

# THE LINDA L. BEAN GALLERY

Carolyn Wyeth (1909-1994)

*A Stand of Fir Trees*, n.d.

Oil on canvas

The Andrew and Betsy Wyeth Collection



For most of her life, Carolyn Wyeth traveled with her family to Port Clyde, Maine, each summer. For her father, N.C. Wyeth, summers were a respite from his commissioned work, when he could focus on personal paintings. For his artist children, Maine provided a change of scenery for their landscape paintings. In this work, Carolyn Wyeth explores the organic shapes of the trees and wheat-colored grasses with soft brushwork. The foreground tree is set off against the others with a glowing halo, an effect sometimes seen in paintings by her nephew and student Jamie Wyeth.

# NEW ACQUISITION

Jamie Wyeth (b. 1946)

*Fog, 2000*

Oil on linen

Gift of Margaret Hamilton Duprey



2000  
© Jamie Wyeth

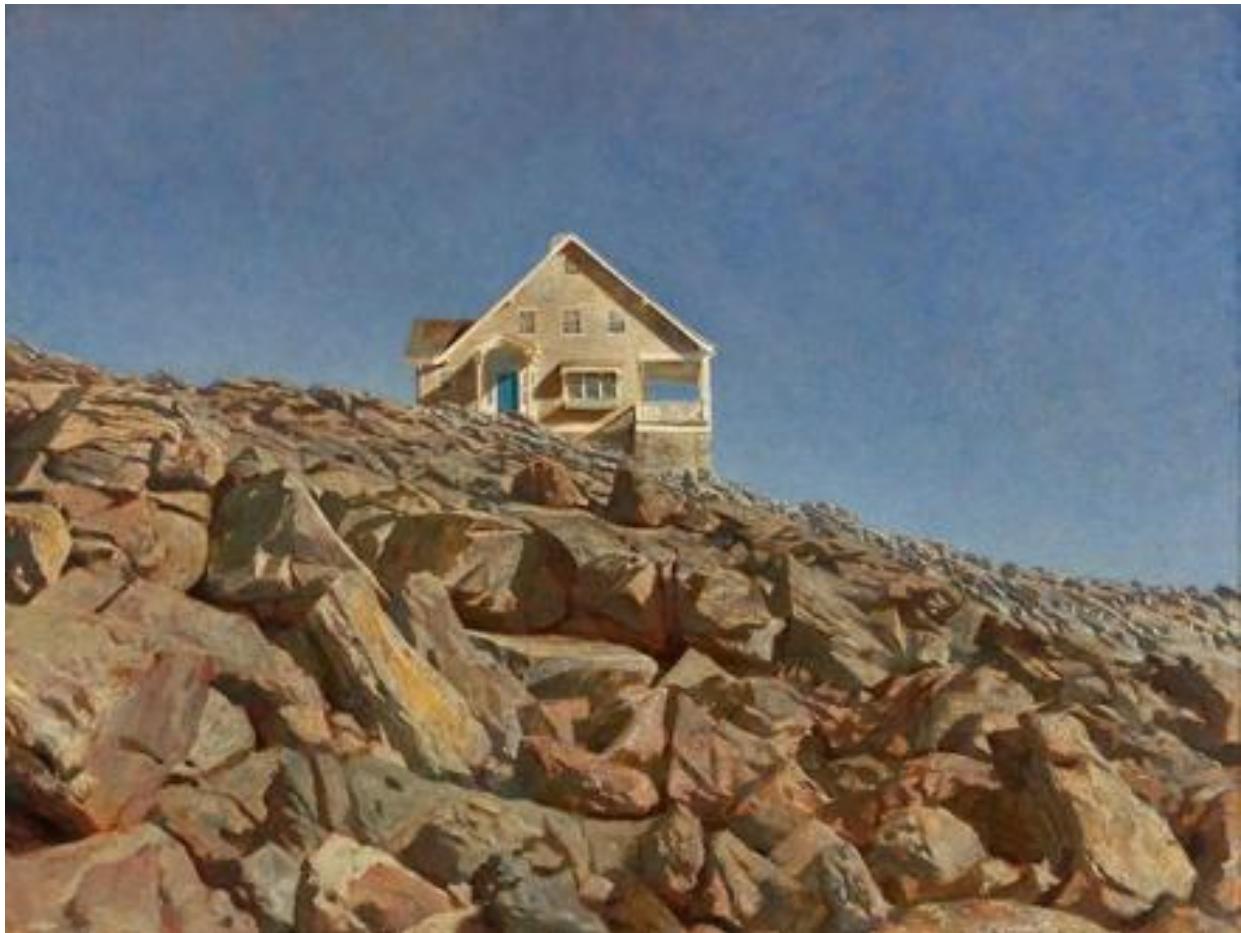
The looming, blurred trees in the hazy background of this painting echo the style of Jamie Wyeth's aunt and painting instructor, Carolyn Wyeth. Like his aunt, who was known for taking unexpected vantage points and making off-kilter compositions, Jamie Wyeth brings the viewer close to the ground to discover these glistening irises emerging from the fog. Irises are unusual on the island terrain of Maine, but they appeared of their own accord on Wyeth's Southern Island, becoming the subject of many of his paintings.

Jamie Wyeth (b. 1946)

*Kent House*, 1972

Oil on canvas

Gift of Mr. and Mrs. Andrew Wyeth, 1985



At age 22, Jamie Wyeth purchased the house depicted in this painting with the proceeds from his first solo exhibition. Built by the artist Rockwell Kent on Monhegan Island in 1907, the house is situated on a rocky outcrop overlooking the sea. Rather than emphasize the precarious placement of the house, Wyeth's perspective depicts it atop a massive foundation of rock. The clear delineation of land and sky seems inspired by Kent's geometric approach to composing landscapes in his paintings.

N.C. Wyeth (1882-1945)

*Herring Gut*, 1932

Oil on canvas

Gift of John Biggs III, Charles R. Biggs,  
and Anna B. Pierce, 1982



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Herring Gut is a harbor in Port Clyde, Maine, where the Wyeth family kept a summer home. In this painting of the harbor, N.C. Wyeth composes a scene that emphasizes the simple geometry of the houses and fish shacks that gradually rise up the hill. The water seems particularly solid, with the boats resting on the surface, rather than in the water. The choice to render the scene in this way reflects Wyeth's interest in developments in Modernist painting, which was mainstream by the 1930s.

Carolyn Wyeth (1909-1994)

*The Dark Shore*, 1933

Oil on canvas

Gift of Mr. and Mrs. Andrew Wyeth, 1985



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Carolyn Wyeth began studying with her father, N.C. Wyeth, in his Chadds Ford studio around age 12. After a few years, she progressed from making realist drawings to working in oil, usually making still-life paintings. Eventually, she veered into depicting more stylized forms with surrealist characteristics, such as this mysterious dream-like setting. *The Dark Shore* foreshadows an eerie subject her father would take up in his 1936 painting *The Drowning*, hanging nearby.

N.C. Wyeth (1882–1945)

*The Drowning*, 1936

Oil on canvas

Bequest of Carolyn Wyeth, 1996



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N.C. Wyeth made this work in response to the death of sixteen-year-old Douglas

Anderson, the Wyeth family's friend and neighbor in Port Clyde, Maine. Anderson disappeared while lobstering in September 1935. Months later, Anderson's father and younger brother Walt found the boy's body floating in the water off Horse Point—a rocky, tree strewn landscape very similar to that which is rendered by Wyeth. His stormy sea kicks up sharp-edged waves tossing the empty boat, which itself played a painful role in the tragedy: Anderson was not in the sturdy dory represented by Wyeth, but in a much more flimsy skiff, a craft sadly unsuited for his task.

## **N.C. Wyeth's *Island Funeral***

*Island Funeral* was the centerpiece of N.C. Wyeth's first and only one-artist gallery exhibition at New York's Macbeth Gallery, which presented Wyeth as a fine artist rather than an illustrator. All his life, he struggled to shed the pejorative connotations associated with illustration, and more than any other painting, the multi-layered *Island Funeral* demonstrates his consummate artistry of composition, color, and expression.

*Island Funeral* was inspired by the funeral of Rufus Washington Teel, a Main

fisherman, who died in September 1934. Teel was born, lived, and died on Teel Island, about a mile offshore from the village of Port Clyde where the Wyeths had a summer home. N.C. Wyeth's daughter Ann Wyeth McCoy remembered that the family sat on the porch of their home and watched the boats pass on the way to and from the funeral.

One of the most striking features of the painting is the intensity of the blues and greens Wyeth used, the result of an informal collaboration with the DuPont Company. Chemists employed at the company's Jackson Laboratory provided

Wyeth with pigments made from new vibrant light-fast dyes that had been recently developed at DuPont.

N.C. Wyeth (1882–1945)

*Island Funeral*, 1939

Egg tempera and oil on hardboard

Gift of E. I. du Pont de Nemours and  
Company in honor of the Brandywine  
Conservancy and Museum of Art's 50th  
Anniversary, 2017



N.C. Wyeth (1882-1945)

*Three Fishermen*, ca. 1934

Oil on canvas

Bequest of Carolyn Wyeth, 1996



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N.C. Wyeth's painting of three fisherman set against the backdrop of the sea has been compared to the Maine works of both Rockwell Kent (1882-1971) and Marsden Hartley (1877-1943). The broad and solid masses of the fishermen themselves, with their feet planted firmly on the dock, lend an air of monumentality to the figures. Their triangular forms rise up against their environment, culminating in their heads, which Wyeth placed directly on the horizon. This composition of *Three Fishermen* stayed with Wyeth, who painted another version of it in 1938, with only minor changes.

N.C. Wyeth (1882-1945)

*Nightfall*, 1945

Tempera on hardboard

Bequest of Helen and John Kenefick,

2019



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Nightfall is the last of the monumental temperas that occupied N.C. Wyeth in the 1940s prior to his sudden death. The painting demonstrates his mastery,

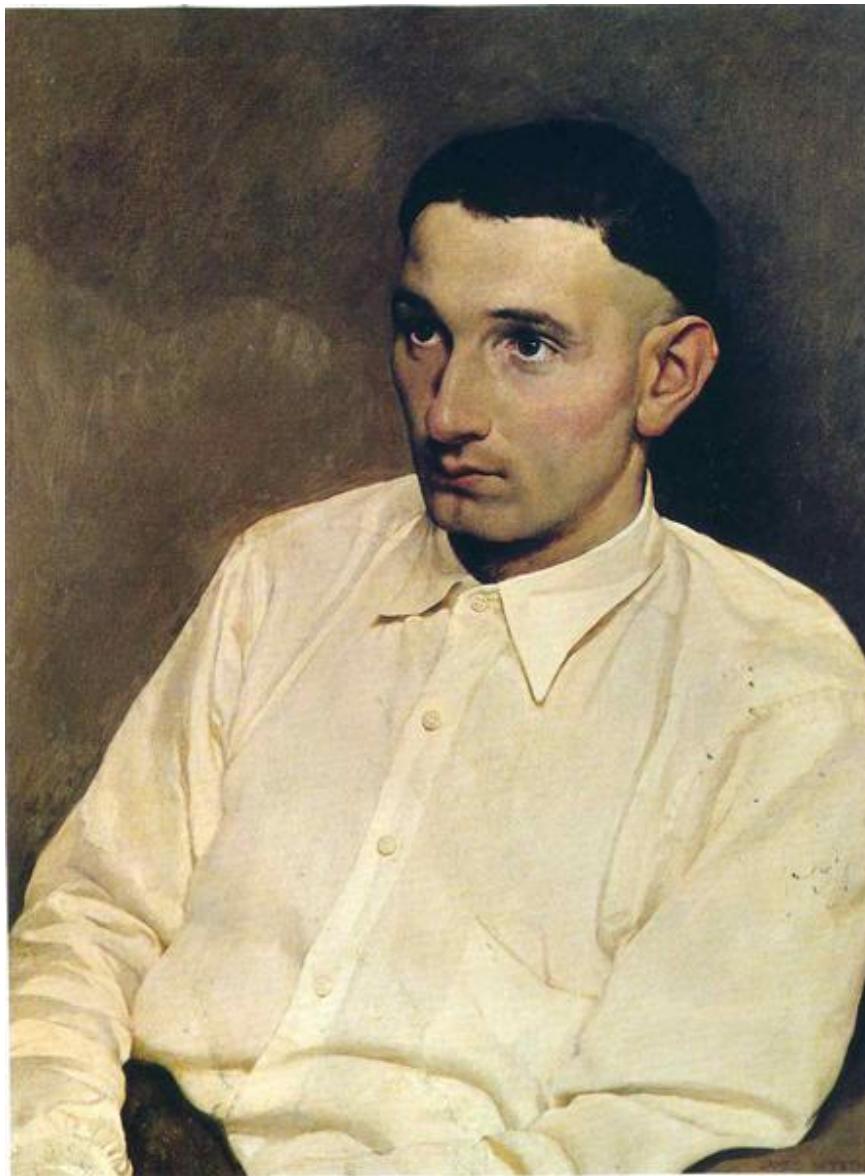
decades into his career, by creating a powerful sense of narrative. Correspondence reveals that the artist based the composition on a Chadds Ford farmer whose wife was dying, her presence symbolized by light emanating from the upstairs window in the distant house. The enigmatic expression on the farmer's face denotes both strength and vulnerability, while the young girl's attention is drawn homeward to her mother. Wyeth's letters at the time indicate his own dark mood, fueled by anxiety related to the ongoing war as well as concern for his own artistic legacy.

Jamie Wyeth (b. 1946)

*Lester*, 1963

Oil on canvas

Private Collection



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Just seventeen years old when he completed this remarkable portrait, Jamie Wyeth demonstrates a true command of the realist tradition. This portrait of Chadds Ford local Lester Stanley shows off a variety of technical feats: from capturing a strikingly realistic portrait, to handling the variety of white tones needed to delineate the wrinkles of the shirt, to the expert control of the subtle shifts in skin tone. Wyeth's work in this phase of his career has been compared with that of seventeenth-century Dutch painters who were known for rendering meticulous detail with extreme clarity of vision.

Jamie Wyeth (b. 1946)

*Portrait of Jeffrey*, 1966

Oil on canvas

Private collection



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Early in his career, Jamie Wyeth's exceptional talent in realism found expression in portraiture, both commissioned and non-commissioned. His models ranged from friends and local residents, such as Jeffrey, to the President of the United States. In *Portrait of Jeffrey*, a great darkness envelops the sitter, yet an unseen bright light creates a glare on his glasses. The reflected light obscures our view of Jeffrey's eyes, putting the viewer at a disadvantage since Jeffrey— with the help of his glasses—undoubtedly sees us with great clarity.

Jamie Wyeth (b. 1946)

*The Raven*, 1980

Oil on canvas

Purchased with Museum funds, 1992



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"I was alone for two months when I was doing [The Raven], and I got this whole thing of, 'Is it alive with me, in the dark?'  
Totally freaked me out." -Jamie Wyeth

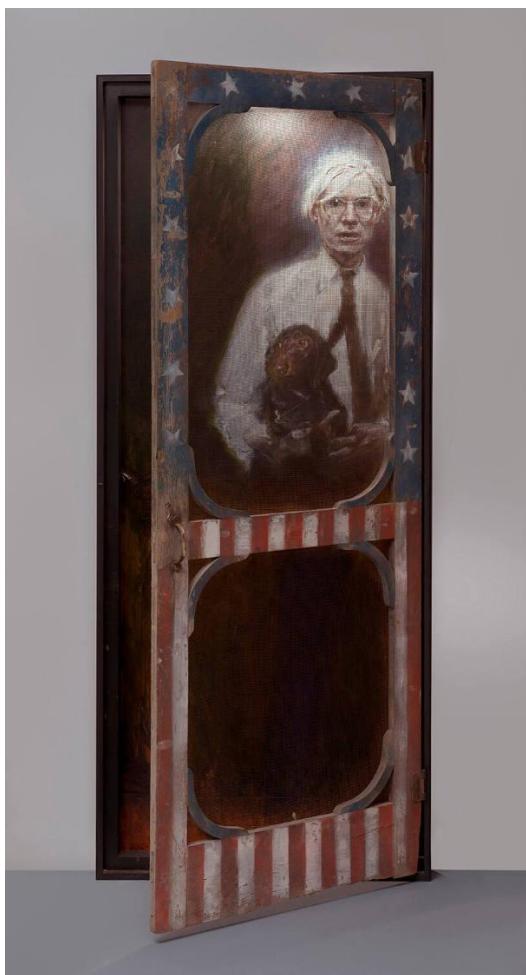
This large-scale painting marks Jamie Wyeth's transition from New York City to the worlds of Monhegan Island and Southern Island in Maine. After seeing this painting at Wyeth's solo exhibition at the Pennsylvania Academy of the Fine Arts in 1980, Andy Warhol noted in his diary that "Jamie is painting bigger—more Pop—pictures now. I told him he should go even bigger." With mottled, glossy feathers and one gleaming, beady eye, this larger-than life raven approaches the edge of the canvas with its beak partly open, ready to attack its prey.

Jamie Wyeth (b. 1946)

*First in the Screen Door Sequence*, 2015

Oil on canvas on honeycomb aluminum support with American folk art "found object" construction of wood, metal, screen and hardware

Gift of George A. Weymouth, 2016



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In some of Jamie Wyeth's more recent work, he has begun to cross the boundaries between painting, sculpture, and real life by using objects like doors and windows as the starting point of his compositions. He adds paintings, specialty lighting, and other objects to make what is sometimes called an "assemblage"—a collection of things brought together to make a single work of art. First in the Screen Door Sequence is an actual wooden screen door that Wyeth found decorated with patriotic stars and stripes. It was already a piece of American folk art when Wyeth added a

painted panel depicting a life-size portrait of Andy Warhol holding his dog Archie.

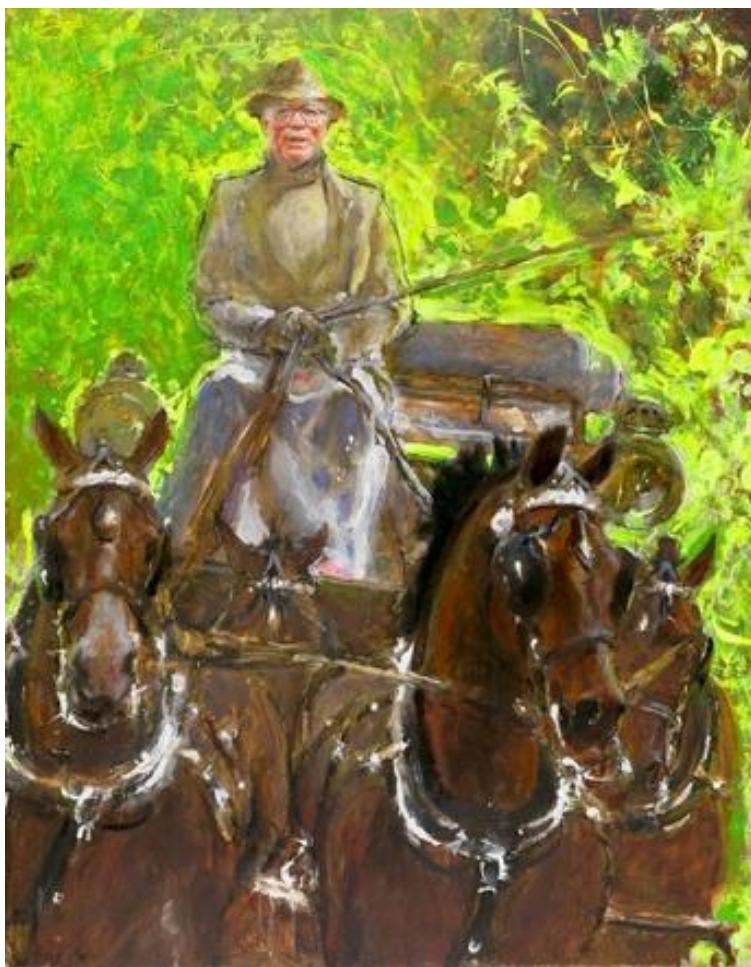
Jamie Wyeth (b. 1946)

*Frolic*, 2016

Acrylic, enamel, oil on canvas

Gift of Mr. and Mrs. Herbert V. Kohler, Jr.

in honor of the 50th Anniversary of the  
Brandywine Conservancy & Museum of  
Art, 2018



This painting honors Jamie Wyeth's close friend George A. "Frolic" Weymouth (1936–2016), a founding board member of the Brandywine Conservancy and Museum of Art and its chairman for almost 50 years. Working with a variety of media, textures, and colors, Wyeth presents Weymouth driving four horses, all rendered so loosely that some areas of canvas are visible. He not only creates an impression of the carriage's swift movement but draws attention to Weymouth's richly hued face with its steely concentration by setting it against the contrasting-colored background formed by vigorous, animated brushwork.

Jamie Wyeth (b. 1946)

*Draft Age*, 1965

Oil on canvas

Purchased with funds provided by Mr. and Mrs. Randy L. Christofferson; Mr. and Mrs. George Strawbridge, Jr.; Mary Alice Dorrance Malone Foundation; Margaret Dorrance Strawbridge Foundation of PA I, Inc.; The William Stamps Farish Fund; Mr. and Mrs. James W. Stewart, III; and MBNA America, 1999



JAMES WYETH

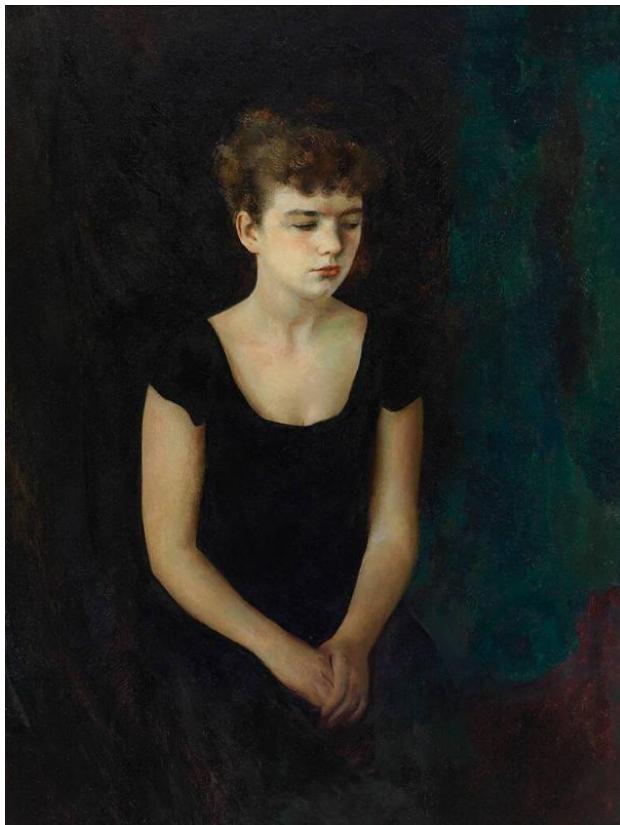
This bold image of Jamie Wyeth's closest childhood friend, Jimmy Lynch, is among the artist's most imaginative early portraits. Lynch originally posed for the painting wearing an aviator's scarf and goggles, but, after seeing Marlon Brando in *The Wild One* (1953), arrived at the studio dressed as he is here. Lynch's attire and bad-boy stance embody the rebellious attitude of many young people during the politically turbulent 1960s. Ironically, Lynch received his draft notice the day the painting was completed.

Henriette Wyeth (1907-1997)

*Ann Wyeth McCoy*, 1940

Oil on canvas

Gift of Anna B. McCoy in honor of John  
W. and Ann Wyeth McCoy, 2007



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Surrounded by read models from her own family, Henriette Wyeth painted her

relatives' portraits multiple times over the course of their lives. In this portrait of her youngest sister, Ann, painted when Henriette was in her thirties, she presents a mature and somber vision. Twenty years earlier she painted a youthful version of her sister, with a modern patchwork of brushstrokes and unblended colors. In the intervening years, Ann studied piano, began composing her own music, and married the artist John McCoy. Henriette, meanwhile became a painter of society portraits, leaving behind the more imaginative paintings of her youth.

N.C. Wyeth (1882–1945)

Portrait of Henriette Wyeth, 1922

Oil on canvas

Bequest of Carolyn Wyeth, 1996



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While N.C. Wyeth did several formal portraits as commissions, his liveliest portraits came about when he used his

family (or himself) as models. This is his fifteen-year-old daughter, Henriette Wyeth. The portrait later appeared on the cover of *The Ladies Home Journal* (November 1924), where the editor remarked: "Of all the artists we know of, Wyeth is one of the most liberally supplied with models in his own family. A beautiful wife and four [sic] beautiful children, the children ranging in age from five to fifteen, all very different in type, would seem to be the ideal for a painter's household. The girl on our November cover is one of the four, the only Wyeth so far to develop her father's great talent."

Henriette Wyeth (1907-1997)

*Portrait of Mrs. N.C. Wyeth*, 1929

Oil on canvas

Bequest of Carolyn Wyeth, 1996



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Henriette Wyeth's talents as an artist were recognized as early as age sixteen,

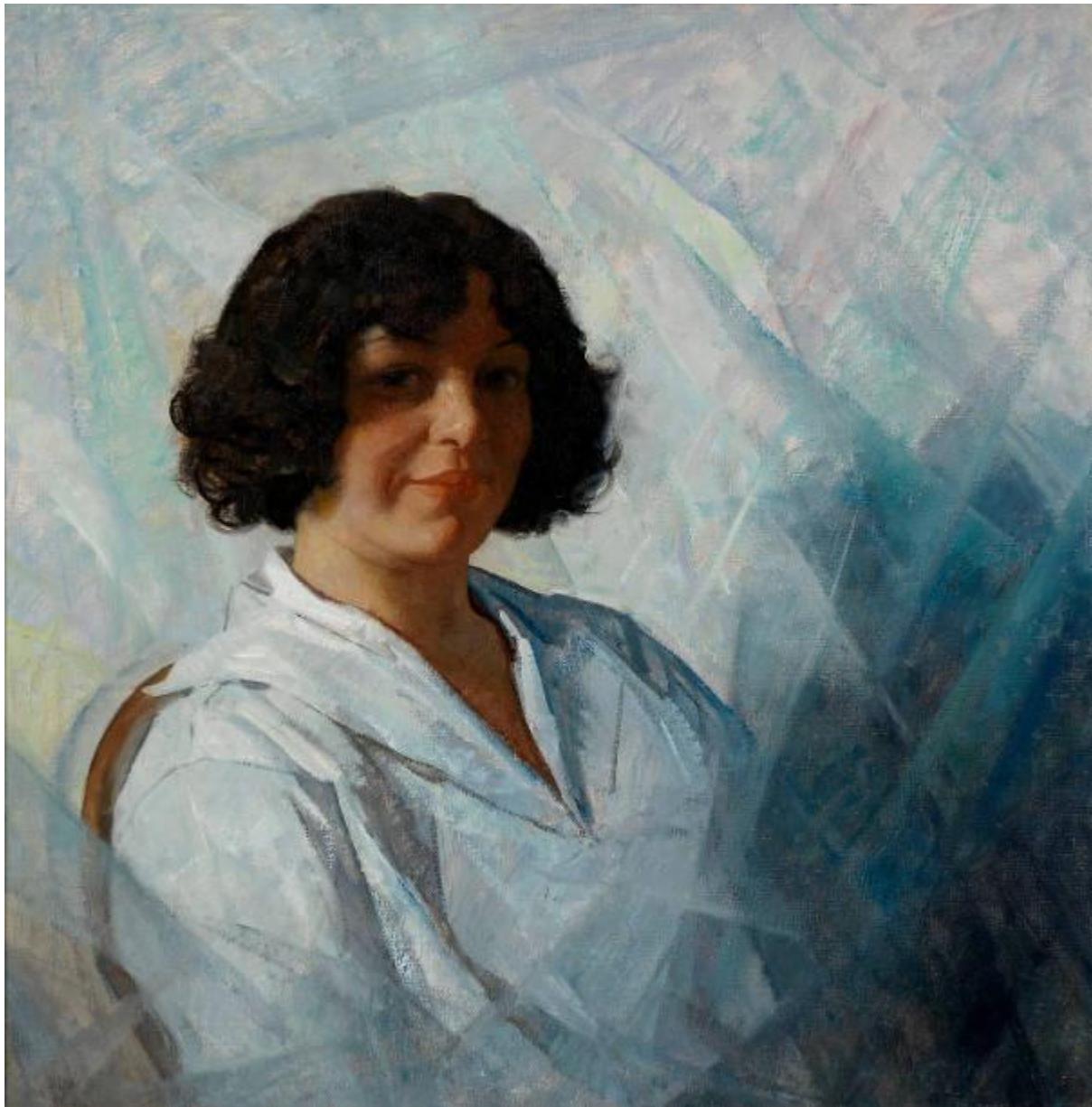
when she began painting family members and receiving portrait commissions from prominent residents of Pennsylvania and Delaware. In this bold, beautifully designed depiction of her mother, Carolyn, Wyeth demonstrates her adoption of a modern, decorative approach. She lavished attention on the textiles and clothing, focusing particularly on the turquoise silk lining of the fur coat the covers her mother's chair. Mrs. Wyeth's serious expressions seems in contrast to the exuberant color and textures, adding a touch of delicacy to the portrayal.

N.C. Wyeth (1882–1945)

*Portrait of Carolyn Wyeth*, 1925

Oil on canvas

Bequest of Carolyn Wyeth, 1996



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A teenaged Carolyn Wyeth, the second child of N.C. Wyeth and Carolyn Bockius Wyeth, captures the viewers' attention in this painting by her father. The portrait, perhaps like the young woman herself, is a study of contrasts: the brilliantly white collar beneath the shadowed face; the sharply prismatic background versus the soft curls of her hair; and the bright light to the left juxtaposed with the ominously dark foreground at the right. Like her older sister Henriette and her brother Andrew, Carolyn was a painter and the last of the family to live in the N.C. Wyeth House.

N.C. Wyeth (1882-1945)

Self-Portrait in Top Hat and Cape, 1927

Oil on canvas

Thomas H. and Diane DeMell Jacobsen

Ph.D. Foundation



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Of several self-portraits by N.C. Wyeth, this is one of the most modern and abstract renderings. His son Andrew

Wyeth remembered his father calling this work one of his “prism paintings,” referring to the fractured planes in the background. Wyeth used a similar prismatic treatment in a portrait of his daughter the artist Carolyn Wyeth. The futuristic backdrop is in sharp contrast to the old-fashioned cape and top hat worn by the artist, creating the sense of a man out of step with his own time. His facial expression, however, conveys satisfaction, contentment, and even self-assurance. During the artist’s lifetime, this portrait hung in his studio between portraits he painted of his mother and father.

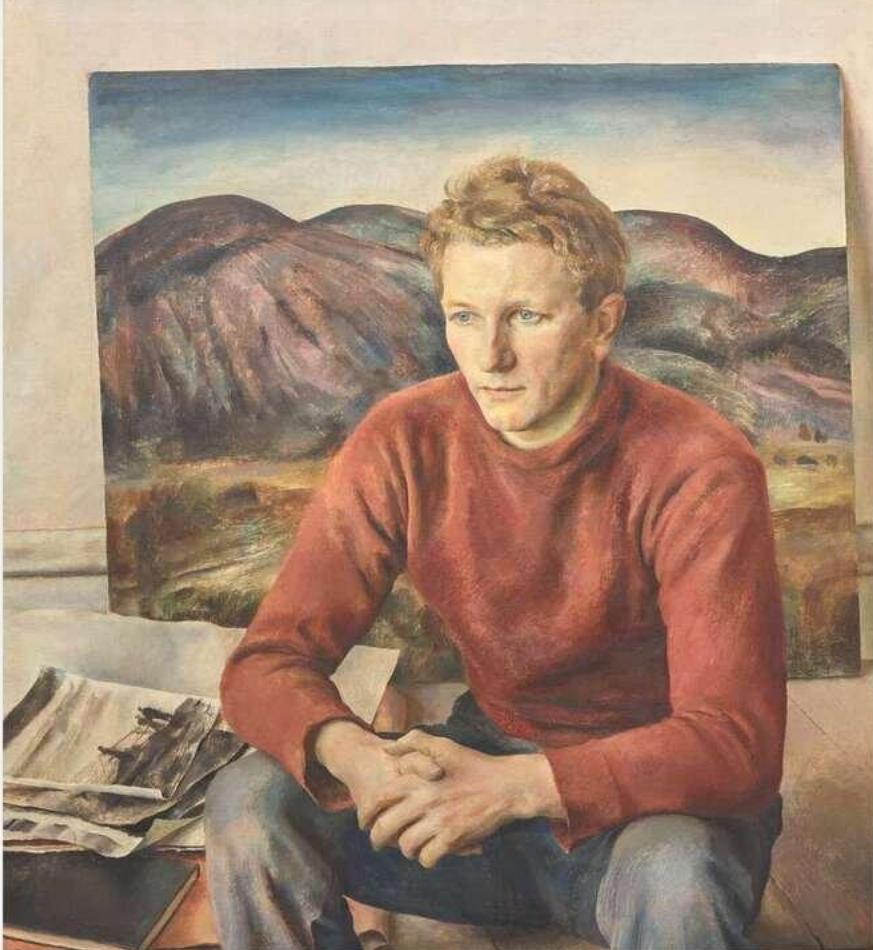
Henriette Wyeth (1907–1997)

*Portrait of Peter Hurd, ca. 1936*

Oil on canvas

Thomas H. and Diane DeMell Jacobsen

Ph.D. Foundation



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This portrait of artist Peter Hurd by his wife Henriette Wyeth captures a period in time when the two artists were each pursuing separate careers with success.

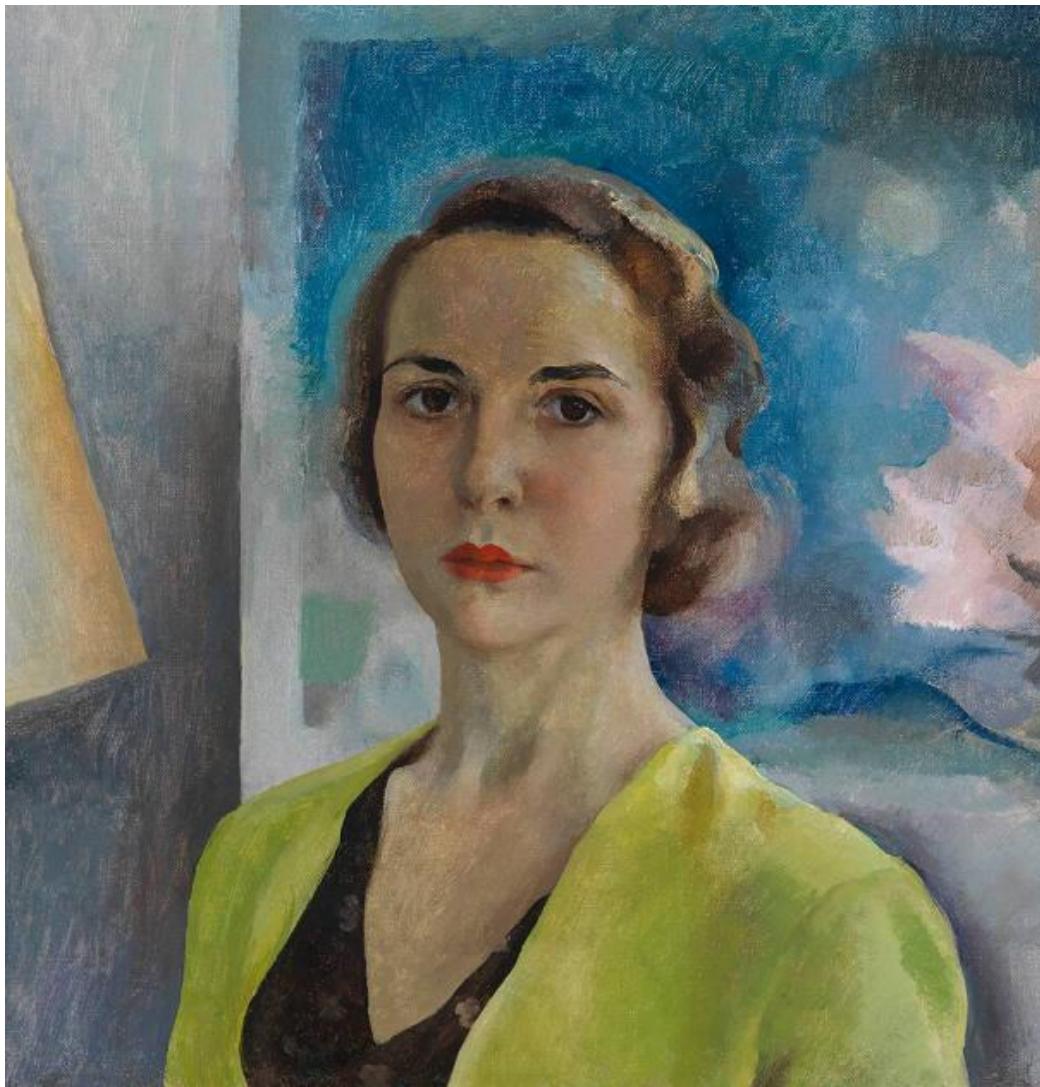
Married in 1929, Wyeth was most comfortable painting portraits of Wilmington's social elite, while Hurd preferred the Southwestern landscape. The two were dividing their time between his and her worlds, until permanently moving to San Patricio, New Mexico in 1939.

## NEW ACQUISITION

Henriette Wyeth (1907–1997)

*Self-Portrait*, ca. 1928

Oil on canvas Purchased with funds  
provided by Joyce Creamer, 2023



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Henriette Wyeth's confident self-portrait depicts the artist early in her career. Considered a child prodigy, by her early twenties she was fully trained as an artist—first by her father N.C. Wyeth, then at the Boston Museum of Art Academy and the Pennsylvania Academy of the Fine Arts. Depicting herself in her studio, she gazes intently at the viewer, vivacious and serious at the same time. In 1928, she chose a similar pose for her engagement photographs, where she stood before an easel displaying one of her still life paintings, with palette and brushes in hand, and an equally focused expression.

N.C. Wyeth (1882–1945)

*Captain Brown, Port Clyde, Maine, ca.*

1934

Oil on canvas

Bequest of Carolyn Wyeth, 1996



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A note in N.C. Wyeth's hand identifies the subject of this painting as Captain Brown, but the figure appears to be more of an archetype of a salty New England fisherman. Scalloped wave forms, both near and far, transform the watery surroundings into sharp, sculpted surfaces. There is no attempt to disguise the brushwork of the foreground, which is left unblended and loose. Dark clouds build on each side of the solitary fisherman, creeping across the sky in an ominous and fantastic manner.

Andrew Wyeth (1917-2009)

*Bill Loper with Big Tree Trunk, 1934*

Oil on canvas

Collection of the Wyeth Foundation for  
American Art



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This dynamic composition comes alive through Andrew Wyeth's handling of the transient clouds and light. At the center is Chadds Ford resident William Loper, a frequent model for Wyeth. Early in his career, Wyeth worked in oil, producing canvases that are lush in color with loose, fluid brushstrokes. These qualities contrast with the finely detailed brushwork of his paintings in tempera, a medium he turned to several years after this work.

Jamie Wyeth (b. 1946)

*Portrait of Pig*, 1970

Oil on canvas

Gift of Betsy James Wyeth, 1984



Den Den, the pig depicted here, belonged to a neighboring farmer of Jamie Wyeth, but the animal endeared herself to the artist, who brought her to his farm, Point Lookout. To occupy her during long hours of posing, Wyeth fed her sweet feed, a mixture of grains and molasses, and played classical music. The thickly applied oil paint conveys Den Den's singular personality and her interesting texture. Life-size scale adds to the impact of this portrait.

Carolyn Wyeth (1909-1994)

*Mask of Keats*, 1940

Oil on canvas

Purchased with Museum funds, 2003



Carolyn Wyeth painted the objects and places for which she felt the most affinity: her studio and its contents and her surroundings in Chadds Ford. In this work, she pays homage to English Romantic poet John Keats (1795–1821), whom she greatly admired. Together, the roses and Keats's death mask, placed carefully on the black cloth lying over the chair, read as symbols of both mourning and commemoration.

Andrew Wyeth (1917-2009)

*Life Mask of Abraham Lincoln*, 1934

Oil on canvas

Collection of the Wyeth Foundation for  
American Art



Completed in N.C. Wyeth's studio, this still life by Andrew Wyeth gives insight into his father's teaching methods. N.C. used plaster casts, like the one depicted here of Abraham Lincoln, to train his children in rendering three-dimensional forms. The strong light source on the face casts a long shadow against the wall while the mask hovers ominously over black velvet drapery, challenging him to achieve different tones and textures.

Carolyn Wyeth (1909-1994)

*Open Window*, 1944

Oil on canvas

Gift of Carolyn Wyeth in memory of Mark  
L. Arnold, 1979



Carolyn Wyeth reduced the elements in this still life to their essence. The wide-open window, the billowing curtain, and the single flower create an air of mystery and poignancy, moods often present in her paintings. She trained in the studio of her father, N.C. Wyeth, making numerous still-life studies of fundamental forms such as cones and cubes. This work reflects her ongoing appreciation of the beauty of simple, abstract shapes.

Henriette Wyeth (1907–1997)

*Venus Comb*, 1973

Oil on canvas

Gift of Mr. and Mrs. Andrew Wyeth, 1985



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Like all of her artist family members, Henriette Wyeth engaged in still-life painting throughout her life. In this particularly delicate work, executed well into her career, she depicts three natural objects: a whelk shell at left, a Venus comb murex shell at center, and a snowdrop flower at right. By 1973, when this work was painted, Wyeth and her husband Peter Hurd had moved to New Mexico, far from the rest of her family in Pennsylvania and Maine. Just as Wyeth herself was, all three of the objects depicted are far from their native homes—strangers to the desert landscape of the American Southwest.

N.C. Wyeth (1882–1945)

*The Pledge*, 1921

Oil on canvas

Gift of the Estate of Louisa d'A.  
Carpenter, 1976



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N.C. Wyeth illustrates a scene from the end of chapter four of *The Scottish*

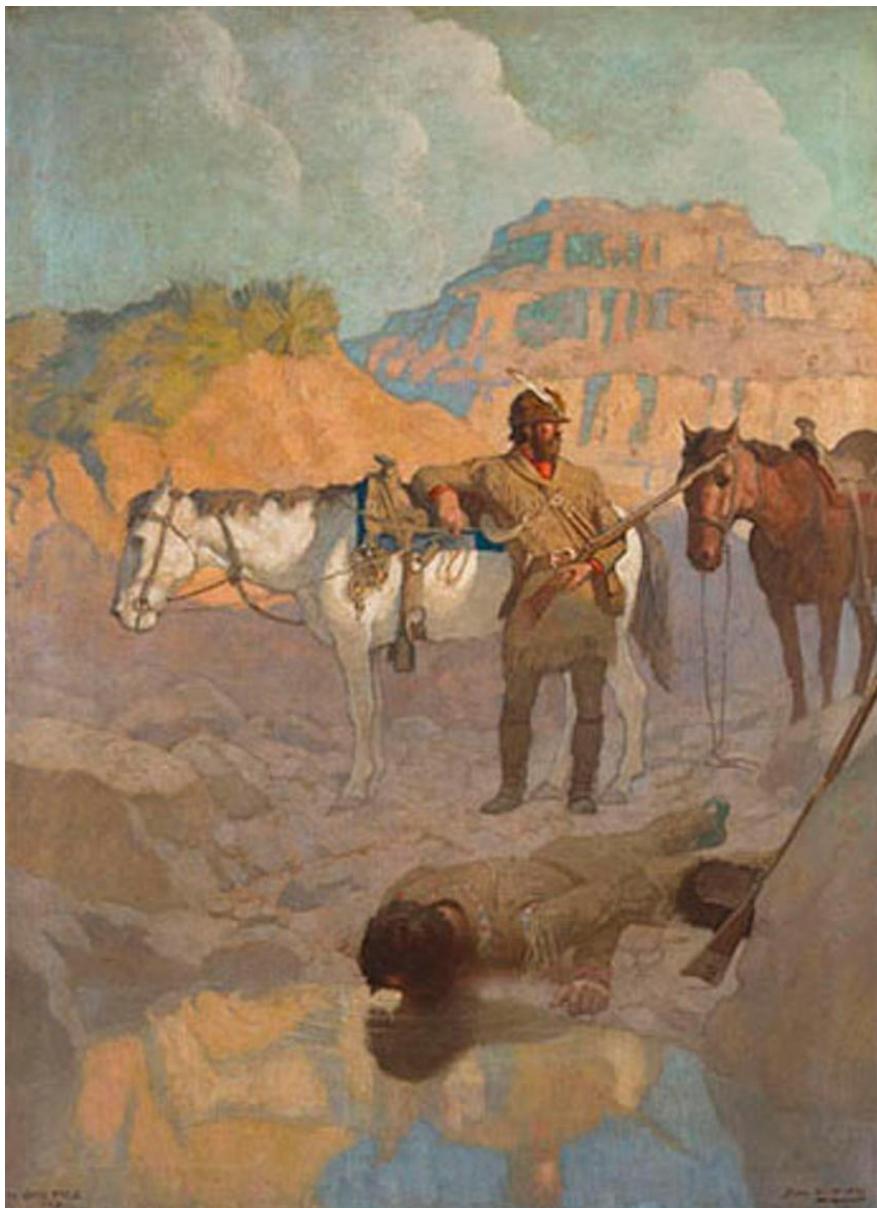
*Chiefs* by Jan Porter, for a 1921 reprint of the 1809 original. William Wallace is depicted giving a stirring speech after having learned of his wife's murder at the hands of an English governor. Calling his fellow countrymen and women to action, Wallace cries out for vengeance for both his wife and his country. In his conclusion, he gives the pledge referred to in the painting's title. "From this hour may Scotland date her liberty, or Wallace return no more. My faithful friends, let the spirits of your fathers inspire your souls! Ye go to assert that freedom for which they died. Before the moon sets, the tyrant of Lanark must fall in blood."

N.C. Wyeth (1882-1945)

*Trappers*, 1925

Oil on canvas

Gift of Jane Pyle Bartholomew, 2015



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Francis Parkman's account of his travels in the American West in 1846 is relayed in his book *The Oregon Trail: Sketches of Prairie and Rocky-Mountain Life*. In 1925, N.C. Wyeth was asked to create a new set of illustrations, which were published alongside Frederic Remington's from the 1892 edition. In the preface, Wyeth wrote: "The Oregon Trail has always been deep in my blood. I feel very much stirred to interpret my dreams into pictures." Wyeth knew that his ancestor Nathaniel Jarvis Wyeth (1802–1856) had led several expeditions in the 1830s via the Oregon Trail.

N.C. Wyeth (1882 – 1945)

*And putting their mouths to the level of a  
starry pool, they drank their fill, 1916*

Oil on canvas

Anonymous gift, 1981



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N.C. Wyeth delved deeply into medieval research to illustrate Robert Louis Stevenson's *The Black Arrow: A Tale of the Two Roses*, a novel of murder and romance set in 15th-century England. While working on this commission, Wyeth wrote to his mother of his studies: "The medieval period is gradually drawing me down. . . . The history of those times is after all rather suffocating. . . . [M]y head is clogged with long-bows, spears, salets, doublets, mail, quarter staffs, jousting bouts, ferries, skerries, and moats."

N.C. Wyeth (1882–1945)

*It hung upon a thorn, and there he blew  
three deadly notes, 1917*

Oil on canvas

The Andrew and Betsy Wyeth Collection



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The Scribner's 1917 publication of *The Boy's King Arthur* included the tale of Sir Gareth of Orkney, which recounts the quest that led one of King Arthur's nephews, Gareth, to knighthood. Gareth is beset by several knights on his journey with Lady Lynette to rescue her sister from the Red Knight. After slaying the Black Knight, and taking up his armor, Gareth encounters the Black Knight's brother, the Green Knight, who is seeking revenge. Wyeth illustrates the moment when the Green Knight blows a horn, calling for his weapons so the battle with Gareth can begin.

N.C. Wyeth (1882-1945)

*The Siege of the Round-House*, 1913

Oil on canvas

Bequest of Mrs. Russell G. Colt, 1986



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In an illustration for Robert Louis Stevenson's *Kidnapped: Being Memoirs of the Adventures of David Balfour in the Year 1751*, N.C. Wyeth reinterprets a scene depicted by his teacher Howard Pyle in 1895. Wyeth shows the inside of a ship's roundhouse with Alan Breck Stewart running an attacker through with his sword. Pyle had depicted the scene from the opposite side of the doorway, with David Balfour kneeling in the foreground and a view of the sword exiting the mate's body. Pyle represents the scene as it is relayed in the text, but Wyeth imagines what the author does not describe.

N.C. Wyeth (1882-1945)

*Late Spring Morning*, ca. 1915/1917

Oil on canvas

Gift of Carolyn Wyeth in memory of her  
dog "Husky," 1976



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Landscape work was extremely important to N.C. Wyeth throughout his career and he explored many different painting styles to interpret his views. As part of Wyeth's experimentation with the style of Impressionism, *Late Spring Morning* captures the play of light and shadow across a pasture. The palette is quite bright and filled with fresh spring colors—even the shadows glow. Though primarily thought of as an illustrator, Wyeth's more personal paintings reflect his interest in the development of the broader art world.

N.C. Wyeth (1882–1945)

Chadds Ford Landscape, July 1909, 1909

Oil on canvas

Gift of Mr. and Mrs. Andrew Wyeth, 1970



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In this view of the village of Chadds Ford, N.C. Wyeth records the hot, muggy atmosphere of a Brandywine Valley July. From about 1908 to 1912, Wyeth experimented with various Impressionist techniques in small scale landscapes. Like the Impressionists, Wyeth painted this work outside, directly in the landscape, a technique known as painting en plein air. The loose brush strokes that appear as individual dabs of paint reflect a modern approach to landscape that captures a fleeting moment in time.

N.C. Wyeth (1882-1945)

*The Last of the Chestnuts*, ca. 1916

Oil on canvas

Gift of Amanda K. Berls, 1980



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This painting marks a significant environmental moment in Chadds Ford. A

fungus accidentally introduced to North America in 1904 devastated the population of chestnut trees. Letters N.C. Wyeth wrote as early as March 1912 document the effect the chestnut blight had on the trees on his property. "Our chestnut trees are bound to go! So say the tree experts. It makes me sick to think of it. I am wasting no time, however, and am arranging to plant maples, locusts, buttonwood, and so forth, as soon as the ground breaks." While he was busy planting, Wyeth also took time to record the harvesting of the last of the chestnut trees on his property.

Andrew Wyeth (1917-2009)

*Fox Grass Below Adam's*, 1934

Oil on canvas

Collection of the Wyeth Foundation for  
American Art



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This early work by Andrew Wyeth depicts the Chadds Ford home of Adam Johnson, a farmer and groundskeeper for local properties. Johnson was a model for Wyeth for almost 40 years, but the man here is unknown. Taking advantage of the opaque nature of oil paint, Wyeth renders lush waving red grass behind the figure. Along with the grass, the foreground tree, distant farmhouse, and undulating snow echo the type of stylization made popular in the 1930s by American Regionalist painters, especially Thomas Hart Benton.

N.C. Wyeth (1882-1945)

*Dying Winter*, 1934

Oil on canvas

Purchased with Museum funds, 1982



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In addition to his active career as a sought-after illustrator, N.C. Wyeth

maintained a steady practice of landscape painting both in Pennsylvania and in Maine. The changing stylistic influences prevailing upon Wyeth are more evident in these personal paintings than in his commissioned work. In *Dying Winter*, the loose and mottled brushwork creates a hazy vision of nature on the verge of reawakening. The background landscape resembles Kuerner Hill, located close to the Wyeth residence on a farm where Wyeth's son Andrew would paint for nearly seven decades. In 1934, Andrew painted *Spring Landscape at Kuerner's* with a similar palette, showing the fields coming back to life.

## **The Wyeth Family of Artists**

This gallery highlights the work of three generations of artists in the Wyeth family. The patriarch, N.C. Wyeth, studied art with Howard Pyle and became one of America's foremost illustrators in the early 1900s. His images of armor-clad knights and swashbuckling pirates fueled the imaginations of readers for generations.

The young Wyeth family settled in their Chadds Ford home in 1911 where three of the children practiced art under their father's watchful eye. Henriette, the eldest daughter, who also went to art

school in Boston and Philadelphia, found her niche in painting portraits and still lifes. Carolyn, the second daughter, studied only with her father, producing visionary works of stylized realism. She taught in her father's studio for decades after his death.

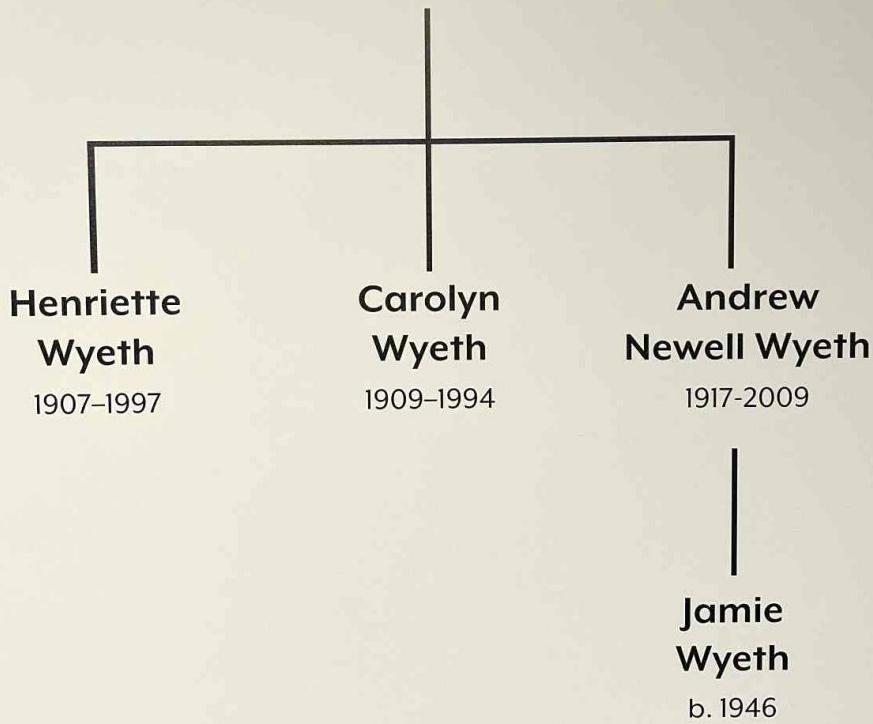
Andrew, the youngest child, became renowned for his realistic temperas in the 1940s after having made a name for himself with his boldly handled watercolors. He remained tied to Chadds Ford and Midcoast Maine, where he found a limitless supply of subjects, for his entire career. The same can be said of his son Jamie, who studied under his

aunt Carolyn. In the Brandywine Valley, he paints the animals on his farm and in Maine, the people and lore of seaside life occupy his canvases and his imagination.

*Family Tree of Wyeth Artists  
Displayed in this Gallery*

**Newell Convers Wyeth**

1882-1945



Jamie Wyeth (b. 1946)

*A Very Small Dog*, 1980

Oil on canvas Gift of MBNA America, 2003



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Nestled in an ornate wicker pram under a lacy parasol is, indeed, a very small dog. The canine bares its teeth amid the swirls, hearts, and flowers of its elaborate confine; its aggression contrasts sharply with the loving attention lavished upon it by its owner. The tiny creature is well hidden in Wyeth's heavily worked, highly patterned canvas, but one can readily imagine the sound of the snarling, yipping dog drawing attention.