finishing his military career at Appomatox Court House, the site of Robert E. Lee's surrender.

In 1867, he became the official photographer for the geological exploration of the fortieth parallel, working eastward from Virginia City, Nevada. One of the pioneers of geophotography, he took many photos of untamed nature, which were noted for both their accuracy and beauty combining both art and science.

He joined an exploration team in 1870 whose purpose was to research a trans-isthmus canal route, a project which was not completed till 1914 after the French effort under deLesseps failed. As part of the survey team photographing the Southwest in order to attract settlers, his pictures were the first to document the prehistoric ruins, pueblo villages and Navajo weavers of the area. The final years of his career were spent as official photographer for the U.S. Geological Survey and the Treasury Department.



## The Visual Arts on American Stamps

Al Parker  
1906 - 1985



Illustration for a Correspondence School Lesson

Al Parker was an illustrator and artist from St. Louis. Recognizing his great talent as a teenager, his grandfather, a Mississippi river pilot, financed his first year at Washington University's School of Fine Arts in St. Louis. To supplement this, he played saxophone in a jazz band on a river boat. During World War II, he traveled to many military hospitals, playing music and showing his sketching skills for the troops.

With several of his former classmates, he formed an advertising agency in St. Louis, but it did not do well during the Depression, and Parker moved to New York in 1935 to pursue a career as an artist.

His big break came when one of his covers for *House Beautiful* won a national competition and led to a steady production of illustrations for magazines such as *Chatelaine*, *Collier*, *Ladies' Home Journal* and *Women's Home Companion*. Starting in 1938 and running for thirteen years, he supplied fifty covers for *Ladies' Home Journal*, while at the same time producing material for *Cosmopolitan*, *Good Housekeeping*, *McCall's*, *Sports Illustrated*, *The Saturday Evening Post*, *Town and Country* and *Vogue*.

He became part of the art colony at New Rochelle, New York, known for the large number of prominent illustrators it produced. At one point, over fifty percent of the country's magazine illustrations were produced by this group. He worked in a number of styles, themes and media. One notable instance is that in a secret agreement with the art director of *Cosmopolitan*, he provided every illustration for the issue, each in a different style or medium and under a different pseudonym.

Parker won more than twenty-five gold medals for his work, and was one of the founders of the Famous Artists' School. He moved to Carmel, California in 1961 and continued with a limited number of commissions, as many of his former customers had ceased publication by that time. Notable from this period is the series of paintings he did of the Grand Prix auto race in Europe for *Sports Illustrated*.

## The Visual Arts on American Stamps

Maxfield Parrish  
1890 - 1930



*The Lute Players*

Maxfield Parrish was an illustrator and painter whose career spanned over fifty years in the early part of the twentieth century. His work is noted for its neoclassical themes and saturated colors, and one of his prints, *Daybreak*, was the most popular art print of the century.

Born in Philadelphia, he amused himself with drawing, and his parents, recognizing his talent, encouraged him. They took him to Europe in the mid-1880s, where he toured England, France and Italy, exposing him to sculpture and paintings of the old masters. Parrish also studied art at a school in Paris. After his return to America, he began to study architecture at Haverford College, then painting at the Pennsylvania Academy of the Fine Arts and finally at the Drexel Institute of Art, Science and Industry.

During his career, he produced over nine hundred works which included greeting cards, calendars and magazine covers. Many of his earlier works were in black and white. In 1885, his work was on the covers of *Harper's Bazaar* and *Scribner's Magazine*, and he also illustrated a children's book, *Mother Goose in Prose*. Parrish took many commissions for commercial art until the 1920s, some of them being the illustration of such books as Eugene Fields' *Poems of Childhood*, *Arabian Nights*, *A Wonder Book And Tanglewood Tales*, *The Golden Treasury of Songs and Lyrics*, and later, *The Knave of Hearts*. By 1910, his income was over \$100,000 a year, a fortune at the time. He created two large murals for Curtis Publishing and designed another, *The Dream Garden*, for Tiffany Studios. Advertising was his main work during the 1920s, but afterward he turned toward painting large murals, calendars and posters. After 1935, he concentrated on landscapes, many imaginary. The vibrant colors of his works were enhanced by his technique of glazing them over a coat of varnish. A color he often used has been named after him, *Parrish Blue*.

His works have remained popular, many of them being used on the covers of today's music albums. Parrish remained active until his arthritis prevented him from continuing to paint after 1960.



## The Visual Arts on American Stamps

Rembrandt Peale  
1778 - 1860



*Rubens Peale with a Geranium*

Rembrandt Peale was a painter, especially acclaimed for his portraiture. He was also a museum keeper. Much of his style was influenced by French Neoclassicism during a stay in Paris. His father, Charles Wilson Peale, also a noted artist, taught all his children, Rembrandt, Raphaelle, Titian and Rubens to paint scenery and portraiture. Rembrandt began drawing at age eight, and by thirteen had completed his first self-portrait. In later years, he used this picture to encourage students to go from "bad to better."

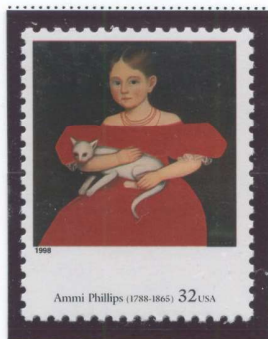
His father introduced him to George Washington in 1787 and watched him paint his portrait. In 1795, at seventeen, he himself painted Washington, which was well received and was his real debut as an artist. He moved to New York in 1822 and began his attempt to create an image which would become the "standard", studying John Trumbull's and Gilbert Stuart's works. This work, *Patriae Pater*, which now hangs in the Old Senate Chamber, and is considered second only to Stuart's rendition. His portrait of Washington in military uniform hangs in the Oval Office, and he went on to paint many notable figures, including Thomas Jefferson and John Marshall. He traveled abroad several times, and while in Paris painted explorer Alexander von Humboldt, Joseph Gay-Lussac and François André Michaux.

Returning to the United States after the War of 1812, He established an art museum in Baltimore, which underwent several restorations, eventually became the Peale Museum in 1985, and closed in 1997. Peale owned gas light patents, and lit his museum with gas light, making a great impression. He and others founded the Gas Light Company of Baltimore, a successful company, but due to poor business sense was forced out.

In 1828, short of funds, he and son Michael Angelo toured Europe in an effort to sell earlier paintings. During his lifetime, Rembrandt Peale finished over six hundred paintings, many of which depicted famous people of the time and are prominent in many public collections.

## *The Visual Arts on American Stamps*

*Ammi Phillips*  
1788 - 1865



*Girl in a Red Dress with Cat and Dog*

Ammi (pronounced "Amm-eye") Phillips was an itinerant portrait painter who for over fifty years was active in the Connecticut, Massachusetts and New York area. His work was forgotten for many decades until purchase of one of his few signed works by collectors and students of folk art Larry and Barbara Holdridge. With the aid of art historian May Black, they did extensive research to establish the details of his life.

Born in Connecticut, details of his early life are vague, but he is considered self-taught as an artist. Determined early on to become an artist, records, in newspaper advertisements in Massachusetts he proclaimed his talent for painting "correct likenesses", distinguished by "perfect shadows and elegantly dressed in the prevailing fashions of the day". Although he also advertised works in other genres, he specialized in portraiture. Within two years he was receiving regular commissions from community leaders in western Massachusetts.

As he was on what was then the frontier, there was not a great demand for portraits and this had a large bearing on his frequent travels to new locations. As time passed, experience gave his work a steady improvement from "folk art" to excellent portraits. His career extended into the era of photography, and some of his last portraits are reminiscent of the style of daguerrotypes of that period.

The stamp above shows the best known of his paintings, "*Girl in a Red Dress with Cat and Dog.*"



## The Visual Arts on American Stamps

Coles Phillips  
1880 - 1927



*Advertisement for Luxite Hosiery*

Coles Phillips was an illustrator and artist born and raised in Ohio, where he attended Kenyon College. During his college years, his illustrations were published in the school's yearbook over several years, and he determined to make illustration his career. He moved to New York City right after college and took classes at the Chase School of Art there, the only formal training he had, then established his own advertising agency.

In 1907, he met the publisher of *Life* magazine and was hired onto their staff. He was twenty-six at the time. He would be associated with that magazine throughout his life. In 1908, he introduced his signature style of illustration, the "Fadeaway Girl," a technique in which his model was clothed in a color which matched the background, leaving her outline the only feature defining her image. This is shown on the stamp above in which the blue color matches the background. This image was for a hosiery ad in 1918. The viewer filled in the rest of the details from his imagination. The technique saved the magazine quite a lot of money, as this style allowed the use of one or two colors instead of full color on their covers. Phillips worked only in watercolors, never using photos or other aids.

He produced cover art for many other national magazines, including *Good Housekeeping*, which used his work exclusively for two years. Many of his clients were makers of women's clothing, and his ads were considered somewhat risqué for the period. Oneida flatware and Overland automobiles were other clients. His work also appeared in the U.S. Naval Academy's yearbook in 1921 and 1922.

In 1924 he was diagnosed with tuberculosis and was frequently unable to work, and shortly before his death in 1927 his eyesight failed so badly he had to give up art entirely.

## The Visual Arts on American Stamps

Jackson Pollock  
1912 - 1966



Jackson Pollock at work,  
photo by Hans Namuth



*Convergence*

Jackson Pollock was a painter and a major personality in the abstract expressionist movement. He is most widely known for his "drip technique," in which he splashed or poured household paint onto a horizontal surface. This method is shown in the photograph on the stamp at left above by Hans Namuth, who extensively documented Pollock's techniques. He called it "action painting" and it allowed him to work on his paintings from all angles. His actions during his work have been described as a frenetic dancing style. Critics were widely divided on the style, some calling it just random effects and others praising the "immediacy and fluency of creation." The stamp shown on the right, *Convergence*, shows one of his major works using this method. In 2016, one of his paintings, *Number 17A*, was purchased for over two hundred million dollars.

Pollock struggled with alcoholism for most of his life, which was a main factor in his death in a single car automobile accident. Four months later, he was given a memorial retrospective at the Museum of Modern Art. A more complete exhibition was held there in 1967, and again in 1998 and 1999 and also at the Tate gallery in London.



## *The Visual Arts on American Stamps*

Howard Pyle  
1890 - 1930



*Attack on a Galleon*

Howard Pyle, a well-known American illustrator, was born in Wilmington, Delaware in 1853. He founded the Howard Pyle School of Illustration Art, now the Delaware Art Museum. His 1883 book, *The Merry Adventures of Robin Hood*, still remains in print. He illustrated articles for *Harper's Weekly*, *St. Nicholas Magazine* and others, and is well known for his paintings of pirates. He and many of his students form what is known as the *Brandywine School* of artists. He passed away in Italy in 1911 while studying mural painting.

## *The Visual Arts on American Stamps*

**Martín Ramírez**  
1895 - 1963



*Horse and Rider with Trees*



*Man Riding Donkey*



*Train on Inclined Tracks*



*Deer*



*Tunnel*

Martín Ramírez, born in Rincón de Velázquez, Mexico, migrated to the United States in 1925 to look for work to support his family back in Mexico. He is now recognized as one of the twentieth century's major self-taught artists. He spoke no English, and after six years working for railroads was destitute and homeless. He was detained by police, diagnosed with schizophrenia, and confined to a mental institution for thirty years. In 1948 he was transferred to another hospital, where he rarely spoke, and made several attempts to escape. While there, he created all his known collages and drawings.

A visiting professor of art and psychology recognized his talent and started collecting his pieces, which were made from all sorts of scrap paper, glued together with oatmeal and saliva. He used crayons, ink and graphite from pencils to draw. The professor began to supply him with art materials and arranged for his art to be exhibited.

The bulk of his works illustrate Mexical folk traditions and twentieth century modernization, with horseback riders and trains entering and leaving tunnel frequent themes. A prominent feature in many are series of lines. Although over 450 of his drawings have been preserved, an unknown number were simply discarded or destroyed before his recognition as an artist.



## The Visual Arts on American Stamps

Man Ray (Emmanuel Radnitzky)

1890 - 1976



*Rayograph*



*Noire et Blanche*

Man Ray was a visual artist who spent most of his career in Paris, France. He was a noted contributor to the Dada and Surrealist movements. He considered himself primarily a painter, but created major works in other media. In America, he is best known for his fashion and portrait photography.

Born in Philadelphia, he allowed few details of his early life to come out, even denying his birth name was Radnitzky. His family moved to New York in 1897, and in 1912 changed the family name to Ray in response to the ethnic and anti-semitic prejudices of the time. His father worked in a garment factory and that exposure and his mother's making of clothing left a lasting impression which is often seen in his art in the form of materials used in tailoring, such as pins, needles and swatches of fabric.

Ray's artistic talent appeared in boyhood, and his education at Boys' High School taught him the basics of drafting and related art techniques. He visited local art museums and studied the works of the old masters. During this period he worked as a commercial illustrator and technical illustrator at several companies. After enrolling in the Ferrer School in 1912, his interest in avant-garde works grew dramatically and he integrated cubism in his paintings, later on introducing the appearance of motion in his art. He took up photography to document his work and made it his primary method of expression thereafter. Between the world wars, he lived in Paris and was in the forefront of avant-garde photography, even inventing new methods of processing film.

In 1999, *ARTnews* magazine named Man Ray one of the most influential artists of the twentieth century. His *Noire et Blanche*, above, sold for 2.6 million euros in 2017.



## The Visual Arts on American Stamps

Frederic Remington  
1861 - 1909



*The Smoke Signal*



*Frederic Remington*



*A Dash for the Timber*



*Coming Through the Rye*

Frederic Remington was a painter, illustrator and sculptor who specialized in portrayals of the American Old West. Part of the Hudson River School, most of his works depict the Western United States in the last quarter of the nineteenth century, many of his subjects being cowboys, Indians and the U.S. Cavalry and almost always outdoor subjects.

Despite his father's ambitions for a military career for Frederic, he was a poor student, and he spent much of his time at several military schools. At sixteen, he informed his father that "I never intend to do any great amount of labor, and do not aspire to wealth or fame which could only be obtained by an extraordinary effort on my part." He looked forward to a career as a journalist with art as a sideline.

He studied art at Yale, but found still life was not to his taste and preferred drawing action scenes, some of which appeared in the school newspaper. He left Yale to attend his dying father, then took a job with his uncle's newspaper. Living off his inheritance and work income, he refused to return to school and at nineteen made his first trip west. Seeing the wide prairies, unfenced cattle, shrinking bison herds and the last confrontations of the Cavalry and the Indians realized his childhood dreams and he began scenes of the west. His first published work was in *Harper's Weekly*. He took up ranching in Kansas, but became bored and sold his land in 1884. He then returned home and began painting, bartering his work for essentials. Remington was also commissioned by *Harper's Weekly* and *Outing* magazine. A trip to Canada resulted in many illustrations of the natives and the Mounties, which were very well received. He did eighty-three illustrations for a book by Theodore Roosevelt, giving him a big career boost, and his reputation was solidified by a medal at the Paris Exposition in 1889. An agreement with Harper's giving them first refusal on his art in exchange for publicity helped his career greatly.

In 1850 he moved to New Rochelle, New York and built a large mansion and studio there. But he spent much time traveling in the Southwest, his western themes much in demand. He took up sculpture exclusively in 1904 and had a very successful career in that medium as well. *Colliers* devoted an entire issue to his work in 1905. Two of his other works appear on U.S. stamps, the 8¢ and 50¢ values of the Trans-Mississippi issue of 1898 and their reprints in 1998.



## The Visual Arts on American Stamps

Norman Rockwell

1894 - 1978



Self-portrait



"Saturday Evening Post" Cover

Norman Rockwell was an author, painter and illustrator. He is best known for the magazine covers of everyday American life that he created for the *Saturday Evening Post* for almost fifty years. Among his best-known works are the *Willie Gillis* series, *Rosie the Riveter*, *The Problem We All Live With*, *Saying Grace* and *The Four Freedoms*, the latter being shown on the next page. He also noted for his relationship with the Boy Scouts of America, for which he illustrated covers for *Boys Life* and created calendar art for sixty-four years.

He was commissioned more than forty books, including *Tom Sawyer* and *Huckleberry Finn*, and portraits for Presidents Eisenhower, Kennedy, Johnson and Nixon, as well as Jawaharlal Nehru and Gamal Abbal Nasser. Judy Garland and Colonel Sanders were among his subjects, also. His original art works numbered over four thousand, most of which exist in public collections. His art has been criticized as being too sweet or sentimental, especially the *Post* covers, but in later years he turned toward more serious subjects, including a series on racism for *Look* magazine. An example is *The Problem We All Live With*, showing a black girl, Ruby Bridges, being led past a wall full of racial graffiti by federal marshals. It was displayed in the White House when Bridges met with President Obama in 2012.

Rockwell began his artistic schooling at fourteen, when he transferred to the Chase Art School, followed by the National Academy of Design and the Art Students League. While a student, he produced work for the Boy Scouts, *St. Nicholas Magazine* and other publications. His first major breakthrough was for Carl Claudy's book, *Tell Me Why* at age eighteen.

At twenty-one, he moved to New Rochelle, where he shared a studio with a *Saturday Evening Post* artist, Clyde Forsythe, which led to his submission of the first of 323 covers for them. His success brought him work for the *Literary Digest*, *Country Gentleman*, *Leslie's Weekly*, *Judge*, *Peoples Popular Monthly* and *Life*.

During World War I, he tried to enlist in the Navy, but was turned down as being underweight. He gorged himself on food and drink and managed to be accepted, and was assigned as an artist, but saw no action. (Continued next page)



# The Visual Arts on American Stamps

Norman Rockwell

1894 - 1978



## Norman Rockwell

From our doughboys in WWI to our astronauts striding across the moon, Norman Rockwell's artwork has captured America's traditional values along with the characteristic optimism of its people. Rockwell loved people, and people loved him. He was an enormously skilled technician and, according to several new reassessments, a true artist. He had a genius for capturing the emotional content of the commonplace. © USPS 1993

Freedom from Want  
Freedom of Speech

Freedom from Fear  
Freedom of Worship

During World War II, Rockwell completed the *Four Freedoms* series, which was inspired by a speech by President Franklin Roosevelt delineating the rights of man. The *Saturday Evening Post* published the paintings and later the Treasury Department promoted the sale of war bonds by displaying the originals in a number of cities in 1943. That same year, a fire in his studio destroyed period costumes, props and a large number of paintings which were irreplaceable. As a result, his work afterward was largely of modern subjects.

After the death of his wife, he took time to write an autobiography, then left the *Post* to spend ten years painting for *Look* magazine, concentrating on space, civil rights and poverty. He was invited to Hollywood in 1966 to paint the stars of *Stagecoach*, and even found himself as an extra in the film. His last commission was for the Boy Scouts as a calendar illustration, at age 82.

President Gerald Ford awarded him the Presidential Medal of Freedom, the nation's highest civilian award, in 1977, citing his vivid and affectionate portraits of our country."

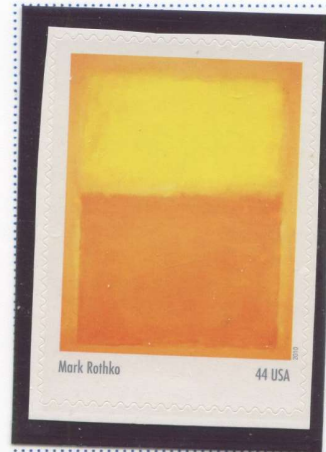


## The Visual Arts on American Stamps

Mark Rothko  
1903 - 1970



No. 12



Orange and Yellow

Mark Rothko, born Markus Rokovlevich Rothkowitz in Latvia, emigrated to the United States in 1913 when his father feared his sons would be drafted into the Russian Army. The family moved to Portland, Oregon shortly afterward. Though he worked in several genres, he is primarily known as an abstract impressionist.

He spent 1922 and 1923, at Yale, but dropped out and worked in New York's garment district, where he saw a friend sketching a model and his own interests turned to art. He enrolled in the Parsons New School for Design and later at the Art Students League, where he was greatly influenced by the cubist artist, Max Weber. He embraced Modernism, which he viewed as a tool of emotional and religious expression. With a group of other artists, in 1928 he participated in an exhibition, where his work was well received by his peers and critics. The next year he began teaching children to draw and paint at the Brooklyn Jewish Center, where he remained active till 1952.

During the 1930s he became part of a group surrounding Milton Avery, whose abstract paintings influenced him greatly and his work took on a similarity to Avery's. He had his first one-man show in 1932 at the Portland Art Museum. His first show in New York led to his joining the *Whitney Ten Dissenters*, whose aim was to "protest against the reputed equivalence of American and literal painting." He became disenchanted with Modernism, turning to surrealism, evolving into works with large rectangular blocks of color, an expression of his feeling of man's spiritual emptiness without mythology, deriving from his readings of Nietzsche's work.

In the 1940s, Rothko abandoned surrealism and adopted pure abstraction, a style influenced by his association with his friend Clyfford Still. Much of his financial success came in this period and the 1950s. In 1958 he won commissions for two murals in New York's Seagram Building, including the fashionable Four Seasons Restaurant, the latter of which he canceled because he was unhappy with the space. Another major commission was for Harvard's Holyoke Center, but his final project was the Rothko Chapel in Houston, Texas, where many of his works are displayed.

## *The Visual Arts on American Stamps*

Charles M. Russell  
1864 - 1926



*Jerked Down*

Charles M. Russell was an artist of the Old West. During his career, he created more than two thousand paintings of cowboys, Indians and landscapes set in the western United States and Alberta, Canada. In addition, he created bronze sculptures. He is frequently referred to as "the cowboy artist." Russell was also a storyteller and author, and a strong advocate for the western Indian tribes. He supported the legislation for the creation of a reservation for the landless Chippewa, and in 1916 the Rocky Boy Reservation was authorized by Congress.

Growing up in Missouri, Russell was fascinated by tales of the "wild west" and spent much of his time reading about it. He also sketched scenes and made clay animals depicting the period. At the age of sixteen, he left school and moved to Montana, where he worked on a sheep ranch. Leaving that, he worked with a hunter and rancher in the Judith Basin area, who became a lifelong friend. Except for a short visit back to Missouri in 1882, he spent the rest of his life in Montana.

His artistic career began when the foreman on the ranch on where he worked received a request from the owner about how conditions were after the winter of 1886-87, and the reply was a watercolor by Russell of a gaunt steer. Impressed, the owner showed others and it was displayed in a shop window in Helena. Russell soon began receiving commissions for more of his work.

Beginning in 1888, he spent some time living with the Blood Indians, a branch of the Blackfeet nation, where he gained much of his knowledge of Native American culture. In 1889 he returned to Judith Basin, and a few years later settled near Great Falls and began his full-time career as an artist. During his lifetime, he created over four thousand art works, which included oil and watercolor paintings, drawings and sculptures in wax, clay and plaster, some of which were then cast in bronze.



## *The Visual Arts on American Stamps*

*Augustus Saint-Gaudens*

1848 - 1907



*Portrait of Augustus Saint-Gaudens*

Augustus Saint-Gaudens was a sculptor of the Beaux-Arts school, which embraced the ideals of the American Renaissance. Born in Ireland, he came to America at six months of age when his family immigrated to the United States from France. Raised in New York, he went to Europe for study and training.

He is particularly noted for his monuments of Civil War heroes, such as John Logan and William Sherman, the Robert Gould Shaw Memorial in Boston and the statue of *Victory* in New York's Central Park. He also created classical sculpture, notably *Diana*, used as a weather vane on the second Madison Square Garden until the building was demolished, then placed in the Metropolitan Museum of Art. He put his skills to work in the field of numismatics as the designer of the \$20 "Double Eagle" gold piece and the \$10 "Indian Head" gold eagle, both minted from 1907 to 1933 and considered the most beautiful United States coins.

In 1861 he was apprenticed to cameo cutters in New York, then enrolled in the National Academy of Design, and at nineteen traveled to Paris to study at the *École des Beaux-Arts*. In 1870, he left Paris for Rome, where he met and married an American student. Returning home he won a commission for a statue to Admiral David Farragut, which was a great success and established his reputation. Commissions came swiftly, including *Standing Lincoln* in Chicago, considered the finest portrait statue in the country. The greatest of the monuments is the Shaw Memorial, which took fourteen years to complete. He designed a seated figure of Lincoln for the President's birth centennial, but died before completion, and it is the model used for the postage stamp commemorating the event. Commissions from other nations were completed as well.

In 1885 he created the Cornish Colony, in Cornish, New Hampshire, after being diagnosed with cancer, as his final home, and with his brother Louis it became a dynamic social center for painters, architects, garden designers, authors and other artists of all kinds. After his death, the house and gardens have been preserved as the Saint-Gaudens National Historic Site

# The Visual Arts on American Stamps

Emilio Sanchez

1921 - 1999



*En el Souk*

*Untitled*

*Los Toldos*

*Ty's Place*

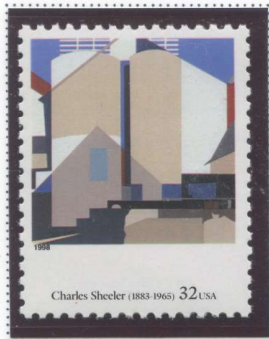
Born in Camaguey, Cuba to a wealthy family, Sanchez lived a privileged life on his father's plantation until he reached his teens. He was sent abroad to attend several prestigious boarding schools in Miami and Connecticut, and eventually settled in New York City. Once in New York, he studied at the Art Students League and obtained United States citizenship in 1968.

In his younger years in Cuba, he was fascinated with the play of light and shadows on colored forms, and this appears as a dominant characteristic of his paintings, many of which have an architectural theme. They are described as containing both naturalism and abstraction. For instance, almost every one of his architectural works depicts a single building with all extraneous detail removed except for an occasional highlighted feature, in blocks of solid color. Strong light and shadow play across each building's facade without obscuring its identity as a structure.



## *The Visual Arts on American Stamps*

*Charles Sheeler*  
1883 - 1965



*Two Against the White*



*Coming Through the Rye*

Charles Sheeler was a painter and also a commercial photographer. He attended the Philadelphia Museum School of Industrial Art from 1900 to 1903, then the Pennsylvania Academy of Fine Arts under William Chase. He found early success as a painter and exhibited beginning in 1908. As most of his education had been in drawing and applied arts, he developed a style of painting known as Precisionism, which was of a quasi-photographic nature. This was partly a result of time spent in Europe with other students, where he became influenced by cubism, a popular style at the time. Much of his work had an architectural theme.

Realizing on his return to the United States that he could not make a living by painting in the Modernist style, he took up photography, and taught himself using a five-dollar Kodak Brownie camera. As with his paintings, architecture played a major part of his subjects, and his works were primarily structures and buildings. Eventually, he became one of the twentieth century's master photographers, and the Ford Motor Company commissioned him to paint and photograph many of their factories.

## The Visual Arts on American Stamps

Shel Silverstein  
1883 - 1965



Detail from *The Giving Tree*

Born in Chicago on September 25, 1930, the artist was a beloved children's author and illustrator. The stamp is also a tribute to his best-known work, *The Giving Tree*, published in 1964. The tree itself is not illustrated, but an apple is being dropped into the hands of a young boy whom the tree loves, and the book's title appears on the stamp as well.

Silverstein is also connected with children through his whimsical self-illustrated books of poetry, including *Where the Sidewalk Ends*, *A Light in the Attic*, *Falling Up* and *Everything on It*, all of which were best-sellers. His poetry is full of fantastical imagery and frequently deals with the joys and fears of childhood.

He was also successful writing and illustrating books for adult readers, and his works have been translated into 47 languages. Apart from his books, he also created a monthly cartoon strip which appeared for many years in *Playboy* magazine.

Silverstein passed away due to a heart attack in 1999 at age 68.



## *The Visual Arts on American Stamps*

*John Sloan*  
1871 -1951



*The Wake of the Ferry*

John Sloan was a painter and etcher who is considered to be one of the founders of the "Ashcan" school of American art, the modern exemplar of which is Andy Warhol. He was also a member of the Group of Eight. From his studio window in Chelsea in New York City, he frequently used the neighborhood view for his subjects. His urban paintings capture the inexhaustible energy and life of the city during the first decades of the twentieth century.

Born in Lock Haven, Pennsylvania, he grew up in Philadelphia, where he and his sisters were encouraged to draw and paint from an early age. In 1884 he enrolled in the prestigious Central High School there. Due to his father's health problems, he was forced to leave school at sixteen to support the family. He was employed at a bookstore and seller of art prints, and spent much time studying the prints for sale and began to make pen and ink copies of some of the works of Dürer and Rembrandt. He also began making etchings, which were sold at the store. He was offered employment at a similar store, where he designed calendars and greeting cards, and continued with the etchings. He then attended a night class at the Spring Garden Institute, where he got his first formal art training, then later attending the Pennsylvania Academy of Fine Arts.

While he had painted some sixty works, he was not well known and in 1904 moved to Greenwich Village, where his talent was finally recognized. From 1914 he taught painting, and by 1920 he was finally able to make a comfortable living from his art, but completely changed his style, but those later works never achieved the popularity of his city scenes.

## The Visual Arts on American Stamps

Jessie Wilcox Smith

1863 - 1935



*The First Lesson*

Jessie Willcox Smith was a prominent illustrator during what was called the "Golden Age of Illustration", the late nineteenth and early twentieth centuries. She was considered to be one of the greatest "pure illustrators," contributing to both books and articles for clients such as *Century*, *Collier's*, *Leslie's Weekly*, *Harper's*, *McClure's*, *Scribner's*, *Ladies' Home Journal* and *Good Housekeeping*, including all of the latter's covers from 1917 to 1933. Some of the better known books were *Little Women*, *An Old Fashioned Girl*, *Evangeline* and *A Child's Garden of Verses*.

After training to be a kindergarten teacher, she found the strain on her back prevented her from frequent bending to children's level. She attended art classes at the urging of a friend, and found she had a talent for drawing. She then attended the Philadelphia School of Design for Women, and later the Pennsylvania Academy of the Fine Arts, studying under the supervision of Thomas Eakins. While at the Academy, her illustration, *Three Little Maidens All in a Row*, was published in *St. Nicholas Magazine*, and she realized that illustrating children's books was considered an appropriate woman's career for her. After graduation, she was employed by the *Ladies' Home Journal* preparing advertising and concurrently studied under Howard Pyle at Drexel Institute. While there, she met Elizabeth Shippen Green and Violet Oakley, who had similar interests and shared a studio in Philadelphia. Together, they lived and worked at the Red Rose Inn in Villanova and became known as the Red Rose Girls. They eventually leased it and invited their families to live there with them.

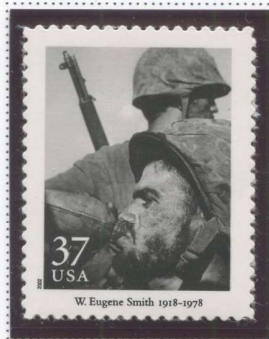
During her career, her style changed drastically, from early works using dark borders surrounding brightly colored subjects, which later softened until the colors almost disappeared. The majority of her work depicted children and motherly love, preferring to use live children as models, usually children of her visiting friends, their play being her inspiration.

In 1991, she became only the second woman to be inducted into the Hall of Fame of the Society of Illustrators, and of the small group of women inducted, all three of the Red Rose Girls were included.



## The Visual Arts on American Stamps

W. Eugene Smith  
1918 - 1978



*Front Line Soldier with Canteen, Saipan*

William Eugene Smith has been described as "perhaps the single most important American photographer in the development of the editorial photo essay." His major photo essays include World War II photographs, the dedication of a country doctor and nurse midwife, Dr. Schweitzer's clinic in French Equatorial Africa, the city of Pittsburgh and the pollution which damaged the health of residents of Minamata, Japan.

He took an early interest in aviation, and at nine years old asked his mother to buy photos of airplanes for him. Instead, she gave him her old camera, encouraging him to take his own photographs. He quickly developed an interest, and his mother would take his exposed film and develop it for him in her darkroom, and by his teens, photography had become his passion and his craft. He began his career as a professional when Frank Noel of the *Wichita Press* approached him after being impressed with the teenager's work and encouraged him to submit his photos to the news media. By fifteen, he had been published in the *Wichita Eagle* and *Wichita Beacon*. He vowed to hold himself to the highest standards of truth after the story of his father's suicide was twisted by the media.

He moved to New York and began to work for *Newsweek*, but eventually was fired for his refusal to use a larger camera than his 35mm Contax. He was then hired by *Life* magazine.

As a war correspondent for Ziff-Davis and *Life*, Smith took many pictures on the front lines of the island-hopping American forces in their offensive against Japan, including Saipan, Guam, Iwo Jima and finally Okinawa, where he was seriously injured by mortar fire. After a two year hiatus for recovery, he covered the 1950 British election, and made photos of miners in Wales which brought attention to their working conditions. His photo essay of a country doctor and nurse on their exhausting rounds in a thinly populated part of Colorado was published by *Life* in 1948, and is seen as the first extended photo documentary. In 1950, he reported on poverty in Spain and in 1954 on Albert Schweitzer's African clinic. He completed a 13,000 photo essay on the city of Pittsburgh in 1955 after leaving *Life*.

He and his wife lived in Minamata, Japan, a one-company fishing town from 1971 to 1973, and together they created an extended essay on the effects of mercury poisoning from the plant's discharge on the population. He was attacked by company employees and severely injured, and his wife completed the work, alerting the world to "Minamata Disease." In 1974, he returned to New York, but deteriorating health caused a move to Arizona, where a series of strokes brought on his death.



## *The Visual Arts on American Stamps*

**Albert Sands Southworth**  
1811 - 1894



*Portrait of Daniel Webster, by Southworth & Hawes*

Albert Southworth was a student of Samuel F.B. Morse, an avid daguerreotypist in addition to his being better known as inventor of the telegraph. He formed a partnership with Josiah Hawes to produce daguerreotypes. The partners' studio was on the top floor of a Boston building which had enormous skylights, providing the bright light required for the process. The studio provided the locket-size subjects popular at the time up to a "whole plate" which was 6.5 inches by 8.5 inches, very large for a daguerreotype. They also produced stereoscopic views, which were becoming increasingly popular then. Some of their better known clients were Dorothea Dix, Harriet Beecher Stowe and Daniel Webster, the latter being shown on the stamp displayed above. Their studio was one of the largest in Boston, and only after 1853 did Matthew Brady's studio in New York outshine them.

Together they created a machine they called a "grand parlor stereoscope," which allowed viewers to look at successive daguerreotypes by the turn of a crank, and they kept one in the studio for the amusement of clients. This might be considered the ancestor of the modern View-Master. Another of their inventions was brought about by the wet-plate process of photography. The device allowed the photographer to take eight pictures on a single plate with only two exposures, by using four lenses on the camera and rotating the plate for the second set.

**Josiah Johnson Hawes**  
1808 - 1901

Josiah Hawes was born in Wayland, Massachusetts and began his career as a portrait painter. He later studied photography in Boston with Francis Fauvel-Gourard. In 1843, he and Albert Southworth formed the partnership of Southworth and Hawes, with studios located on Tremont Row, in Boston's Scollay Square, where their business flourished. In 1849, Hawes married Albert Southworth's sister Nancy and they had three children.

The partnership dissolved in 1863, but Hawes carried on the business on Tremont Row by himself for several decades, through the 1890s. In his later years, he was known as the "oldest working photographer in the country."



## *The Visual Arts on American Stamps*

Edward Steichen  
1879 - 1973



Lotus, Model Kress, New York

Edward Steichen was a prominent painter and photographer, but is best known for the latter. His were the photos that most frequently appeared in Alfred Steiglitz's magazine *Camera Work* between 1903 and 1917. He laid claim to his photos of gowns in the magazine *Art et Décoration* in 1911 being the first modern fashion photographs ever published. From 1923 to 1938 he was a photographer for the Condé Nast magazines *Vanity Fair* and *Vogue*. He also did advertising photography, and was the best known and highest paid photographer of that period. In 1944 he directed the production of the war documentary, *The Fighting Lady*, which won an Academy Award the following year. From 1947 to 1961, he served as Director of the photography department at the Museum of Modern Art in New York, where he curated the exhibit, *The Family of Man*, which was seen by over nine million people.

Born in Luxembourg, he came to the United States in 1880 as an infant. At fifteen in high school, his artistic talent drew attention, particularly his drawings. He quit school to begin a four-year apprenticeship in lithography with the American Fine Art Company in Milwaukee. After hours, he would sketch, and finding a camera shop nearby, purchased a used camera, and with a few friends rented a room for a studio.

A friend thought Steichen should meet Alfred Steiglitz, and at their first meeting, Steiglitz expressed praise for his work and bought several of his photos. In 1902, Steiglitz asked Steichen to collaborate with him in the formation of his *Camera Work* magazine, and his work dominated the magazine's pages for many years. In 1904 he began experimenting with color photography, being one of the first photographers to do so. He was encouraged by Lucien Vogel of *Jardin des Modes* and *La Gazette du Bon Ton* to develop fashion photography as a fine art.

By the start of World War II, he had retired from photography, but was invited by the Navy to form the Naval Aviation Photography Unit. His exhibition *Road to Victory* incorporated the unit's work in 1942, and in 1944 his *The Fighting Lady* (the aircraft carrier USS Lexington) and in 1945 *Power in the Pacific: Battle Photographs of our Navy in Action on the Sea and in the Sky* were widely shown.

## *The Visual Arts on American Stamps*

Alfred Steiglitz  
1864 - 1906



*Hands and Thimble*

Alfred Steiglitz was a prominent photographer and art promoter who spent much of his fifty-year plus career working to make photography an accepted art form. He also ran a number of art galleries in which introduced many European avant-garde artists to the American public. Shortly before his death he married artist Georgia O'Keeffe. Born in Hoboken, New Jersey, he attended school in New York, and he enrolled in a New York City public school while in high school to be eligible to attend City College of New York. In 1881 his family moved to Europe, and Steiglitz attended the Real Gymnasium in Karlsruhe, then studied mechanical engineering in Berlin. While there, he took chemistry course with a researcher in photographic developing, and there found an interest in photography for its own sake. He bought a camera and traveled through Germany, Italy and the Netherlands taking photos of landscapes and peasants, admitting it had become an obsession with him. From 1887 to 1890 he published many articles on the esthetics and technical side of photography, winning a number of prizes.

In 1890 he returned to America and opened a studio to support himself, though it rarely mad a profit, and he continued to write for magazines, at one point editing of one. He married in 1893, though it was loveless, but his bride was wealthy. In 1896 he became vice president of the Camera Club of New York and worked tirelessly to promote photography as an art, and its magazine became known as the the best in the world on the subject. He continued to exhibit his work, and in 1899 gave a one-man exhibition of eighty-seven prints, exhausting him to the point where his health was endangered, and when he brought in help, it caused dissension between him and other club members. As a result, he suffered several mental breakdowns by 1905. From 1907 to 1916 he experimented with new techniques and when he saw a new color process, began to use it himself. In most of his later career he spent most of his time promoting other artists rather than creating, and became interested in the avant-garde aspects and less so in pictorialism, which till then had been the mainstay of his work. In 1938 he suffered the first of several heart attacks, ending with a fatal stroke in 1946.

During his lifetime, Steiglitz produced over 2,500 mounted photos, and his wife donated 1,642 to the National Gallery of Art, the largest collection of his work.



## *The Visual Arts in American Stamps*

Joseph Stella  
1877 - 1946



Brooklyn Bridge

Joseph Stella was an Italian-born painter who is best known for his pictures of industrial America, and in particular for those of the Brooklyn Bridge. Coming to America in 1896 to study medicine, he shortly turned to art, and studied at the Art Students League and the New York School of Art. His first efforts were of slum life in New York, especially of immigrant and ethnic subjects. A fine draftsman, he worked as an illustrator, publishing his drawings in magazines, and in 1908 was commissioned by the Pittsburgh Survey to do a series on that city's industries. He returned to Italy in 1909, unhappy with America, and he became interested in Modernism, which greatly influenced his style. Contemporary painting was of little interest in Italy, and he left for Paris in 1911, where Fauvism, Cubism and Futurism were flourishing. In Paris, he became associated with the foremost advocates of these styles, and incorporated many of their principles into his own works.

He decided to take a second chance in America in 1913, found artists of similar tastes, and in this period painted many of his best known pictures in the Futurist style. Along with Duchamp and Picabia, Stella exerted a strong influence on avant-garde American artists. In the 1920s, he became fascinated by Manhattan's geometric architecture and its association with Cubism and Futurism. The sweeping lines of the Brooklyn Bridge (above) intrigued him with their directional energy, and another painting, *The Voice of the City*, depicting bridges and skyscrapers, reflects the attitude that industry was displacing religion as the center of contemporary life, and is twenty-three by eight feet in size.

During the 1930s he worked on the Federal Art Project, and drifted from one style to another, creating many portraits of prominent people which are noted for their sensitivity and attention to detail.

## *The Visual Arts on American Stamps*

*Clyfford S. Still*  
1904 - 1980



1948 - C

Clyfford Still was a painter and one of the leading figures in the early years of the Abstract Expressionist movement, who developed a new approach to painting after World War II. He has been credited with laying the groundwork for the movement, as his shift from representational to abstract painting occurred between 1938 and 1942, unlike colleagues Jackson Pollock and Mark Rothko, who did not change their styles until the late 1940s.

Still grew up in Spokane, Washington, spent a short time studying at the Art Students League in New York, then returned to college in Spokane. He became a teaching fellow at Washington State College, then a faculty member, obtained his Master of Fine Arts degree there and continued to teach until 1941. In 1937, along with Worth Griffin, he co-founded the Nespelem Art Colony, where he produced hundreds of landscapes and portraits showing the Colville Indian Reservation over a period of four summers.

He worked in various war industries in San Francisco in the 1940s, then taught at Virginia Commonwealth University till 1945, and moved to New York City. He became an influential professor at the California School of Fine Arts, teaching until 1950. He returned to New York for the remainder of the decade, then purchased a home in Maryland and a farm nearby for his studio, where he lived till his death.

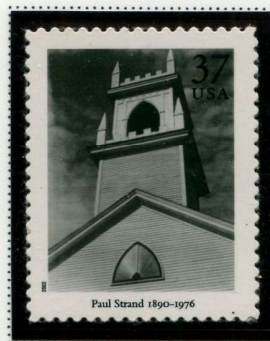
Still is one of the foremost Color Field painters, with his non-figurative works juxtaposing colors in various configurations, unlike Rothko's rectangles and Newman's lines of color, being largely irregular arrangements, using thick paints applied with a palette knife.

In 1972 Still received the Award of Merit for Painting from the Academy of Arts and Letters, and became a member in 1978.



## The Visual Arts on American Stamps

Paul Strand  
1890 - 1976



Steeple

Paul Strand, born Stransky, was a modernist photographer who, along with Alfred Steiglitz and Edward Weston, helped establish photography as a legitimate art form in the twentieth century. His six-decade career covered numerous subjects and genres through the Americas, Europe and Africa.

In his teens, he studied with the documentary photographer Lewis Hine at the Ethical Culture Fieldston School, and on a field trip while there visited the 291 art gallery, owned by Alfred Steiglitz and Edward Steichen. He was impressed by the works displayed by forward-looking photographers and painters, and incorporated much of their style into his own work, still a hobby at the time. Some of the early photos reflect formal abstractions, and he began to use his camera as a tool for social reform.

He was one of the founders of the Photo League, a group of photographers which advocated using their art to promote social and political causes, and Paul Strand was one of the "elder statesmen" of the group, leaning heavily toward Marxist thinking.

For a few decades, Strand worked in motion pictures as well as still photography. His first film was *Manhatta*, (sic) a silent film showing the daily life of New York City, partnered with painter/photographer Charles Sheeler. From 1932 to 1935 he worked in Mexico, and made *Redes*, (*The Wave*) for the Mexican government. Other films were *The Plow that Broke the Plains* in 1936 and the pro-union, anti-fascist *Native Land* in 1942.

In 1947, the Photo League was listed on the Attorney General's List of Subversive Organizations, and in 1949 he signed a paper in support of a number of Communist Party Leaders. In June 1949, Strand went to Czechoslovakia to present *Native Land*, and never returned, spending the remaining twenty-seven years of his life in France. He explained it as a protest against rampant McCarthyism in the United States. Among his close friends were many known Communists, and he even had some of his books printed in East Germany, saying only they had the required process. By that time, his activities were being closely monitored by U.S. security agencies.



## The Visual Arts on American Stamps

Gilbert Stuart  
1755 - 1828



Gilbert Stuart

Gilbert Stuart is considered to be one of America's foremost portrait artists. He was born in Saunderstown in the then-colony of Rhode Island and Providence Plantations. After moving to Newport, in 1770 he made the acquaintance of Cosmo Alexander, a Scottish portraitist who became Stuart's tutor. Under his tutelage, he finished his first portrait, *Dr. Hunter's Spaniels*, at age 14, which now hangs in the Hunter House Mansion.

He left for England in 1775 to avoid the disruptions of the Revolution, along with some other artists, and spent 18 years in England and Ireland, where he became a protégé of Benjamin West and gained an excellent reputation before returning to the United States in 1793. His return was partly motivated by a desire to paint George Washington and sell engravings of it for his living.

Stuart painted Washington in a number of iconic portraits, each leading to a demand for copies, which left him well off. Most famous of these is *The Athenaeum*, the portrait on the one-dollar bill and numerous postage stamps. He retained the original and sold about 70 reproductions which sold for \$100 each. The original was still unfinished at his death and was purchased by the *Museum of Fine Arts, Boston* and the *National Portrait Gallery* in 1980, and is on display at the latter. Another well-known painting is the *Lansdowne Portrait* of Washington standing, which was rescued by First Lady Dolley Madison during the War of 1812 and the burning of Washington.

He opened a studio in Washington in 1803, but moved to Boston in 1805, where he continued to paint till his death, even though he suffered a stroke in 1824 which partially paralyzed him. Unlike many of his contemporaries, he painted directly on the canvas, not preparing sketches beforehand.

By the end of his career, Stuart had painted over 1,000 portraits of American political and social figures, and was praised for the vitality and naturalness of his works. Today his birthplace in Saunderstown has become a museum of his life and work.



## The Visual Arts on American Stamps

Henry Ossawa Tanner  
1859 - 1937



Henry O. Tanner, *Palette and Rainbow*

Henry Tanner was the first African-American painter to gain international acclaim for his work. Born in Pittsburgh, Pennsylvania, his family moved to Philadelphia when Henry was very young. Though many artists and institutions refused to accept black students, Tanner enrolled in 1879 at the Pennsylvania Academy of the Fine Arts, becoming the first and only black student. In this period, art schools concentrated on plaster cast studies and anatomy lectures, but the addition of Thomas Eakins to the faculty as "Professor of Drawing and Painting" put an end to that, and drawing from live models, discussion of anatomy in mixed classes and cadaver dissections excited and inspired his students to a great degree. Tanner was one of his favorite students, and Eakins painted his portrait twenty years later, one of a handful to be so honored.

He was able to sell his work in Philadelphia, although he encountered much racial prejudice due to immigration from the South, eastern Europe and Ireland, and his lack of acceptance in society was very painful to him. He opened a photography studio in Atlanta, which was unsuccessful, and in 1891 traveled to Paris to study at the Académie Julian. He joined the American Art Students Club as well. Tanner adapted to life in France quickly, where race meant little, and he remained there for the rest of his life except for brief visits home.

While in Paris, he studied under a number of prominent painters and began to establish a reputation. Much of his work had a Biblical background, and in 1896 his *Daniel in the Lion's Den* was accepted into the *Salon*, and later that year *The Resurrection of Lazarus* solidified his position in the art world. Based on this, he was offered an extended visit to Palestine and the Middle East to study the location and inhabitants, which helped him to establish a background for future paintings. In 1893, he painted *The Banjo Lesson*, his most famous work, on a visit to Philadelphia.

During World War I, Tanner worked with the Red Cross, painting images from the front lines, some including black troops. In 1923, the French government made him a knight of the Legion of Honour for his artistic work.



# The Visual Arts on American Stamps

Louis Comfort Tiffany  
1848 - 1933



*Magnolia and Irises*

Louis Tiffany was an artist and designer who worked in a number of the decorative arts, but his name is associated with his stained glass, so much so that "Tiffany lamp" has become almost a generic term for stained glass lampshades. Ceramics, blown glass, jewelry, metalwork and enamels were other fields of endeavor. His initial interest was painting, but he worked at several glasshouses in Brooklyn, New York from 1875 to 1879, and later opened his own glass factory in an effort to improve the quality of contemporary products. His design firm thrived, with its most notable work being redecorating the White House with glass works during the Chester Arthur administration. These were later removed by Teddy Roosevelt. In 1885 the firm broke up due to his desire to concentrate on glass. Because other makers of fine glass would not leave in the impurities that caused opalescence in their product, he used cheap bottles, then developed methods of creating glass sheets which had the desired characteristics. For some commissioned works, individual sheets were poured with colors arranged to suit to particular image wanted. His formulas and techniques were later lost, but in the 1960s experimental work reproduced them almost exactly, and many art glass producers provide similar products for craftsmen today.

Traditionally, stained glass pieces were assembled fitting pieces into lead channels, and the colors were added by painting on the glass. Tiffany introduced a new method, wrapping the edges of the pieces with narrow strips of copper foil, which were then connected by a bead of solder. This created a much stronger piece which weighed a lot less, and had the advantage of allowing much more detail since the soldered seams did not obscure the design as the lead channels did.

While most of his studio's output was in the form of lamps and windows, his 300-plus artisans put out a complete range of interior decorations, and in 1902 Tiffany became the first Design Director for Tiffany & Co., the jewelry firm founded by his father which exists today.



## The Visual Arts on American Stamps

John Trumbull

1756 - 1843



*The Battle of Bunker's Hill*

John Trumbull was a Revolutionary War veteran, an artist of the early independence period in America. He is particularly noted for his historical paintings of the Revolutionary War, and has been called "The Painter of the Revolution." The best known of these works is his *Declaration of Independence*, showing all the delegates at the signing. It is one of four of his paintings which hang in the United States Capitol Rotunda. It appears on the 24¢ value of the 1869 definitive stamp series, a large souvenir sheet and a strip of four se-tenant stamps issued in 1976 for the Bicentennial and the back of the two-dollar bill issued that year as well.

He was born in Lebanon, Connecticut in 1756. His father was later the colony's Governor, and his brother became the second Speaker of the House of the United States. As a soldier, he viewed and sketched the plans of the opposing forces in Boston, particularly at the Battle of Bunker Hill.

He was second aide-de-camp to Washington and deputy adjutant-general to General Gates, but resigned his commission in a dispute over his commission.

Low on funds, he went to London, where Benjamin Franklin introduced him to Benjamin West. At West's suggestion, he began painting small pictures of the war and also miniature portraits, completing about 250 of them. When Major André was arrested and hanged as a spy, outrage flared in Britain and Trumbull was jailed as an American officer and served seven months. He returned to London after independence, still with West, and completed some of his major works there. In 1786, he traveled to Paris, painting French officers, and over a period of five years began the assemblage of individual portraits for his *Declaration of Independence*. This, along with his *Surrender of General Burgoyne*, *General George Washington Resigning His Commission* and *Surrender of Lord Cornwallis* were purchased by Congress for display in the Capitol. Later years saw the completion of full length portraits of Washington, George Clinton and Alexander Hamilton, the latter being the source of the picture on our ten-dollar bill.

Trumbull would run into hard times later, and sold a collection for an annuity of \$1000 a year, finally finding a way to support himself through his art. He was later appointed president of the American Academy of the Fine Arts, serving twenty years, but it closed in 1839 after students left due to changing tastes and a second fire destroyed its collections.

## The Visual Arts on American Stamps

James Van Der Zee  
1886 - 1983



*My Corsage*

James Van Der Zee was a photographer who is best known for his portraits of black New Yorkers. He was a notable figure in the Harlem Renaissance movement, and his photos form the most comprehensive documentation of Harlem during the period.

Born in Lenox, Massachusetts, he initially hoped to be a concert violinist, but turned to his second love, photography, in his teens. He even constructed a darkroom in his home to process his film. The hundreds of photos of his family and of Lenox made him one of the first to document a small New England community at the turn of the century.

His family moved to Harlem in New York in 1906, and he performed as a pianist and violinist in the Harlem Orchestra. In 1915, he took employment in Newark, New Jersey as a darkroom assistant and later a portraitist at a studio, but returned to Harlem in 1916 and with his wife opened a photographic studio there. His business boomed during the war years, and his photos from that time through 1945 gained much critical acclaim. In 1919, he photographed the victory parade of the returning 369th Infantry Regiment, a mostly black unit known as the "Harlem Hellfighters."

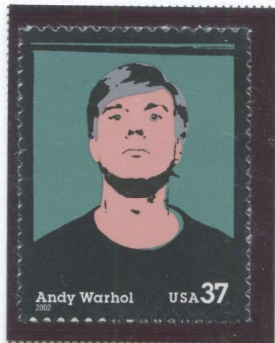
During the 1920s and 1930s, Van Der Zee was the most prominent portrait photographer in Harlem, and his subjects included many celebrities of the time. A combination of the Depression causing loss of customers and the rising popularity of personal cameras made it hard for him to make a living. He turned to studio work, and beginning in 1924 also documented the work of Marcus Garvey's United Negro Improvement Association, founded to help blacks raise their social status. Thousands of photos were taken for this assignment.

In 1969, a collection of Van Der Zee's photographs was included at the Metropolitan Museum of Art in New York, in an exhibition called *Harlem on My Mind*, which drew recognition of his work world-wide though it was picketed by a few artists who said photography was emphasized at the expense of other genres.



## The Visual Arts on American Stamps

Andy Warhol  
1928 - 1987



Self-portrait

Andy Warhol was an artist, director and producer who became a leading figure in the visual arts movement known as *Pop Art*. His work explored the relationships between artistic expression, celebrity culture and advertising which was prominent in the 1960s. He used a wide selection of media, including painting, sculpture, photography, movies and silk-screening. Some notable works include *Campbell's Soup Cans*, *Marilyn Diptych* and the film *Chelsea Girls*.

He began his career as a commercial illustrator, much of his earlier work was drawing shoes for *Glamour* magazine. In the late 1950s he became recognized as an influential and controversial artist, and his New York studio, *The Factory*, soon became a gathering place for celebrities and intellectuals in all areas of the arts. It is where he said "everyone has his own fifteen minutes of fame".

His first published works were while at Carnegie Mellon University, where he studied commercial art. He was art director of the student arts magazine, *Cano*, and had a cover and full page illustration published there. He moved to New York after getting his degree and worked in advertising and magazine illustration.

His methods included tracing and adaptation other works and also silk screening into the 1960s. He began serious exhibiting during the 1960s and much of his best known work is from that period, his interests tending toward paintings of iconic American objects, such as soup cans, Coke bottles and portraits of celebrities.

A pivotal exhibit was *The American Supermarket* in 1964, which was presented as a typical supermarket, except everything was a painting by Warhol and five other artists. He created what he called "Superstars", personalities who frequented *The Factory* or had appeared in his films.

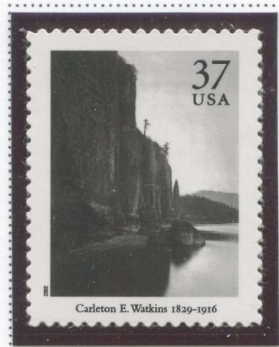
In 1968, a radical feminist attempted to murder Warhol, apparently over the return of a missing script, and he barely survived and required medical aid for the rest of his life as a result. In the 1970s, he devoted much of his time rounding up the support of rich patrons. His fortunes improved greatly in the 1980s, partly due to his friendship and his affiliation with other prominent artists of the time.

Warhol had an intense interest in Hollywood glamour. He is quoted as saying, "I love Los Angeles. I love Hollywood. Everything's plastic, but I love plastic. I want to be plastic."



## *The Visual Arts on American Stamps*

Carleton E. Watkins  
1829 - 1916



*Cape Horn, Columbia River*

Carleton Watkins was a photographer of the 19th century, primarily of the American West. A New Yorker by birth, he moved to California with a friend hoping to find gold in 1851, though that quest was unsuccessful. He soon became interested in photography. He focused mainly on the dramatic landscapes of the West, and a favorite subject was the Yosemite Valley. His photographs of that region in large part influenced the United States Congress to preserve it as a national park. His friend, Collis Huntington, also became successful, becoming one of the "Big Four" owners of the Central Pacific Railroad.

He knew nothing about photography on arrival and he spent two years delivering supplies for Huntington. He later worked in a bookstore, and the owner of a nearby Daguerreotype studio asked him to fill in when one of his employees quit. He was shown the basics and when the owner returned he found that Watkins had done excellent work and his customers were quite pleased with Watkins' photographs.

By 1858, Watkins was ready to open his own studio, and obtained many commissions, some of his pictures being stereoscopic, which furthered his reputation. His photos of the Oneonta Gorge and Falls on the Columbia River in Oregon were the first of the region, and he named them after his home town in New York.

The major event that changed his career was the decision to travel to Yosemite. He took his stereo camera and his mammoth plate camera and returned with 30 plates and over 100 stereo views, which were among the first seen of Yosemite in the East. The State Geological Survey then hired him for more photographs of the Valley. In 1867 he won a medal at the Paris Universal Exposition. He opened a gallery that year in San Francisco, but lost it and his stock of photos to a creditor, who began plagiarizing his work. He began to reproduce his earlier work, and called it the "New Series".

Watkins began to lose his sight in 1890, which by 1895 led to lack of work, and he and his family lived in an abandoned railroad car for a year and a half. He had kept the majority of his negatives in his studio on Market Street in San Francisco, but this was destroyed in the 1906 earthquake and he retired to a ranch. Three years later, he was declared incompetent and in 1910 he was committed to a hospital for the insane, where he died and is buried.



## *The Visual Arts on American Stamps*

Benjamin West  
1738 - 1820



Self-portrait

Benjamin West was a artist whose reputation is largely based on his paintings of famous historical events. Examples are *The Death of Nelson*, *The Death of General Wolfe*, his most famous work, and *Benjamin Franklin Drawing Electricity from the Sky*. He also painted many religious subjects, notably *The Preservation of St. Paul after a Shipwreck at Malta*, hung at the Chapel of St. Peter and St. Paul in Greenwich, London.

West was born in Springfield, PA, the tenth child of an innkeeper. He had little formal education and his artwork was entirely self-taught, starting as a child. Between 1746 and 1759 he worked in Pennsylvania, primarily painting portraits. In 1756 his patron encouraged him to paint *Death of Socrates*, based on an engraving. Differing quite a bit from the original, it has been called "the most ambitious and interesting painting produced in colonial America." When seen by the provost of the College of Philadelphia, he was offered free education and connections with the wealthy and politically influential community of Philadelphia. At this time he met John Wollaston, a famous painter who immigrated from England, who trained him with many of his own techniques.

In 1760 he began a tour of Europe, where he studied the works of old masters, eventually ending in England in 1763. Intended as a stopover, he never left. He was introduced to many of the leading figures of the day, many of whom commissioned paintings from him. He was known in England as the "American Raphael" because of the similarity of style. His patron, Robert Drummond, in an effort to raise funds to allow West to devote less time to portraits, approached King George III, who agreed and West became a good friend of the king. The two proposed and founded the Royal Academy in 1768. In 1772, he was appointed the historical painter to the court. He became known for his large scale historical scenes which enable the spectator to identify with them. Elected president of the Royal Academy in 1792, he resigned in 1805, only to be reelected the following year and served till his death in 1820.

## *The Visual Arts on American Stamps*

Edward Weston  
1885 - 1958



Sea Shell

Edward Weston has been called "one of the most innovative and influential American photographers" and "one of the masters of 20th century photography." Born in Chicago, his family moved to California when he was 21. He had already decided on photography as a career. Given a box camera at age 16, it led to purchase of a large view camera due to his interest. He used it to photograph parks and his aunt's farm and processed his own photos. His early work showed much promise, and by 1906 he felt confident enough to submit a print to *Camera and Darkroom* magazine, which published it as a full page.

He moved to California in 1906, and tried to establish himself as a photographer, but realized he needed more training, and returned to Illinois for a nine-month course, then back to California in 1908. He worked as a retoucher in several studios for several years, learning the business techniques of operating a studio. In 1910 he opened his own studio in what is now Glendale and worked alone for three years, sometimes with family assistance. He was extremely critical of his own efforts, which resulted in prizes in national competitions and he wrote articles for *Photo-Era* and *American Photography* magazines. Marguerite Mathor, another photographer, visited his studio and became his assistant, later a partner, and their collaboration led to Weston's tastes drifting toward hers, still objects rather than his previous pictorial style. In 1920 he began photography of nudes, which continued for the next twenty years.

During a visit to his sister in Ohio, he made several photos of a steel mill which were a radical change from his soft-focus approach to a sharp, detailed style. He had always wanted to visit New York, the nation's artistic center, and when he did he mingled with many of the leading photographers, who greatly approved his work.

He spent four years in Mexico with his model and lover Tina Modotti and focused on still life pictures while there. His reputation increased in Mexico, but he moved home in 1925, only to return in 1926, then to Glendale in 1927. He turned to pictures of shells, one of which is above, and later an expedition to the Mojave Desert with son Dierk, which drew him strongly to landscapes. He thought these were the most important he had ever done. The landscapes, figure studies and still life photos occupied most of his life thereafter until in 1945 he developed Parkinson's Disease, which by 1948 prevented any more photographic work.



## *The Visual Arts on American Stamps*

*James Whistler*

1834 - 1903



*Portrait of James Whistler*

James Whistler was born in Massachusetts, the son of a railroad engineer. His father's talents were noticed by Nicholas I of Russia in 1842, who invited him to engineer a railroad from St. Petersburg to Moscow, and the family lived there until 1847, when they moved to London to stay with relatives. At age eleven, he was enrolled in the Imperial Academy of Arts in St. Petersburg, where he did extremely well in his studies, and was complimented by the noted artist Sir William Allan on his talent.

His father's brother-in-law Francis Haden fostered his interest in art and photography and gave him a watercolor set. By 1848 he had determined on a career as an artist, but his father died of cholera in Russia and the Whistler family moved back to his mother's hometown in Connecticut. Urged by his family to be a minister, he rebelled and was admitted to West Point, where his father had taught and other relatives attended. He was dismissed by the Superintendent, Robert E. Lee, after three years, largely because of his conduct.

He worked as a draftsman mapping the coast for the U.S Coast Survey, but after several months was fired for adding mermaids, whales and serpents to the margins. In this period he did learn etching techniques, however. He wanted to further his art education and left for Paris, never returning to America. With Charles Gabriel Gleyre he learned several techniques he never abandoned about the use of line and color.

He enjoyed the café life there, and became deep in debt until 1858, when his paintings began to sell and he became part of the circle of some major artists. He moved to London in 1859, which became his permanent home, where his portraits attracted much attention. His life style was seriously disrupted by his mother's return to London in 1864, however. In 1871, he created his most famous portrait, titled *Arrangement in Grey and Black No. 1*, usually called just *Whistler's Mother*, which appears on a U.S. stamp issued for Mother's Day in 1934. She was not his intended subject, but his model did not show up at the studio.

Whistler's style influenced two generations of artists, and still makes its presence known in modern artistic thought.



## The Visual Arts on American Stamps

Jon Whitcomb

1906 - 1988



*Back Home for Keeps*

Jon Whitcomb was an illustrator, well known for his drawings of glamorous young women. Born in Oklahoma, he grew up in Wisconsin, attended and graduated from Ohio Wesleyan and Ohio State Universities as an English major.

He began his illustrating career while at Ohio State, illustrating student publications and working summers in Cleveland painting posters for a theater. After graduation, he supported himself painting travel and theater posters and advertising illustrations. In 1934 he and Al Cooper formed the Cooper Studio in New York City.

Whitcomb was among the leaders in switching from oils to gouache, which had an effect on his style. Its properties led to his focusing closely on his models, usually attractive young women, with the background consisting of simple elements. His new style led to his work appearing in *Collier's Weekly*, *Good Housekeeping* and other publications.

During World War II, he was a lieutenant in the Navy and produced many posters, primarily for recruiting purposes. He was later assigned as a combat artist, covering the invasions of Tinian, Saipan and Peleliu in the Pacific. After the war, he produced a series of articles and sketches about Hollywood celebrities for *Cosmopolitan* called *On Location with Jon Whitcomb*. His magazine career included a lot of artwork for *McCall's*, *Playboy* and other magazines.

Whitcomb also wrote some short stories, two books for children, *Coco and Pom Pom's Christmas*. Another book, *All About Girls*, was published on the subject of glamour. He is included among the founders of the *Famous Artists School*.



## *The Visual Arts on American Stamps*

*Minor White*  
1908 - 1976



*Bristol, Vermont*

An educator, critic and theoretician, Minor White is primarily known as a photographer. Born and raised in Minneapolis, he did not show a real interest in photography until almost thirty. In 1937 he purchased a 35 mm. camera and planned a cross-country bus trip, but decided to stay in Portland, Oregon. He spent over two years there while exploring his photographic interests and teaching the subject. He was offered a job with the Works Progress Administration in 1938 photographing old buildings in Portland before being razed for waterfront redevelopment, and worked at the La Grande Art Center in eastern Oregon before returning to Portland to open a commercial studio. At this time several of his photos were purchased by the Museum of Modern Art in New York and he was given a one-man show in Portland.

Drafted in 1942, he ignored photography during his Army career, and he came to New York afterward, where he was hired by the Museum of Modern Art. In 1946 he met Alfred Steiglitz, a prominent photographer of the time, and adopted many of his ideas, including the image standing for something else other the subject matter. He became friendly with most of the major photographers of the period.

Noted nature photographer Ansel Adams offered White a position at the California School of the Fine Arts, where he became friends with Edward Weston and this was his most prolific period. He began taking street photos in 1949 and made over 6000 images based on the works of Walt Whitman, mostly in San Francisco. In 1951 he and a number of other photographers founded *Aperture* magazine, one of the most influential periodicals in the field, and was editor until 1975.

For the remainder of his life, he devoted most of his time to teaching and writing at major institutions in the United States and abroad instead of actively taking pictures but continued his work until cardiac problems eventually caused his death.

## *The Visual Arts on American Stamps*

**Garry Winogrand**  
1928 - 1984



*Photograph of Pedestrians*

Gary Winogrand was a street photographer from the Bronx, New York. He is primarily known for his portrayal of life in the United States and its social issues in the mid-twentieth century. Although he worked in other places, he was essentially a New York photographer.

He was the son of Jewish immigrants from eastern Europe and grew up in a Jewish neighborhood in the Bronx. After high school and a stint in the Air Force, he returned to New York in 1947 studying painting and photography at City College there, and in 1951 took a course in photojournalism. During the 1950s he worked as a freelance and advertising photographer.

His work began to receive serious attention in the early 1950s, and appeared at the Museum of Modern Art in 1955, followed by a solo show at The Image Gallery in 1959, then again at MoMA in 1963 along with other leading photographers of the period. He was awarded three Guggenheim Fellowships during his career, in 1964, 1969 and 1979. His first published book, *The Animals*, in 1969, consisted of pictures of animals interacting with humans the Bronx Zoo and the Coney Island Aquarium.

In the late '60s and afterward he supported himself by photographing public events and teaching, and moved to Chicago in 1971, where he taught photography at two universities. In 1973 and taught at the University of Texas from then until 1978. During this period he amassed a large number of photos of people relating to each other and their stock animals at the *Fort Worth Fat Stock Show and Rodeo*, which were published in 1980 in a book titled *Stock Photographs*, similar in theme to *Animals*.

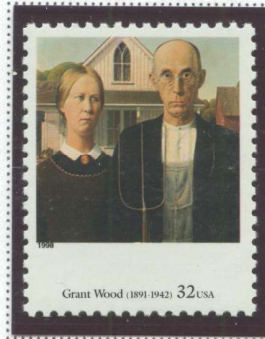
Winogrand died of cancer in 1984, leaving behind over 10,000 rolls of film unfinished, about 2,500 of them undeveloped.



## The Visual Arts on American Stamps

Grant Wood

1891 - 1942



*American Gothic*

Grant Wood was a painter who is best known for his paintings of the American Midwest. His *American Gothic*, shown above, is one of the most famous paintings in American art, and is considered a cultural icon. He used his sister Nan and his dentist as models, setting them outside a Gothic Revival cottage in Iowa. Nan is dressed in a colonial print apron and the man's pitchfork represents hard labor: she is non-descript, aloof and dispassionate. Its composition, detailed technique and medieval pointed arch backdrop blend Midwest austerity with indifferent simplicity, similar to a Northern Renaissance painting.

After high school in 1910, Wood joined The Handicraft Guild, a Minneapolis art school. He returned to Iowa and taught in a one-room schoolhouse, then in 1913 enrolled at the School of the Art Institute of Chicago. Between 1922 and 1928 he made four trips to Europe where he studied many different styles of art, especially impressionism and post-impressionism, but it was the work of the 15th century Flemish artist Jan van Eyck that most influenced the style of his later works.

In 1932, Wood helped found the Stone City Art Colony near his hometown to help other artists get through the Great Depression, and became an advocate of regionalism in painting, which promoted figurative painting of rural American themes while rejecting European abstract styles. It is primarily associated with the Midwest, and he and other similar-minded artists spent much time lecturing on it in the area. He taught painting at the University of Iowa's School of Art from 1934 to 1941, but was unable to continue due to pancreatic cancer, the cause of his death the next year. He is commemorated on the 2004 Iowa State Quarter, which shows a one-room schoolhouse and his name.

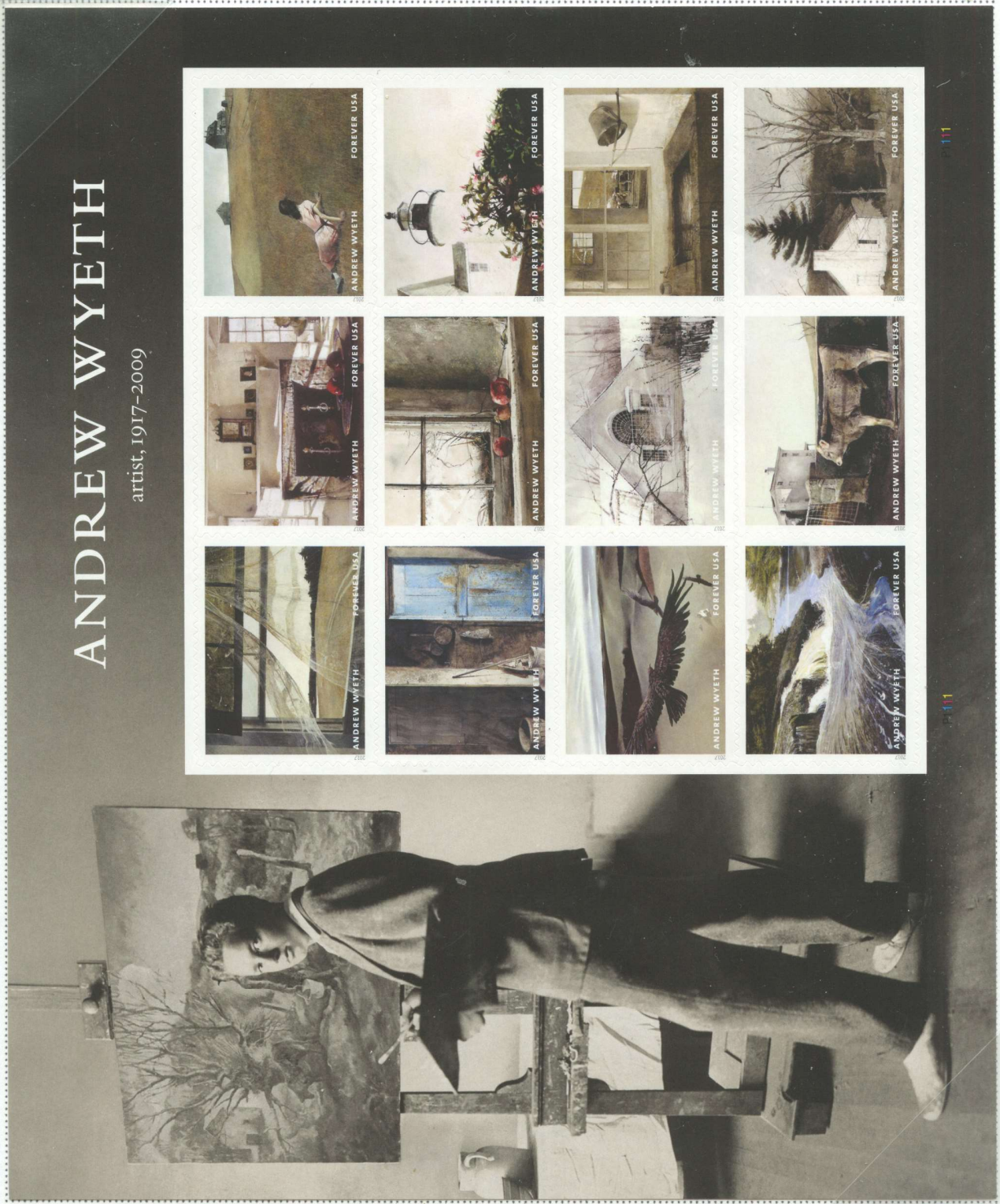


*The Visual Arts on American Stamps*

Andrew Wyeth  
1917 - 2009

ANDREW WYETH

artist, 1917-2009



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111



# The Visual Arts on American Stamps

Andrew Wyeth  
1917 - 2009



*Wind from the Sea*  
*Alvaro and Christina*  
*Soaring*  
*The Carry*

*Big Room*  
*Frostbitten*  
*North Light*  
*Young Bull*

*Christina's World*  
*Sailor's Valentine*  
*Spring Fed*  
*My Studio*

Andrew Wyeth, one of the most celebrated artists of the twentieth century, worked in a realistic style, though his paintings frequently contained symbolism and abstract structures. By the 1930s, he had become a skilled watercolorist, exhibiting in Philadelphia and New York.

He then took up drybrush, a technique in which after dipping his brush in paint, most was squeezed out, and he built up detailed layers, sometimes taking months. His wife introduced him to the Olsens, neighbors at their Cushing, Maine summer home, and many of his works were painted there, notably *Christina's World*, shown at top right above. Many others were done near or at his home in Chadds Ford, Pennsylvania.

Some of his achievements were admittance to the American Academy of Arts and Letters, a *Time* magazine cover story in 1963, induction into the *Institut de France Académie des Beaux-Arts*, and the Congressional Gold Medal in 1990.

In 1986, Wyeth made national headlines with an exhibition of 240 previously unseen works of his neighbor, called the "Helga Pictures", including several nudes, ranging from pencil studies to finished paintings.

Andrew Wyeth comes from a family of artists, both of his sisters being accomplished painters, and his father was N.C. Wyeth, a noted illustrator, who was honored on the *American Illustrators* pane of stamps and is included in this collection, and his son Jamie, who designed and painted the 1971 contemporary Christmas stamp, which shows a partridge in a pear tree.

## The Visual Arts on American Stamps

Newell C. Wyeth  
1882 - 1945



Captain Bill Bones

The *Illustrators* pane also included a stamp honoring N.C. Wyeth. He is now considered to be one of America's greatest illustrators. He was doing excellent watercolor painting by the age of twelve, and encouraged by his mother, studied drafting and painting in his native Massachusetts. He was invited to study at Howard Pyle's School of Art in Wilmington, DE in 1902, where he studied illustration. His style integrated well with Pyle's, though generally a bit more dramatic. He sold his first work to *The Saturday Evening Post* at age seventeen, and a year later his work was being published by many major magazines. His early illustrations were largely of the Old West, where he traveled to ensure authenticity, but in later years he concentrated on illustrating classic American literature.

After marriage in 1908, he moved his studio to Chadd's Ford, PA, to continue his work and raise his family. His son Andrew has become one of the foremost painters of the twentieth century, and two daughters have become artists as well. Grandson Jamie has also become an important artist in his own right.



The End