



**N.C. WYETH (1882-1945)**

**Don, Pointer Dog**

oil on canvas board

16 3/4 x 22 in.

1902

15704

**PROVENANCE:**

Commissioned by Holland family, West Brimfield, MA, and descended in family, long-term loan to Needham Free Public Library, 1969-1981

Sotheby's, March 11, 1982, no. 75

Private Collection, Kansas, acquired from the above

Private Collection, WY

**EXHIBITION:**

Needham, MA, Needham Free Public Library, on loan, 1969-1981

**LITERATURE:**

N.C. Wyeth Online Catalogue Raisonne, Published by the Brandywine River Museum.  
Research Number: NCW: 397

Among the most noteworthy illustrators this country has ever produced, Wyeth is also the patriarch of one of America's most esteemed artistic dynasties. His son Andrew and grandson Jamie rank among the most respected artists of their generations, heavily influenced by other artists in the extended Wyeth family. N.C. Wyeth, in addition to illustrating more than 100 books-including adventure classics like *Treasure Island*, *Kidnapped*, *Robinson Crusoe*, and *The Last of the Mohicans*-was also a highly regarded muralist, receiving numerous commissions for prestigious corporate and government buildings throughout the United States.

Wyeth's style, honed by early work at the *Saturday Evening Post* and *Scribner's*, demonstrates his keen awareness of the revealing gesture, allowing readers to instantly grasp the essence of a scene. He possessed a rare ability to depict subjects and events from a child's point of view, and is particularly known for dramatizing characters by the use of long shadow, a technique that is said to have influenced the epic moviemaking style of the 1940s. In addition to providing supplementary drama and excitement to the written word, Wyeth's works have become classics in and of themselves.

The information and material herein represents Gallery's best efforts and understanding of the current history and scholarship with respect to the provenance of the Work(s) of Art described and is not part of any warranty.





























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#75

Repaired and retouched in 1969 by the artist's  
son Andrew Hyeth, and his son-in-law,  
Peter Hurd

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