

The background of the cover features abstract red line art on a white background. The lines are thick and hand-drawn, forming various geometric and organic shapes. A large, prominent shape on the left side resembles a stylized 'R' or a large bracket. Other shapes include semi-circles, arcs, and irregular polygons scattered across the page.

# Everyday Enchantments

A Collection  
of Artist  
Nell Blaine

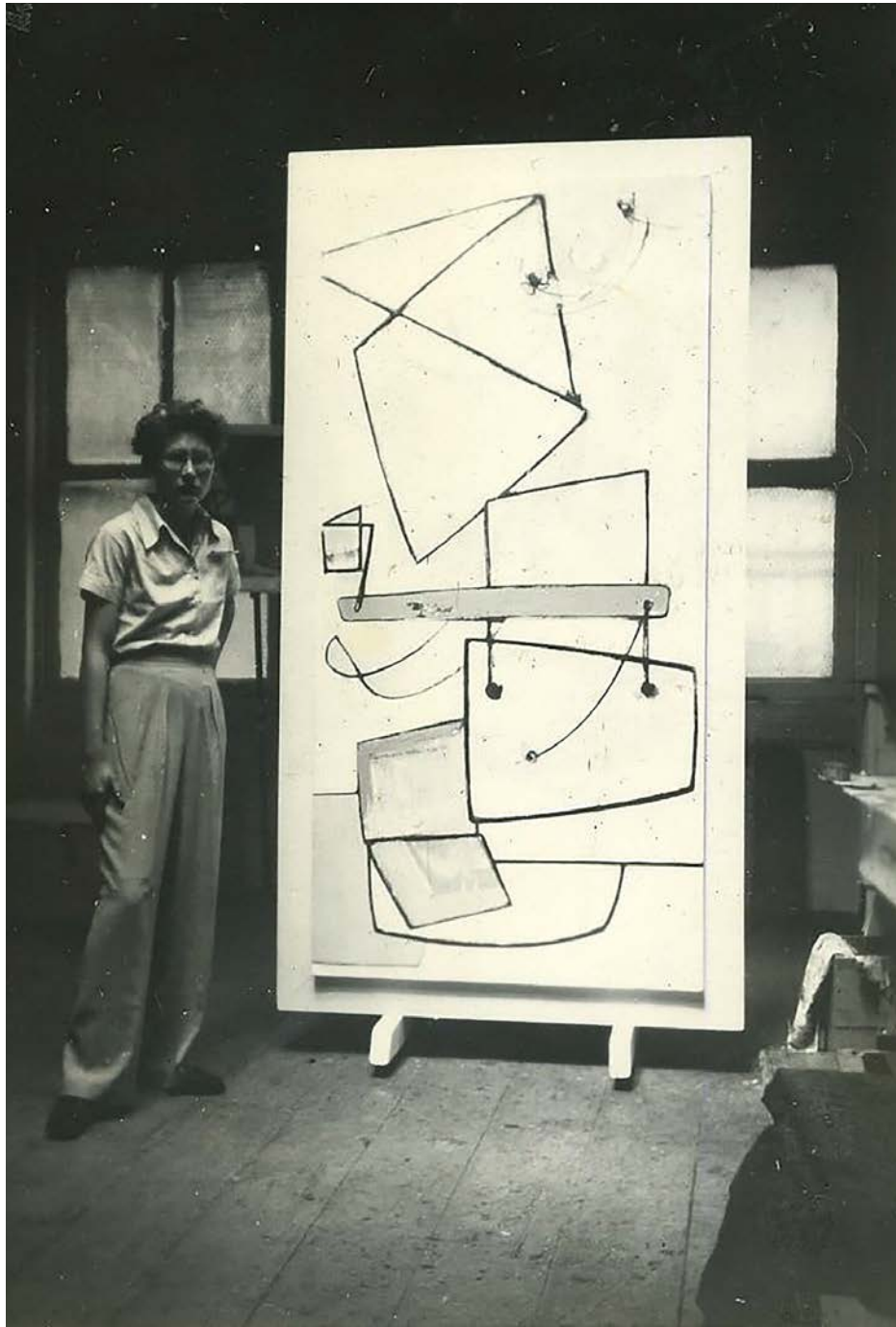
Introduction  
Jed Perl

# Everyday Enchantments

## A Collection of Artist Nell Blaine

Introduction  
Jed Perl

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# Everyday Enchantments

Jed Perl

Nell Blaine could easily be the name of a character in an old-fashioned novel. But the painter who bore this name was altogether modern. From the joyously incisive abstractions with which she first gained a following in the 1940s to the still lifes and landscapes that preoccupied her in later years, her work was exacting and voluptuous. Blaine, who was born in Richmond, Virginia in 1922 and died in New York City in 1996, was unconventional, spirited, and inspired.

The material gathered here sheds new light on Blaine's art and life, and in doing so deepens our understanding of the forces that shaped art in mid-twentieth-century America. The beautifully organized scrapbooks, notebooks, and sketchbooks that Blaine kept document everything from the writings and drawings she produced as a child in Virginia through the career she pursued as a graphic designer in her early years in New York and her ever-growing success as a painter in the 1940s, '50s, and '60s. We see Blaine as a girl on the art staff of her high school paper. And we see her mature draftsmanship in a small notebook, probably from around 1950, with details of figures and interiors rendered in dramatic calligraphic strokes. There are also some unusual books and periodicals. These are the fascinating souvenirs of an extraordinary woman and an extraordinary life.

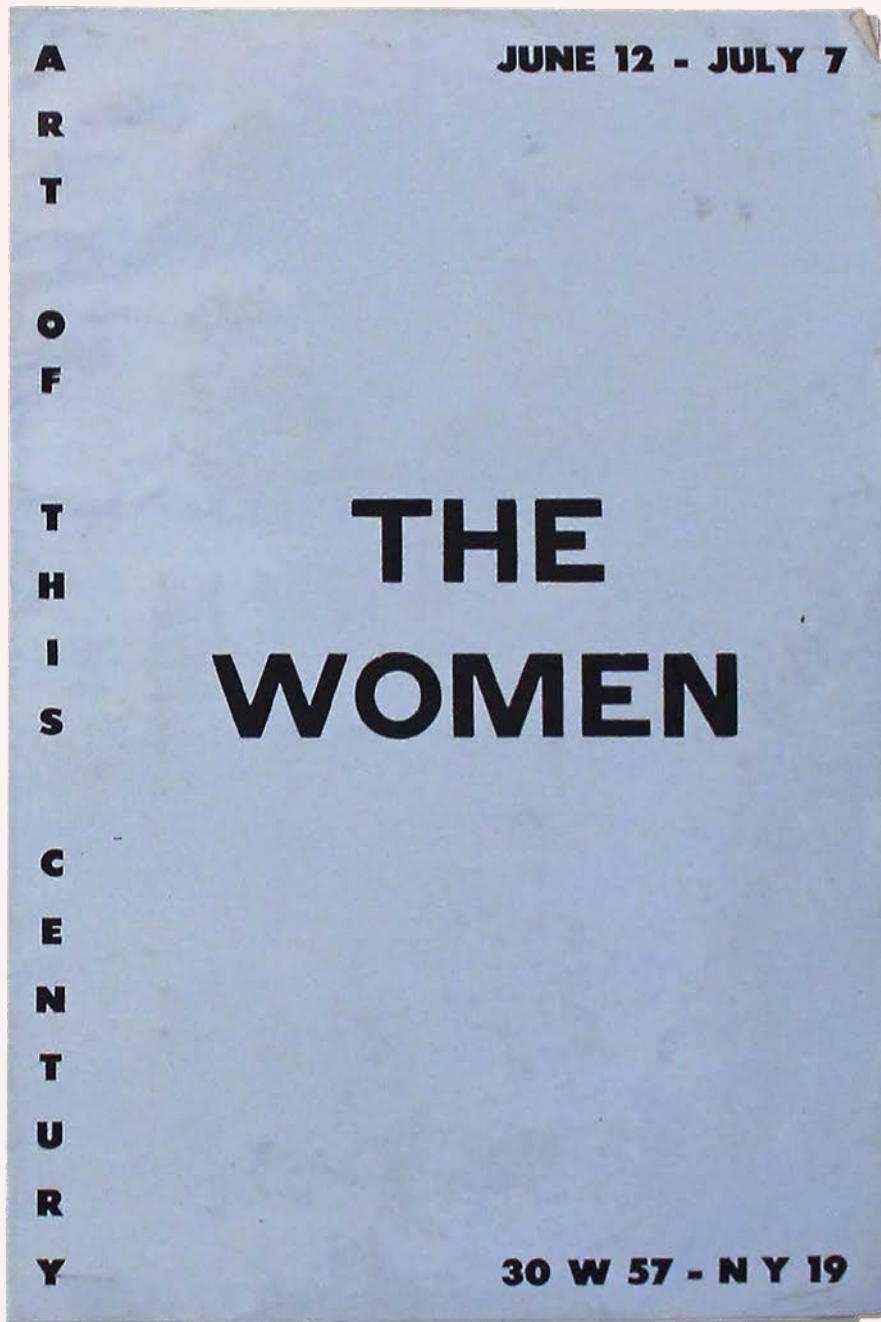
Blaine's scrupulous documentation of her artistic career never feels self-aggrandizing. There's something appealingly matter-of-fact about her need to keep the record straight. I see her accounting of life's challenges, struggles, and triumphs as a response to the hard calculus of a youth lived in the face of want and need. For Blaine, who grew up in a family that barely managed to maintain some semblance of respectability, the educational opportunities open to a bright, energetic young American woman made anything and everything possible. Worden Day, an instructor at the Richmond Professional Institute, urged Blaine to go to New York in 1942 and study with Hans Hofmann, the German painter whose reputation as a teacher, already well established in Europe in the 1930s, only grew as he became a leader of the American avant-garde. There was something about Hofmann, who was a theorist as a teacher and a hedonist as a painter, that made perfect sense to Blaine.



Ad for the Hans Hofmann School of Fine Arts, design by Blaine.

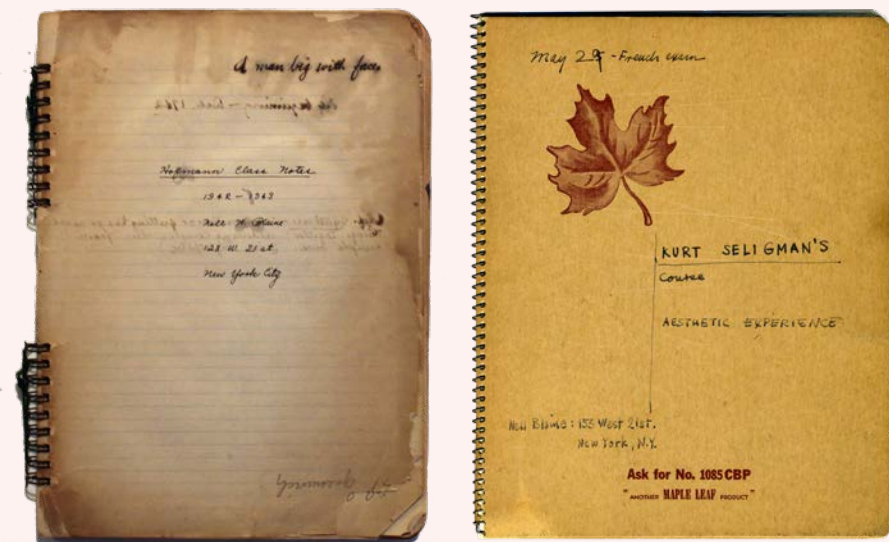


Blaine, age 15 or 16 in Virginia.



“The Women,” an exhibition mounted by Peggy Guggenheim at her Art of This Century Gallery in 1945, which included Blaine.

“The moment I hit New York I was a bird out of a cage.” That’s what Blaine, toward the end of her life, told the critic Martica Sawin. New York, she said, “changed everything for me.” It was “my Mecca.” Among the fascinations to be discovered here is an announcement for “The Women,” an exhibition mounted by Peggy Guggenheim at her Art of This Century Gallery in 1945, which included Blaine, who was in her early twenties at the time. Life’s victories were precious. Life’s troubles made the pleasures all the keener. Blaine, who after contracting polio in Greece in 1959 was confined to a wheelchair for the rest of her life, certainly knew life’s lows as well as its highs. She was invariably intrepid, avid, curious. One notebook dates from 1942-43, when she was first in New York and studying with Hofmann. But there are also notebooks from classes that Blaine attended at the New School for Social Research in the early 1950s, when although already established as an artist, she studied physics and took a course on “Aesthetic Experience” with the painter Kurt Seligmann, a Surrealist whose *History of Magic*, first published in 1948, remains something of a classic. Blaine’s freelance work as a graphic designer included projects with the Museum of Modern Art, Doubleday Anchor Books, the *Village Voice* (for which she designed the first logo), the Artists’ Theatre (which originated plays by John Ashbery, James Merrill, and Frank O’Hara), and the pianists Arthur Gold and Robert Fizdale (who together premiered many modern compositions for four hands). The people she worked with were also her friends. And the friendships with painters, poets, writers, and musicians, which more often than not began in New York, spilled over into travels in New England, Mexico, and Europe. Among the materials gathered here are a notebook packed with observations from a visit to Paris in 1950, a scrapbook with beautiful black-and-white photographs documenting a summer trip to Mexico in 1957, and a spiral notebook from her visit to Mykonos in 1959, with samples of the weavings of Vienoula Kousathana, a woman whose brilliantly colored textiles had a following among artists and writers who visited the island.



Notebooks for classes taken with Hans Hofmann, 1942–1943 and Kurt Seligmann’s course “Aesthetic Experience” at the New School for Social Research, 1953.



The closer you look here the more you see. One fascination is a group of sketchbooks and scrapbooks which belonged to the poet Howard Griffin, a good friend of Blaine's; he left her his house in Austria when he died in 1975. Griffin was friends with W. H. Auden, Stephen Spender, and Christopher Isherwood. His lover, Ulli Mudi, was a graphic artist with a taste for the fantastical and the bizarre; Blaine owned ten small sketchbooks by Mudi, as well as another sketchbook that unites poems by Griffin with pictures by Mudi. The year after Griffin died, Blaine made two etchings for a limited edition of his work entitled *Four Poems*; that's also included here. Friendships with poets came naturally to Blaine. Perhaps only a poet could have written about Blaine, as Griffin did in an essay on the paintings she made in Greece, that she was "attracted by the aspect of reality near at hand and mysterious." Her landscapes do have some of the sensuous immediacy we know from the best lyric poetry. There can be no question that she was fascinated by the relationship between painting and poetry, which Horace long ago summarized in the famous phrase "ut pictura poesis." In high school she had written stories and poems. In 1953 she collaborated with Kenneth Koch on a book, published by the Tibor de Nagy Gallery, that brought together her prints and his poems.



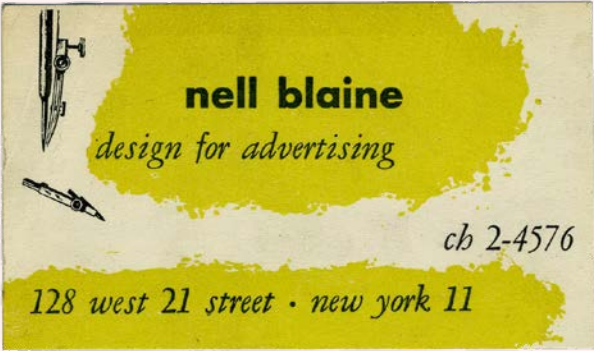
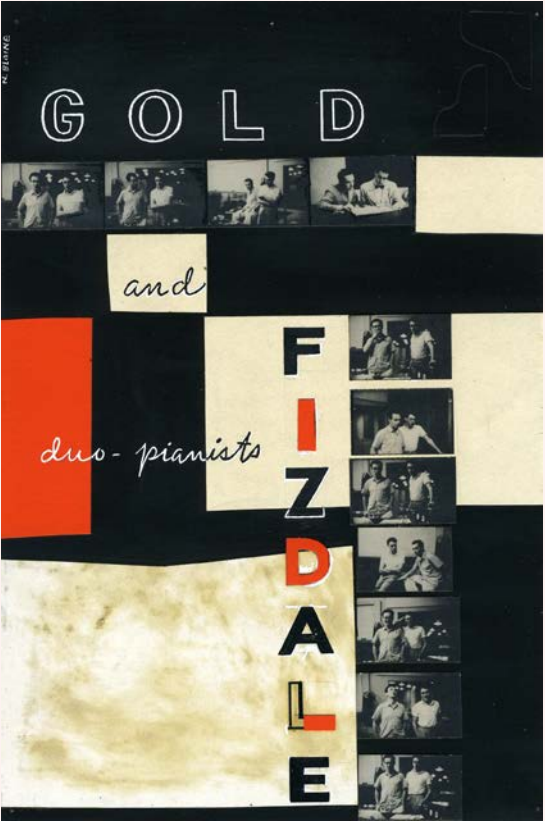
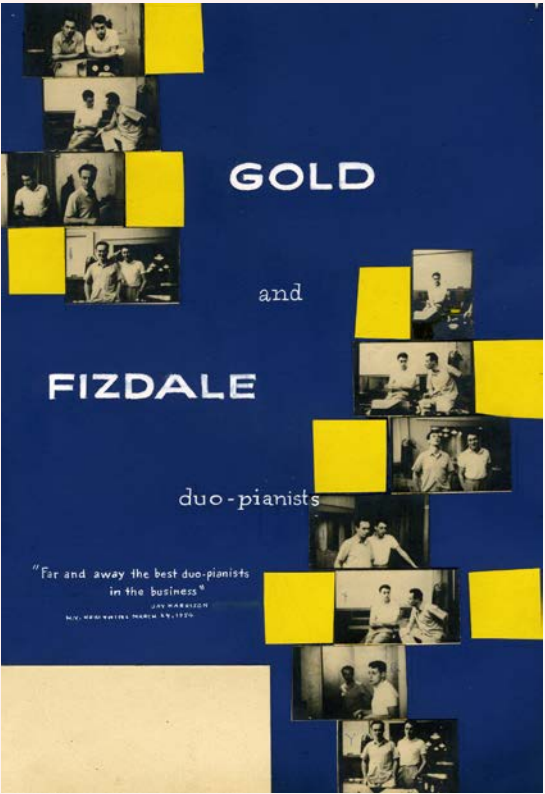
The painterly realism that Blaine pursued with such fervor in her later decades has always been something of an outlier style in New York, although that may not have been what Blaine imagined in 1957, when she was featured in an article on younger women artists in *Life* magazine. Along with some of the painters who were her friends and shared her artistic interests--Leland Bell, Jane Freilicher, and Louisa Matthiasdottir come to mind--she was lucky enough to find dealers and critics who helped keep her work before the public. She was always an optimist. In her paintings optimism and realism became one. Howard Griffin turned to the writer Théophile Gautier when he wanted to explain Blaine's relationship with nature. "Gautier, ably defending himself against the critics, once said: 'I am someone for whom the visible world exists.'" The notebooks, scrapbooks, sketchbooks, and various other materials gathered here are souvenirs of the visible world as Blaine knew it and loved it. She embraced life's everyday enchantments.



Top: Blaine, c. 1940s.  
Bottom: c. 1980s, photo  
by Carol Crawford.



Friends seeing N. Blaine off on S.S.  
 Christoforo Colombo, Feb 1959  
 (includes Audrey Campbell, Denise  
 Levertov, Barbara Guest, Storm De  
 Hirsch, Nell Blaine, Robert de Niro,  
 Anne Tabachnick, Eugene Smithberg,  
 Louisa Matthiasdottir, Leland Bell,  
 Beatrice Gazzolo, and others), photo  
 by Norman Wasserman.



Designs for pianists Arthur  
 Gold and Robert Fizdale, c.  
 1950s and Blaine's business  
 card for advertising.

# Biographical Scrapbooks

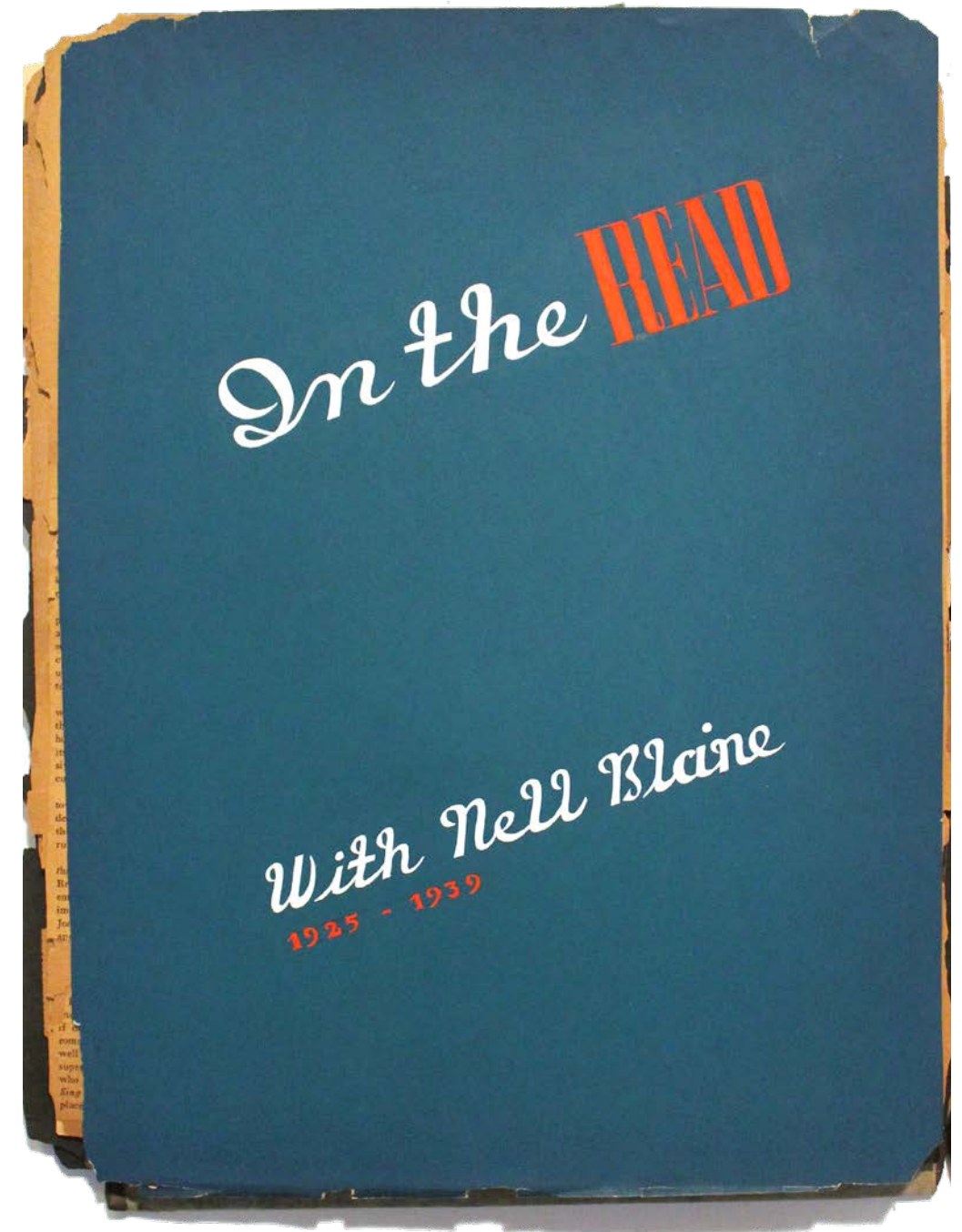
**Oversized notebook, 11x14.5", black covers.** With copious loose individual sheets: early writings, recollections and notes with schoolwork (poetry, criticism, short stories assignments) some dating to Richmond, Virginia in 1940; a selection pertains to her thoughts on art, discussions and letters from c. 1946–1947 with doodles and sketches throughout.

**Scrapbook "Photographs", 15x11.5", cream, decorated covers.** An exhaustive, oversized scrapbook of Nell Walden Blaine titled on the interior "This is Your Life" from her birth in 1922 to her time in New York City until 1963 and highlights in-between: photographs of childhood, parents, relatives, residences, baptism, primary/secondary schools; original drawings, holiday and birthday cards; cover designs for *The Record* magazine 1938–1939, (illustrated by Blaine); her time at Richmond Professional Institute School of Art; her first New York City apartment; trips to the Catskills, Gloucester; art exhibitions; newspaper clippings; and first trips abroad (France, Italy, Mexico, New Orleans, Africa) and finally to Greece before being stricken with polio and returning to New York City in 1959.

**A newspaper scrapbook, 13x9.5", brown covers.** Including Blaine's clippings for high-school essays and reporting as well as original art and illustration contributions throughout high-school c. 1938–41. Some clippings include original writing, her contributions as "art Staff" original spot illustrations, linoleum cuts, and prize-winning drawings clipped from newspaper reproductions: "Tyron Power" and "Sea Gull", as well as an original artwork for "In the Read with Nell Blaine 1925–1939" cover design; some annotated by Blaine. And a selection of early 1931 pencil and crayons drawings and watercolor illustration (probably primary school). Possibly prepared by Blaine's mother.



Pieces of fungus breaking off from a love plant, from a sketchbook.



Original artwork "In the Read with Nell Blaine 1925–1939."

The Richmond News



My dear Kitty



# 1943 *My first big award!* Nell Blaine Wins \$1,000 Art Traveling Fellowship

Nell Blaine, of 1201 Barton Ave., a 21-year-old art student, has been awarded the \$1,000 Junior Traveling Fellowship of the Virginia Museum of Fine Arts, it was announced today by John Lee Pratt, chairman of the fellowship committee.

Mr. Pratt also announced the award of two student scholarships of \$300 each to Helen Bass, of 4220 Brook Rd., and Douglas Gilbert Denniston, of 1609 West Forty-second St. The committee made no award of the senior fellowship, valued at \$2,000.

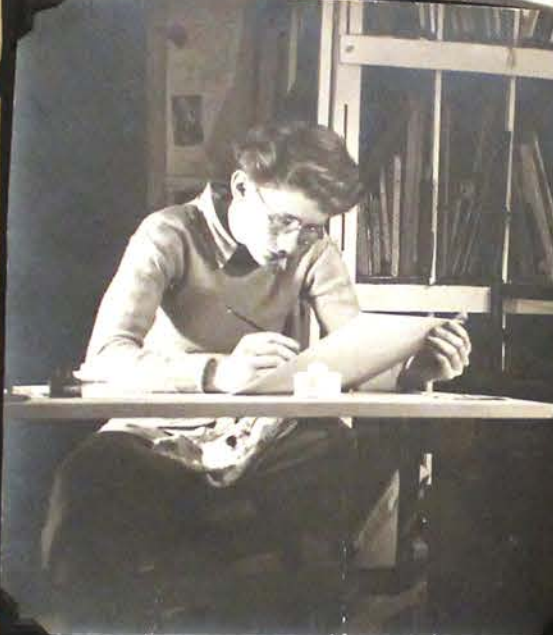
The new Junior Fellow of the museum has been in Richmond in 1942, and after preliminary education at the J. E. B. Stuart and attended Northside Junior High School, and was graduated from John Marshall High School. Miss Blaine was a student at the Richmond Professional Institute for two years, and during the past year has been pursuing her art studies in New York with Hans Hofman.

Helen Bass, who received the student fellowship for the second year, is a graduate of Thomas Jefferson High School and received her preliminary education at Gates Park and Chandler Schools. She also attended the Richmond Professional Institute. Douglas Denniston was born in New York State, but has lived in Richmond and attended local schools for some years. He is a graduate of Thomas Jefferson High School and has been a student in art at the Richmond Professional Institute.

In addition to Mr. Pratt, the fellowship committee is composed of Henry W. Anderson, vice-chairman; Mrs. Corinne L. Melchior; Theresa Pollak; Mrs. Beatrice von Keller, acting director of fine arts of the museum; and Mrs. John Garland Pollard, acting secretary for the committee.

Among the Virginia artists who have received fellowships from the museum are Julien Binford, Daniel G. Oakley, Maurice Bonds, Lucille Tackes, Seelinger, Esther Worden Day, and Ira C. Brooks.

How exciting!!



AT WORK-IN STUDIO.



## 2 Virginia Artists In Coast Showing

Julien Binford and Nell Blaine are Virginia artists to enter the first annual Pasadena National, an exhibition of contemporary American art, to be held at the Art Institute in Pasadena, Calif., from March 1 to April 28 inclusive. Mr. Binford is showing his work, "The Sharpener," and Miss Blaine her "Green Passage." The artists were selected by Thomas C. Cull, Jr., director of the Virginia Museum of Fine Arts.

## Feb 29 '44. 11 Va. Artists' Works Picked By Art Jury

The works of 11 Virginia artists, four of them Richmonders, have been accepted by the jury for the Fourth Biennial of Contemporary American Paintings, which will be opened in the Virginia Museum of Fine Arts with a preview March 18. Mrs. Beatrice von Keller, acting director of fine arts, announced today.

Paintings selected by the jury from Richmond artists are "Still Life Composition," Nell Blaine; "Hay Wagon," Eleanor Burruss; "Still Life With Flowers," Theresa Pollak; and "Three Ring Circus," by Martha R. Unshur, who now lives in Williamsburg.

In addition, the jury selected "Razor Fight," by Julien Binford, of Fine Creek Mills; "Strawberry Hill," Esther Worden Day, New York; "The Letter," Glenna Lattimer, Norfolk; "Looking Forward," Greta Malton, of Clarendon and Norfolk; "Nocturne-Sunken Road," Eril R. Schnellcock, Fredericksburg; "Spring Bouquet," Mary Ruth Snow, Alexandria; and "Hoogie Woogie Epilog," by Prentiss Taylor, of Washington.

## Richmonder Wins Painting Award

NORFOLK, Feb. 4.—(AP)—Russell Vernon Hunter, of Richmond, has been named as winner of the \$200 Anna Cogswell Wood award for the best oil painting in the Fourth Virginia Art Annual, which opened yesterday at the Museum of Arts and Sciences here.

Hunter, who has exhibited widely, has been serving with the United Service Organizations as architectural advisor and executive during the war. Coming to Virginia several months ago, he is located in Richmond where he is regional director of building services for the USO.

Miss Nell Blaine, of New York City but formerly of Virginia, won a \$100 award as first prize for water colors in the show.

der, Thursday, April 23, 1948



ABSTRACTIONS IN PRINT—Three block prints by Nell Blaine (above) are being published by a New York press, which has chosen her work as its first venture into art publication. A promising young abstract painter, Miss Blaine is originally from this city. A former student of Theresa Pollak and Marion Justin, she is now a member of the Abstract Artists' Group and of the Jane Street Group.



BACK HOME FOR CHRISTMAS  
at Ed's.



JANE ST. GALLERY EXHIBIT

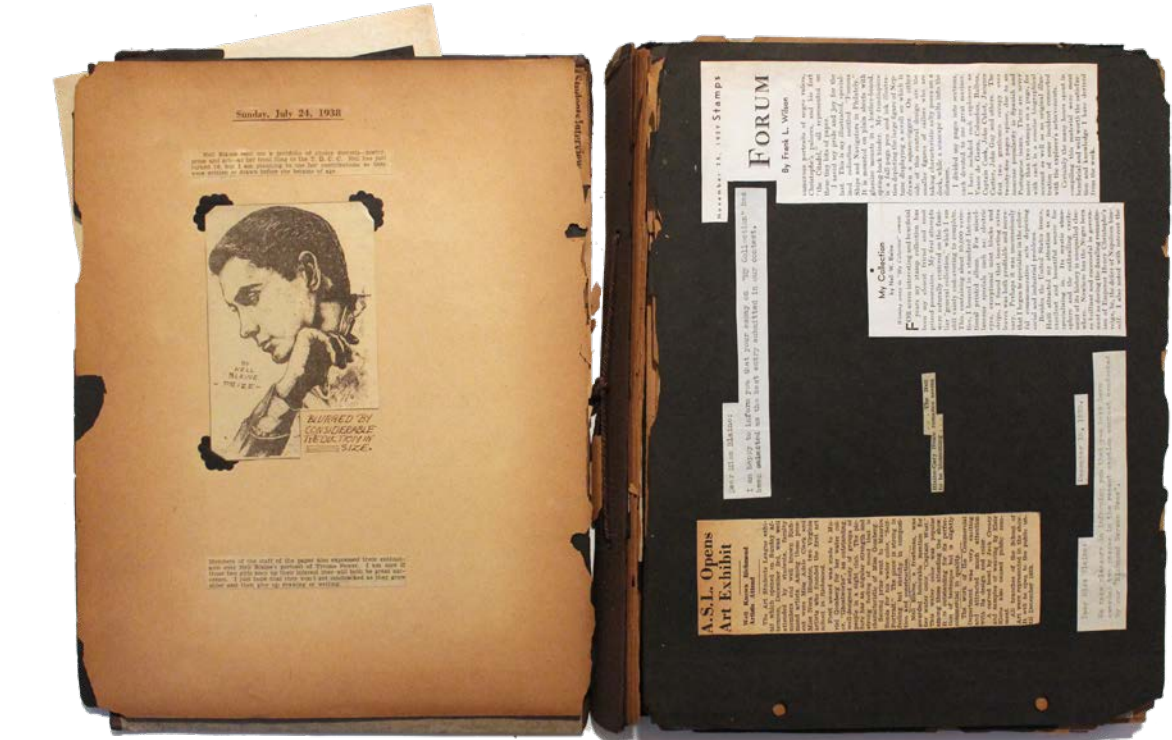


VISITING "LIB" UP STATE N.Y.

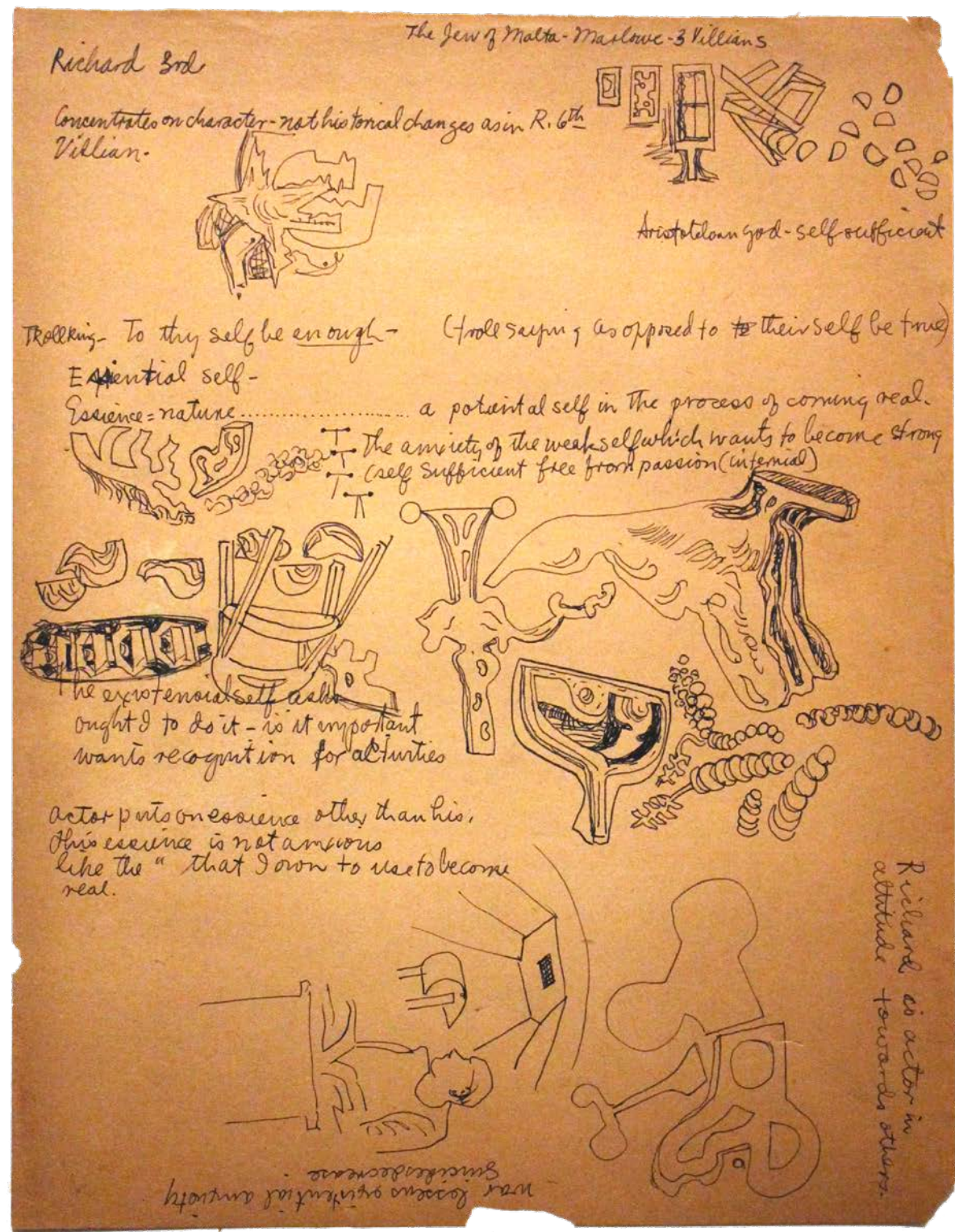


Charming, hand-written captions added by Blaine:  
 What a break! and 1957—a full and successful year! (next to Life Magazine article).

Scrapbook ends with Blaine's trip to Greece where she was stricken with polio and her return to New York, Back in N.Y.C. Oct 14 '59 in an iron lung.



Early newspaper clippings and work samples.



Notes and drawings based on the plays Richard III and The Jew of Malta.

# Documents of a Professional Artist

Notable individual and group exhibition ephemera from prominent galleries and museums include: The Jane Street Gallery, Tibor de Nagy Gallery, Guggenheim Museum (Art of this Century: The Women), Museum of Modern Art, Whitney Museum of American Art, American Abstract Artists Annual Exhibitions (from 1945–1955), Stewart Rickard Gallery, The 67 Gallery (owned by Howard J. Putzel, Blaine’s first dealer), James Gallery, Yaddo, The Macdowell Colony, Provincetown Arts Festival, National Arts Club, The Smollin Gallery, Peridot Gallery, Terrain Gallery, Kornblee Gallery, Knoedler Gallery, Tanager Gallery, Visual Arts Gallery (School of Visual Arts), Zabriskie Gallery, Laurel Gallery, Galleria Pierino, Gallery Neuf, The Riverside Museum, New York Pyramid Group, Gallery 35, Stable Gallery, The Poindexter Gallery, New Gallery, The Twentieth Century Gallery, Kansas City Art Institute, Davis Galleries, Byron Gallery, Westerly Gallery, The Grolier Club, Realites Nouvelles 5ème Salon, The Art Institute of Chicago, Southern Illinois University, Japan: Museum of Modern Art, The Virginia Museum of Fine Arts, Norfolk Museum of Arts and Sciences, Laguna Beach Art Association, The Cincinnati Art Museum, The Pennsylvania Academy of the Fine Arts, Texas State Bank and others.

**Scrapbook dated “1956–”, 17x14.5”, black covers, front cover removed.** Includes Virginia, polio, and later career. Personal Photos: black and white portrait by Richard Storyk, 1952; “Friends seeing N. Blaine off on S.S. Christofo Colombbo, Feb 1959” (Audrey Campbell, Denise Levertov, Barbara Guest, Storm De Hirsch, Nell Blaine, Robert de Niro, Anne Tabachnick, Eugene Smithberg, Louisa Matthiasdottir, Leland Bell, Beatrice Gazzolo). Articles from publications: *Art News* (“Blaine Paints a Picture”, 1959; “Homage to Nell Blaine”, 1959); *The New York Times*; *Glamour*; *Life* (“Women Artists in Ascendance”, 1957); *Arts Magazine*; “Nell Blaine: Paintings of Greece” by Howard Griffin (unpublished); *Cosmopolitan* (“Why Women Abstract Painters Can Be Better Than Men”, 1961); *Newsweek*; *New York Post*; *North Shore Magazine* (“The Remarkable Nell Blaine”, 1977). Many articles have corrections or comments made by Blaine.

**Spiral Binder, 14.5x13”, sheets with plastic sleeves, black covers. Bolted Binder, 14x11.25”, black covers, front removed.** Heavily illustrated with documents and ephemera relating to Blaine’s career in Virginia to her formative abstract years in New York City, with events about her time spent in Mykonos, Greece and her return to figurative art back in

New York City. Pasted-in along-side Blaine’s handwritten notes: portrait photographs; artist biographical and profiles; individual and group exhibition invitations, announcements and small display listings/advertisements; exhibition installation photographs; press clippings; auction catalog and records of paintings sold and/or collections identified; articles such as: “Nell Blaine Discusses Her Approach To Art”; a publisher’s prospectus announcing “Nell Blaine Prints —Kenneth Koch Poems”; the Jane Street Gallery Annual Appeal Letter (Nell Blaine, Secretary); reproduced paintings and drawings on printed notecards for clients including: “Season’s Greetings from the Staff of The Village Voice”, How to Look at Modern Art (1946) and Imaginary Museum (1951) by Ad Reinhardt, The Dance Center of the YM-YWHA: Midi Garth et al. (Costume Design by Nell Blaine), Studio Theater announcement (Costumes by Nell Blaine). Periodicals include: *Art News*, *Art Digest*, *Junior Bazaar* “Artists Under Thirty: They’re Painting their Way,” *Arts & Architecture*, *The New York Times*, *New York Herald*, *American Artist*, *Life Magazine*, *Newsweek* and *The Saratogian* which published several articles related to Blaine’s’ exhibition at Yaddo, the artist colony “Art Exhibit by Nell Blaine at Yaddo Mansion: Light at Dusk Brightens a Handicap”.

**Oblong scrapbook titled “Oil Paintings Summer 1943 — Summer 1944”, 7.25x10”, cloth covers.** A comprehensive inventory of thirty-six black and white photographs (some in situ with frames) of Blaine’s paintings, each mounted to individual leaves, depicting landscape, portrait and still life with the bulk of the work signaling organic and hard-edge abstract compositions.

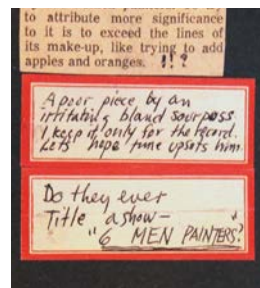
**Composition notebook title “Record of Spots and Paintings on loan and sold after 1952”.** Only includes two pages with writing: the first page is an incomplete list.

***The Deer and Dachshund, Volume 1, Number 4, c. 1950’s.*** A poetry magazine published by Ranches of Taos, New Mexico, a group consisting of poet, editor, publisher, and book dealer Judson Crews, his wife Mildred Tolbert, and poet Wendell Anderson. Typewritten poems on colored paper interspersed with pasted images. Includes two block prints by Blaine. Also includes *The Deer and Dachshund*, Volume 1, Number 3.

***Nell Blaine, Recent Paintings November 28 to December 16, 1972.*** Art catalogue published by the Poindexter Gallery, New York.

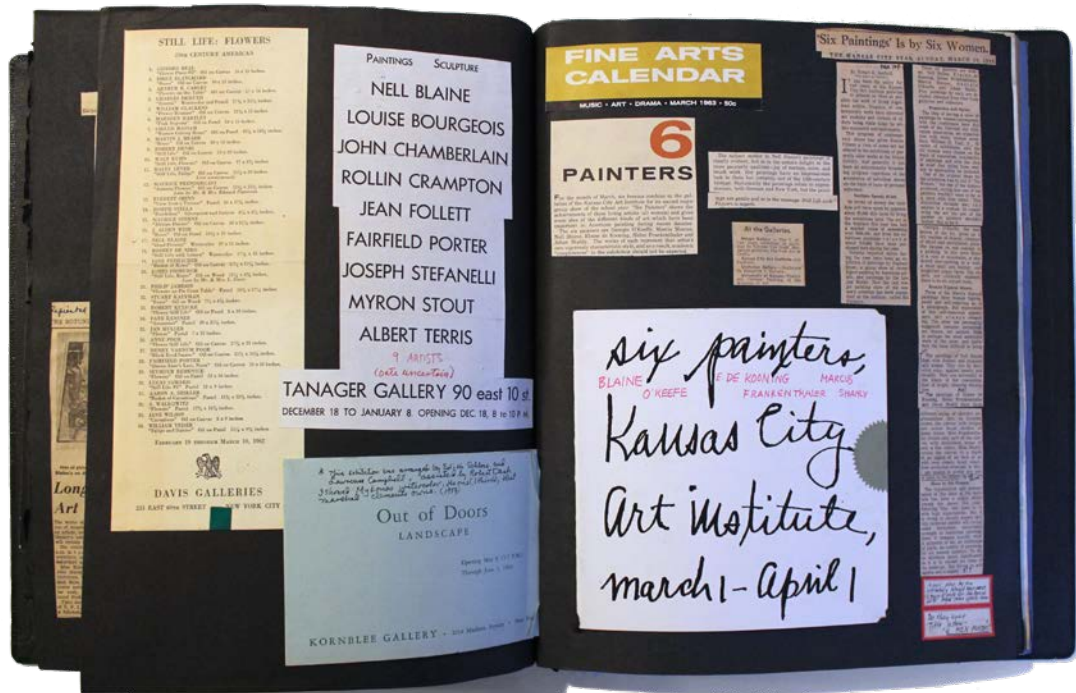
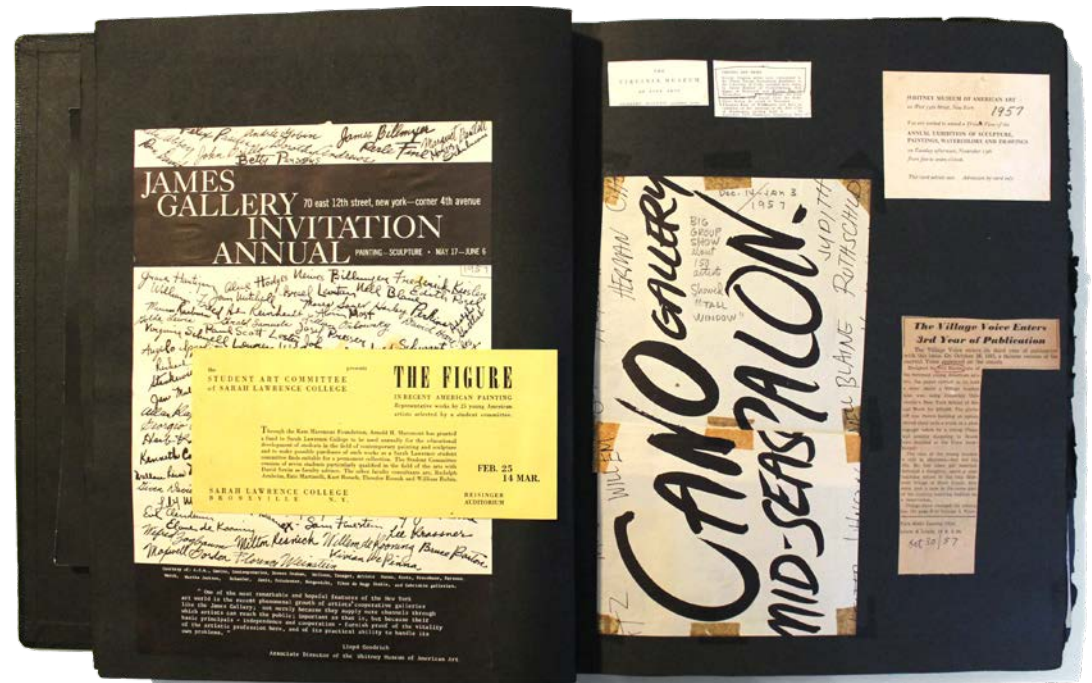
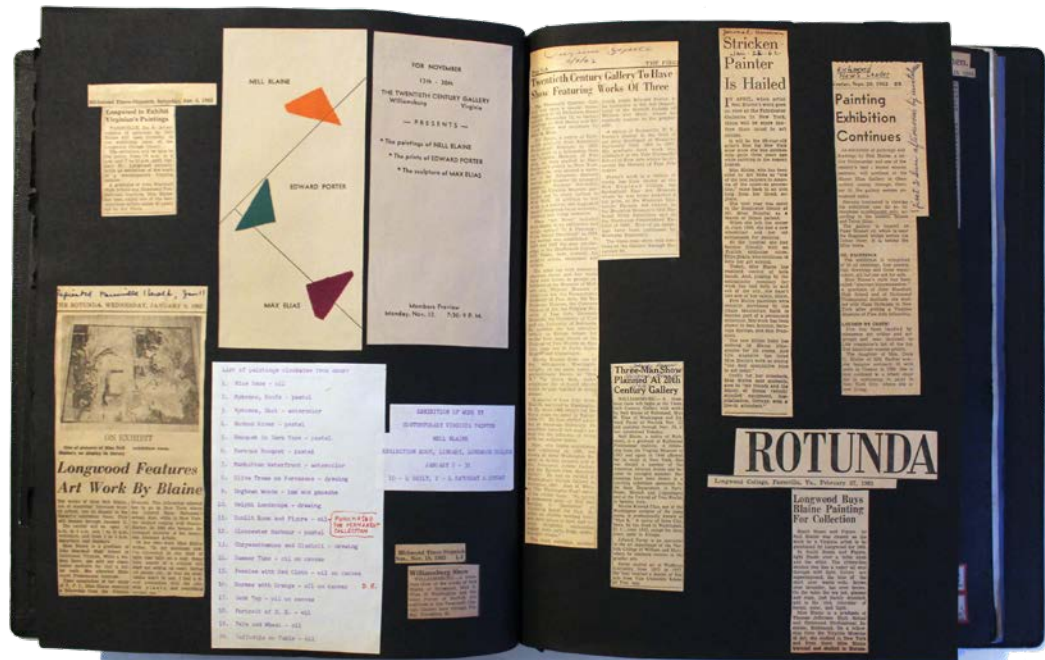
**Ashbery, John (preface). *Nell Blaine Sketchbook*. New York: The Arts Publisher, Inc., 1986.** Limited to 726 printed copies of which 600 were numbered and signed, this is number 349. In yellow slipcase.

**Various printed ephemera.** Includes two incomplete copies of the art and literature quarterly *Iconograph*, edited by Kenneth Beaudoin, and its supplement *The Iconography Quarterly Supplement of Prejudice and Opinion*, 1946–1947 with a small write-up on Blaine; (6) small posters for “Paintings: Nell Blaine” at Tibor de Nagy Gallery, 1953; (8) small posters for “Recent Paintings: Nell Blaine” at Poindexter Gallery, 1958; (35) small posters for “Nell Blaine: Recent Paintings” at Poindexter Gallery, 1956.

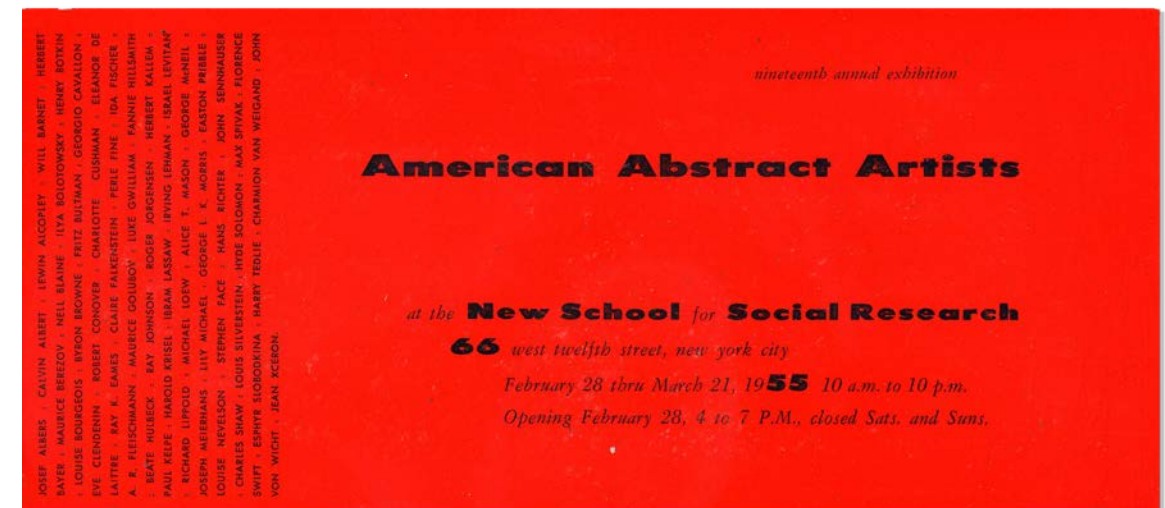
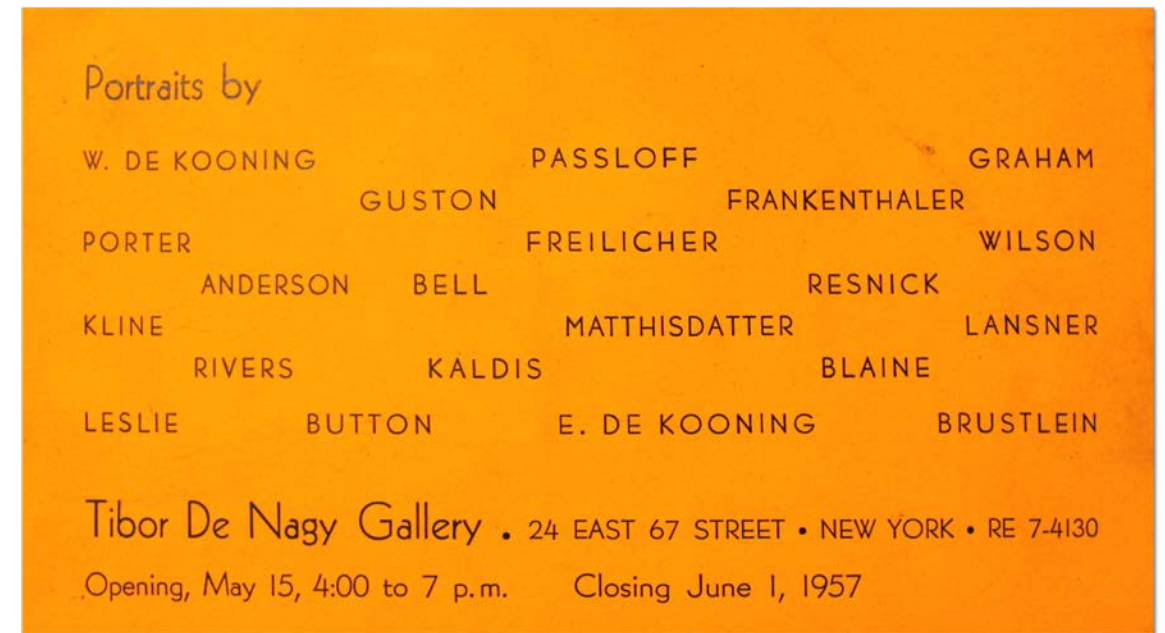
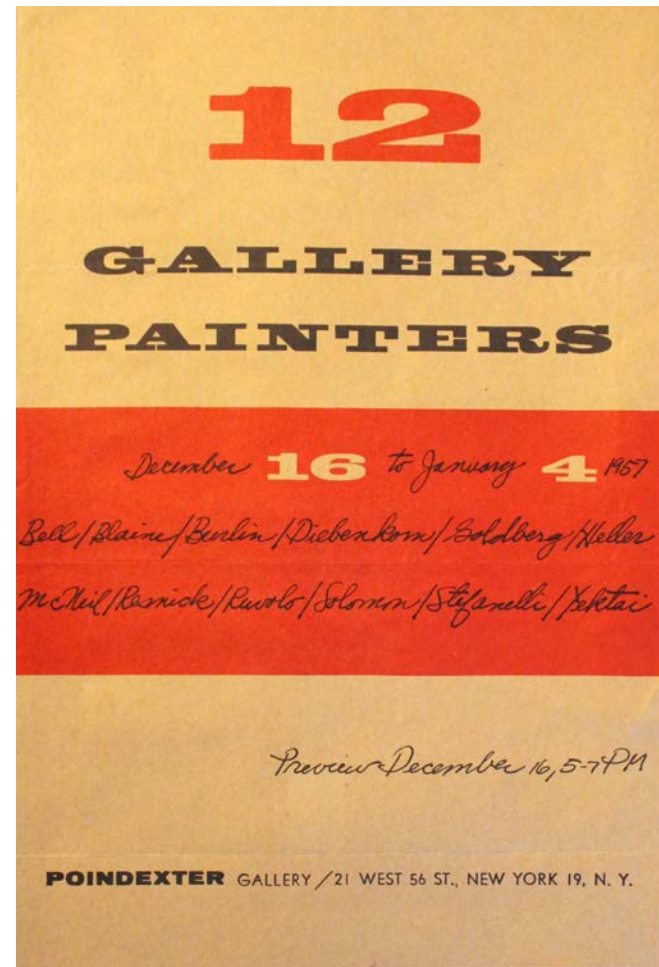
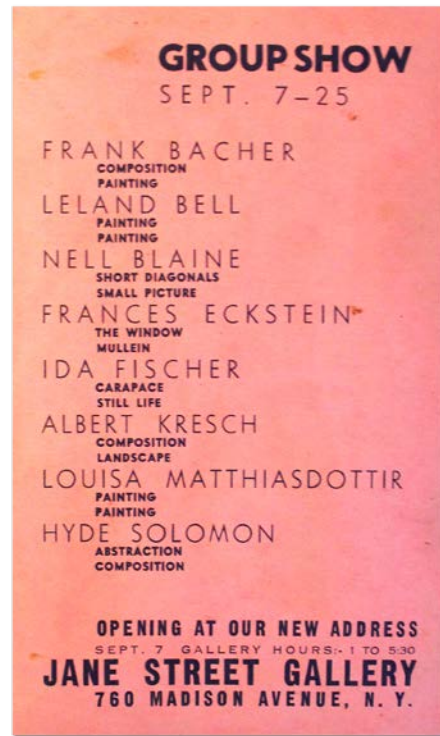


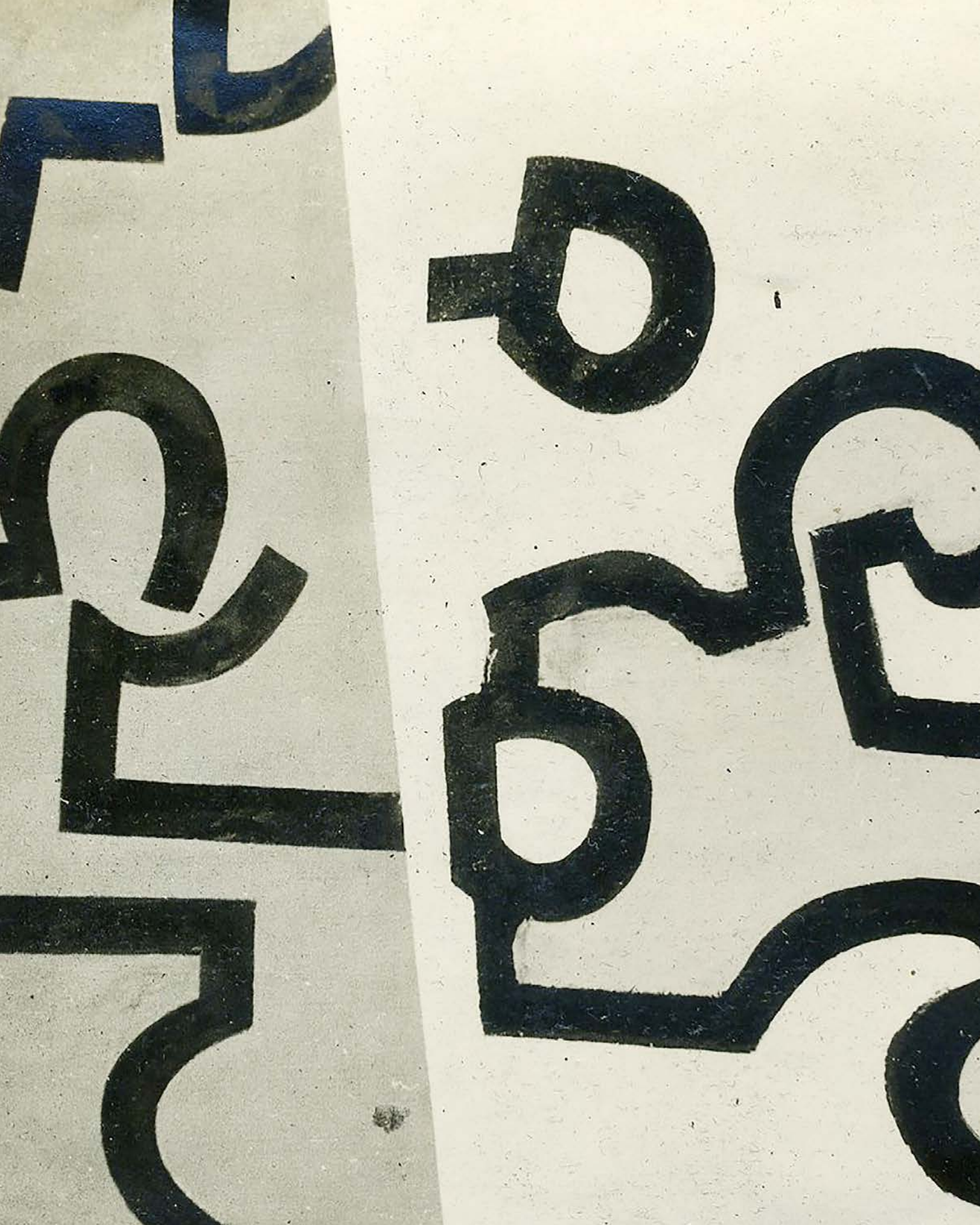
For an article ““Six Paintings’ Is By Six Women” (*The Kansas City Star*, March 1963), Blaine noted: A poor piece by an irritatingly bland sourpuss. I keep it only for the record. Let’s hope time upsets him. Do they ever title a show ‘6 MEN PAINTERS’?





Scrapbooks featuring individual and group exhibition ephemera.





The woman painter should not be in competition with male artists. She has inherently a different slant, just as every artist has, one from another.

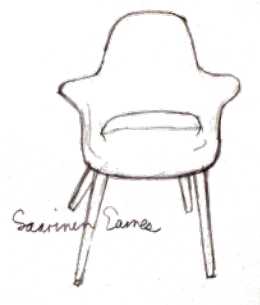
*Nell Blaine Discusses Her Approach to Art, 1957*

# Artist Sketchbooks & Artist Books

**Oversize sketchbook, 16.5x11.5”, black covers removed, single sheets.** First page signed “Nell Blaine; 128 W. 21st st; New York City”. Includes numerous drawings, sketches, illustrations, pasted-in reference material, studies, notes. Various methods used such as pencil, ink, gouache and collage. Pages are filled both front and back. Artwork shows Blaine’s early period of the 1940s where she experimented with abstract form, biomorphic shapes, and fragmentation. Connections to her artistic influences Jean Hélion, Fernand Léger, and Hans Hofmann are evident.

**Sketchbook dated “1945 1946”, 9.75x7.5”, black cover.** With pencil drawings exploring various curves and forms including: protractor, Eero Saarinen and Charles Eames Organic Chair, an ancient throwing knife with multiple blades, handmade comb, and more. The second half of the sketchbook reveal several hard-edged and organic abstract forms; one in black ink, two in red gouache and one with red and black gouache; some seem to take their inspiration from the preceding pencil drawings.

**Masters of Abstract Art: An Exhibition for the Benefit of The American Red Cross. April 1st to May 15th, 1942 at Helena Rubinstein’s New Art Center 715 Fifth Avenue, New York City edited by Stephan C. Lion.** In this unique personal copy, Blaine has mounted the original printed wrappers to boards and transformed the front/back covers into a new design with blue gouache. The end papers have been reassembled (from various sources) with cut and pasted text pertaining to Piet Mondrian and images by Wassily Kandinsky, Arshile Gorky, George L. K. Morris and others. The interior pages have been heavily marked with pencil throughout as if Blaine was reorganizing the text.



Saarinen Eames chair from sketchbook, c. 1945–46.

**Small oblong scrapbook titled “F. LEGER 1945”, 5.75x7.5”, black cover.** With Blaine’s hand-lettered bookplate “BASS–1945 128 W. 21ST. N.Y. CITY” pasted to the front endpaper with an original, hard-edged abstract design of multi-colored, glossy cut paper (possibly celotex or electrical tape). Featuring works from Léger (c. 1925–1949), the interior is illustrated with black and white (and one color postcard) paintings, some with captions. There are a several instances where reproduced photographs of farm equipment, tractor plows and tractor seats are juxtaposed with paintings revealing the artist’s influences from mechanical forms.

**A compact vertical sketchbook, 7.5x4.75”, black cover.** Heavily illustrated with mostly full page black marker line drawings with subjects ranging from single objects such as the shoe or a human hand to more elaborate scenes focusing on details and unique angles of furniture, fabrics, people, outdoor scenes and more. The forms of inanimate objects become more gestural and are characterized by thicker, vigorous movements and expressive lines; less representational and more abstract.

**(16) oversize, loose sheets housed in an oversize manila envelope containing reproductions of Blaine drawings, mostly flowers and plants along with one portrait.**

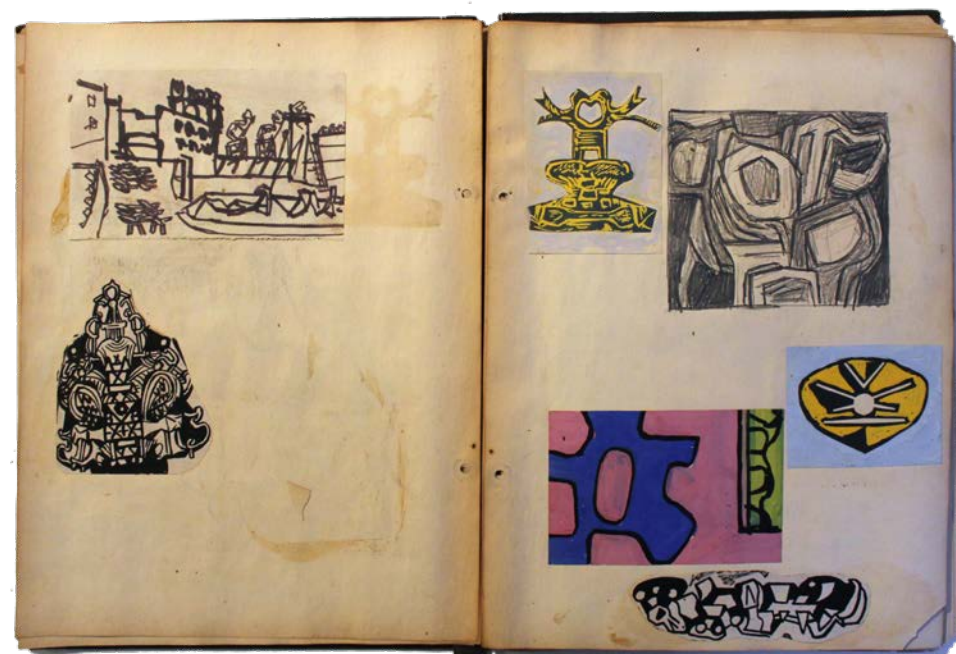
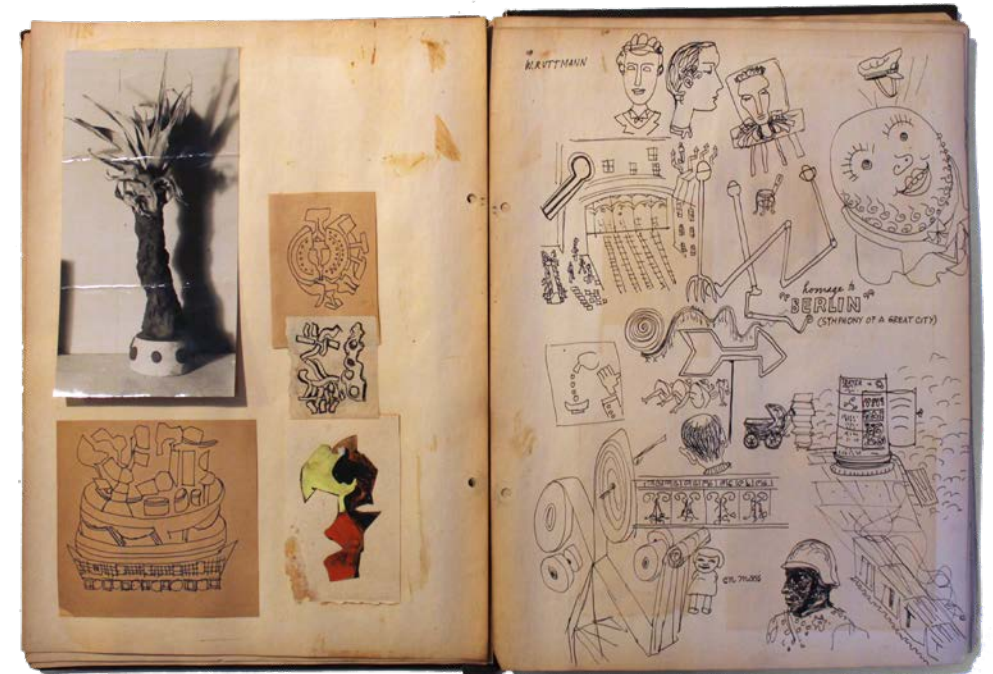
Accompanied by a letter dated “30 August 1987”. Housed in an envelope addressed to Blaine in Gloucester, MA “from M. Karpilow, Berkeley, CA”. Miles Karpilow (1931 - 2008) was a master woodworker and collector of rare books and fine art. Perhaps, Karpilow had collected some of Blaine’s works.

*The following is a small group of items associated with Blaine’s extended stay at Mt. Sinai Hospital, New York City from 1959–1960 due to polio contracted in Greece:*

**“Readings and Notes” (from October 14, 1959 to March 14, 1960).** A partially filled sketchbook with an inventory of what Blaine read including books by: Harry Levin, Jack Kerouac, Emily Dickinson, Vladimir Nabokov, Mark Twain, D.H. Lawrence, Horace Gregory, Alan W. Watts and others. Andrew Marvell’s entry includes an imaginative illustration and his metaphysical poem “To His Coy Mistress” is transcribed. Three full page fantastical drawings: “Splash”, “Whither?”, and “Fly catcher ...” and one untitled along with short notes and quotes by E.E. Cummings for Daisy (presumably the poet, editor, and translator Daisy Aldan).

**“Volume II From Down Under or The Diary of a Hypochondriac”.** A fully illustrated sketchbook (from February 9, 1960 to March 24, 1960) revealing Blaine’s spontaneous imagination; with more than twenty-five, black, thin line drawings (two with multiple colors) in the same whimsical and imaginative sensibility with titles ranging from: “before the fall” to “BE MY VALENTINE”, “MUSIC series”, “in the garden”, “swimming bird”, “snails”, “ski-jump of the mushrooms”, and “the nest builders” and others.

**“Sappho from translation by Mary Barnard, Selections by N. Blaine”, 1959 with Barnard, Mary (trans.) Sappho. University of California Press, 1958.** Blaine’s visual interpretation of specific passages from Barnard’s book with loose, folded sheets of original drawings based on parts of the book. Group of drawings inscribed “December 27, 1959 for a friend; Mt. Sinai Hospital”. Despite Blaine’s lack of mobility, these drawings are quite charming and personal with the inclusion of her fragile handwriting. Housed in an envelope titled “Sappho Sketches, done in hospital during 1960”. Envelope is addressed to Blaine, Riverside Drive, NY from Rozanne Knudson, Sea Cliff, NY. Knudson (also known as R.R. Knudson, or “Zan”, 1932–2008) was a writer and long-time companion and literary executor of poet May Swenson (1913–1989). Knudson, Swenson and Blaine likely met at the MacDowell Artists Colony.



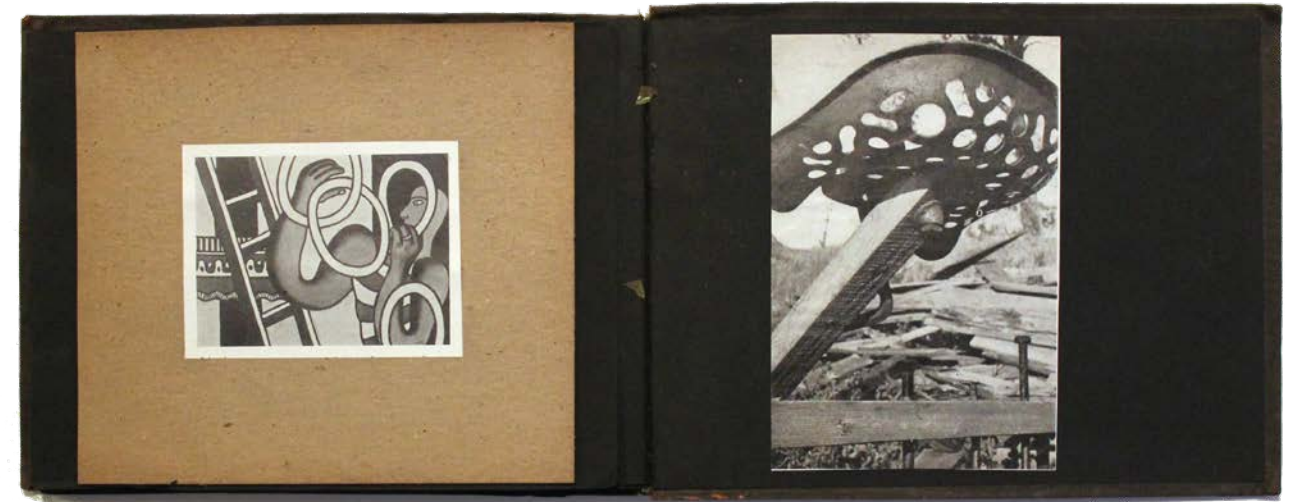
Artwork shows Blaine's early period of the 1940s where she experimented with abstract form, biomorphic shapes, and fragmentation.



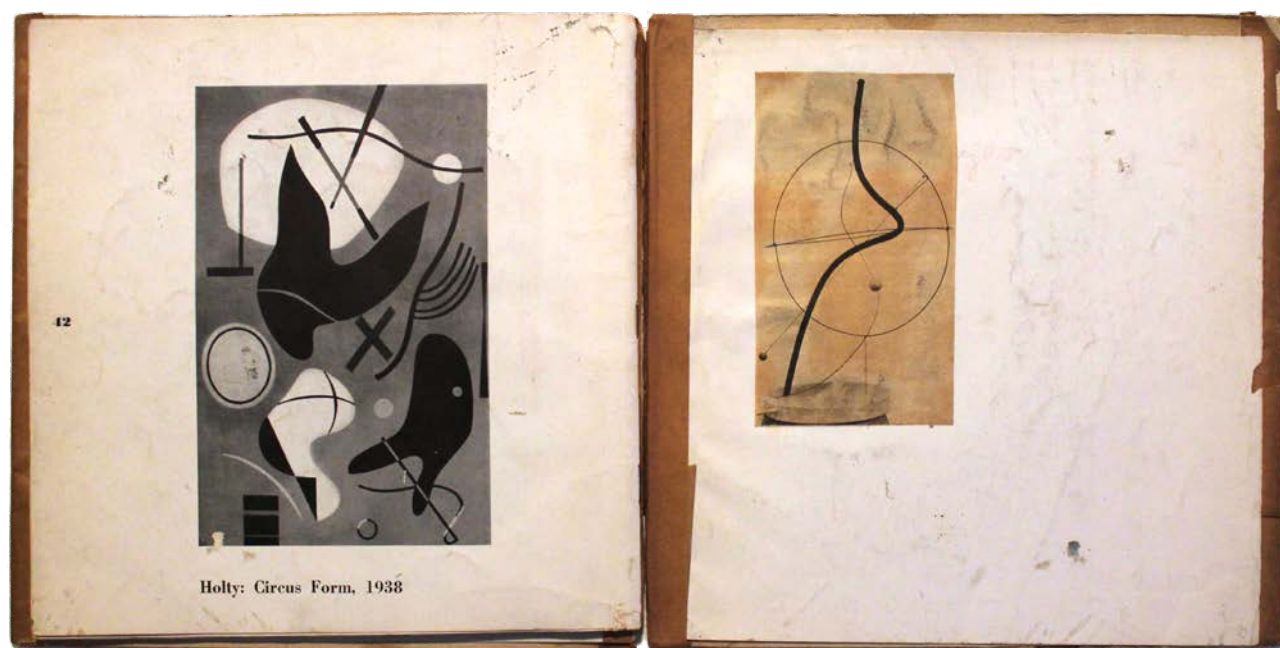
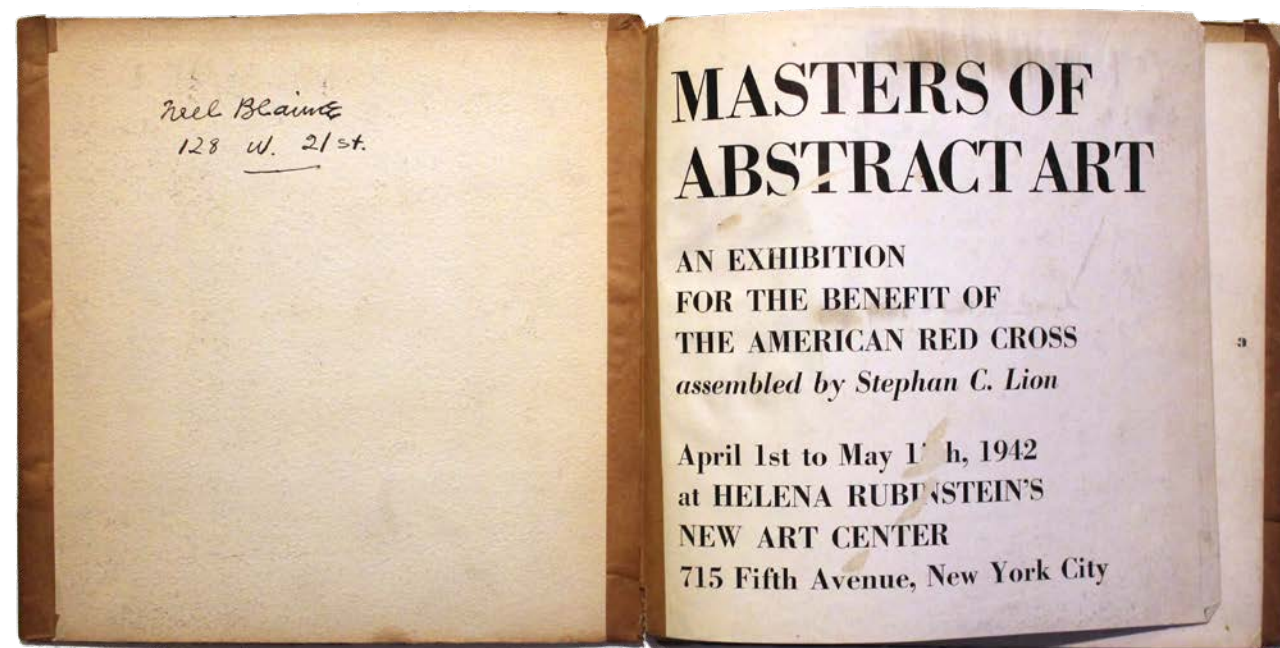
Sketchbook showing various methods used by Blaine such as pencil, ink, gouache and collage.



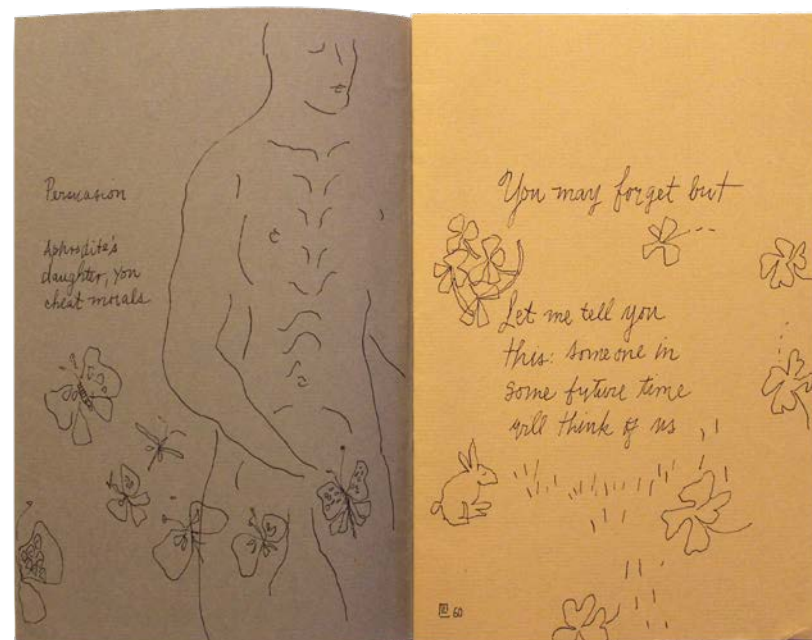
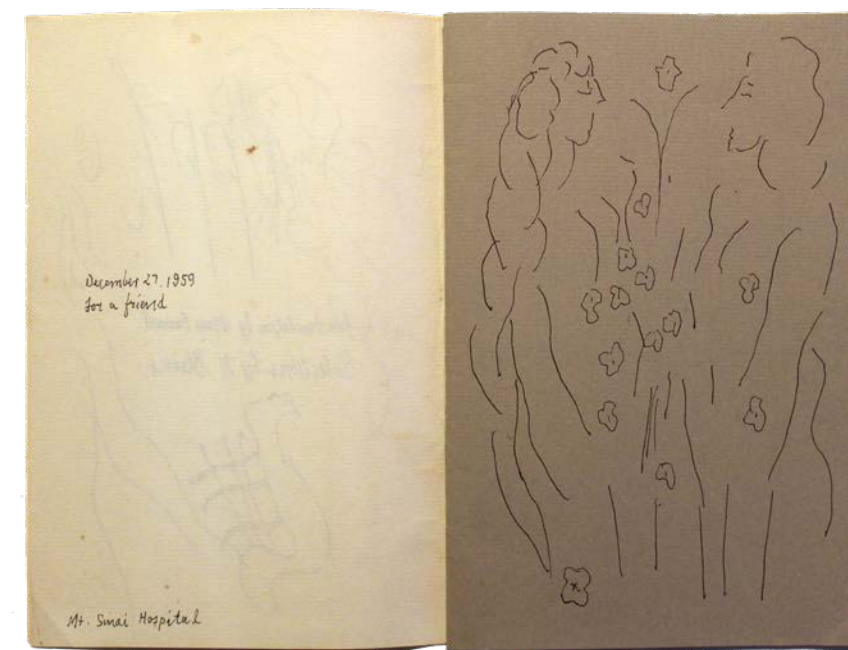
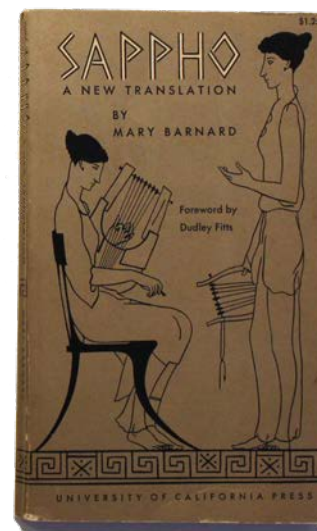
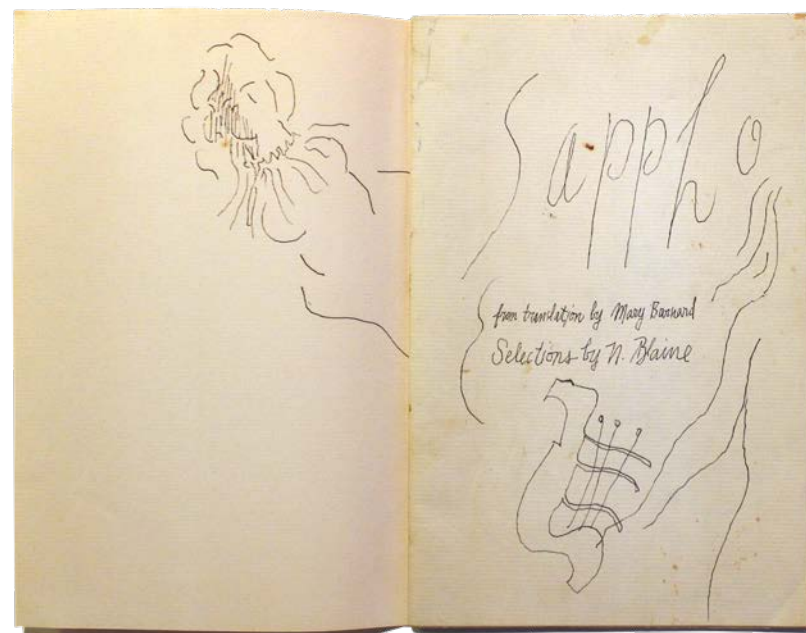
Nell Blaine  
128 W. 21st St  
New York City



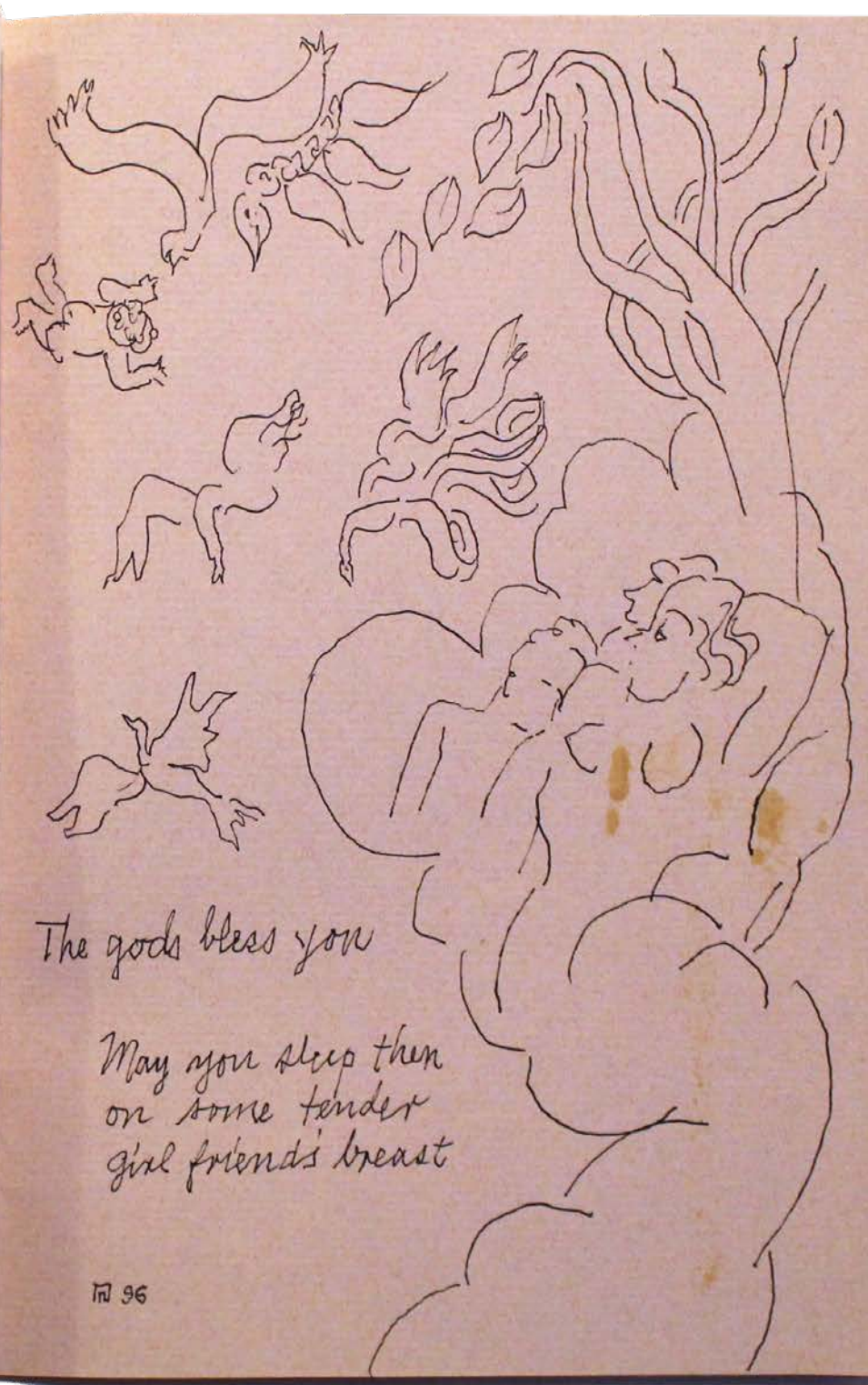
Scrapbook F. LEGER 1945.



Blaine's personalized copy  
of *Masters of Abstract Art:  
An Exhibition for the Benefit  
of The American Red Cross*,  
1942.



*Sappho from translation by Mary Barnard, Selections by N. Blaine - Blaine's visual interpretation of specific passages from Barnard's book, 1959.*

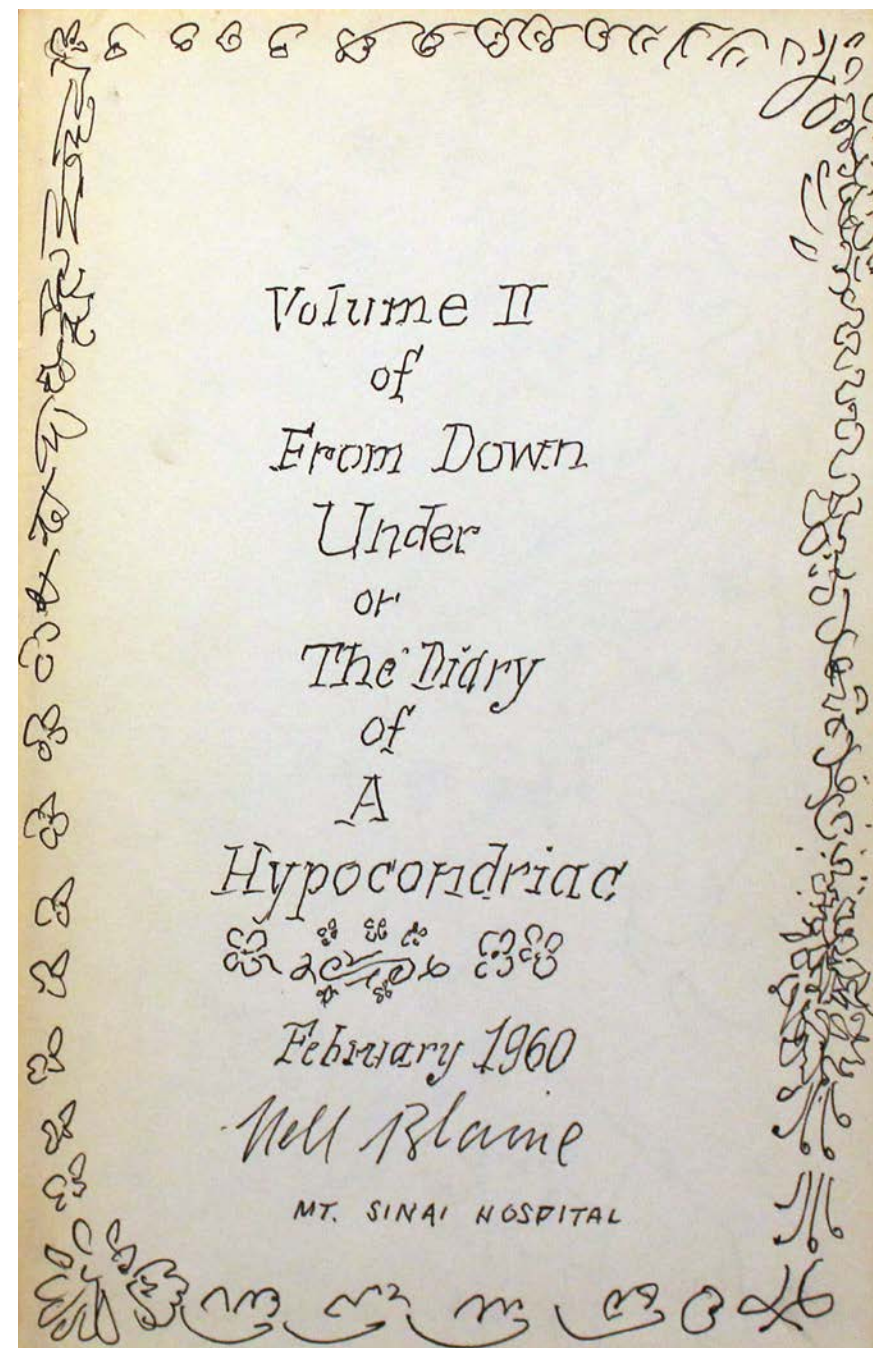


The gods bless you

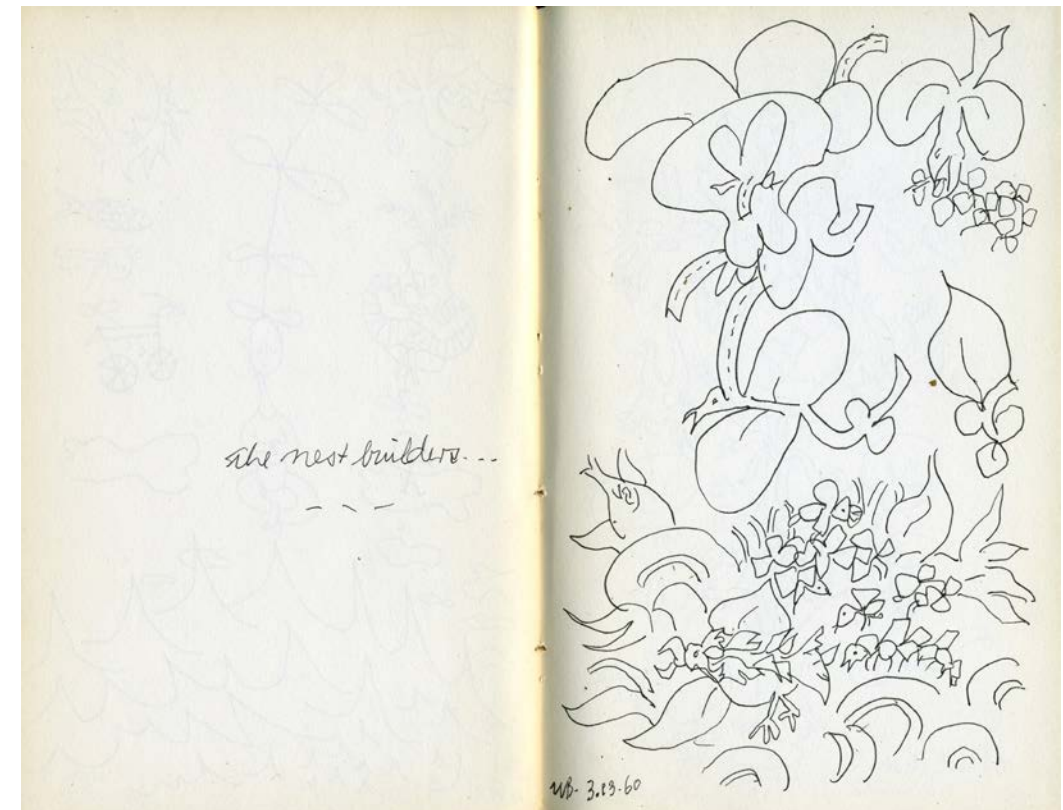
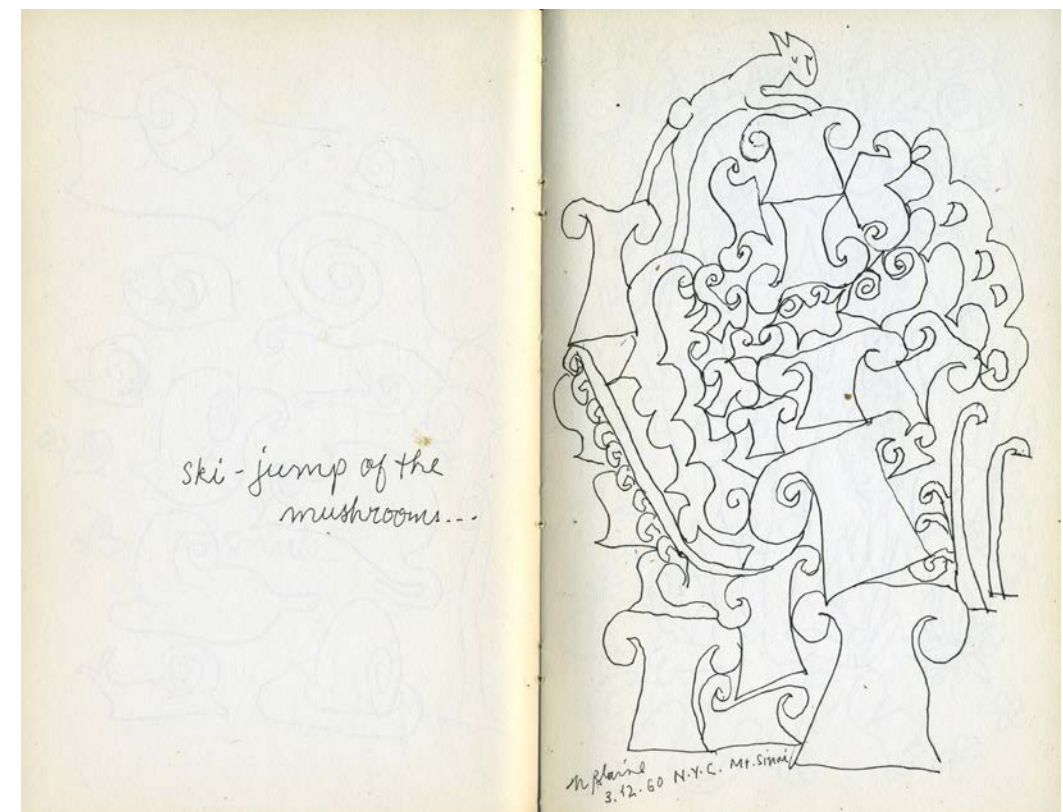
May you sleep then  
on some tender  
girl friend's breast

in 96

Sappho from translation by  
Mary Barnard, *Selections* by N.  
Blaine: The gods bless you;  
May you sleep then on some  
tender girl friend's breast.



Illustrated sketchbook Volume II From Down Under or The Diary of a Hypochondriac, completed during Blaine's stay at Mt. Sinai Hospital, NY due to polio, 1960.



# Graphic & Commercial Design

Blaine worked professionally as commercial graphic designer, advertising designer and a prolific illustrator throughout the 1950s; both independently and as a short-lived partnership with Alan Ross. This collection of binders represents her important contributions as a woman during a time when men mostly dominated the industry. Blaine signed her work in various iterations, “n. blaine”, “blaine” “n.b.”, “nell blaine” indicating ownership of the design. Her unique hand-lettering script is on par with other designers of the era.

**Binder “N.B.’s COMMERCIAL ART SAMPLES from 1940–42 & 1950–53”, 11.25x9.5”, brown covers.** Commercial work (advertisements, direct mail, letterhead, postcards, illustrations, caricature, lettering, etc.) from her early employment at the Richmond, Virginia Advertising Agency “Houck & Company” for clients: The R. H. Bogle Company, The Jefferson Hotel, Atlantic Life Insurance Company, Virginia–Carolina Chemical Corporation, The Morris Plan Bank of Virginia, *National Art Magazine*, pen and ink portrait of R.S. Reynolds, Sr. President of the Reynolds Metal Co. for their 1941 Annual Report. Included is her later period (advertisements, booklets, illustrations, original photograph, mastheads and logos) in New York City for clients: Greenwich Village’s The Circle in the Square; United Jewish Appeal (UJA); The Dance Center of the YM–YWHA (Midi Garth, Nona Schurman, Stuart Hodes); *The Village Voice* (two original hand-lettered letterheads featuring Blaine’s new masthead/logo design); American Aerovap, Inc. (prepared by Ruder & Finn Associates) including an original mechanical/comp, Jack Borgenicht, Inc.; The Dietz Press, Inc.

**Binder, 11.5x12.5”, black covers.** Blaine’s work for New York City clients in theatre, publishing, decorative accessories, music, manufacturing and fashion/clothing c. 1952–1957: *The American Mercury*, *The Saturday Review of Literature*, The American Creative Theatre, Lee Bernay Associates (Lamp Craft Studios), Charlotte Selver, Louis W. Brown, Rand International, The Artists Theatre (Tibor De Nagy Gallery), The Hamilton Metal Products Company, David Weiss Importers, Harold J. Rubin, Sherle Wagner, Jack Borgenicht Originals, Columbia Artists Management (Arthur Fiedler and the First Transcontinental Tour), Eugene George Istomin, Gold and Fizdale Duo–Pianists, Blaine’s “design for advertng” business card as well other anonymous clients and/or unpublished

projects. This binder features more than (50) items: full-page advertisements (pulled from magazines); studio proofs (blank on verso); a group of whimsical line illustrations; smaller display advertisements; folded brochures and individual sell sheets. Of importance are camera-ready artwork (some with white out) and original, process materials that give us a preview into Blaine’s design process and expertise in hand lettering. These materials include a spectacularly modern series of color design mechanicals (paste-ups) for the internationally celebrated, Julliard trained piano duo Arthur Gold and Robert (Bobby) Fizdale and the famous, American pianist Eugene George Istomin.

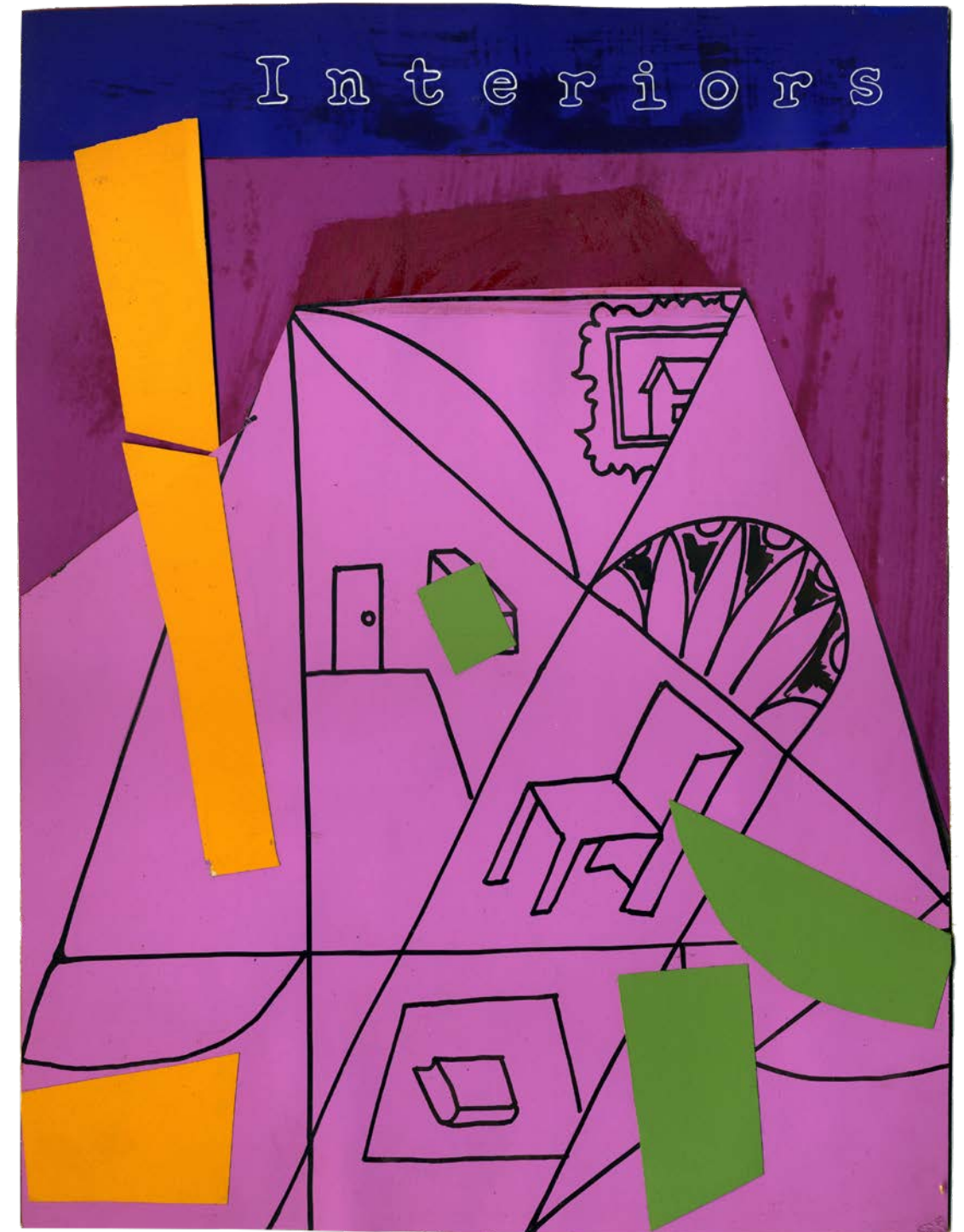
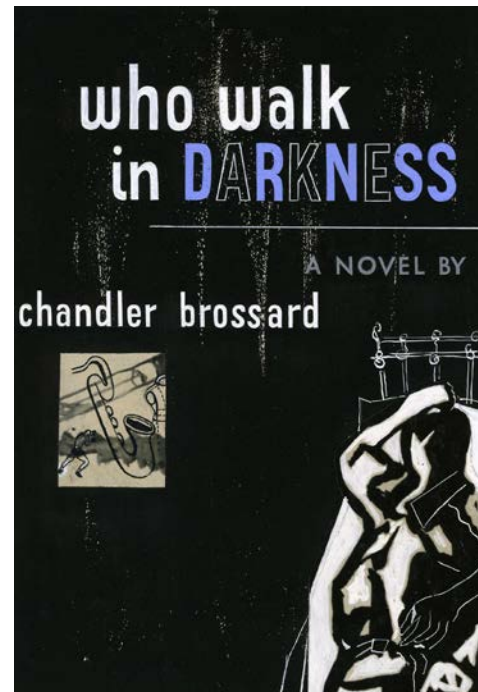
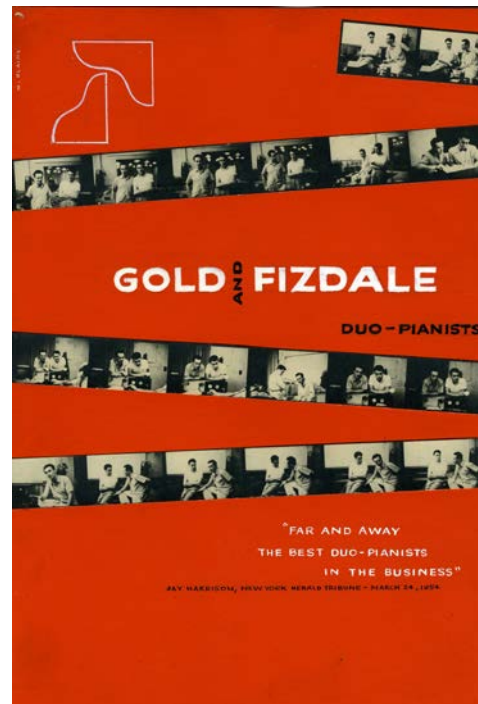
**Binder, 12.5x14.5”, black covers.** Cultural, business and artistic arenas in New York City c. 1953–56 including ephemeral items; small booklets art exhibition announcements and posters for her own work and others held at Tibor De Nagy Gallery, as well as the Hansa Gallery (featuring Ida Fischer); advertisements for [Henry] Greenhut and a unique dragon designed and executed by Blaine and photographed by Ernest Beadle for *Harper’s Bazaar*, March 1955; a pamphlet about mental illness for The New York State Society for Mental Health; brochure for Investors Planning Corporation (ICP); announcement and mini-posters for Midi Garth et als. at The Henry Street Playhouse and YM–YWHA (with photographs by Val Telberg the Surrealist-influenced photomontagist) and [Gloria] Branfman; The Art Lending Service of the Museum of Modern Art; The International Council at the Museum of Modern Art; Lee Bernay Associates business card and announcement; Columbia Artists Management (Polyna Stoska Soprano); seasonal announcements The Artists Theatre; book cover designs for several (a Doubleday Anchor Book) by D.H. Lawrence, Ernst Cassirer and Stendhal; a photograph of a set design by Blaine (now destroyed) for John Ashbery’s “The Heroes” at the Artist’s Theatre (1953); Columbia Artists Management, Inc.; Letterhead/logo for Celeste G. (Gottesman) Bartos; Adult Program booklet (and color cover variations) Great Neck Public Schools. Of special distinction: an original composition of line drawing, gouache and cut paper collage mounted on board for the cover of *Interiors* (unpublished) magazine; a spectacularly modern color design mechanicals (paste-ups) for the celebrated, American pianist and conductor Leon Fleisher; a book cover designed for the novel by Chandler Brossard, *Who Walk in Darkness*.

**Spiral binder labeled on spine “XMAS CARDS”, 11.5x10”, sheets with plastic sleeves, black covers.** Several wonderful, handmade-made holiday cards designed by Blaine using collage and handwriting similar to prominent mid-century American graphic designers Paul Rand and Alex Steinweiss. Other cards designed by Saul Steinberg (one for The Ram Press and the other blank and unused). Also includes photographic experiments, possibly taken by Blaine, some appear to be for commercial projects, others are of interiors.

**The Plastickers.** A spiral bound booklet published by The Clayter Corporation, NYC with illustrated line drawings by Blaine throughout. The book was designed and created by Ruder and Finn Associates c. 1950, a public relations firm established in 1948 in New York by David Finn and Bill Ruder, Blaine occasionally partnered with them on other works.



Illustration by Blaine from  
*The Plastickers*, c. 1950.

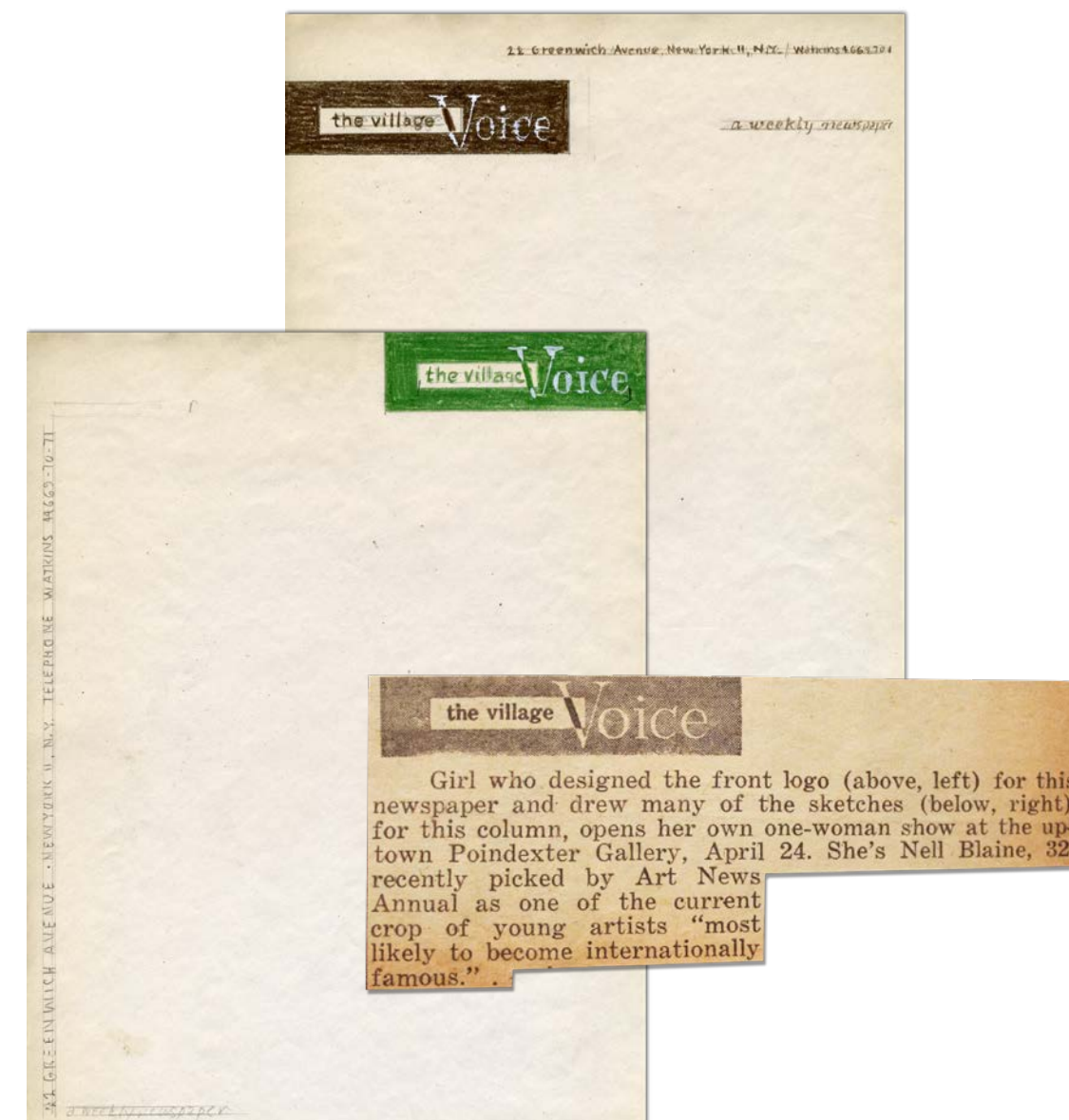


Designs for book jackets and concert announcements, c. 1950s.

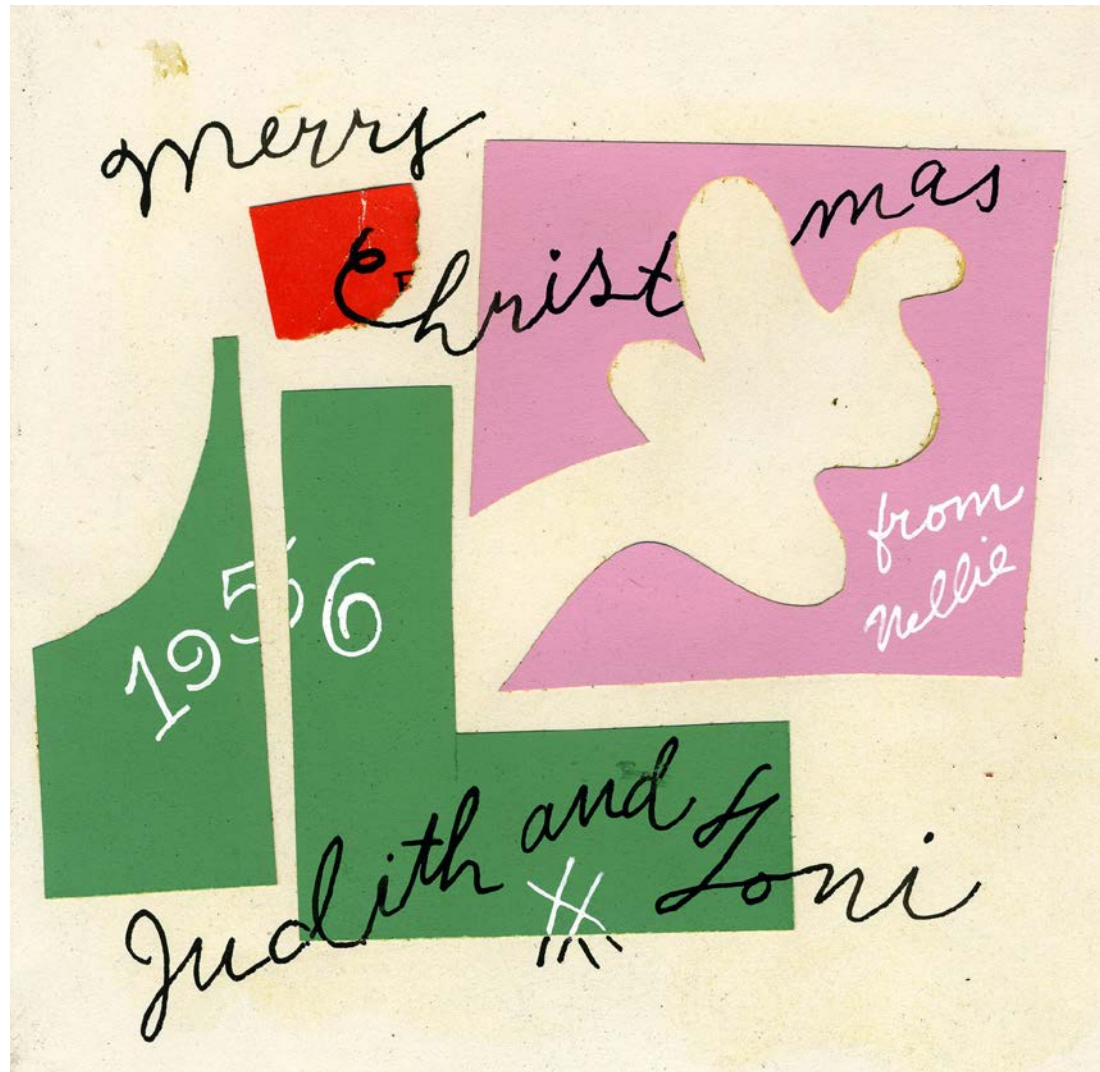
An original composition for *Interiors* magazine (unpublished, c. 1950s).



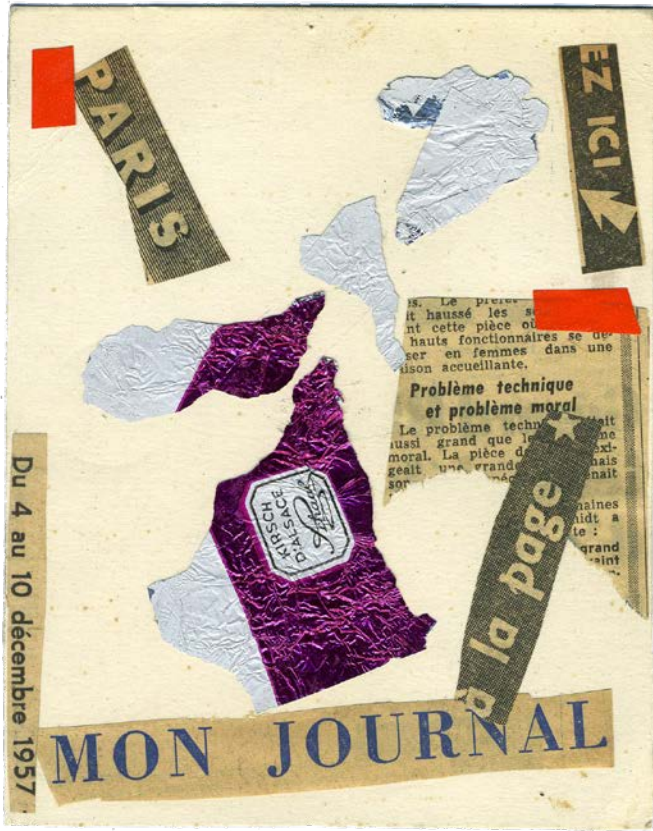
Advertisement design for a utility box produced by The Hamilton Metal Products Company.

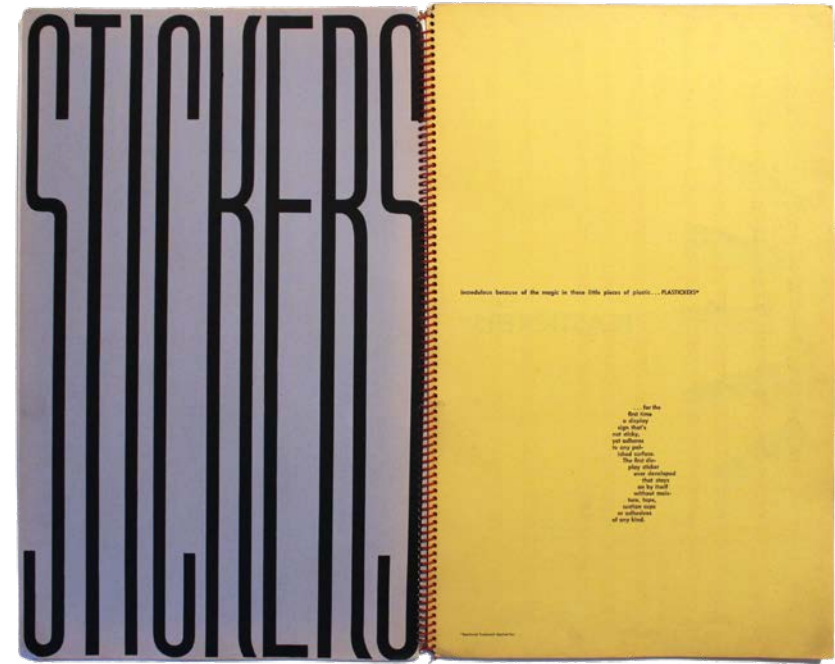
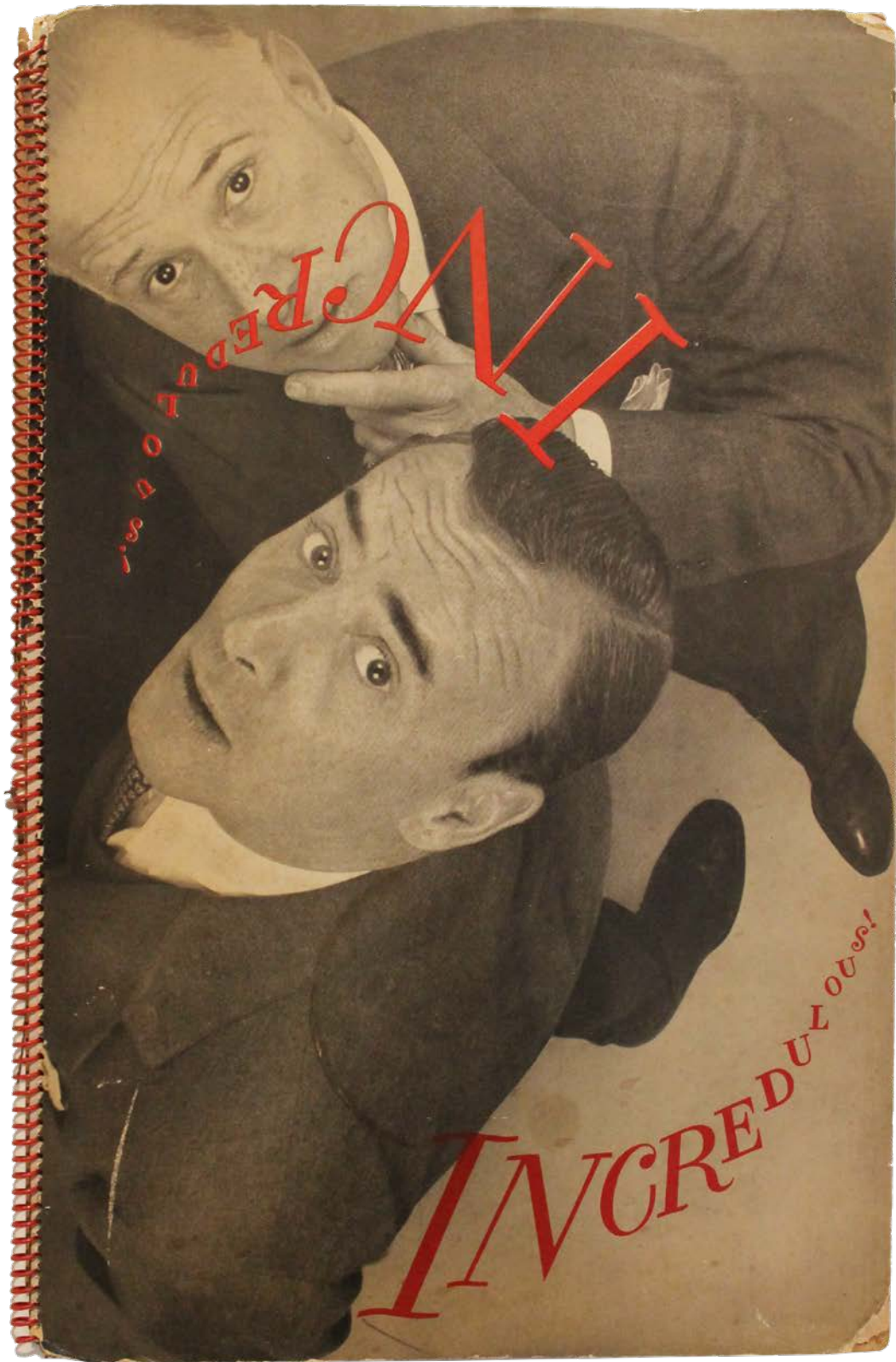


Letterhead designs featuring Blaine's new masthead/logo for The Village Voice.



Holiday cards from Nellie  
and collage designs.





*The Plastickers, The Clayter Corporation, designed by Ruder and Finn Associates c. 1950. "Plastickers" are display stickers with no adhesive.*

I am moved by  
the fantastic.

*Art Notes; Nell Blaine 56 Blvd.  
Montparnasse Paris, 1950*

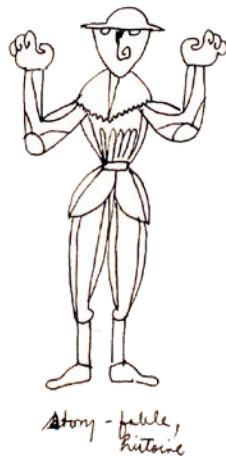


# School Coursework & Assignments

**An original mock-up for a book titled: “Ancient Art (a–m)” with “NELL W. BLAINE 1941” written on the front cover.** This Richmond School of Art class assignment highlights Blaine’s experimentation with book design, page composition, production and paste-up skills. Covering the Prehistoric Ages to Egyptian, Assyrian, Crete or Minoan Greek and Romans this early class project includes: original, intricate pen and ink drawings and illustrations, hand colored diagrams, timelines and informational graphics, gouache hand-lettering (as artistic section title pages), painted ornamental borders, a title page with original design roughs or sketches on verso, stapled handwritten notes “OUTLINE FOR ART HISTORY”. Some of the chapter title pages are vividly designed and reveal a true sense of modern page design.

**A thin, loosely filled Composition notebook titled “Books” on the cover and “V. W. YEARS” on the first page (possibly referring to Virginia Woolf) from c. 1948.** Original thoughts, a few typescript notes pasted-in and loosely inserted pages, related to class notes and/or readings of literature and prose. The last three pages include a hand-lettered pencil Hebrew alphabet ending with “tsadik” or “TS” and starting with “aleph” or “A” with phonetic spelling for each.

**A dense notebook titled “Art Notes” from “Nell Blaine 56 Blvd. Montparnasse Paris” and dated “5/31/50”.** The first few pages are references regarding a visit to the “Modern Museum, Paris” and artwork related to Matisse, Picasso, Bonnard, Braque, et al. “It was a painful experience to see everything in the Modern Museum. Over ½ is pure junk and produces the same nausea as the American junk pictures.” Robust notes from a French language class including charming illustrations visualizing the words or ideas. Translations pertaining to *Concrete Art* by Max Bill from *Réalités Nouvelles*, 1950. Slipped-in loose sheets of handwritten and typescript notes and homework assignments, some related to the French classes she took at New York City’s New School for Social Research; one on a “Blaine Ross studio” letterhead. A personal letter ‘To Connie’ where Blaine muses about Paris traffic, the geography of the Louvre, public monuments, and art history. Toward the end are specific notes on gouaches, contemporary painting, criticism, Ballet, Versailles and more. Sporadic artistic doodles, abstractions and thoughtful drawings throughout with folded notes of paper inserted throughout.



Notes from “Intermediate French”, New School for Social Research, 1953: *story - fable, histoire.*

**Composition notebooks for “PHYSICS” and “Intermediate French” both taken at the New School for Social Research in c. 1951/52 and 1953 respectively.** With charming illustrations visualizing French words and copious instructional diagrams illustrating the principles of physics; including plentiful notes, loose sheets and typescript final examinations slipped-in. Unrelated to the course material are sporadic artistic doodles, abstractions and thoughtful drawings.

**A spiral notebook for multiple lectures from “KURT SELIGMAN’S” (sic) course “AESTHETIC EXPERIENCE” at the New School for Social Research, 1953.** Blaine’s notes from Seligmann, the Swiss-American Surrealist painter and engraver’s course: basic ideas of Surrealism; its main figures (Breton, Apollinaire, etc.); seminal books and topics such as: dreams, alienation, decalcomania, frottage, perception (and more); Poussin, the Impressionists, “The Magical Stimulus”; Freud; Chirico; Hieronymus Bosch and his “Hell” and “The Garden of Delights” paintings; Jean Cocteau with four individual pages inserted, some pertaining to Cocteau’s avant-garde film from 1930 “Le Sang d’un Poet” (The Blood of a Poet); with a few original illustrations in the margins and text. Unrelated to Seligmann’s course are notes on: French language (verbs), photo electric cell, electron properties, x-rays, and more. With fantastic, full-age pen and ink-realized drawings throughout, artistic doodles, abstractions and informational diagrams.

**A spiral notebook titled “Hofmann Class Notes 1942–1943”.** Related to Blaine’s engaging year long study with Hans Hofmann (Hans Hofmann School), one of the most important figures in post-war American Abstract Expressionism and a pivotal figure who helped formulate Blaine’s artistic thinking and abstract painting sensibilities. Notes related to *The Living Thoughts of Nietzsche* by Heinrich Mann; specific ideas about “COLOR”; several detailed pages about “COMPOSITION”; abstract art; notes on Degas, Paul Gauguin, John Sloan, Robert Henri; books by Louis Danz (*The Psychologist Looks at Art*), Sheldon Chaney (possibly *The Story of Modern Art*) and James Johnson Sweeney (*Plastic Redirections in 20th Century Painting*); several short pages of notes by Lee (Leland) Bell re: ‘the task of the artist’. Bell, the American painter also studied with Hofmann for a short period in 1942 where he met Icelandic figurative painter Louisa Matthiasdottir. References throughout mention: Matisse, Picasso, Mondrian, Kandinsky, Malevich, Arp, Bonnard, Hélion, Duchamp as well as unique points of view on ideas about Hofmann. Quick doodles and thoughtful sketches throughout, some illustrating lectures and various inspirations. A unique collection of drawings of modern furniture including: a Marcel Breuer cabinet, an adjustable metal lamp, a bookcase (which was actually built by Blaine), a sculptural table by Giacometti, sculptures, table legs, a variety of tables by “Rudy B. I think” presumably referring to Rudy Burckhardt, the Swiss-American filmmaker and photographer and detailed drawings showing research for various framing solutions by: Mondrian, Miró, Matta, Hélion, Léger and lastly Blaine. Of particular interest is a potential design for a new magazine (*The New Art Review*) with ideas for names, artist group names, various designs, alternative titles for books, modern art workshops and new paintings. The interior of the back cover features a cover design with titles and notes for a 1946 exhibition titled “10 Painters” and “The Jane Street Group” with a purpose statement about the group: the New American Painters. Blaine, a founding member of the Jane Street Gallery, had her first solo show there in 1945.

only those who can do

the beginning - Dec. 1942

(Def. Synthesis - composition or putting two or more things together; deducing complex ideas from simple ones. (See Synthetic))

## THE GENERALITIES

must learn to fly in canvas

Transcend the everyday.

Fundamental characteristics of good canvas; opposition and tension.

Art is communication of sensation through movement, color, positive areas; negative areas.

Never be too sentimental. Control your emotion, directing it into a strong channel of expression, transposing it into effective sentiment.

Never have too much synthesis.\*

Intensification through opposition.

} get harmony through opp.  
not synthesis.

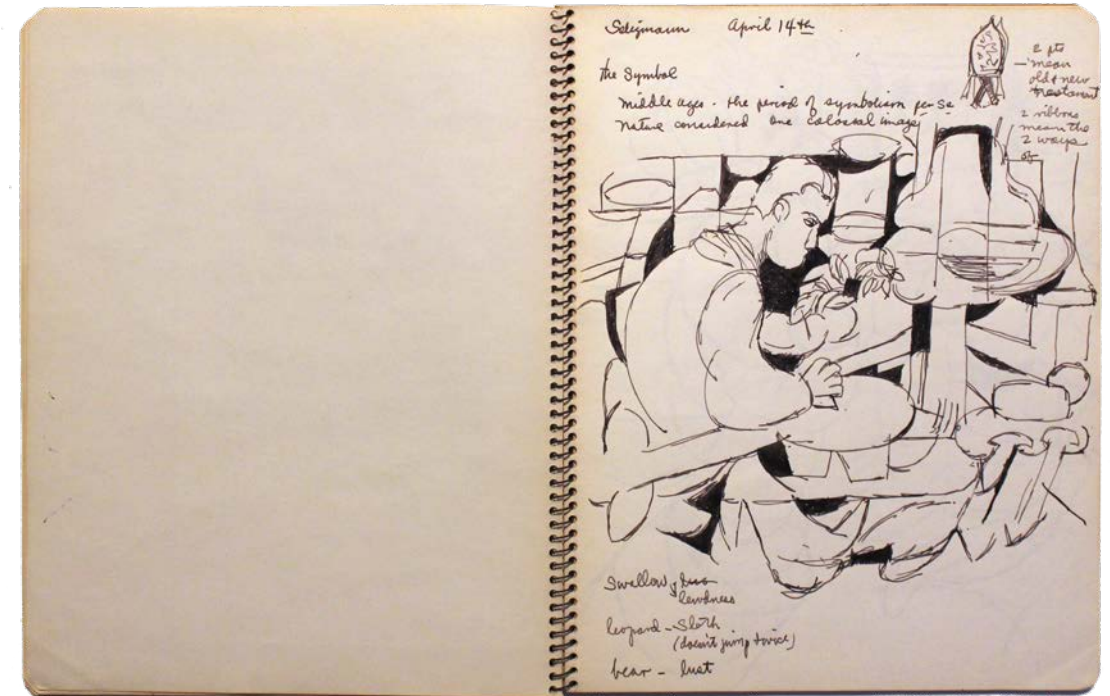
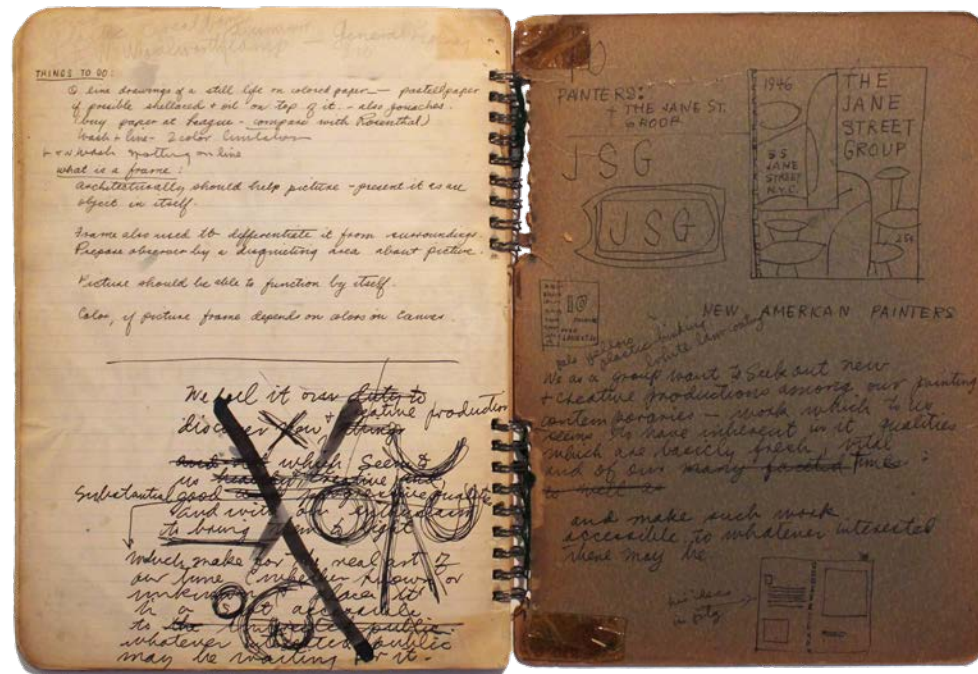
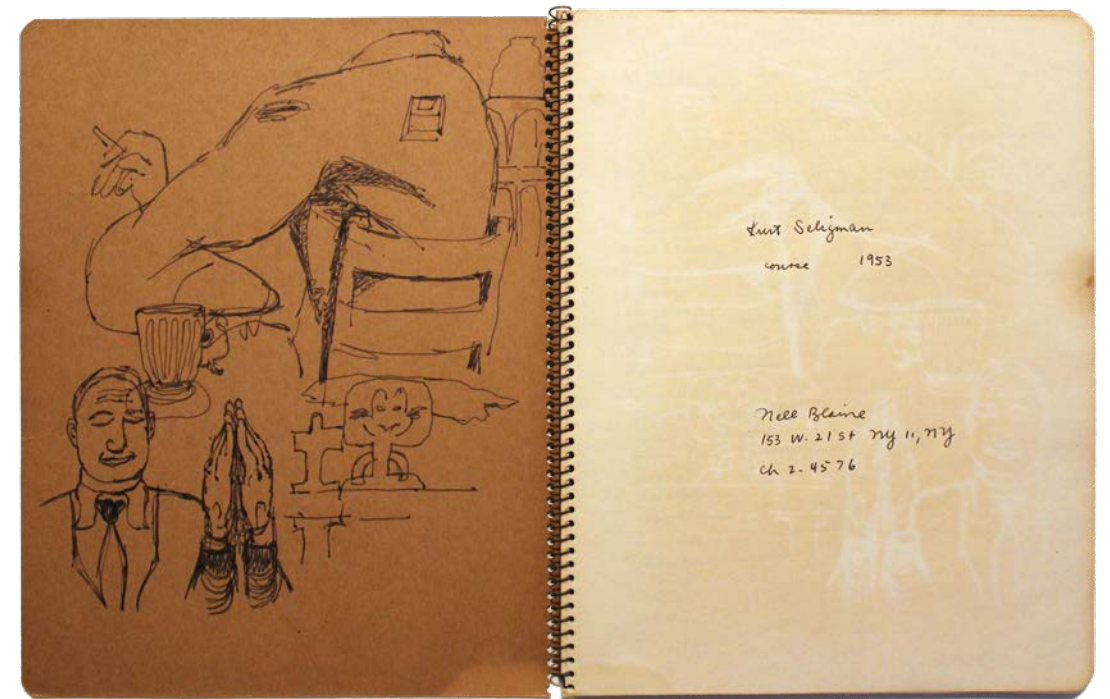
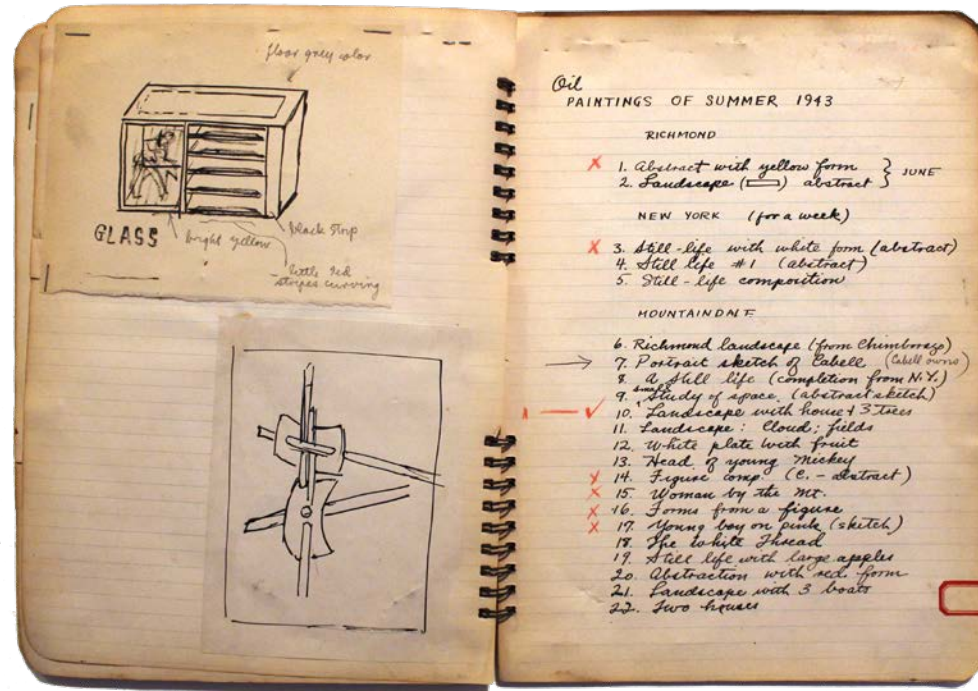
Believe in your own feelings.

Have sense of freedom always.

Bad experiences are the best experiences.

You cannot paint with intellect - emotions much stronger than mind. Much better that impulse should carry you than mind, though mind must function to a certain degree.

Outside inspires you; shows rhythms of life.

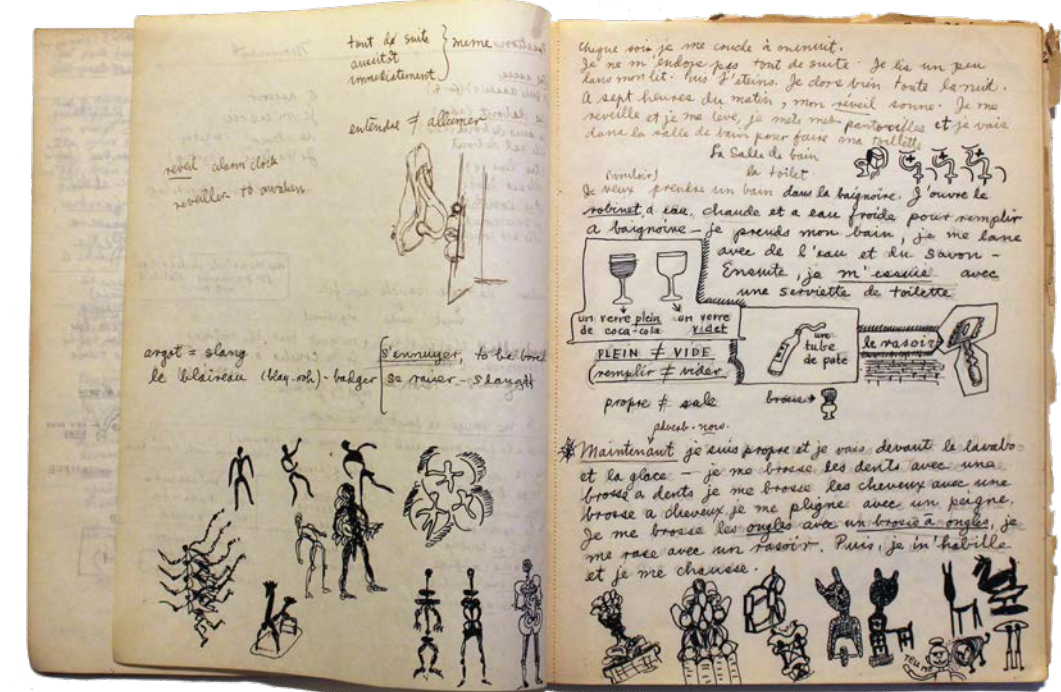
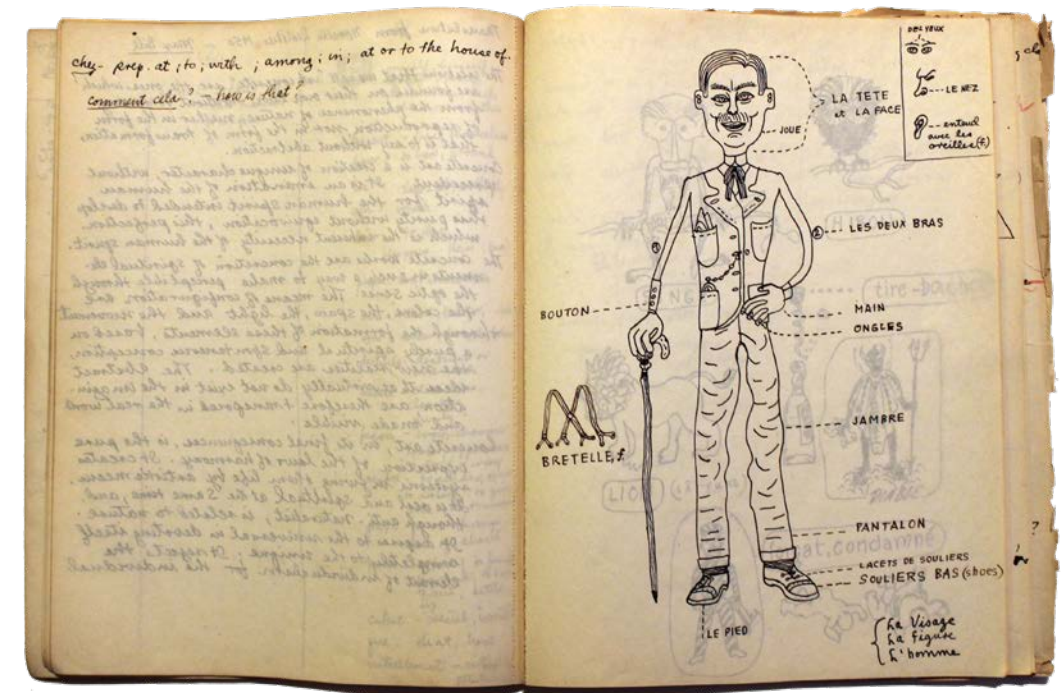


Notebook for classes  
taken with Hans  
Hofmann, 1942-1943.

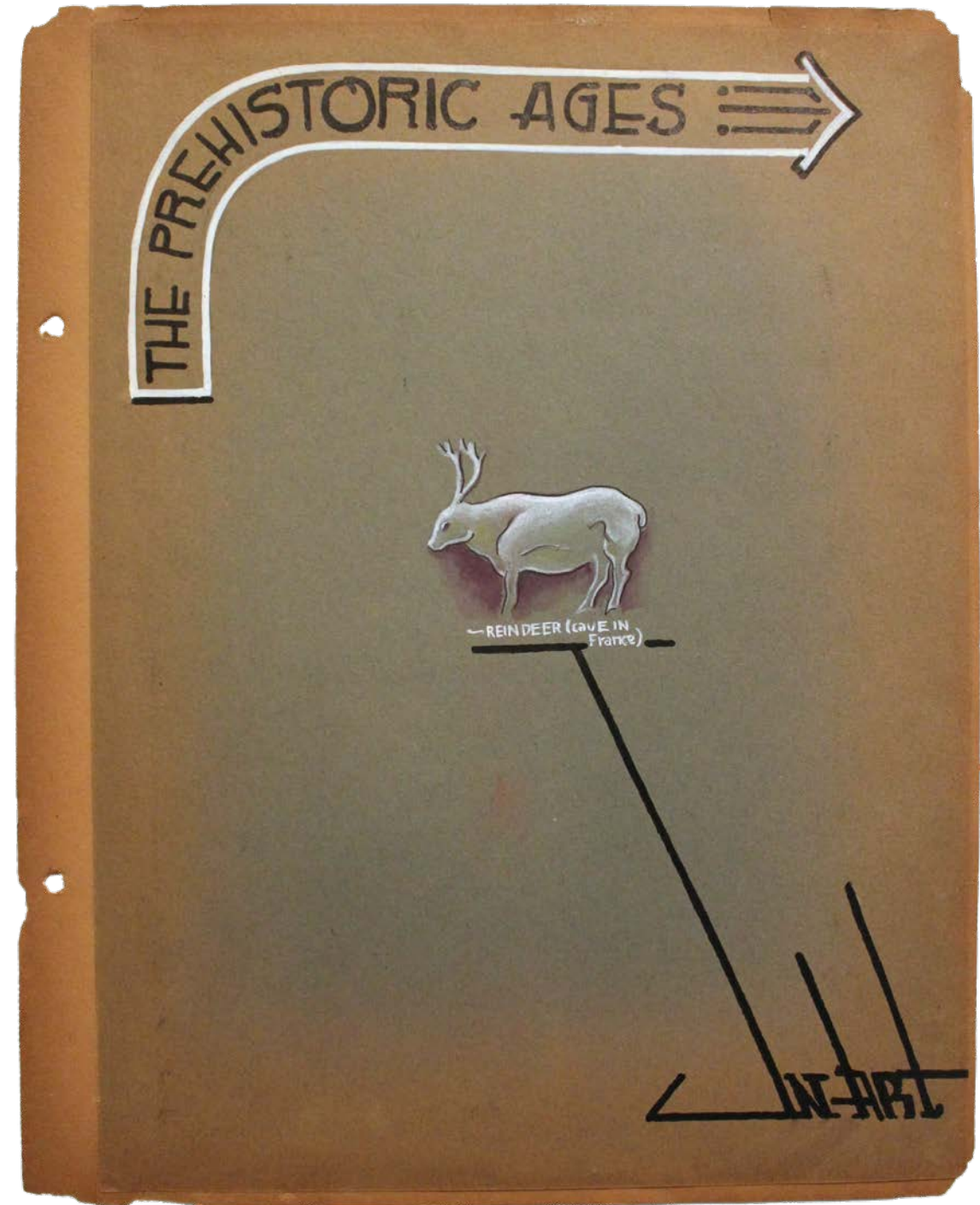
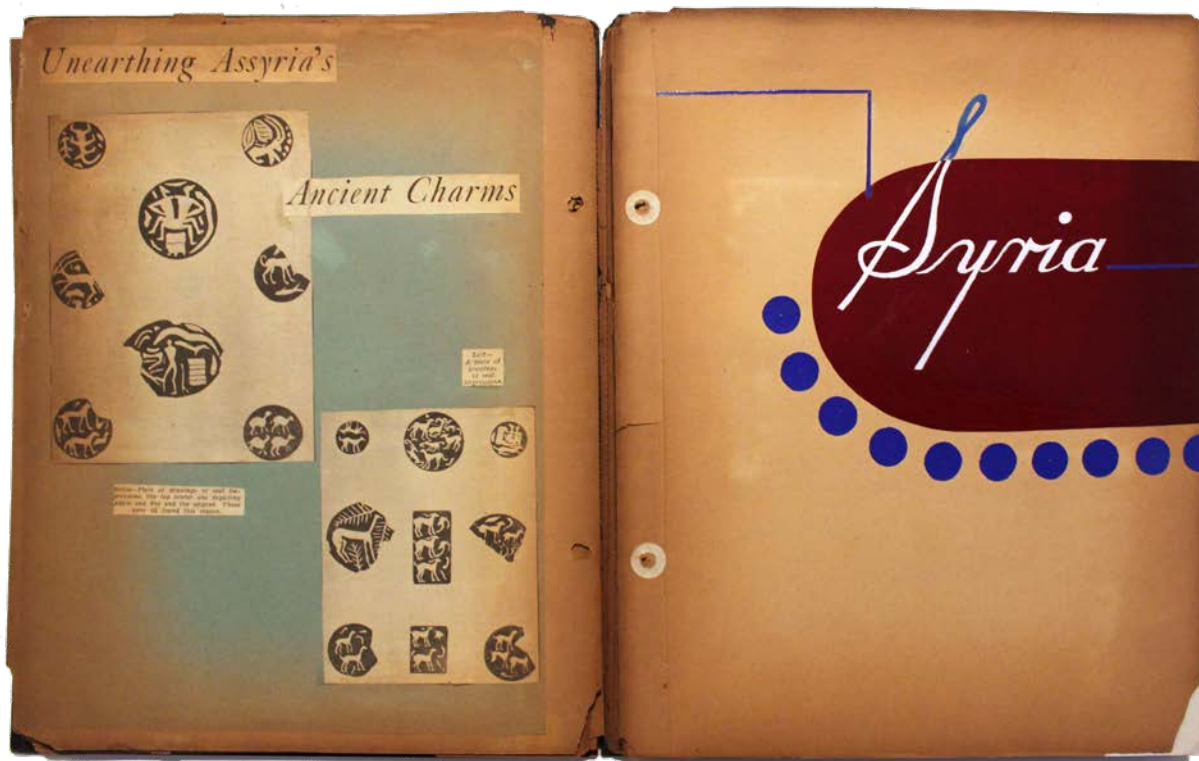
Notebook for Kurt Seligmann's  
course "Aesthetic Experience"  
at the New School for Social  
Research, 1953.

Arioso discobulus  
 Sublimity of expression and  
 inanity of intention...  
 culmination of depravity and  
 retention of divinity..  
 quintessence of arrogance and  
 nadir of humility...  
 repression of cupidity and  
 hossanas of diffidence...  
 dissonance revealed in  
 insipidity of construction...  
 avidity for the hiatus of  
 ineluctable decadence  
 devoid of ascetism  
 the anchorite smolders  
 for the culpable frenzy of  
 our pthistic inamorata  
 (with)

Notes from a literature  
 or poetry class.



Notes from "Intermediate  
 French", New School for  
 Social Research, 1953.



Original mock-up for a book *Ancient Art (a-m)*, a Richmond School of Art class assignment.

# Travel Scrapbooks

**Small notebook titled “Oaxaca, Oax Notes; August 1957”.** Includes notes on places to visit/visited, literature, poetry, art (D.H. Lawrence, Frank O’Hara, Jane Freilicher), with sketches.

**Spiral notebook titled on the cover in decorative handwriting “Vienoula’s Samples of Weaving; Mykonos July 1959 Selections”.** Interior cover notes “Vienoula Kousathana; Mykonos, Greece”. Colorful cut weaving samples are stapled on the interior pages. Kousathana was a well-known weaver whose contributions changed the way textiles were made in Mykonos. While in Greece, Blaine rented a place upstairs from Kousathana’s workshop. Kousathana was also one of the only English-speaking locals on the island so her shop was visited by many artists and writers from abroad.

**Scrapbook titled “MEXICO; Postcards & photographs, summer, 1957; OAXACA; CHIAPAS; MEXICO D.F.; CHOLULA, P.; TEPOZTLAN; Also ruins of Mitla, Teotihuacan & Monte Alban, O.; Also visited Toluca, Tuxla, San Luis Potosi, Cuernavaca, El Tule Tehuantepec”.** Includes mostly black and white original photos (a few are in color) of Mexican villages, daily life of Blaine with friends.



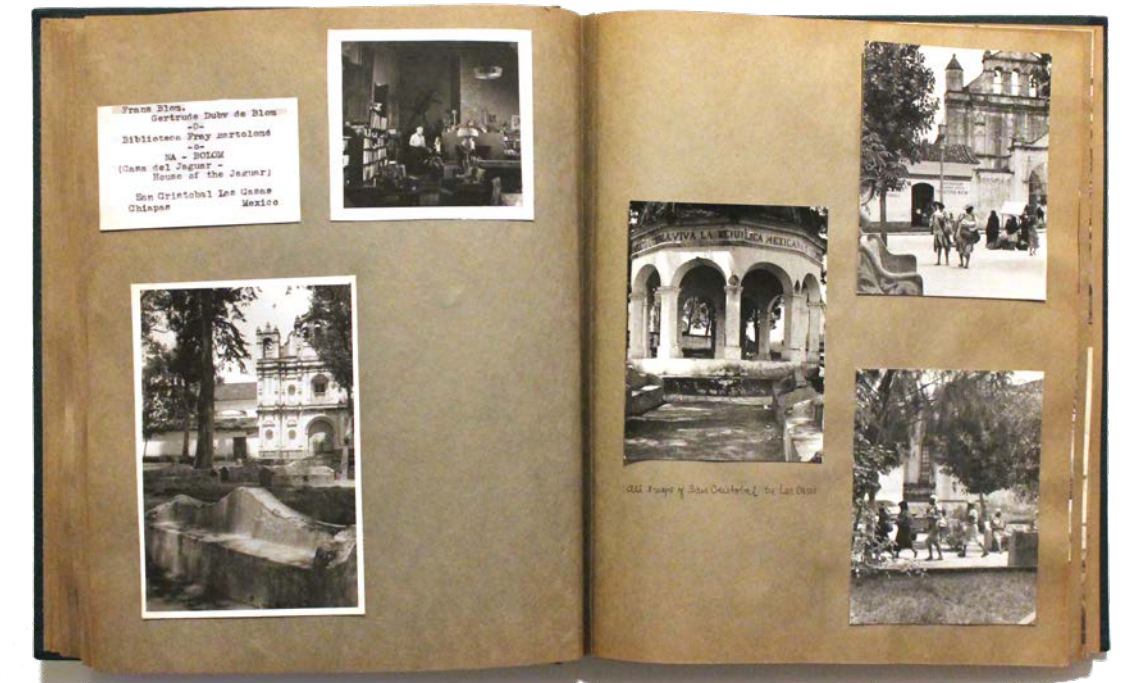
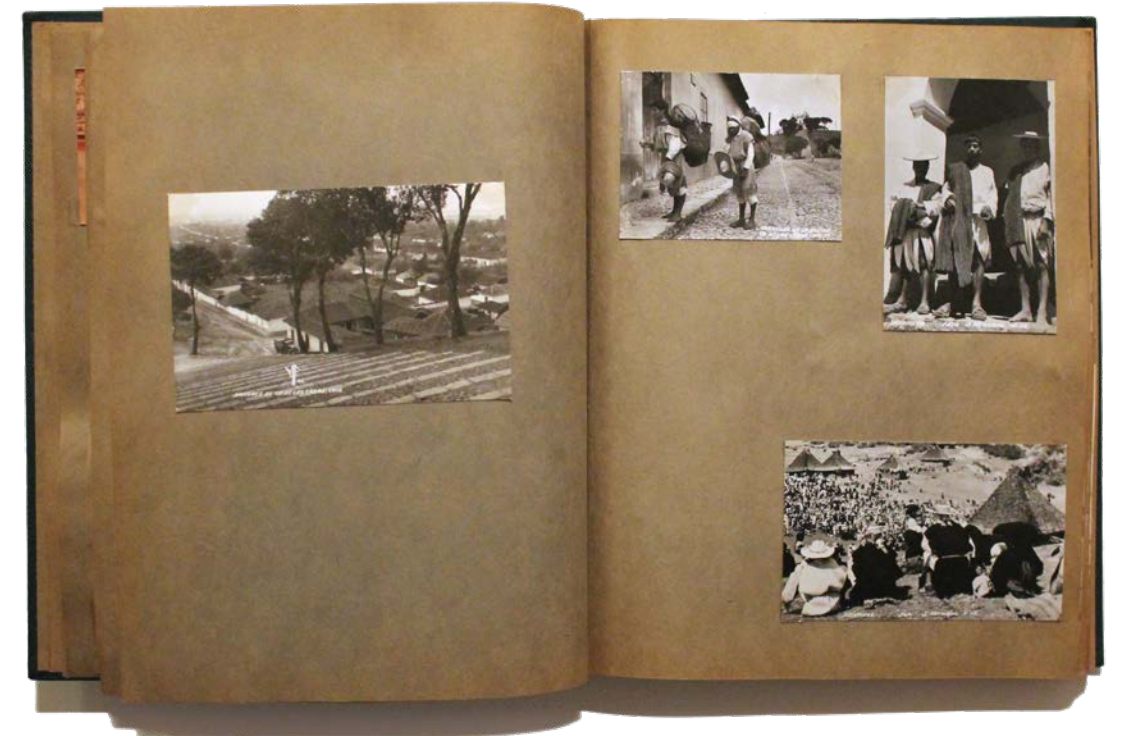
From a biographical scrapbook, with a nearby caption *Well and happy! in Mexico.*



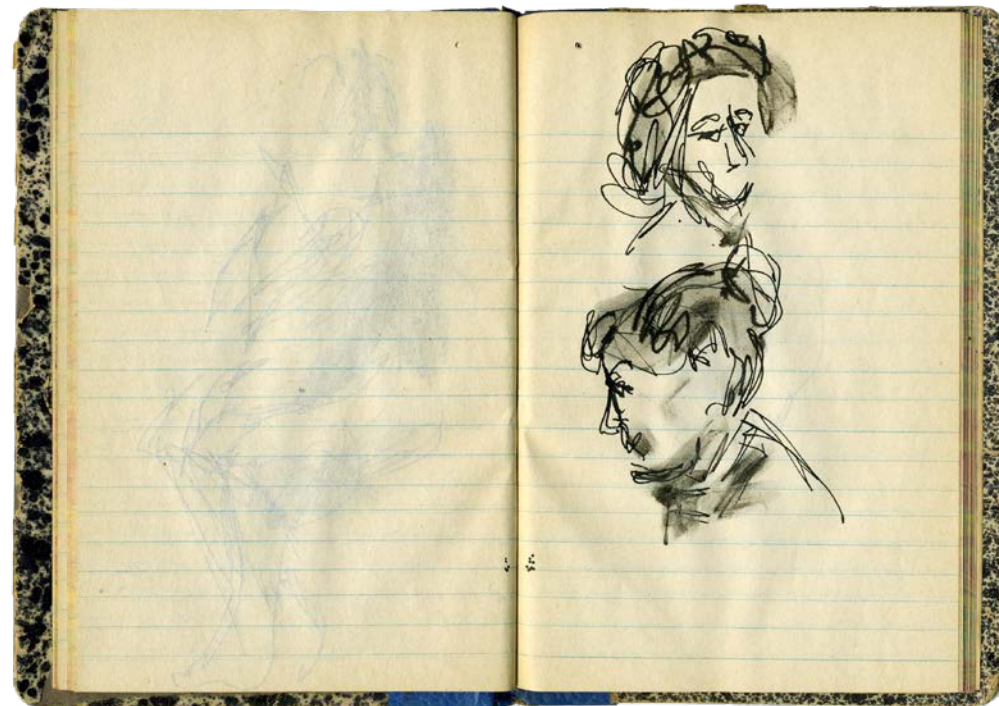
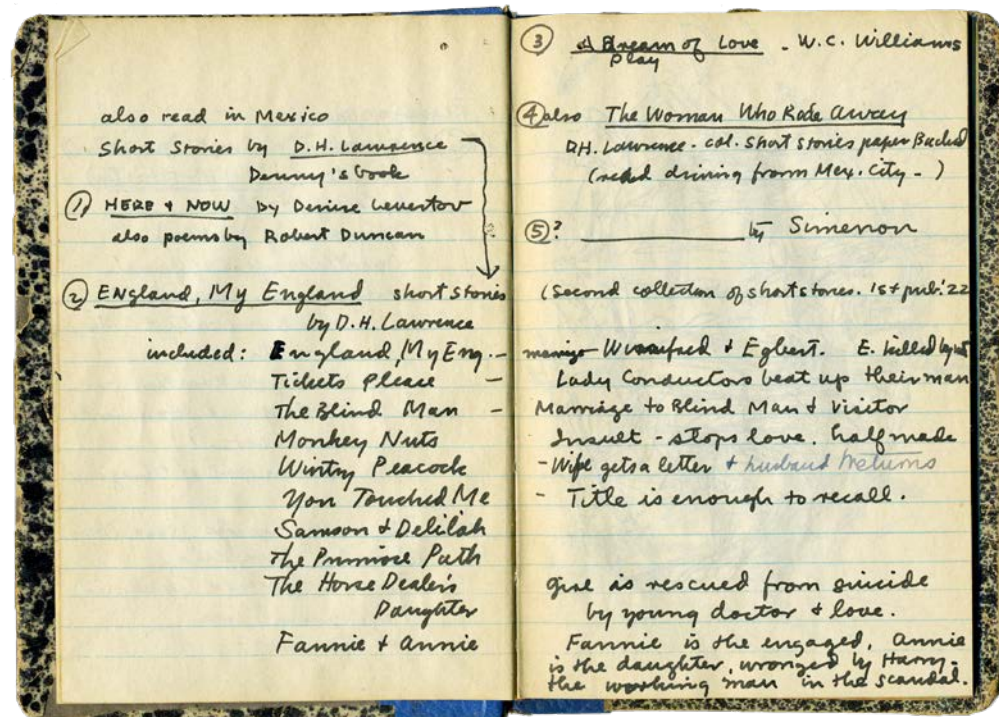
Scrapbook *MEXICO; Postcards & photographs, summer, 1957.*



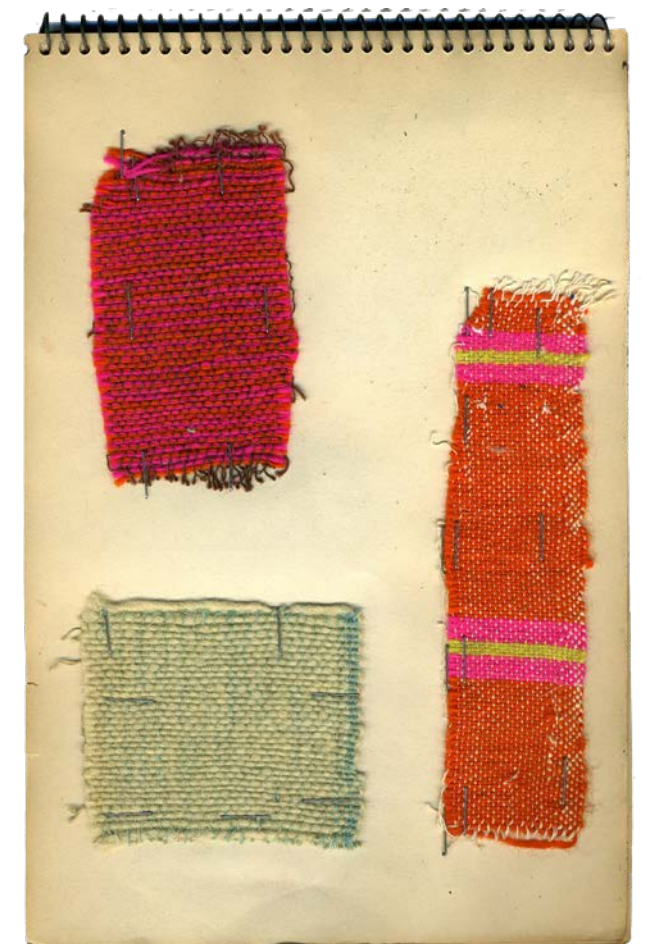
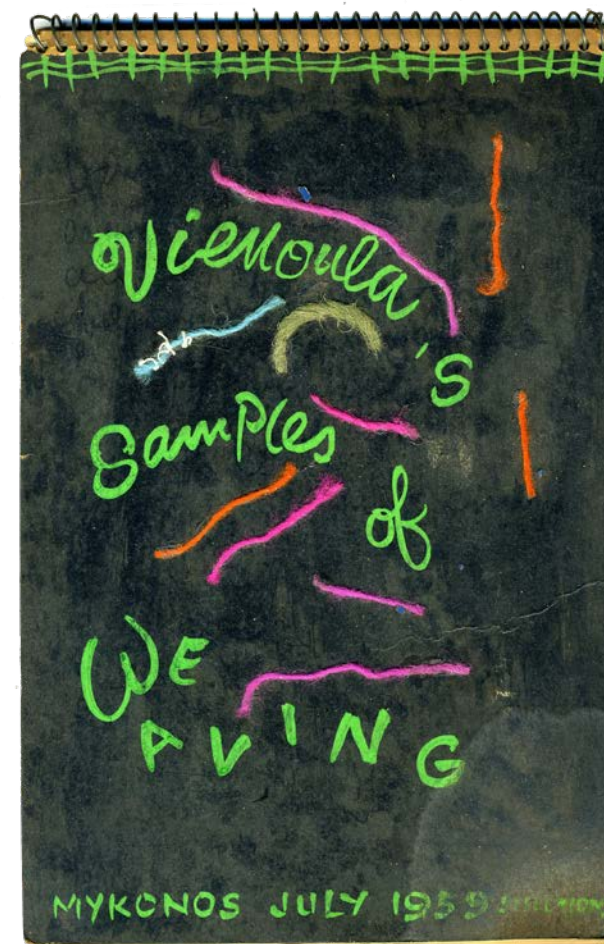
Oax. market



Scrapbook MEXICO; Postcards & photographs, summer, 1957.



Small notebook Oaxaca, Oax  
Notes; August 1957.



While in Mykonos, Blaine  
rented a place upstairs from  
Vienoula Kousathana, a  
well-known weaver.

# Collection Related to Howard Griffin

Howard Griffin (1915–75) was a poet and art critic best known for published works on W. H. Auden and Frank O'Hara which appeared in literary journals and magazines. *Conversation with Auden* was published posthumously by Grey Fox Press in 1981. Griffin was a close friend of Nell Blaine. After Griffin's death, Blaine was appointed executrix of his estate. Several items in this collection refer to Ulli Mudi, (Lothar Müller, 1941–74), close friend of Griffin. As noted in the scrapbook Blaine made of Griffin's life, Mudi was a talented young German painter and sculptor who lived with Griffin in Dorset, England and Austria. He died tragically at age 33, run over by a speeding sportscar as he walked on the road leading to his mother's home in Frankfurt. Many of Griffin's poems are about their friendship. They also collaborated on Griffin's last book *Overseen Object and Other Fears* (The Druck Press, Geneve, 1972).

**Stiff, oversize, loose sheets titled in ink “SHEETS with HOWARD GRIFFIN material. And a photo of N.B. in Darby House greenhouse” (Blaine's handwriting).** Sheets form the beginning of a personal scrapbook dedicated to Griffin's life including photos of Griffin at various ages, photos found in the study of Griffin's Austrian estate, postcards of Blaine's paintings, and two sheets devoted to Ulli Mudi.

**Four Poems by Howard Griffin. Eudora Press, New York and Massachusetts, 1976, handmade paper wrappers.** Contains two original etchings by Blaine signed and numbered “4/80” in pencil. Blaine published this after Griffin's death as described on an interior page “Howard Griffin, the poet, died October 2, 1975, in Sautens, Austria, in his Tirol home. He had just completed a large group of poems. Three poems are from this group he gave me to consider for a possible collaboration of poetry with drawings. Many of his last poems reflect his tragic loneliness after the death of his friend, the German artist Lothar Müller, also known as Ulli Mudi... N.B.”

**Travel diary signed “Howard Griffin” on the first page with a pasted-in note “greece, sicily, dubrovnik, yugosl.”** Handwritten entries are dated between 1962 and 1973 and feature Greece, Ireland, Sicily, and Dubrovnik. Griffin's thoughts, musings, poems and pasted-in ephemeral material fill these pages in a loosely-organized, yet random layout.

**Travel scrapbook signed “Greece; Howard Griffin ‘Karalfu’ 1971” on the first page with a pasted-in note “general scrapbook 1 foto C.W. at Yaddo”.** ‘Karalfu’ may be referring to the island of Corfu. Scrapbook contains an assortment of images cut out from magazines (ranging from artists Edward Hopper, Robert Rauschenberg, Alexander Calder to every-day, generic references to Greece and beyond), mostly pasted one per page although there are a few instances of collage and drawings (some images may have been removed). Pages are hand-numbered and the last few pages serve as an index of sorts: a numbered list with captions. Contains two original drawings by Ulli Mudi on page 25: “A Bee, L.M. (Sautens)” and page 42: “Ulli. Landschaft”.

**Small sketchbook titled on the first page “Howard Griffin; Ulli Mudi”.** Front endpaper states “property of Nell Blaine; no part may be reproduced”. Contains a handwritten note by Blaine: “Suggest opening here; please place in case; place typed piece in case, mount it; valuable sketchbook - journal; I presume an early version of ‘Overseen Objects...’ – NB”. It is unknown whether this sketchbook was ever exhibited but it is filled with original ink drawings by Mudi, done in a surrealist manner, along with pasted and handwritten poems.

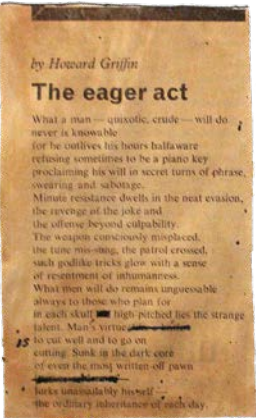
**Group of ten small sketchbooks of Ulli Mudi, often signed “Lothar Müller”.** Not dated except for one instance of a 1968 date planner which has been used as a sketchbook. A fascinating look at the artist's mind through handwritten notes (in German), color and black and white drawings ranging from portraits and street scenes to the fantastical, surrealist, abstract creations seen in other sketchbooks of this collection.

**Trask, Katrina. *The Story of Yaddo. Privately printed, 1923.*** Signed “Howard Griffin”. Yaddo is an artists' community located in Saratoga Springs, NY, founded in 1900 on the country estate of financier Spencer Trask and his wife Katrina, a writer. Notable guests have included James Baldwin, Saul Bellow, John Cheever, Aaron Copland, Leonard Bernstein, Truman Capote, Philip Guston, Langston Hughes, and Sylvia Plath. Both Griffin and Nell Blaine were guests of Yaddo. Inserted into the book is a photocopy of “The Hostess of Yaddo” by John Cheever, *The New York Times Book Review*, May 8, 1977.

**Lewis-Day, Cecil. *Short is the Time: Poems 1936–1943.* New York: Oxford University Press, 1945.** Signed “Howard Griffin 1965”.

**Segy, Ladislav. *African Sculpture Speaks.* New York: Lawrence Hill & Co., 2nd Edition, 1955.** Inscribed by the author: “To Howard Griffin from Ladislav Segy [illegible] Dec. 6. 1956”.

**Scrapbook containing black and white photos of a family with children, undated.** There is a handwritten text accompanying each photo which may be a poem or story. It is unclear who the subjects or author are, however, there are mentions of “Howard”, “mistress Griffin” and “the Wickhams” in the writing. Also inserted is a newspaper cut-out of artist Clifford Wright and two additional black and white photo not associated with the rest.



“The Eager Act” poem by Howard Griffin, newspaper clipping in scrapbook.



H.G., Early 50's  
Ship bound to UK



Howard, England  
Early 60's



H.G. in England  
Mid-sixties.



1961. Howard with  
English friends:  
Terence Greaves,  
painter & etcher;  
Katherine Talbot,  
novelist, wife  
of Kit Barker.

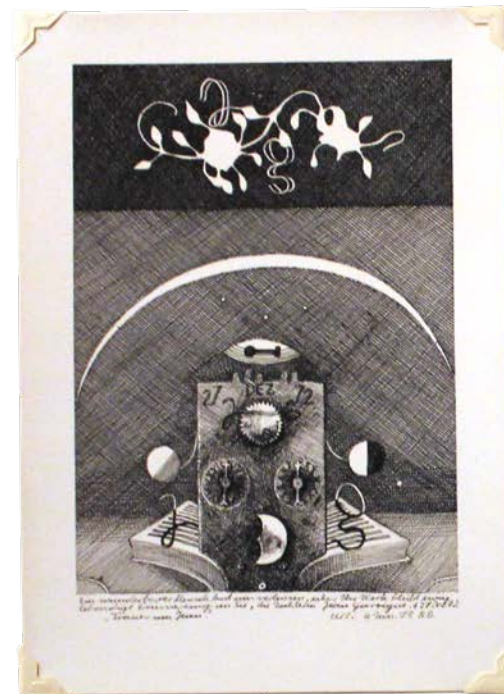


Howard in the  
Caribbean, 1967



Howard and Nell  
in 1973, Xmas, NY

one of the last  
known photos of  
Howard.

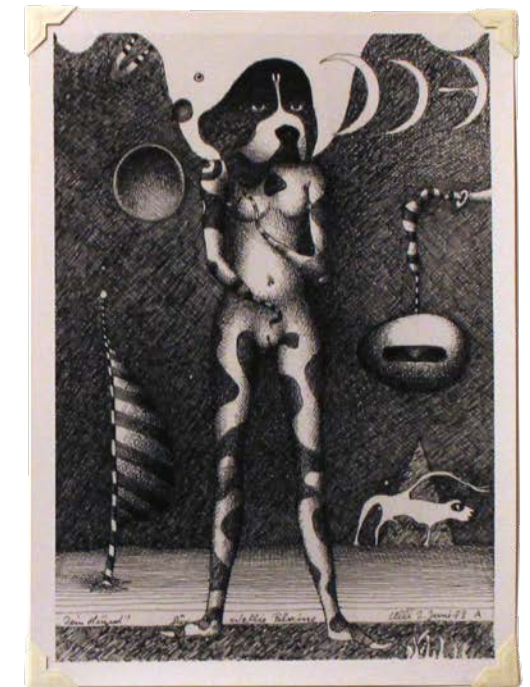


Another of Howard Griffin's close friends  
was the poet Jean Garrigue who died December  
27, 1972. Howard prompted Ulli to make this  
drawing and then made copies of it in homage  
to Jean. The text in Ulli's fine handwriting  
is translated thus:

"A wonderful person has left us, but  
your work remains ever a living remem-  
brance of you, the poet, J.G.

Mourning for Jean"

Ulli, 4 Jan. '73



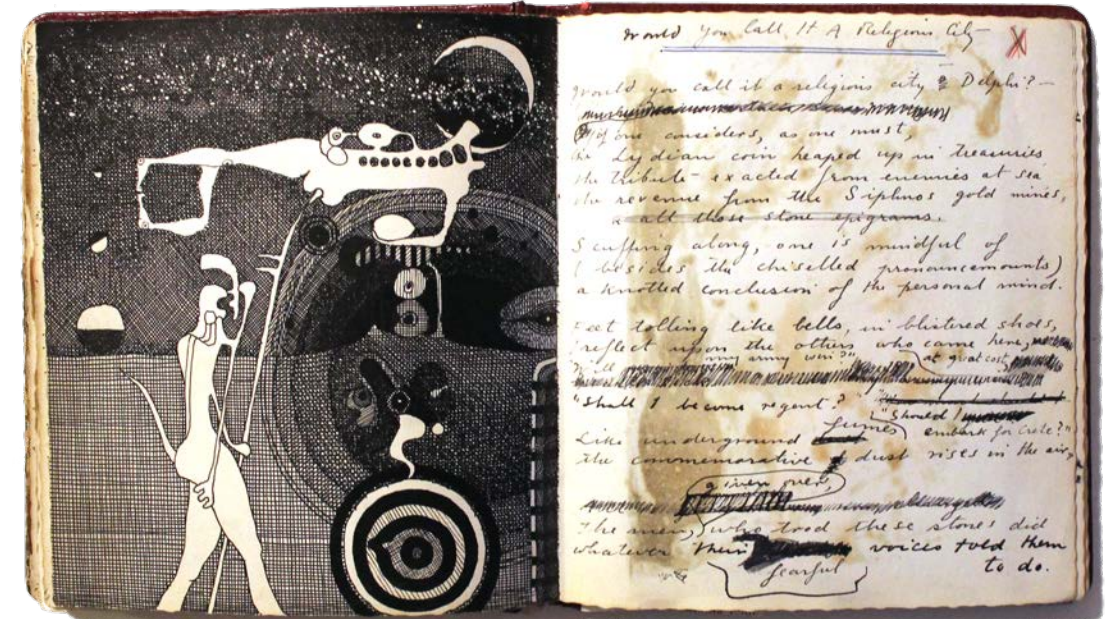
This drawing by Ulli, was made "for Nellie  
Blaine" and was also copied by Howard to  
send to his friends. Signed:

Ulli, 2 June '73  
(A) --for Austria

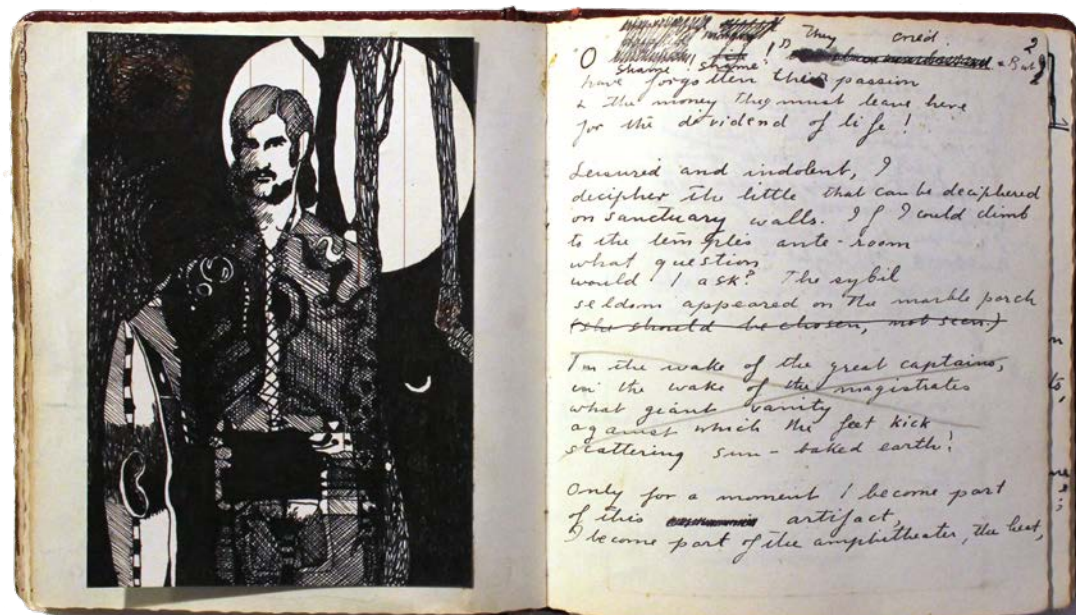
Both Howard and Ulli loved making notebooks, sketchbooks, scrapbooks, and collages. They often collaborated on the collages, and sometimes Ulli drew in Howard's journals.

Howard Griffin kept a journal regularly, making his entries in the mornings, describing people and places and his frank opinions on a multitude of subjects: literature, painting, sex, death, loneliness and nature. There are many portraits of persons close to him; Wysten Auden, Stephen Spender, Frank O'Hara, Christopher Isherwood, are among the more famous subjects.

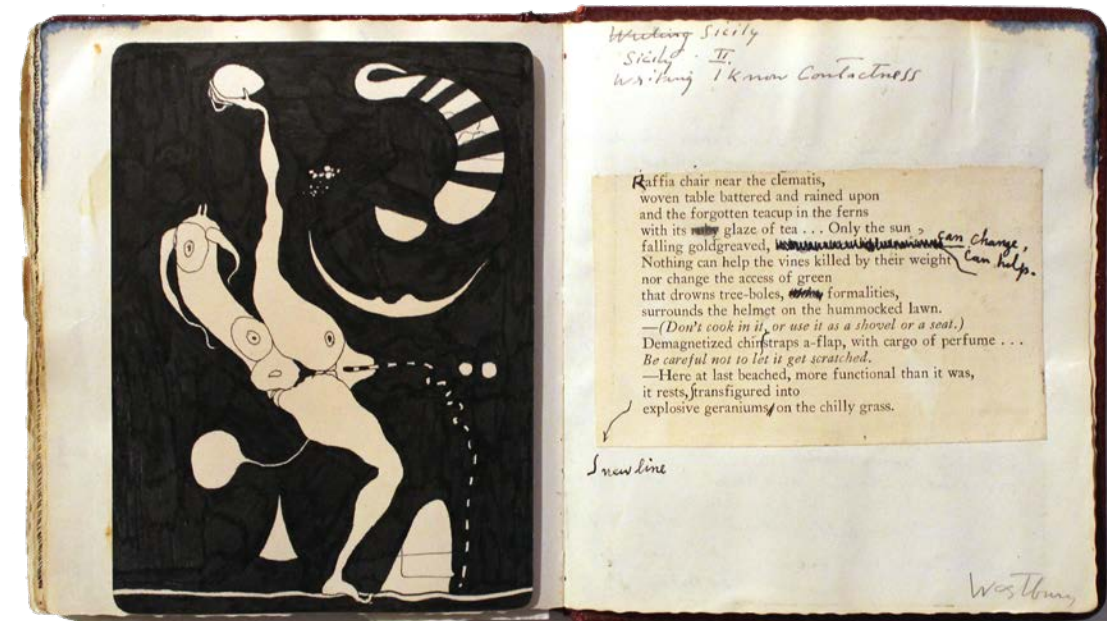
Property of  
Nell Blaine  
no part may be reproduced.



Would you call it a religious city? Delphi?—  
Of one considered, as one must,  
the Lydian coin heaped up in treasures  
the tribute—exacted from enemies at sea  
the revenue from the Siphnos gold mines,  
all those stone epigrams.  
Suffering along, one is mindful of  
(besides the chiselled pronouncements)  
a knotted conclusion of the personal mind.  
Foot tolling like bells, in blighted shoes,  
reflect upon the others who come here,  
"Shall I become regent?" "Shall I become regent?"  
Like underground figures, embark for exile?  
The commemorative of death rises in the air,  
The ancient, who told these stones did  
whatever their voices told them  
to do.



O have I forgotten their passion  
& the money they must leave here  
for the dividend of life!  
Secured and indolent, I  
decipher the little that can be deciphered  
on sanctuary walls. If I could climb  
to the temple's ante-room  
what questions  
would I ask? The sybil  
seldom appeared on the marble porch  
(she should be chosen, not seen)  
In the wake of the great captains,  
in the wake of the magistrates  
what giant vanity  
against which the feet kick  
scattering sun-baked earth!  
Only for a moment I become part  
of this ~~artificial~~ artifact,  
I become part of the amphitheater, the heat,

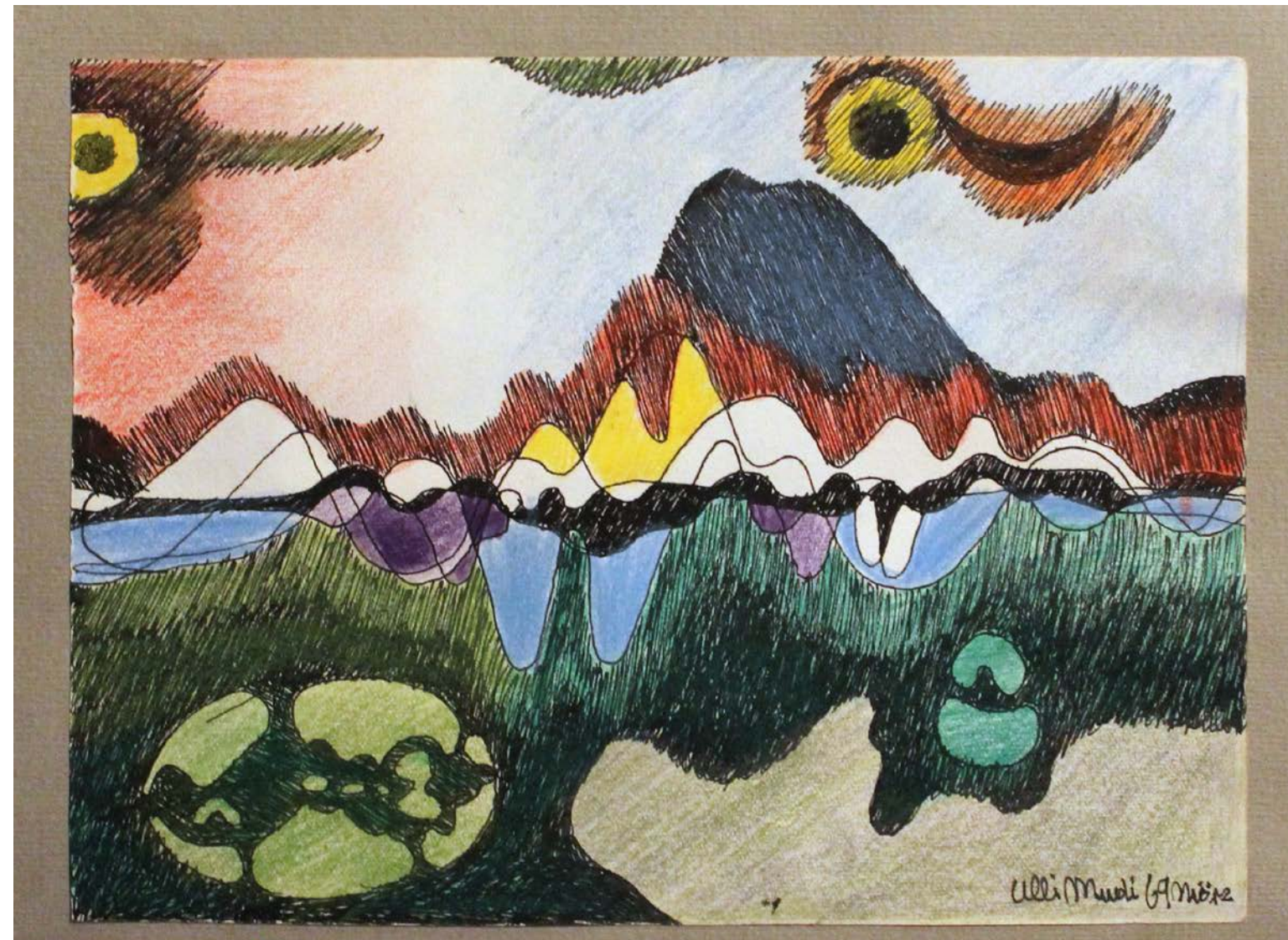
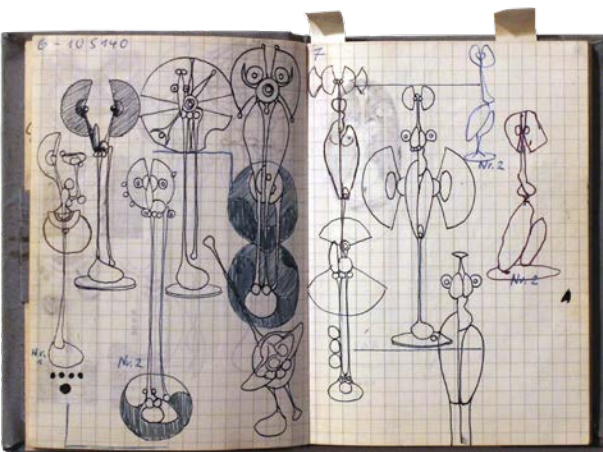
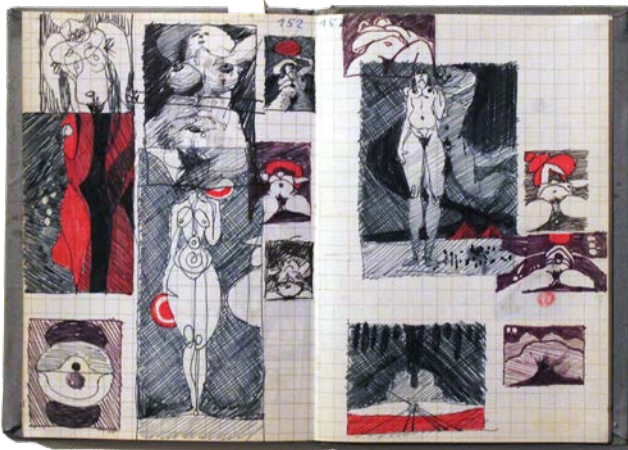
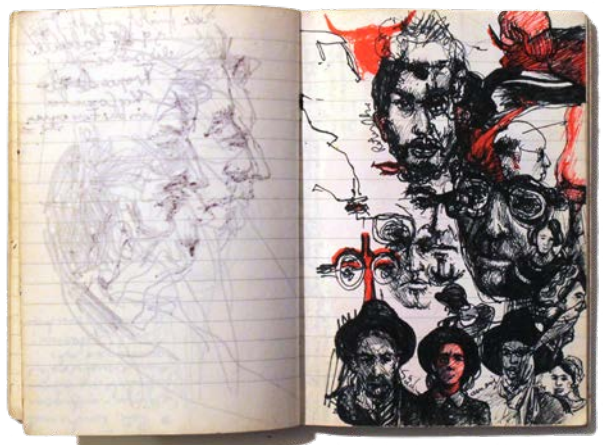


Waiting Sicily  
Sicily: II.  
Waiting I know Contactness

Raffia chair near the clematis,  
woven table battered and rained upon  
and the forgotten teacup in the ferns  
with its glaze of tea... Only the sun  
falling goldgreaved, ~~can change~~ can change,  
Nothing can help the vines killed by their weight  
nor change the access of green  
that drowns tree-boles, ~~formalities~~ formalities,  
surrounds the helmet on the hummocked lawn.  
(Don't cook in it, or use it as a shovel or a seat.)  
Demagnetized chaftraps a-flap, with cargo of perfume...  
Be careful not to let it get scratched.  
—Here at last beached, more functional than it was,  
it rests, fransfigured into  
explosive geraniums on the chilly grass.

I new line

Westbury



Ulli Mudi sketchbooks.



I will not listen.  
I must be cruel  
Like the relentless edge  
Of this superior world.

Poem by Nell Blaine, c. 1950s

# Nell Blaine’s Library

Mimeographed copy of typewritten pages of Gertrude Stein writings: “Composition as Explanation” (complete, 10pp.), and four works bound by metal clips “Preciosilla”, “A Saint in Seven”, “Sitwell Edith Sitwell” and “Jean Cocteau” (complete, 9pp. With blank first and last sheets; last sheet has “nell blaine; 128 west 21; new york 11” stamped several times). Also included is an incomplete, unbound copy of the four works (8pp.) Stein wrote “Composition as Explanation” in 1925 and delivered it as a lecture organized by Edith Sitwell to the Cambridge Literary Club and at Oxford University in 1926. Stein discussed her approach to writing for the first time and concluded the address with four examples of her literary work: the poem “Preciosilla” (1913), the play “A Saint in Seven” (1922), “Sitwell Edith Sitwell” (1925) and “Jean Cocteau” (1925–26), all then unpublished. “Composition as Explanation” was published in 1926 by Leonard and Virginia Woolf’s Hogarth Press. It is unclear what Nell Blaine’s connection to this item is.

Kramer, Jack and Don Worth (photos). *Cacti and Other Succulents*. New York: Harry N. Abrams, 1977. Signed “N. Blaine 1977”. With a lovely original drawing of cacti and plants in black ink under the signature. The subject matter possibly informed Blaine’s figurative work and landscapes (see *Nell Blaine Sketchbook*, The Arts Publisher, Inc., 1986).

Barr, Alfred and Johnson, Philip. *de Stijl 1917–1928*. New York: The Museum of Modern Art Bulletin, Vol. XX, No. 2, Winter, 1952–1953.

Barr, Alfred H. (Foreword by). *The Museum of Modern Art First Loan Exhibition, New York, November 1929: Cezanne, Gauguin, Seurat, Van Gogh*. New York: Museum of Modern Art, 2nd Edition, 1929.

Carroll, Lewis; Langford Reed (Edited by). *Further Nonsense Verse and Prose*. New York: D. Appleton and Company, 1926.

Corbusier Le. *UN Headquarters: Practical Application of a Philosophy of the Domain of Building*. New York: Reinhold Publishing Corporation, 1947.

Curry, J. Monte et al. *A Guide to Art Pricing: A Manual on Determining the Cost of Advertising Art*. New York: Curry-Risley, 1951.

Di Prima, Diane. *The Floating Bear*. Issue No. 34. New York: The Poets Press, November 1967. Cover by Michael Bowen.

Di Prima, Diane; Bill Berkson (Guest Editor). *The Floating Bear*. Issue No. 36. New York: The Poets Press, January–July 1969. Cover by Ray Johnson.

Ernst, Max. *Max Ernst Oeuvres de 1919 a 1936*. Paris: Éditions Cahiers D’Art, 1937. Inscribed by Ernst: “à la charment Cecile Schramm amicalement Max Ernst”. Schramm was the fiancé of Antonin Artaud (1896–1948), a French dramatist, poet, essayist, actor, and theatre director, celebrated as a major figure of twentieth-century theatre and the European avant-garde and best friends with Anita Reynolds (1901–80), an African American actress, dancer, model, literary critic and more. (Reynolds, *American Cocktail, A Colored Girl in the World*, 2014)

Grohmann, Will and Tudal, Antoine. *The Intimate Sketchbooks of G. Braque*. New York: Harcourt, Brace and Company, 1955.

Maund, Benjamin. *The Botanic Garden: Consisting of Highly finished Representations of Hardy Ornamental Flowering Plants, Cultivated in Great Britain... Part XXIV*. London: Groombridge and Sons, n.d. Incomplete with an estimated 20pp. removed.

McCarthy, Mary. *Cast a Cold Eye*. New York: Harcourt, Brace and Company, 1950.

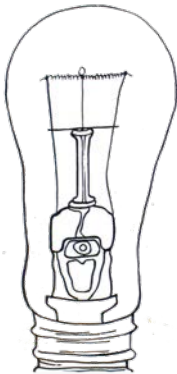
Reiner, Imre. *Das Buch der Werkzeichen*. St. Gallen: Zollikofer & Co., 1945.

Sweeney, James Johnson. *Alexander Calder*. New York: The Museum of Modern Art, 1943.

Tériade, E. (Directeur). *Verve: Revue Artistique et Littéraire*. Vol. 1, No. 4, January – March, 1939. Paris: Éditions de La Revue Verve, 1939. “N Blaine Eudora Cottage [located in Gloucester, MA, who she named after her mother] formerly H. Griffin’s (in Austria)”.

Tériade, E. (Directeur). *Verve: Revue Artistique et Littéraire*. Vol. V. Nos. 17 et 18. Paris: Éditions de La Revue Verve, 1947. Translation of French to English at bottom of most pages in ink by Nell Blaine.

Tériade, E. (Directeur). *Verve: Revue Artistique et Littéraire*. Vol. VII. Nos. 27 et 28. Paris: Éditions de La Revue Verve, 1952.



Electric light bulb with liver, heart, and lungs, drawing from sketchbook.

Woolf, Virginia. *Haunted House and Other Short Stories*. New York: Harcourt, Brace and Company, 1944. “Nell Blaine May 1980 NYC (after 31 years buying it again)”.

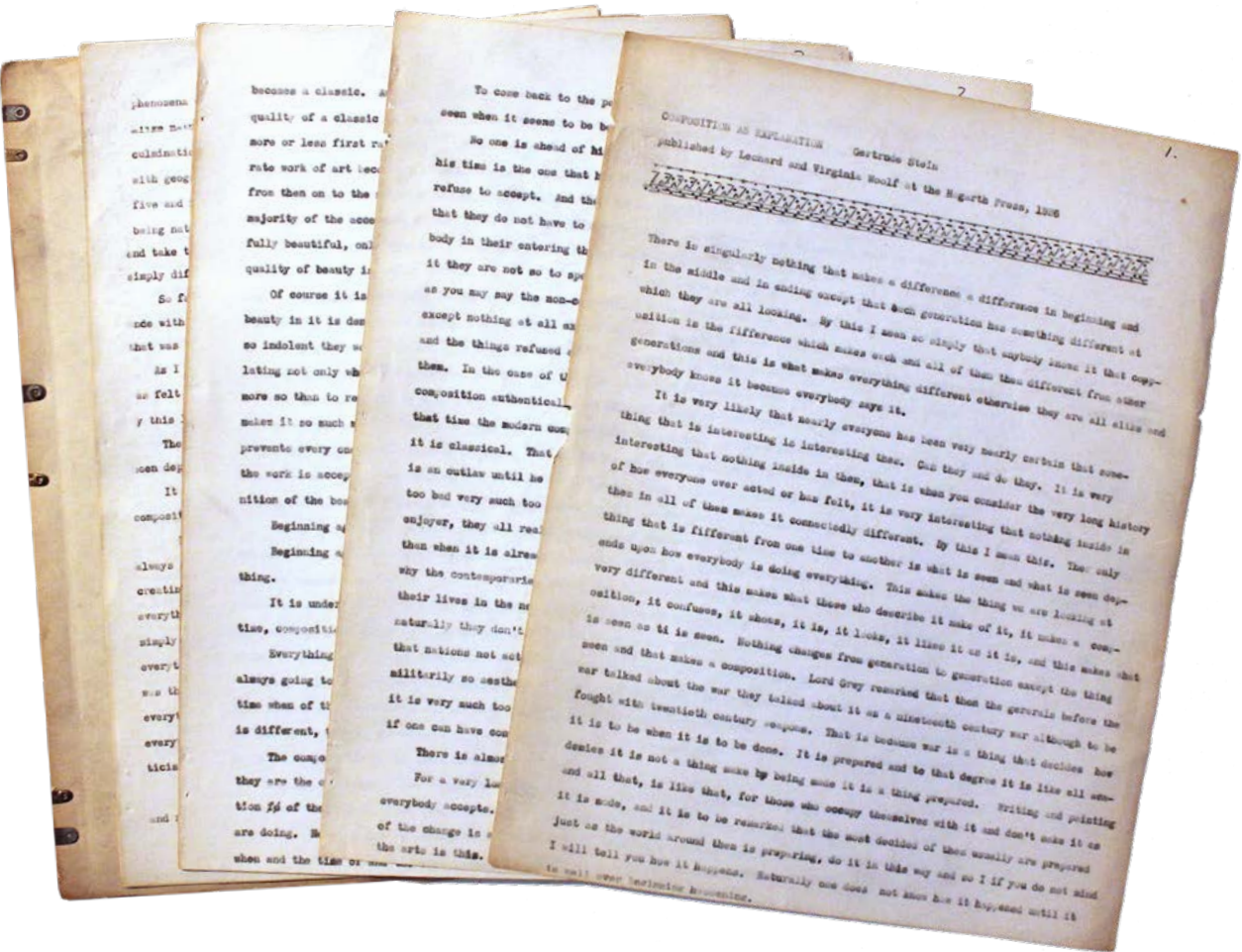
*View; the modern magazine*. Series 2 complete, April 1942-January 1943. Ford, Charles Henri, ed. & pub. Includes No. 1, April 1942 (Max Ernst); No. 2, May 1942 (Tchelitchew/Tanguy, dos-à-dos binding); No. 3, October 1942; No. 4, January 1943 (Americana Fantastica). Ex-library, stamped “The Museum of Modern Art Library”.

*View; the modern magazine*. Series 3 complete, April 1943-December 1943. Ford, Charles Henri, ed. & pub. Includes No. 1, April 1943 (Cover by Seligmann); No. 2, June 1943 (Cover by Man Ray); No. 3, October 1943; (Cover by Masson) No. 4, December 1943 (Cover by Tchelitchew). Ex-library, stamped “The Museum of Modern Art Library”. Includes inserted hand-written note by Blaine.

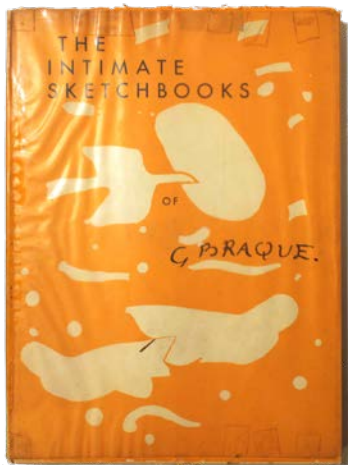
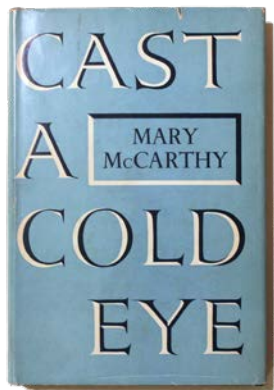
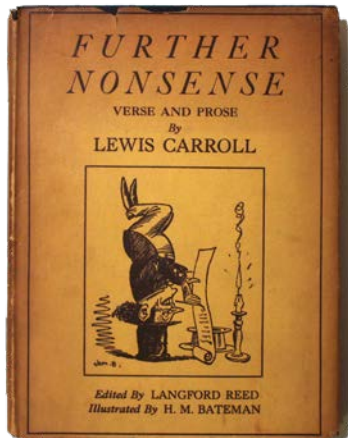
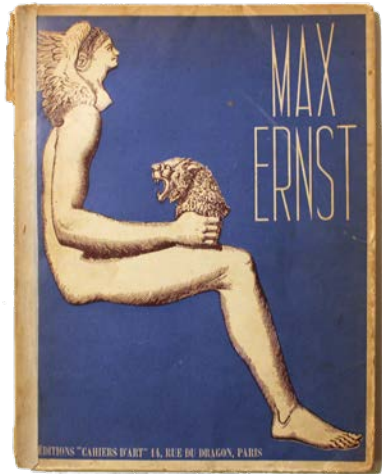
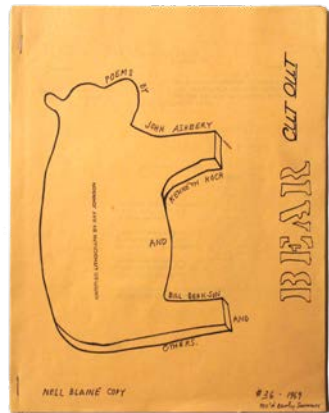
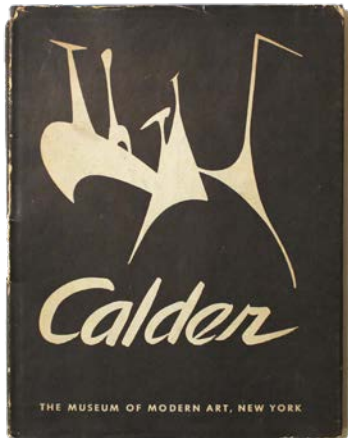
*View; the modern magazine*. Series 5–7 complete, 1945- 1947. Ford, Charles Henri, ed. & pub. Includes No. 1, March 1945 (Cover by Marcel Duchamp); No. 2, May 1945 (Cover by Wilfredo Lam); No. 3, October 1945; (Cover by Morris Hirschfield) No. 4, November 1945 (Cover by Leon Kelly); No. 5, December 1945 (Cover by Andre Masson); No. 6, January 1946 (Cover by John Tunnard); No. 1, February 1946 (Cover by Leonor Fini); No. 2-3, March-April 1946 (Special double Paris issue); No. 4, May 1946 (Cover by Hélion), No. 1 Fall 1946 (Cover by Isamu Noguchi); No. 2, December 1946 (Surrealism in Belgium; cover by Rene Magritte); No. 3 Spring 1947 (Cover by Tchelitchew). Ex-library, stamped “The Museum of Modern Art Library”. Includes inserted hand-written note by Blaine indicating page numbers of ads she had designed. Some pages cut.

Gide, Andre. *Persephone*. New York: The Gotham Book Mart, 1949. Inscribed on the front endpaper “Happy Birthday to Midi from Flora and Marshall; June 28, 1963”. Inscription refers to dancer Midi Garth, Flora Kriezi and Marshall Clements.

Mingei Letter Set by Eishiru Abe, Japan, stiff boards with pockets on the interior. Does not contain any Japanese letter samples. Instead, the pockets were used to store various items: a 1976 *New Yorker* article “On No Shooting Sitting Birds” by Jean Rhys; Evergreen Theatre playbill for “Camille”; bookjacket for C.P Cavafy: *Passions and Ancient Days* (The Dial Press, jacket design by Richard Rummonds; brochure announcement of *Houses Roses: new poems by James L. Weil* (The Sparrow Press); and clippings from an unidentified art journal.

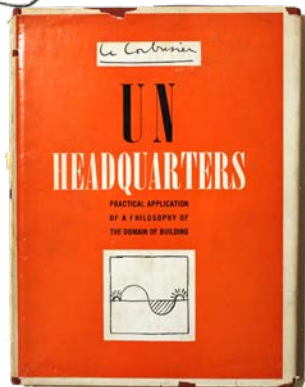


Mimeographed copy of typewritten pages of Gertrude Stein writings, 1920s.

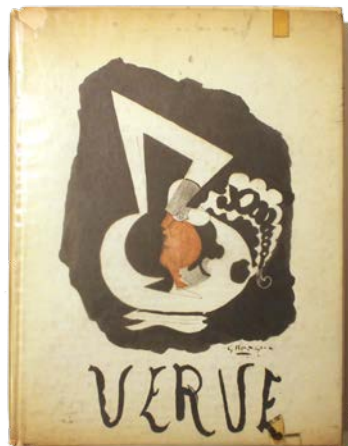
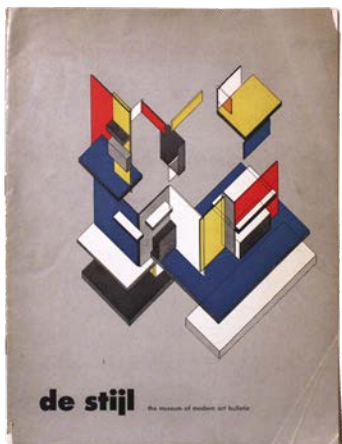
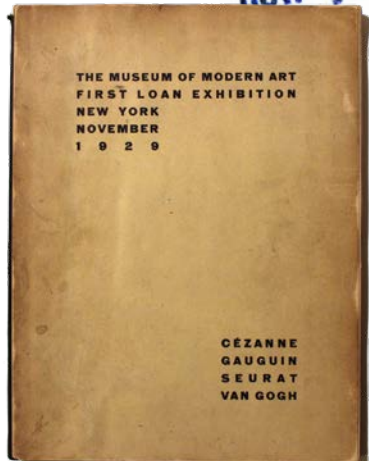


N. Blaine  
210 Riverside Drive  
apt 8A  
New York, n.y.

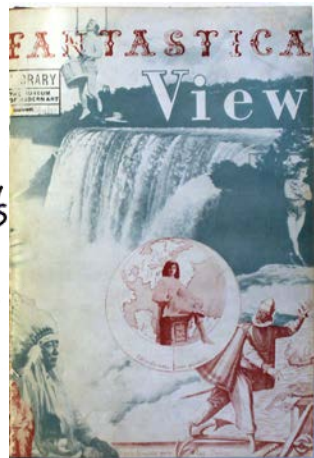
May, 1967



nell blaine  
128 west 21  
new york 11



N. Blaine  
Endora Cottage  
formerly H. Griffin's  
(in Austria)



# Books Inscribed to Nell Blaine

**Blossfeldt, Karl.** *Urformen der Kunst. Photographische Pflanzenbilder von Professor Karl Blossfeldt.* Berlin: Ernst Wasmuth, 1935. Inscribed to Blaine: “For Nell – for your pleasure – Ilse [Ilse Hamm Mattick]”.

**Bowles, Jane.** *Two Serious Ladies.* London: Peter Owen, 1st British Commonwealth Edition, 1965. Inscribed to Blaine and Dilys [Evans]; the author and children’s book illustrator who spent years as Nell Blaine’s aide from the poet and art writer, Howard Griffin, a contributor of the Beat generation: “To Nell + Dilys, admiringly, from Howard. 26.III.65”.

**Clements, Marshall.** *Nellie’s own special Springtime Baptist sanctified meat-flavored memorial Hellenic postmark book slupslup grope for peace, May 1996.* Booklet made by Clements and presented to Blaine as a gift.

**De Hirsch, Storm.** *Twilight Massacre and Other Poems.* New York: Folder Editions, 1964. Inscribed to Blaine by the author: “For Nellie – with deepest affection! – Storm”.

**De La Fontaine, Jean.** *Jean de la Fontaine: Selected Fables.* New York: George Braziller, Inc., 1957. Gift of the poet and influential dance critic, Edwin Denby (signed), while Blaine was at New York’s Mount Sinai Hospital, March 12, 1960. Illustrated by Alexander Calder. Translated by Eunice Clark.

**Di Prima, Diane.** *Prayer to the Mothers.* Broadside. San Francisco: Diane di Prima/New Years Day, 1971. Signed “love, Diane” on the recto and inscribed to Blaine on the verso “to N. Blaine Diane di Prima 300 Page St. San Francisco Calif. 04102”. Diane di Prima was the celebrated feminist poet and writer who bridged the Beat and hippy movements and artists between New York and San Francisco, where she moved in 1968.

**Guest, Barbara.** *The Location of Things.* New York: Tibor De Nagy Gallery, 1960. Inscribed to Blaine by the author: “To Nell with love toward all green things – Barbara”. Collage by Robert Goodnough. One of a series of poetry pamphlets: 1 of 300 copies.

**Ginsberg, Allen.** *Kaddish and Other Poems 1958–1960.* Pocket Poet Series, Number Fourteen. San Francisco, City Lights Books, 4th Edition, June 1965. Inscribed to Blaine by Marshall Clements, a contributor of the Beat generation: “Christmas 1965 – A wee book for Nell – with a great grand kiss – from Marshall [Clements]”.

**Klee, Paul; Read, Herbert (Introduction).** *Paul Klee on Modern Art.* London: Faber and Faber, 1948. Inscribed “to n. b. from f. a. may 5, 1955”. Translated by Paul Findlay.

**Kokoschka, Oskar.** *Handzeichnungen 1906–1965.* New York: Ernest Rathenau, 1966. Inscribed to Blaine by her companion, Carolyn Harris, an American painter: “For my Nellie from Carolyn Christmas 1967”. No. 174 of 600 copies.

**Mayhall, Jane.** *Discourse before Dawn.* New York: Qohéleth Press, 1960. Inscribed to Blaine by the author: “To Nell – with love, from Jane”.

**Messer, Thomas M.** *Egon Schiele: Watercolors and Drawings From American Collections, March–April 1965. Portfolio of 50 Reproductions.* New York: The Galerie St. Etienne, 1965. Gift of Mr. Lieberman, Star Press, February 1966.

**Mourlot, Fernande; Andre Saure (Edited by).** *The Complete Original Posters of Braque, Chagall, Dufy, Léger, Matisse, Miró and Picasso.* New York: George Braziller, 1959. Gift of Rita Rinzler (Mrs. Seymour Rinzler), a student of Blaine, 1963.

**Nabokov, Vladimir.** *The Real Life of Sebastian Knight.* New York: New Directions, 1959. Gift of the American artist and educator, Bill Kienbusch [William Austin Kienbusch 1914-1980], while Blaine was at New York’s Mount Sinai Hospital, Christmas, 1959.

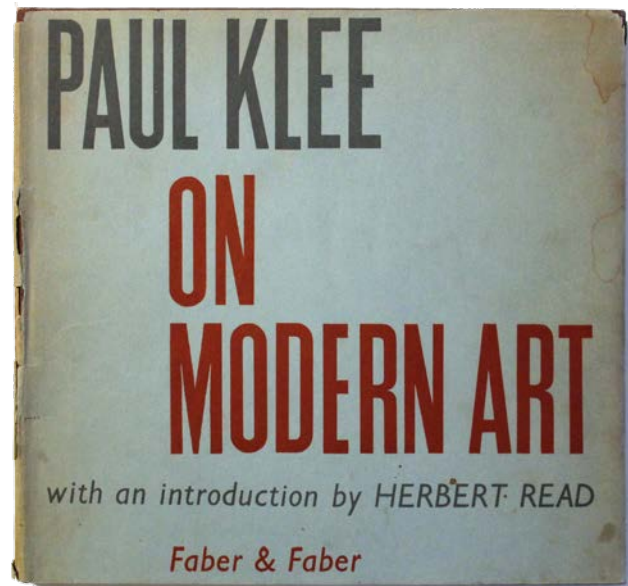
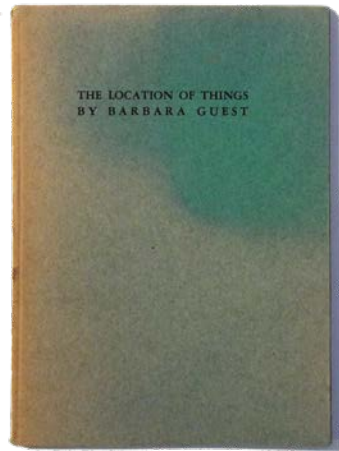
**Sullivan, Louis H.; Ada Louise Huxtable (Note by).** *A System of Architectural Ornament: According with a Philosophy of Man’s Power.* New York: The Eakins Press, 1967. Gift of Leslie George Katz, founder of Eakins Press and married to Jane Mayhall, May 1967.

**Taylor, Joshua C.** *The Graphic Work of Umberto Boccioni.* New York: The Museum of Modern Art, 1961. Inscribed “N Blaine from Carolyn”.

**Winston, Clara.** *Painting for the Show.* London: Constable, 1969. Inscribed to Blaine by the author: “For Nell Blaine who bears no resemblance but whom it may amuse. Clara Winston Christmas ’69”.

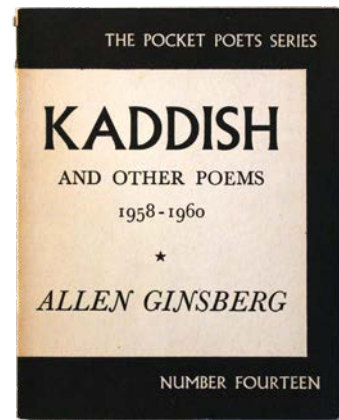


Jane Watson, 1947?,  
drawing from sketchbook.

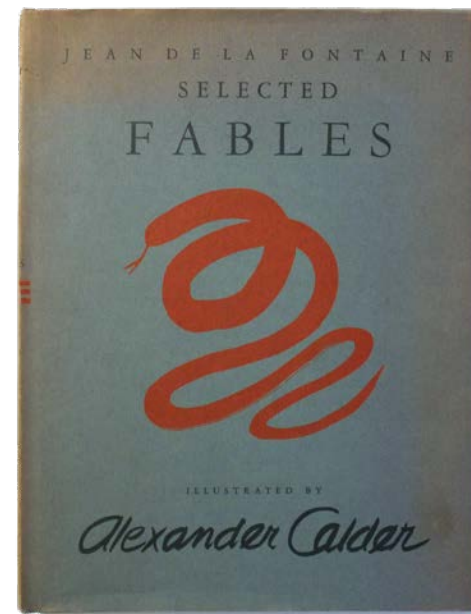
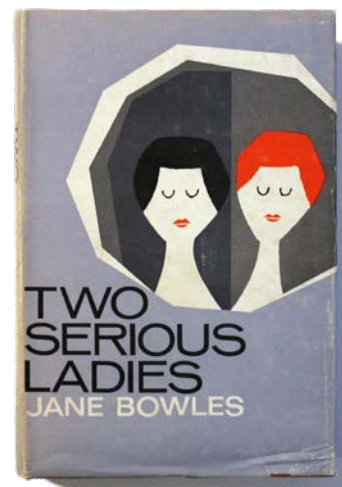
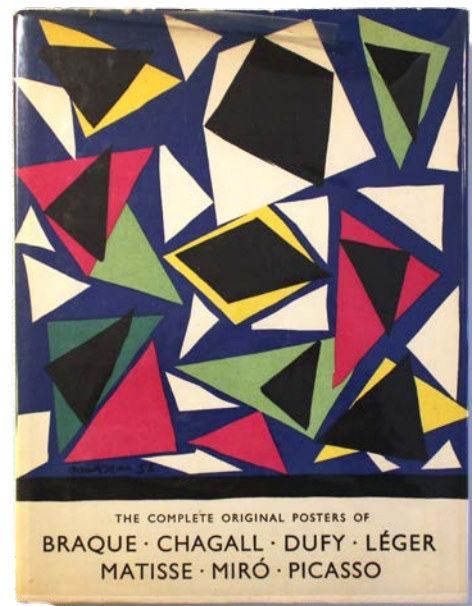
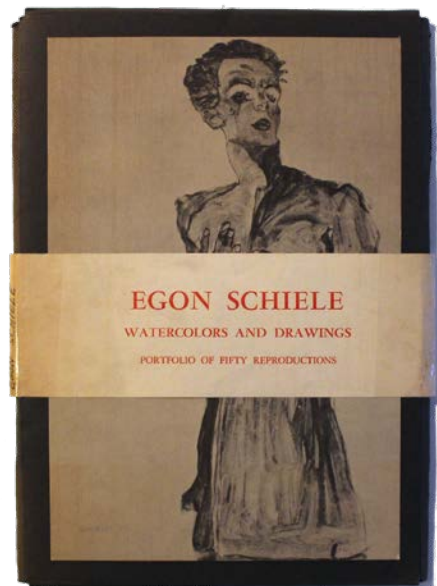


To Nell & Dilys,  
admiringly, from  
Howard.

X. III. 65

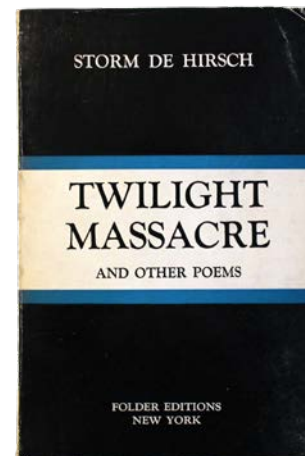


n. b. from f.a.  
may 5, 1955

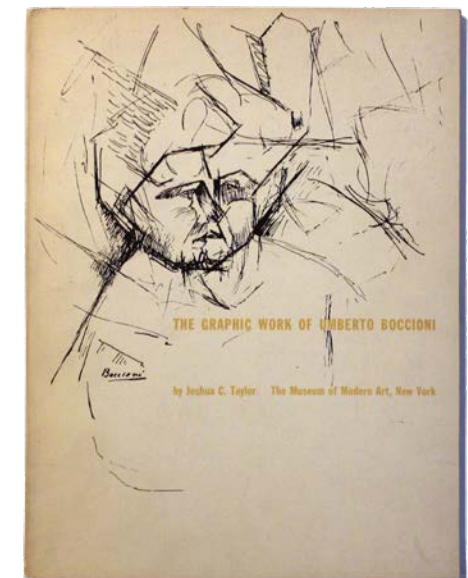


For Nell Blaine  
Who bears no resemblance  
but whom it may amuse.

Clara Winston  
Christmas '69



for my Nellie  
from Carolyn  
Christmas 1967.



Christmas, 1965

A wee book for Nell -  
with a great grand kiss -  
from Marshall

# Printing, Typography & Design Ephemera

More than sixty items c. 1940s–90s related to Blaine’s career as a commercial artist and graphic designer, as well as ephemera tied to the history of printing, typography and design – paper company catalogues, letterhead sample books, color guides, printer promotional booklets, typography specimens and advertising books. Companies represented include Potlatch Corporation, Weyerhaeuser, Champion Papers, Strathmore Paper Company, Mohawk Paper Mills, International Printing Ink, The Profile Press, Advertising Typographers Association of America, American Type Founders, and Linotype. Many are stamped “nell blaine; 128 west 21; new york 11”. Blaine’s hand is seen throughout in the form of annotations and cut-outs (designers often cut out colored paper and typography samples to use in mockups).

During the mid-century, paper companies printed promotional pieces with richly designed samples to appeal to their customers. This group includes tipped-in samples designed by Bradbury Thompson, Saul Bass, Ladislav Sutnar and Andy Warhol. Of particular note is a folder titled *How to Design a Letterhead*, Parsons Paper Company, 1952 (design and essay by Lester Beall) with stamp “artwork : blaine; 153 w. 21st., n.y. 11; ch 2-4576” – includes letterhead samples by Parsons Paper Co. and additional samples inserted by Blaine which may have been designed by the artist.

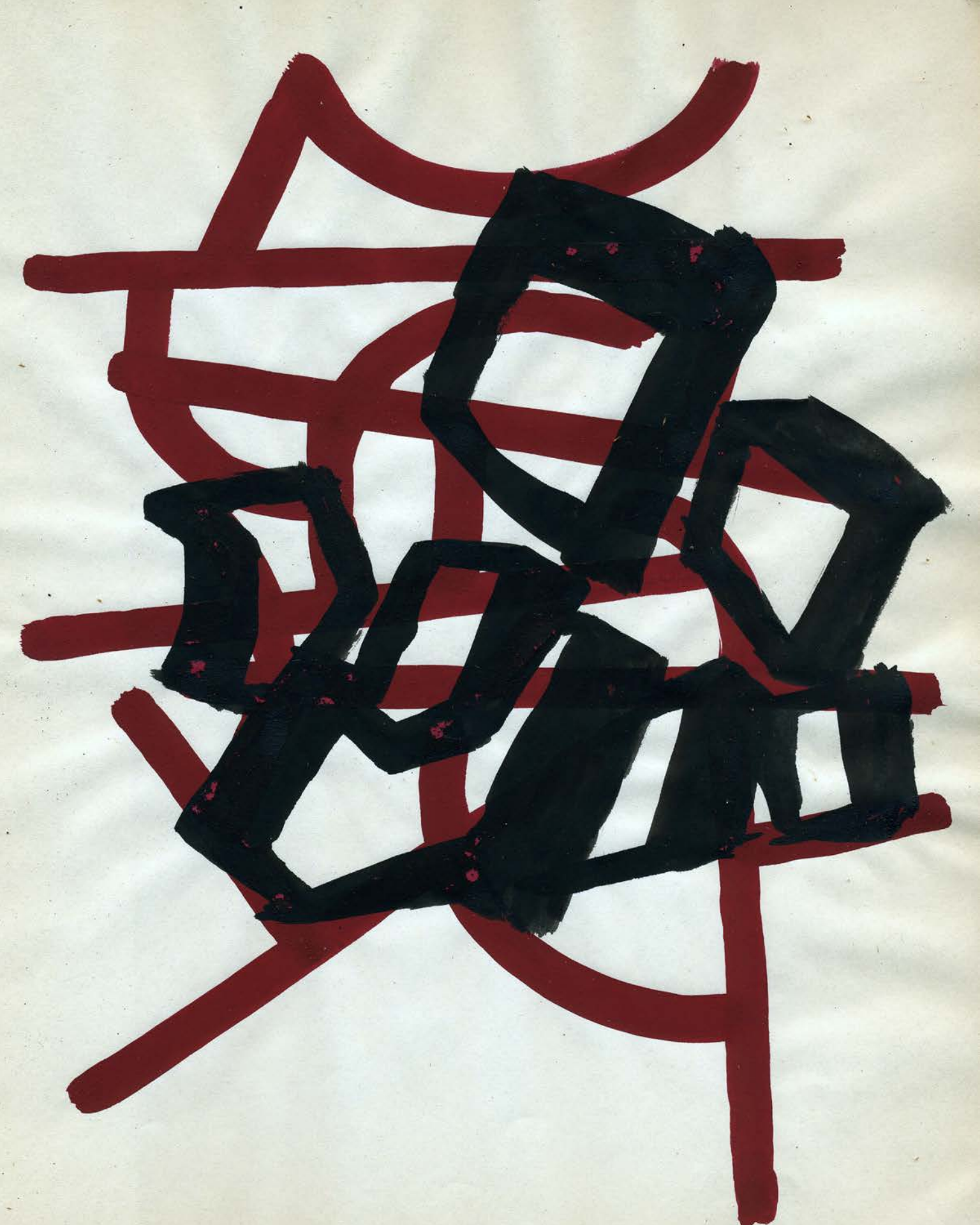
Featured Profile Press Publications:

***The Profile Press presents the alphabet in sundry applications.* New York: The Profile Press, 1945.** A new printing house has opened its doors—its name: The Profile Press.

***The Devil’s ABC. being a selection of twenty-six epigrams from ambrose bierce’s famous book: the devil’s dictionary.* New York: The Profile Press, 1946.** “This is the 3rd in a series of keepsake booklets prepared by the Profile Press for its friends and customers.”

***From Art To Zoo: Twenty-six Profiles in Design Presented by the Profile Press of New York.* New York: The Profile Press, 1948.** “This is the 4th volume of a series designed, produced and printed by the Profile Press of New York for friends and customers.”





Risk everything to  
keep the movement  
in yourself.

Sketchbook, undated

**Everyday Enchantments**  
**A Collection of Artist Nell Blaine**  
**Introduction Jed Perl**

Collection inventory & catalogue design  
by Kind Company, New York, NY.

Text set in Granville by Production Type  
and Mr Eaves Sans by Emigre, Inc.



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