

Alfred Bader

Alfred Bader Fine Arts

[John Whalley - American Realists]

1994

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John Whalley

AMERICAN REALIST

JOHN W. HALL, JR. - 1870
JOHN W. HALL, JR. - 1871
JOHN W. HALL, JR. - 1872
JOHN W. HALL, JR. - 1873
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CATALOGUE NUMBER 18 *Still life with Crock*, 1986



CATALOGUE NUMBER 4 *Winter Guest Room, 1994*

John Whalley

AMERICAN REALIST

Curated by S. William Pelletier and Cecelia Hinton



GEORGIA MUSEUM OF ART • THE UNIVERSITY OF GEORGIA

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September 15 - October 28, 2001

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CATALOGUE NUMBER 17 *Late Sun*, 1986



Acknowledgements

S. WILLIAM PELLETIER, A PATRON AND COLLECTOR, is the guiding force behind this catalogue and the exhibition it documents. Along with the staff, whose efforts I also applaud for their dedication to this exhibition and publication, I gratefully acknowledge Professor Pelletier's support of the collections and programs of the Georgia Museum of Art. His friends, Dr. and Mrs. Alfred Bader, have been equally generous in loans of works from their collection. Both Dr. Bader and Professor Pelletier are drawn to the works of John Whalley because of their great admiration for earlier Dutch and Flemish artists and because of their belief that Whalley is a direct descendant, at least in his art. I appreciate their alerting us to other collectors of John Whalley's works, Daniel Bader, Woody Fischbach, and William J. Young III, to whom I extend the gratitude of the museum for their willingness to part with those works for the duration of the exhibition.

Mr. J. P. Huskins, a member of the Director's Circle of the Georgia Museum of Art, provided financial support for this exhibition and catalogue, as did the W. Newton Morris Charitable Foundation and the Friends of the Museum. Professor Pelletier and I acknowledge with sincere appreciation Mr. Huskins and the trustees of the Morris Foundation, Jack Sawyer, William Torres, and Edward Hallman.

WILLIAM UNDERWOOD EILAND
Director, Georgia Museum of Art

Preface



JOHN WHALLEY IS NOT MUCH GIVEN TO THEORIZING or analyzing his art. Rather, as is evident in the essay that follows, he is happier describing his working methods or his reactions to objects or people he uses for his images. He responds to what he describes as the “beauty that speaks softly,” and because he is in the realist tradition, or what has today become known, more particularly, as “classical realism,” painterly fillips are generally absent from his work. His is an artistry dependent on a highly skilled technique: drawing honed by his study of illustration; a palette cued by his perceptions of atmospheric or temporal changes in light; and a sensitivity to the objects or people he portrays that requires faithful rendering of their appearances. It may be that the wellspring of Whalley’s attraction to the humble in his art finds a similar outlet in his direct participation in humanitarian causes on behalf of children and the poor and hungry.

Whalley, in fact, adheres fairly closely to the views of Gustave Courbet (1819-1877) in his Realist Manifesto of 1855, when he declared: “Above all, the art of painting can only consist of the representation of objects which are visible and tangible for the artist . . . I maintain, in addition, that painting is an essentially concrete art and can only consist of the representation of *real and existing things*.” Whalley seems especially attuned to Courbet’s insistence that painting, and, in Whalley’s case, drawing as well, is a robust, “physical language, the words of which consist of all visible objects; an object which is abstract, not visible, non-existent, is not within the realm of painting.” Courbet does not completely eliminate the imaginative from his particular definition of realism, but he insists on a rigid caveat against “inventing or creating the thing itself,” and in this sense, Whalley follows most closely Courbet’s *dicta*. It is through the artist’s knowledge of the subject, whether, for example, in Whalley’s shells, cloths, buckets, or humans, that he or she can find its “most complete expression.” Just so, Whalley spurns the new or synthetic in his works; his subjects whether animate or inanimate, enlivened as they both are by the play of light on their surfaces or bodies, are simpler, direct, usually weathered, as if the artist is interpreting the experience of the thing itself by defining it with his visual vocabulary.

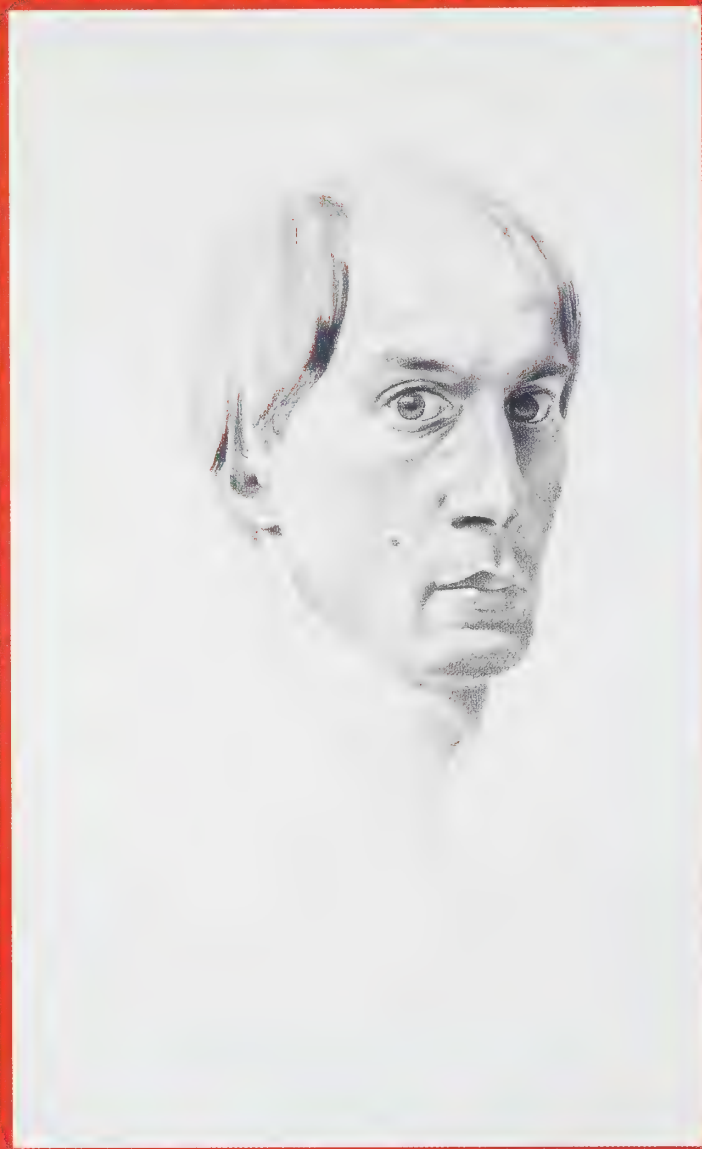
Possibly without being aware of it, Whalley becomes a participant in an ongoing polemic, perhaps engendered by Courbet himself, one fueled by the curiously political labels applied to the two camps. The modernists, especially the latter-day practitioners of Abstract Expressionism, are progressive, radical, innovative, while the opposing camp, the so-called “classical realists”

are retrograde, conservative, reactionary even. One recent critic of modernism and Post-modernism has found the art of the late twentieth century sterile and confining as opposed to our usual description of it as liberated, rich, and limitless. He finds the reason for this "soulless" late-century art in its denigration of sentiment and in its repulsion of an emotionalism necessary for what he calls great art. Fred Ross, who is on the committee to catalogue all of William Bouguereau's works, finds the reason for contemporary art's failure to engage audiences in its neglect of traditional standards and in its very lack of sentiment: "But if you are a modern or Post-modern artist, every possible method of expressing these feelings and ideas has been removed. Storytelling, drawing, illusion, perspective, modeling, and harmonious blending of these with color, tone and design are all forbidden to you. Nothing at all from the real world or even your dreams is permitted."¹ Strident, perhaps overblown or even quaint, Ross's essay is helpful in understanding John Whalley's art.

It would be inaccurate to characterize Whalley's images as sentimental but not so far-fetched to find therein a kind of romantic naturalism and humility. The objects he chooses to depict have all the verisimilitude of which his considerable skill is capable, but his choices of subjects reveal a nostalgic attachment to those things that wear the patina of age or use. Tools or buckets pose against splintery, ragged boards or planks that are weather-worn and that suggest the work or toil to which the ostensible subject is adapted. Curtains flutter while sunlight plays gently over a clean, but shabby interior. A bell anthropomorphizes into a gentle presence, mysterious but non-threatening, somehow idealized by the very real landscape in which it incongruously sits on a concrete pad. Thus, although Whalley's technique argues for a distance, a reserve toward his paintings and drawings, once drawn in, the viewer enters a world where the ordinary whispers its own unique beauty.

WILLIAM UNDERWOOD EILAND
Director, Georgia Museum of Art

¹ Fred Ross, "The Great 20th-Century Art Scam; How Arrogance, Greed and Folly Nearly Destroyed 2,500 Years of Western Art," *Classical Realism Journal* VI, #1 (Summer/Fall 2000): 38.



CATALOGUE NUMBER 29 *Self-Portrait, 1985*

John Whalley, An American Realist: His Paintings, Watercolors, and Graphite Drawings

BY S. WILLIAM PELLETIER

I find a more genuine joy in taking every day “unbeautiful” things, placing them in a setting and painting them in as true a way as I can, so their real beauty can be discovered by the viewer. I prefer this to taking the obviously beautiful and painting it adequately. I am after the beauty that speaks softly, is often overlooked, and yet when discovered, is a source of great pleasure.¹

THESE WORDS OF JOHN WHALLEY express his aesthetic philosophy and are a clue to his human as well as his artistic personality. Whalley cites a number of artists who have influenced his work: Albrecht Dürer, Rembrandt van Rijn, Jan Vermeer, Jean-Baptiste Chardin, Winslow Homer, Thomas Eakins, and Andrew Wyeth.² His paintings display the same meticulous brushwork and attention to meaningful detail that are found in the old Dutch masters. He says, “The Dutch had a real love for everyday objects and very simple settings. I would think that a lot of my work has elements in it that are very similar.”³ His paintings delight the eye and provide subjects for contemplation and study.

A strong background in realism is characteristic of much of American art, and realist paintings have been appreciated over the years

for their beauty, detail, and picturesque qualities. Whalley is a new realist with consummate skill. As Edward R. Quick, author of the exhibition catalogue *The Realism of John Whalley*, has written:

The still-life paintings, the portraits, the scenes which Whalley detail are not mere imitations of unimproved nature. The artist infuses a new strength, quiet dignity, and beauty into a familiar setting. His focus on his subject elevates its importance, significance and depth. Colors, forms, textures and meanings all have strength as they are bonded into a single image where their graceful blend establishes appreciation from even the most casual of observers.⁴

Judi Hazlett, an art reviewer for the *Tribune Star*, in reviewing the exhibition of Whalley’s works at the Sheldon Swope Museum in Terre Haute in 1988, commented:

Whalley’s work is more than just mechanically perfect, deadly photorealism. It has tremendous warmth, dignity and charm. His subjects—cans, creamers, baskets, fruit, vegetables, landscapes and family portraits—are common, ordinary things which he sees as beautiful,

and in their reality, he makes them so. He does it with a generous use of texture and warm light, whether in the detail of a fuzzy sweater or peach, the infinite shadows in piles of lumber, the light shining from inside a shell or the sunlight and shade on a watering can.

Whalley's portraits are elegant combinations of detail, value and line drawing, capturing the most important aspects of the subjects, but leaving some things to the imagination....

Whalley's black-and-white drawings manage to make a strong statement among the many color works. They illustrate how such a simple medium as pencil creates such a variety of values, textures and moods.⁵

John Whalley was born in Brooklyn, New York, on May 21, 1954; later, his family moved to a rural part of the state. His mother, a graduate of the Pratt Institute in Brooklyn and a painter and art teacher, encouraged him to draw and paint at an early age. He completed his first oil painting when only eight years old. Whalley's childhood home was located deep in woods surrounding a reservoir system in upstate New York; some of his earliest memories are of exploring the hills and lakeshore, and of creating many studies in pencil and paint of the natural objects he would bring home. He even outfitted a small boat with drawing equipment and a microscope and documented the microscopic plant and animal life of a small pond near his home. Thus, from a young age he developed his sense of close observation of detail and the subtleties of the created world.⁶

Whalley pursued formal art training after deciding against a career in architecture follow-

ing an initial course at the Pratt Institute. From 1972 until 1976, he studied at the Rhode Island School of Design, where he majored in illustration with a minor in drawing and painting. He received a Bachelor of Fine Arts degree in 1976, and in the same year married Linda Hoffman, a fellow graduate of the institution and an accomplished photographer and art teacher. The Whalley family lived first in Bridgewater, Massachusetts, where Whalley was a regular contributor of artwork to a number of New England magazines and publications, and he taught painting and illustration workshops at the Brockton Art Center. After three years they relocated to Lima, New York (1979), and then to Harrison Valley, Pennsylvania (1981), where the Whalleys developed a therapeutic art program for fifty abused and abandoned children at a private children's home set on a three hundred-acre farm. The rural setting of this home provided Whalley with a rich source of subject matter for many of his works from this period.

After the birth of their two sons, Matthew and Benjamin, the Whalleys moved to the small, historic town of Standish, Maine, and lived there from 1985 until 1987.⁷ During this period, Whalley completed a series of oil paintings and began working in a large format (4 x 5 feet) on many of his graphite still-lives. He also became involved as an art consultant for Renaissance International, an assistance organization for children in need in Ft. Lauderdale, Florida. After John's initial visit to do research on the needs of homeless children in El Salvador, the Whalleys relocated to Ft. Lauderdale, where John continued to develop his series of large graphite still-lives.⁸



CATALOGUE NUMBER 1 *Edith, 1981*

Since 1987, John and Linda have continued a unique blending of their work in the fine arts and teaching with their commitment to providing a home and a future for the “street children” of the United States and Central and South America. Their work with Renaissance International led them to open their home for extended periods to a number of teens in crisis, and to travel to Bogotá, Colombia, the Amazon region, and to São Paulo, Brazil, where they spent five months in 1991 helping establish the New Horizons Youth Home. In the summer of 1996, the Whalleys conducted workshops in the arts for the children in this program in Brazil.⁹ From 1998 until 2000, the Whalleys taught art and music at this same orphanage, then relocated to the state of Goiás in central Brazil.

Whalley recently explained that “much of

what has always drawn me to paint the worn, textured surfaces of objects and locations in New England and Pennsylvania has, oddly enough, drawn me to Latin America as well, with its rustic, functional forms, its use of color and the telltale signs of human labor and activity so evident in so much of what one sees there.” He sees another parallel theme in his work as well. In his paintings and drawings, Whalley strives to direct attention and sympathies to the beautiful that can be found there in the “common” and often overlooked. In a similar way, Whalley finds great pleasure, as he puts it, “in finding and giving value, one at a time, to some of the 100 million ‘throwaway children’ who struggle for survival on the streets of the world, half of whom can be found in Central and South America.” In keeping with his interest, some of

Whalley's recent works have included objects and locations he has encountered in Brazil.¹⁰

In his autobiography,¹¹ scientist and collector Dr. Alfred Bader recounts visiting William J. Young III in Lima, New York, late one evening in March 1981 and seeing "a stunning tempera painting of an old woman. It was a masterpiece, and Bill told me it was the work of his neighbor John Whalley." The painting was *Edith* (CAT. NO. 1), portrait of the artist's friend. In her 80s, Edith still chopped and split all her own firewood. She spent the long winter months hand sewing calico cats of her own design, then sending them to New York City to sell in exclusive shops. Whalley wrote:

One autumn day in the late 70s my wife Linda took me to meet an old family friend, Edith, who lived alone in a white clapboard house on

Jarmany Hill Road in Sharon, New Hampshire. Well into her 80s, Edith was busy chopping wood when we arrived. She had us in for tea, and we sat next to her hot wood stove as she showed us her hand-crafted stuffed calico cats. I asked her if she would pose for me, and she agreed. When I returned the next day, she was out working in her garden with old red-handled shears, her hair loose and clothes worn and needing mending.¹²

On one visit I saw her out cutting wildflowers. She carried a pair of shears in her hand. Her hair was not "done up" and her clothes were tattered and worn. She paused to look out toward Mt. Monadnock in the distance and the fields that ran down the hill across the road from her house. It was in this pose that I decided to paint her. Egg tempera was my easy





CATALOGUE NUMBER 2 *Sunday Afternoon, Upstairs, 1989*

choice of medium, as it captured the dry worn clothing, the subtleties of her facial coloring, and her blue-white hair blowing in the breeze.

Later that day, when we returned to my mother-in-law's two hundred-year-old farm house a mile or two higher up the ridge, I decided to place the figure of Edith in front of the breezeway that connected the barn and tool shed. It seemed a perfect backdrop to this old woman's stooped figure. Just as the barn buildings had taken on a rich character as they molded themselves with age into the graceful flow of the land, so had Edith's character deepened over the many decades of simple, hard labor there in the hills of New Hampshire.¹³ . . . For me, she is a symbol of the tough, independent New England spirit. I was glad for the opportunity to paint Edith, as within the next year she passed away.¹⁴

Another fine egg tempera is *Sunday Afternoon, Upstairs* (CAT. NO. 2), on which the artist worked off and on for eleven years. This timeless painting depicts a scene from Whalley's honeymoon in October 1976 in an old, rustic house high in the White Mountains. The house, belonging to Edith and Russell Holmes, of Bridgewater, Massachusetts, is on a steep dirt mountain road, far up on a mountain ridge, near

Plymouth, New Hampshire. It had few normal comforts, with a double-seater outhouse and a hand-pump well in the yard, but Whalley said he loved the view of the mountains and autumn colors during the day and the glow of kerosene lanterns on the old wallpapers of the rooms by night. During the week there he explored the sealed-off upstairs rooms and came across this scene on a Sunday afternoon: "All was silent except for the slight rustle of the fall leaves outside."¹⁵

Whalley did some pencil sketches and watercolor studies of this room in 1976 and 1977. A watercolor study, *Roses* (CAT. NO. 3), pictures four configurations of the roses that appear in the





CATALOGUE NUMBER 6
Springwater, 1980

wallpaper. These studies led to the present version in egg tempera, which was exhibited at Brandeis University's *Art of the State* exhibition in 1979. Especially noteworthy in this painting are the organdy curtains through which one can see the autumn foliage, the play of light on the tablecloth, the old, soiled wallpaper, and the picture, hanging crooked on the wall. He continued working on this tempera, seeking to capture the spirit and presence of that quiet place and the dry autumn coolness in color and tone. He stated:

The beauty of this scene to me lay exactly in the fact that it was a room "put up," unused and still, filled with a quietness and a wonderful play of light on the common objects left there till the following spring.¹⁶

During a second visit to this rustic house in 1978, Whalley spent the day doing some studies of a gray dresser and chair and a mirror with its reflections of dried flowers and softly lit wallpaper in a downstairs guest room. Some years later, he captured this scene in a tempera titled *The Guest Room*. Recently he decided to approach the same subject in a different manner. Unlike the first version of the painting, he started with a bright, warm orange ground layer of color, with the more cool, dry colors built up over this base. The effect allowed the areas of wallpaper that were in shadow to have a rich glow about them in contrast to the cool lighted areas and helped unify the overall color tone of the painting. As in the painting *Sunday Afternoon, Upstairs* (CAT. NO. 2), the viewer is brought into the atmosphere of stillness in the room. The mirror, reflecting the dried flowers and bed, makes the viewer aware of the space behind them, prepared as it was for guests that would not be arriving until the "camp" would be opened again the following spring.¹⁷

This second tempera, *Winter Guest Room* (CAT. NO. 4), is rich in detail and texture: the flowered wallpaper, the reflections in the mirror, the dried golden flowers, the glass knobs on the drawers of the gray dresser, the crystal candelabra and red candle sticks, the view of the dresser drawers through the cane bottom of the chair, the grain of the wood flooring, the old chest at the left, and the reflection of the small box in the polished surface of the dresser top.

Attic Corner (CAT. NO. 5), from the collection of Daniel Bader in Milwaukee, pictures a corner near the room featured in *Sunday Afternoon, Upstairs* (CAT. NO. 2). The colors in this painting

are as dry and cool as the cracked leather of the trunks that are stacked in the corner. The artist stated in a letter that he was fascinated by the subtle color changes in the faded, rosy-pink wallpaper, and the frail repeating pattern of the flowers there and added:

I love the wall corner, and the sense of mystery as we look into the shadows beyond. I think it is a very dramatic painting in this sense, though [it] has a sense of quiet as was the case when I first came upon the scene.¹⁸

Another tempera painting, *Springwater* (CAT. NO. 6), resulted from hours spent in the attic of the Holmes house exploring the dusty items in storage there. Whalley said the light in the room was beautiful, and the many antiques collected in the stillness of that attic had a real attraction for him. One such composition was that of an old, heavy glass jug, used to bring water in from the well, and an enameled metal pot. He used

both of these, and the corner of the old attic window, to make a simple arrangement with high contrast and subtle coloring. The cross-hatched egg tempera beautifully describes the soft haze of the old dusty glass of the jug.¹⁹

One of Whalley's most successful egg tempera paintings is *The Loading Dock* (CAT. NO. 7), a scene he saw one morning while driving his wife from their home in Bridgewater to her school in Duxbury, Massachusetts. The route lay through the woods and cranberry bogs that make up the countryside in that part of the state. Along the route was an old warehouse and loading dock facing the road. Whalley commented about this particular memory:

One morning, . . . there was a shaft of low sunlight, and the commonplace barrels and metal plates and objects glowed with wonderful textures and colors. The scene took on an incredible beauty, illuminating even the faded drapes hanging there behind the





CATALOGUE NUMBER 8
The Farm Scale, 1982

dirty windows. As I stopped and looked at the scene, I noticed that there was an uncanny “theme” there of 2’s and 3’s. A grouping of three barrels next to a group of two, windows which were two wide by three high, three columns dividing the scene into two “panels” as such. I fell in love with the colors of the rusted metal plates leaning up against the wall, and the blue of one such panel glowed beautifully. The entire scene was a study in texture, which I enjoyed painting very much. The completed egg tempera painting was even more successful than I had hoped in capturing that morning scene and helping the viewer discover a simple beauty in the commonplace.

It remains, what I feel, is one of my best paintings to date.²⁰

Another expressive painting is the egg tempera *The Farm Scale* (CAT. NO. 8).²¹ During John and Linda Whalley’s first years of married life, they lived in the small college town of Bridgewater, Massachusetts, located south of Boston in the rural lowlands that had once been nothing but forests, cranberry bogs, and small family farms. One such farm, which had survived the slow advance of modernization, stood at the side of the road one-half mile west of the Whalleys’ home. The farm yielded an array of vegetables, such as pumpkins, potatoes, corn, and beets, which family members sold

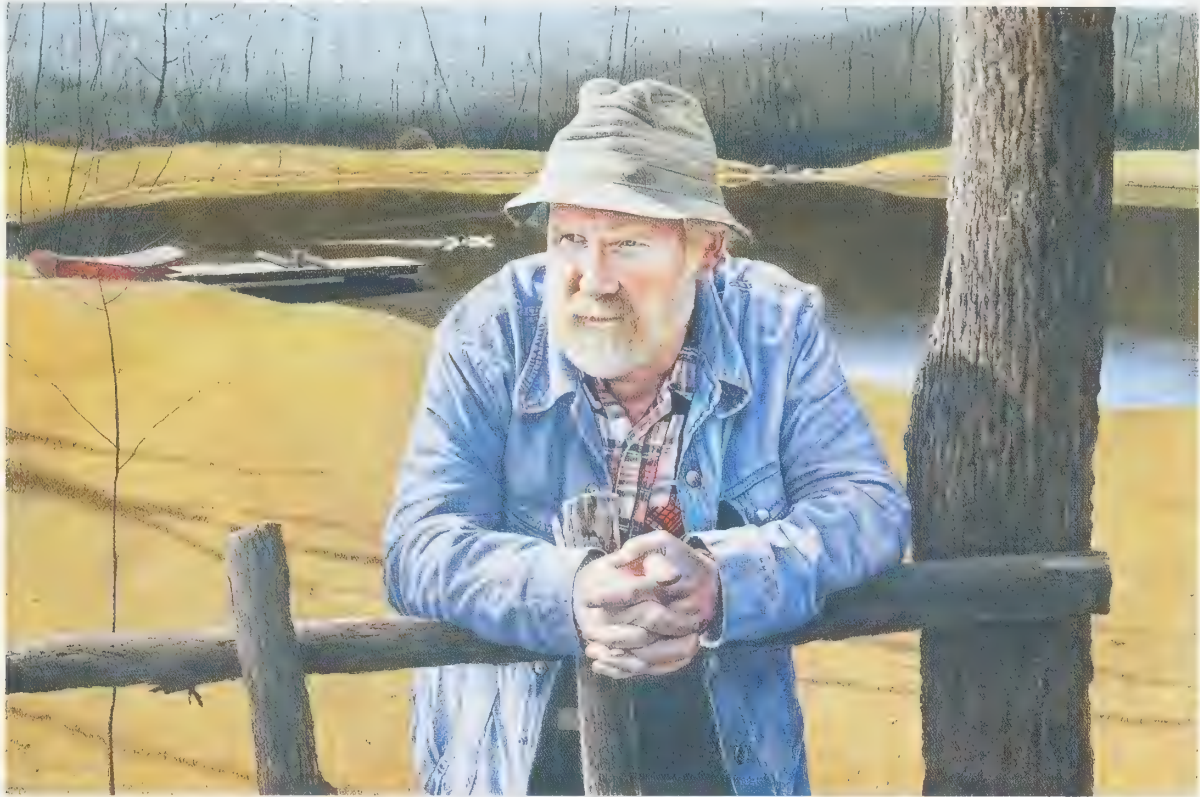
from a roadside stand throughout the summer and fall. Late one November afternoon, when Whalley stopped to make a purchase, the low sunlight grazed the farm stand, bathing its contents in a honey-like glow. He was immediately moved to begin a painting of this scene, which captured so perfectly the last, waning activity of these industrious neighbors and of the ending year. In fact, the farm and stand were located just beyond the pond and woods shown in *The Carpenter* (CAT. NO. 12).

My favorite time of day to stop by the farm stand was in the late afternoon and early evening, when the long warm bands of low sunlight would bathe the fruit and vegetables in golden light. It was an absolutely beautiful spot, easy to drive right by in a blink, but a wonderful place to stop and look. After some studies, the tempera was begun just as we discovered my wife was expecting our first son, and it was completed 6 months later when he was born. I especially enjoyed the contrast between the warm yellows and oranges of the late sun and the cool violets and blues of the areas in shadow, where the fading evening sky to the east backlit the objects. I wanted to capture some of the feel of those crisp autumn evenings when the harvest is in and the holidays are just around the corner. Since childhood I had always loved reproductions of "the Cornucopia," with fall fruit and vegetables, the plenty of the earth, spilling out of a basket toward you in yellow and oranges.²²

In preparation for the finished painting of this scene, Whalley made a detailed pencil study (CAT. NO. 9) in 1981 of the worn but still-working farm scale that was to become the focal point of the painting. The scale held two pumpkins weighing eleven pounds, causing the pointer to register the number one as it began its second revolution around the rusted face. The artist used graphite in this tightly drawn study to capture the oxidized galvanized metal of the scale's scoop and the detail of its three taut chains.²³

Whalley's egg tempera, *Chemical Still Life* (CAT. NO. 10), features three Aldrich Chemical Company catalogues, a rack of thirteen test tubes, and an old book. Atop one of the catalogues is a small mortar and pestle, and atop the old book is a larger mortar and pestle. The cover of the standing catalogue reproduces the Rembrandt oil painting, *Bearded Old Man in a Cap (Rembrandt's Father?)*, from the collection of Dr. and Mrs. Alfred Bader. Whalley's painting reflects elegant composition, brilliant colors and meticulous detail. The artist related the circumstances leading to the creation of this piece:

Alfred Bader commissioned me to do a chemical-related still life, incorporating a few of the catalogues of the Aldrich Chemical Company which he founded. I have always enjoyed chemistry, and the test tubes in their rack and the mortars & pestles had been gifts to me from my chemist-uncle when I was eight years old. For this reason, this commissioned piece had for me a special meaning and motivation, and I enjoyed doing it very much.



CATALOGUE NUMBER II *William J. Young III ("Youngie")*, 1985

The one Aldrich Chemical Catalog featured a painting of Rembrandt's father, which had always been one of my favorites of his. I bathed the objects in warm light, and painted them against a golden-yellow background. It was a challenge to capture the reflection and shadows of the glassware in egg tempera.²⁴

John Whalley's portraits are dramatic and very satisfying. Edward Quick's comments on his portraits are instructive:

There is a superb drama in the detachment of John Whalley's portraits. Every sitter is an individual who is alive and vibrant in her or his own world, silently involved in activity which is ennobled by the artist's concentration and

accuracy of observation. This accuracy in moving portrayals is dazzling in its seemingly effortless artistic virtuosity and is pleasing psychologically. We know those people, somehow, and we feel involved with their lives.²⁵

Whalley did the tempera portrait *William J. Young III ("Youngie")* (CAT. NO. 11) while he and his wife were living in Harrison Valley, Pennsylvania. They became friends with Bill Young, himself an artist and director of his own successful design firm. Bill liked Whalley's work and purchased *Edith* (CAT. NO. 1), the first of a number of paintings by Whalley that he owns. Whalley commented:



CATALOGUE NUMBER 12 *The Carpenter*, 1981

Bill is a man with many interests and abilities. Expert gardener, baker of bread, wine connoisseur, and fisher of Atlantic salmon who loves casting hand-made salmon flies off the coast of Iceland. While I was living in Harrison Valley, Pennsylvania, Bill asked me if I would be able to paint his portrait, which I was very excited to do. He posed by the pond behind his house where his two pet ducks idled by on the calm cold water of early winter. The landscape is sparse and ready for the first snows which arrived a few weeks later. I enjoyed lacing together with the delicate egg tempera the blues of Bill's jacket and the tones of his face and hands, there against the earth colors of the autumn landscape.²⁶

The tempera portrait *The Carpenter* (CAT. NO. 12) depicts Whalley's friend of many years, Russell Meekings, who handcrafts guitars, harps, dulcimers, and flutes in his workshop in the south shore town of Bridgewater, Massachusetts. The artist described the background of this painting:

One winter morning, as Russ and I sat speaking out by his woodshed, I had the idea for a painting of this person who had grown to mean so much to me. The low sunlight was bringing out the textures of his woolen sweater and weathered face. He was standing in his usual relaxed pose, leaning as he was on the wood that he would use for his next carpentry project. As a backdrop, I decided to place the field near our home where a neighbor kept his herd of dairy cows. Large stones lay down near



CATALOGUE NUMBER 13 *Russ Meekings, 1981*

the watering hole, and the grass covered field was frosty and hard. The warm earth colors throughout this painting seemed best suited to capture the sentiments I have for this unique man whose hands are always at work with wood and soil there in the woods of Massachusetts.²⁷

The painting is exceptional in its representation of the compositional elements of the picture: the bronzed features of Russ Meekings, his whitened knuckles grasping the timber, the cable stitch on his sweater, the golden reflection of the pine boards on his sweater, the fine wire

fencing, and the grassy meadow and pond in the background. It received an Award of Merit at an exhibition held in 1982 in the Galleries of the Society of Illustrators Museum of American Illustration, New York, and was reproduced in *Illustrations 24. The 24th Annual of American Illustration*, New York, 1983, no. 184.

Whalley made a preliminary graphite study of the subject, titled *Russ Meekings* (CAT. NO. 13), of this painting from a different angle outside Meekings's workshop in the light that filtered down through the tall trees that cover his land. The overhead lighting adds drama to the strong features in this loose sketch.²⁸

Another meticulously crafted egg tempera portrait is *Lester* (CAT. NO. 14). The subject is the artist's friend Lester Dougherty, of Bridgewater, Massachusetts. When Whalley lived in Standish, Maine, he asked Dougherty to pose for him in his barn. Whalley had always wanted to paint Lester's portrait, with his strong angular features, ruddy complexion, and piercing eyes. He completed a life-size graphite drawing on January 9, 1988, but did not paint the intended tempera until 1995. While working on the finished painting, an artist friend in Jasper, Georgia, sent Whalley a small bag of reddish-brown clay from a hillside near his home. Whalley says that he ground the clay, which had a beautiful red-ocher color, to a fine pigment and used it throughout much of the barn's background:

The painting closely follows the drawing, and in it I tried to capture Les, dressed in a casual denim work jacket and looking off intently with the same nobleness about him that has been so familiar to me through the years.²⁹

A preliminary study sketch in pencil (CAT. NO. 15) illustrates the artist's working methods. It lays out the position of the major elements of the life-size graphite drawing and painting. Evidently, Whalley changed his mind and decided to cut off the figure at the wrists, eliminating the hands. Also, a ladder and stump replaced the ax at the left, and he deleted the spade and pitchfork at the right in favor of the distressed pieces of wood planking. He faithfully carried out the remainder of the subject into a life-size graphite drawing and into the tempera painting.

The small tempera *Seashell Study* (CAT. NO. 16) pictures a shell that Whalley found as a child at Montauk Point, at the easternmost tip of Long Island, New York. He says that he had always loved the arrangement of barnacles on the shell, the colors, and the broken side that permits one to see the shell from the inside as well as outside. This early egg tempera is a rendering of these features, as well as a study of the manner in which the light makes its way around and through the translucent shell. Whalley has said that this tempera remains one of his favorite nature studies.³⁰

While living in Standish, Maine, Whalley painted the brilliant, colorful oil on panel, *Late Sun* (CAT. NO. 17). He occasionally visited his mother-in-law's home, a restored farmhouse dating back to the 1700s. The complex of barn buildings included a small shed, which housed a large collection of old tools and baskets. One summer afternoon, Whalley posed a basket of freshly picked apples, two watering cans, and some flowers from the garden in the long yellow bands of light that came in the shed door. The reflections of light on the tarnished metal and the pinholes of light that sparkled in the basket's shadow contribute to the beauty of this luminous painting.³¹

Also in Standish, he worked on a series of still-lives that included objects such as old cans, crockery, and utensils. He had accumulated a large collection of these items from small shops and yard sales across New England, New York, and Pennsylvania. He said that the textures and muted colors of these things fascinated him, and he loved the way the light reflected off and throughout the arrangements of these objects.³²



CATALOGUE NUMBER 16 *Seashell Study*, 1981



CATALOGUE NUMBER 19 *Cans and Creamer*, 1986

Whalley used several of these objects in his *Still Life with Crock* (CAT. NO. 18), an oil on panel that depicts an arrangement of objects on the marble baking counter in his home. A paintbrush appears in a Cottolene can that Whalley picked up out of curiosity in a shop in Pennsylvania. The small soap can in the front center is of a peculiar blue color that the artist says, "I just love in and of itself." The simple arrangement of objects, the subtle grays and metallic colors, and the wide range of darks to lights combine to form what the artist described as a "feast to the eyes." One of Whalley's earliest oil paintings, this still-life demonstrates that small and simple can also be beautiful. Whalley stated that the eastern light entered the farmhouse window in the morning and bathed the translucent counter top in a gentle light:

This painting "happened" in a way few do. Especially in the painting of the marble, the colors and the spontaneous brushstrokes flowed out beautifully. I was very pleased at the result. The . . . four containers each bring [their] own "personality," and the contrast in textures is very pleasing to me.³³

Another still-life in oil of the same year, *Cans and Creamer* (CAT. NO. 19), was also done in the old, restored farmhouse in Standish, Maine. A small window next to the marble counter let in a shaft of light that penetrated the translucent surface of the stone and served as an ideal location for several still-lives that Whalley did during this period. In this oil the objects are used to study the reflected tones of warm and cool lights, and the atmosphere that existed

here in this tiny scene.³⁴ A pencil study of this subject (CAT. NO. 20) preceded the painting.

Whalley especially likes to do graphite drawings of both portraits and still-lives. He considers a graphite study as a preliminary step in creating a painting. "To imagine a painting into its final form, the process of drawing helps take it through the many necessary steps along the way."³⁵ The drawing process allows him to "feel the textures, the light, and the composition." Drawing is more than a method of study for Whalley; however, it is a thing of joy in itself. He loves the quality and subtle textures one can achieve with graphite. He once said, "I always love the look of a drawing emerging out of the paper."³⁶

Whalley recounts that, years ago, his wife and he discovered the harsh beauty and simplicity of Monhegan, a high rocky island located ten miles off the coast of Maine. This moderately sized island, with its rugged, pine-studded cliffs, pebbly beaches, and tiny harbor has inspired many artists over the years. Painter Rockwell Kent chose Monhegan for the location of his studio—out on the bare rocks looking out to the Atlantic. Whalley commented that:

On Monhegan, one goes back in time . . . few vehicles, fewer roads (unpaved ones at that), and kerosene lamps for light at night. The horn's lonely call, salt air, sea breezes and dramatic scenes are all mesmerizing. I loved our times there together.

On one visit, he decided to do a portrait of the large bronze bell (CAT. NO. 21) that had been mounted on a hill high above the harbor, near

the island's small museum. The bell, weathered by the salt air, had survived the wreck of its ship, the *D. T. Sheridan*, run aground long ago on the rocky shoals. Whalley depicted the bell from a low angle with the island's grasses and trees as a backdrop. He gave special attention to the grasses in the foreground and the dark, pitted iron of the bell's massive mount. The sunlight strikes the bell from the left, highlighting the series of rings surrounding its lower half.³⁷

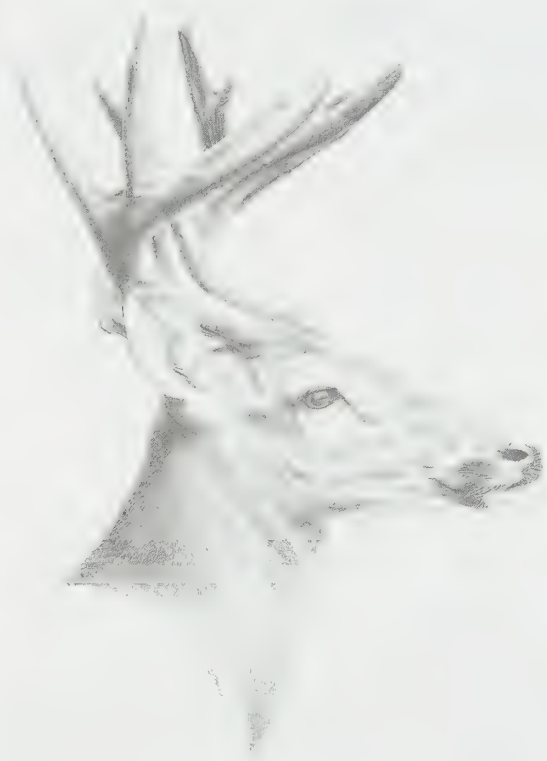
Patrick (CAT. NO. 22) is a powerful graphite portrait. While attending college in upstate New York for training in youth work, Whalley came to know a young man and his wife who were "carnies," workers in a traveling carnival. They had taken a year off from their cross-

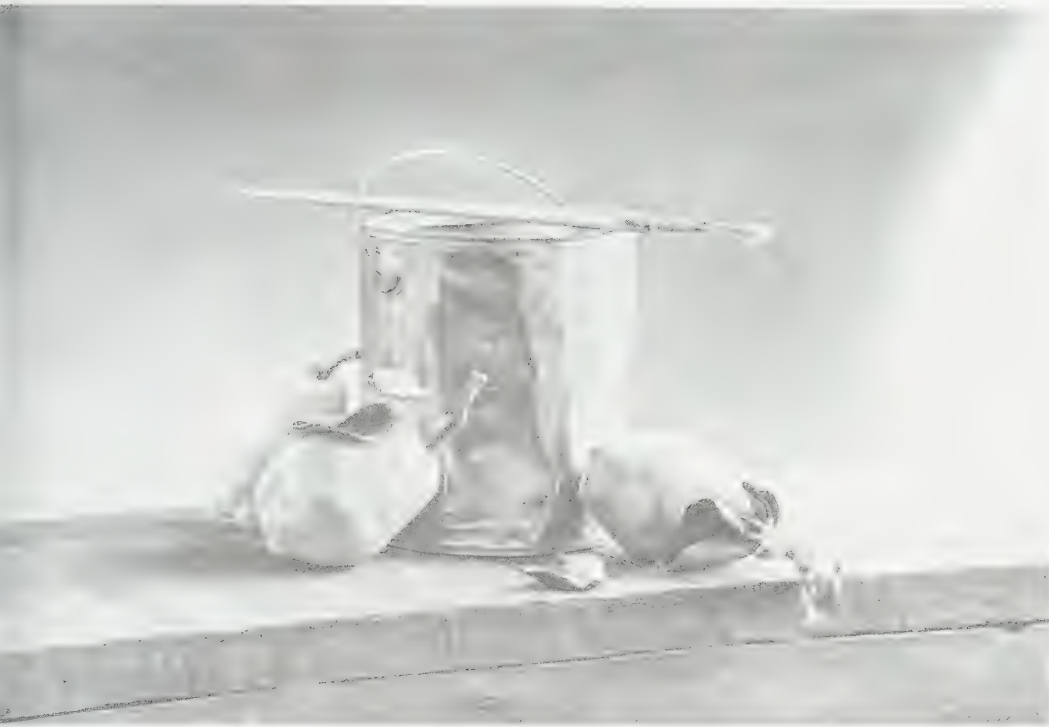
country wanderings and settled into a large, mostly empty farmhouse on a long ridge of cornfields. Whalley wrote:

We spent many times together talking, and one day Pat stood looking out of this tall farmhouse window, and I asked him if I could draw him there in the gray light of the snow storm blowing outside. The one thing I remember about Pat was his eyes which were always brimming with life as he told story after story of his carnival travels and life setting up and running the midway shows.³⁸

The following year, Whalley made *Linda and Matthew* (CAT. NO. 23), a sensitive and charming pencil study of his wife and their first-born son. This drawing focuses attention on the sitter's head, with the arms and bodies only faintly outlined, a type of treatment that recalls the magnificent first states of Van Dyck's engraved portraits of famous men of his time in his *Iconography* (1645). Whalley wrote, "The light pencil work was deepened in the areas that interested me most—Matthew's tiny head, the touch of Linda's hand, and her face looking off thoughtfully as she felt the joy of being a new mother."³⁹

The artist occasionally used photographs and models for his pencil drawings. While a student at the Rhode Island School of Design, he took a number of photographs of deer in upstate New York. Subsequently he





CATALOGUE NUMBER 25 *Paint Can and Pears*, 1985

spent days in the school's nature lab, observing thousands of items, including a deer head. From these studies and his many sightings of deer in upstate New York and Pennsylvania in the early 1980s, he did *Deer Portrait* (CAT. NO. 24).⁴⁰

An interesting composition is *Paint Can and Pears* (CAT. NO. 25), a detailed pencil rendering of an old paint can, brush, and pears. Fascinated by the reflected light, old tarnish, and irregular surface of the pears, Whalley stated that he enjoyed drawing the lighted edges of the can, brush, and pears against the darker background.⁴¹ He succeeded in investing these common household objects with a stateliness in a glowing atmosphere.

Whalley completed the next six works in this exhibition while he and his wife were working at the Northern Tier Children's Home in Harrison Valley, Pennsylvania. Their house sat

on a hill with a sweeping vista of a long river valley. Across the Cowanesque River at the foot of their steep drive, pastureland receded up to the high, forested ridge that rose steeply seven hundred feet or more. From the picture window in their living room, they could watch herds of deer roam the hills, bears with their cubs, and in the winter, bobcats as they hunted. The artist spent a good deal of his

free time roaming the hills and farms of the area. High atop the corn and potato fields above the orphanage, a shed had been built years earlier to house the tractors, wagons, hay and an assortment of other things. Hens and wild birds would nest there, children would jump into the deep hay, and it became a location Whalley enjoyed year-round from which to sit and view the long valley and mountain ridge below. Whalley pictures this shed in a watercolor, *The Pull Shed* (CAT. NO. 26), about which he wrote:

On this particular day, I sat on the back of a nearby hay wagon and did this watercolor of *The Pull Shed*. The first signs of spring thaw had begun. The tiny spring house on the far hillside would soon be overflowing, and the wispy grays of the trees up on the far ridge would be turning red and then soft green with



CATALOGUE NUMBER 26 *The Pull Shed, 1983*

first growth. After a long winter, the hay supply was getting low. The shed would soon become a place of much activity as planting and the new season began.⁴²

Of *Matthew* (CAT. NO. 27), a pastel drawing of their first son, Whalley wrote:

Matthew and I often sat together looking out to see what wildlife there may be there. Sometimes I would catch him by himself, leaning up on the sofa back, looking dreamily out to the hills, watching the farmer's field activities below, or the two orphanage horses grazing outside our house. I decided to draw Matthew in one such pose, using rust-colored conté pastel.⁴³

Another very fine portrait is *Linda and Benjamin* (CAT. NO. 28). During his first summer, Linda would often walk with Benjamin throughout the house as he drifted off to sleep. Sometimes he would see his father, and his head would pop up, and a big smile would fill his face. Whalley drew him in pencil as he looked over Linda's shoulder with a slightly more serious expression. The artist especially liked how the light surrounded the baby and his mother and how it reflected off their figures.⁴⁴

Whalley's *Self-Portrait* (CAT. NO. 29) is a graphite drawing showing a face of serious mien with piercing eyes. It is both realistic and starkly introspective, and is one of the few self-portraits he has ever done.⁴⁵



The artist built a studio in a cow pasture and heated it during the long winter months with a wood fire. At the north side of the studio, Whalley kept a large woodpile of mostly oak cut from the orphanage forest the previous summer. Near this woodpile was a basket of kindling wood to help start fires on cold mornings. One afternoon as he left the studio, he saw this scene and did a graphite study of the old basket with its few remaining pieces of kindling, titled *The Woodpile* (CAT. NO. 30). Eugene Hood's perceptive comments about this drawing are instructive:

The front left rim of the basket fades to white, not only because of the harsh light striking it, but also because rendering every last detail of

its surface seemed unimportant to the artist. The woodpile, the ground, and other object surfaces fade into the white of the paper because for this artist it is not how much of something you draw, but how you draw it. It leaves a little bit of mystery to it if you leave some things hanging—unfinished. Sometimes you really kill a drawing by putting every little thing in there.

The sticks in the basket were arranged so a few that had interesting textures would catch the light in a certain way. The rest fell in a random manner. Most of the work concentrates on linear, wood grain textures, but there is a bit of grass or straw underneath





CATALOGUE NUMBER 28 *Linda and Benjamin*, 1986

the basket that manifests a different texture all its own. This different visual element was placed there to anchor the composition to the ground in a subtle yet interesting way.

In addition to the obvious interest in play of light and texture, the work also shows a marvelous value variety of grays and rich blacks. This quality holds much of the allure of drawing for John Whalley. He says, "Drawing is a relief in that you don't have to worry about color; it just seems like the perfect amount of concerns to worry about. The beauty of graphite to me is the complete, subtle range of grays you can get and the fact that you can approach them very gradually."⁴⁶

Isabel Bader (CAT. NO. 31) is a pencil drawing that Whalley made while the Baders were visiting him in Pennsylvania as a pre-study for the tempera portrait he later did of Mrs. Bader. The sketch meticulously delineates the sitter's

sweater, the lace collar, the coils of hair hanging loosely around her shoulders, and her expressive eyes.

Whalley's two sons appear in the graphite study *Matthew and Benjamin* (CAT. NO. 32), a double portrait that the artist did in pencil during a visit to Hidden Hill, the farm of Whalley's mother-in-law in Sharon, New Hampshire. The boys had been out climbing the trails of Mt. Monadnock, and at the day's end, as the air grew cool, they posed in their light sweaters and jackets. Whalley said, "I was glad to capture them during that special time in their lives. They both appear quiet and pensive after a long and active day."⁴⁷

In 1991 the artist returned from Brazil after five months of helping to establish an orphanage in São Paulo. His older son, Matthew, remained in Brazil with friends for a month; John was thus able to spend extra time with his younger son, Benjamin, whom he portrayed in the charming and endearing pencil drawing, *Benjamin Whalley* (CAT. NO. 33).⁴⁸

Bowl of Pears—Sharon, New Hampshire (CAT. NO. 34) is an expressive graphite still life that Whalley composed at the kitchen table of the Hidden Hill farmstead. Whalley was inspired by the table's worn grain, the reflections in its glossy surface, the basket of freshly-picked pears sitting in the morning light, and the antique chair back angled between the table and draperies. Whalley commented on the locale of this study:

When sitting at the chair pictured in the drawing, one can look out the window and see Mt. Monadnock on the horizon to the

west and a variety of birds frequenting the feeder just outside the window. It has always been one of my favorite sitting spots . . . Although I had always wanted to do a tempera of this domestic composition, it remained brought to its fullest in this pencil drawing.⁴⁹

Whalley completed *Shell on Cloth* (CAT. NO. 35), a graphite drawing that he created as a study for the oil painting *Shell with Mums* (CAT. NO. 36) and for the related watercolor (CAT. NO. 37), while he lived in Standish, Maine. It was one of a series of still-lifes that he executed in the winter months when outdoor work was difficult. The focus of this fine drawing is a detailed study of the play of light on the seashell, an exquisite rendering of its pitted texture, and an elaboration of the surface of the wrinkled, unironed tablecloth.⁵⁰

The oil on Masonite panel, *Shell with Mums* (CAT. NO. 36), is a skillful rendition picturing a shell in brown and blue-gray colors lying on a wrinkled white and blue patterned tablecloth. The vase with flowers provides a vertical thrust that balances the heavy shell. An air bubble that appears to be an eye looks out from the base of the vase. The textural elements of cloth, shell, glass, and flowers are balanced within a shallow, vertical composition with bright and subdued light. About this painting Whalley wrote:

During the long Maine winter of 1986, I took advantage of the snowbound days to concentrate on a series of still lifes, which I arranged and painted in my studio. After a preliminary pencil study was done of a



CATALOGUE NUMBER 37 *Shell with Mums*, 1986

conch shell given to me by a friend, I went to work on the oil.

The objects had been set in the cool northern light which entered the studio, and I chose earth tones against which to paint the shell and flowers. As I recall, unlike in many of my oils where the paint is built up in fine layers, in *Shell with Mums* I applied the oil paint very generously. I especially enjoyed the manner in which the light reflected up on the forms of the shell.⁵¹

Whalley completed the related watercolor (CAT. NO. 37) after the pencil study but before the oil painting.⁵² It concentrates on the dramatic effect of the still-life against a dark background and allows the artist to loosen up the surface texture with brushstrokes.



CATALOGUE NUMBER 36 *Shell With Mums*, 1986

Another watercolor that he did in Maine is *Still Life with Cans and Pear* (CAT. NO. 38). While living in Maine, Whalley often visited an old barn in Sebago Lake, a few miles from his home in Standish. A local family had collected thousands of items over the years and sold them to passers-by. Among other items, Whalley acquired a collection of small oil cans from this family. He enjoyed their shapes, colors, and worn textures; in this watercolor, he arranged them next to an old, beaten silver-colored paint can on a base of wood with a pear placed beside the cool, dry forms of the cans for contrast in form and color. One oil can reflects the blue of the shelf and the yellow of the pear. The pear, in turn, is reflected in the paint can, which is an impressive study of rounded metal. As in many of Whalley's still lifes, there is a contrast of dark and light edges and overlapping forms, all bathed in a cool light. The curling pear leaf leads the viewer's

eye up over the hard wood edge and into the small collection of items there.⁵³

One of Whalley's most handsome still-lifes is *Pears and Grapes*, which he did originally as a graphite study drawing (CAT. NO. 39), followed by a small oil on Masonite panel (CAT. NO. 40). This simple, but very beautiful painting demonstrates Whalley's virtuosity with color and texture. The detailed surface textures of the pears and grapes and the play of light over these surfaces are vibrant with life. About this study drawing and the related oil painting Whalley wrote:

While living in Standish, Maine (1985-1987), I completed a series of large graphite still lifes which frequently included old, worn objects, highly textured surfaces and various kinds of fruit. I enjoyed the contrast this created, and found the earthy settings lent themselves well to the studies of ripe fruit.





CATALOGUE NUMBER 39 *Pears and Grapes*, 1986

Two of the works that encouraged me to begin this series were a small simple drawing and an oil, both entitled *Pears and Grapes*. I had a faded blue wooden box used for holding tools, on which I arranged a group of grapes and pears. I was fascinated with the chalky “blush” that covered each grape, giving each a uniqueness, which I tried to capture—one by one. The larger uneven shapes of the pears went nicely with the series of dark round shapes.

After completing the graphite, I decided to do a full-color painting of the same composition, as it was for me an exciting study in blues and purples, contrasted to the warmer yellows of the pears.⁵⁴

A charming watercolor, *Morning Chores* (CAT. NO. 41), was done while the Whalleys were living in Harrison Valley. The artist would pass the old barn on his way to breakfast each morning. The

older boys in the orphanage had the responsibility for feeding the animals, gathering eggs, and cleaning the barn each morning. They frequently left tell-tale signs that they were about their work. On one sunny morning, a milk can and grain scoop were sitting in a doorway, and the door, battered as it was by countless passages of the wheelbarrow, stood ajar. Whalley was taken by

the luster and coloring of the worn can and galvanized scoop with its chicken feed. He recorded the scene in watercolor, and later recreated the composition in an egg tempera of the same name.⁵⁵

The Gehman Farm (CAT. NO. 42) is the only landscape in this exhibition. The Whalleys’ friends, Ivan and Ruth Gehman, directed the Northern Tier Children’s Home in Harrison Valley. The Gehmans are Mennonites, originally from Lancaster, Pennsylvania, and farming was a large part of their family’s history. Their son David operated the family’s sprawling dairy farm in the neighboring town of Ulysses. Whalley wrote:

My sons and I had the opportunity to spend several days with the Gehmans some years ago, which included exploring the old, towering barn and bringing the cows in for milking. While walking the pastures high on the ridge above the farm, I came upon the watering hole in the afternoon sun. There among drying grasses and distant bands of



John Wesley '94

CATALOGUE NUMBER 42 *The Gehman Farm, 1994*

fields and crops was this slash of blue sky reflected in the pond's waters. The day was clear, and I used oil paints to capture with quick movements the landscape's light and atmosphere.⁵⁶

This oil is more brisk and painterly than usual for Whalley. He had been studying some of the landscapes of Camille Pissarro when he did this painting and they evidently made an impression on the artist as he painted the landscape.⁵⁷

Behind Whalley's mother-in-law's house, at Hidden Hill, past a breezeway and connecting sheds, is a large, two-story, eighteenth-century barn. A great door slides open to the north, large enough to allow a tractor or team of horses to enter. Various tools used in the day's labor stand along the entrance wall of richly textured boards and beams. In this case, a spade and hammer had been left leaning against the wall, cradled between two beams. Whalley stated that he enjoyed how the northern light fell over the wall and objects, revealing the textures in great detail. He chose egg tempera to capture the richness and subtleties of this simple farm scene called *Barn Tools* (CAT. NO. 43).⁵⁸

Many of the drawings and paintings the artist has done over the years were composed in this old barn. An impressive watercolor, *Axe and Spade* (CAT. NO. 44), pictures an old kerosene can sitting atop a group of bricks, grazed by light that sloped in from the north. An old shovel,



CATALOGUE NUMBER 43 *Barn Tools (Hammer and Spade)*, 1994

with its symmetrical form cut by the arcs of the axe handle and head, completes the composition. The light, glancing the cool, dry metal surfaces and contrasting with the random textures of wood and brick, is very satisfying.⁵⁹

While visiting his mother-in-law one summer, Whalley spent a few days drawing and painting some of the objects in her barn. Near the large double door, he happened upon an old broom and sack of trout food left there after his last trip through the wood to the pond. From these objects he composed the striking watercolor *Broom and Sack* (CAT. NO. 45). The worn wood floor and walk and the frayed, faded dry broom and sack adjacent to the block of wood made a kind of stage for three old characters standing aloof in the cool light.⁶⁰

Several years ago, Whalley made a large-scale graphite drawing of an old boat-shaped basket, tilted on its side on a bench in his barn, spilling out an assortment of wild apples he had picked in the woods near his home. The

wall behind the basket was dappled by spots of late sunlight and the bench was worn and stained. Whalley liked the drawing and decided to reproduce the subject in oil since the rich colors of the basket of apples in the warm sunlight were too beautiful to leave unpainted.⁶¹ This oil, *Basket of Wild Apples* (CAT. NO. 46), preserves the large format of the drawing, which the artist believed conveyed a sense of power and presence that he liked. There is a play of cool tones in the shadow areas against the warmer, sun-touched areas. The wild apples, each having a unique form, are rendered in tones of reds, oranges and greens, and attention has been given to the reflected light that fills the scoop of the basket. Whalley considers this one of his finest oil paintings to date.⁶²

John Whalley's work exemplifies what is best within the realist tradition. His concern is with common, everyday things seen in unadorned, subtly composed settings. Whether

it be a series of objects, a scene, or a portrait of a friend or loved one, Whalley demonstrates his unique ability for infusing these subjects with strength, dignity and beauty. His art makes one sense the essence of his subject by turning an ordinary, everyday object into a universal one. Whalley's works glow with a colorful opulence and a visual richness and simultaneously resonate with quiet power. Through close, caring study and refined technical skill, Whalley successfully describes the qualities of light, space, and "sense of place" that allow the viewer to share in the presence of the same quiet moment that has so delighted and captured him. By carefully studying Whalley's drawings, watercolors, and oil and tempera paintings, we can understand and appreciate him as a craftsman of extraordinary ability, and an artist of discipline, originality, and vision. Ogden Pleissner once wrote, "A fine painting is not just the subject, not just the article or the image on canvas.



CATALOGUE NUMBER 44 *Axe and Spade*, 1995



CATALOGUE NUMBER 46 *Basket of Wild Apples, 1996*

I think it is the feeling conveyed of form, bulk, space, dimensionality and sensitivity. The mood of the picture, that is most important."⁶³ Whalley's paintings embrace all these requirements for fine painting. They open the eyes of those unfamiliar with them, surprise the blasé, delight the enthusiast, and lead the lover of art to fresh levels of discovery and appreciation.

Notes

- ¹ Letter from artist to author, September 21, 1996. All cited letters from the artist to the author are still in possession of the author.
- ² Edward R. Quick, *The Realism of John Whalley*, exh. cat. (Terre Haute, IN: The Sheldon Swope Art Museum, 1988), 3.
- ³ Eugene Hood, *Dr. and Mrs. Alfred Bader Collection. Selected Drawings and Paintings*, exh. cat. (Eau Claire, WI: The Foster Gallery Fine Arts Center, University of Wisconsin, Eau Claire, 1987), 19.
- ⁴ Quick, *The Realism of John Whalley*, 3.
- ⁵ Judi Hazlett, "Whalley's Exhibit is Flawless," *Tribune Star* (Terre Haute, IN), January 29, 1988.
- ⁶ Letter from artist to author, September 21, 1996.
- ⁷ Ibid.
- ⁸ Ibid.
- ⁹ Ibid.
- ¹⁰ Ibid.
- ¹¹ Alfred Bader, *Adventures of a Chemist Collector* (London: Weidenfeld and Nicolson, 1995), 250.
- ¹² Artist's description of *Edith* in a letter to author, May 13, 1999.
- ¹³ Artist's description of *Edith* in a letter to author, September 21, 1996.
- ¹⁴ Artist's letter to author, May 13, 1999.
- ¹⁵ Artist's description of *Sunday Afternoon, Upstairs* in a letter to author, March 4, 1994.
- ¹⁶ Ibid.
- ¹⁷ Artist's description of *Winter Guest Room* in a letter to author, October 19, 1994.
- ¹⁸ Artist's description of *Attic Corner* in a letter to author, September 21, 1996.
- ¹⁹ Artist's letter to author, May 13, 1999.
- ²⁰ Artist's description of *Loading Dock* in a letter to author, June 30, 1995.
- ²¹ Bader, *Adventures of a Chemist Collector*, 252.
- ²² Artist's description of *Farm Scale* in a letter to author, October 11, 1996.
- ²³ Letter from artist to author, October 11, 1996.
- ²⁴ Artist's description of *Chemical Still Life* in a letter to author, April 28, 1999.
- ²⁵ Quick, *The Realism of John Whalley*, 3.
- ²⁶ Artist's letter to author, May 13, 1999.

- 27 Artist's description of *The Carpenter* in a letter to author, June 30, 1995.
- 28 Letter from artist to author, September 21, 1996.
- 29 Artist's description of *Lester* in a letter to author, August 15, 1995.
- 30 Artist's comments on *Seashell Study* in a letter to author, January 18, 1996.
- 31 Artist's description of *Late Sun* in a letter to author, April 28, 1999.
- 32 Letter from artist to author, September 21, 1996.
- 33 Ibid.
- 34 Artist's description of *Cans and Creamer* in a letter to author, May 28, 1999.
- 35 Letter from artist to author, February 4, 2000.
- 36 Hood, *Bader Collection*, 17.
- 37 Letter from artist to author, September 12, 2000.
- 38 Artist's description of *Patrick* in a letter to author, January 18, 1996.
- 39 Letter from artist to author, April 14, 1999.
- 40 Letter from artist to author, February 28, 2000.
- 41 Ibid.
- 42 Artist's description of *The Pull Shed* in a letter to author, October 14, 1999.
- 43 Letter from artist to author, September 1, 1999.
- 44 Ibid.
- 45 Letter from artist to author, April 28, 1999.
- 46 Hood, *Bader Collection*, 27.
- 47 Ibid.
- 48 Letter from artist to author, December 16, 1999.
- 49 Artist's description of *Bowl of Pears—Sharon, New Hampshire* in a letter to author, January 18, 1996.
- 50 Letter from artist to author, January 18, 1996.
- 51 Artist's description of the oil, *Shell with Mums*, in a letter to author, October 22, 1998.
- 52 Letter from artist to author, April 14, 1999.
- 53 Letter from artist to author, March 24, 2000.
- 54 Artist's description of the pencil drawing and oil painting, *Pears and Grapes*, in a letter to author, March 14, 1999.
- 55 Artist's description of *Morning Chores* in a letter to author, September 23, 1999.
- 56 Artist's description of *The Gebman Farm* in a letter to author, May 28, 1999.
- 57 Letter from artist to author, October 14, 1999.
- 58 Letter from artist to author, September 23, 1999.
- 59 Letter from artist to author, October 14, 1999.
- 60 Letter from artist to author, February 28, 2000.
- 61 Letter from artist to author, May 17, 2000.
- 62 Ibid.
- 63 Peter Bergh, *The Art of Ogden M. Pleissner* (Boston: David R. Godine Publisher, 1984), xxi.

Checklist of the Exhibition



CATALOGUE NUMBER 1

Edith, 1981

Egg tempera on Masonite Presdwood panel

61.0 x 91.4 cm; 24 x 36 inches

Signed at lower left: John Whalley

Provenance: William J. Young III, Canandaigua, NY

CATALOGUE NUMBER 2

Sunday Afternoon, Upstairs, 1989

Egg tempera on Masonite Presdwood panel

61.0 x 91.4 cm; 24 x 36 inches

Signed at lower left: John Whalley 1989

Provenance: Private collection;

purchased from the artist.

CATALOGUE NUMBER 3

Roses, 1976

Watercolor on white wove paper

16.0 x 19.7 cm; 6 5/16 x 7 3/4 inches

Signed in ink at lower right: John Whalley 1976

Watermark: XTON BOND.

Provenance: Private collection;

gift from the artist.

CATALOGUE NUMBER 4

Winter Guest Room, 1994

Egg tempera on Masonite Presdwood panel

71.1 x 50.8 cm; 28 x 20 inches

Signed at lower right: John Whalley 1994

Provenance: Private collection;

purchased from the artist.

CATALOGUE NUMBER 5

Attic Corner, 1981

Egg tempera on Masonite Presdwood panel

61.0 x 45.7 cm; 24 x 18 inches

Signed at lower left: John Whalley

Provenance: Daniel Bader, Milwaukee, WI.

CATALOGUE NUMBER 6

Springwater, 1980

Egg tempera on Masonite Presdwood panel

45.7 x 61.0 cm; 18 x 24 inches

Signed: John Whalley 1980

Provenance: William J. Young III, Canandaigua, NY.

CATALOGUE NUMBER 7

The Loading Dock, 1981

Egg tempera on Masonite Presdwood panel

45.7 x 76.2 cm; 18 x 30 inches

Signed at lower right: John Whalley 81

Provenance: Private collection;

purchased from Dr. Alfred Bader, Milwaukee, WI.

CATALOGUE NUMBER 8

The Farm Scale, 1982

Egg tempera on Masonite Presdwood panel

63.5 x 57.2 cm; 25 x 22 1/2 inches

Signed at lower left: John Whalley 1982

Provenance: Dr. and Mrs. Alfred Bader,

Milwaukee, WI.

CATALOGUE NUMBER 9

Farm Scale, 1981

Graphite on cream wove paper

58.0 x 28.4 cm; 22 27/32 x 11 3/16 inches

Signed in graphite at lower right: John Whalley

Provenance: Private collection; acquired from
Dr. and Mrs. Alfred Bader, Milwaukee, WI.

Blindstamp: ALEXIS / BRISTOL on upper left
corner, verso.

CATALOGUE NUMBER 10

Chemical Still Life, 1983

Egg tempera on Masonite Presdwood panel

50.8 x 63.5 cm; 20 x 25 inches

Signed at lower left: John Whalley

Provenance: Daniel Bader, Milwaukee, WI.

CATALOGUE NUMBER 11

William J. Young III ("Youngie"), 1985

Egg tempera on Masonite Presdwood panel

61.0 x 91.4 cm; 24 x 36 inches

Signed at lower left: John Whalley 1985

Provenance: William J. Young III, Canandaigua, NY.

CATALOGUE NUMBER 12

The Carpenter, 1981

Egg tempera on Masonite Presdwood panel

50.8 x 76.2 cm; 20 x 30 inches

Signed at lower left: 1981 John Whalley

Provenance: Private collection; purchased from
Dr. Alfred Bader, Milwaukee, WI.

CATALOGUE NUMBER 13

Russ Meekings, 1981

Graphite on heavy, white wove paper

42.0 x 25.2 cm; 16 17/32 x 9 29/32 inches

Signed in graphite at lower right: John Whalley 1981

Provenance: Private collection; purchased from the artist.

CATALOGUE NUMBER 14

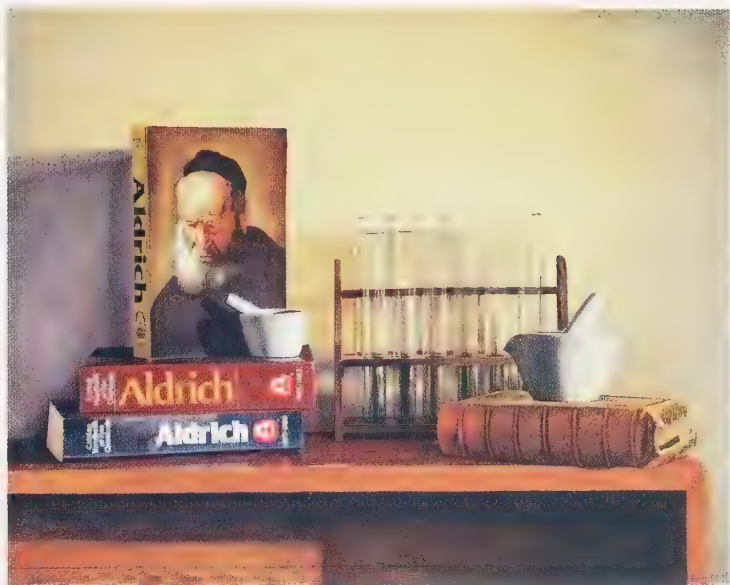
Lester, 1995

Egg tempera on Masonite Presdwood panel

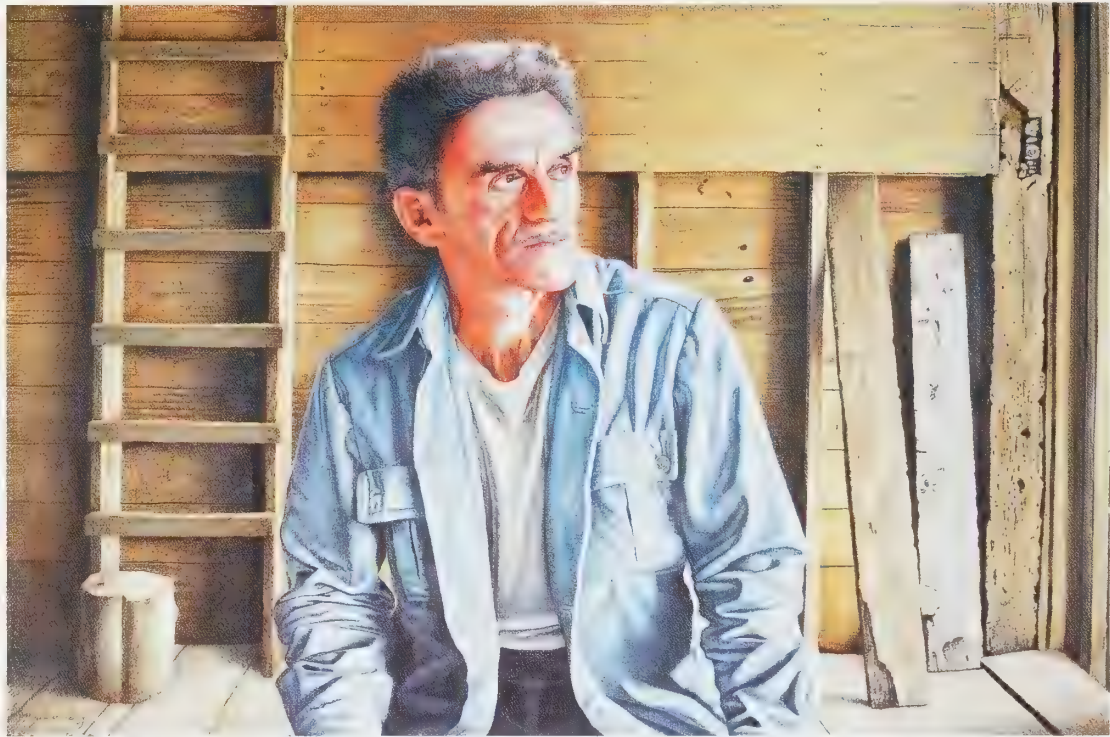
61.0 x 91.4 cm; 24 x 36 inches

Signed at lower left: 1995 John Whalley

Provenance: Private collection;
purchased from the artist.



CATALOGUE NUMBER 10 *Chemical Still Life, 1983*



CATALOGUE NUMBER 14 *Lester*, 1995

CATALOGUE NUMBER 15

Lester, 1987

Graphite on beige, wove paper

45.5 x 49.7 cm; 17 29/32 x 19 9/16 inches

Signed at lower right: John Whalley 1987

Provenance: Private collection; gift of the artist.

CATALOGUE NUMBER 16

Seashell Study, 1981

Egg tempera on cream-colored poster board

30.5 x 17.8 cm; 12 x 7 inches

Signed in graphite at lower right: John Whalley 1981

Inscribed in graphite: *Seashell Study*

Provenance: Private collection; purchased from the artist.

CATALOGUE NUMBER 17

Late Sun, 1986

Oil on Masonite Presdwood panel

61.0 x 91.4 cm; 24 x 36 inches

Signed at lower right: John Whalley, 1986

Provenance: Dr. and Mrs. Alfred Bader, Milwaukee, WI;

Woody Fischbach, Columbia, SC.

CATALOGUE NUMBER 18

Still Life with Crock, 1986

Oil on Masonite Presdwood panel

45.7 x 61.0 cm; 18 x 24 inches

Signed at lower right: John Whalley 1986

Provenance: Dr. and Mrs. Alfred Bader, Milwaukee, WI.

CATALOGUE NUMBER 19

Cans and Creamer, 1986

Oil on Masonite Presdwood panel

45.1 x 58.4 cm; 17 3/4 x 23 inches

Signed at lower right: John Whalley

Provenance: Dr. and Mrs. Alfred Bader, Milwaukee, WI.

CATALOGUE NUMBER 20

Cans and Creamer, 1986

Graphite on paper

43.2 x 65.1 cm; 17 x 25 5/8 inches

Signed at lower left: John Whalley 1986

Provenance: Dr. and Mrs. Alfred Bader, Milwaukee, WI.



CATALOGUE NUMBER 15 *Lester*, 1987

CATALOGUE NUMBER 21

Island Bell, 1981

Graphite on paper

55.9 x 39.4 cm; 22 x 15 1/2 inches

Signed in graphite at lower right: John Whalley 1981

Provenance: Dr. and Mrs. Alfred Bader, Milwaukee, WI.

CATALOGUE NUMBER 22

Patrick, 1982

Graphite on cream wove paper

66.9 x 38.7 cm; 26 11/32 x 15 1/4 inches

Signed in graphite at lower right: John Whalley 1982 and

inscribed in pencil: Patrick

Provenance: Private collection; purchased from the artist.

CATALOGUE NUMBER 23

Linda and Matthew, 1983

Graphite on paper

24.7 x 22.2 cm; 9 23/32 x 8 3/4 inches

Signed at lower right: John Whalley 1983

Provenance: Dr. and Mrs. Alfred Bader, Milwaukee, WI.

CATALOGUE NUMBER 24

Deer Portrait, 1984

Graphite on paper

55.9 x 43.2 cm; 22 x 17 inches

Signed at lower right: John Whalley 1984

Provenance: Dr. and Mrs. Alfred Bader, Milwaukee, WI.

CATALOGUE NUMBER 25

Paint Can and Pears, 1985

Graphite on paper

35.6 x 52.1 cm; 14 x 20 1/2 inches

Signed at lower right: John Whalley 1985

Provenance: Dr. and Mrs. Alfred Bader, Milwaukee, WI.

CATALOGUE NUMBER 26

The Pull Shed, 1983

Watercolor on paper

45.7 x 61.0 cm; 18 x 24 inches

Signed at lower right: John Whalley 1983

Provenance: Dr. and Mrs. Alfred Bader, Milwaukee, WI.

CATALOGUE NUMBER 27

Matthew, 1985

Rust-colored conté pastel on paper

36.2 x 35.6 cm; 14 1/4 x 14 inches

Signed at lower right: John Whalley 1985

Provenance: Mrs. Leland Howard, Indianapolis, IN;
Dr. and Mrs. Alfred Bader, Milwaukee, WI.

CATALOGUE NUMBER 28

Linda and Benjamin, 1986

Graphite on paper

46.4 x 37.5 cm; 18 1/4 x 14 3/4 inches

Signed: John Whalley 1986

Provenance: Mrs. Leland Howard, Indianapolis, IN;
Dr. and Mrs. Alfred Bader, Milwaukee, WI.

CATALOGUE NUMBER 29

Self-Portrait, 1985

Graphite on paper

34.3 x 21.6 cm; 13 1/2 x 8 1/2 inches

Signed in lower left quadrant: John Whalley 1985

Provenance: Dr. and Mrs. Alfred Bader, Milwaukee, WI.

CATALOGUE NUMBER 30

The Woodpile, 1986

Graphite on paper

33.7 x 49.5 cm; 13 1/4 x 19 1/2 inches

Signed at lower right: John Whalley 1986

Provenance: Dr. and Mrs. Alfred Bader, Milwaukee WI.

CATALOGUE NUMBER 31

Isabel Bader, 1986

Graphite on paper

29.8 x 40.0 cm; 11 3/4 x 15 3/4 inches

Signed at lower right: John Whalley 1986

Provenance: Dr. and Mrs. Alfred Bader, Milwaukee, WI.

CATALOGUE NUMBER 32

Matthew and Benjamin, 1990

Graphite on paper

45.7 x 55.9 cm; 18 x 22 inches

Signed at lower left: John Whalley 1990

Provenance: Dr. and Mrs. Alfred Bader, Milwaukee, WI.

CATALOGUE NUMBER 33

Benjamin Whalley, 1991

Graphite on paper

45.7 x 37.5 cm; 18 x 14 3/4 inches

Signed at lower left: John Whalley 1991

Provenance: Dr. and Mrs. Alfred Bader, Milwaukee, WI.

CATALOGUE NUMBER 34

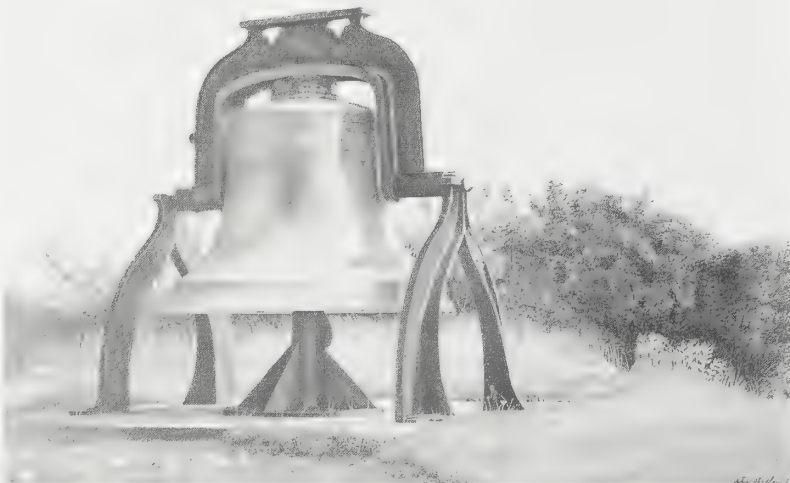
Bowl Of Pears—Sharon, New Hampshire, 1985

Graphite on cream wove paper

41.1 x 67.4 cm; 16 3/16 x 26 17/32 inches

Signed in graphite at lower right: John Whalley 1985
and inscribed in graphite: "Bowl of Pears"—Sharon,
New Hampshire

Provenance: Private collection; purchased from the artist.



CATALOGUE NUMBER 21 *Island Bell, 1981*

CATALOGUE NUMBER 20
Cans and Creamer, 1986



CATALOGUE NUMBER 35

Shell On Cloth, 1986

Graphite on cream wove paper

54.0 x 53.3 cm; 21 1/4 x 21.0 inches

Signed in graphite at lower right: John Whalley 1986

Inscribed in graphite at lower right: Shell on Cloth

Provenance: Private collection; purchased from the artist.

CATALOGUE NUMBER 36

Shell With Mums, 1986

Oil on Masonite Presdwood panel

76.2 x 50.8 cm; 30 x 20 inches

John Whalley, no. 86-30, signed at lower left:

John Whalley 86.

Provenance: Private collection; purchased from

Dr. Alfred Bader, Milwaukee, WI.

CATALOGUE NUMBER 37

Shell With Mums, 1986

Watercolor on white wove paper

54.5 x 40.2 cm; 21 15/32 x 15 13/16 inches

Signed at lower right: John Whalley

Provenance: Private collection; purchased from

Dr. and Mrs. Alfred Bader, Milwaukee, WI.

CATALOGUE NUMBER 38

Still Life with Cans and Pear, 1986

Watercolor on white wove paper

43.8 x 60.3 cm; 17 1/4 x 23 3/4 inches

Signed in lower right quadrant: John Whalley 1986

Provenance: Dr. and Mrs. Alfred Bader, Milwaukee, WI.

CATALOGUE NUMBER 22

Patrick, 1982

CATALOGUE NUMBER 39

Pears And Grapes, 1986

Graphite on white wove paper

25.7 x 42.5 cm; 10 1/8 x 16 23/32 inches

Signed in graphite or black chalk at lower left in the

shadow under the tabletop: John Whalley 1986

Provenance: Private collection; purchased from

Dr. and Mrs. Alfred Bader, Milwaukee, WI.

CATALOGUE NUMBER 40

Pears And Grapes, 1986 (Whalley No. 86-9)

Oil on Masonite Presdwood panel

26.5 x 45.5 cm; 10 7/16 x 17 29/32 inches

Signed in the deep shadow at lower right:

John Whalley 1986

Signed in ink on verso: #86-9 John Whalley © 1986

Provenance: Private collection; purchased from

Dr. and Mrs. Alfred Bader, Milwaukee, WI.

CATALOGUE NUMBER 41

Morning Chores, 1984

Watercolor on paper

45.7 x 64.1 cm; 18 x 25 1/4 inches

Signed at lower left: John Whalley © 1984

Provenance: Dr. and Mrs. Alfred Bader, Milwaukee, WI.

CATALOGUE NUMBER 42

The Gehman Farm, 1994

Oil on Masonite Presdwood panel

49.6 x 70.0 cm; 19 17/32 x 27 9/16 inches

Signed at lower left: John Whalley 1994

Provenance: Private collection; purchased from the artist.



CATALOGUE NUMBER 43

Barn Tools (Hammer and Spade), 1994

Egg tempera on Masonite Presdwood panel

49.5 x 70.5 cm; 19 1/2 x 27 3/4 inches

Signed at lower right: John Whalley 1994

Provenance: Dr. and Mrs. Alfred Bader, Milwaukee, WI.

CATALOGUE NUMBER 44

Axe and Spade, 1995

Watercolor on paper

36.2 x 48.3 cm; 14 1/4 x 19 inches

Signed at lower left: John Whalley 1995

Provenance: Dr. and Mrs. Alfred Bader, Milwaukee, WI.

CATALOGUE NUMBER 45

Broom and Sack, 1996

Watercolor on paper

35.6 x 48.3 cm; 14 x 19 inches

Signed at lower right: John Whalley 1986

Provenance: Dr. and Mrs. Alfred Bader, Milwaukee, WI.

CATALOGUE NUMBER 46

Basket of Wild Apples, 1996

Oil on canvas

91.4 x 152.4 cm; 36 x 60 inches

Signed at lower left: John Whalley 1996

Provenance: Private collection; purchased from the artist.



CATALOGUE NUMBER 27 *Matthew, 1985*



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Eau Claire, WI: The Foster Gallery, Fine Arts Center, University of Wisconsin-Eau Claire, 1987.

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New York: Madison Square Press, Inc. for Society of Illustrators, Inc., 1983, no. 184,

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Catalogue number 18

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Selections from the Collection of Dr. and Mrs. Alfred Bader.

West Lafayette, IN: Krannert School of Management, Purdue University, 1984.

Catalogue numbers 5 (no. 8), 7 (no. 13), 8 (no. 1), 9 (no. 2), 10 (no. 6), 12 (no. 5), 23 (no. 11)

Selected Exhibitions



- 1998 The Schacknow Museum of Art, Coral Springs, FL.
Catalogue number 46
- 1988 *The Realism of John Whalley*, The Sheldon Swope Art Museum, Terre Haute, IN.
Catalogue numbers 7, 8, 9, 10, 12, 17, 18, 19, 20, 23, 24, 27, 29, 30, 31, 36, 37, 39, 40
- 1987 *Dr. and Mrs. Alfred Bader Collection: Selected Drawings and Paintings*, The Foster Gallery,
Fine Arts Center, University of Wisconsin–Eau Claire, Eau Claire, WI.
Catalogue numbers 8, 9, 12, 17, 18, 30
- 1984 *Selections from the Collection of Dr. and Mrs. Alfred Bader*, Krannert School of Management,
Purdue University, West Lafayette, IN.
Catalogue numbers 5, 7, 8, 9, 10, 23
- 1982 *Rhode Island School of Design Alumni Biennial Exhibition*, Woods Gerry Gallery, Providence, RI.
Catalogue number 12
- Illustrators 24. The 24th Annual of American Illustration*, Madison Square Press Inc. for Society
of Illustrators, Museum of American Illustration, New York (Award of Merit).
Catalogue number 12
- 1981 *The Alfred Bader Collection*, Alfred Bader Fine Arts, Milwaukee, WI, 1981–1995.
Catalogue numbers 7, 12
- John Whalley: Paintings and Drawings*, Gallery Zena, Boston, MA.
Catalogue numbers 2, 6
- Second Annual National Juried Exhibition*, Tremellen Galleries, Lancaster, PA.
Catalogue number 2
- 1980 *Group Exhibition of Gallery Artists*, Gallery Atelier 696, Rochester, NY, 1980–1981.
Catalogue number 2
- 1979 *Art of the State*, Rose Art Museum, Brandeis University Waltham, MA
(Finalist in Painting for the Massachusetts Artists' Fellowship Award).
Catalogue number 2



CATALOGUE NUMBER 35 *Shell On Cloth*, 1986



CATALOGUE NUMBER 31 *Isabel Bader*, 1986



CATALOGUE NUMBER 34 *Bowl Of Pears—Sharon, New Hampshire*, 1985



CATALOGUE NUMBER 30 *The Woodpile*, 1986



CATALOGUE NUMBER 38 *Still Life with Cans and Pear*, 1986



CATALOGUE NUMBER 41 *Morning Chores*, 1984

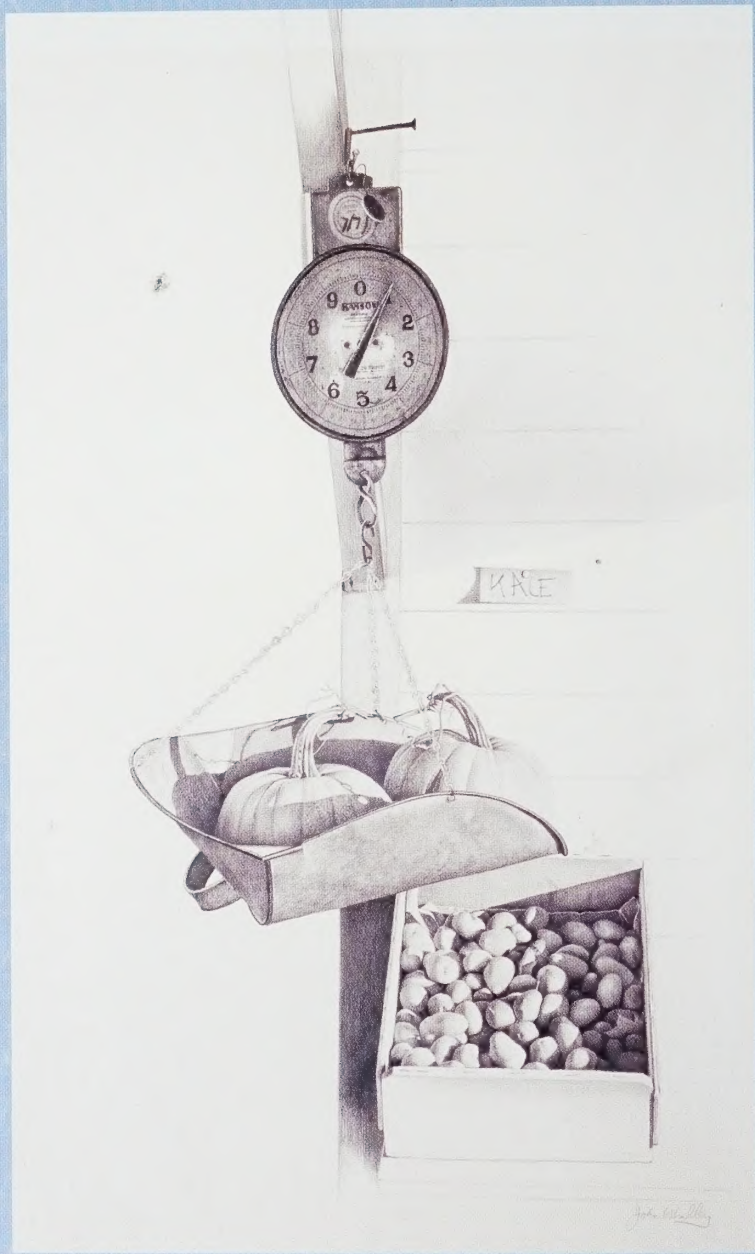


CATALOGUE NUMBER 23 *Linda and Matthew*, 1983



CATALOGUE NUMBER 45 *Broom and Sack*, 1996

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