

ARTIST

Robert Strong  
Woodward  
1885 - 1957

# "Hills and Valleys"

How Woodward Got About



Top row left: Woodward in sleigh with Thomas Kempis. RSW's first excursion as a professional artist is said to be from his place on a mild April day in 1917.

Top row middle: Woodward with Thomas Kempis, this time pulling his phaeton buggy.

Top row right: Woodward parked in the field under an umbrella with a dog, sitting on a blanket reading a book is an unknown attendant.

To the right from the same location as above, in this picture we can see the start of a painting we believe to currently be an unnamed painting once owned by F. Earl Williams.

Second row left: Woodward, wearing a smock with brush in his hand, sitting in what a buckboard buggy accompanied by his dog.

Second row middle: the same buckboard buggy after an accident for which Woodward survived unharmed.

Woodward was very capable when it came to horses. Despite his handi-cap, he was able to harness and prepare his own buggies. However, his Boston agent, Seth Vose tells a humorous story RSW once related to him. Woodward was returning after an outing. On this particular day he was using a two horse drawn buckboard carriage. He was approaching a rail crossing and a train was about to pass. The whistle screams startling one of the horses and he loses his grip on the reins. He is stranded so he waits. Two young women on a stroll come by and he asked if one of them would hand him the reins. The reply was that they were not in the habit of doing such things for an able-bodied man, and they went on with their walk. He could not bring it himself to explain.



Beecher's Pasture (Leyden)



Above: Woodward set up in his 1935 Packard Phaeton Touring Car painting from a pasture ledge in Leyden (MA). The painting itself was never signed by Woodward, nor was it named. It was a gift to his cousin Florence Hazzard.



Top right: Woodward in his heavily packed 1925 Nash. We do not know whom he was visiting or the location.



To the right: a photograph of Ada Small Moore. Mrs. Moore would be Woodward's patron saint. She came into his life through a fundraising campaign to help the struggling artist get back on his feet after his tragic Redgate fire. From some time in 1925 and for the remainder of his life Mrs. Moore would set up a trust to pay for his medical care and a full-time attendant. She would also buy him his beloved automobiles starting with a 1925 Nash.

Below right: Woodward posing behind the wheel of his 1925 Nash high above the valley. No, he did not drive. We suppose he liked the idea. We also have a picture of him sitting on a horse, but we know that would've been impossible for him.

Bottom right: a picture of Woodward's 1925 Nash in front of the carriage house doors of the shed that also held his firm's Woodward studio.



Below middle: another picture of Woodward's 1929 Nash packed to the hilt for a day of picnicking and painting.

Bottom left: Woodward in his 1935 Packard. This is a color picture from a series of slides found in his personal possessions; however, it is terribly tinted. There has always been a debate about the color of Woodward's Packard. Some say it was tan or taupe, others say it was gray or slate. This photograph does nothing to help.

To the left middle: Woodward and his Packard, under an umbrella, along the side of the road and write up along the stone wall to a pastor he was painting.

To the left top-middle: this photograph was taken by either Dr. Mark Purinton himself or Woodward friend David Grayson in the summer of 1944. RSW noted in his diary comments that this was the day before Mark went into service during World War II.

To the left-top: Woodward always enjoyed taking his buggy or sleigh out for a ride. Here is a picture of him in the back of a buggy with his horse trigger supervising over the reconstruction of the Southwick Place sometime between 1934 and '36.

