

oxtos Menaboni

CONVERSATIONS WITH NATURE



Kennesaw
State UNIVERSITY



altos Menaboni

CONVERSATIONS WITH NATURE

May 19, 2008 - July 2, 2009

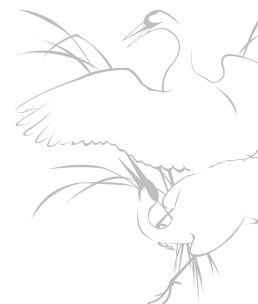
Don Russell Clayton Gallery

Dr. Bobbie Bailey & Family Performance Center

Kennesaw State University

College of the Arts

Art Museum & Galleries



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Kennesaw State University
1000 Chastain Road #2901
Kennesaw, GA 30144-5591
770-499-3223
<http://www.kennesaw.edu/arts>
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On the cover:

Whooping Crane 5/5

c. 1962

Oil on African walnut

On loan from the Bank of America Collection



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Color Plates

Ansley Sproull
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Athos Menaboni: Conversations with Nature



Interior, Don Russell Clayton Gallery

"When I want a true nature story, all I have to do is ask Athos for one from his past." ~Sara Menaboni

Having received formal art training in Italy, Athos Menaboni did not begin to develop the realistic style of bird painting for which he became most well known until after settling in Atlanta. Although he first worked primarily as a mural painter, it was Menaboni's skill for vivid and lifelike depictions of birds that proved to be the launch for his prolific career. These bird paintings initially developed as a private conversation for Menaboni's own enjoyment.

Athos Menaboni: Conversations with Nature, the inaugural exhibition of the Don Russell Clayton Gallery, seeks to explore that conversation more fully. Works were carefully selected from the KSU Permanent Collection and borrowed from private collections that serve as prime examples of Menaboni's close and personal relationship with the subjects he painted. His paintings do not present portraits of the birds in our world. Instead, the viewer is invited to be a guest in theirs.

The Don Russell Clayton Gallery offers exhibitions that promote awareness of Menaboni's life and work with the goal of establishing an educational facility about the artist.



The Life of an Artist: Athos Menaboni



Athos Menaboni at his easel, c.1978. The paintbrush above was used by Menaboni and is part of the collection at KSU.

Born in Livorno, Italy, in 1895, Athos Menaboni developed a love for the natural world early in life. Menaboni's artistic studies began as a young boy, where he studied under well-known Italian and Belgian artists before moving on to the Royal Academy of Art in Florence. Immigrating to the United States after World War I, Menaboni first found work in New York painting candles. Never growing accustomed to life in the city, Menaboni moved to Florida where he served as an artistic director and art teacher. While in Florida, Menaboni also began painting his first murals. It was one of these murals that caught the attention of noted architect Philip Schutze, who offered Menaboni work in Atlanta. Not long after this, Menaboni met and married Georgia native Sara Arnold, his wife and partner of more than 60 years.

Athos Menaboni, deemed "Audubon's Heir," became most well known in the Atlanta area and beyond for his lifelike depictions of birds and flowers. Menaboni produced illustrations for *Audubon*, *Sports Illustrated*, and *World Book Encyclopedia*, among others. He also created murals in a number of prominent Atlanta homes and Georgia businesses, including the Atlanta History Center, Capital City Club, Citizens and Southern Bank, and Reynolds Mansion. Many of Menaboni's murals have been conserved and can still be seen today. His work can be found in many private and corporate collections, including The Coca-Cola Company, Bank of America, King and Spalding, Callaway Gardens, and the High Museum of Art.



Menaboni and the Callaways

Through their mutual friend Robert W. Woodruff, Cason and Virginia Callaway first met Athos and Sara Menaboni in the late 1940s. Athos's innate sensitivity and acute ability to observe nature brought him to the attention of many like-minded patrons, including the Callaways. The friendships among these people would later weave through the tapestry of Callaway Gardens' history.

One of the Callaways' early commissions from Athos was a painting of the prunifolia azalea for their home, Blue Springs Farm near Hamilton, Georgia. This rare azalea, native only to a 100-mile radius of Hamilton, was part of the inspiration to create Callaway Gardens, which opened in 1952. Cason later wrote to Athos, "I think your painting of our prunifolia azalea is one of the finest things I have ever seen." Many other commissions for both the Callaway home and the Gardens followed.

The friendship flourished. On June 24, 1952, Cason wrote the following to Sara Menaboni. "I hardly have words to describe what we think about the Menaboni painting at the Clubhouse. It is perfectly splendid." Today, the painting of mallard ducks in flight still hangs in the Clubhouse, now called the Gardens Restaurant. During Art Week in 1954, a major Menaboni exhibit was on display at the Clubhouse. Along with Cason and Virginia Callaway, many loaned their favorite Menaboni paintings for the exhibit including Mr. and Mrs. Fuller E. Callaway Jr., The Atlanta Art Association, Mr. and Mrs. Robert W. Woodruff, Mr. and Mrs. Richard Aeck, Mr. and Mrs. Mills B. Lane and Mrs. Bernard Neal.

The friendships continued to grow through the next several decades, crossing generations of Callaways. During the late 1980s, the Menabonis began laying the groundwork for their estate to be left to Callaway Gardens. More Menaboni paintings were donated to the Gardens between 1993 and 1994, including the blue jays and great blue heron featured in the Kennesaw State University exhibition. The painting of blue jays was one of the few paintings the Menabonis kept for themselves until their deaths.

When Athos died in 1990, at his request, his memorial service was in the Ida Cason Callaway Memorial Chapel



at Callaway Gardens. At her request, Sara's memorial service also was in the Chapel in 1993, which I had the honor of planning. The Menabonis' close friend and former Georgia First Lady Elizabeth Harris delivered the eulogies for both of them.

At various times during the 1990s, Robert W. Woodruff Foundation funds enabled Callaway Gardens to properly display Athos Menaboni's art. Today, Menaboni's art is displayed in the Athos Menaboni Nature Wing in the Virginia Hand Callaway Discovery Center, John A. Sibley Horticultural Center, Cecil B. Day Butterfly Center, Mountain Creek Inn and Convention Center, Mountain Creek Conference Center, and the Lodge and Spa at Callaway Gardens. Many of the paintings were donated by the late Mr. and Mrs. John Ridley of Decatur, Georgia. I had the immense pleasure of overseeing the installation of almost all of the Menaboni art displayed at Callaway Gardens and I continue to be responsible for it today.

The Menaboni personal papers and files are held with the Callaway files in the Troup County Archives in LaGrange, Georgia.

Michael Anderson
Callaway Gardens
January 2009

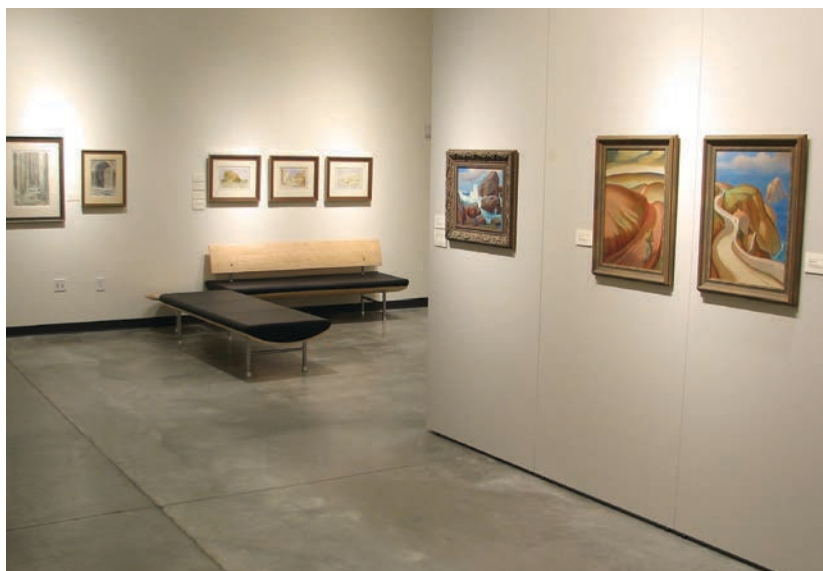


~~Athos~~



Menaboni

CONVERSATIONS WITH NATURE





Wood Duck
c. 1944
Oil on paper
19 3/4" x 14 7/8"
Gift of D. Russell Clayton





Hooded Merganser
c. 1944
Oil on paper
19 3/4" x 14 7/8"
Gift of D. Russell Clayton

"*Hooded Merganser* and *Wood Duck* are examples of Menaboni's undercoating technique. Menaboni would paint several colors onto his palette and when dry, use a brush soaked in a solvent such as kerosene to thin the pigment before application to his primed paper. The result is the luminescent quality of Menaboni's water and feather details."

Taylor, Barbara Cable. The Life and Art of Athos Menaboni. Macon: Mercer University Press, 2000. 55.





This artist sketch was found inside a book many years after it was purchased from Menaboni. While it was never intended for sale, it is representative of Menaboni's whimsical approach to nature. The *Song Thrasher* is perched on a treble clef.

Song Thrasher
c. 1950
Pencil on paper
8 3/4" x 4 1/2"
Gift of D. Russell Clayton





The Garden of Dreams
c. 1925
Gouache on paper
19 1/4" x 12 1/2"
Gift of D. Russell Clayton





Christmas Eve

c. 1928

Watercolor on paper

13 3/4" x 9 3/4"

Gift of D. Russell Clayton





Butterfly Boats-Tripoli
 c. 1920
 Watercolor on paper
 7 3/4" x 11 3/4"
 Gift of D. Russell Clayton

These watercolors are the earliest works in the exhibition and are thought to have been painted by Menaboni during his time on a freighter after World War I.





Street in an Arab Village-Tripoli

c. 1920

Watercolor on paper

7 3/4" x 11 1/2"

Gift of D. Russell Clayton





Arab House in the Desert
c. 1920
Watercolor on paper
8 1/4" x 12"
Gift of D. Russell Clayton



"In painting birds Athos had newly found how he could be



Eastern Crow and Eastern Kingbird

c. 1950

Oil on paper

35" x 26"

Gift of David and Janice Miller



mentally **AS FREE AS THE BIRDS.**" ~Sara Menaboni

Eastern Crow

CORVUS BRACHYRHYNCHOS BRACHYRHYNCHOS

Length-nineteen inches. Sexes alike in color. The common crow ranges over temperate eastern North America with the exception of the State of Florida where a smaller subspecies is found. In addition to the well-known and harsh caw, crows have other and pleasanter notes and may also mimic other birdcalls. They nest in trees, laying three to five eggs generally of a pale greenish color with brown and gray markings. Crows are devoted parents and staunch supporters of their species. They are omnivorous, but feed predominantly on vegetable matter.

Eastern Kingbird

TYRANNUS TYRANNUS

Length-eight and one-half inches. Sexes alike in color. This flycatcher, distinguishable by his white-tipped tail, can be found in the summer throughout eastern North America and in the winter in tropical America. His diet is insects which he catches in the air with great skill. His call is shrill and he is noted for attacking any crows or hawks who enter his nesting territory. The nest is built in an exposed position in a low tree, and contains from three to five white eggs spotted with shades of brown to purple.

Menaboni, Athos and Sara. Menaboni's Birds.

New York: Rinehart, 1950. N. pag.



“Whooping Cranes”

In 1990, my wife and I were living in Los Angeles. We attended the exhibit “Masterworks of Japanese Screen Painting: The American Collections,” in the “Japanese Pavilion” at the Los Angeles County Museum of Art. We have never forgotten the exhibit. As artists we were deeply moved by these exquisite large-scale paintings of nature.

The Bank of America Collection graciously loaned the Don Russell Clayton Gallery the Athos Menaboni “Whooping Crane” series of five paintings. When I first had the privilege of viewing them, I was struck with their immediacy and their sense of the kinetic, moving majestically across the wall, as in a Japanese folding screen of the early Edo Period. I learned from Russell Clayton that Athos and Sara Menaboni had visited Japan earlier in their lives. Perhaps Athos had been inspired by actual Japanese screen paintings.

Although the five paintings are separate, each in its own frame, the vitality, kinetic energy and stroboscopic nature of these paintings seem closely aligned with the Japanese masterpieces painted on folding screens (byōbu or “wind walls”). With clarity of composition the cranes move through time, captured in different positions.

Embracing the Japanese tradition of isometric perspective, the pictorial space is shallow, parallel to the wall, with each grouping of cranes painted at the same depth. This is in direct contrast to the linear perspective of Western art. And, as in Japanese screen painting, the works are large-scale. Each painting is six feet high and five feet wide with cranes painted close to the actual size of whooping cranes.

Western influence comes into play when Menaboni makes use of the orange color of the African walnut ground. During the Renaissance, artists often used orange under-painting to create warmth and



After an extensive expansion program in the 1960s, the Buckhead office of the Citizens and Southern Bank of Atlanta revealed a new décor that included these five *Whooping Crane* panels. The five-by-six foot panels were installed in the bank lobby and depict the almost extinct wild whooping crane.

Menaboni noted that only 34 survived in North America when he completed the works. Today, thanks to extensive management efforts, the tallest bird in North America is making a steady recovery. As of December 2004, 468 whooping cranes existed in the wild and in captivity.

luminosity, similar to the feathers of Menaboni’s cranes. Although fewer than 40 whooping cranes existed in the wild when these panels were created, Menaboni’s vivid depictions enabled countless visitors to experience the birds’ magnificence in person.

In Japan, the red-crowned crane symbolizes long life. The belief is that the crane has lived a thousand lives. When a mortal obtains immortality, he or she is carried away on the back of a crane.

Athos Menaboni’s paintings emphasize the immortal nature of this unique artist, and his whooping cranes are impressive and alive in the Don Russell Clayton Gallery.

Will Hipps
Director & Curator
Art Museum & Galleries
Kennesaw State University





Whooping Crane 5/5
c. 1962
Oil on African walnut
65 1/2" x 53 3/4"
On loan from the Bank of America Collection



"I confess that I... WONDERED WHAT I HAD DONE TO DESERVE to be



Whooping Crane 4/5

c. 1962

Oil on African walnut

65 1/2" x 53 3/4"

On loan from the Bank of America Collection



married to an artist and have big birds in my house.” ~Sara Menaboni



Whooping Crane 3/5
c. 1962
Oil on African walnut
65 1/2" x 53 3/4"
On loan from the Bank of America Collection





Whooping Crane 1/5

c. 1962

Oil on African walnut

65 1/2" x 53 3/4"

On loan from the Bank of America Collection





Whooping Crane 2/5
c. 1962
Oil on African walnut
65 1/2" x 53 3/4"
On loan from the Bank of America Collection





Reddish Egrets

nd.

Oil on nakora wood

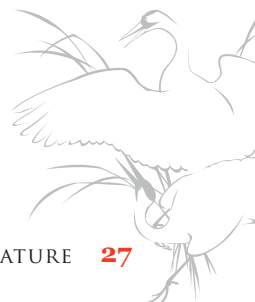
39 1/2" x 29 1/2"

On loan from the Bank of America Collection





Glossy Ibis
nd.
Oil on nakora wood
39 1/2" x 29 1/2"
On loan from the Bank of America Collection





Carp
c. 1958
Oil on nakora wood
25" x 8"
Gift of D. Russell Clayton



Kingfisher
c. 1958
Oil on nakora wood
25" x 8"
Gift of D. Russell Clayton

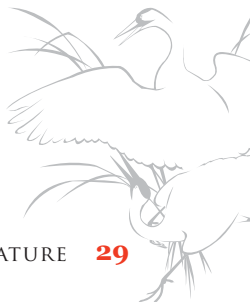
Menaboni developed an appreciation for nakora wood after a trip to Japan with his wife, Sara. This trip not only influenced his selection of materials, but his exploration of aesthetics as well. References to known techniques and perspectives used in Japanese woodblock prints can be seen in works such as *Carp*, *Kingfisher*, *Reddish Egrets*, and *Glossy Ibis*. Menaboni was attracted to the wood's distinct grain, which he integrated into his compositions.





Livorno
1935
Oil on illustration
13 1/4" x 17"
Gift of D. Russell Clayton

Formerly Leghorn, Livorno is located on the northwest coast of Italy in the province of Tuscany. Known as the "Tuscan Gateway to the Mediterranean Sea," Livorno is an important Italian seaport and the birthplace of Athos Menaboni.





The Long Journey

c. 1950

Oil on canvas mounted on wood

22" x 15"

Gift of D. Russell Clayton





Winding Road
c.1950
Oil on canvas mounted on wood
22" x 15"
Gift of D. Russell Clayton



"That was the way Athos developed a bird picture, simply putting



Cardinals on Pine Tree

nd.

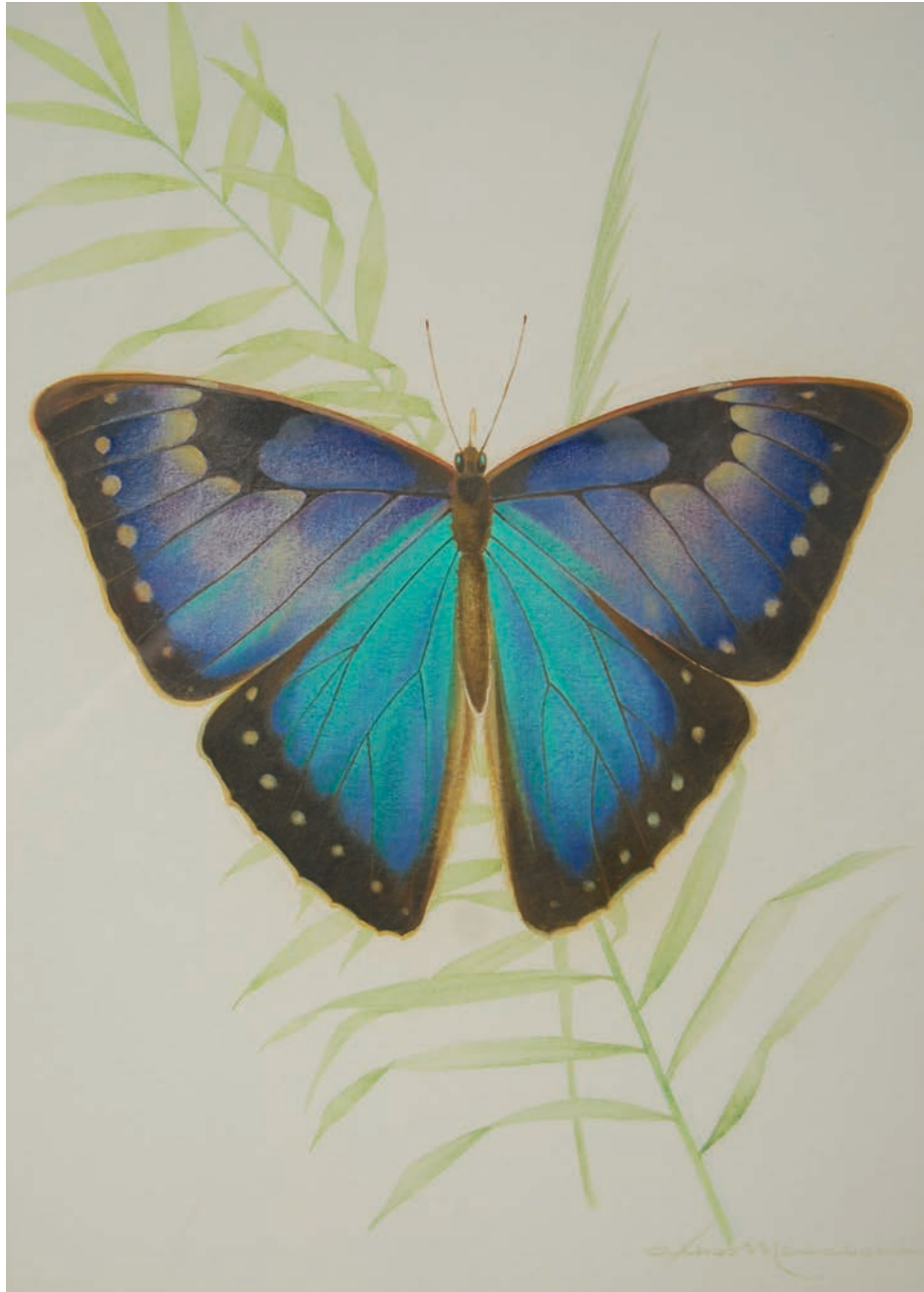
Oil on paper

23 1/2" x 18 1/2"

Courtesy of King and Spalding LLP



ONE BRUSH STROKE upon the canvas, followed by another and another." ~Sara Menaboni



Morpho
c. 1975
Oil on paper
19" x 14 1/2"
Gift of D. Russell Clayton





Blue Jays and Snake
 c. 1940
 Oil and pencil on paper
 23" x 17"
 Courtesy of Callaway Gardens

This painting appeared on the cover of the *Atlanta Journal Magazine* in 1945, where it was seen by an editor from New York who was passing through Atlanta. John Selby of Rinehart & Company, Inc., said of the painting:

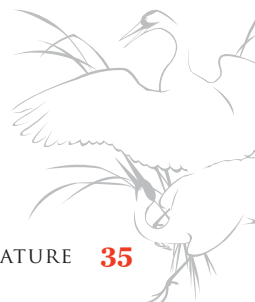
"The picture seemed to me unique: out of a good many thousands of bird pictures I had seen this seemed to me the first that had any great quality of immediateness, or great quality of interest beyond accurate reproduction."

It was this impression that prompted Selby to contact the Menabonis about collaboration on a book project which became *Menaboni's Birds*, written by Athos and Sara and published in 1950.





Great Blue Heron
nd.
Oil on paper
33 3/4" x 24 3/4"
Courtesy of Callaway Gardens

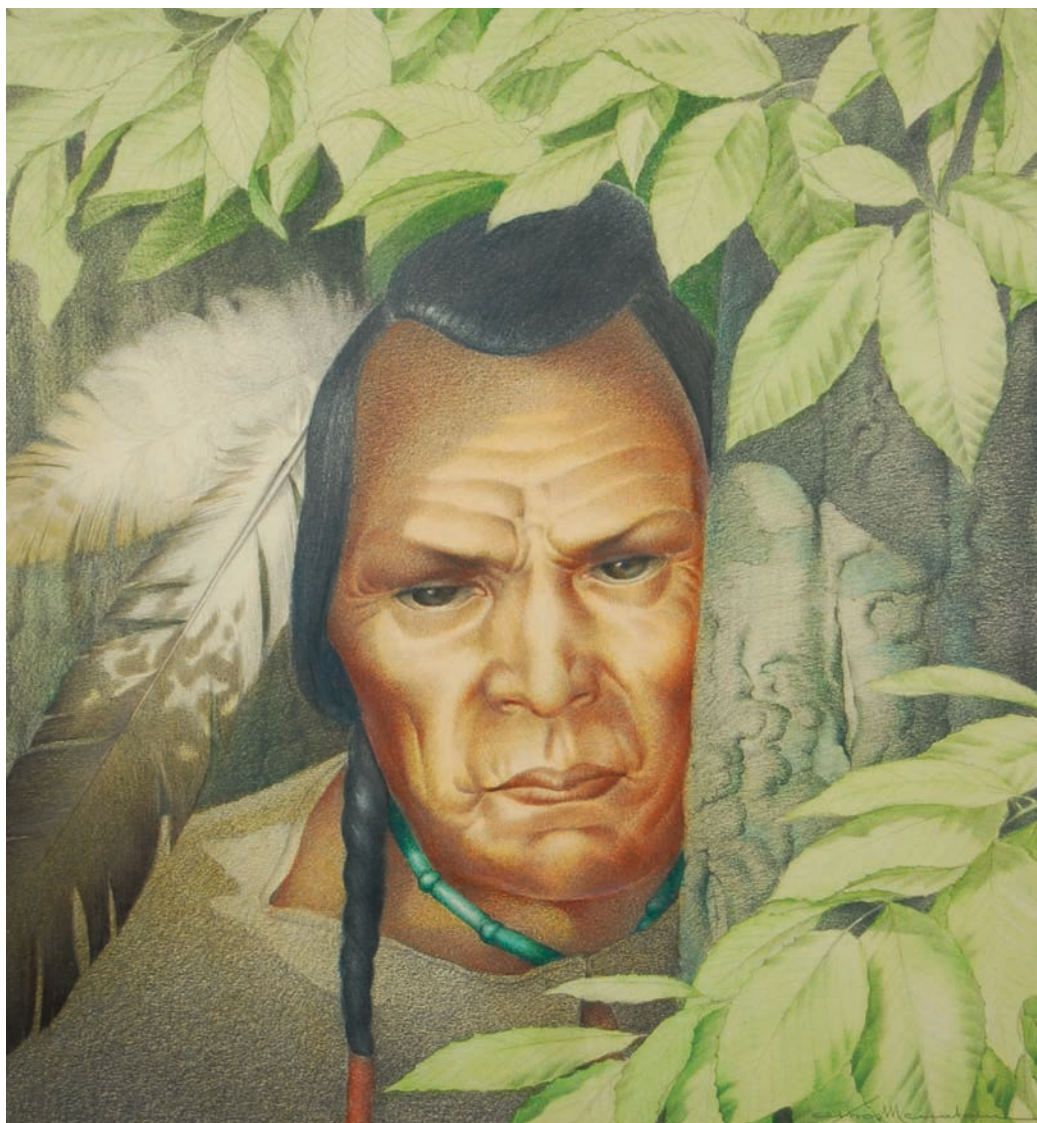




Ani
c. 1970
Oil on paper
19 3/4" x 14 1/2"
Gift of D. Russell Clayton

Depicting birds native to South America, *Ani* is an example of Menaboni's skill for accurately rendering birds from specimens provided to him from museum collections. Menaboni had a hunting permit that allowed him to capture and preserve birds for further study; however, it was always his preference to draw from life.

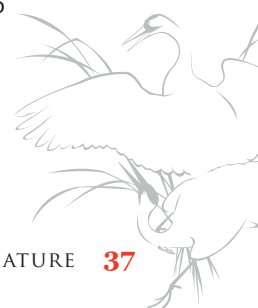


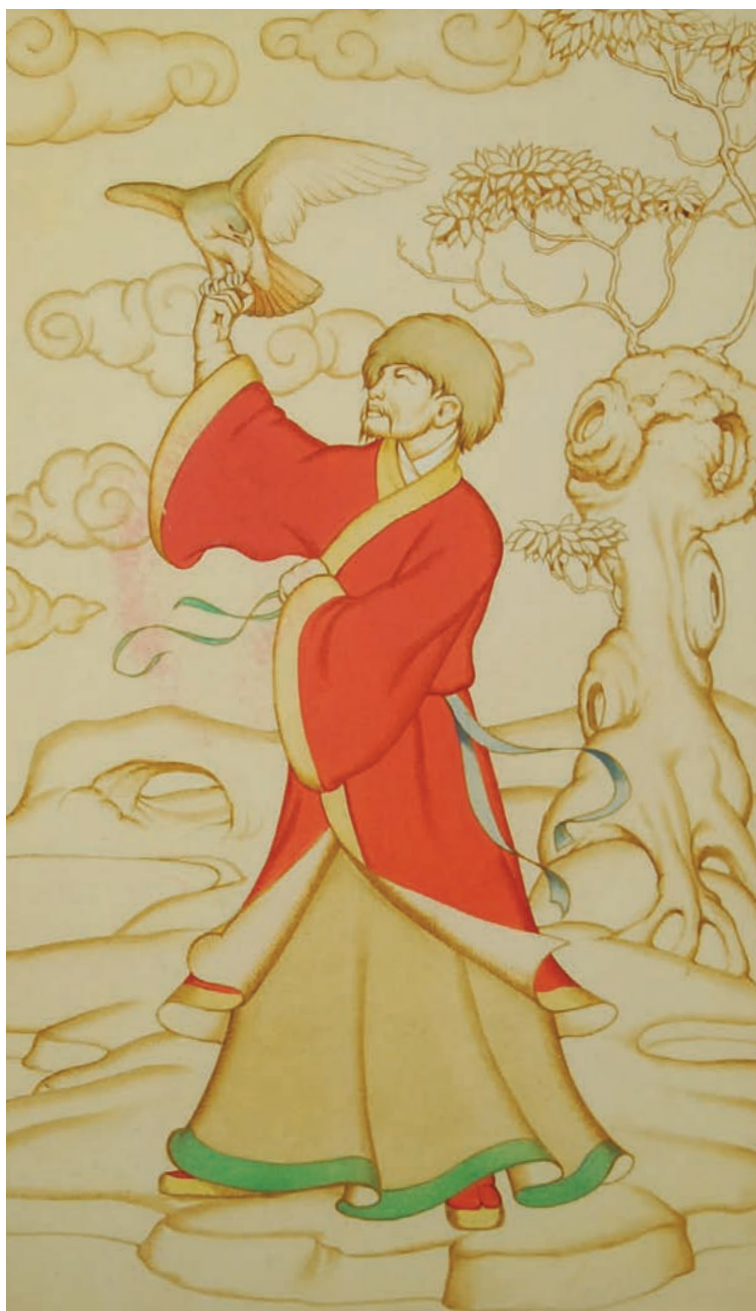


Etowah Indian
c. 1953
Oil and pencil on paper illustration board
16" x 15"
Gift of D. Russell Clayton

One of several pieces produced for the *Sunday Magazine* of the *Atlanta Journal Constitution*, *Etowah Indian* was used to illustrate an article about the state of Georgia's purchase and preservation of the Etowah Indian Mounds from a private landowner in 1953.

Menaboni was commissioned to illustrate multiple covers of the *Sunday Magazine* throughout his career.





Chinese Man

c. 1935

Mixed media on illustration board

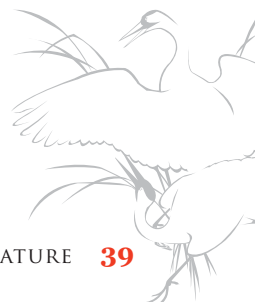
17" x 10"

Gift of D. Russell Clayton





Untitled: Boy and Girl
 c. 1930
 Oil on illustration board
 18" x 15"
 Gift of Ron and Barbara Taylor



“When I want **A TRUE NATURE STORY**, all I have to do is ask Athos for



Mushrooms
c. 1965
Oil on paper
18" x 15"
Gift of D. Russell Clayton



ONE FROM HIS PAST.” ~Sara Menaboni



Frog (Fountain)
c. 1940
Glazed and fired clay
6 1/2" x 9 1/2" x 11 1/2"
Gift of D. Russell Clayton



Hotei
c. 1963
Painted plaster
6 1/2" x 3 1/2" x 3 1/2"
Gift of D. Russell Clayton



WHAT IS A LITHOGRAPH?



Lithography is a printmaking technique often used to create an authorized copy of an original work of art. The print may be produced by the artist himself, or by other skilled craftsmen.

Most traditional printing methods require an image to be etched or carved into a surface in order to hold and transfer ink to the paper. After many runs through a press, the edges of these cuts become worn, resulting in a loss of clarity and detail from the first print to the last. The lithographic process, however, requires no etching, and produces more prints without a loss of quality.

Because the lithographic process requires a separate run for each color in the print and can be as time consuming and painstaking as creating an original painting, lithographs are often produced in limited runs, maintaining the value of the print. The number of prints produced, as well as a print's number within a series, is usually indicated on the print by two numbers, such as 161/250. This tells us that the print was #161 of only 250 produced. Lithographs in limited runs such as these are often hand-numbered and signed by the artist.

The production of high quality lithographs requires great precision and skill, and relies heavily on the printer. Menaboni frequently worked with two well-known Atlanta printing companies, the Foote & Davies Company and the Preston Rose Company. Many of the prints in the KSU collection were produced by one of these printing houses.

“WE’RE MADE SO, THAT WE LOVE

First, when we see them painted, things we have passed

Perhaps a hundred times, **NOR CARED TO SEE.”**

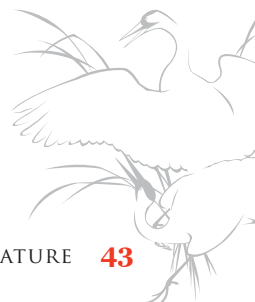
~Fra Lippo Lippi





Bald Eagle 317/950
1976
Lithograph, Jekyll Island Arts Association
29 1/4" x 21 3/4"
Gift of D. Russell Clayton

This lithograph was produced to celebrate the United States bicentennial in 1976. It is one of the few lithographs in the run that were signed and numbered by Menaboni.





American Kestrel #193

1978

Lithograph, Atlanta Historical Society

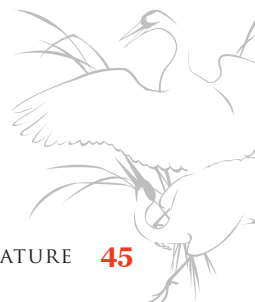
23" x 18 1/2"

Gift of D. Russell Clayton





Mourning Dove
1962
Lithograph, Preston Rose Co.
25" x 19 1/2"
Gift of D. Russell Clayton





Snowy Egret 161/250

1974

Lithograph, Jekyll Island Arts Association

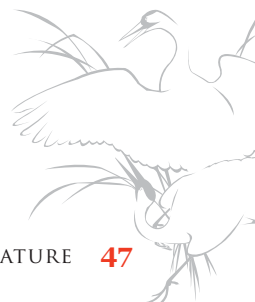
23 1/2" x 17 3/4"

Gift of D. Russell Clayton





Wood Duck #308
1978
Lithograph, Atlanta Historical Society
23" x 18 1/2"
Gift of D. Russell Clayton



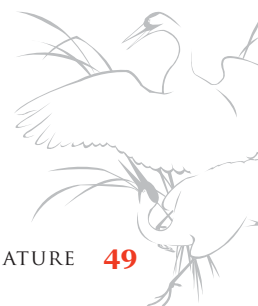


Bobwhite
 1962
 Lithograph, Preston Rose Co.
 25" x 19 1/2"
 Gift of D. Russell Clayton





Bob-White
 1943
 Lithograph, Quaker State Lithographing Co.
 21 1/2" x 16"
 Gift of D. Russell Clayton





Valley Quail

1943

Lithograph, Quaker State Lithographing Co.

21 1/2" x 16"

Gift of D. Russell Clayton





Cardinal
1948
Hand-colored lithograph, Foote & Davies, Inc.
25 3/4" x 20"
Gift of D. Russell Clayton





Tulip Tree
 c. 1969
 Lithograph, C & S Bank
 18 1/4" x 15"
 Gift of D. Russell Clayton





Hibiscus
1964
Lithograph, Progressive Farmer Co.
21 1/2" x 16"
Gift of D. Russell Clayton



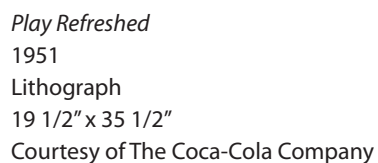


Brown Thrasher and Cherokee Rose
 1950
 Lithograph, Atlanta Historical Society
 22 1/4" x 18 5/8"
 Gift of D. Russell Clayton

This lithograph was commissioned by Robert W. Woodruff, president of the Coca-Cola Company, and produced by the Atlanta Historical Society in 1950. Originally painted by Menaboni for Mr. Woodruff for his 1948 annual Christmas card, this work has become the most widely distributed and recognized image by Menaboni.

During the 1950s every school and library in the state of Georgia received a lithograph. The brown thrasher and Cherokee rose are the state bird and flower of Georgia. In 2007, the state produced this image on a holiday ornament to benefit the museum at the State Capitol.





Robert W. Woodruff was first introduced to the art of Athos Menaboni by fellow Coca-Cola executives, who discovered Menaboni's work in the Kennedy Gallery, New York, and gifted a piece to Woodruff. He liked the painting so much he had the image reproduced and used as his Christmas card. This was the beginning of a friendship between the Woodruffs and the Menabonis that lasted nearly half a century, until Mr. Woodruff's death in 1985.

CHRISTMAS CARD COLLECTION

The Ichauway Plantation was the 30,000-acre southwest Georgia farm of Mr. and Mrs. Robert W. Woodruff. Replete with forests and streams, Ichauway was known for the varied wildlife and game that made their home there. As a way of sharing the natural beauty of Ichauway with friends and family, Mr. and Mrs. Woodruff often commissioned Athos Menaboni to paint the wild birds of the plantation as images for their annual Christmas card. A Menaboni painting was chosen for the Woodruffs' Christmas card each year from 1941 through 1984, many portraying a game or song bird that could be seen at Ichauway. Each year, Menaboni and Woodruff would meet to select a subject and to discuss the details of the upcoming card. Woodruff would then select the image he wished to use from paintings submitted by Menaboni. The resulting collection has been referred to by the Smithsonian Institution as the nation's finest Christmas card collection.

The KSU collection currently includes 40 of the 44 original cards, gifted by D. Russell Clayton.



1941



1942



1943



1944

- 1941 *Doves*
- 1942 *Bobwhite Quail*
- 1943 *Cardinals*
- 1944 *Red-winged Blackbirds*



CONVERSATIONS WITH NATURE



1945



1949



1946



1950 *not in collection



1947 *not in collection



1951 *not in collection



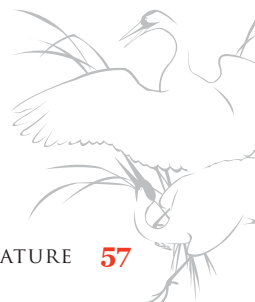
1948 *not in collection



1952

- 1945 *Wild Turkey*
- 1946 *Little Blue Heron*
- 1947 *Mocking Birds*
(not in collection)
- 1948 *Brown Thrasher & Cherokee Rose*
(not in collection)
- 1949 *Snowy Egret*
- 1950 *Purple Gallinule*
(not in collection)
- 1951 *Purple Martins*
(not in collection)
- 1952 *Mountain Bluebirds*

* The KSU Galleries welcome any information regarding original Woodruff Christmas cards from the years 1947-48 and 1950-51.





1953



1957



1954



1958

- 1953 *Bluebirds*
- 1954 *Wood Duck*
- 1955 *Ruby-throated Hummingbird*
- 1956 *Common Goldfinch*
- 1957 *Meadow Lark*
- 1958 *Wilson's Snipe*
- 1959 *Towhee*
- 1960 *Woodcock*



1955



1959



1956



1960





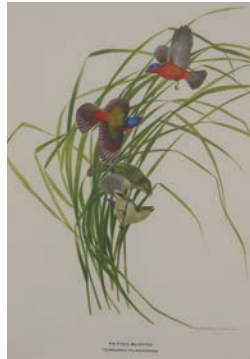
1961



1965



1962



1966



1963



1967

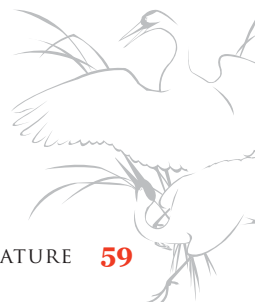


1964



1968

- 1961 *Robin*
- 1962 *Mallards*
- 1963 *Summer Tanager*
- 1964 *Red-headed Woodpecker*
- 1965 *Barn Swallow*
- 1966 *Painted Bunting*
- 1967 *Bobolink*
- 1968 *Green-winged Teal*





1969



1973



1970



1974



1971



1975



1972



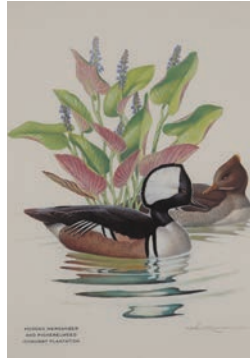
1976

- 1969 *Killdeer*
- 1970 *Hooded Warbler*
- 1971 *Flicker*
- 1972 *Pintails*
- 1973 *Mourning Doves*
- 1974 *Bobwhite Quail*
- 1975 *Cardinal*
- 1976 *Blue Grosbeak*





1977



1981



1978



1982



1979



1983



1980



1984

- 1977 *Baltimore Oriole*
- 1978 *Cedar Waxwing*
- 1979 *Rose-breasted Grosbeak*
- 1980 *Scarlet Tanager*
- 1981 *Hooded Merganser*
- 1982 *Belted Kingfisher*
- 1983 *Bufflehead*
- 1984 *Great Blue Heron*



AMERICAN SONGBIRD CHINA SET I

These descriptions are taken from *Menaboni's American Song Birds* booklet, produced for the Cerebral Palsy School-Clinic of Atlanta, Inc., for whose benefit these limited edition sets of fine china were sold in 1955.

Gift of Edith Murphy



Carolina Wren

...with black-eyed susan

The Carolina wren is the largest and reddest of the sassy wren family. And the best vocalist: irrepressible, he joyfully sings all day, in all kinds of weather, all through the year. This feathered Jack-in-the-box can be seen throughout most of the Eastern United States...blithely popping into view, and then disappearing in a twinkling, as suddenly as he came.



Eastern Bluebird

...with hedge bindweed

"April's bird, blue-coated, flying before from tree to tree" is, in Emerson's words, the amiable bluebird. Over most of Eastern North America, this buoyant color-bearer of the Spring brigade sings "Purity-Purity." All winter long in the Southern states flocks of bluebirds may be seen bustling about in semi-open country or near towns, feeding on berries and insects.



Golden-Crowned Kinglet

...with fringed gentian

Few crowned heads wear brighter cornets than the golden-crowned kinglets. Distributed over North America east of the Rocky Mountains, they nest in conifers, the nest containing eight or nine eggs. Only hummingbirds are smaller in size. Yet these tiny birds are so hardy that they not only survive the bitterest winter weather but actually seem to enjoy the roughest storms.



Painted Bunting

...with Carolina jessamine

Another name, "nonpareil" – having no equal – explains the beauty of the painted bunting. The male may not acquire his full gaudy dress for several years. Though highly colored, he is hard to see in the thick vegetation of the South unless his musical voice gives a clue to his whereabouts. Once you see him, the thrill of the rare experience is one you'll long remember.



AMERICAN SONGBIRD CHINA SET II



Cardinal

...with sweet shrub

Throughout the Eastern United States, bird-watchers have discovered that the jaunty cardinal is not only among the most elegant of birds in appearance, but a talented singer as well. More, he reveals an admirable character as the responsible head of his feathered family, giving tender attention to his trusting mate and industriously caring for their young.



Cedar Waxwing

...with red chokeberry

Anywhere in temperate North America you may see the gentle and refined cedar waxwing flocks wandering about the country. Many persons have been amused to observe a row of waxwings sitting close together on a tree limb politely passing a berry down the line. Not good singers, they make up for their lack of vocal prowess with their exquisitely blended silken robes.



Indigo Bunting

...with mullein

The male indigo bunting flaunts rich blue plumage, but his mate is a sparrow-looking bird. Nor is he afraid to show himself anywhere over the Eastern United States and some provinces of Canada, whereas she keeps in hiding. After the heat of late Summer has silenced most birds, he remains a persistent and cheery singer, filling the air all day with his melodious song.



Common Goldfinch

...with chicory

Conspicuous in his gay coat, the friendly goldfinch is seen over North America generally. He is often called the "wild canary." Except when nesting, goldfinches are found in small flocks. Swinging through the air in undulating flight, the male delivers with ecstasy his sweet, twittering love song. The goldfinches lead such a carefree life they are the last to build nests.



WORKS IN THE EXHIBITION

Gifts of D. Russell Clayton

Ani, c. 1970

Arab House in the Desert, c. 1920

Butterfly Boats – Tripoli, c. 1920

Chinese Man, c. 1935

Christmas Eve, c. 1928

Etowah Indian, c. 1953

Carp, c. 1958

Frog (water fountain), c. 1940

Hooded Merganser, c. 1944

Hotei, c. 1963

Kingfisher, c. 1958

Livorno, 1935

Morpho, c. 1975

Mushrooms, c. 1965

Song Thrasher, c. 1950

Street in an Arab Village – Tripoli
c. 1920

The Garden of Dreams, c. 1925

The Long Journey, c. 1950

Winding Road, c. 1950

Wood Duck, c. 1944.

Lithographs:

American Kestrel #193, 1978
Atlanta Historical Society

Bald Eagle #317, 1976
Jekyll Island Arts Association

Bobwhite, 1962
Preston Rose Co.

Bob-White, 1943
Quaker State Lithographing Co.

Brown Thrasher and Cherokee
Rose, 1950
Atlanta Historical Society

Cardinal, hand colored, 1948
Foote & Davies, Inc.

Hibiscus, 1964
Progressive Farmer Co.

Mourning Dove, 1962
Preston Rose Co.

Tulip Tree, c. 1969
C & S Bank

Snowy Egret #161, 1974
Jekyll Island Arts Association

Valley Quail, 1943
Quaker State Lithographing Co.

Wood Duck #308, 1978
Atlanta Historical Society

Gift of David and Janice Miller

Eastern Crow and
Eastern Kingbird, c. 1950

Gift of Edith Murphy

American Songbird China, 1955

Set I
Carolina Wren with black-eyed
susan
Painted Bunting with Carolina
jessamine
Golden-Crowned Kinglet with
fringed gentian
Eastern Bluebird with hedge
bindweed

Set II
Cardinal with sweet shrub
Cedar Waxwing with red
chokeberry
Indigo Bunting with mullein
Common Goldfinch with chicory

Gift of Ron and Barbara Taylor

Untitled: Boy and Girl, c. 1935

Works on loan:

Blue Jays and Snake, c. 1940
Courtesy of Callaway Gardens

Cardinals on Pine Tree, nd.
Courtesy of King and Spalding LLP

Glossy Ibis, nd.
On loan from the
Bank of America Collection

Great Blue Heron, nd.
Courtesy of Callaway Gardens

Play Refreshed, 1951
Courtesy of The Coca-Cola
Company

Reddish Egrets, nd.
On loan from the
Bank of America Collection

Whooping Crane 1/5, c. 1962
On loan from the
Bank of America Collection

Whooping Crane 2/5, c. 1962
On loan from the
Bank of America Collection

Whooping Crane 3/5, c. 1962
On loan from the
Bank of America Collection

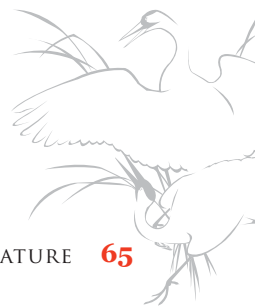
Whooping Crane 4/5, c. 1962
On loan from the
Bank of America Collection

Whooping Crane 5/5, c. 1962
On loan from the
Bank of America Collection

Woodruff Christmas
Card Collection
1941 - 1946, 1949, 1952-1984
Gift of D. Russell Clayton,
on loan from the Bentley Rare
Book Gallery, Horace W. Sturgis
Library, Kennesaw
State University.

* The KSU Galleries welcome any
information regarding original
Woodruff Christmas cards from
the years 1947-48 and 1950-51.







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