



Yes We Are Open, 2019
Watercolor on Arches paper.
28.5 x 21 in. (72.39 x 53.34 cm.)

This is another painting inspired by the produce stand farmhouse on Route 1. There is a red out building on the property and when its doors are spread open you can see the sign that they're open from the roadway better!



Capernaum, 2018
Egg tempera on gesso panel.
16.25 x 22.75 in. (41.28 x 57.79 cm.)

This painting is based on a photograph taken by Liam Zeng at Fort Miles, a United States Army installation located on Cape Henlopen. I am not sure what the bunker was used for. Capernaum was an ancient town on the Sea of Galilee where St. Peter lived. It can also mean "chaos".



Generation Gap, 2009
Gouache and watercolor on illustration board.
22 x 17.5 in. (55.88 x 44.45 cm.)

This is a painting about the changes taking place in present-day China. In cities like Beijing, old neighborhoods known as hutongs, are being torn down to make room for newer apartment complexes. The buildings marked with the character 拆 "chai" are slated for demolition.



Mrs. Jackson Sips Her Tea, 1980
Graphite on paper.
16.25 x 22.75 in. (41.28 x 57.79 cm.)

This scene was influenced by Norman Rockwell and an upstairs neighbor of mine at the time, who volunteered to pose for me; and I was intrigued by the way she grabbed her left hip while enjoying her tea!



Fallen at 80, 2018
Watercolor on Arches paper.
18.125 x 24 in. (46 x 61 cm.)

This painting is an homage to an 80 year-old pine tree that was cut down on the border of my property.



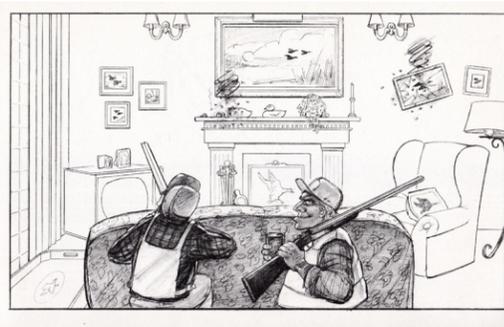
Misty Morning Mooring, 2020
Drybrush watercolor on Arches paper.
29.5 x 22.75 in. (74.93 x 57.79 cm.)

This painting was inspired by a late winter morning walk in the park where I currently live.



Ask a Preppie to Play Third Base For Your Softball Team, 1981
Graphite on paper.
12 x 17 in. (30.48 x 43.18 cm.)

An illustration for the book "Save An Alligator, Shoot A Preppie." A copy of the book will be provided with purchase.



Take a Friend Duck Hunting, 1981
Graphite on paper.
10.5 x 17.5 in. (26.67 x 44.45 cm.)

Another illustration for the book "Save An Alligator, Shoot A Preppie." A copy of the book will be provided with purchase.

All artwork is available as limited edition Giclée prints. For more information visit www.wilfarrow.com/other-objects. Or email: frank@wilfarrow.com



Paintings by Frank Williams

Every Picture Tells a Story

The Rehoboth Art League
August 28 – September 27, 2020

I don't want to be rated as an illustrator trying to paint, but as a painter who has shaken the dust of the illustrator from his heels!

– Newell Convers Wyeth

For me I am happy to be associated with the label illustrator. All of my life I have been making pictures that try to tell a story. I've been greatly influenced by the works of NC Wyeth and Howard Pyle and feel a close kinship to the artistic tradition of these two giants of American art. Whether painting a scene of a local produce stand on Route 1, or the challenges of life at the Indian River Life-Saving Station; or illustrating a humorous take-off on *The Preppy Handbook*, I've always tried to tell a story – just like the illustrator in me.

(On the cover)

You Have To Go Out, But You Don't Have To Come Back, 2020

Egg tempera on gesso panel.

30.38 X 36.25 in. (77.15 x 92.08 cm.)

This painting reflects on life at the Indian River Life-Saving Station. The “surfmen” served primarily in the stormy season of September through April, performing daily drills to prepare for rescues and patrolling the beaches looking for ships in distress. The table in the mess room was always set. One motto of the Life-Saving Service was, “You have to go out, but you don't have to come back.” With the table set, the surfmen knew there was a place waiting for them when they returned from the beach.



The Off Season, 2019

Egg tempera on gesso panel.

24.5 x 36.25 in. (62.23 x 62.08 cm.)

This painting was inspired by a farmhouse located on Route 1, north of Lewes. I was taken by the discarded produce stand and the signage tossed behind on the pile, but I noticed that the signs were used again the following year!

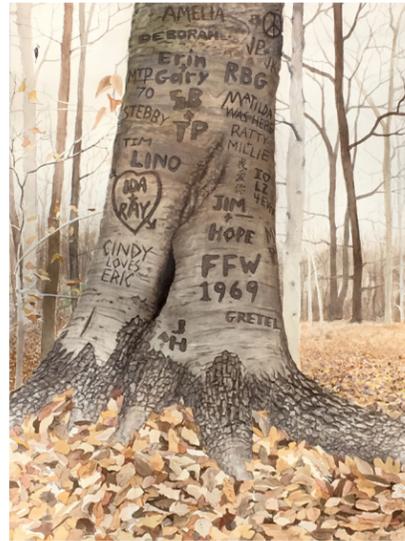


Tree House, 2020

Watercolor on Arches paper.

21.25 x 28.75 in. (53.98 x 73 cm.)

This watercolor was painted as an homage to my father, who was very handy with his hands, and built the bird house!



The Woodpecker, 2018

Watercolor on Arches paper.

20.75 x 29 in. (52.7 x 73,66 cm.)

This piece started with the initials “FFW” which I carved onto a tree in 1969. The woodpecker made his debut towards the end of the painting process, after chronicling names and moments from my life.



The John W Brown Shorebound, 2020

Egg tempera on Claybord panel.

18 x 24 in. (45.72 x 60.96 cm.)

This egg tempera is based on a boat that's located at the Indian River Life-Saving Station in Rehoboth Beach. The old boat is confined by a wooden frame that keeps it from ever venturing outbound in the open ocean again.



Cat Call, 2019

Watercolor on Arches paper.

20.5 x 28 in. (52.07 x 71.12 cm.)

This painting is another inspiration from the farmhouse on Route 1. This time I was intrigued by who was once living in the house and if they might have ever owned a cat.



Easter Morning (Preliminary study), 2017

Watercolor on Arches paper.

16.25 x 22.75 in. (41.28 x 57.79 cm.)

This scene was inspired by the farmhouse located on Route 1, north of Lewes. The shadow of the telephone pole on the façade of the house is the inspiration for the title.

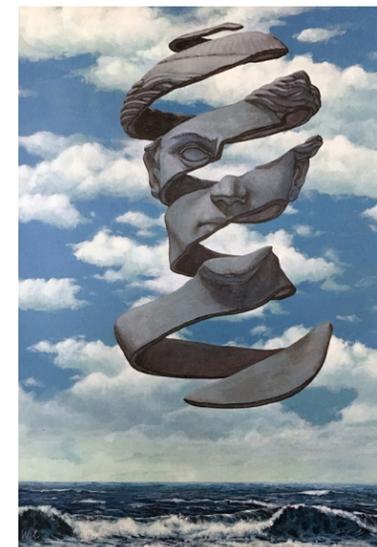


The Master's Studio (Preliminary study), 2017

Watercolor on Arches paper.

9.75 x 13.75 in. (24.77 x 34.93 cm.)

This study is for a portrait of Andrew Wyeth's studio in Chadds Ford, Pennsylvania. In the window can be seen a helmet or prop that belonged to his father, NC Wyeth.



Mindlessness (after Magritte), 1972

Acrylic on paper.

10 x 12.75 in. (25.4 x 32.39 cm.)

This painting was actually done as an illustration assignment when I was in college. It borrows from a painting by René Magritte, *Le Château des Pyrénées* (*The Castle of the Pyrénées*) painted in 1959.