INTRODUCTION

The world of bird art is relatively small and quite integrated. Arthur Singer belonged to that world for 40 years, as did I for a decade. Having subsequently dedicated a portion of my career to writing about wildlife art history, I have taken the liberty of blending my research with first-person experience to write this introduction, in the hope that the combination may make for an insightful and rewarding, contextualized read. But before I begin, I wish to thank Alan Singer and Paul Singer for inviting me to write this introduction.

I am old enough to have known Arthur Singer professionally during his lifetime, and, though that was long ago, young enough to remember him. I first met Arthur Singer on September 9, 1977, when he attended the opening reception of the Bird Art Exhibit, as it was titled then (now known as Birds in Art), at the Leigh Yawkey Woodson Art Museum in Wausau, Wisconsin, where I had become director seven months earlier. At the time, Arthur was 60, I was 25. The museum had been inaugurated a year earlier with an invitational exhibition entitled Birds of the Lakes, Fields, and Forests. The inaugural exhibit contained work by artists recommended by Owen Gromme (1896–1991), among them Arthur Singer and two other painters from the east coast’s specialized world of bird art, Guy Coheleach (b. 1933) and Don Richard Eckelberry (1921–2001). Gromme was asked to recommend and invite artists to participate in the inaugural exhibition because he served as curator of ornithology at the state’s largest museum, the Milwaukee Public Museum, because he had illustrated and written Birds of Wisconsin, and because he was admired by the founders of the Leigh Yawkey Woodson Art Museum, Alice Woodson Forester and John E. Forester, who also numbered among the collectors who had acquired Gromme’s easel paintings.

Like Owen Gromme and artists before him, notably Carl Rungius (1869–1959), the first major wildlife artist to escape the grip of illustration to produce and sell easel paintings, Arthur Singer had turned his attention increasingly toward easel painting during the decade of the 1970s, a step made possible by the commercial success he enjoyed in the 1950s and 1960s when his illustrations were published in books and magazines. This transformation was solidified in the seventies, a period during which he was afforded the opportunity to have his paintings published as signed and numbered limited-edition prints by Frame House Gallery (formed in Louisville, KY in 1969 out of Ray Harm Wildlife Art, Inc.) along with Guy Coheleach, Don Richard Eckelberry, and Ray Harm among others. A historical phenomenon, signed and numbered limited-edition prints contributed greatly to the burgeoning commodification of wildlife art through print culture, beginning in the mid-1960s and continuing through the 1970s, in tandem with an environmental movement that was shaped and fulfilled by legislation such as The Endangered Species Act.1

To celebrate the first anniversary of the Leigh Yawkey Woodson Art Museum, John and Alice (Woodson) Forester recommended that its inaugural exhibit become an annual event. To shape and advance this exhibit, the museum retained consultant George Harrison, a well-credentialed nature writer bursting with business savvy in the world of bird art. Harrison would not only re-shape the museum’s inaugural exhibit through his insights and recommendations, but over time, transform it as much and probably more than anyone. At his behest, changes to the exhibition included a new title – the Bird Art Exhibit – and selection by jury (though selection of decorative carvings and sculptures, which were far fewer in number than paintings, would gradually be performed separately by me or by staff). In its first year as a juried exhibition, the three jurors were ornithologists including Dr. Douglas Lancaster, director of Cornell University’s Laboratory of Ornithology. Among others in attendance at the opening of the 1977 Bird Art Exhibit was George Miksch Sutton, who was honored that year with an award entitled Master Wildlife Artist, created at the behest of George Harrison. Sutton, who would himself subsequently serve as a juror for the Bird Art Exhibit, was heir to the throne of Louis Agassiz Fuertes (1874–1927), the first important American-born bird painter, who had become widely regarded as one of the country’s greatest bird artists of all time. By focusing on and combining characteristic attributes, postures, behaviors, and ecological details of a particular species in a looser, freer style, Fuertes was able to portray birds with more integrity, as I have explained in greater depth in my book, American Wildlife Art. In this way, Fuertes elevated the art of natural history from an aesthetic of didacticism and taxonomy to one that provided a more penetrating view. Roger Tory Peterson later described Fuertes’ artistry in Freudian terms, saying he captured the “Gestalt,” or inner psychology, of the birds he painted. Whereas Audubon imbued his images of birds with human behavior, characteristics, expressions, and gestures, Fuertes portrayed characteristics of the species only, and in this way modernized American wildlife art in the twentieth century.

Fuertes had mentored Sutton through extensive, heartfelt, instructive letters written over the course of twelve years between 1915 and 1927, which became part of the lore of American Wildlife Art. In this way, Fuertes’ career to writing about wildlife art history when they were published in 1979. Astute writer that he was, George Harrison didn’t miss a beat when he recommended that the Leigh Yawkey Woodson Art Museum display a selection of work from the 1977 exhibit and catalogue under the masthead “Old Masters Corner,” which consisted of paintings by Louis Agassiz Fuertes on loan from the Cornell University Laboratory of Ornithology. The catalogue for the first exhibit would be raised and where Sutton earned his Ph.D. Harrison also recommended that the museum retroactively recognize Owen Gromme as its 1976 Master Wildlife Artist. In addition to George Miksch Sutton and Owen Gromme, the two honored masters, and Arthur Singer, Guy Coheleach and Don Richard Eckelberry, others in attendance at
After the war, Arthur Singer returned to work as an art director in an advertising firm where he'd worked after graduation before the war, and briefly to Cooper Union to teach. In the early 1950s, he started doing free-lance work, including illustrations for nature articles in Sports Illustrated. His first big break in bird illustration came when World Book approached him, after Don Eckelberry turned down an assignment due to competing commitments, to update its section on ornithology in the encyclopedia. This led to a commission to illustrate Birds of the World, published by Golden Books, that came out in 1961 and sold in the hundreds of thousands. A literal bibliography of other books published by Golden illustrated by Arthur Singer followed, such as Birds of the World, Birds of North America, and iterations. Peterson enrolled at and attended the sometimes avant-garde Art Students League at age 19, from 1927 to 1928, and then studied at the National Academy of Art & Design from 1929 to 1931. Singer enrolled at the Cooper Union Art School in 1935 and graduated in 1939. Of course, the entire decade was defined by the Great Depression. But for Peterson, even the Great Depression couldn’t stop his trajectory to the top of the bird art world. His field guide to the birds became a phenomenon. Singer, on the other hand, remained in art school through the Depression, only to have World War II stymie his career…but only briefly and in a way that contributed to his artistic development: in the army he spent 3½ years designing camouflage for tanks, trucks and other field equipment for the military campaign in Europe. Interestingly, Fuertes’ mentor, Abbott Handerson Thayer (1849-1921), literally invented camouflage art, and his art was put to use in service of U.S. Armed Forces in World War I.

As an auxiliary to his career as a wildlife artist, Arthur Singer became involved in promoting ecotourism and research. His first big painting, Caroni Swamp, was commissioned by the Natural History Museum, London thanks to sponsorship arranged by George Harrison. Gracing the cover of the 1981 Bird Art exhibition catalogue was Caroni Swamp—Scarlet Ibis, which was acquired for the museum’s permanent collection. The genesis of the painting was a 1965 visit Arthur made with Don Eckelberry to Trinidad, where the swamp is located. A few years later, Eckelberry helped raise the money to purchase one thousand acres of nesting habitat as a preserve for scarlet ibises and other tropical species. This eventually led to the establishment of the Area Wright Nature Center (named after its former owner) as a non-profit with the dual purposes of promoting ecotourism and research.

After being honored as Master Wildlife Artist in 1981, Arthur Singer remained as busy as ever, completing a set of fifty state bird and flower stamps for the U.S. Postal Service for release in 1982, the same year that Arthur had a one-man exhibition at Hammer Galleries in New York City. In 1983, Arthur’s friend and fellow New Yorker, Guy Coheleach, was honored as Master Wildlife Artist. That was also the year that I recommended that the Leigh Yawkey Woodson Art Museum re-name its flagship exhibition, Bird Art Exhibit, featuring his work as Master Wildlife Artist toured to The Royal Scottish Academy in Edinburgh and The British Museum (Natural History) (renamed, Natural History Museum, London) thanks to sponsorship arranged by George Harrison. Gracing the cover of the 1981 Bird Art exhibition catalogue was Caroni Swamp—Scarlet Ibis, which was acquired for the museum’s permanent collection. The genesis of the painting was a 1965 visit Arthur made with Don Eckelberry to Trinidad, where the swamp is located. A few years later, Eckelberry helped raise the money to purchase one thousand acres of nesting habitat as a preserve for scarlet ibises and other tropical species. This eventually led to the establishment of the Area Wright Nature Center (named after its former owner) as a non-profit with the dual purposes of promoting ecotourism and research.

Regarding his place in history, I think of Arthur Singer as an artist situated squarely in the middle of mid-twentieth-century aesthetics, enterprise, and ideology. Like Puertas, Peterson, and others at the top end of the century’s bird artist hierarchy, Arthur Singer provided content to a burgeoning publishing industry hungry for quality illustration for a print culture booming with commodities from magazines, to a range of books from tiny scientific field guides to large juvenile picture books and encyclopedias, to collector prints, stamps, and plates. Arthur Singer’s illustrations contributed immensely to public education and enjoyment of the natural world at a time when the environmental...
movement would reach its zenith. His concern for the environment was both shaped and fulfilled by public and private conservation initiatives, not the least of which was major legislation such as the Endangered Species Act.

Arthur Singer’s art differed, however, from that of predecessors like Fuertes and Peterson, and in this way, he distinguished himself as an individual. As one art critic wrote, “His subtle instinctive often mute color harmonies are unmistakable. But one is uniquely conscious of an overall design in his carefully thought out compositions – a dead giveaway of his early graphic design experience.” This was certainly true in the work Arthur Singer entered for Birds In Art. Without exception, his work displayed the subtlety of tonalities and a beauty of patterned repetition. A foil, against which Arthur’s aesthetic could be assessed during these years, was the emergence of a crop of younger artists who had recently come out of commercial illustration and were practicing a new, photo-realistic – some would say feather-counting – aesthetic. Arthur Singer took a more classical, old-school approach, relying instead on a palette of muted colors and soft, fluid brushwork.

When asked if he worked differently when painting on assignment versus for the fun of it, Arthur answered, “On an assignment, I may make many careful progressive drawings before arriving at the final concept. But my watercolor landscapes may have no wildlife in the scene, and I enjoy the luxury and risk of the happy accidents that are the special delight of that medium.”

My personal feeling about the easel paintings that Arthur Singer submitted for Birds In Art over the exhibit’s first decade during my time as director, is that they gave the impression of ease, much like a great performance by a virtuoso musician,” who makes his/her technique look easy to the point of being imperceptible compared to the beauty of the moment. I think it is fair to say the same thing about the art of Arthur Singer.

David J. Wagner, Ph.D.
Author, American Wildlife Art
Chief Curator, David J. Wagner, L.L.C.
Tour Director, Society of Animal Artists

3Ibid.
4A metaphor which I believe Arthur Singer would have appreciated since he was a real jazz aficionado.

Arthur B. Singer
King Eiders
Gouache on board
c. 1980s
Private Collection

Arthur B. Singer
Loons in the Morning Mist (opposite)
Oil on canvas
1981
Smithgall Collection
Several curators at the Museum of Natural History were especially influential in Singer’s development as an artist. H. E. Anthony, the Museum’s Curator of Mammalogy, encouraged him when he was just a lad of eighteen. More importantly, he met Dr. Robert Cushman Murphy, the Curator of Ornithology. Murphy became a significant mentor, and decades later in the 1950s, Dr. Murphy would write an article on bird plumage for Sports Illustrated and consult on several major projects for which Arthur was the illustrator.

While still in his teen years, Arthur began assembling a reference library that he would continue to build over his lifetime. Arthur’s library reveals his early artistic influences: Wilhelm Kuhnert (1865–1926), the great German painter of African wildlife; Carl Rungius (1869–1959), who came to the United States from Germany and immediately headed West to paint the large mammals of the Rockies as no one ever has, before or since; Ernest Thompson Seton (1860–1946), an artist and popular writer of animal stories (Wild Animals I Have Known); and Francis Lee Jacques (1887–1969), the wildlife painter and dioramist whose work Arthur had first seen at the Museum of Natural History.

As his interest in birds grew, he added to the collection books on John James Audubon (1785–1851) whose Birds of America is considered one of the finest works on ornithology ever created; Louis Agassiz Fuertes (1874–1927), one of America’s greatest and most prolific bird artists; and other notable artists including Paul Bransom, Charles R. Knight, Alexander Wilson, Allan Brooks as well as books on European artists Jacques Barraband, John Gould, and Bruno Liljefors.

While still in his early twenties and studying at the Cooper Union, the New York Zoological Society offered him an exhibit of his animal art. It was a great honor and the culmination of years of observation and practice. The exhibit was held in the Zoo’s Heads and Horns Museum Gallery in 1942, but as war had broken out, he had already been drafted into the U. S. Armed Forces. The New York Post ran a full page story on his exhibit. Decades later, in appreciation, Arthur painted several vignettes clearly showing the Bronx Zoo in the 1967 book, Zoo Animals. A continual source of inspiration, the zoo gave him great joy whenever he could return for a visit.
IN A MELLOW TONE

Although he had begun to sell his wildlife drawings by the age of fifteen, Arthur Singer was also a talented graphic designer and caricaturist who enjoyed early commercial success in these genres. Because of his love of jazz, he began to draw stylized caricatures of the “giants” of the era. Some of these caricatures, like those of Cab Calloway, Duke Ellington, Fats Waller, and Fred Astaire, were published in New York City newspapers or the jazz magazine, Metronome. Several were composed of letters forming the names of the band’s hit tunes. Half a dozen of these caricatures still exist, good examples of the popular culture of the Jazz Age.

For Singer, Harlem in the 1930s was the hippest place in New York City. On any given day, he might see Duke Ellington, Cab Calloway, Willie “The Lion” Smith, Billie Holiday, Fats Waller or dozens of other fine musicians, depending on which clubs he visited. Passionate about jazz, he would take a ride on the “A” Train to the Cotton Club or visit Small’s Paradise. There, he would listen for hours and talk first-hand with the musicians, if he could. He began to collect jazz 78s, first by the dozen and later by the hundred.

Several of the musicians he met befriended him, including Cab Calloway, who liked the young artist’s openness and passion for music. At the age of eighteen, Arthur drew a caricature of Calloway made up entirely of “letters which formed the name of every piece he played in his repertoire. His [Cab’s] booking agent flipped over it,” Singer told interviewer Lawrence Grobel in 1974, “and I got a great big $15 for it, which I thought was a fortune. They used it in every theater all across the country. They made huge blowups of it and ran a contest—anyone who got all the names that were on this thing would get in free.”

He often said that had he been adept at a musical instrument, he would have chosen jazz over art. But he never even played a musical instrument. Instead, he did what he did best, designing logos for Cab’s bandstands or drawing caricatures for jazz posters.

Caricature of Cab Calloway, c. 1936. Arthur was a life-long friend of Cab Calloway, the “Hi De Ho” king. His caricature contained the names of 113 Calloway’s recorded songs. Prof. Cab Calloway’s Swingformation Bureau is a dictionary of “Hep” jargon. c. 1939


The Mosche, Cannon, Mood Indigo, Take the A-Train. These songs and others written by Duke Ellington really spoke to him. Arthur listened to Duke’s songs hundreds, maybe thousands of times. It was more than music to him, it became his muse. At seventeen, when he finally met the “Duke” he recalled his initial impression this way:

“I really felt (he was) a genius at work, even though in those early days no one else considered him seriously. It wasn’t until years later that I felt justified in thinking of him as a genius. He was such a creative person and had such high standards. I had never met a person like him before, knowing him and seeing what integrity he had with his work. I thought that this is how it must be for a great writer, artist, musician or composer. This is how they must operate. And he was very encouraging to me…” —From an interview at the Jericho Public Library, 1978

By the late 1930s, Arthur had been befriended by Duke Ellington. He attended Duke’s club dates, concerts, recording sessions and later became a member of the Duke Ellington Jazz Society. He was often invited by Duke to his home in Harlem. In the 1950s, Duke asked him to design two record album covers, including a design that later became the album cover for In a Mellow Tone.
To set up and paint the snow scene in Briey, France that he had described in a letter to his wife, he received permission to use a warm room with a window overlooking the snowy hillside that had inspired him. Taping together six sheets of Whatman watercolor paper, he created a “big canvas” and began to paint. By the end of the afternoon he had finished the picture, *A Snowy Morning in Briey* shown at the beginning of this chapter.

Over the course of three years in Europe, Singer painted dozens of landscape watercolors and ink-and-wash drawings that still survive. He painted another dozen watercolors of his buddies and probably more, as he would usually give them to his subject, when asked. As a group, these portraits demonstrate Singer’s remarkable ability to paint expressively in the unforgiving medium of watercolor. He sent his watercolors home, where they were given a well-publicized exhibition at the Franklin Society Federal Savings and Loan Association in New York City in 1946.

Pvt. Arthur Singer presenting Lt. Commander Robert B. Downes with the portrait he had just painted. Singer promised to paint free portraits for all buyers of the $500 Victory Bond in New York City. He ended up painting many free portraits. The Herald Tribune publicized the story in November, 1945.
As Arthur’s reputation grew, he began to receive more important assignments. In 1955, the *World Book Encyclopedia*, seeking artists to illustrate a large color section on birds, chose Singer and Athos Menaboni as their two illustrators. Arthur illustrated eleven pages on birds that brought his work to the attention of other magazines and art directors. The most important of these was *The American Home*, which contacted him in early 1956 about illustrating a project they had been planning. In the 1950s, *The American Home* was a taste-maker with a large circulation. Housewives bought it for ideas on modern décor and home furnishing. He did not know it yet, but this assignment was to become a huge success, bringing his work to millions of people and several important book publishers.

The *American Home* assignment entailed creating an attractive set of eight state bird prints that could be framed for home decoration. Printed on a heavy paper stock easily removed from the magazine, they fit well into traditional décor. Magazines sold out at the newsstands. To meet the exceptional demand, an elegantly packaged portfolio was made available by mail order for $3.98. Over the next decade, about fourteen million of these portfolios were sold, unheard of in 1956! Sales exceeded the magazine’s wildest expectations and pointed to a new interest in wildlife prints. Singer was invited to appear on television for his first interview, one of several appearances he would make over his career. The prints became classics and were sold by the magazine for many years, establishing Arthur Singer’s reputation as a leading illustrator of birds. Even today, sixty years after publication, dozens of Singer’s *Bird Prints* can be found on eBay every day of the week.
There was no specific turning point in Arthur Singer’s career as a wildlife artist, but his association with Golden Press was to prove decisive. It began after Golden had contracted him to illustrate a cut and paste children’s book on birds. Impressed by what he saw of the artist’s work, Golden’s editor, Herbert Zim, decided to follow the stamp book with a large-format children’s book called The Giant Golden Book of Birds, written by ornithologist and writer, Robert Porter Allen. After seeing Singer’s layouts and dynamic illustrations, the team at Golden was convinced it had something with considerably more potential than merely a children’s book on birds.

Dr. Oliver Austin Jr., author of Birds of the World, remembered a call from Herbert Zim, one morning in 1958. He related it this way:

“How would you like to like to write a book on birds of the world illustrated by Arthur Singer?”

“Perhaps I might but who is Arthur Singer?” I asked naively.

“He’s a fella in New York who’s been painting a few birds for us at Golden. Since then, he’s been making some double-page spreads for another juvenile book, The Giant Golden Book of Birds, with your friend Robert Cushman Murphy looking over his shoulder. I think they are much too good for a juvenile. Why don’t you come (to the Florida Keys) and see them?”

“So I went. And then I saw the first spreads—they included those of the albatrosses, gulls, pheasants, owls and toucans as I recall it—and all I could say was: Where, oh where has this fine talent been hiding all these years? (Sentiments) which many people here and abroad were to echo after our Birds of the World was published in 1961.” — Dr. Oliver Austin Jr., Florida Naturalist (April, 1966)
As soon as one project had been completed, another was waiting. The Golden Nature Guide, Zoo Animals was published in 1967, part of the popular Golden Guide series that had helped build Herbert Zim’s reputation as an editor of natural history guides. It was authored by Dr. Donald Hoffmeister (Director of the Museum of Natural History and Professor of Zoology at the University of Illinois) and illustrated by Arthur Singer.

Until this point, Arthur’s fame as an illustrator of birds had dictated the kinds of projects that Golden Press developed for him. Zoo Animals finally gave him an opportunity to demonstrate his mastery of a much broader range of animals, in fact, the entire collection of the Bronx Zoo. Within Zoo Animals’ 160 pages, the artist illustrated subjects that he hadn’t had a chance to draw since his early days at the zoo: cats, antelopes, rhinos, hippos, kangaroos, and other big game. During the project, he frequently returned to the Bronx Zoo to sketch his subjects from life again and re-familiarize himself with their character and postures. The book was a labor of love. Its dynamic compositions and his mastery of anatomy made it a joy to browse as well as a commercial success. It was stocked in zoo gift shops throughout the Americas and Europe and at the Bronx Zoo, much to the delight of the artist and the publisher.

Although Arthur’s reputation had been built on a series of breakthrough projects such as The American Home Bird Prints, Birds of the World and Birds of North America, it didn’t prevent him from painting mammals if he wished to. He certainly did not want to be typecast. His love for the cat family, for example, dated to his teen years and he composed and painted a number of works depicting lions, tigers, leopards, and jaguars throughout his life.
To research the project, Singer traveled to Costa Rica to photograph his subjects and meet the author, Alexander Skutch. Skutch had graduated from Johns Hopkins in 1938 with a Ph.D. in botany, and had lived for decades at the edge of the jungle in Panama and Costa Rica. He had become an authority on South American birds, and a legend among ornithologists. Arthur returned to the States with a deep appreciation and respect for the man whom many in the field consider to be among the greatest ornithologists of the 20th-century.
Eiders
Birds of the Ocean
Gouache on board
c. 1973
Photograph: Matthew Shanley
Department of Ornithology Archives, AMNH

1. King Eider
2. Common Eider
3. Spectacled Eider
4. Steller’s Eider

Terns
Birds of the Ocean
Gouache on board
c. 1973
Photograph: Matthew Shanley
Department of Ornithology Archives, AMNH

1. South American Tern
2. Antarctic Tern
3. Kerguelen Tern
4. White-cheeked Tern
5. Aleutian Tern
With Golden Press a memory, and the failure of Vineyard Books, projects that Arthur had anticipated illustrating, such as the proposed Kingfishers of the World, were not to be. And as his colleagues from Vineyard began to retire, he fretted about being forgotten. Although circumstances had changed, it may have been for the better. His book royalties were good and that allowed him the freedom to create paintings he had been thinking about for years. Both sons encouraged him in this endeavor. During the period between 1979 and mid-1989, Singer painted many of the estimated 125 larger paintings he produced during his career.

In 1979 and again in 1980, Arthur took an opportunity to lead a bird-painting seminar at the Asa Wright Nature Center in Trinidad. It was attended by a group of artists from the States and both sons. Paul remembers: “Our trip to the Asa Wright Nature Center was the first time I had been to a cloud forest. To hear the jarring call of bellbirds every morning, see the amazing variety of colorful taxagars, Channel-billed Toucans a hundred yards from the Center, or the Scarlet Ibises in Caroni Swamp, was an amazing experience. I counted 175 species of birds during that trip, one I’ll never forget.”

The group also included two young bird artists, David Allen Sibley and John Anderton. Both had enrolled in the seminar to paint, and for what they might learn from the artist. The group drew mist-netted birds from life for a week and bided in the cloud forests of the Arima Valley and swamps of Caroni and Nariva. Twenty-four years later, Sibley’s own best-selling field guides, The Sibley Guides to Birds of Eastern and Western North America set a standard for comprehensiveness that few other bird guides have ever equaled.

While in Trinidad, Arthur took hundreds of photographs that he later used to illustrate the article “Asa Wright and Her Tropical Forest Ark” (1987) for Audubon magazine. Audubon had originally asked Don Eckelberry to illustrate this article, knowing his affiliation with the Center. But by then, Don had retired from painting. Instead, Singer was offered the assignment. Arthur knew that his friend was sensitive about this topic, but it was a project that he couldn’t refuse. He composed a superb set of paintings of Trinidadian birds for Audubon, and Don, in anger, broke off their thirty-five-year friendship. They never spoke again until one day in 1990, when Arthur, gravely ill, was able to call to his old friend to say goodbye. The author happened to be present and remembered that call.
Alabama
Yellowhammer and Camellia
U.S. Postal Service

New Mexico
Roadrunner and Yucca Flower
U.S. Postal Service

Oregon
Western Meadowlark and the Oregon Grape
Arthur and Karl Singer
U.S. Postal Service

Georgia
Brown Thrasher and Cherokee Rose
U.S. Postal Service

Texas
Mockingbird and Bluebonnet
U.S. Postal Service

South Dakota
Pheasant and Pasqueflower
U.S. Postal Service

South Carolina
Carolina Wren and Jessamine
U.S. Postal Service
Peregrine Falcons in the Morning Mist
Oil on board
1979
Collection of Alan Singer

Swallow-tailed Kites in the Everglades
Watercolor & gouache on board
1982
Collection of Paul Singer
“For eight days in 1983, Dad and I drove throughout Arizona and New Mexico, stopping to birdwatch and paint at some of the region’s most iconic locations. Our little road trip began in Tucson, where we met up with Ben Sachheim, Arthur’s old friend. It was the only time in my adult life that I spent an extended period of time with my father and a memory that I’ll always cherish.”

—Paul Singer