

ARTISTS (N.Y. (STATE)
LONG ISLAND

**LOCAL HISTORY COLLECTION
BABYLON PUBLIC LIBRARY**



Edwin Forest Murdock

**Idle Hour
Artist Colony
Memorabilia Collection**



Idle Hour Artist Colony Memorabilia Collection



Remodeled Club House at Idlehour Artists Colony, Oakdale, Long Island, New York



Laurel Publications
Miller Place, Long Island, NY

FOREWORD

In the early '60s I was living here in Idle Hour with my two children and a number of their friends who made our house their home away from home and who took very good care of me. Most of them, in fact, are still are happy to work on various historical and restoration projects with me.

One Saturday morning in 1963 came a knock on the door and Danny Kasten stood there to tell me they were cleaning out the Eastern arch of the Clock Tower and we had better go "now."

So down we went. While I had little or no interest in antiques at that time, Danny and I were learning stamps with several others and we found a veritable treasure trove in the upstairs burned rubble, where a terrible fire had destroyed a theatrical production presented in the Artist Colony long ago.

Unfortunately, the gentleman hired to clean out the barns had taken trucks full of this history to the dumps, but he was an old friend, so he gave me a key and all through the following winter and spring, with no heat, Danny and I dragged home boxes of paper items plus a watercolor piled high on the burned rubble that my son Don retrieved for me. I then purchased it all from the antique dealer, Mr. Testa.

Danny and I had a ball that winter smelling like old raccoons, but carefully reading and sorting every item before we kept or disposed of it.

In 1964, Adelphi College moved into the empty Vanderbilt mansion and I became involved with Bess Papandon, Wally and Sally Kachel, Orville and Ellen Steward, Connie Kransteuber, Lavern Wittlock, Betty Remmer, Mildred Van Wheel, Fred Griffiths and a few others in establishing a new Historical Society.

I was given the job of excerpting out the old Oakdale news from the *Suffolk County News* and I spent a year researching the material which became Book I of the "Old Oakdale History," now out of print, and Books II and III, soon to be available..

At the same time, we became actively involved in saving the headwaters of the Connetquot River and the former South Side Sportsmen's Club which had been zoned industrial by the Town of Islip. It took us three years to break a six million dollar industrial zoning, put the park on the National Register of Historic Sites to prevent Robert Moses' super concrete highway from running through it, and making it a passive-use educational classroom.

Somewhere in the middle of this and the establishment of the Town of Islip Museum and the Museum at Connetquot, which took a tremendous amount of energy, time and money, Danny and I spent one more year going back into the ruins to retrieve everything that was left of the Artist Colony with the Thompson family's knowledge and consent. The watercolor I found in the ruins and purchased from Mr. Testa turned out to be a Harry Allen Weston. I returned it to Lynn Morgan to give to Mr. Weston's widow, now Mrs. Frederick Patton. In return, Mr. Morgan did the drawings for the first five William K. Vanderbilt Historical Society Christmas cards which were a continuous sellout.

In 1985 I decided to start a new endeavor, apart from the Historical Society. I went to Dr. Meskill, President of Dowling College, where I am now

an Associate Trustee. I asked him for a store on the highway where I could take items on consignment as well as direct donations to raise money for the restoration of the Vanderbilt Mansion and Estate, which I dearly loved.

And so we started an enterprise that, thanks to the residents in Idle Hour and those who believed in me and helped, now is thriving.

Several winters ago, my son and I finally got under the eaves in my attic to take out the stored boxes of Artist Colony material that had been there since 1963-64.

The photographs and negatives were so dirty, just as we had found them. All the boxes of files on different Artist Colony residents still had that raccoon smell. The bits and pieces of art work Danny and I found in the ruins and meticulously carried home hadn't changed one bit.

The printed material was there too, just the way I had put it into a big scrapbook. And obviously, it would not stand another 25 years without something being done to it. And we all believed that the people in the Artist Colony deserved a chance to see their history.

So we went to the Dowling College Media Center where so much of our work is done, and told Charlie McCabe of our plight. He suggested re-photographing all of them, even to having the negatives developed and re-photographed to reduce the dirt. He loaned us an assortment of equipment to hold still the camera and subject under no glare glass.

And so we ended up with 170 photographs of the Artist Colony Period. We included art work in color where possible. Some had been shown at the first Dowling College Restoration Committee Tour of the mansion and Artist Colony. Some were Christmas cards found in the rubble that Danny and I had meticulously collected and retrieved. Don Weinhardt joined us and worked with the printed material which we are continuing to collect.

The end result was superb. The collection has been catalogued. Many of the paintings have been reframed and a selection of these works has been compiled for this booklet. We soon hope to have a permanent location for many of the larger artworks.

I do want to thank everyone who has believed in my efforts to preserve our local history. They have added so much to the enjoyment of my work and to future generations of history buffs. I also want to add a special note of thanks to Gloria Schetty-Plante and Muriel Petersen, formerly of Dowling College, and now with Laurel Publications. Their interest, dedication and professional knowhow have enabled me to share these important historical mementos in printed form with so many folks over the past 20 years.

I hope you enjoy this current look into the Artist Colony because it represents a piece of post-Vanderbilt history — saved because of a lot of years of work and effort by people who cared. It is finally opening another door to our local history.

Betty Kuss
Chairman
Dowling College Restoration Committee

June 1992

IDLE HOUR ARTIST COLONY

In 1926 Lucy Pritchard Sawyer Thompson and her son, William, III, devised the idea of beginning an artist colony on the former William K. Vanderbilt, Idle Hour, estate in Oakdale. Lucy Thompson purchased the 16-acre farm area from Edmund G. and Charles Burke, who had bought the entire 900-acre estate from Harold S. Vanderbilt. Harold had inherited the estate upon the death of his father William K. Vanderbilt in 1920.



LUCY P. S. THOMPSON (Mrs. W. A. JR.)

WILL BE AT HOME FROM THREE UNTIL NINE AFTER
MID-DAY APRIL THE EIGHTH TO APRIL THE THIRTEENTH
54 WEST 74th STREET. STUDIO 401 - NEW YORK, N. Y.

PAINTINGS (OIL - WATER - PASTEL) SCULPTURE
WEAVING, DESIGNING AND HAND
WROUGHT IRON - WILL BE ON EXHIBIT - WORK
OF A GROUP OF ARTISTS RESIDING AT IDLEHOUR
ARTISTS COLONY AT OAKDALE, LONG ISLAND.

William K. Vanderbilt had been a South Side Sportsmen's Club member and developed his country estate into a showplace along the South Shore. His 100-room mansion, designed by architect Richard Morris Hunt, was termed the most beautiful home in America soon after its completion in 1911. And Mr. Vanderbilt applied the same architectural detail to the other buildings on the property, including the carriage house, conservatories and dairy and livestock barns.

When the Thompsons purchased the 16-acre farm area and the buildings "as is," they saw the possibility of turning these elegant buildings into homes and studios. They soon converted the great stable, cow barn, cheese house, calving house, bull pen, poultry area, piggery and clock tower into studio apartments without disturbing the original covered exteriors. The buildings did not have heat so living in them was restricted to the warmer months. The studio apartments were designed to be sold, but some were then rented.

Lucy Thompson enjoyed a certain talent as an artist, and she represented several artists at her studio on West 74th Street in Manhattan. Turning the farm area into a working studio area for artists enabled her to carry out two of her interests — art and real estate. At the Idle Hour Artist Colony she soon gathered a group of artists she knew and represented, including John Costigan, Harry Allen Weston, Carl Nordell, Lynn Morgan, Ernest Albert, George Elmer Browne, Edwin Forrest Murdock, Myron Van Brunt and Roman Bonet (Bon) Sintas.

An exhibit hall was set up at the Colony where annual art and sculpture exhibitions were planned. A "little theatre" group was organized. Schools of dramatic art, expression, dancing, landscape and portrait painting and



VISIT

The Idlehour Artists Colony - Oakdale, Long Island, N. Y.

THE famous Vanderbilt stables and farm buildings of "IDLEHOUR" have been purchased for the express purpose of converting them into a summer colony for artists, sculptors, writers, musicians, decorators and all those who are in any way allied with the arts and crafts. These buildings are now open for inspection. Don't leave the state without visiting this beauty spot of Idlehour. At the Club House in the Colony we will gladly tell you about the Studio, Studio apartments, space to build or buildings to remodel that are all included in this delightful array of quaint and unusual buildings and park-like grounds. You might also remember that a group of New York artists will give a reproduction of an Italian Street Fair in the grounds on September 24th and 25th. Leave your name and address for a special invitation at the Club House or at the New York address of The Colony, which is Room 912, 39 East 26th Street.

THE SECRETARY
Idlehour Artists Colony

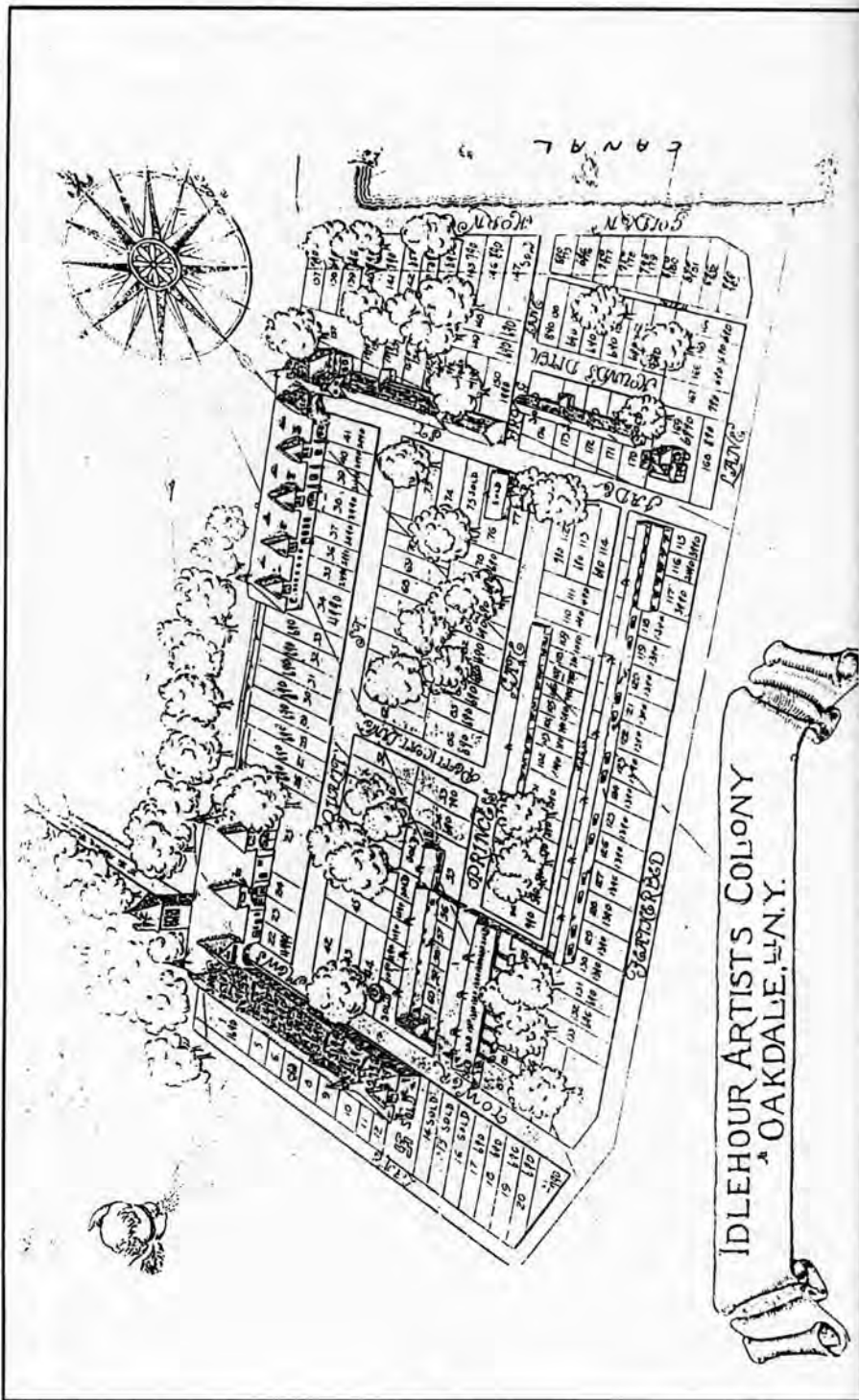


commercial art were to be arranged, according to the Colony's sales brochure. And salt water and fresh water pools were available for the residents' use.

A Club House, with a lounge area and restaurant, known as the Tally Ho Inn, run by Bill Thompson, was open to residents for a membership fee of \$10 per year and nonresidents for \$20 per year. The land at the rear of the Colony was made available for members who wished to grow vegetables and flowers. Jitney service was to be made available to the railroad station throughout the season.

Many of these creative ideas were carried out and the Colony enjoyed a flurry of success for several seasons, as evidenced by the notices of street fairs, exhibits and gallery shows, invitations to bridge and fancy dress parties and dinners at the Club. However, with the Depression, many of the artists were unable to meet their rent and mortgage payments and the Thompsons had to close these apartments, storing left-behind artworks and belongings in the barns. Bronco Charlie Miller, last of the Pony Express Riders, appeared at the Colony and lived in a log cabin where he carved folk art and totem poles. He helped the Thompsons in their attempts to keep the Colony viable. However, they were not able to keep the buildings in repair and soon new owners took over the various structures in the Colony.

Today, artists continue to live in some of the units and other dwellings are owned by folks who enjoy the charm and uniqueness of living in a turn-of-the-century legend.



Tally-Ho Inn

FROM
Sayville
1938



HIGH HAT?

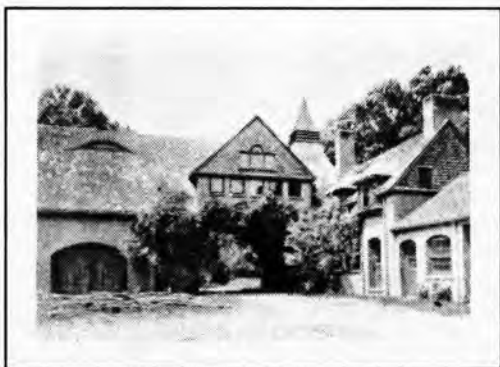
NOPE not at all
-just a real nice
place where food
is delicious and
surroundings are
delightful . . .

Come for
BREAKFAST · LUNCH · DINNER

Special attention to
CLUB LUNCHEONS &
BRIDGE PARTIES

TALLY-HO INN
IDLEHOUR ARTIST COLONY

VANDERBILT ESTATE · OAKDALE, L. I.



Emmet, the chef, at the forge in the Tally-Ho Inn. At right, Betty Miller and Bill Thompson enjoy a dinner at the meeting place for the Artist Colony.

Edwin Forest Murdock



Thompson's Village

Idlehour Artists Colony

Extends to you and your friends an invitation to visit an intimate

Exhibition of

Paintings by a Selected Group of American and Spanish Artists

July 9th to July 19th

Directions: Merrick Road to Oakdale in Idlehour.
Autos will meet trains at Oakdale Station.

Art Committee
Betty Miller, Chairman

CATALOG

of
PAINTINGS EXHIBITED in CLUBHOUSE
Idlehour Artists' Colony, Thompson's Village
Oakdale, Long Island

July 9th to July 19th, 1927

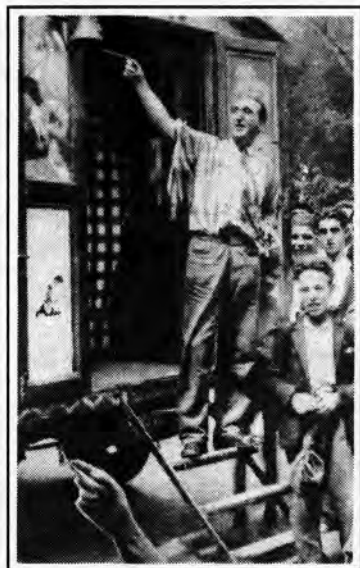
1. The Shepherds	Joseph H. Boston	27. Heratido De Madrid	Roman Bonet (Don)
2. Moon Light, Lake Placid	Joseph H. Boston	28. Heratido De Madrid	Roman Bonet (Don)
3. Just Strolling Around	G. Glenn Newell	29. La Voz De Madrid	Roman Bonet (Don)
4. The Red Mill	G. Glenn Newell	30. Cigarettes	Roman Bonet (Don)
5. November	G. Glenn Newell	31. Chocolate	Roman Bonet (Don)
6. Portrait	George B. Shepherd	32. Chocolate	Roman Bonet (Don)
7. Portrait	George B. Shepherd	33. A Group of Posters	Roman Bonet (Don)
8. Portrait	George B. Shepherd	34. Sevilla, Spain	Julio de Diego
9. Portrait	George B. Shepherd	35. Badajoz	Julio de Diego
10. Portrait	George B. Shepherd	36. Cabaret	Julio de Diego
11. Portrait	George B. Shepherd	37. Spanish Costume	Julio de Diego
12. The Open Sea	Segurd Skou	38. Fantastic Dream	Julio de Diego
13. Old Silver	Segurd Skou	39. La Nave	Julio de Diego
14. September Sea	Segurd Skou	40. Patio of Mallorca House	Joseph Drudis-Blada
15. The Old Stone Cutter	Segurd Skou	41. Victor Hugo's Home	Joseph Drudis-Blada
16. Mountain Lake, Norway	Segurd Skou	42. Fisherman's Houses in Paiajes	Joseph Drudis-Blada
17. Daus La Ville Close	Segurd Skou	43. Cave-Mallorca	Joseph Drudis-Blada
18. In The Moonlight	Segurd Skou	44. Santillana Del Yur	Joseph Drudis-Blada
19. The Black Bowl	Segurd Skou	45. Valdeuosa, Spain	Joseph Drudis-Blada
20. Jeanne Eagels	Roman Bonet (Don)	46. Haunted Rocks	Joseph Drudis-Blada
21. Jane Cowl	Roman Bonet (Don)	47. The Prince's Garden	Joseph Drudis-Blada
22. Human Aquarium	Roman Bonet (Don)	48. Landscape, Mallorca	Joseph Drudis-Blada
23. Coney Island	Roman Bonet (Don)	49. Deja, Spain	Joseph Drudis-Blada
24. New York Subway	Roman Bonet (Don)	50. Bitterty	E. F. Murdock
25. Spanish Doll	Roman Bonet (Don)	51. Peggy	E. F. Murdock
26. Blankor	Roman Bonet (Don)		



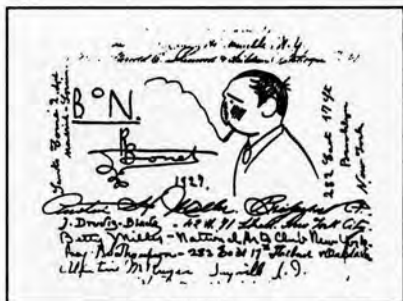
Roman Bonet (Bon) Sintas



New York Subway

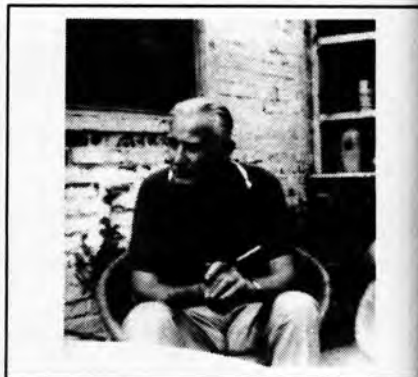
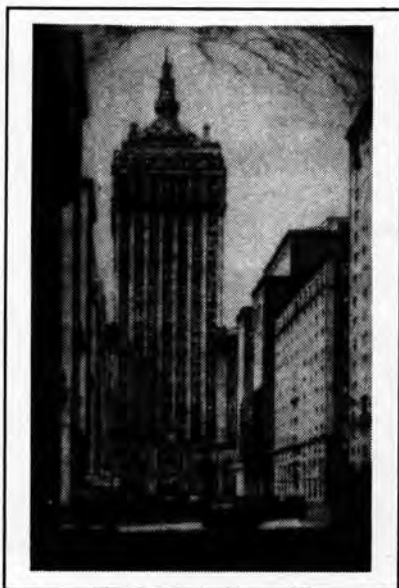


Bon in front of traveling studio in Spain. From a newspaper clipping found in fire rubble.





Lynn

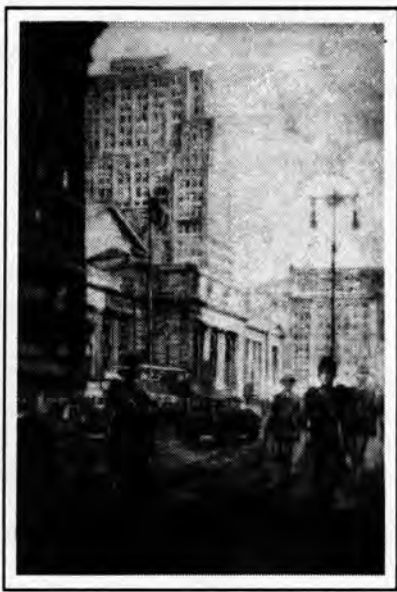




Morgan

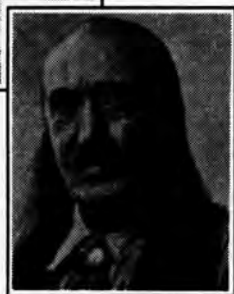
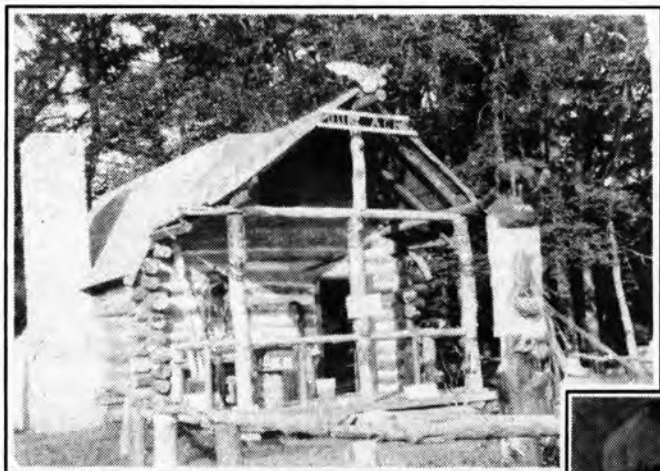


Drawing used for UNICEF Christmas card.

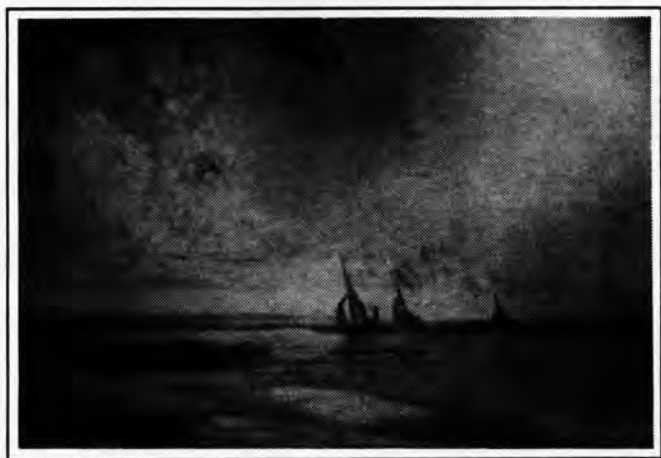




Bronco Charlie Miller



August Hunt



Sails at Sunset

Harry Allen Weston



Christmas card



Street Scene in Spain — Corner of the Market



Verizzo



Edmund Malsch Maultaszch



Teakwood Torso

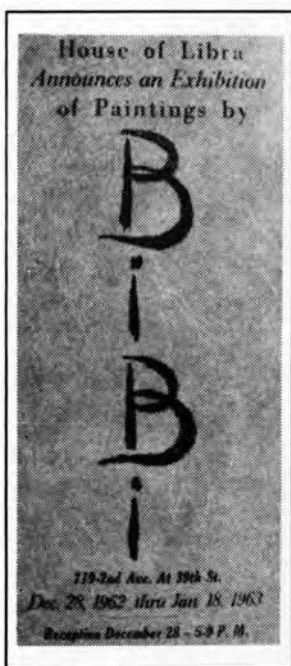




Carl Nordell



Bibi McManus



Oriental Ladies on Foil



Stallion



Lawrence Harris



Paul Schwartman



Edwin Willard Demming

Vignettes of Artist Colony Residents

Paul Adams, #10 Tower Mews, advertising expert who divorced his wife and married Catherine Curtis. He had one of the larger apartments. His great living room was the show place of the colony, the great fieldstone fireplace capable of taking 6 foot or 8 foot logs.

Ernest Albert, painted, exhibited in the 1930 National Academy of Design, was a member of the National Arts Club, 1928, exhibited second year at Artist Colony.

Nellie and Zimmerly Bryan lived in the Artist Colony for many years. He was an artist, she an interior decorator.

Roman Bonet-Sintas, (Bon), Spanish characterartist, painter, sculptor. Exhibited portraits of W. A. Thompson and Lucy S. P. Thompson and "NY Subway" in Artist Colony in 1928. Also exhibited in 1928 at National Arts Club.

Joseph Boston, exhibited Club House July 9, 1927 with "Shepherdess," "Moonlight on Lake Placid," Exhibited National Arts Club, New York City, 1928, Member of National Gallery, Salmugundi Club and National Arts Club.

George Elmer Browne, a talented artist who exhibited in 1928 at the National Arts Club and in 1930 at Salmugundi Club. Work found in important collections in United States. Regular exhibitor in Paris, Munich, Berlin, Rome, London and United States salons. His paintings hung in Luxenberg Galleries in Paris. One of his paintings "Bait Sellers of Cape Cod" was purchased by the French government. In 1926 he was decorated Officer De 1, Instruction Publique by France.

John Costigan, exhibited 1930, National Academy of Design.

Catherine Curtis, lived in #3 unit. President, Metropolitan Women's Athletic Club, later was arrested for bouncing checks at the butcher.

Elizabeth Church, owned the duplex unit past Cheese House which was completely destroyed by fire and where firemen threw valuable antiques out of the top floor to the street below.

Julio De Diego, exhibited July 9, 1927 at Artist Colony.

Edward DePotter, a musician who lived on Golden Horn.

John Dilkes, writer who lived next to Betty MacDonald and Austin Miller on Golden Horn.

Edwin Williard Demming, Indian illustrator who did the illustrations for George Bird Grinnell, the noted Indian expert and explorer who had a geyser



Louise Szanto

named after him at Yellowstone National Park. Leader in conservation movement, Grinnell was also a South Side Sportsmen's Club member. E. W. Demming was backed by people like H. D. Auchincloss, and the Roosevelt family, etc. He exhibited in National Arts Club, New York City.

Jose Drudis-Biada, exhibited July 9, 1927, exhibited in 1928 at National Arts Club, New York City.

Barry Dunbar, novelist, translator, worked for Shuberts on Broadway.

Robeson Gore, artist who lived on Jade Street.

Francis Gow-Smith, one of the most famous residents in the Colony. He was an explorer in the South American jungles, lived on Princess Gate, and finally succumbed to fever from the tropics. His widow, Carol, married Lynn Morgan.

Florence M. Greenwood, artist who lived on Jade Street and exhibited in the Colony.

Lawrence Harris, I have one small piece of his artwork found in the rubble, absolutely enchanting. Looks like illustrations for children's book.

Catherine Lawson, sculptress. Her bronze head took Julia A. Shaw Memorial Prize of \$300 in 1921. Member of the Academy of Design.

Jean Leher, Jade Street, composer, musician.

Robert LeSauer, famous actor who died in the Colony.



*Proposed seal for
stationery and
airport signs for the
Suffolk Aero League*

Lieutenant Leslie MacDonald, aviator and spark in Idle Hour Aero Club. One of his guests was Theda Rosche, the flying fraulein. Son of Flora MacDonald, brother to Betty MacDonald Miller. He lived on Jade Street. He was decorated by Italian and French Governments. His airstrip was on the east side of Vanderbilt Blvd. and we have typed copy of the contract for Idle Hour to Bermuda flight.

Eric Maunsback, did portraits of child's head and Helen McCarthy (another of the residents in the Artist Colony) which were on exhibit in the Colony.

Edmund Malsch Maultasche, (also known as Eric or Dirk) - sculptor who sold pieces to the Bing Collection. I have letters to Mrs. Thompson asking her to bring his work for family Christmas presents. Exhibited sculptures of child and Helen McCarthy at the Colony.

Olga Meervold, Costume designer who collected frogs of every kind. Exhibited Zazz baby, old fashioned girl and gypsy at the Colony. Decorated letters with small watercolors.

Bulle Ferdinand Michelson, President of Bulle Clock Company and co-inventor of Bulle Clock in the Eiffel Tower which runs four years without rewinding.

Betty MacDonald Miller, an artist and newspaper woman who was a member of the Board Studio Guild, Theater Guild, National Advertising Club, and Chamber Symphony Orchestra. Was the great-granddaughter of Donald

MacDonald, first premier of Canada. Married to Austin Miller, (Butz) actor, motion picture director, interior decorator and also an extra in Jack Holt's movie "Born to West." Assisted in Al Smith's last campaign. They lived on Golden Horn.

Carl Miller, advertising executive who lived on Princess Gate.

Lynn and Carol Morgan lived in the Artists Colony for many years. Mr. Morgan's work was wide ranging in interest. His work is well-represented in the area. Mrs. Morgan's sister, Marna, also lived in the Colony.

Edwin Forest Murdock, painter, patent lawyer, exhibited on July 9, 1927 at the colony and lived at Princess Gate. President of American Institute of Artists.

Glenn G. Newell, exhibited on July 9, 1927 at the Artist Colony. Member of National Arts Club, 1928, New York City, and Member of National Academy and Salmugundi Club.

Carl Nordell, portrait painter, and landscape painter, well known member of Salmugundi Club.

Roselle Osk, etcher, artist, painter, printmaker.

Frederick L. Packer, exhibited his paintings "Sunset" and "Moonlight in California." Built an apartment in former dairy barn.

Henry W. Parton, artist at second exhibit.

Lorena Peabody, Christian Scientist advocate who lived on Jade Street.

Waldamar and Bertha Peterson, owners of a theatrical company.

Williard Proust, artist in colony.

DeWitt Reed, writer, publisher and lawyer who lived in the colony.

Robert Rohde, magazine and writer in the Colony. Might well be Robert Rhode, master detective writer.

Miss Ryan, of New York opened a studio in the Artist Colony and has an apartment converted from one of the piggeries in the rear of the quadrangle.

Paul Schwartzman, artist in the colony. His work is found on Christmas cards there.

Louis Seybold, painted landscapes such as "Country Road in Winter." He built a studio under the sloping roof of one of the great barns with an immense skylight. His father was a newspaper publisher of one of the largest German newspapers in the United States.

George B. Shepherd, portrait artist exhibited at colony on July 9, 1927.

Sigard Skou, exhibited in the artist colony July 9, 1927.

Louis Szanto, illustrator who got Mrs. Thompson to break a contract with another art dealer so that she could represent him.

Lucy Pritchard Sawyer Thompson, founder of the Artist Colony with her son Bill. Lived at "The Gables," the old Vanderbilt laundry and had a unit in the tower. Her husband, William Thompson, Jr., has been vice president of Texas Co., Later Texaco.

William Thompson, III, had his own unit in the colony converted from a duck house, and ran the Tally Ho Inn.

Mrs. Elaine Golding Tuthill, swimming champion (English Channel), who died in the colony.

Baroness Von Lilliankranz, portrait painter who exhibited in the colony.

Myron Van Brunt, artist, decorator; did illustrations for children's books; exhibited "Little Red Riding Hood," "Miss Muffet," and "Cinderella" in the colony.

Everett Warner, exhibited, 1928, National Art Club, New York City.

Harry Allen Weston, A.N.A. artist lived at #3 Tower Mews, was famous water colorist. His wife, Marna, was the sister of Carol Gow-Smith Morgan. She married Frederick Patton after Harry Weston's death.

Arthur Woelfe, painter and exhibitor at second Colony exhibition.

Wilmott Wood, owned a farm in Middle Island and raised pigs, but exhibited hand-wrought iron work in the colony. He also supplied the colony with wood.



Newday / David L. Pokress

Admirers surround Spirit of Hope statue next to Town Hall.

PROFILE

A Tribute To the Work Of Women

The efforts of Myrna F. Taylor and many others have resulted in the installation of a bronze statue — a tribute to all women and their struggles with life's demands — in the Vision of Hope Garden, a mini-pastoral oasis on the grounds of Babylon Town Hall in Lindenhurst.

Though the recently dedicated statue is small, standing less than two feet high, it is large in the hearts of those who helped put it in place. Taylor, town commissioner of human resources, one of those who led the drive to erect the piece, said the work by East Islip sculptor Eileen Barry is a smaller version of a far larger work originally envisioned, but for which the funding goal was not reached.

The small statue represents a woman soaring in the symbolic freedom of flight. "The statue is ideally suited for the handicapped. Wheelchairs can easily access it and roll up to it," explained Taylor. She added that the impetus for creating the garden, which was dedicated earlier this year, was originally to offer hope and support for breast cancer victims. But the purpose broadened out to encom-

pass a far wider scope with the installation of the statue, to include paying homage to all the many kinds of grief and pain borne by women.

"We formed a committee, and as a result it was decided to commemorate the women who have survived and overcome obstacles in their lives," said Taylor. She said this, of course, includes not just illness, but suffering from social ills such as battered-woman syndrome and spousal abuse. Taylor said the piece of art cost about \$5,000, all of which was raised by selling the bricks that line the small garden's walkway, a symbolic pink ribbon like the ones worn in support of breast cancer victims. The garden in season displays azaleas, pink geraniums and is set off by a pair of large cherry trees surrounding the path.

Taylor, an Amityville resident for 25 years, describes herself as an avid community worker. She's active with the Central Long Island Branch of the NAACP and The American Jefferson Estates Civic Association of Amityville.

Among the significant contributors that made the garden and statue possible, said Taylor, was Brighter Future for the Disabled, a Babylon nonprofit group. She said fund-raising was still ongoing to enhance the garden. Anyone wanting to purchase a "brick," which, in actuality, will be a name inscribed on a plaque to be placed in town hall, can contact the Babylon Vision of Hope, Town of Babylon Department of Human Resources, Town Hall Annex, Phelps Lane, North Babylon, N.Y. 11703.

— Bill Kaufman

Newday 11/19/95

OBITUARIES

Don R. Eckelberry, Painter of Birds, Dies at 79

By MICHAEL POLLAK

Don Richard Eckelberry, a prolific illustrator who was one of the country's foremost bird painters, died Jan. 14 in Bay Shore, N.Y. He was 79 and lived in Babylon, N.Y.

He died of respiratory failure after surgery, said his wife, Virginia.

Al Gilbert, past president of the Society of Animal Artists, said, "Don was probably in stature comparable to Roger Tory Peterson in the field of wildlife art and bird painting."

As illustrator of Richard Pough's Audubon Bird Guide in 1946, Mr. Eckelberry portrayed virtually all the birds of North America north of Mexico in all significant plumages, in 1,250 color pictures.

Dr. Durbin Rowland of the University of Chicago wrote of the first volume: "Each bird seems to have sat or rather perched for a portrait rich in distinguished traits, right in stance, in coloring and even in feathered personality." Audubon, the professor said, would have been thrilled.

Mr. Eckelberry's drawings and paintings are found in 14 books, including "An Introduction to Nature" by John Kieran, "A Field Guide to the Birds of the West Indies," "A Guide to the Birds of Trinidad and Tobago," "Our Amazing Birds" by Robert S. Lemmon, and the Audubon Western Bird Guide. He was a staff artist with the National Audubon Society in the 1940's but worked after that as a freelance illustrator.

Les Line, editor in chief of Audu-

bon magazine from 1966 to 1991, described Mr. Eckelberry's artwork, which he frequently published, as "fine art rather than draftsmanship."

Mr. Line said Mr. Eckelberry bucked a growing trend in the 1970's and 80's in which artists, working from photographs, put more and more detail into wildlife painting, including detail one could not hope to see in the field, until the painted birds ended up looking stuffed.

By contrast, he said, "Eckelberry's paintings really breathed life, and as they really looked in nature—a bird flying over the ocean with waves breaking or flocks of skimmers lined up on shore."

Mr. Eckelberry was born and raised in Sebring, Ohio, and by the age of 15 had formed a bird club, was writing nature columns for two newspapers and had had a one-man show. He attended the Cleveland Institute of Art, where he met his future wife, who was his freshman design instructor, and spent a summer as a trailside naturalist for the Cleveland park system.

While working in a California optical company as part of the war effort, he went on a desert bird-watching trip with John H. Baker, director of the National Audubon Society, who promptly hired him.

Some of his early jobs for the society included being warden of wildlife sanctuaries in Louisiana, where he traveled to check on the



Virginia N. Eckelberry, 1968



Don R. Eckelberry, one of the nation's foremost painters of birds, is shown in the field with the tools of his trade. Above, his painting of black-crowned night herons.

nearly extinct ivory-billed woodpecker; Okeechobee, Fla.; and Cape May Point, N.J.

"Don was known as the consummate field man, making brilliant, lifelike sketches of birds throughout North, Central and South America," said Robert M. Peck, curator of art at the Academy of Natural Sciences in Philadelphia and a longtime friend of Mr. Eckelberry's.

"He was also a fabulous raconteur, creating eerily convincing sound effects and affecting a wide range of accents as he wove captivating tales of his many adventures in the field."

In 1967, Mr. Eckelberry and two other conservationists raised money to buy Spring Hill Plantation, a thousand-acre estate in Trinidad well known to ornithologists because of its nesting oilbirds and a wide variety of other tropical species. They renamed it the Asa Wright Nature Center, after its former owner, and it is now a nonprofit center for ecotourism and research.

In addition to his wife of 54 years, the former Virginia Nepodal, a fabric designer and painter, he is survived by two sisters, Judith Loo of Arizona and Ruth Linard of Hawaii.

BABYLON

ARTISTS (N.Y. (STATE)
LONG ISLAND

Special

A WEEKLY GUIDE TO COMMUNITY NEWS AND EVENTS

LOCAL HISTORY COLL.

After Three Careers, at 85, He's Just Starting Fourth

By Betty Ommerman
STAFF WRITER

Age is just a number. If you doubt it, ask **Beryl Levy** of Babylon.

At the age of 85, he's already exhausted a career as a lawyer and professor of philosophy. He's combined his two former careers into another; authoring several books on the philosophy of law. His most recent book, "Anglo-American Philosophy of Law," was published by Transaction in 1992. He's also an artist with about 15 of his paintings on exhibit at the Islip Art Museum in East Islip through Sept. 25.

"The challenge is infinite. There's so much to learn," Levy said. Levy, whose first book was published about 53 years ago, hopes to turn his paintings — begun as a hobby about 25 years ago — into his latest professional career.

His paintings, which museum curator **Catherine Valenza** of Bohemia describes "as not part of the mainstream," are ablaze with vibrant colors. "You might say that I'm a colorist," Levy said. "I'm not interested in shadows, depth or volume."

He's also a realist. When painting a model during an art class in Man-

hattan, the room was so crowded he could only glimpse one of the model's feet and a shoe. So, that's what he painted. That painting always has been considered a hit of the show whenever exhibited. It's now part of the Islip Art Museum exhibit, which he shares with minimalist painter **Edith Carlson** of Salt Lake City and others from the permanent collection.

"A modern artist doesn't care what he paints," Levy said, "because he's more interested in the pictorial quality of the painting than in the object which he is painting. I wanted something interesting and challenging on the canvas. So, I decided since I could only see her foot, I would paint her foot. And that turned out to be one of my most interesting paintings."

As an undergraduate at Columbia University, he majored in philosophy. Graduating in 1929, he was offered a fellowship for his doctorate in philosophy from Columbia Graduate School. With that degree in hand, and no job because of the Depression, he enrolled in Columbia University's Law School and received his law degree in 1936.

While practicing law in Manhattan, he was enthralled by Judge Benjamin Cardozo and decided to write a book about him. The book, "Cardozo and Legal Frontiers," was published by Oxford University Press in 1941 or 1942, Levy said. "I then felt I had a choice of two careers: as a lawyer or as a writer of books on philosophy and philosophy and law."

After deciding to do both, he practiced law for a few years before becoming a federal administrative law judge in Cleveland. Reaching mandatory retirement age, he joined the staff at Hofstra University and soon became a professor of philosophy. Retired from Hofstra in the late 1970s, he now concentrates on painting and writing.

He also enjoys working in the garden of the home he shares with his wife **Phyllis** and daughter, **Thea**. And to make sure he keeps fit, Levy can be found almost every day doing aerobic dancing at the Armitraj Health Club in Bay Shore.

BY THE WAY

David C. Catalano of Babylon, director of operations for the New York State Office of Parks' Long Island region, was one of seven statewide employees who received the State Parks L.L. Huttleston Executive Award this month at the Valeur Mansion, Rhinebeck. The award is in memory of Leonard L. Huttleston, a career employee of the park system who served as director of state parks from 1961 until his death in 1964.

Catalano began his career with the state parks as a seasonal employee in 1967 and worked his way up to general park manager and assistant regional director. He was recognized recently for his tireless work to improve the quality of service for park patrons and for his ability to lead and direct his staff.

He initiated the Michael S. Lawton Scholarship Fund program, which enables a student taking a degree in environmental studies to serve a summer internship with the Long Island State Park region. Lawton, the son of **Anne** and **Gary Lawton** of Oakdale, died in a swimming accident in 1990 at the age of 2. His father is conservation education director at Connetquot River State Park Preserve, Oakdale.

Send items of interest to *Around Town*, *Babylon Special*, *Newsday*, 235 Pinelawn Rd., Melville, N.Y. 11747-4250.



Beryl Levy of Babylon has been a lawyer, a professor of philosophy and a writer; now he's turning his sights to art.

Newsday / Don Jacobsen

LOCAL HISTORY COLL.

LOCAL HISTORY COLLECTION
BABYLON PUBLIC LIBRARY

AROUND
TOWN

IN BABYLON

Carl Lipkin, in the sculpture garden of the Silver Street home of his late father, Jacob Lipkin, a nationally known sculptor who for almost 50 years lived in the Town of Babylon.



Newsday / Thomas R. Koeniges

A Sculptor's Love, Art Come Home

By SAMSON MULUGETA
STAFF WRITER

IF TRUTH BE TOLD, Carl Lipkin was not unhappy that bureaucratic bungling by the Town of Babylon six years ago has returned to his family what he considers to be its rightful inheritance.

In 1990, Lipkin's father, Jacob, a sculptor with a national reputation, decided to give his house and artworks to the town so that his Silver Street home could be turned into a museum.

But five years later, town officials informed the artist that not only was the property transfer not completed because the paperwork was lost (according to Jacob Lipkin) or the proper papers were not filed (according to the town), but that he owed Suffolk County about \$14,000 in back taxes that he thought the town was paying.

Undaunted, the sculptor tried to transfer the property again. But the deal hit a snag when the county insisted on the payment for back taxes. In any event, the confusion resulted in the town missing out on a chance to acquire a potentially valuable piece of property. Finally, a compromise appeared to be at hand earlier this year. But by then, Jacob Lipkin was in failing health. He died of cancer on April 27 at 87.

Carl Lipkin acknowledged that he and his sister were at first upset at their father's decision to donate his work and property, but came to accept his wishes to pass on part of his estate to the town instead of to them.

"We were not happy that we were deemed incompetent to protect the work," he said. "I wanted to at least have some of his tools, some art or the house that we helped him build. But we were ready to give it up and

we did give it up, painfully. I would have never fought to get it back just for selfishness."

Carl Lipkin, who had been estranged from his father for nearly a decade and came to visit from Seattle two weeks before his father's death, said he and his sister reconciled with their father before his death. At the end, Carl Lipkin said, his father had accepted the idea to change his original plans regarding the property.

"This is a complicated story," Lipkin said. "That [turning his home into a museum] was not his wish at the end. It was my wish his major works be in public institutions. At the nursing home I told him what my plans were and he was very much in agreement."

He said Lipkin's family will pay the tax lien.

Jacob Lipkin, who spent nearly 50 years in Babylon, was born in 1909 on the Lower East Side. When he was 5, his father died, and he was sent to an orphanage even though he had 12 siblings, some of them married, said Richard Rivera, his biographer.

"He stayed there for three years and it scarred him for life," Rivera said. Finally, one brother took him in "not because he cared for him but because he wanted to use him as a draft deferment so he wouldn't have to go to World War I," said Rivera, a Manhattan graphic artist who is still working on the book about Lipkin.

"That emotional trauma determined his outlook for the rest of his life," Rivera said. "He did have a lot of anger. But he exorcised those demons through his art."

Lipkin decided to become an artist at the age of 29 after stints as a merchant seaman, master machinist and tool and diemaker. He attended Cooper Union in Manhattan and began working on his distinctive sculptures of marble and granite depicting figures from the Bible and mythology.

His sculptures stand at JFK Plaza in Philadelphia

and Howard University. His works have been exhibited at the Smithsonian Institution, the Jewish Museum in Manhattan, the Fogg Art Museum at Harvard, the New York Historical Society and the Museum of the City of New York.

"His dream was for the townspeople of Babylon to be able to enjoy and partake of what he had created during his lifetime," Rivera said. "In fact, the place [his home] was an unofficial museum during his lifetime. He put a sign that said 'The Lipkin Museum' and many people just strolled into the sculpture garden, and he would give them a tour."

Babylon Supervisor Richard Schaffer was not involved in the confusion five years ago that resulted in the gift being rejected. But Schaffer said his administration was now ready to recoup past mistakes and accept Jacob Lipkin's gift.

Schaffer said that a compromise was reached earlier this year when county Legis. Paul Tonna (R-Huntington Station) moved to pass legislation to forgive the tax and preserve the property as a museum through designation as a county park to be maintained by the Town of Babylon. Lipkin's death came before that process was completed.

"If the son doesn't pay the back taxes, the county keeps it and it can remain as a museum," Schaffer said.

But Carl Lipkin, who said the family will pay the taxes, said a gift to the town was no longer an option.

He plans to "do right" by his father's memory, Carl Lipkin said.

"Inheritance and responsibility are absolutely connected," said Lipkin, 50. "It's not just that I have a candy store to sell off. I would like to benefit as well and my sister, too. But I'm going to protect these works, and find them good homes." •

TOWN BEAT

AMUSEMENT PARK TICKETS

Discount tickets to Great Adventure, including the safari, are available at the Islip Department of Parks, Recreation and Cultural Affairs for \$19. Tickets must be purchased by May 30 and are valid through June 28. For more information, call 224-5407.

ISLIP TOWN TRIP

The Islip Parks, Recreation and Cultural Affairs Department has scheduled a trip to the Intrepid Sea-

Air-Space Museum and the Empire State Building on June 8. Enjoy lunch at Cafe 44. The cost of \$49 includes transportation by coach bus. Depart from Oakdale Housing at 8 a.m. or Brookwood Hall, East Islip, at 8:30 a.m. For reservations or more information, call 224-5407.

TENNIS INSTRUCTORS

Anyone 18 years and older with tennis experience who is interested in teaching tennis for the Town of Babylon this summer or fall, is asked to call 893-2100.

SWIMMING AND DAY CAMP

The Babylon Department of Parks, Recreation and Cultural Affairs is offering a mail-in registration for its swimming instruction program and day camp.

Swimming instruction is offered to resident children ages 6 and older at all six town pools from June 25-July 26. The fee is \$15 per child and \$5 for each additional child.

Day camp is offered to resident children, ages 6-12 or age 5 with proof of having completed kindergarten, weekdays July 8-Aug. 8. Sessions are from 9 a.m. to noon or 1-4 p.m. The fee is \$35 for one child, \$50 for two and \$70 for three.

To register, send the appropriate form and enclosures to Swimming Instruction or Day Camp, 151 Phelps Lane, North Babylon, N.Y. 11703, postmarked by May 24. Forms are available in the 1996 Parks and Recreation directory, or call 893-2100. No walk-in registrations will be accepted until June 10.

COMPILED BY MARY ELLEN PEREIRA



ARTISTS (N.Y. (STATE)
LONG ISLAND

Jacob Lipkin in his sculpture garden in 1989

Newsday Photo

Art Praised, Not Museum

Neighbors balk at home-sculpture showplace

By Estelle Lander

STAFF WRITER

While Town of Babylon workers are sprucing up the house of a North Babylon sculptor in anticipation of the site becoming a town museum, neighbors are fighting the move, saying the museum does not belong in a residential setting.

"I love his sculpture; he's a great artist," said Nicholas Decos, a neighbor of 82-year-old Jacob Lipkin, whose marble monuments of mythological and biblical figures adorn the yard of his Silver Street house. "But not in a private community. It belongs in a museum."

"It's nice, but if these are treasures and artifacts, why can't we take these and place them in a senior citizens center or on the Babylon town lawn in front of town hall?" asked Paul Parlupiano, who lives up the block.

A group of Silver Street residents planned to meet with town officials last night to air their grievances and offer a list of requests on how the museum should be run.

Lipkin has lived on the site since pitching a tent on the vacant land he paid \$350 for 56 years ago. He built the one-story house himself as a place to work and store the marble statues that stuffed his Manhattan apartment. He also built a separate shed where he forged tools he used to chisel. Lipkin, who doesn't sell his work and made a living as a carpenter and jewelry designer, was the subject of a public television documentary and has donated his sculpture to museums and the city of Philadelphia, where it graces a plaza.

For years Lipkin has hung a sign on the front gate every now and then, announcing that visitors were welcome. Schoolchildren and others who heard about the place dropped by.

Past town administrations turned down Lipkin's

offer of giving his house to the town in exchange for being allowed to live there tax-free until his death, after which Babylon would have the house as a museum. But Supervisor Arthur Pitts accepted the proposal two years ago, and the town board approved it earlier this year, making it official.

"Nothing will change as long as Mr. Lipkin is alive," said Pitts aide Jeffrey Morosoff. The town will pay the \$1,562 yearly property taxes while doing general upkeep of the house, including putting a new roof on the forge shed. After the sculptor's death, the house will officially become a town museum, to be run with a part-time curator, and will be open during restricted hours and for limited tours, Morosoff said.

Neighbor Cindy Wood said she feared increased traffic could pose a threat to her 1-year-old daughter. "Once it becomes a public facility and advertised as such, his work may be more valuable when he does die and of more interest," generating more traffic, she said. Other complaints from neighbors included the expense of the house being taken off the tax rolls.

"It's nonsense to think that this will increase traffic," Morosoff said.

Wood outlined these requests residents planned to take to the town: that no signs be posted outside the house, that the site be closed on weekends and open only during spring and summer and only by appointment, that no floodlights be placed on the house, that no food or beverages be allowed and that 24-hour security be maintained.

For his part, Lipkin is used to odd reactions from neighbors, beginning with those who were shocked at what they thought was a cemetery after he unveiled his sculptures from their winter wrappings.

"This place is a gem," he said. "They should be glad; it enhances their property."

Newsday 5-15-91



Newspaper John H. Cornell Jr.



Henry Prellwitz and Edith Mitchill Prellwitz flank a contemporary photograph of their house overlooking Peconic Bay. To the right are his-and-hers studios.

For Love And Art

For half a century, their work was forgotten and left in a Mattituck studio. Now the paintings of Edith and Henry Prellwitz have been rediscovered.

BY AMEI WALLACH

STAFF WRITER

IT WAS 1883, the corseted age, when the sight of a naked ankle could incite erotic fantasy. A young woman as carefully reared as Edith Mitchill, still unmarried at 20, would have been able to calibrate to the last outraged gasp how her family would react when she presented them with what she had done: She had enrolled in a Life Class at the Art Students League in New York City.

For hours at a time, she would now sit and stare at a nude man or a nude woman, as she learned to paint them "from life."

"Dear poor mama," she told her diary, in an ecstasy of purpose, on the night before she took this decisive step. "I regard my work as sacred as marriage. Tomorrow I shall be bound to my love."

You can see in the face of the woman she became the unequivocal will that made her do it — despite the doubts. Before she took her future in hand and enrolled in Life Class, those doubts, she had confessed to her diary, sometimes made her drive "to become an artist, a great artist" seem "vain ambition" and her life "all a mistake. I am a mistake."

But the face of Edith Mitchill Prellwitz in her 60s is a forceful one, briskly accustomed to making her own decisions. She painted herself that way, wearing glasses and a blue smock, brushing in highlights of yellows and

pinks, her hair piled on top of her head in a manner that would have seemed old-fashioned by the 1920s.

The portrait still sits where she painted it — on an easel in her studio on a bluff overlooking Peconic Bay, on the North Fork of Long Island. Nearly everything in that studio is the way she left it, under the slanting skylights that let in the good north light. The walls are white, accented in dark wood. There is a platform covered in an Oriental carpet for a model stand, a wood stove, a great blue Chinese jar to hold the wood, a gilded mirror, a plaster bust of a woman set high over a closet, a balcony of dark wood on which she stored her paintings, and the paintings themselves, scores of them, and drawings, and monoprints.

Since her death more than half a century ago, that studio and its intact contents were known only to the friends and family of Edith and her husband, Henry Prellwitz. He was a painter, too, as celebrated in their day as she was. They worked in his-and-her studios, joined only by a makeshift kitchen off which their son, Edwin, built them a bathroom when they got older and the house next door began to seem a little too far away. In Henry's studio, the prizewinning paintings are stacked against the wall, the plaster cast is of the Venus de Milo, there are hats on a hat stand in a dusty corner, curved sheep horns on top of his wood stove.

The artists and their studios have been a best-kept-secret of American

art. Until now. "Henry and Edith Prellwitz and the Peconic Art Colony," an exhibition of 86 paintings, is on display at The Museums at Stony Brook through Sept. 10.

The painters whose names we know tend to be painters with a market. Their paintings have traveled over the highways of commerce to far-flung museums and private collections. But Edith's father, Cornelius S. Mitchill, had been a founder of New York Central Railroad. The Prellwitzes didn't need to sell; they painted to show. And then, after the cubism of Duchamp and Picasso took the 1913 Armory Show by storm, it became instantly passé to paint the kinds of sunny scenes and domestic idylls that Edith excelled in, or Henry's wintry impressions and allegorical tableaux.

All that began to change again a few decades ago, as a new interest in American impressionism led the way toward a rediscovery of American academic art. But there simply weren't enough Prellwitz paintings in circulation for anyone to invite them to the party. The paintings were mostly back there in the studio, sleeping through time, until Henry and Edith's great-granddaughter Wendy Prellwitz started leafing through the boxes of letters and diaries in the studio a decade ago.

Wendy, too, is a painter, and an architect, with her husband, David Chillinski, in Boston. She recognized the self-

doubts in the diaries and was struck by the ways, so remarkable for the time, in which her great-grandfather supported the artist in her grandmother.

"How happy we will be, and industrious," Henry Prellwitz wrote to Edith Mitchill in 1894, a few months before their wedding. "Remember, darling, our marriage is the best thing that could ever happen to your art, for you know I respect and value it. I promise faithfully on my honor and love to aid you in every way to develop it. . . My dear, dear one we are sadly incomplete alone but we will develop together."

And they did. They had met at the Art Students League, both had studied in Paris, at the Academie Julian, both had exhibited at the National Academy of Design, both became members there, award winners. Henry won the silver medal at the St. Louis Exposition, he was treasurer of the National Academy of Design. Edith won a silver medal at the Cotton States and International Exposition in Atlanta; the bronze medal at the Pan-American Exposition in Buffalo.

Wendy began documenting this history, sifting through the letters, photographing the paintings, reaching out to anyone who might be interested — curator Christina Strassfield at Guild Hall in East Hampton, curator Katherine Cameron, and finally Ronald G. Pisano, the leading scholar on the art of William Merritt Chase and the art of this period.

The exhibit that is the result of all this work was organized by Pisano and William Ayres at Stony Brook, and will travel to the Federal Reserve Board in Washington, D.C., next winter. This is a beginning. Henry and Edith Prellwitz have returned to art history.

I first saw that studio, from the outside, six years ago, though I had no idea what it was. It was a magical place, a steep roof set back from a high, shingled house at the top of an overgrown bank overlooking the bay. My husband and I have returned often, enchanted with the charm of the house, puzzled by the skylight, by what could only have been a studio but where now a plaster lion presides at the entrance, dressed, absurdly, in someone's forgotten sunglasses.

The last time we passed by, a young woman with long, blonde hair was planting rugosa roses on the bank, a 5-year-old girl was making castles in the sand. This was Wendy and Julia, the elder of her two daughters. Suddenly it all came together. Wendy explained about the show, about the studio.

We climbed the precipitous wooden stairs to the house Edith and Henry Prellwitz had moved to that spot in 1911. Already then, the house was a century old, a city house set down in the country, which the Prellwitzes spotted driving through Aquebogue. They had it dismantled, then towed it across Peconic Bay by their boat, The Tortoise, to a place near where other artist friends already lived, a group that has come to be known as the Pe-

PLEASE TURN TO PAGE 19

CONTINUED

EDITH AND HENRY PRELLWITZ

conic School, which included Edward August Bell, Irving R. Wiles, Benjamin Fitz.

The house is bowered now in wisteria, old lilacs, azaleas as big as rhododendrons, trumpet vines and cedar, planted to soften the view by Edwin Prellwitz, a landscape architect who was Henry and Edith's only son and Sam Prellwitz' father.

"My father kept the studio as — I guess the word is almost — a shrine," said Sam Prellwitz, as we sat in the wonderfully aged white kitchen, separated from the studio only by the courtyard for laundry.

"I don't think there was anything pathological about it," said Wendy, Sam's daughter.

"Well, anybody who wanted to disturb anything in the studio met with strong resistance," asserted Sam.

"It was just a place like the attic," said Wendy. "So many people lived here. You can feel their lives and you sort of hate to change things. It feels good."

And it does. Sam Prellwitz spent time there every year in the warm months, and Wendy has, too. Sam remembers his grandfather as "a medium-high man with a mustache and pattern baldness, a cheerful, pockish individual, who liked to play gentle jokes on people." Like the time he told his nieces that there was a rumor Greta Garbo would fly over in an airplane that afternoon, and they spent hours craning their necks and waiting. And how every morning at 8, Henry Prellwitz would "stand out on the porch with a bugle and aim it at Edward Bell's place, and play reveille, and Edward Bell would answer on the ship's bell, and that officially opened the day."

Sam Prellwitz remembers Edith as "sweet and grandmotherly," but she also was a person, he said, "to watch out for when she got angry. She could turn a servant girl to stone."

And, he remembers, "I loved the smell of linseed

oil. Loved cigar smoke. They were really good cigars, Cuban cigars. Henry's father had a cigar store in New York."

Henry Prellwitz was one of five sons of German immigrants, workers who rose to run a cigar factory. Edith was New York society. By becoming artists, they each escaped their class and found one another. And almost always when they showed, they exhibited together, as they are once more at The Museums at Stony Brook.

In the studio it seemed Henry was the better painter, for the ways he painted snow, and icy water close up, coldly white with brushes of burnt sienna, cadmium yellow.

But at Stony Brook, where two-thirds of the paintings are by the couple, Edith threatens to steal the show. It is because of the force of her nature, inserted into the paintings, even when they are tender studies of mothers and children, for which she was often compared to Mary Cassatt. But there is a crispness to Edith Mitchill Prellwitz' 1896 "The Book and the Rose," in which the woman sits in profile, dreaming above the book, onto which rose pedals have floated, and all the light is at her feet, illuminating a green, green vase.

Henry could paint pagan joy, as in the 1898 "Boy on Dolphin," in which the swirls of the waves and the clouds in the sky are equivalents for the boy's abandon. And he could paint the bleak comforts of a deserted winter road in the 1927 "The Road Home."

They both changed styles often, and tantalizingly. And for the good paintings in this exhibition — and there are many — it's clear we won't have any sensible idea of their accomplishment until those dusty paintings back in the studio are put to rights, and two forgotten painters will begin to make sense in the larger picture. ■

CONTINUED

BAT'S ENTERTAINMENT

Burton's sepulchral color palate has been splashed over with a paint box. "This is, after all, a comic book," says Schumacher, who pored through hundreds of "Batman" comics from as far back as the 1939 original.

"What amazed me is how many different looks there are and how the colors popped out at me. The different illustrators and artists were very individual and daring. They'd wash whole sequences in magenta or steel blue. They'd make a truck bright green if they wanted to."

The color-wash effects on film are achieved through elaborate theatrical lighting. "We went after the feel of the 'Dark Knight' series," explains Ling. "We used muted, saturated colors, then washed them with a gelled light. It made for a real density. It was almost 3-D."

"We also used a lot of lighting that moved with the actors, which gives a constant sense of motion, a flooding and washing of color palates all at once. It adds to the chaos and drama of the scene."

Each actor was assigned his own colors. The Riddler is cyber-punk green. Harvey Two-Face is surrounded by reds and blacks and whites and magentas. Chase Meridian is all warm colors, ambers and dark ivories. Batman is in blues and purples. And, of course, your basic black.

And where would any "Batman" tale be without Bat props — the Batmobile, the Batwing, the Bat-sub, the Batboat as well as numerous Bat-gadgets. Ling spent months refining what she terms the "organic" motif for all the vehicles. "Joel and I decided on a batlike sensibility. So the top fin of the new Batmobile opens and closes like the wings of a bat. The skeletal structure of the car has a bat's ribwork. The same central top fin appears in the boat and the plane."

Customer Ringwood was the only design constant in the three films. His delicate balancing act was to complement Schumacher and Ling's vision while preserving the appeal of the "Batman" merchandising characters for the studio. "I tried to blank my mind out and only refer to the other films in technical terms, not in the design. Fortunately there's been three years between each film."

"Batman Forever" turned out to be much harder work than he'd imagined, requiring a 62-person design crew (vs. about 10 on most films) employed for a full year.

Ringwood remembers "endless meetings about color." The only compromise were technical ones

"You're limited by the blue screen in the special-effects scenes, because certain colors might reflect badly in lighting."

The challenges in distinctively presenting the villains "was to nail those characters so that people can't imagine them any other way," says Ringwood. "If people compare them to past incarnations, then you've failed."

Jones' Harvey has two faces. His bad side is all "attitude colors," as Ringwood calls them. But his good side, the district attorney in the dull gray suit, was the most difficult one to conjure. "Tommy can turn anything evil, so it was always hard to gauge how much of the good side was coming through."

He was helped in his cause by Carrey, who came up with an electrifying concept for his Riddler costumes. "It was Jim's idea that his suits light up. Of course then we had only eight days to make it. Nearly killed us."

The new Batman and Robin muscle suits were the most time-consuming undertaking. Each Bat-suit and Robin suit took three months from start to finish. And 40 duplicates of each were made. Both actors had to have their bodies cast in different sections. Special plastics, epoxies and elastic molds were poured for each. And then each suit was baked into place.

The new suits echo the design of Ling's Batmobile, with ribbing on the torso and legs. Ringwood was influenced by the chrome grilles on '50s American cars.

In order to maintain their tension and stretch over the actor's form, the elastic Batsuits were deliberately designed to be too short. "Only an inch short," Ringwood explains, "but it's like wearing a large rubber band from head to toe. It wasn't easy to walk around in that all day and then have to act. It was very tiring for Val."

Similarly, Robin was shorn of his original "yellow and green thing with the skirt," says Ringwood, "and brought into the modern world."

The controversy about Batman and Robin's nipples and codpieces amazes the British-born Ringwood.

"Americans are obsessed about these things. In advertising they brush out all the bumps. They make everyone look sort of sterile and nonsensual. If you're going to have a bump, it should be in scale with the rest of the body. After all, Batman flies through the night and seduces people." ■

Richard Natale is a free-lance writer.

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Newsday

FRIDAY, JUNE 11, 1995



Henry Prellwitz
'The Road Home,'
an oil on board
from 1927



Edith Prellwitz
untitled ('The
Lady in Pink'),
a 1913 oil on
canvas

Artists - NY State - Long

Two anniversary shows

ART LOCAL HERO

BY ANNABELLE KE...

STAFF WRITER



Courtesy of Louis K. Meisel Gallery

Audrey Flack is represented at both shows; her 1973 painting "Shiva Blue" on display at the Parrish.



FANFARE SUNDAY, JULY 19, 1998

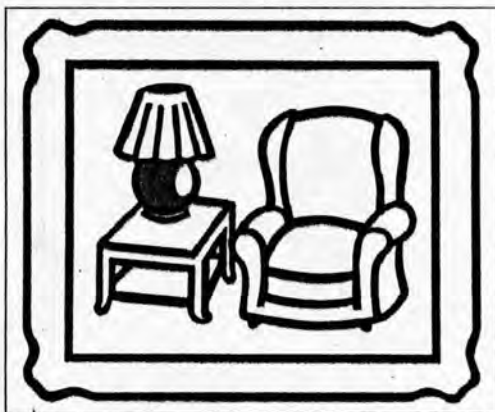
© Estate of Roy Lichtenstein

THE STARS are out in the Hamptons. De Kooning and Lichtenstein, Pollock and Warhol, Childe Hassam and Larry Rivers are on the walls at the area's two major museums.

With each celebrating a different kind of anniversary, both the Parrish Art Museum in Southampton and Guild Hall in East Hampton are hosting exhibitions of artists who lived and worked locally. The Guild Hall show, closing July 26, is taken from the collection; the Parrish show, opening Sunday, July 19 and through Sept. 5, is a wish list.

The Parrish is marking its centennial and Guild Hall the 350th anniversary of East Hampton. But though Guild Hall gives a nod to its 125-year history with canvases by such 19th-Century artists as Childe Hassam and William Moran, these are essentially postwar shows, highlighting Hamptons-style Abstract Expressionism and Pop Art.

But they are not the same show. Guild Hall curator Liza Panzera is displaying 129 works by 111 artists in the exhibition "East Hampton Seen and Scene." The works show the intricate social dynamics of the Guild Hall community: Hedda Sterne's large portrait of critic Harold Rosenberg —



Courtesy of Guild Hall

Two looks at Roy Lichtenstein: his large untitled abstract, left, at the Parrish dates from the '50s, while the 1980 screenprint "Study for Red Lamp," at Guild Hall, recalls his famous comics pictures.

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AL and one at Guild Hall
 — celebrate many
 of the Hamptons'
OES most noted
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who championed Abstract Expressionism and, in particular, Willem de Kooning — hangs next to de Kooning's "Untitled (Head of a Woman)," along with Elaine de Kooning's "Bacchus," Red Grooms' "Elaine at the Cedar Bar" and Rudy Burckhardt's photograph of the de Koonings together.

There's a similar grouping around Jackson Pollock, and across the gallery are Andy Warhol and his friends Ray Johnson and Tito Spiga. Roy Lichtenstein's "Study for Red Lamp" sits alone over one fireplace, an amusing counterpoint to the Albert Herter formal seated portrait of Mrs. Lorenzo E. Woodhouse, Guild Hall's founder, that sits over the fireplace in the opposite gallery.

The reason Guild Hall can mount such an ambitious show is simply that it was there at the beginning, showing Pollock and Lee Krasner and other "newcomers" in "17 Artists of Eastern Long Island" in 1949, a welcoming approach that has since become a staple.

The Parrish, known for its holdings of William Merritt Chase and Fairfield Porter, has put up a collection of Hamptons art it would like to own. "Our show is a highly distilled wish list of postwar art," says Joseph Ruzicka, curator of "Dreams for the Next Century: A View of the Collection."

The show is borrowed, except for "Untitled XXXVIII," the 1983 de Kooning oil that the museum recently bought. The list is of works the museum

might reasonably expect to get — and, according to guest curator Klaus Kertess, who worked with Ruzicka on the show, conversations about acquiring some of the works are under way.

In addition to the art inside, Barbara Kruger's site-specific work of signage, "You Belong Here," was to have been installed across the front of the museum Thursday.

All three curators say the shows were drawn up independently and neither show comments on the other, but they often amplify each other. There is neither a classic de Kooning "Woman" nor a drip painting at either show (the Parrish is saving Pollock for the next show in its centennial series) and there are no classic Lichtensteins, but you can see the latter's pre-comics at the Parrish and post-comics at both museums.

You can see Chuck Close's 1984 handmade-paper portrait "Phil / Manipulated" at Guild Hall and his riveting 1993 oil "Joel" at the Parrish. There are two Larry Rivers: "Dutch Masters" from 1998 at the Parrish and a portrait of his from two decades ago at Guild Hall. Linda Benglis' "Planet" stretches 37 feet



Courtesy of Pace Wildenstein

The Parrish's show includes Chuck Close's 1993 oil, "Joel." Guild Hall is showing its own Close, from a decade earlier.

across the Parrish's floor, while at Guild Hall her "Arroyo Skies No. 3" is framed on the wall.

In all, 16 artists appear in both shows — which, separately or together, offer a chance to revel in these celebrations of Hamptons art. ■

 "East Hampton Seen and Scene," through July 26, 11 a.m.-5 p.m. Wednesday-Saturday, noon-5 p.m. Sunday, Guild Hall, 158 Main St., East Hampton, \$3, 324-0806. "Dreams for the Next Century: A View of the Collection," and "You Belong Here," site-specific installation by Barbara Kruger, opens Sunday, through Sept. 6, 11 a.m.-5 p.m. Monday-Saturday, 1-5 p.m. Sunday, Parrish Art Museum, Job's Lane, Southampton, \$2, \$1, 283-2118; artist Barbara Kruger discusses her work with curator Klaus Kertess, 5 p.m. July 25, \$5.



Courtesy of Guild Hall



Courtesy Parrish Art Museum

Guild Hall's heritage comes through in Childe Hassam's 1917 oil "Little Old Cottage, Egypt Lane, East Hampton." The Parrish show reflects its hopes for the future; all the art is borrowed, except for the recently purchased "Untitled XXXVIII" by Willem de Kooning.