

YANKEE

NEW ENGLAND'S OWN MAGAZINE

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In this issue: **THE ORIGINAL SWOPPERS COLUMN**

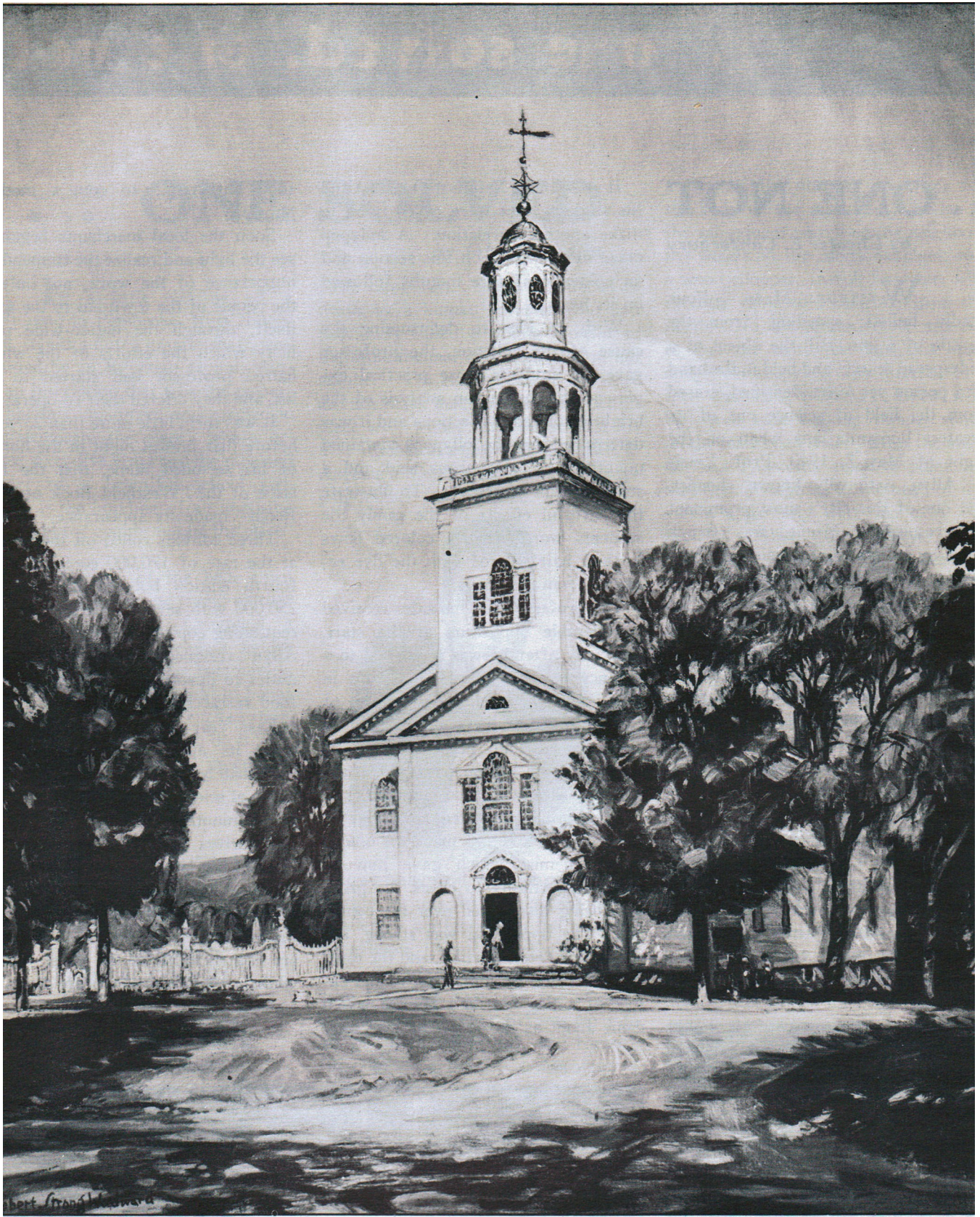
FORGOTTEN INDUSTRIES

... A dramatic pictorial of New England's Industrial past

AUGUST 1940 ISSUE



Twenty-five Cents



The Church at Bennington (25 x 30) by Robert Strong Woodward.

Ashworth

A NEW ENGLAND PAINTER PAINTS NEW ENGLAND

by Olive C. Robinson

Robert Strong Woodward

by Olive C. Robinson

INCREASING INTEREST is being shown in the canvases of landscape artists portraying the charm of New England in its varying moods. And no one is better qualified to interpret the integrity and sobriety of New England, its gaiety and resilient color than Robert Strong Woodward.

Henri Matisse says: "An American should learn his metier and work in America." This Mr. Woodward has done and works exclusively in New England. He is now recognized as being in the front rank of living landscape painters of America.

Born in Northampton, Massachusetts in 1885, he spent a number of years in California, returning East in 1910. Following a few years in Boston, the artist settled permanently in Buckland, near Shelburne Falls, Massachusetts.

It is not surprising to hear that an ardent friendship has grown between this pre-eminent painter of New England and the poet-laureate of the same region, Robert Frost, the owner of Mr. Woodward's picture "Dignity of Winter."

As one writer states, "the artist in color has more than a superficial kinship with the artist in words in the sensitive insight and understanding of the region which they both depict. Nowhere until now have we found just New England between the covers of a book, or a canvas there upon the wall like a window opening out upon a well loved landscape. In the paintings of Mr. Woodward and the poems of Mr. Frost all these things are ours to keep."

Perhaps the most remarkable illustration of this painter's power is in his picturing cold snow drifts in blazing sunlight. Frequently there are backgrounds of mountains in cold purples and bare maples, tall pines against the winter sky. In other canvases of the artist we pass from winter, that season most difficult of interpretation, to studies of the recurring wonder of spring, the full beauty of summer and lingering autumn.

Mr. Woodward does not depict the silent countryside exclusively but loves to capture the charm of the red barn with its neighboring maple, the tangled dooryard and the old unpainted house with the stonewall beyond and similar details inseparable with New England scenery.

One Woodward canvas called "When the Sap Runs," is particularly brilliant and has been described in the following manner, "full of the vitality and rhythm of spring surgings, red buckets and grey trunks, horses in the distance dragging their load of gathered sap—sunshine, promise, flickering branches—but the inner meaning of the scene is conveyed in the deep irregular ruts of the foreground which the load has left in its trail."

The very titles of Woodward paintings have a rhythm of their own: "Genial Old House," "Summer Valley," "Down an August

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Ashworth

New England Autumn (27 x 30) by Robert Strong Woodward.



Ashworth

"Potter House," Greenfield, Mass., by Robert Strong Woodward.



From a Village Yard, painted by Robert Strong Woodward from his side window . . . (27 x 30).

Robert Strong Woodward

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Road," "October Flame," "Contentment," "The Mountain Shoulder," and "New England Heritage."

Many of Mr. Woodward's paintings are included in notable public collections such as Mount Holyoke College, Massachusetts State College, Springfield Art Museum, Syracuse Museum of Fine Arts, Art Gallery, Canajoharie, N. Y., and Forbes Library, Northampton, Mass.

For the February 1938 Exhibit of the Springfield Art League the judges chose Mr. Woodward's painting of "The Old House and Young Trees," while at the 1939 exhibit of "Future Forefathers" at the Springfield Museum of Fine Arts, his canvas "From a Mountain Farm" was selected.

The Contemporary American Art Exhibit at the New York World's Fair included Mr. Woodward's "New England Impression" shown in the May, 1939, issue of *YANKEE*.

Three of Mr. Woodward's paintings are owned in Hollywood. "Dooryard Elm" is in the home of George Burns and Gracie Allen. "The Golden Slope" is the property of Beulah Bondi, screen actress, while "North Window" belongs to Norman Krasna, scenario writer.

Mrs. Arthur D. Potter of Greenfield, Massachusetts, is the owner of the painting of her own beautiful home, noted among old New England buildings for its fine architectural points.

Mr. Woodward's former studio and home were located in Buckland near the Shelburne Falls line but a disastrous fire leveled the buildings to the ground. Following this loss Mr. Woodward purchased a home which had formerly belonged to the village blacksmith of Buckland. The adjoining blacksmith shop with necessary changes has become an interesting and most efficient studio, with its wide floor boards, great overhead beams and huge fireplace. The large bellows formerly used to fan the flames for the forge is now used in connection with the fireplace.

The many windows of the house and studio frame views of the deep mountain valley, sharply dropping below the "upper-street" location of the buildings which are connected after the New England manner.

Many of Mr. Woodward's most beautiful pictures are views from these various windows of his home, studies of unusual loveliness to be had without traveling far afield.

The furnishings of the house and studio are typical of early New England and are arranged not only with the finest artistry but with the hand of one who deeply cares for them. The whole speaks of the beauty of simplicity.