

Jack B. Yeats

Schools Resource

Created by Bernie McGonagle



GAILEARAÍ
NÁISIÚNTA^{na}
hÉIREANN



NATIONAL
GALLERY^{of}
IRELAND

Jack B. Yeats

1871-1957

1871

JOHN BUTLER YEATS

JACK B. YEATS WAS BORN IN LONDON
• YOUNGEST SON OF JOHN BUTLER YEATS IRISH PORTRAIT PAINTER

• HE IS THE BROTHER OF POET W.B. YEATS WHO RECEIVED THE NOBEL PRIZE FOR LITERATURE IN 1923

• JACK AND WILLIAM HAD 2 SISTERS:
SUSAN (LILY) YEATS, EMBROIDERER AND
ELIZABETH (LOLLY) YEATS, PRINTER AND PUBLISHER

• JOHN BUTLER YEATS WAS A VERY TALENTED PORTRAIT PAINTER
• HOWEVER HE OFTEN FAILED TO COMPLETE COMMISSIONS AND WAS THEREFORE LEFT UNPAID FOR HIS WORK
• AS A CONSEQUENCE HIS FAMILY SUFFERED FINANCIALLY AND IN THE EARLY YEARS THE FAMILY MOVED BETWEEN LONDON, DUBLIN AND SLIGO



JACK AGE 6
1877

• JACK'S MOTHER, SUSAN POLLEXFEN, WAS THE DAUGHTER OF A PROSPEROUS MERCHANT IN SLIGO

AGE 8 1879

• WHEN JACK WAS 8 YEARS OLD, SUSAN MOVED WITH HER FAMILY TO SLIGO AND LATER RETURNED TO LONDON LEAVING JACK IN THE LOVING CARE OF HIS GRANDPARENTS WILLIAM AND SUSAN

AGE 12

1883
PORTRAIT OF JACK B. YEATS AS A BOY
1883-1884
JOHN BUTLER YEATS



• JACK SPENT MOST OF HIS CHILDHOOD AWAY FROM THE INFLUENCE OF HIS PARENTS AND BROTHER AND SISTERS
• HE SPENT A BLISSFUL, HAPPY CHILDHOOD WITH HIS LOVING GRANDPARENTS

AGE 8-16

1879-87



• HIS GRANDFATHER WILLIAM POLLEXFEN OWNED A SHIPPING BUSINESS IN THE TOWN
• HE WAS A LARGER THAN LIFE CHARACTER AND THE YOUNG JACK SAW HIM AS A PIRATE, A COMPANION AND A HERO WHO SAILED THE SEVEN SEAS



THE METAL MAN OF SLIGO (DETAIL) 1912

• YEARS LATER YEATS DECLARED 'SLIGO WAS MY SCHOOL AND THE SKY ABOVE IT'

AGE 15

1886

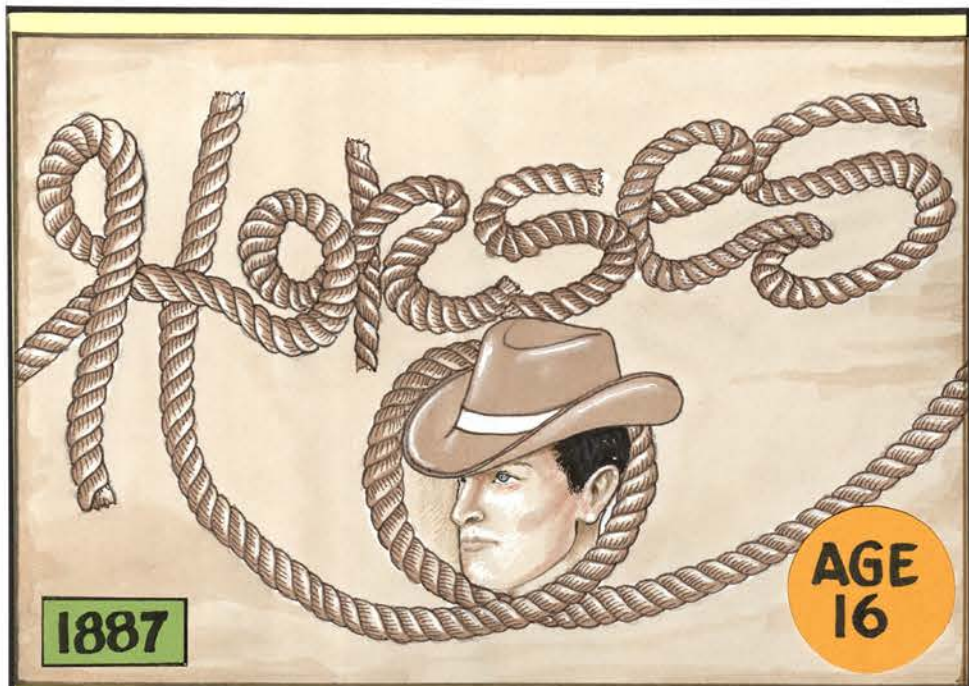


HUNT 1886 ?

• IT WAS FROM THIS TIME THAT JACK DEVELOPED HIS ENDURING FASCINATION FOR THE SEA, BOATS AND THE LIVES OF SAILORS
• HE ALSO SPENT THIS TIME OF HIS YOUTH STUDYING PEOPLE ON LAND: RACES, CIRCUSES, BALLAD SINGERS AND SPORTING EVENTS

Jack B. Yeats

1871-1957
2



1887

AGE 16

- JACK RETURNED TO HIS FAMILY IN LONDON IN 1887
- GOT A SEASON TICKET FOR THE SPECTACULAR BUFFALO BILL CODY SHOW AT OLYMPIA, LONDON
- HE WAS ALREADY FAMILIAR WITH CIRCUSES, FAIRS AND RACES IN THE WEST OF IRELAND
- NOW HE WAS SEEING HORSES FROM EVERY CONCEIVABLE ANGLE
- FOR THE NEXT YEAR HE FILLED HIS DIARIES WITH SKETCHES THAT WERE LIVELY AND DYNAMIC
- HORSES WERE TO FEATURE IN HIS PAINTING UP TO 1951 WHEN HE WAS 80 YEARS OLD



BELLE OF THE BALL 1911-12

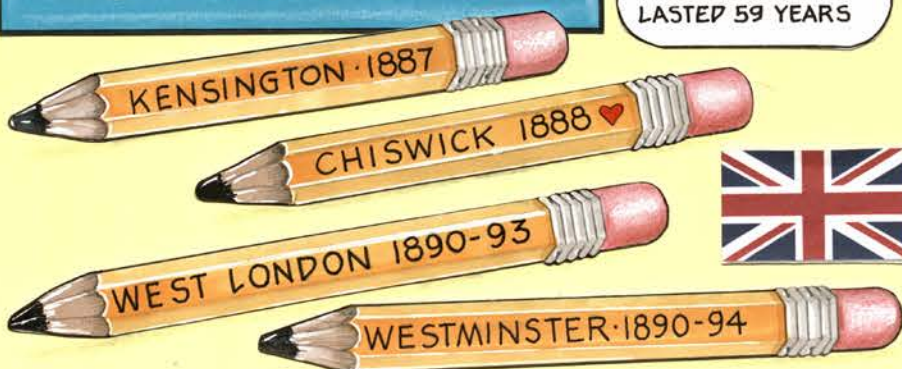
black and white
illustrations



- FROM THE AGE OF 17 UNTIL HIS DEATH AGED 86 JACK WAS ABLE TO SUPPORT HIMSELF FINANCIALLY AS A PROFESSIONAL ARTIST WITHOUT ANY OTHER FINANCIAL ASSISTANCE

- JACK MET MARY COTTENHAM WHITE, HIS FUTURE WIFE AT CHISWICK ART SCHOOL
- SHE WAS AFFECTIONATELY KNOWN AS COTTIE
- IT WAS A FRIENDSHIP THAT LASTED 59 YEARS

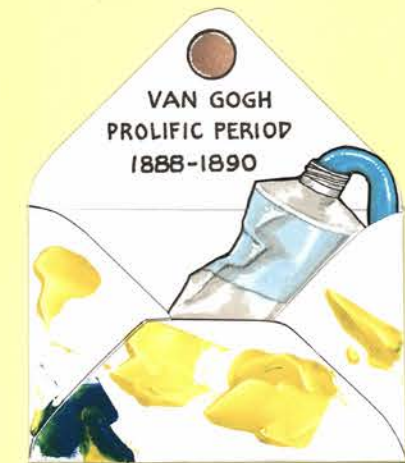
ART SCHOOL
LONDON



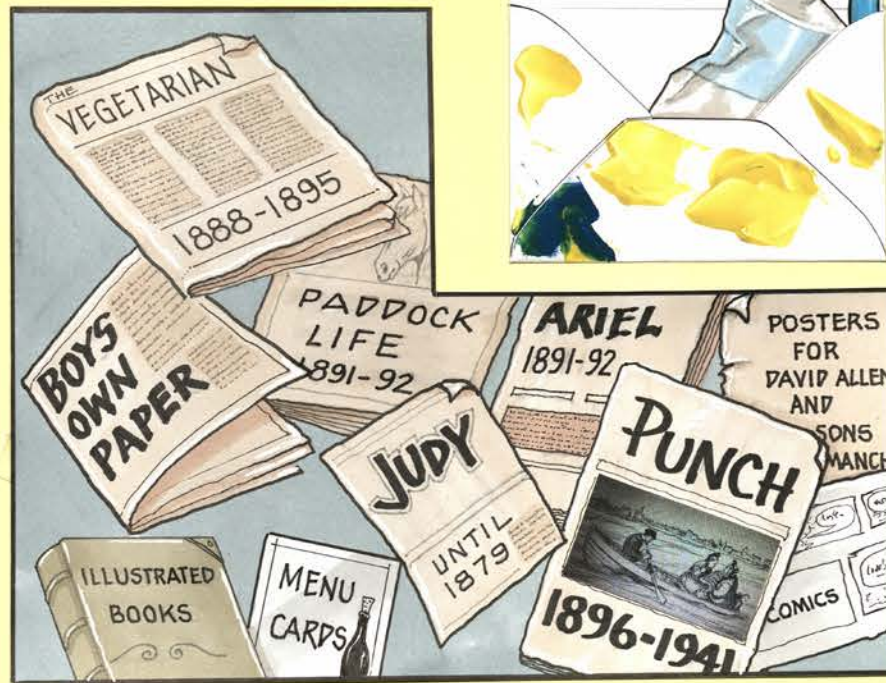
1894

AGE 23

- ONCE JACK HAD DECIDED ON MARRIAGE TO COTTIE HE WORKED FROM 6 AM TO LATE AT NIGHT IN A FIRELESS ROOM PRODUCING BLACK AND WHITE DRAWINGS FOR COMIC JOURNALS
- AT THE END OF 3 YEARS HE HAD ENOUGH MONEY TO MARRY AND BUY A COMFORTABLE HOUSE IN SURREY



VAN GOGH
PROLIFIC PERIOD
1888-1890



- JACK'S CAREER AS AN ILLUSTRATOR BEGAN IN EARNEST IN 1888 WHILE HE WAS STILL IN ART COLLEGE
- HE BEGAN BY DOING LINE ILLUSTRATIONS FOR 'THE VEGETARIAN' NEWSPAPER
- THIS WAS A PRINCIPAL SOURCE OF INCOME AND LASTED FOR 7 YEARS UNTIL 1895
- HE WAS 24 YEARS OLD




THE CAUSEWAY OF LETTERMORE 1905

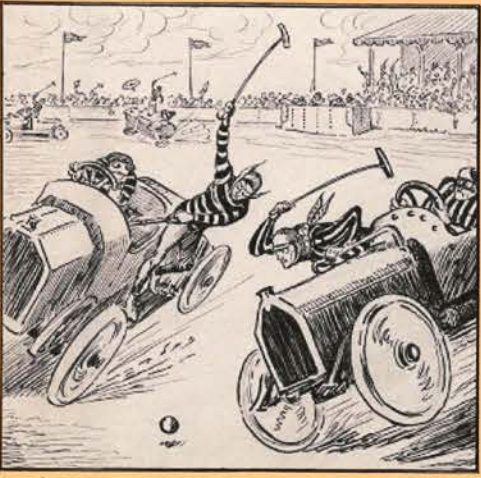
- HE ALSO ILLUSTRATED BOOKS, DESIGNED COMICS, MADE POSTERS AND MENU CARDS
- WHEN HE WAS 25 YEARS OLD HE BEGAN ILLUSTRATING FOR 'PUNCH' MAGAZINE
- BETWEEN 1910 (AGE 39) AND 1941 (AGE 70) HE HAD MADE 500 DRAWINGS UNDER THE PSEUDONYM 'W. BIRD'

Jack B. Yeats


1871-1957
3



THE MARCH OF SCIENCE 1910

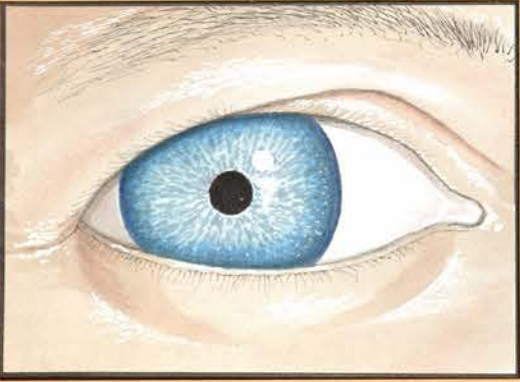


THERE IS BOUND TO BE A REACTION AGAINST THE RUSH AND EXCITEMENT OF THIS AGE 1913



looking west 1895

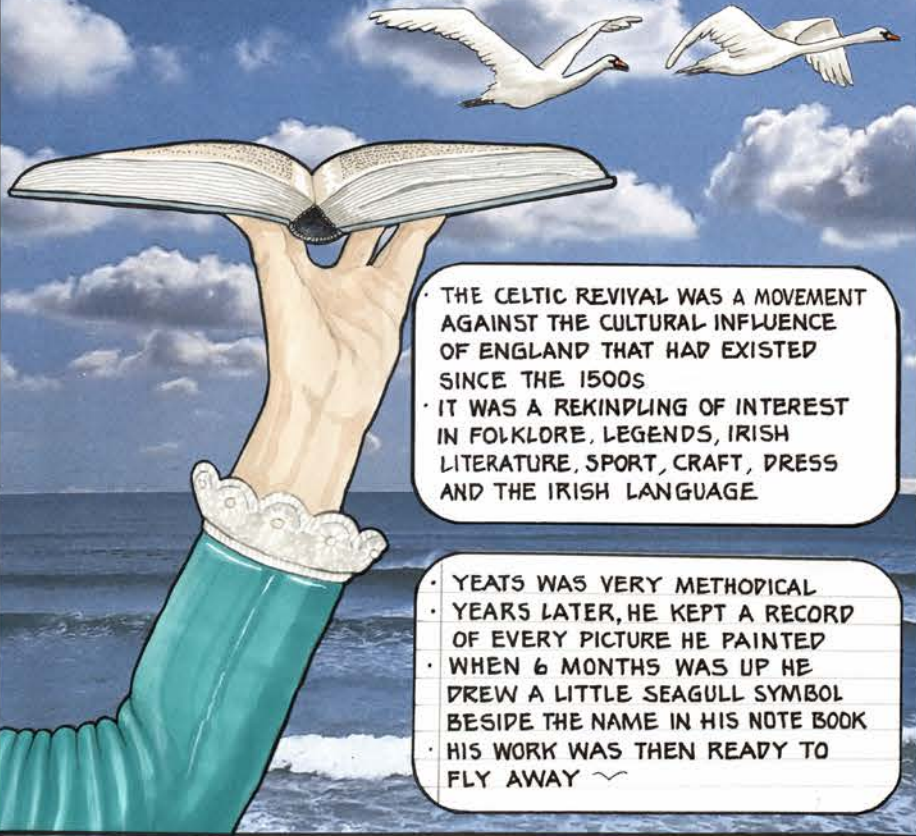

AGE 24 1895



FROM 1895 WHILE LIVING IN ENGLAND JACK BEGAN TO LOOK TOWARDS HIS BELOVED SLIGO AND THE WEST OF IRELAND FOR INSPIRATION
THIS COINCIDED WITH THE CELTIC REVIVAL

EXHIBITS A WATERCOLOUR "STRAND RACES: WEST OF IRELAND" AT THE R.H.A (ROYAL HIBERNIAN ACADEMY) ANNUAL EXHIBITION IN DUBLIN IN 1895


celtic revival 1880-1939



THE CELTIC REVIVAL WAS A MOVEMENT AGAINST THE CULTURAL INFLUENCE OF ENGLAND THAT HAD EXISTED SINCE THE 1500S
IT WAS A REKINDLING OF INTEREST IN FOLKLORE, LEGENDS, IRISH LITERATURE, SPORT, CRAFT, DRESS AND THE IRISH LANGUAGE

YEATS WAS VERY METHODICAL
YEARS LATER, HE KEPT A RECORD OF EVERY PICTURE HE PAINTED
WHEN 6 MONTHS WAS UP HE DREW A LITTLE SEAGULL SYMBOL BESIDE THE NAME IN HIS NOTE BOOK
HIS WORK WAS THEN READY TO FLY AWAY ~


WATERCOLOUR



1897


AGE 26

JACK AND COTTIE MOVE FROM SURREY TO DEVON IN 1897
HE DECIDES TO MOVE AWAY FROM ILLUSTRATIONS TO ESTABLISH HIMSELF AS A WATERCOLOUR ARTIST
IN THE FIRST 6 MONTHS HE PRODUCED 43 WATERCOLOURS OF DEVON LIFE
HE HAD HIS FIRST ONE MAN SHOW IN LONDON IN 1897



AGE 28


1899




EXHIBITION IN LONDON 1897
FIRST ONE MAN SHOW

EXHIBITION IN DUBLIN 1899
FIRST EXHIBITION OF IRISH SUBJECT MATTER

sketches of life in the west of ireland



IN THE FOOTRACE COMPETITION THERE ARE MANY TO COMPETE 1898



A YACHT ON THE NORFOLK BROADS 1899

WATERCOLOURS SHOWING THE PASTIMES, WORKING LIFE AND DOMESTIC LIFE OF THE PEOPLE IN THE WEST OF IRELAND


GOT FAVOURABLE REVIEWS
SCENES OF RACING, BOXING, FAIRGROUNDS
CIDER MAKING AND SAILING
CAPTURED THE MOMENT

TRAVELLED TO VENICE, MILAN IN 1898
VISITED PARIS IN 1899

AGE 29

1900

MOTHER PIES 1900



Jack B. Yeats

1871-1957

4

1901-2

AGE
30-31

- JACK DESIGNED AND MADE MINIATURE THEATRES TO ENTERTAIN THE LOCAL DEVON CHILDREN
- HE LOVED TOY THEATRE AND SO HE WROTE AND PERFORMED PLAYS EVERY CHRISTMAS FOR THEM
- HIS CHARACTERS ON STAGE WERE 9 INCHES TALL
- THESE PLAYS FEATURE PIRATES AND HIDDEN TREASURE NO DOUBT INFLUENCED BY HIS WONDERFUL FREE CHILDHOOD IN SLIGO WITH GRANDAD WILLIAM POLLEXFEN



a broadsheet

1902-3

AGE
32

- SINCE HIS YOUTH JACK HAD BEEN ENTHRALLED BY BALLAD SINGERS
- THESE BALLADEERS CARRIED BUNDLES OF PRINTED BROADSHEETS FOR SALE
- SONGS WERE WRITTEN DOWN AND ILLUSTRATED
- THEIR SONG WAS THEIR SALES PITCH
- IN 1900, JACK MET PAMELA COLEMAN, AN AMERICAN ILLUSTRATOR
- SHE WAS EQUALLY ENTHUSIASTIC ABOUT FOLK CULTURE



- PAMELA AND JACK DEVELOPED 'A BROADSHEET'
- PUBLISHED ONCE A MONTH FROM JANUARY 1902 TO THE END OF 1903
- JACK EDITED THE 1903 EDITIONS ALONE

'THE COUNTY OF MAYO' IS AN ILLUSTRATION OF A WELL KNOWN IRISH BALLAD THAT RECALLS THE PROSPERITY AND OPTIMISM IN MAYO BEFORE THE WRITER WAS FORCED TO EMIGRATE



THE COUNTY OF MAYO 1903

1903

AGE
33

- JACK CHOOSES TO DEPICT THE SPEAKER BEGINNING HIS FORCED EXILE IN A SEVENTEENTH-CENTURY GALLEON
- THE DRAWING CONVEYS THE MOOD OF DEJECTION AS HE IS FORCED TO LEAVE HIS BELOVED MAYO

1904

AGE
33

- JOHN QUINN WAS AN AMERICAN COLLECTOR WHO ORGANISED YEATS' FIRST ONE MAN SHOW IN NEW YORK IN 1904
- IT CONSISTED OF 63 WORKS FROM HIS LIFE IN SLIGO AND DEVON
- THEMES INCLUDED HORSERACING, ATHLETICS, BOXING AND MUSICAL HALL ENTERTAINMENT
- QUINN BOUGHT 9 WATERCOLOURS
- THE VISIT TO NEW YORK WAS AN UNFORGETTABLE EXPERIENCE FOR HIM



1905



RUM AND BARNACLES 1905

AGE
34

- THIS IS VISUAL STORYTELLING AT ITS BEST
- A CASK OF RUM HAS BEEN WASHED UP BY THE SEA
- THE VILLAGERS ARE ATTEMPTING TO RESCUE THE PRECIOUS RUM BEFORE THE AUTHORITIES ARRIVE
- EVERYONE PITCHES IN
- THE SCENE IS SET IN THE DIM EVENING LIGHT
- FIGURES ARE MORE THREE DIMENSIONAL AND MOVING CLOSER IN STYLE TO HIS EARLY OIL PAINTINGS

colour



- YEATS'S WORK WAS CONSTANTLY EVOLVING
- HE MOVED FROM TRANSPARENT TONES IN HIS EARLY WATERCOLOURS TO MORE SOLIDLY RENDERED FIGURES IN GOUACHE
- HE USED BRIGHT OR MUTED TONES DEPENDING ON THE EMOTION AND ATMOSPHERE HE WISHED TO CREATE
- HIS QUIRKY USE OF COLOUR IN THE SOCKS OF SOME OF HIS CHARACTERS (PINK, GREEN AND INDIGO BLUE) MAKE THE VIEWER SMILE



- YEATS MADE 150 SKETCHBOOKS DURING HIS WATERCOLOUR PERIOD 1898-1909
- THEY ARE LIVELY VISUAL DIARIES, ON THE SPOT SUMMARIES OF HIS EXPERIENCES

Jack B. Yeats

1871-1957
5

a visit to the west of ireland

1905

- IN 1905 JACK AND HIS CLOSE FRIEND J.M. SYNGE VISITED THE WEST OF IRELAND
- COMMISSIONED BY THE 'MANCHESTER GUARDIAN' NEWSPAPER TO INVESTIGATE THE POOREST DISTRICTS OF THE WEST
- JACK'S DRAWINGS WERE FULL OF CHARACTER AND EMPATHY



AGE 34

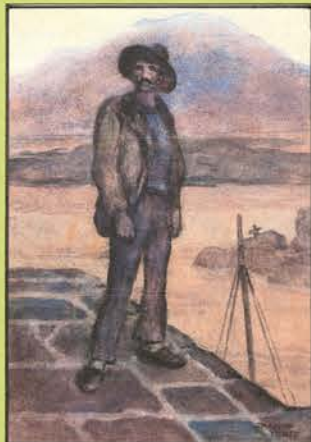
- SYNGE WAS A PLAYRIGHT, WRITER AND COLLECTOR OF FOLKLORE
- AS A RESULT OF THEIR VISIT SYNGE PUBLISHED A BOOK CALLED 'THE ARAN ISLANDS' IN 1907
- JACK MADE 12 BLACK AND WHITE ILLUSTRATIONS FROM SKETCHES HE MADE ON LOCATION

- JACK SHOWED THE DIFFICULT LIVES OF THE INHABITANTS - KELP BURNING, FISHING, BOAT BUILDING, THATCHING AND RELIEF WORKS ON THE ROAD THAT PAID ONE SHILLING A DAY FOR HARD LABOUR
- JACK'S STRONG LINEAR STYLE REPRESENTED THE PEOPLE WITH HEROIC DIGNITY



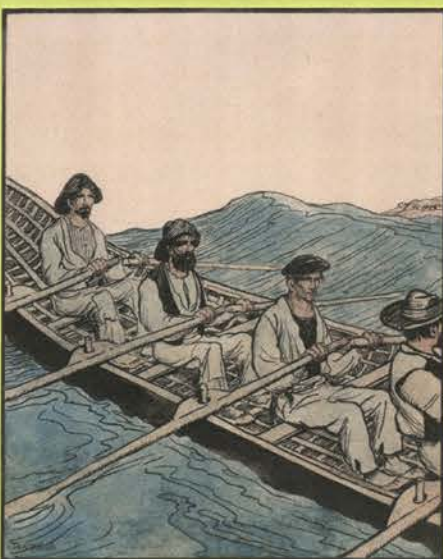
J.M. synge 1871-1909

- JACK'S FRIENDSHIP WITH SYNGE BROUGHT IRISH SUBJECTS ONCE MORE INTO FOCUS



THE MAN FROM ARANMORE 1905

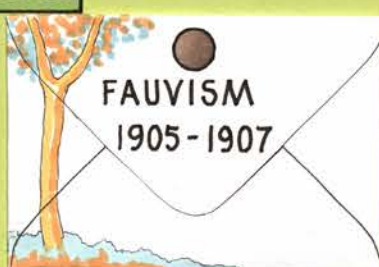
- THE MAN FROM ARANMORE IS DEPICTED STANDING ON THE QUAY SIDE ON THE MAINLAND OF GALWAY
- HE IS PROUD AND SELF CONFIDENT
- HE HAS THE STANCE OF SOMEONE WHO HAS COME ON AN IMPORTANT ERRAND
- HE WEARS A WIDE BRIMMED HAT AND SHOES (NOT THE TRADITIONAL PAMPOOTIES) SEEN IN THE WATERCOLOUR A FOUR-OARED CURACH 1906



A FOUR-OARED CURACH 1906

1906

- JACK PORTRAYS THE ROWERS AT A CRITICAL MOMENT WHEN THE SEA IS BEGINNING TO SWELL ABOVE THE LEVEL OF THE LAND
- THE ROWERS WORK AS A TEAM INSTRUCTED BY THE FIGURE ON THE RIGHT
- THIS WATERCOLOUR MAY BE INFLUENCED BY THE WORK OF DEGAS WITH ITS DIAGONAL COMPOSITION AND CUT OFF FIGURE



FAUVISM
1905-1907

AGE 35

J.M. SYNGE
DIES
1909

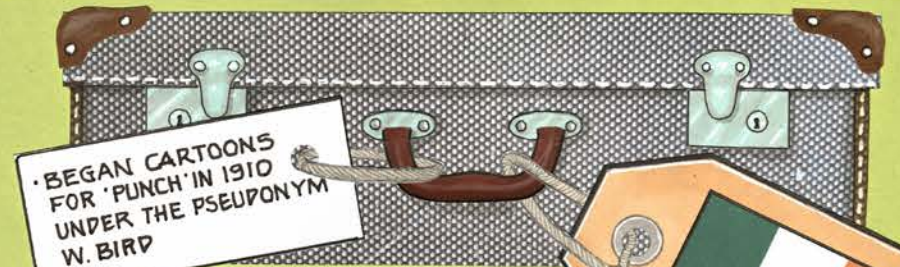


1910

Oils

AGE 39

- BEGAN CARTOONS FOR 'PUNCH' IN 1910 UNDER THE PSEUPONYM W. BIRD



- IN 1910 JACK AND COTTIE SOLD THEIR COTTAGE IN DEVON AND MOVED TO GREYSTONES, CO. WICKLOW
- HE CHANGED FROM WATERCOLOURS TO OILS
- IT WAS A MAJOR TURNING POINT

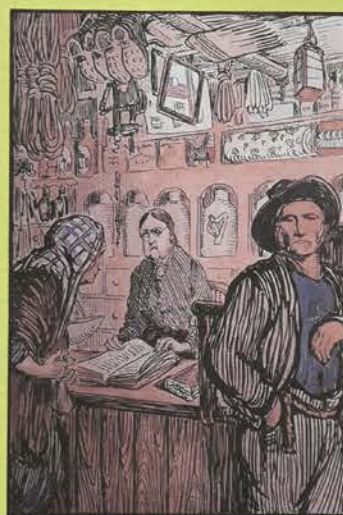
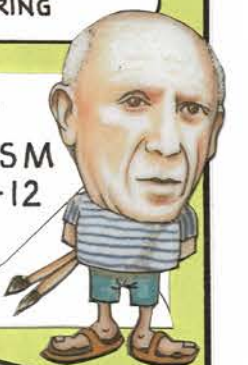


1912

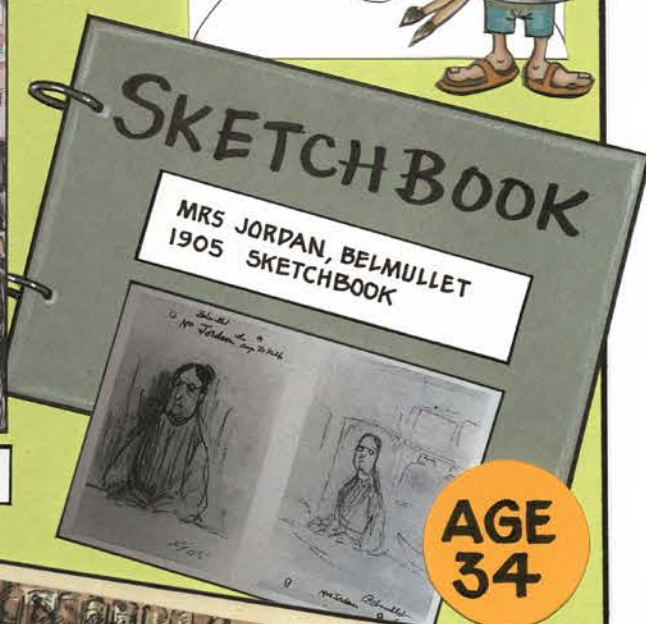
AGE 41

- IN 1912 HE PUBLISHED A BOOK CALLED 'LIFE IN THE WEST OF IRELAND'
- THE ILLUSTRATIONS SHOW THE EVERYDAY LIVES OF THE PEOPLE
- HE DEPICTED POPULAR ENTERTAINMENTS CIRCUSES, FAIRS AND THE COUNTRY SHOP
- A RECORD OF A WAY OF LIFE FAST DISAPPEARING

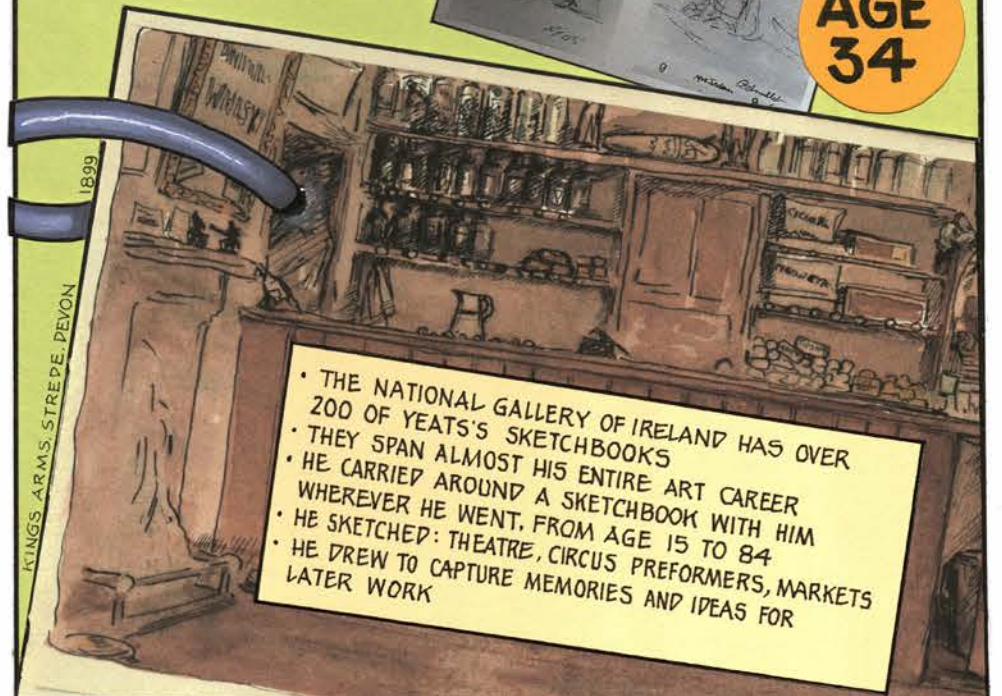
CUBISM
1907-12



THE COUNTRY SHOP 1912



AGE 34



- THE NATIONAL GALLERY OF IRELAND HAS OVER 200 OF YEATS'S SKETCHBOOKS
- THEY SPAN ALMOST HIS ENTIRE ART CAREER
- HE CARRIED AROUND A SKETCHBOOK WITH HIM WHEREVER HE WENT, FROM AGE 15 TO 84
- HE SKETCHED: THEATRE, CIRCUS PERFORMERS, MARKETS
- HE DREW TO CAPTURE MEMORIES AND IDEAS FOR LATER WORK

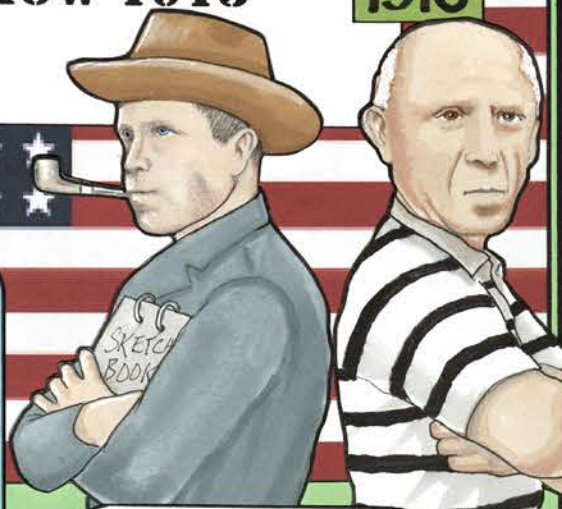
Jack B. Yeats

1871-1957
6

ARMORY SHOW 1913

NEW YORK

1913



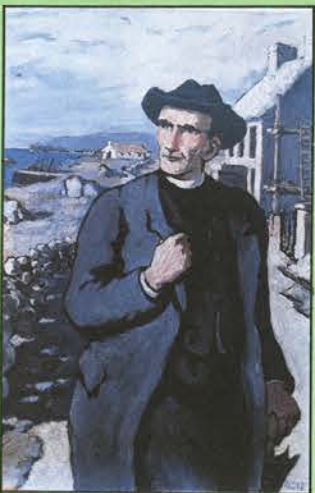
- CONSISTED OF 1,400 WORKS OF ART BY 300 ARTISTS BOTH EUROPEAN AND AMERICAN
- EUROPE WAS REPRESENTED BY THE MOST IMPORTANT ARTISTS AND STYLES:
 - REALISM
 - IMPRESSIONISM
 - POST IMPRESSIONISM
 - CUBISM
 - FAUVISM AND EXPRESSIONISM
- FAMOUS NAMES: MANET, MONET, GAUGUIN, VAN GOGH, CÉZANNE, PICASSO, MATISSE AND DUCHAMP
- THE SHOW CAUSED A SENSATION
- AUDIENCES WITNESSED FOR THE FIRST TIME EUROPE'S REVOLUTIONARY ART

- YEATS REPRESENTED IRELAND WITH 5 PAINTINGS
- SOLD ONE
- IT WAS A GREAT HONOUR FOR HIM TO BE INVOLVED IN SUCH A HIGH PROFILE EXHIBITION

AGE 42

phase 1 - oils

illustrative



THE PRIEST 1913

- 'THE PRIEST' IS ONE OF 12 OIL PAINTINGS THAT YEATS PAINTED FOR A CAST OF IRISH CHARACTERS IN A LONDON PUBLICATION CALLED 'IRISHMEN ALL'
- THERE WERE 12 CHAPTERS IN THE PUBLICATION AND YEATS PROVIDED A PORTRAIT FOR EACH CHAPTER
- CHARACTERS INCLUDED A FARMER, POLITICIAN, A PUBLICAN, A SHOP ASSISTANT, A PRIEST - EACH ONE PRESENTED AGAINST A BACKDROP OF THEIR OWN LOCALITY

- FIGURES WERE NOT CARICATURES
- YEATS AS USUAL IS CELEBRATING THE DIGNITY AND HEROIC QUALITY OF THE PEOPLE HE PAINTED
- THE STRONG LINEAR STYLE IN PAINT WAS TO CONTINUE FOR THE NEXT 10 YEARS

- 'THE PRIEST' BELONGS TO THE ILLUSTRATIVE PHASE OF HIS OIL PAINTING
- HERE STRONG LINE AND DRAWING DOMINATE

AGE 44

1915

EVERYDAY SCENES


BEFORE THE START 1915




- NERVOUS JOCKEYS AND HORSES GATHER AT THE BEGINNING OF A RACE
- HORSES REFLECT THE PERSONALITIES OF THE RIDERS
- YEATS USES THICK PAINT (IMPASTO) WHICH IS CONTAINED WITHIN STRONG OUTLINES

yeats and politics

1915



- YEATS LIVED DURING THE 1916 EASTER RISING, THE IRISH WAR OF INDEPENDENCE (1919-1921) AND THE IRISH CIVIL WAR (1922-1923)
- HE WAS WITNESS TO TURBULENT POLITICAL EVENTS DURING THE RISING
- HOWEVER HE DID NOT DEPICT CONFLICT IN HIS WORK
- WHAT HE DOES IS SHOW THE RESULTS OF CONFLICT ON INDIVIDUALS AND GROUPS



BACHELOR'S WALK-IN MEMORY 1915


- A FLOWER-GIRL LAYS FLOWERS AT THE SITE OF A TRAGEDY DURING THE CONFLICT
- YEATS CAPTURES HER RESTRAINED SIGNIFIED ACTION AS SHE TENDERLY LAYS THE FLOWERS
- SHE MIGHT ALSO BE A SYMBOL OF IRELAND THAT ENDURED GREAT LOSS DURING FAMINE, EMIGRATION AND WAR

AGE 44

FUTURISM 1909-1914

WORLD WAR I

1914-1918

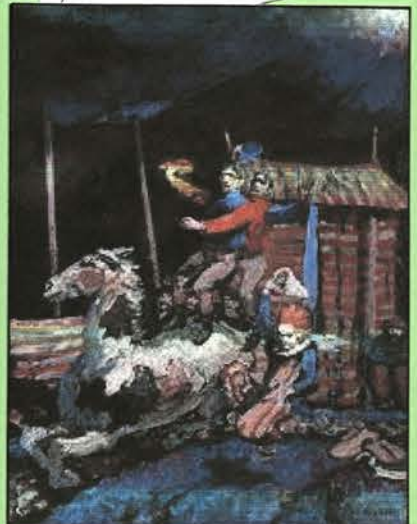


1916

AGE 45

DA DA 1916-1922

EXPRESSIONISM 1905-1920



DOUBLE JOCKEY ACT 1916

- 'DOUBLE JOCKEY ACT' 1916 IS A SCENE FROM A TRAVELLING CIRCUS IN SLIGO
- TWO BARE BACK RIDERS BALANCE PRECARIOUSLY ON A PIEBALD HORSE WHILE A CLOWN FOLLOWS ALONG IN AN EXAGGERATED DANCE
- OIL PAINT IS HEAVIER HERE
- HE USES BROAD CRISS-CROSSING STROKES
- IMPASTO IS APPLIED IN A LIVELY POINTILLIST MANNER
- YEATS ABANDONS THE VERTICAL FORMAT IN FAVOUR OF THE HORIZONTAL FROM NOW ON

Jack B. Yeats

1871-1957
7

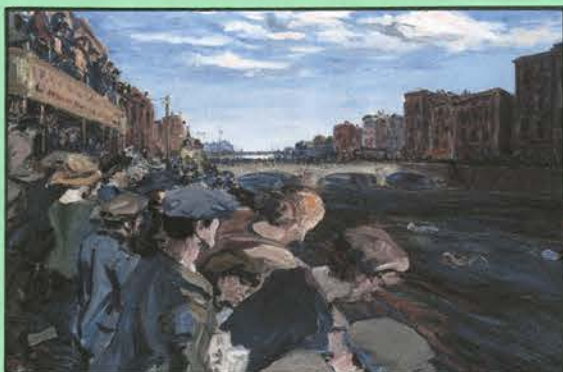
AFTER A LENGTHY DEPRESSIVE EPISODE WHICH LASTED FROM 1915-1918 YEATS EMERGED WITH MUCH STRONGER EMOTION IN HIS WORK

CONTRIBUTED TO THE 'EXPOSITION D'ART IRLANDAIS' IN PARIS 1922

phase 2
free flowing
colour

1920s

outline
vanishes



THE LIFFEY SWIM 1923

FATHER
DIES
1922



1923

AGE
52

HE ABANDONS THE STRONG DARK OUTLINES OF HIS EARLIER OIL PAINTINGS
HIS BRUSHWORK IS FREE AND FLUID
COLOURS RICH
HE APPLIES HIGHLIGHTS DIRECTLY FROM THE PAINT TUBE
EMOTION IS EXPRESSED BY THE VERY RAPID APPLICATION OF PAINT

JACK B. YEATS WON THE FIRST OLYMPIC MEDAL IN THE FREE STATE WHEN HE WON SILVER FOR PAINTING AT THE 1924 OLYMPIC GAMES IN PARIS

AWARDED FOR SPORT RELATED THEMES

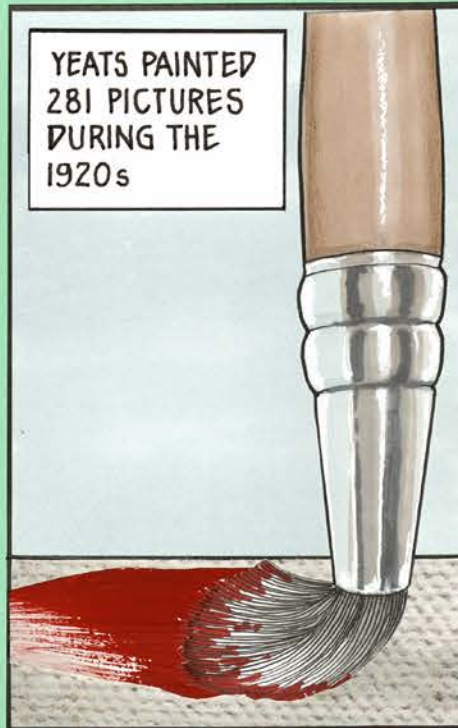
THIS IS YEATS IN TRANSITION
HE CAPTURES THE THRILL OF COMPETITION
HE SHOWS ENTHUSIASTIC SPECTATORS CROWDING THE RIVERSIDE ON BACHELORS WALK
HE ALSO SHOWS PEOPLE ON TRAMS PASSING BEHIND THEM AND OTHERS ON O'CONNELL BRIDGE
THE PAINTING IS CENTERED AROUND A SINGLE THRILLING EVENT

YEARS LATER YEATS DESCRIBED HIS CHANGE OF STYLE

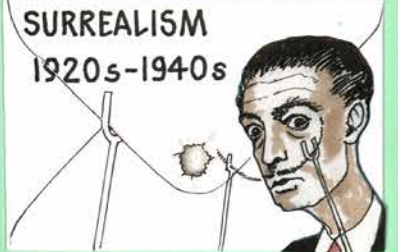
I BELIEVE THAT THE PAINTER ALWAYS BEGINS BY EXPRESSING HIMSELF WITH LINE - THAT IS, BY THE MOST OBVIOUS MEANS: THEN HE BECOMES AWARE THAT LINE, ONCE SO NECESSARY, IS IN FACT HEMMING HIM IN, AND AS SOON AS HE IS STRONG ENOUGH, HE BREAKS OUT OF ITS CONFINES



YEATS PAINTED 281 PICTURES DURING THE 1920s



SURREALISM
1920s-1940s



urban life



IN THE TRAM 1923

1923

AGE
52

SUBJECTS ARE NOW LESS DEFINED, LESS FIRMLY FIXED IN SPACE AND TIME

'IN THE TRAM' DESCRIBES URBAN LIFE IN DUBLIN
THREE WOMEN ARE GATHERED TOGETHER IN A GOSSIPING GROUP
AT A DISTANCE, A MAN IN A HAT AND COAT SITS ON HIS OWN
YEATS'S STYLE IS FREE AND CONFIDENT REFLECTING THE BUSYNESS OF CITY LIFE
GONE IS THE FIRM OUTLINE
YEATS IS CLEARLY ENJOYING THE PHYSICALITY OF OIL PAINT

1929 TWO PAINTINGS PURCHASED BY JAMES JOYCE

rose symbol



JACK B. YEATS WAS IN HIS 50s WHEN HE ADOPTED THE ROSE AS A PERSONAL SYMBOL
HE HAD A PAPER ROSE ATTACHED TO HIS EASEL AS HE WORKED
HE ALSO WORE A ROSE ON HIS LAPEL WHEN HE ATTENDED THE OPENING OF EXHIBITIONS
THE SIGNIFICANCE OF THE ROSE IS A MYSTERY
PERHAPS IT'S A SYMBOL OF NATURE'S BEAUTY OR A SYMBOL OF MORTALITY
YEATS SAID 'IF THE ROSE PUZZLED IT'S MIND OVER THE QUESTION HOW IT GREW, IT WOULD NOT HAVE BEEN THE MIRACLE THAT IT IS'

Jack B. Yeats

1871-1957
8

1930s

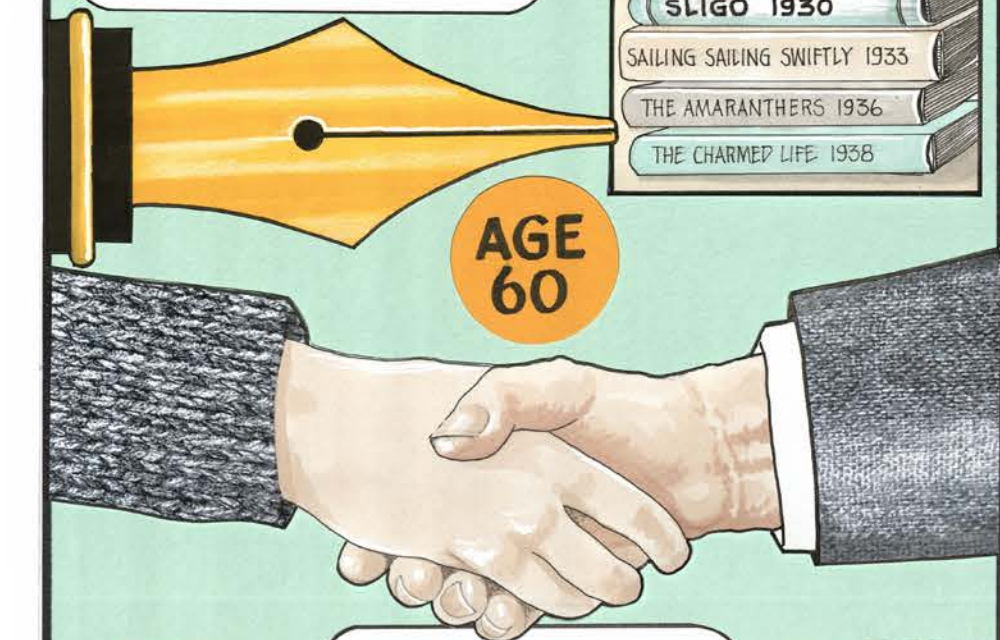
1931

- DURING THE 1930s YEATS' OUTPUT DROPPED TO 88 PAINTINGS
- HE WAS NOW IN HIS 60s
- HE SPENT MOST OF THIS DECADE CONCENTRATING ON WRITING
- HE PUBLISHED HIS FIRST NOVEL 'SLIGO' AND WROTE SEVERAL PLAYS



SLIGO 1930
SAILING SAILING SWIFTLY 1933
THE AMARANTHERS 1936
THE CHARMED LIFE 1938

AGE 60



- YEATS MET SAMUEL BECKETT IN 1931 AND THEY BECAME LIFELONG FRIENDS
- BECKETT WAS 25 YEARS OLD
- HE WAS VERY IMPRESSED BY YEATS'S WORK AND BOUGHT 'A MORNING' 1935-6 IN INSTALLMENTS
- BECKETT SAW A SOLITUDE AND ISOLATION IN HIS FIGURES THAT WOULD LATER APPEAR IN HIS OWN WORK



phase 3 - oils
universal themes

1935

AGE 64



ABOUT TO WRITE A LETTER 1935

- PAINTED MORE FROM MEMORY THAN DIRECT OBSERVATION IN THE 1930s

- IN THIS PAINTING YEATS HAS TURNED FROM THE LOCAL TO THE UNIVERSAL
- THE FIGURE IS NOT ACTUALLY WRITING A LETTER BUT ABOUT TO WRITE A LETTER
- THE UNIVERSAL THEME IS NOT ONLY THE TURNING AWAY FROM LOVE BUT IT'S ALSO ABOUT THE POSSIBILITY OF TAKING ACTION

- A YOUNG MAN HOVERS NEAR A SCARLET TABLE WITH WRITING MATERIALS ON IT
- THE MAN'S FACE IS DEATHLY PALE
- BEHIND HIM THERE'S A GREEN WALL FULL OF MEMORIES FROM THE PAST
- A PAINTING OF A LADY STANDS OUT IN SILHOUETTE

- IT IS A TRIUMPH OF COLOUR OVER REPRESENTATION
- OUR EYES ARE DRAWN TO THE SCARLET TABLE NOT TO THE MAN
- THE PAINTING IS THOROUGHLY PAINTERLY
- IT IS BASED ON A POEM WRITTEN IN 1820 ABOUT A MAN WHO HAS CHOSEN THE ADDICTIONS OF DRINK AND BETTING OVER LOVE



A MORNING 1935-36

1936

- SAMUEL BECKETT BOUGHT THIS PICTURE IN 1936
- HE BOUGHT IT IN INSTALLMENTS BECAUSE HE COULDN'T AFFORD THE FULL PAYMENT AT THE TIME
- A YOUNG MAN WITH A PACK ON HIS BACK IS SEEN PAUSING ON A WIDE STREET
- HE IS MOUNTED ON A HORSE AND IS LOOKING WESTWARD
- THIS IS ANOTHER 'ABOUT TO' PAINTING
- TECHNIQUE RANGES FROM THIN APPLICATION OF PAINT TO RAPIDLY APPLIED IMPASTO

techniques

AGE 65

- HIS WORK IN THE 1930s BECOMES THOROUGHLY PAINTERLY
- THICK IMPASTO IS ACHIEVED WITH A HEAVILY LOADED BRUSH AND PALETTE KNIFE VERGING ON THE SCULPTURAL
- PAINT IS SCORED BY THE SHARP END OF THE BRUSH
- PAINT IS ALSO APPLIED STRAIGHT FROM THE TUBE AND PAINT IS SOMETIMES MOVED ABOUT USING HIS THUMB



individual style

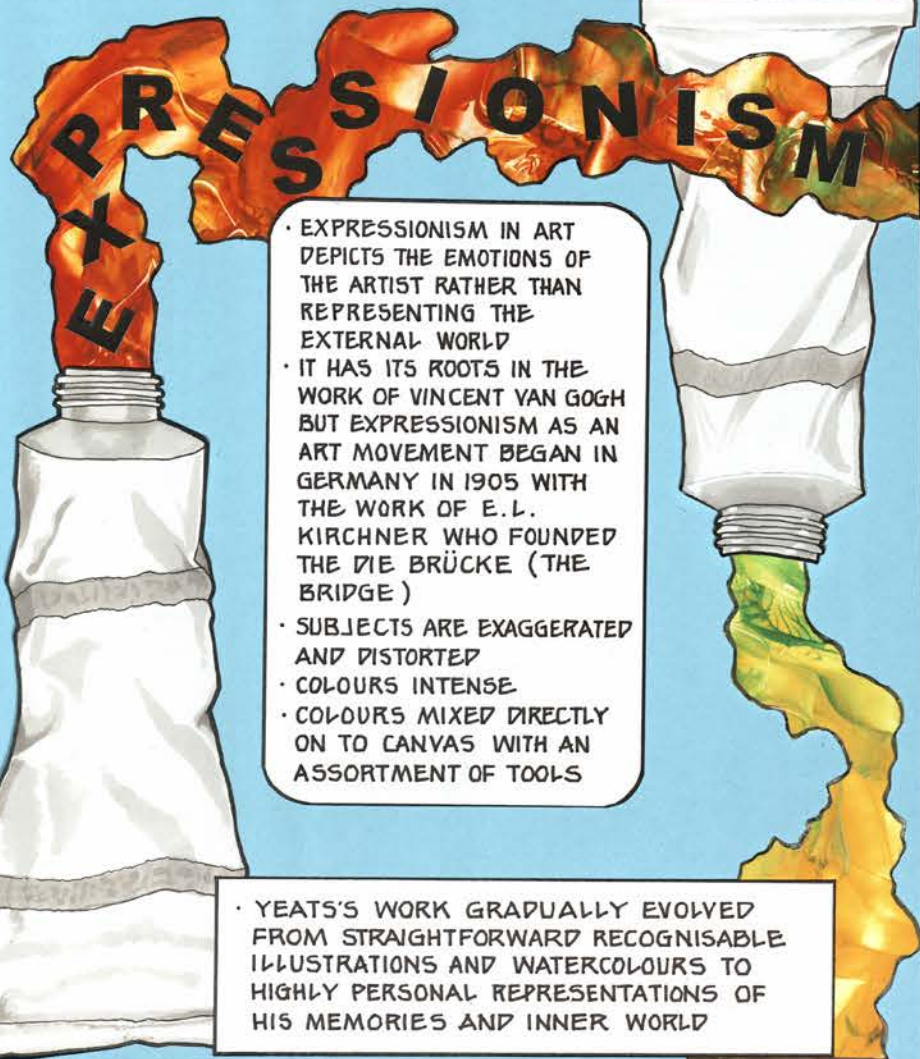
- JACK B. YEATS HAD HIS OWN UNIQUE STYLE OF PAINTING
- HE WAS AWARE OF THE MANY DEVELOPMENTS IN MODERN ART
- HE CAME CLOSEST IN TERMS OF VISION TO THE AUSTRIAN PAINTER OSKAR KOKOSCHKA (1886-1980)

W.B. YEATS
DIES
1939



Jack B. Yeats

1871-1957
9



- EXPRESSIONISM IN ART DEPICTS THE EMOTIONS OF THE ARTIST RATHER THAN REPRESENTING THE EXTERNAL WORLD
- IT HAS ITS ROOTS IN THE WORK OF VINCENT VAN GOGH BUT EXPRESSIONISM AS AN ART MOVEMENT BEGAN IN GERMANY IN 1905 WITH THE WORK OF E.L. KIRCHNER WHO FOUNDED THE DIE BRÜCKE (THE BRIDGE)
- SUBJECTS ARE EXAGGERATED AND DISTORTED
- COLOURS INTENSE
- COLOURS MIXED DIRECTLY ON TO CANVAS WITH AN ASSORTMENT OF TOOLS

YEATS'S WORK GRADUALLY EVOLVED FROM STRAIGHTFORWARD RECOGNISABLE ILLUSTRATIONS AND WATERCOLOURS TO HIGHLY PERSONAL REPRESENTATIONS OF HIS MEMORIES AND INNER WORLD

1940s

• PAINTINGS BECAME LARGER IN SCALE DURING THE 1940s

yeats's most prolific period

• 556 paintings in ten years

- 1940s WAS A SORROWFUL TIME FOR YEATS
- ONE BY ONE MEMBERS OF HIS FAMILY PASSED AWAY
- DESPITE HIS DEEP SORROW YEATS CONTINUED TO PAINT

LOLLY DIES 1940



major retrospectives

- 1942 NATIONAL GALLERY LONDON HONOURS YEATS BY HOSTING A RETROSPECTIVE EXHIBITION OF HIS WORK
- HE IS RECOGNISED AS AN INTERNATIONAL ARTIST
- YEATS GREATLY REJUVENATED BY THIS EXHIBITION
- 1945 RETROSPECTIVE EXHIBITION HELD IN DUBLIN FOR THE FIRST TIME
- IT WAS CALLED THE NATIONAL LOAN EXHIBITION
- THE NATION OF IRELAND WAS HONOURING HIS WORK
- YEATS BECAME A NATIONAL TREASURE
- IT WAS FASHIONABLE TO OWN A YEATS PAINTING
- 1948 TATE GALLERY RETROSPECTIVE



1945

AGE 74



MEN OF DESTINY 1946

1946

AGE 75

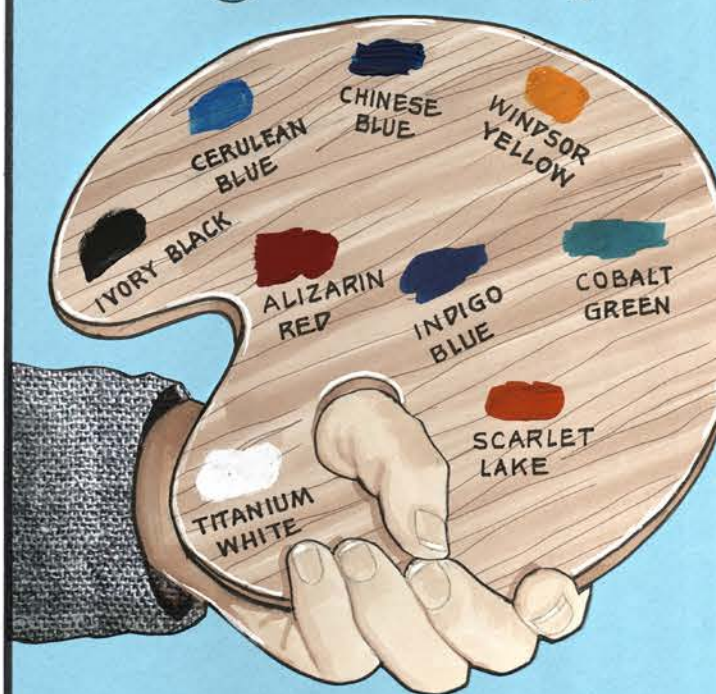
YEATS'S LATER WORK IS IN THE EXPRESSIONIST STYLE EXPRESSING EMOTION AND IDEAS

- 'MEN OF DESTINY' IS A SEASHORE SCENE WHICH YEATS WOULD HAVE REMEMBERED FROM HIS IDYLIC CHILDHOOD IN SLIGO
- THE FIGURES WE SEE MAY WELL BE FISHERMEN BUT THE THEME HERE AGAIN IS NOT LOCAL BUT UNIVERSAL - HUMAN BEINGS MOVING TOWARDS WHATEVER FATE AWAITS THEM
- THEY ARE HEROES PERHAPS NOT IRISH BUT UNIVERSAL HEROES

- THE PAINTING IS NOT ABSTRACT
- WE CAN STILL MAKE OUT PEOPLE, LAND, SKY, SEA, A BOAT AND A HORSE
- FIGURES ARE AT THE SAME TIME TRANSPARENT AND SOLID
- YEATS IS REVELLING IN THE SHEER PHYSICALITY OF OIL PAINT
- HE SCRAPES TWISTS AND PARTS WITH HIS PALETTE KNIFE
- IN THE PROFUSION OF IMPASTO EACH INDIVIDUAL COMES THROUGH

- THE SCENE IS ABLAZE WITH THICKLY PLASTERED COLOURS
- HERE COLOUR IS USED NOT NATURALISTICALLY BUT AS A MEANS OF EXPRESSING HIS EMOTIONS

colour



YEATS'S OIL PAINTINGS WERE A GRADUAL EVOLUTION FROM SUBDUED COLOUR TO POWERFUL EXPLOSIVE COLOUR IN HIS LATER WORK

HIS EARLY OILS EG. 'THE PRIEST' 1913 USED DRAWING AND STRONG OUTLINE

COLOUR WAS TONED DOWN

- IN 'THE LIFFEY SWIM' 1923 THERE BEGAN A GREATER FREEDOM AND SPONTANEITY
- 25 YEARS LATER 'MEN OF DESTINY' 1948 FORM AND SHAPE DISSOLVE BEFORE OUR EYES AND THE INTENSITY AND POWER OF PURE COLOUR DOMINATE
- COLOUR BECAME MUCH MORE ABOUT EMOTION THAN REALISTIC IMAGERY
- HIS FIGURES, HORSES, BUILDINGS AND LANDSCAPES SWIM IN AN AVALANCHE OF PURE COLOUR

- CADMIUM YELLOW, CRIMSON AND OTHER COLOURS WERE APPLIED DIRECTLY FROM THE TUBE TO HEIGHTEN THE EFFECT
- THE USE OF BLUES, ULTRAMARINE AND COBALT WERE USED IN COPIOUS AMOUNTS IN SHADOWS AND ON DISTANT HORIZONS
- INDIGO WAS A COLOUR OF HIS CHILDHOOD, THE COLOUR OF OLD THEATRE POSTERS THAT HE LOVED AS A BOY IN SLIGO

Jack B. Yeats

1871-1957
10

COTTIE
DIES
1947



- JACK HAD MET COTTIE, A FELLOW ART STUDENT, BACK IN 1888 IN CHISWICK ART SCHOOL
- THEY HAD BEEN MARRIED FOR 53 YEARS
- TERENCE DE VERE WHITE (LITERARY EDITOR OF 'THE IRISH TIMES' 1961-77) WROTE 'I WAS ALWAYS MOVED BY THE PLEIGHT MRS YEATS TOOK IN HER HUSBAND, THEY HAD BEEN MARRIED FOR HALF A CENTURY BUT SHE WAS THRILLED BY HIM AS IF THEY HAD BUT LATELY RETURNED FROM THE HONEYMOON'



1947

AGE
76

'I THINK TO EVERYONE LEFT ON EARTH WHO HAS LOST SOMEONE THERE ARE THREE GREAT WORDS FOR EVER-AND-EVER AND EVER, MY DEAR ONE IS FINISHED WITH SORROW'
JACK B. YEATS

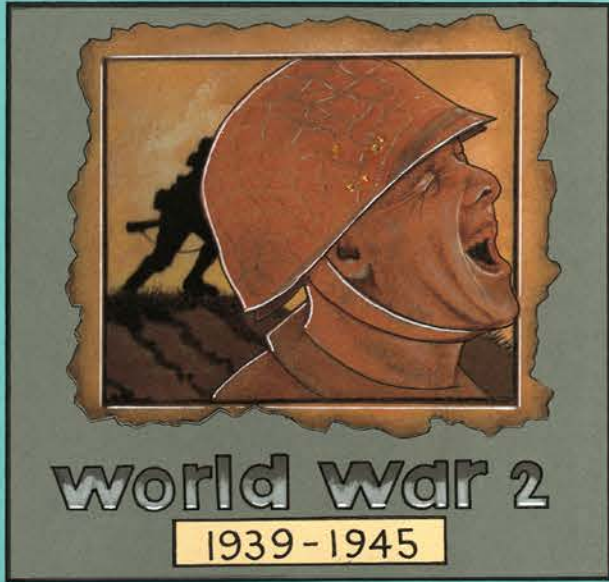
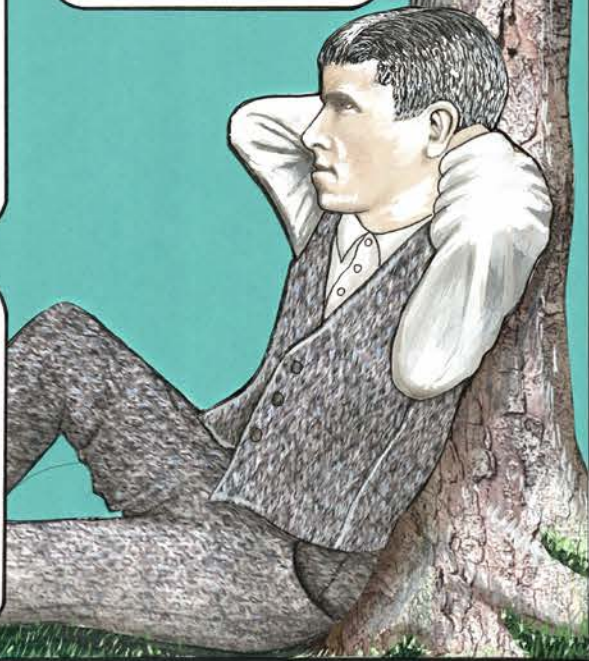


NO ONE CREATES.
THE ARTIST ASSEMBLES
MEMORIES

- YEATS'S CHILDHOOD IN SLIGO AND HIS TRAVELS IN RURAL IRELAND WERE A SOURCE OF POWERFUL MEMORIES FOR HIM WHICH HE RETURNED TO AGAIN AND AGAIN AS SUBJECT MATTER THROUGHOUT HIS CAREER
- BY THE TIME HE WAS IN HIS EIGHTIES HE HAD AMASSED 1,000s OF SKETCHES
- MANY OF HIS LATER PAINTINGS ARE SCENES HE REMEMBERED SOMETIMES AT A DISTANCE OF 40 YEARS

- HIS RELATIONSHIP WITH MEMORY EVOLVED AS HE GREW OLDER
- HE DEVELOPED WHAT CAN BE DESCRIBED AS 'HALF MEMORY'
- HIS MEMORY BECAME OVERLAP WITH HIS IMAGINATION AND THEREFORE SOMETHING NEW WAS BORN AT THE MOMENT OF PAINTING

- HIS FLUID PAINTING STYLE BECAME A REFLECTION OF THE FLUIDITY OF MEMORY ITSELF



world war 2

1939-1945



MANY FERRIES 1948

RETROSPECTIVE EXHIBITION AT THE
TATE GALLERY LONDON 1948

LILY
DIES
1949

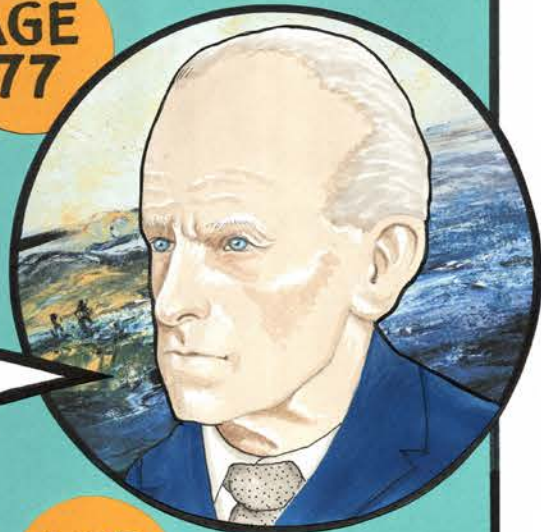


1948

AGE
77

- HIS SISTER LILY WAS THE LAST MEMBER OF HIS IMMEDIATE FAMILY TO PASS AWAY

WHEN I BEGIN A
PAINTING I THINK I'M IN
CONTROL, BUT AFTER A
WHILE THE PAINT CONTROLS
ME AND AS I GO ON, WE
WORK TOGETHER.....THE
TITLE COMES LATER



1950

AGE
79

- IN 1950 YEATS RECEIVED A GREAT HONOUR FROM THE FRENCH GOVERNMENT FOR HIS CONTRIBUTION TO PAINTING
- HE WAS INVESTED AS CHEVALIER DE LA LÉGION D'HONNEUR
- THE LÉGION D'HONNEUR IS THE HIGHEST DECORATION IN FRANCE, THE HIGHEST ORDER OF MERIT BOTH CIVIL AND MILITARY
- THE CHEVALIER (OR KNIGHT) IS ONE OF 3 GRADES THAT CAN BE AWARDED
- THIS HIGH DECORATION GAVE YEATS GREAT DELIGHT



Jack B. Yeats

1871-1957
II

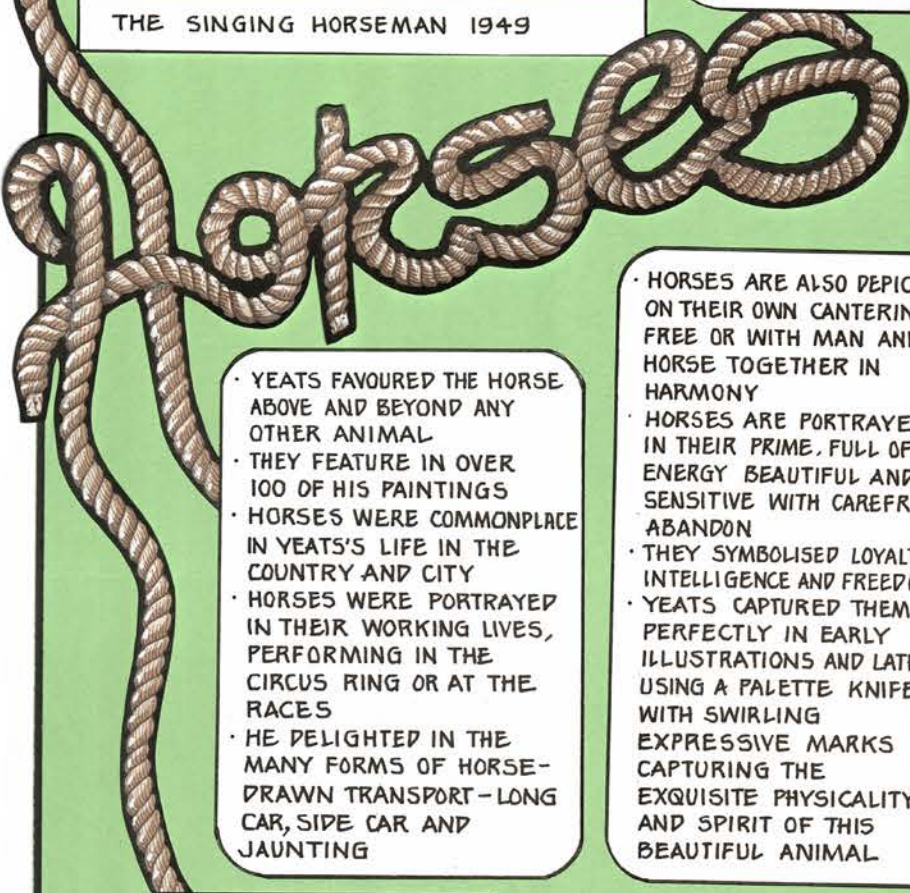
AGE
78



THE SINGING HORSEMAN 1949

1949

- A JOYFUL IMAGE
- A BOY ON A HORSE SINGS HIS HEART OUT TO THE HEAVENS
- THE HORSE IN DAZZLING GOLD IS SEMI-TRANSPARENT
- DESPITE THE USE OF IMPASTO NOTHING IS SOLID HERE
- BOY, HORSE, SKY AND LANDSCAPE ARE JOINED IN ECSTASY



- YEATS FAVOURED THE HORSE ABOVE AND BEYOND ANY OTHER ANIMAL
- THEY FEATURE IN OVER 100 OF HIS PAINTINGS
- HORSES WERE COMMONPLACE IN YEATS'S LIFE IN THE COUNTRY AND CITY
- HORSES WERE PORTRAYED IN THEIR WORKING LIVES, PERFORMING IN THE CIRCUS RING OR AT THE RACES
- HE DELIGHTED IN THE MANY FORMS OF HORSE-DRAWN TRANSPORT - LONG CAR, SIDE CAR AND JAUNTING

- HORSES ARE ALSO DEPICTED ON THEIR OWN CANTERING FREE OR WITH MAN AND HORSE TOGETHER IN HARMONY
- HORSES ARE PORTRAYED IN THEIR PRIME, FULL OF ENERGY BEAUTIFUL AND SENSITIVE WITH CAREFREE ABANDON
- THEY SYMBOLISED LOYALTY INTELLIGENCE AND FREEDOM
- YEATS CAPTURED THEM PERFECTLY IN EARLY ILLUSTRATIONS AND LATER USING A PALETTE KNIFE WITH SWIRLING EXPRESSIVE MARKS CAPTURING THE EXQUISITE PHYSICALITY AND SPIRIT OF THIS BEAUTIFUL ANIMAL

1950s



FOR THE ROAD 1951

- 'FOR THE ROAD' SHOWS A HORSE RUNNING THROUGH A TUNNEL OF TREES TOWARDS A FIGURE AT THE END OF A WOOD
- THE FIGURE IS BATHED IN YELLOW LIGHT
- YELLOW BRINGS RIDER AND HORSE TOGETHER AS IT SCATTERS ALONG THE WOODLAND FLOOR AND SPILLS ON TO THE HORSE'S FACE, MANE AND BODY
- THE HORSE IS PAINTED IN SLABS OF WHITE, BLUE AND GREEN GIVING IT A DREAM-LIKE APPEARANCE
- THERE ARE STRONG VERTICAL DASHES OF COLOUR IN THE TREES

1951

- AROUND 1950 YEATS'S HEALTH BEGAN TO DETERIORATE
- STARTED TO SPEND WINTERS IN PORTOBELLO NURSING HOME
- WENT BACK HOME IN SPRING TO PAINT
- IN 1950 PAINTED 31 PICTURES

AGE
80

NOV-MAY

1951



GRIEF 1951

AGE
80

- YEATS LIVED THROUGH ONE OF THE MOST TROUBLESOME PERIODS IN IRISH HISTORY AND TWO WORLD WARS
- GRIEF IS A POWERFUL ANTI-WAR STATEMENT



MOVES PERMANENTLY TO NURSING HOME IN 1955

1957

AGE
86

- YEATS'S FIRST SOLO EXHIBITION IN PARIS
- EXHIBITED AT THE GALERIE DES BEAUX ARTS IN 1954
- IT WAS AN EXCITING OCCASION FOR HIM

1954

AGE
83

J.B. YEATS
DIES
1957



IF 10 PEOPLE LOOK AT MY PAINTING AND IT WORKS FOR THEM ALL IN DIFFERENT WAYS THEN IT'S A GOOD PAINTING

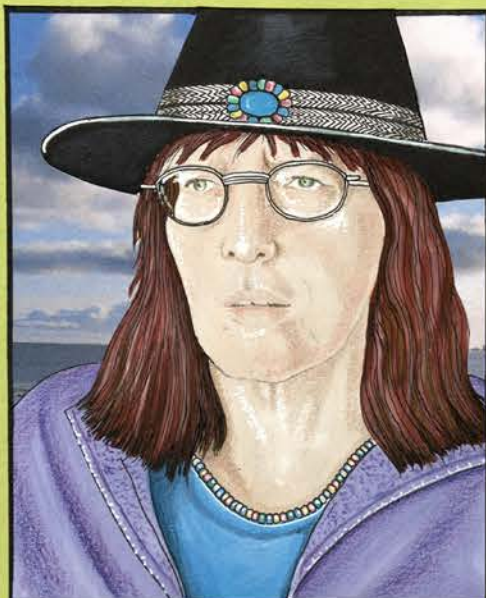
NOW YOU TELL ME WHAT THE PICTURE IS ABOUT

- 60 ONE MAN SHOWS IN HIS LIFETIME
- 160 GROUP SHOWS
- 1,194 OIL PAINTINGS

- JACK B. YEATS IS CONSIDERED IRELAND'S GREATEST 20TH CENTURY PAINTER
- HE WAS LARGELY UNAFFECTED BY EUROPEAN DEVELOPMENTS IN ART FROM CHILDHOOD UNTIL HIS DEATH
- HE CAPTURED IN SKETCHBOOKS AND IN HIS WORK THE CHARACTERS AND SOUL OF IRELAND

- GRADUALLY EVOLVED FROM ILLUSTRATOR, WATERCOLOURIST TO A POWERFUL EXPRESSIONIST OIL PAINTER
- HAD NO PUPILS, GAVE NO LECTURES
- HE BELIEVED HIS ART SPOKE FOR HIM
- HE TRUSTED THE VIEWER TO MAKE UP THEIR OWN MIND

about the author



• BERNIE MCGONAGLE HAS BEEN TEACHING ART IN CLARIN COLLEGE, ATHENRY, CO GALWAY FOR 33 YEARS
• SHE RETIRED IN SEPTEMBER 2019

• HER DEVOTION TO ART TEACHING HAS CONTINUED SINCE THEN WITH THE DEVELOPMENT OF ART CHARTS

• THE IDEA CAME DIRECTLY FROM THE CLASSROOM EXPERIENCE OF TEACHING THE HISTORY OF ART
• A LOT OF STUDENTS FOUND WORD HEAVY BOOKS DIFFICULT TO UNDERSTAND SO BERNIE FOUND HERSELF MAKING LOTS OF VISUAL SUMMARIES OF KEY CONCEPTS AND ART STYLES TO MAKE THE PROCESS OF LEARNING MORE ENJOYABLE ESPECIALLY FOR VISUAL LEARNERS

• STUDENT FEEDBACK WAS VERY POSITIVE AND SHE COULD SEE A REAL IMPROVEMENT IN THE LEVEL OF ENGAGEMENT AND UNDERSTANDING OF KEY CONCEPTS AND DIFFERENT ART STYLES

• SINCE 2019 SHE HAS DEVOTED HERSELF FULL TIME TO PRODUCING THESE GRAPHIC ILLUSTRATIONS AND ENJOYING IT ENORMOUSLY

• JACK B. YEATS IS HER SECOND ART CHART IN COLLABORATION WITH THE NATIONAL GALLERY OF IRELAND
• MONDRIAN WAS PUBLISHED IN NOVEMBER 2020 AND CAN BE DOWNLOADED FOR FREE FROM NATIONALGALLERY.IE

• THE LIFE AND WORK OF CLAUDE MONET IS DUE TO BE PUBLISHED BY BERNIE IN DECEMBER 2021

Jack B. Yeats

1871-1957
12

art charts

• ART CHARTS ARE VISUAL CELEBRATIONS OF THE LIVES AND WORKS OF THE GREAT ARTISTS
• THEY EXPLORE THE SOCIAL ENVIRONMENT OF EACH ARTIST AND TRACE THEIR CREATIVE DEVELOPMENT AND INFLUENCES

• THESE CHARTS ARE CONCISE, COLOURFUL, QUIRKY AND MEMORABLE
• EMBEDDED IN THEM IS THE LINK MEMORY TECHNIQUE
• EACH PANEL IS CONNECTED TO THE NEXT USING A VARIETY OF METHODS: VISUAL CONNECTION, SIMILARITY, COLOUR, SHAPE AND IDEA ASSOCIATION FOR EASIER RECALL

• THEY ARE AIMED PRIMARILY AT HIGHER AND ORDINARY LEAVING CERT ART STUDENTS WHO ARE VISUAL LEARNERS BUT CAN ALSO BE ENJOYED BY ANYONE WHO HAS AN INTEREST IN THE GREAT ARTISTS

• THEY TIE IN STRONGLY WITH THE NEW LEAVING CERT VISUAL CULTURE SYLLABUS WITH ITS EMPHASIS ON UNDERSTANDING THE ARTIST'S STYLE, SUBJECT MATTER, RATIONALE, USE OF MEDIA AND SOCIAL CONTEXT

bibliography

ARNOLD, BRUCE
• JACK YEATS
YALE UNIVERSITY PRESS 1998
KENNEDY, BRIAN P.
• LIVES OF IRISH ARTISTS
JACK B. YEATS THE NATIONAL GALLERY OF IRELAND 1991
NÍ CHÁRTHAIGH, ÁINE
• LESS STRESS MORE SUCCESS ART HISTORY REVISION FOR LEAVING CERT
GILL AND MACMILLAN 2007
NÍ CHÁRTHAIGH, ÁINE AND AIDAN O' SULLIVAN
• APPRECIATING ART LEAVING CERTIFICATE HIGHER AND ORDINARY LEVELS
GILL EDUCATION 2017
NATIONAL GALLERY OF IRELAND
• JACK B. YEATS: PAINTING AND MEMORY
DONAL MAGUIRE AND BRENDAN ROONEY
PYLE, HILARY
• JACK B. YEATS A BIOGRAPHY
ROUTLEDGE AND KEGAN PAUL LONDON 1970

PYLE, HILARY
• JACK B. YEATS HIS WATERCOLOURS, DRAWINGS AND PASTELS
IRISH ACADEMIC PRESS 1993
PYLE, HILARY
• THE DIFFERENT WORLDS OF JACK B. YEATS HIS CARTOONS AND ILLUSTRATIONS
IRISH ACADEMIC PRESS 1994
PYLE, HILARY
• YEATS PORTRAIT OF AN ARTISTIC FAMILY
MERRELL HOLBERTON LONDON 1997
• THE SKETCHBOOKS OF JACK B. YEATS 1897-1955
NATIONAL GALLERY OF IRELAND
THE HUNT MUSEUM
• JACK B. YEATS MASTER OF CEREMONIES 1904
WHITE, JAMES
• JACK B. YEATS DRAWINGS AND PAINTINGS
SECKER AND WARBURG LONDON 1971

websites

• WWW.NATIONALGALLERY.IE / ONLINE-COLLECTION
• WWW.THEMODEL.IE
• WWW.SOTHEBYS.COM
• WWW.THEREISHISTORY.COM
• WWW.ARTPRIMARYSCHOOL.COM
• HTTP://DIGITALCOMMONS.CIIS.EDU

acknowledgments

• THE AUTHOR WISHES TO THANK VERY SINCERELY THE YEATS FAMILY FOR SUPPORTING THIS PROJECT
• THE NATIONAL GALLERY OF IRELAND
• PHOTO © NATIONAL GALLERY OF IRELAND © ESTATE OF JACK B. YEATS
DACS LONDON / IVARO DUBLIN 2021

• MANY THANKS ALSO TO THE FOLLOWING PEOPLE FOR THEIR PROFESSIONALISM, TIME AND ENCOURAGEMENT:
• CATHERINE O'DONNELL, EDUCATION OFFICER N.G.I
• LOUISE MORGAN, ASSISTANT IMAGES AND LICENSING N.G.I
• DONNA ROSE, FELLOW, ESB CENTRE FOR THE STUDY OF IRISH ART
• DONAL MAGUIRE CURATOR, ESB CENTRE FOR THE STUDY OF IRISH ART
• DR BRENDAN ROONEY HEAD CURATOR
• PHOTO CREDITS: TINA HARKIN, TERESA MCGONAGLE, LIAM MC GINTY, VERONIKA STRABERGER AND WHYTES.COM
• OONAGH BARRY LIBRARY ASSISTANT, GMT
• GERRY BURKE HISTORIAN ATHENRY
• MODELS: JOHN BUTLER AND SHANE BUTLER

AND NOW,
IN THE TRADITION
OF THE GREAT
JACK B. YEATS
THIS PROJECT
IS READY
TO
FLY
AWAY

