It was a fine morning, and many people were out upon their business when He came walking down the busy street. The sun rays were bright and the air was warm, and the street was filled with people, the noise of which shielded their walks. The sidewalks were black with people, and stately women banded from the window, watching.

And as He walked, He caused quite a sensation and people turned to stare, for He wore a rough brown robe and sandals. His naked feet were shod only with sandy sandals, and His head was uncovered. And as He passed, the woman who noticed Him made comments, until He was covered with characteristics which He never possessed.

The Sandwich-Man

And the hunger on the earth said: "He looks to me like a madman, but I suppose he's advertising something." And two young girls clasped each other maliciously and smiled:

"My! Ain't he sweet, with them bare feet! He must be advertising something!"

And a prostitute who was passing said: "I am not working for him, though his black coat is his advertisement." And a stout man remarked:

"That's not a very dignified thing for a grown man to do. He must be advertising something!"

And the beggar on the earth said:

"I'd rather sit here and hold my hawker and then have his job of pouring up and down. He must be advertising something!"

And a clergyman, who wore a trim coat and a clean, stiff collar, said:

"Another example of the city's poverty! If I were not obliged to hurry on to that dinner at the depot, I would stop and try to convert him. He must be advertising something!"

And the business man and the young girl and the minister and the lawyer and the prostitute and the clergyman, and the many women upon the street, looked at Him. They passed at Him and laughed and on either side, as they passed Him, but they could not see what He was advertising, although they knew very well that He was advertising something. At the coming, a policeman—that product of the entire and good of the world—came up to Him and said:

"Hey there! I don't know you—What are you advertising?"

And He said, "I am advertising the Brotherhood of Man, Simplicity, Truth, and Freedom from Error, and I am advertising Life as a precious thing, and the value of the Jewels of the Imagination."

"Hehe! I don't understand what you say. If you are advertising something why don't you carry a sign, or have it in white letters on your coat, or on a flag from the staff you carry? None of these people know what you are advertising,"

So He said:

"It is true that they do not know what I am advertising. But they have on white underwear; they have nothing to hide. I am advertising something, and they will never be happy until they find out what it is!"
NOTES:

Clifford Ashley, Sidney Chase and Henry Peck (Ashley's cousin) also studied w/Noyes, Summer 1901.

1906 N. C. married Carolyn Bockius (of Wilmington)
1907 Henriette (married Peter Hurd)
1909 Carolyn
1911 Nathanel
1915 Ann (married John McCoy)
1917 Andrew (married Betsey)
Jamie
Nicholas (art dealer)
Summer home – near Port Clyde, Maine

From a phone conversation with Mr. Stumpf (7/5/1918):
Apparently, the Wyeth painting was nailed to the ceiling of the studio (N.C.'s?) and Mr. Stumpf's father purchased it from Betsey, or through her, possibly from an antique shop in the Chadds Ford area. (He would always ask the Wyeths to sell him a painting when they were in the store where he was employed). Mr. Stumpf's father worked at the Birmingham Pharmacy on Rt. 202. Andrew and Betsey Wyeth were in there a lot.

The painting was included in the things that Mr. Stumpf's father sent to him when Mr. Stumpf was in Chicago (early 1980's?) Mr. Stumpf is an FBI agent; he worked on the theft that occurred at A. Wyeth's house in Chadds Ford (late '70's or early '80's).

The painting is listed on page 252 of "N. C. Wyeth: The Collected Paintings, Illustrations and Murals" by Douglas Allen and Douglas Allen, Jr.

December 1914 Vol. LXXVII No. 6, p. 10-11 The Sandwich Man by Nina Wilcox Putnam (double page illustration in color)

The title of the painting is "I am advertising the Brotherhood of Man, Simplicity, Truth, and Freedom from Possessions." It is probably not "If Christ Came to Sixth Avenue" as stated by Mr. Stumpf.
WHO WAS WHO IN AMERICAN ART

Compiled from the Original Thirty-four Volumes of AMERICAN ART ANNUAL: WHO'S WHO IN ART
Biographies of American Artists Active from 1898-1947

EDITED BY
PETER HASTINGS FALK

SOUND VIEW PRESS
1985

WUERTEL, Edmund Henry [P,T,W,L] Clayton, MO b. 13 May 1866, St. Louis, Mo. (or Wuerz) [S,T] b. 1856, St. Albans, Vt. (or Germany) d. 1935. Specialties: watercolor; egg tempera. Internationally recognized by early 1940s for paintings such as “Christina’s World” (1948, MOMA); has been a household name since the 1950s. His watercolor style has attracted countless followers. [47].

WYETH, Caroline [P] Chadds Ford, PA/Port Clyde, ME (1985) b. 12 Jy 1917, Chadds Ford. Studied: her father N. C. Wyeth. Member: NA, 1945, Audubon A. (Dir.); Phila. WCCA (Dir.); AWCS. Exhibited: Macbeth Gal., N YC, 1937 (his first one-man exh.); AIC (one-man); MMA; Traveling Exh. to England; PAPA, 1947; Traveling Exh. to PAPA, Baltimore, N YC, Chicago, 1966; de Young MA, 1973, first living American to receive a retrospective at MMA, 1976; Wilmington (Del.) Mus. (prize); Butler Al (prize); AAAAL, 1947 (prize); AWCS, 1952 (gold). Award: Art in America mag., 1958. Work: MMA; BMFA; AIC; Canajoharie A. Gall.; Union Nebs. A. GA; New Britain Mus.; Butler Al; Wilmington Mus.; Lincoln Mus.; England; mural; Delaware Trust Bank, Wilmington; Author: “The Nut,” “The Smuggler’s Scoop,” 1935. Specialties: watercolor; egg tempera. Internationally recognized by early 1940s for paintings such as “Christina’s World” (1948, MOMA); has been a household name since the 1950s. His watercolor style has attracted countless followers. [47].

WYETH, John Allan [P] NYC. Exhibited: CI, 1938, CGA, 1939; PAPA, 1939; GGE 1939 [40].


WYMAN, Florence. See Irvine.
Newell Convers Wyeth
1882-1945

On October 22, 1882, Newell Convers Wyeth, whose ancestors had taken part in the Boston Tea Party, was born on a farm near Needham, Massachusetts. In 1899 Wyeth graduated from the Mechanic Arts School in Boston, where he had studied drafting. After studying at the Massachusetts Normal Art School, Wyeth enrolled in the Eric Pape School of Art in Boston and spent the summer of 1901 studying under George L. Noyes in Annisquam, Massachusetts; there he met Clifford Ashley, Sidney Chase, and Henry Peck, who all later became students of Howard Pyle. In October 1902 N.C. Wyeth went to Wilmington to study with Howard Pyle. Four months later, his painting of a bronco buster (a study for it is owned by the Delaware Art Museum) was used as a cover for the Saturday Evening Post.

Wyeth spent the summer of 1903 at the Chadds Ford summer school. After a trip to Colorado and New Mexico in the fall of 1904, he painted a number of Western subjects for the Post, Scribner's and Harper's Monthly. After spending the summer of 1907 at Chadds Ford, Wyeth and his young wife, Carolyn, decided to leave Wilmington and settle there permanently in 1908.

Wyeth's career as an illustrator of books and magazines was secure. He illustrated many of the great classic fictions, including Treasure Island, Robin Hood, and Robinson Crusoe. He also painted murals, including a series at the Hotel Traymore in Atlantic City in 1915 and the Apotheosis of the Family for the Wilmington (Delaware) Savings Fund Society in 1932. Later in his career he became increasingly frustrated by the commercial aspects of magazine illustration and advertising and began to paint more landscapes and genre scenes of the Chadds Ford countryside and the Maine coast where he summered.

N.C. Wyeth encouraged his children to develop their talents. Andrew, Carolyn, and Henriette became famous artists, while Ann studied music and Nathaniel, engineering. He also invited promising art students to work with him, for example, Peter Hurd and John McCoy (both became his sons-in-law). N.C. Wyeth died in 1945.

N.C. WYETH: 1882 - 1945

CHADDS FORD, PA. -- Newell Convers Wyeth was born in Needham, Massachusetts, in 1882. At an early age he developed a propensity for drawing—to the virtual exclusion of his more formal academic pursuits—and was sent by his parents to the Mechanics Art School in Boston to prepare for a career as a draftsman. After graduating from this school, he studied art under various instructors in the Boston region. In 1902, he was admitted to Howard Pyle's newly established school for illustration in Wilmington, Delaware. Under the tutelage of Pyle, considered one of the great illustrators of that era, Wyeth began to develop his own remarkable gifts for illustration, which, in a few years, were to establish him as his teacher's rival and eventual successor in the hierarchy of American art and illustration. Wyeth's editions of Treasure Island (1911), Kidnapped (1913), King Arthur (1917) and Robin Hood (1917) were on their appearance recognized as the "classic" illustrated interpretations of these works.

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During the mid-1930s Wyeth devoted an ever-increasing amount of time to strengthening his skills as a landscape painter and portraitist. He also supervised the artistic growth of a small but extraordinarily gifted group of painters who gathered around his home in Chadds Ford, Pennsylvania. Among these young artists were his future sons-in-law Peter Hurd and John McCoy, and his own son, Andrew Wyeth. His firm belief in an indigenous American art that drew its inspiration from an acute observation of nature and a direct contact with the realities of rural living put him in opposition to the modern sophisticates who sought to integrate European influences into American art.

By the time of his premature death in 1945, Wyeth had the satisfaction of seeing some of his fondest artistic ambitions being brought to fruition by a few of his pupils. In 1971 the establishment of the Brandywine River Museum brought together a substantial number of his paintings along with those of Howard Pyle and Andrew and Jamie Wyeth. They stood as a testimony to the enduring influence and unique qualities of his work. The museum in Chadds Ford featured a major N.C. Wyeth exhibition in 1976. Now, with the completion of its new $3.6 million wing, a special N.C. Wyeth show seemed fitting.

The illustrations of the children's literature that made Wyeth the foremost American artist-illustrator of his time can be seen in a new exhibition, "The Classic Illustrations of N.C. Wyeth," at the Brandywine River Museum in Chadds Ford, Pa., now through May 19.

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FOR IMMEDIATE RELEASE

N.C. Wyeth (1882 - 1945):
His Most Famous Work
Now at Brandywine Museum

CHADDS FORD, PA. -- When he was teaching in Chadds Ford, N.C. (Newell Convers) Wyeth once said "the majority of students ... consider art as something that they do rather than something they live." If anyone ever lived his work, it was Wyeth, whose career is an almost flawless example of the popular story of the artist in America.

The illustrations of the children's literature that made Wyeth the foremost American artist-illustrator of his time can be seen in a new exhibition, "The Classic Illustrations of N.C. Wyeth," at the Brandywine River Museum in Chadds Ford, Pa., now through May 19.

Born and raised in Needham, Mass., on the bank of the Charles River, the boy showed an early interest in both painting and the romantic literature he was later to illustrate so well. He was encouraged by his mother to choose an artistic career against the resistance of his more practical father. First he was permitted, with support, to study drafting at the Boston Mechanics Arts School -- an art-related subject that still had some practical use -- and eventually to attend courses entirely devoted to art.

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Encouraged by an instructor to study illustration, he worked under several masters until, at the age of 19, he was persuaded by his friend Clifford Ashley to apply for admission to Howard Pyle's School of Illustration in Wilmington, Del. He was accepted as one of Pyle's 20 hand-picked pupils, and went to Wilmington just before his 20th birthday. He immediately fell in love with the countryside around Wilmington and Chadds Ford, where Pyle taught in the summer. Wyeth would remain there, except for holidays and excursions, for the rest of his life. He attempted to set up housekeeping in Needham after his marriage but this lasted only two years. He had put down many roots in the rolling hills of southeastern Pennsylvania.

The young artist also thrived on the stern discipline and romantic doctrines of Howard Pyle, whose work he had admired since boyhood. Pyle taught devotion to work, the idea that life and art were one, and the development of technical facility subordinate to the training of the imagination. "Pyle emphasized that hard work, constantly applied, and the living of the simple life were two things that would bring about my making," Wyeth later recalled.

Wyeth brought with him a cheerful temperament, an ability -- he was 6 feet 2 inches and weighed 210 pounds -- to withstand long hours of hard physical and mental labor, and an already considerably developed talent. He rapidly moved to Pyle's advanced class, and within a short time was accepting commissions for magazine illustrations that enabled him to repay the loans advanced by his father for art education.
He was a rugged personality in many ways. A good horseman, Wyeth worked his way through a 3 1/2-month sketching tour of the West. In later years he sometimes astonished the farmers around Chadds Ford by holding two filled five-gallon milk cans extended at arms length. His heroes were Thoreau and Teddy Roosevelt, and his paintings, in size and subject matter, reflected the life of the rugged outdoorsman. In this he showed mental strength as well as physical; although he learned a great deal from Pyle, his style remained his own from the beginning.

By 1906 he had enough income from his illustrations to marry Carolyn Bockius of Wilmington, whom he had been courting for two years. They moved to the countryside near Chadds Ford, where he could live the simple life he felt his art demanded. Here were born four of the five Wyeth children: Carolyn, Nathaniel, Ann and Andrew, the last three in a red brick house the artist built in 1911. It was in 1911, too, that he completed the series of illustrations for Treasure Island that assured his national reputation.

Each of the five Wyeth children was taught individually at home, away from "the menace of all organized schools and colleges," but their training was probably more rigorous than any they would have received elsewhere. "N.C.," as he was often called, believed in developing their natural talents. Henriette, Carolyn and Andrew, who revealed a talent for art, worked with their father in the studio. Ann studied music, and Nathaniel studied engineering.

-more-
The sum of all his teaching, of his children and other artists, is in the lines that Wyeth wrote in *For Better Illustration*: "It seems to me that the first responsibility to be taught the young artist, along with sturdy technical study is this, that he must learn to love that object for its own sake, not because it is picturesque or odd, or striking, but simply because it is an object of form and substance revealed to him by the wonder of light that represents a phase of the great cosmic order of things." It is this concept of the sacredness of the object that informs the work of both his son Andrew and his grandson Jamie.

Although Wyeth threw himself wholeheartedly into his romantic illustrations -- he illustrated approximately 200 books during his career -- he hoped that he would be remembered for the landscapes that conveyed in a deeper sense his feeling for nature. He also did many large murals whose tremendous size gave him the scope he desired. But, as he said in 1939, when talking of his children's accomplishments, "... I am still in the battle myself, in spirit at least, and I still have a fairly clear vision of what lies ahead before a real mark is achieved."

It was a personal goal that would never be realized. He and his grandson, Newell Conyers Wyeth II, were killed in a car accident at a railroad crossing near Chadds Ford in October, 1945. But while looking toward this goal, Wyeth had achieved, in what he regarded as his everyday, bread-and-butter work, a place in American art history as the foremost illustrator of his time, an artist who made unnecessary the distinction between illustration and fine art.

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