



MELBOURNE BRINDLE
An Illustrator's Passion

NOVEMBER 3 – DECEMBER 15, 2007

VOSE GALLERIES OF BOSTON

BACK COVER: *THE BRINDLE FAMILY UNION JACK (AUSTRALIAN FLAG)*
OIL ON CANVAS, 40 X 81 1/2 INCHES
SIGNED LOWER RIGHT: *MELBOURNE BRINDLE 1970*

“The painting of this flag was done in 1970. It is the size of the actual flag, 84 x 40 inches. The flag was made in Melbourne, Australia in 1901. The Duke and Duchess of Cornwall and York came to Australia in 1901 to open Parliament and to celebrate Australia becoming a commonwealth. Hundreds of these flags were made to be flown just for a few days. I found this flag in a box under our home in Dromana Australia during World War 1.

I’ve always loved flags, this one in particular so during the war I flew it day after day. When the Brindle Family was preparing to come to America in 1918 [when the artist was fourteen], I tucked it in a box and brought it along. This flag seems a part of me, I found it under the house, I flew it during the war, repaired it, I brought it to America. I want it with me when I am ready to ‘cross the bar’.

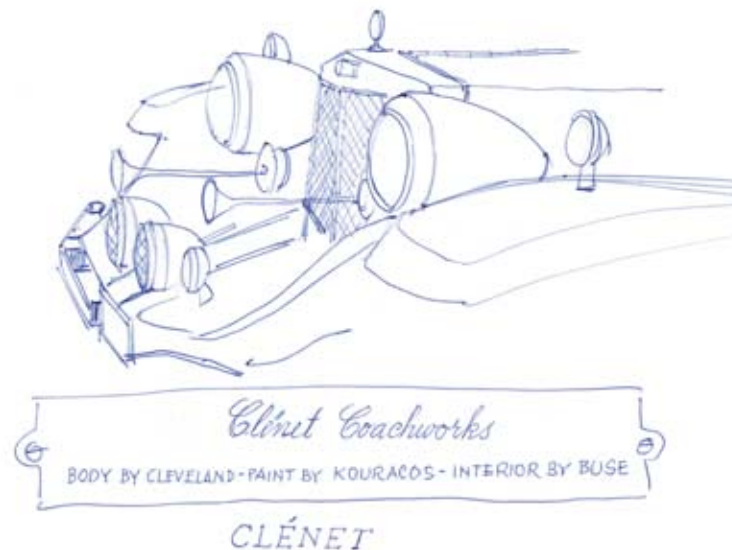
*Sunset and evening star
The one clear call for me!
And may there be no moaning on the bar
When I put out to sea.*

*Twilight and evening fell
And after that the dark!
Let there be no sadness of farewell
When I embark.”*

-MELBOURNE BRINDLE PERSONAL PAPERS, 1988

FRONT COVER: *CHARLES STEWART ROLLS BALLOON CAR*, OIL ON CANVAS BOARD, 24 X 30 INCHES,
SIGNED LOWER RIGHT: *MELBOURNE BRINDLE (SEE P. 6)*

RIGHT: *1916 CRANE-SIMPLEX WITH MELBOURNE BRINDLE*, OIL ON CANVAS, 24 X 30 INCHES
SIGNED AND DATED LOWER CENTER: *MELBOURNE BRINDLE 1991*



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VOSE GALLERIES OF BOSTON

INTRODUCTION

When Melbourne Brindle was living on Marlborough Street in Boston many years ago, he was a regular visitor to the gallery and struck up a friendship with Robert C. Vose, Jr., (1912-1998). Although the gallery did not handle living artists at the time, Robert had great respect for Brindle's work and Brindle no doubt drew inspiration from past master artists displayed on the gallery's walls.

Now, nearly forty years later, we are proud to present the first of two exhibitions, each featuring over thirty works by this very talented illustrator. The name of this exhibition, *An Illustrator's Passion*, stems from the fact that Brindle painted all of these works, with the exception of *Kitty Hawk*, for his own enjoyment, rather than on commission, fulfilling the wishes of a client. The views of San Francisco were executed in his spare time during the twenties, after he had emigrated from Australia. Likewise, for a change of pace from his depictions of motorcars for which he had become famous, he painted views of Boston and Block Island after his retirement in the 1960s.

Above all, Brindle was in his glory painting vintage motorcars, particularly the Rolls-Royce Silver Ghost, widely considered the most beautifully built automobile of the twentieth century. In this exhibition we feature ten vintage autos, four of which were included in Brindle's prized book, *Twenty Silver Ghosts*.

We also feature in this exhibition one work from his series of racing yachts, *Yacht America*³, which won the America's Cup in 1992, skippered by colorful businessman William Koch. Our second exhibition will feature famous yachts and ocean liners as well as magazine covers for the *Medical Times*.

We wish to thank William H. T. Eichhold and his family for the tremendous amount of time spent cataloguing and researching Brindle's work and for joining with us to bring this talented artist to light.

Abbot W. Vose, President

Marcia L. Vose, Vice-President and Director



AUSTRALIAN HAT ON LANDING
OIL ON CANVAS BOARD, 20 X 24 INCHES
SIGNED LOWER RIGHT: *MELBOURNE BRINDLE '70*

AN ILLUSTRATOR'S PASSION

by Marcia L. Vose

In 1982 the prestigious Society of Illustrators hosted the first retrospective exhibition of Melbourne Brindle. Sixty-five paintings were on view, honoring the sixty-five-year career of the internationally known illustrator and painter.

Recognition came early for Brindle, who was born in Australia. The son of an artist and a child prodigy in art, Brindle immigrated with his family to San Francisco after the World War I Armistice in 1918. After some brief stints at local art schools, Brindle went to work in a department store, where he climbed the ladder from letterer to advertising illustrator. Brindle later joined an advertising agency in San Francisco, where the young artist received his first break. His agency handled the *Fortune* magazine account to promote Hawaiian tourism. The client rejected a drawing submitted by famed New York artist Peter Helck for an advertisement, and, with the deadline looming, Brindle offered to submit a replacement. Not only did the client accept the drawing, but the New York Art Directors Club honored the work with a gold medal as the best black and white illustration of the year. Brindle went on to complete another twenty pictures for the *Fortune* magazine campaign and won a second Art Directors Club gold medal in 1938. His career as an illustrator was launched.

Brindle moved his young family—packed into his vintage Rolls-Royce *Phantom*—to New York in 1938 to be closer to the center of the advertising world. He started his own business, and before long received a roster of commissions from major corporations including Ford Motor Company, General Motors, Chrysler, Packard, Douglas Aircraft, United Airlines, Allied Chemical, Gruen watches, Seagrams, DelMonte and many more. His ads appeared in *Fortune*, *Esquire*, *Collier's*, and *National Geographic*, as well as covers for the *Saturday Evening Post* and thirty *Medical Times* covers.

Brindle's life-long passion for antique automobiles, however, led to his recognition as the finest car illustrator in the United States. He was particularly enamored with antique Rolls-Royce automobiles, and, because buying one was out of the question in the 1930s, he and his brother built a composite one from scratch. Combining parts from eleven different cars joined with a steering wheel, headlamps, bumpers, front fenders and a trunk rack from a Rolls-Royce, the brothers cobbled together a remarkably real copycat.



MELBOURNE BRINDLE AT WORK,
BLOCK ISLAND, RI, 1977.

Commenting on his extensive knowledge of the Rolls-Royce, Brindle noted, "I know every nut and bolt. If you'll count you'll find there are exactly 34 round-headed rivets on either side of the three hinges in a Silver Ghost bonnet. I know the radiator is recessed three-quarters of an inch behind the front edge of a 1911 Ghost radiator. Eighty-six spokes made one wire wheel of the 1910 Barker Torpedo."¹

Brindle's love of cars and their workings led to hundreds of advertisement contracts for car and tire companies extending from the thirties to the late sixties. His paintings introduced the Ford Thunderbird in 1955 and the Buick Riviera in 1963, and for millions he is the artist who added a car per year to the Goodyear Tire advertisements in the fifties and sixties. His cover for a 1949 General Motors Corporation annual report even takes on a Norman Rockwell flair. The illustration shows a small town with big-grilled cars set amidst people going about their daily business.

By the late sixties car companies rarely used illustrations anymore. Brindle retired from his advertising career to devote himself to painting and began a project that would be the highlight of his career. Brindle set out to paint all of the pre-World War I Rolls-Royce Silver Ghosts, widely considered the most beautifully built cars in history. “Right from the beginning,” noted the artist, “I felt that each car selected must be in an appropriate setting created to tell a story, to set the right mood based on what I knew about the car. Owner (if known), time span, surrounding country. In trompe l’oeil style—related objects, artifacts, to enhance and beautify each painting.”²

Brindle conducted exhaustive research examining photographs, drawings, magazine articles and other memorabilia relating to the twenty cars he wanted to portray. He did research in both the United States and England, tracking down the eight cars that existed and gathering information on the other twelve that no longer existed. Octogenarian chauffeurs, carriage builders and automobile clubs provided him with invaluable information.

Brindle’s eight-year project culminated in the book *Twenty Silver Ghosts*, which was published by McGraw-Hill in 1971 and quickly became the capstone of his career. Each two-page spread is a remarkable portrait with intricate detail—not one bolt, screw, or spoke is out of place—and his stunning backgrounds include the Taj Mahal and Buckingham Palace. In the introduction, Julien Levy, an art connoisseur, wrote:

*Melbourne Brindle adds his name to the list of American Magic Realists such as Audubon, Harnett, Sheeler, Andrew Wyeth. These paintings become more than a presentation, they become a celebration. . . with imaginative and even surrealist overtones.*³

No doubt because of his advertising background, Brindle was well versed in promoting a product. He appeared on television programs across the country, but his most ingenious promotion of *Twenty Silver Ghosts* took place at an exhibition of his Rolls-Royce paintings at the James Hunt Barker Galleries in Palm Beach, Florida, in 1973. Guests were invited to “dress Edwardian” in pre-World War I costumes, many even posing for photos beside their favorite painting.

Crowded the *Palm Beach Daily News*:

*Mrs. E.T. Bedford Davie was looking every bit the part of a Motoring Hostess in a full length lace dress with an ivory chiffon duster over a wide-brimmed hat, complete with high button shoes . . . Mrs. William O’Connor arrived for the evening in her period deep green Bentley. There was no stopping the comments on that car, or the others that pulled before the gallery. Many missed seeing Mrs. Harold Payne Whitmore’s 1910 Rolls, a true show-stopper.*⁴

This remarkable exhibition paid off with sales of five paintings on opening night at the steep price of \$15,000 apiece. In addition, Brindle’s book became so popular that a second smaller edition of 2,000 was printed by Doubleday in 1978 and also sold out.

Brindle’s interests as a painter had always included other subjects, however, and many are included in this exhibition. He painted several ships, including six portraits of America’s Cup yachts, a portrait of the Titanic before her tragic sinking, and the *Normandie* and *Arizona* undergoing attack at Pearl Harbor. When Brindle wanted a break from illustration he painted landscapes and city scenes of wherever he lived, beginning with his detailed pencil sketches of San Francisco in the 1930s, and the historic Back Bay in Boston, Block Island off the coast of Rhode Island, and the coastline near Camden, Maine.

Melbourne Brindle continued to paint and restore antique cars until his death in 1995. The boy from a small town in Australia, aided by talent, passion, an appreciation of the finest craftsmanship, and a bon-vivant personality, managed to join the ranks of the greatest illustrators of the twentieth century. His paintings are in fact a pictorial record of some of the most revolutionary machines of his day. Several years before his death, his wife asked him about his philosophy of painting:

My work for me must express a spirit and philosophy of my age, with the power to affect and move the people who behold it.

¹Unknown newspaper clipping reporting on Brindle’s opening at the Barker Galleries of Palm Beach, February, 1973.

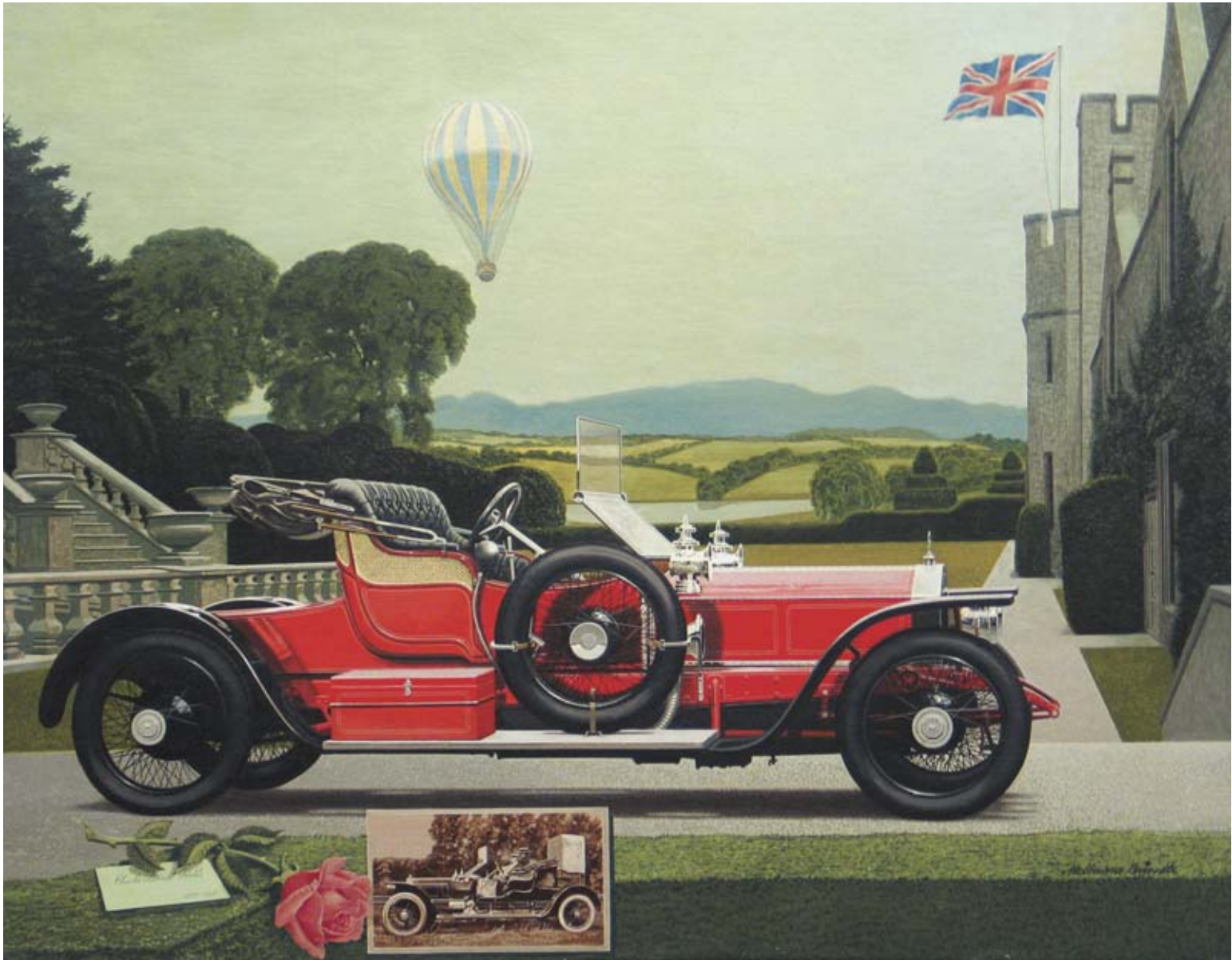
² Melbourne Brindle Personal Papers

³ Brindle and May, *Twenty Silver Ghosts*, (New York: McGraw-Hill Book Co., 1971)

⁴ “Brindle’s Display Lures ‘Rolls Set,’” *Palm Beach Daily News*, February 6, 1973, p.2



MELBOURNE BRINDLE AT THE WHEEL OF HIS 1916 CRANE SIMPLEX LAND YACHT, WHICH HE OWNED FROM 1940 TO 1968.



CHARLES STEWART ROLLS' BALLOON CAR

Charles Stewart Rolls had a passion not only for cars but also for flying. He became interested in the hobby after the Wright Brothers' historic flight of 1903, and ballooning provided a tamer alternative, reaching the height of popularity from 1905-1908. Rolls had his own one-man balloon named 'Imp' of 18,500 cubic foot capacity, but he was confronted with the problem of transportation after the balloon's descent miles away. He solved this tactical problem by having his Silver Ghost set up as a balloon tender, where a driver could track the progress of the balloon and help Rolls pack and stow it in back of the "balloon car."

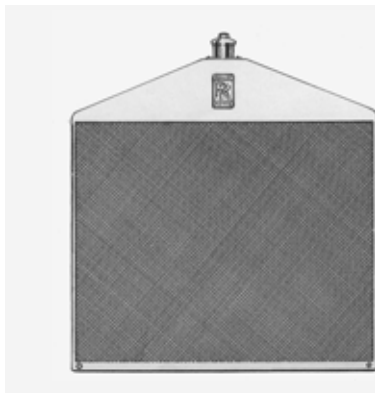
The trompe l'oeil photograph in this painting, from a press clipping of the era, shows C. S. Rolls with Mr. Short, a pioneer in the field who made Rolls' balloons. The rose and calling card resting on the yew hedge are in tribute to Charles Stewart Rolls, whose estate is pictured in the background.

The car was unique, as described in Melbourne Brindle's *Twenty Silver Ghosts*: "The chassis of this Ghost was almost as unusual as the purpose for which Rolls had Mulliner build the body. It was one of four special models built in the summer of 1908 to provide 70 horsepower—as against 48 horsepower for production models. The engine featured overhead inlet valves and a longer stroke to give a higher compression ratio."

The car was unusual in two other regards: the mudguards in the rear were metal in front and glossy black patent leather on the top, and the Rudge-Whitworth wire wheels were seldom found on a Rolls-Royce.



CHARLES S. ROLLS (1877-1910)
(UNDATED PHOTOGRAPH)



"First shown on the 1904 Rolls-Royce cars, the design of the radiator has proved so simple and chaste that it has come down to us on the present Rolls-Royce cars. This radiator, as seen on an approaching Silver Ghost, presents the distinctive image known so well throughout the world. The radiator on all Silver Ghosts is mounted directly above the axle."

-MELBOURNE BRINDLE, BRINDLE AND MAY, *TWENTY SILVER GHOSTS*
(NEW YORK: MCGRAW-HILL BOOK CO., 1971), P. 119

(LEFT) CHARLES STEWART ROLLS' BALLOON CAR, OIL ON CANVAS BOARD, 24 X 30 INCHES

SIGNED LOWER RIGHT: MELBOURNE BRINDLE

LITERATURE: BRINDLE AND MAY, *TWENTY SILVER GHOSTS* (NEW YORK: MCGRAW-HILL BOOK CO., 1971) ILLUS. P. 47.



1908 ROLLS-ROYCE PEARL OF THE EAST

“This fabulous Rolls-Royce Limousine completely dominates this painting. When the first Rolls-Royce was shipped to India in 1908, it was appropriately called ‘The Pearl of the East’. In those days who could foresee the extraordinary body designs that would appear on the excellent silver ghost chassis . . . Built on Rolls-Royce chassis number 576 with coachwork by Joseph Cocshoot and Co. Ltd. of Manchester, the car has a portable top which, when removed from the body, becomes an open tourer. The roof-rack carried a matched set of Finnegan luggage.

I show the car somewhere in the Ghats Mountains between Bombay and Kolhapur, on a 620 mile trail. It’s hard to imagine a luxurious car such as this built for the boulevards, on such a severe trial.

The painted photograph shows C. S. Rolls winning the 1906 Tourist Trial [which gave the fledgling firm its first competitive victory]. The photo below is that of the Gardens of Shalimar in Lahore, India, built by Shah Jahan for his beloved wife. Unhappily this car no longer exists.”

-MELBOURNE BRINDLE PERSONAL PAPERS

(LEFT) 1908 ROLLS-ROYCE "PEARL OF THE EAST", OIL ON CANVAS BOARD, 24 X 30 INCHES
SIGNED LOWER RIGHT: MELBOURNE BRINDLE
LITERATURE: BRINDLE AND MAY, TWENTY SILVER GHOSTS, ILLUS. P. 39.



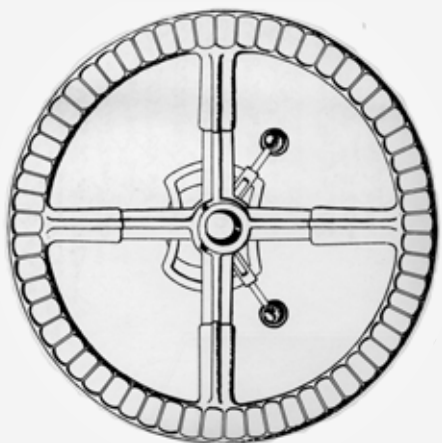
“Sit behind the wheel of a Silver Ghost and right in front of you, in the center of the steering wheel, is the quadrant for the spark and throttle controls. The design of this element is different from that of any other car in appearance and performance.”

-MELBOURNE BRINDLE, BRINDLE AND MAY, TWENTY SILVER GHOSTS, P. 117.



1911 ROLLS-ROYCE

PRIDE OF A MAHARAJAH



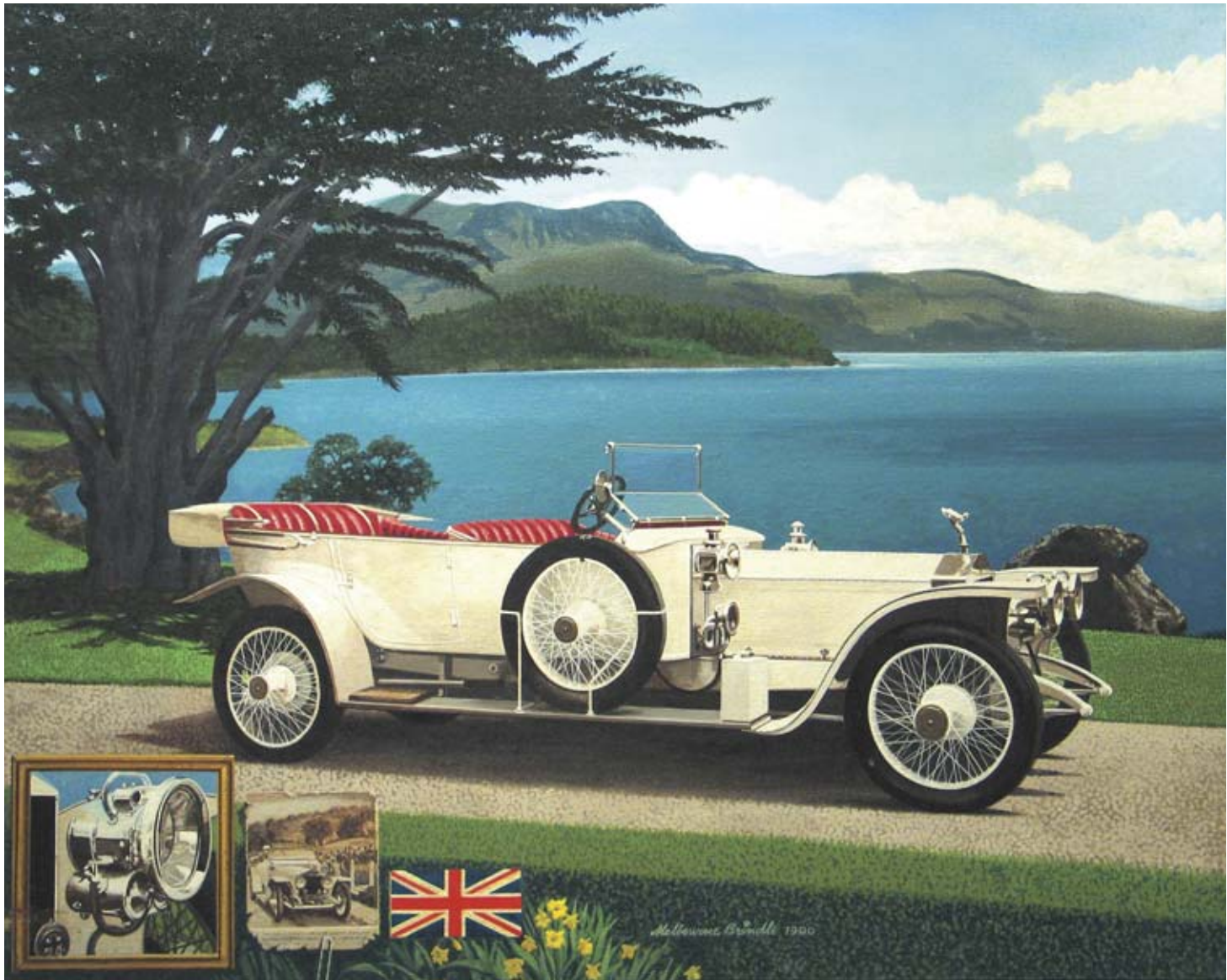
“A driver gets the feel of the car through his hands on the wheel, so the design of the wheel is very important. The indentations on the underside of a Silver Ghost steering wheel are deep and spaced just right to receive the fingers. The smooth black wheel material extends well down the sculptured aluminum spokes, so that the hand feels comfortable anywhere on the wheel.”

-MELBOURNE BRINDLE, BRINDLE AND MAY, TWENTY SILVER GHOSTS, P. 118.

The Maharajahs of India were noted for their fondness of Rolls-Royce motorcars, some amassing as many as fifty. The Maharajah of Mysore owned this particular model which he acquired in 1911, the same year that King George V and Queen Mary came to attend the Indian confirmation of their Majesties' coronation. As its name implies, the “Pride” was the favorite of the Maharajah of Mysore, a throne-on-wheels saved for state occasions. We can imagine him in the Queen's coronation parade with a turbaned driver and various attendants on the running boards.

The car was completely restored in England after World War II, and was sold to a collector in Oklahoma. The plaque No. 1683 is from a 1911 Silver Ghost *Touring Victoria*, and the jewelry is an Indian amulet.

(LEFT) 1911 ROLLS-ROYCE “PRIDE OF A MAHARAJAH,” OIL ON CANVAS BOARD, 24 X 30 INCHES
SIGNED LOWER LEFT: MELBOURNE BRINDLE
LITERATURE: BRINDLE AND MAY, TWENTY SILVER GHOSTS, ILLUS. P. 67.

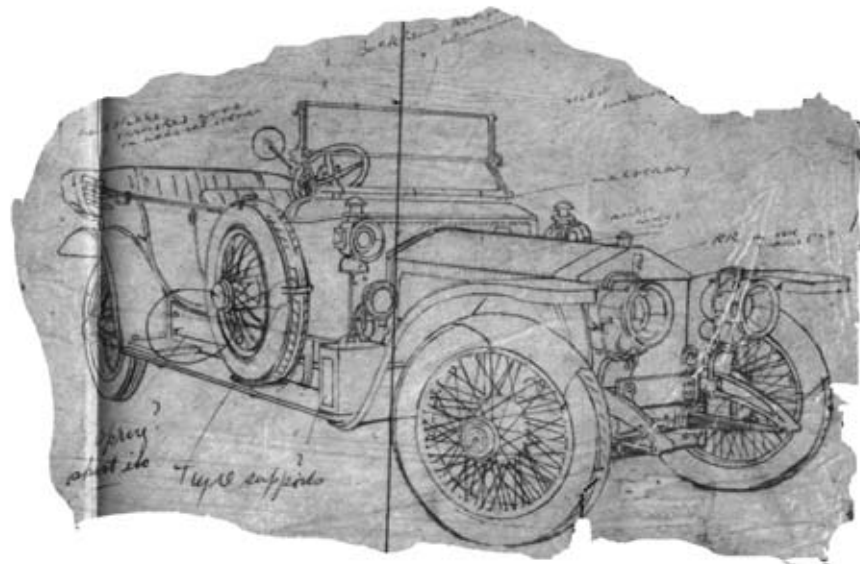


1910 ROLLS-ROYCE FLUSH SIDE TORPEDO PHAETON

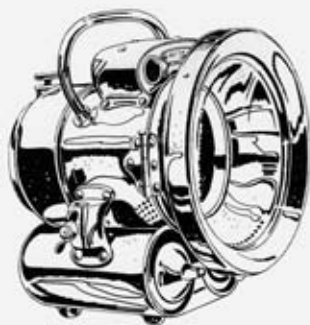
While Melbourne Brindle's personal papers do not identify this 1990 illustration, the identical car appeared in Brindle's *Twenty Silver Ghosts* with a different background and trompe l'oeil elements. The car, bearing chassis number 1298, passed through the hands of several collectors and was in desperate need of repair when an English gentleman, S. J. Skinner, spotted the car in 1947 and returned it to pristine condition. Mr. Skinner spent many pleasurable years with his Rolls in vintage car competitions in England and the Continent.

Melbourne Brindle first saw this car in 1957 when it won the Concours d'Elégance in New York and then participated in a 1,000-mile tour and competition in New England. The background could be an illustration of any number of locations including Scotland, the European coast or the coast of New England. It can be presumed that the British Union Jack and the racing photograph represent Britain's pride in this very capable automobile.

Inspired by this particular car, Melbourne Brindle decided to develop a book devoted to these early Rolls-Royce Silver Ghosts.



MELBOURNE BRINDLE, *SKETCH FOR FLUSH SIDE TORPEDO PHAETON ROLLS-ROYCE*, UNDATED BRINDLE PERSONAL PAPERS



THE SELF-GENERATING HEAD LAMPS:

"Rolls-Royce never made their own lighting equipment. The purchaser of a Silver Ghost chassis consulted with the coachbuilder of his choice, was free to select the lighting equipment he fancied...the lamps illustrated are by Lucas and are about the most beautiful the painter has seen. Each lamp carries a small plaque reading 'Lucas, King of the Road'."

-MELBOURNE BRINDLE, *BRINDLE AND MAY, TWENTY SILVER GHOSTS*, P. 128.



(LEFT) 1910 ROLLS-ROYCE FLUSH SIDE "TORPEDO PHAETON," OIL ON CANVAS, 24 X 30 INCHES
SIGNED AND DATED LOWER CENTER: MELBOURNE BRINDLE 1990

1913 ROLLS-ROYCE TORPEDO PHAETON

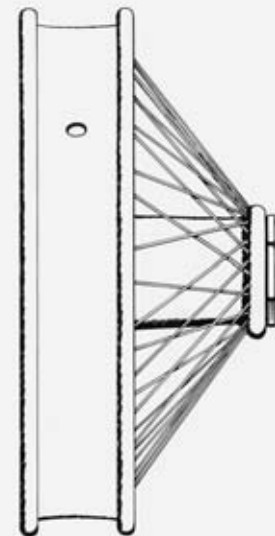
LONDON-EDINBURGH TYPE

“The [Torpedo-Phaeton] London-Edinburgh type achieves a long low racey look because the body is much lower than the bonnet...The body is no wider than the frame, thirty inches. The steering column is set lower in this car...it looks right...the spare wheel seen just under the steering wheel is carried much farther back than on other Ghosts. This car has Budge-Whitworth wire wheels, not often found on a Rolls-Royce. Dunlop was the usual supplier.

The combination of brick and stone on the wall behind the car is found in parts of England; they call it ‘brick and flint’. The topiary work on the evergreens seen through the arch is typically English.

The clipped-on painting shows the trembler coilbox, four instruments, pedals and a bearing half way down the steering column as seen from the front seat. Now whose [sic] for tennis?”

-MELBOURNE BRINDLE PERSONAL PAPERS



“This wire wheel is the most graceful wheel ever invented...Watch a well-enameled wire wheel on a Rolls-Royce underway and note how each spoke catches the sunlight!”

-MELBOURNE BRINDLE PERSONAL PAPERS

(RIGHT) 1913 ROLLS-ROYCE "TORPEDO PHAETON", LONDON-EDINBURGH TYPE
OIL ON CANVAS BOARD, 24 X 30 INCHES, SIGNED LOWER LEFT: MELBOURNE BRINDLE
LITERATURE: BRINDLE AND MAY, TWENTY SILVER GHOSTS, ILLUS. P. 75.



PHIANNA ROLLS-ROYCE BRINDLE BROTHERS' CAR



Because buying a Rolls-Royce was out of the question for the artist in the 1930s, he and his brother built a composite one from scratch. Combining parts from eleven different cars joined with a steering wheel, headlamps, bumpers, front fenders and a trunk rack from a Rolls-Royce, the brothers cobbled together a remarkably real copycat.

“The setting for this painting is my impression of the car [Rolls Royce] on the Lincoln Highway in 1934, opposite the Bonneville Salt Flats near Salt Lake City, Utah. That’s a salt-fence behind the car. The artifacts and paintings around the car are important to its history.

Stevens-Duryea, Rolls-Royce, Pierce-Arrow, Phianna, Cadillac and Packard all contributed parts, painstakingly put together to create this beautiful hybrid. Nearly sixty years have passed since [my brother and I] built it, but I still feel pride and satisfaction, a feeling of sadness for the years and car which are gone.”

-MELBOURNE BRINDLE PERSONAL PAPERS

(RIGHT) ROLLS-ROYCE "PHIANNA," BRINDLE BROTHERS' CAR, OIL ON CANVAS BOARD
24 X 30 INCHES, SIGNED AND DATED LOWER CENTER: MELBOURNE BRINDLE 1941

1907 WHITE STEAMER

The White Steamer, a division of the White Sewing Machine Company, was made in Cleveland from 1900 to 1910, when the internal combustion engine achieved hegemony.

The year 1907 marked the first time that two models, G and F, were introduced. The five-and seven-passenger “Roi des Belges” were ultra-luxurious, priced in the \$2,600 to \$4,500 range. Sales soared and reached 5,000 automobiles sold from 1900 to 1907.

“President Theodore Roosevelt visited Puerto Rico in 1907. A car was pressed into service to show the President the country. He expressed his desire to drive the car. He drove it quite well, enjoyed himself and made history, becoming the first United States President to drive an automobile. The make...A White Steamer!”

William Howard Taft was the first President to have a White Steamer in the White House Garage. He rode in style in the tonneau, quite content to have his chauffeur behind the wheel.

The White Steamer was a large quality car manufactured by the White Sewing Machine Company in Cleveland Ohio. Both steam and gasoline vied with each other in those early years, but gasoline finally got the nod. Eventually the White Steamer changed to gasoline. The last Steamer built in the United States was a Doble. I remember seeing a chassis on display in San Francisco in the twenties. M.B.”

-TRANSCRIBED FROM 1907 WHITE STEAMER (RIGHT)

The photograph illustrated in this painting shows President Theodore Roosevelt at the wheel of a White Steamer.

(RIGHT) 1907 WHITE STEAMER, OIL ON CANVAS, 24 X 30 INCHES
SIGNED AND DATED LOWER RIGHT: MELBOURNE BRINDLE 1992



1907

McManis, Seattle 1907



1916 CRANE-SIMPLEX LAND YACHT



MELBOURNE BRINDLE NEXT TO HIS CRANE-SIMPLEX LAND YACHT

Some of Melbourne Brindle's favorite paintings depict cars which he has owned, and there were many. These included a 1929 Rolls-Royce, a classic 1916 Crane-Simplex, which he later sold to casino owner William Harrah, four Packards (including a 1932 Dietrich convertible), a Locomobile Sportiff and six Stevens-Duryeas. The last was a 1913 model which Brindle donated to the Owls Head Transportation Museum in Owls Head, Maine.

Brindle owned a 1916 Crane Simplex *Torpedo* from 1940 to 1968. Called a land yacht, it was designed to look like one. It was painted ultramarine blue, with mahogany running boards and tool boxes and a teak coating around the top of the body as on a yacht cockpit. A ten-inch brass propeller secured two wire wheels to the back of the car. There were also brass portholes and brass air intakes on the cowl. The Crane-Simplex was manufactured in New Brunswick, New Jersey. Its body was built by Holbrook.

(RIGHT) 1916 CRANE SIMPLEX, OIL ON CANVAS, 24 X 30 INCHES
SIGNED AND DATED LOWER RIGHT: MELBOURNE BRINDLE 1989



STEVENS-DURYEA

This 1915 Stevens-Duryea was Brindle's personal car from 1923 to 1932. Built in Chicopee, Massachusetts, it was particularly noted for its smooth ride, thanks to a set of four Westinghouse air springs. Stevens-Duryea invented the three-point support unit power plant with six cylinders, the clutch housing and gear box all in one unit.

"The design of this car is identical to the 1913 car. This car has left hand steering, however, and smaller wheels and tires (the 13 S.D. has 37 x 5 wheels and tires). This model has 35 x 5 wheels and tires. Both cars featured Westinghouse air springs. This car has aluminum body and fenders. The painter designed and had fitted the four position convertible top, the Hartford Tonneau windshield, the mahogany running boards, the trunk, searchlight, and 12" Vesta headlamps, (with Bausch and Lomb lenses in 1925 to keep abreast of the times!).

The setting for this beautiful car is pure nostalgia. The Stevens-Duryea factory was in Chicopee Falls, Massachusetts and was abandoned in the 20's. The broken piece of granite in the foreground sums up the feeling the painter has for the passing of this pioneer car."

-MELBOURNE BRINDLE, PERSONAL PAPERS

(RIGHT) STEVENS DURYEA, OIL ON CANVAS, 24 X 30 INCHES
SIGNED AND DATED LOWER CENTER: MELBOURNE BRINDLE 1992



YACHT AMERICA³



Brindle lived in Boston for seven years while he completed a series of paintings portraying the America's Cup yachts.

The Yacht America³ (pronounced "America Cubed"), skippered by the colorful American businessman William Koch, won the America's Cup in 1992, defeating the Italian *Il Moro di Venezia* four races to one. Koch reportedly spent over \$65 million of his own funds on the America³, which won twenty-eight out of thirty-eight races overall during her racing career.

To prepare for the duel, the boat's designers suggested a daring reconfiguration of the boat's keel and rudder in order to better navigate the light winds that were forecast for the race. While the Italian challenger was fitted with a larger keel blade and rudder, the America³ took the opposite approach, guided by a highly detailed computer model. An engineer by training, Bill Koch relied upon his scientific analysis, which, when combined with the skill of his crew, would earn him the prize of the racing world, the America's Cup.

YACHT 'AMERICA³', OIL ON CANVAS, 48 X 36 INCHES
SIGNED AND DATED LOWER RIGHT: MELBOURNE BRINDLE 1993

KITTY HAWK

Brindle faced several challenges from his assignment to paint the first historically accurate rendering of the Wright Brothers first successful flight. Only one photographic record existed—shown in this painting—which formed the basis of his research. He needed to determine the slope of the hill, the structure of the hangar, the character of the terrain, and the height of the flight. Brindle's painstaking research, which had always been his trademark, produced a nearly exact depiction of that morning on Kill Devil Hill.

A small, nearly identical illustration of the first flight of the Wright brothers' *Kitty Hawk* was commissioned by the Collier Publishing Company and donated to the collection of the Smithsonian Museum of American Art in 1953.

As is the case in many of his paintings, Brindle has written on the surface and painted memorabilia relating to the flight in a realistic, trompe l'oeil style. Written on the piece of illustrated notebook paper is an excerpt from Orville Wright's diary of the first flight:

“On slipping the rope the machine started off increasing in speed to probably 7 or 8 miles. The mashine [sic] lifted from the track just as it was entering on the fourth rail. Mr. Daniels took a picture just as it left the trucks.

I found the control of the front rudder quite difficult on account of it's [sic] being balanced too near the center and thus had a tendency to turn itself when started so that the rudder was turned on one side and then too far on the other. As a result the machine would rise to about ten feet and then as suddenly, on turning the rudder, dart for the ground. A sudden dart when out about 100 feet from the end of the track ended the flight. Time about 12 seconds (not known exactly as watch was not promptly stopped).”

-EXCERPT FROM ORVILLE WRIGHT'S, *DIARY OF THE FIRST FLIGHT*, 1903



KITTY HAWK, OIL ON CANVAS, 30 X 40 INCHES
SIGNED AND DATED LOWER RIGHT: MELBOURNE BRINDLE 1948



BOSTON BRIDGE, SALT AND PEPPER, CHARLES RIVER
OIL ON CANVAS, 30 X 40 INCHES, SIGNED LOWER RIGHT: *MELBOURNE BRINDLE*



BOSTON BRIDGE WITH BIRDHOUSE, PUBLIC GARDEN
OIL ON CANVAS, 27 1/2 X 40 INCHES, SIGNED LOWER LEFT: *MELBOURNE BRINDLE*



BLOCK ISLAND, MOHEGAN BLUFFS THROUGH WINDOW
OIL ON CANVAS, 40 X 30 INCHES
SIGNED LOWER RIGHT: *MELBOURNE BRINDLE*

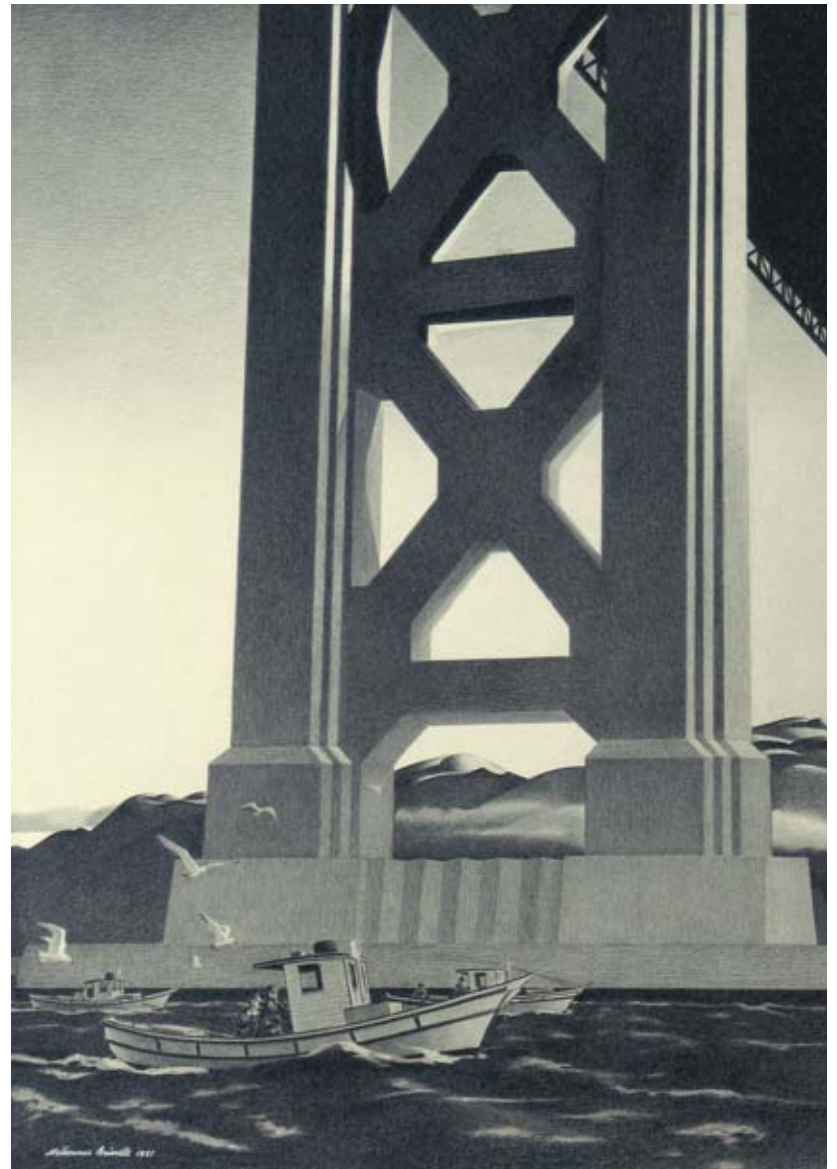


WINDOW, CHARLES RIVER LAGOON

OIL ON CANVAS, 30 X 50 INCHES, SIGNED LOWER LEFT: *MELBOURNE BRINDLE*



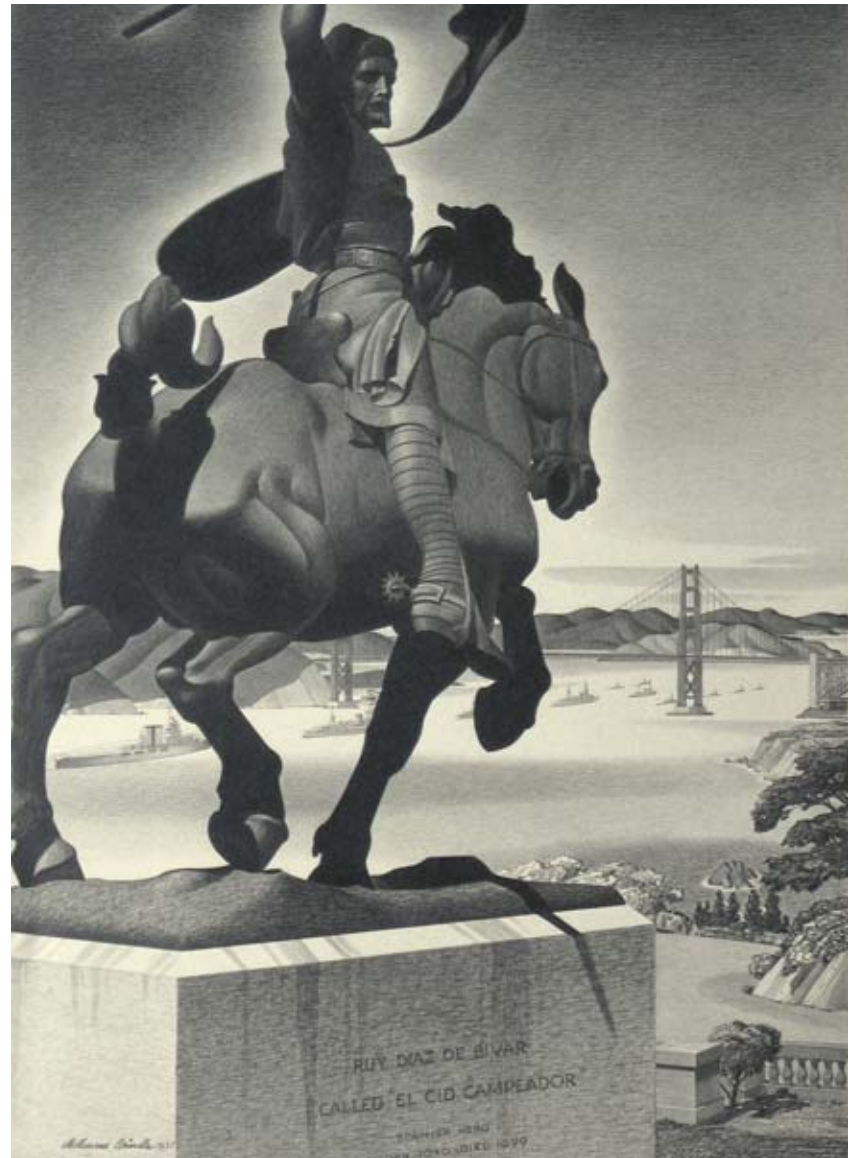
EMBARCADERO AND FIREBOAT, BAY BRIDGE, SAN FRANCISCO
GRAPHITE ON PAPER, 24 1/4 X 17 1/4 INCHES
SIGNED AND DATED LOWER LEFT: *MELBOURNE BRINDLE 1937*



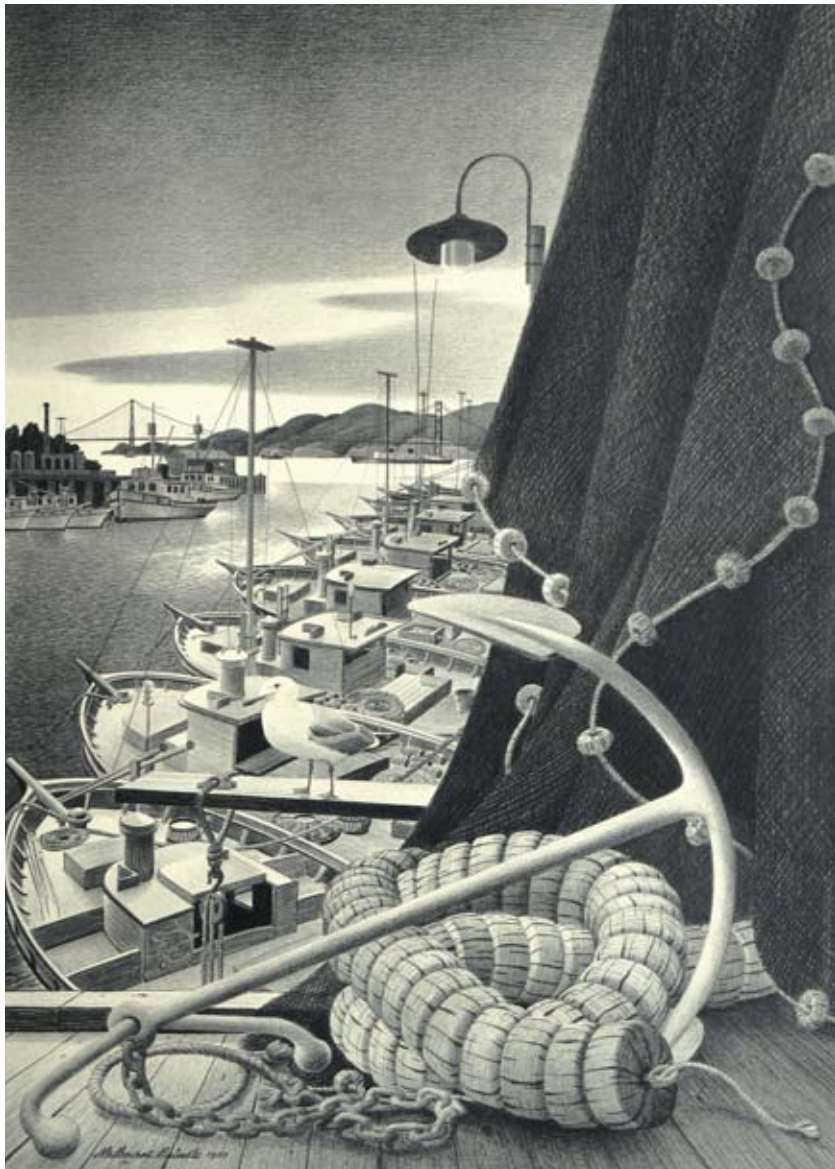
GOLDEN GATE BRIDGE TOWER, DAWN, SAN FRANCISCO
GRAPHITE AND CARBON ON PAPER, 24 1/4 X 17 1/4 INCHES,
SIGNED AND DATED LOWER LEFT: *MELBOURNE BRINDLE 1937*



GOLDEN GATE BRIDGE FROM PRESIDIO, SAN FRANCISCO
 GRAPHITE AND CARBON ON PAPER, 24 1/4 X 17 1/4 INCHES
 SIGNED AND DATED LOWER RIGHT: *MELBOURNE BRINDLE 1937*



GOLDEN GATE BRIDGE FROM PALACE OF THE LEGION OF HONOUR,
 GRAPHITE ON PAPER, 24 1/4 X 17 1/4 INCHES
 SIGNED AND DATED LOWER LEFT: *MELBOURNE BRINDLE 1937*



*FISHERMAN'S WHARF AND GOLDEN GATE BRIDGE, SAN FRANCISCO, GRAPHITE ON PAPER, 24 1/4 X 17 1/4 INCHES
SIGNED AND DATED LOWER LEFT: MELBOURNE BRINDLE 1937*



*SAN FRANCISCO BAY BRIDGE FROM CHINATOWN
GRAPHITE ON PAPER, 24 1/4 X 17 1/4 INCHES
SIGNED LOWER RIGHT: MELBOURNE BRINDLE 1937*

MELBOURNE BRINDLE: SELECTED CURRICULUM VITAE

MUSEUM COLLECTIONS

- Smithsonian Institution—Air and Space Museum, Washington, DC
- Museum of the Society of Illustrators, New York City
- Henry Royce Museum, United Kingdom
- Alexander Patrick Museum, Birmingham, United Kingdom & Commissions
- Museum of Transportation, Owl's Head, Maine
- Farnsworth Museum, Rockland, Maine

COMMISSIONS

- “The San Franciscan” Magazine—Series of Twelve Covers
- Matson Steam Navigation Co.—Painting of the S/S Lurline; Paintings and Posters of the S/S Mariposa and S/S Monterey
- Italian Line Paintings of S/S Christoforo Columbo, S/S Andrea Doria
- United States Line Painting of the S/S United States
- Drawings for *Fortune Magazine*
- Hawaii Tourist Bureau
- Hawaii Sugar Planters Association

OTHER COMMISSIONS, BEGINNING 1939

- Ford Motor Company, General Motors Corporation & Annual Report Covers, Chrysler Corporation, Packard Motor Car Co., Douglas Aircraft, United Airlines, American Airlines, Pan-American Airlines, Allied Chemical, Gruen Watches, Seagram's, Del Monte, Old Grand Dad, Pennsylvania Railroad, Eastern Airlines.
- *Saturday Evening Post*—Story Illustrations and Covers
- *True Magazine*—Story Illustrations and Covers
- *Esquire Magazine*—Story Illustrations
- *Collier's*—Story Illustrations
- *Perryscope Magazine*—Covers
- Standard Oil—Annual Report Covers
- *Medical Times Magazine*—Thirty Covers

PAINTINGS IN PRIVATE COLLECTIONS

- Queen Elizabeth II of England, Painting of Edward VII's 1902 Daimler, Hung in Buckingham Palace
- William Woodruff—Chairman/Founder, Coca-Cola
- Prestley Blake—Founder, Friendly Ice Cream Stores
- William Adamson—Financier and Rolls-Royce Automobile Collector
- Walter von Egidy—Art Collector
- Serge Denham—Founder of Ballet Russe de Monte Carlo
- Ray Croc—Founder, McDonald's
- Mrs. T. Wakeman—Palm Beach Art Collector
- Cheverie & Co.—Financiers, Boston
- Forest Hills Cemetery—Boston, “Tribute to Art” (Mural)
- James Melton—Connecticut, Founder of Antique Car Museums
- Bill Mitchell—Chief Stylist, General Motors
- Eaton-Vance Corporation—Boston, Financial Investments

EXHIBITIONS

- City Hall, San Francisco—“Father and Son,” 1931
- Palace of the Legion of Honor, San Francisco—Four Drawings, 1932
- Shell Oil Co. Gallery, San Francisco—Showings of Drawings and Sanguines, 1935
- General Electric Headquarters, Fairfield, Connecticut—Showing of Fifty Paintings
- James Hunt Parker Gallery, Palm Beach, Florida
- Museum of the Society of Illustrators, New York City
- Alexander Patrick Museum, Birmingham, United Kingdom
- Farnsworth Museum, Rockland, Maine



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