

THE Salvador Dali

COLLECTORS BI-MONTHLY JOURNAL ©

FOR THE DALI AFICIONADO AND SERIOUS COLLECTOR

* * * Now In Our 23rd Year * * *

A Man of Many Hats George Albert Field, Jr.

by Frank Hunter

The Salvador Dali Archives

A retrospective look at Albert's life on the occasion of the 10th anniversary of his death, by a friend, colleague and admirer...

Where does one begin? So many hats, so many colors, shapes and sizes. How can one juggle so much and not have it all come tumbling down?

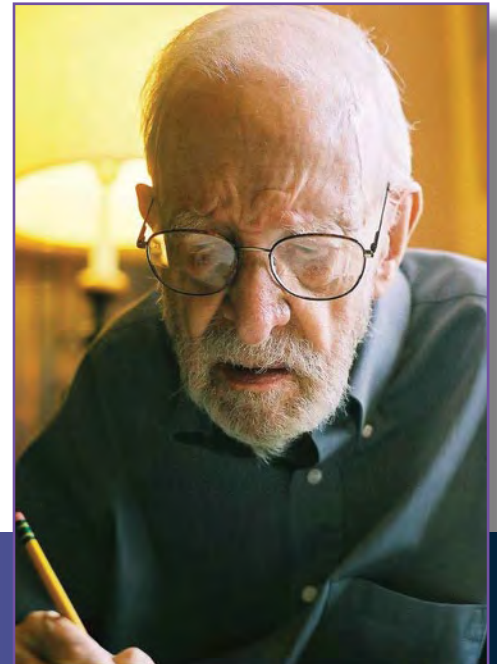
To answer such a question requires some background, but even that may not suffice in the end, for there is no doubt in this writer's mind that genius plays a role; and that, my friends, is pure genetics.

George Albert Field, Jr. was born on 8 November 1916, in Maplewood, New Jersey, to Marjorie Comstock Mattocks and George Albert Field. George Sr. was in the business of making money -- literally, he owned a company which designed and printed paper currency for foreign countries.

George Jr. was a precocious child, and after attending Columbia High School (Maplewood, New Jersey), he went on to earn a BA in English Literature from Columbia University, and an MA, also in English Literature, from Harvard University.

As a young man, George Jr., who preferred to be called Albert, began what would be a life long pursuit -- collecting. At first, postage stamps, then coins and sample currency notes from his father's plant. Later he would amass the world's largest private collection of playing cards -- over 6,000 different packs, each unique and interesting, some dating back to the 15th century.

Continued on Page 2...



Salvador Dali archivist, Albert Field



Albert Field, 1933

INSIDE

BREAKING NEWS:
*Enrique Sabater
Dies in Spain*

PAGE 5

*Search for Missing
Dali Sail Painting*

PAGE 5

*Salvador Dali iPad
& iPhone App*

PAGE 6

Dali "Eye of Time"

PAGE 6

*Events &
Exhibitions*

PAGES 7

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are clickable and will open the
sites in a browser window.

SPECIAL EXPANDED ALBERT FIELD COMMEMORATIVE ISSUE

Albert Field *(Cont'd from page 1)*



1939 New York World's Fair
Dali's "Dream of Venus" Pavilion

In 1987 Albert authored the book *Transformation Playing Cards*, on one particular type of playing card design. It was published by U.S. Games Systems, Inc., in Stamford, Connecticut, and it is still in print.

In 2001 he donated the majority of his collection to his alma mater, Columbia University, where it can be found at the Rare Book and Manuscript division. A few years ago I was informed that the collection exceeded, by several hundreds, the estimate Albert had originally provided.

It was a spring day in 1939 when twenty-three year old Albert Jr. visited Flushing Meadows, in Queens, New York. This was the site of the 1939 World's Fair, and it was here that Albert's eyes were opened to the fantastic world of Salvador Dali. A remarkable pavilion had been designed for the fair by Dali. It was called *Dali's Dream of Venus*. This is what *Life* magazine wrote about it:

"Dali's Dream of Venus ... weird building contains a dry tank and a wet tank. In the wet tank girls swim under water, milk a bandaged-up cow, tap typewriter keys which float like seaweed. Keyboard of piano is painted on the recumbent female figure made of rubber. In dry tank ... a sleeping Venus reclines in 36-foot bed, covered with white and red satin, flowers, and leaves. Scattered about the bed are lobsters frying on beds of hot coals and bottles of champagne..."

While Albert's imagination was piqued by the Dream of Venus pavilion, it was the 1941 Museum of Modern Art exhibition *Salvador Dali* (19 Nov. 1941 - 11 Jan. 1942) which captured it. It was here, for the first time that America got a first-hand look at a host of works by the young Spaniard -- nearly 75 paintings, drawings and sculptures. Albert was hooked.

In the two intervening years between the World's Fair and the MoMA show, Albert had completed his Masters and was now teaching English and science at Columbia Grammar and Preparatory School (the oldest non-sectarian private school in the U.S., founded by Columbia University).

Also around this time, he began another collection, this one consisting of information about and photographs of Salvador Dali's paintings, drawings, watercolors, sculptures and other creations.

By 1940, Dali and his wife Gala had fled the war in Europe and were living in the U.S. They divided their time between the west coast, Virginia and New York, remaining in the U.S. until 1948, when they returned to Spain.

It's not known exactly when Albert decided he wanted to meet the master of surrealism. He said it was

*"As for watches, they
would have to be soft,
or not be at all!"*



THE
Salvador Dali
COLLECTORS BI-MONTHLY JOURNAL

VOL 23 NO 5
Sep-Oct 2013

2

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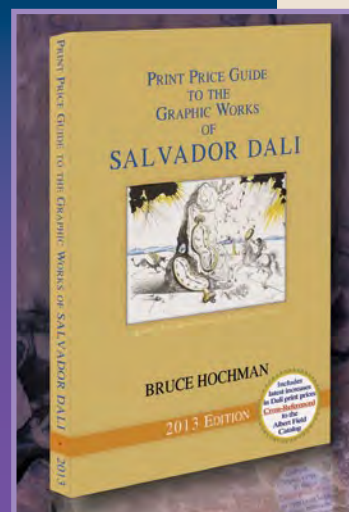
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the early 1940s, so perhaps it coincided with the MoMA exhibition when we know Dali would have been in New York.

At their meeting Albert related to Dali his admiration for his art and asked if there was a catalog of all his work. Dali said no, there was no such thing. Albert then showed Dali photographs of the works he had discovered, and the information about each, all contained on neatly arranged 3x5 hand written index cards; Dali was apparently delighted and expressed his approval and willingness to help.

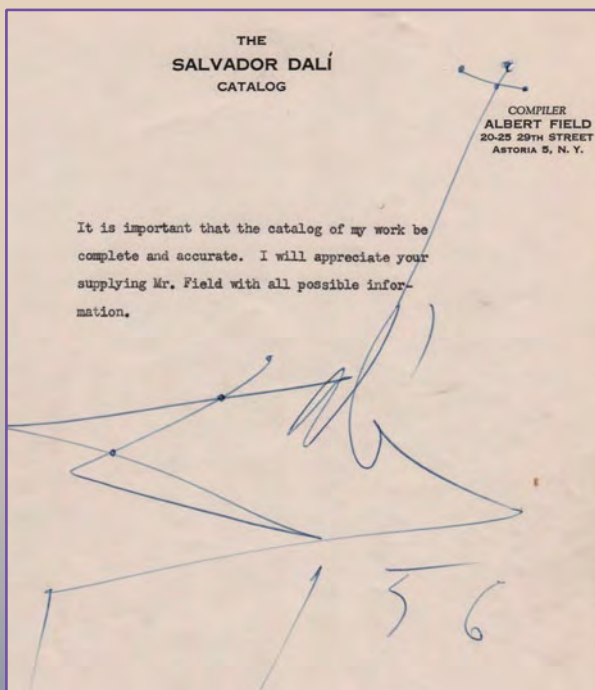
Thus began Albert Field's life-long pursuit of Dali works; his collection of Daliniana, including early paintings, drawings, and prints; his establishment of the Salvador Dali Archives, and his desire to publish a complete *catalogue raisonné* of all of Dali's works.

Just after the war Albert bought a Vespa scooter and headed to Europe in search of Dali works. On one of his early trips, Albert discovered a small Dali oil painting for sale. It was an early work, simply titled *Landscape*, and so he acquired his first original work by the master. The work was undated, but when Albert eventually showed it to Dali, he told him that it was painted when he was about 6 years old, in 1910. Albert was very proud of this acquisition, and he prominently displayed it in the entrance hall to his home.

Landscape is now considered to be the earliest known oil by Dali. It, together with hundreds of Dali books and prints, dozens of sculptures and objects, and several original and unique works by Dali, were either donated or bequeathed by Albert to the Salvador Dali Museum in St. Petersburg, Florida. The Museum has recognized Albert's legacy by naming its library the Albert Field Library.



Albert Field with Dali at the St. Regis Hotel cocktail lounge circa 1972, cataloging the artist's works



When Dali arrived in New York in the fall of 1956, Albert had Dali sign a statement (see photo) officially appointing him as his "Archivist and Cataloguer." That summer, armed with copies of the appointment, Albert headed for Europe once again. But at some point on the trip, there was an accident, and Albert and the Vespa were parted, permanently. But not without some complications -- Albert ended up bruising his face to such an extent that part of the road was embedded under his skin -- mainly particles of bitumen (asphalt).

Albert had been invited to visit Fleur Cowels at her home in Sussex, England. She had been an associate editor of *Look* magazine, and in 1950, she launched *Flair Magazine*. She was writing a biography of Dali (*The Case of Salvador Dali: The Biography of a Great Eccentric*, Little Brown and Co., Boston and Toronto, 1959), and asked for Albert's assistance. They had met previously in New York, and so when she saw what had happened to his face, she was horrified. She made arrangements for him to see a plastic surgeon, and off he went to London for his beautification, at her gracious and welcomed expense.

By the 1960s Albert had amassed quite an archive of materials on Dali, and the idea of publishing occurred to him, but yet, he knew there was more out there, if only he could find it all. His photographic abilities left something to be desired, and many of the photos he took of works were beginning to fade, as he developed them himself in his kitchen/darkroom. To make matters worse, most were in black and white.

In the mid 1960s, while on an old trolley excursion with my grandfather, I was introduced to Albert. They

Continued on Page 8...

"Pop art is part of the healthy trend away from abstract expressionism -- which has become a caricature -- back to the maximum of visual reality. The finest art is always the most photographic."



THE
Salvador Dali
COLLECTORS BI-MONTHLY JOURNAL

VOL 23 NO 5
Sep-Oct 2013

3

Dali-Disney Animated *Destino* Lives On

Excerpted from *Animation Magazine* (online), by Michael Mallory, 7/18/2013



Dali at work on images for *Destino*

It has been 10 years now since the release of the longest-in-production film in history, Disney's animated short *Destino*. Begun in 1945 as a collaboration between Disney Studios artist John Hench and surrealist painter Salvador Dali (who was enjoying a sojourn in Hollywood at the time, also working on the Alfred Hitchcock film *Spellbound*), *Destino* was abandoned after about eight months of work, with only seventeen seconds to show for it.

Long considered legendary, the film was unearthed by Roy E. Disney in 1999, and completed in 2003.

Back in 2006, I was speaking with Iwao Takamoto, who remains best known for his protean design work for Hanna-Barbera from the 1960s on, but who as a young man worked as an assistant animator at Disney, first joining the studio in 1945.

Even though he did not work directly with Dali, he was at the studio at the same time, and remembered the flamboyant artist's antics. "He carried that role of his right to the edge, all the time, the whole time," Iwao told me, going on to describe Dali's way of leaving the studio.

"Just at five o'clock, he would come down the elevator, and as I recall, he always had on a black suit, white shirt and tie, with a red boutonniere, a fresh flower in his lapel. And there would be in front of the animation department a limo waiting for him, right at the bottom of the stairs.

"He would pull out that flower and stick his nose in it and stroll down the hallway to the limo. This used to be a daily occurrence, that was his routine. I also remember hearing that [the animators] presented him with animation paper to draw on, and he stared at the paper and finally he looked up and said, 'I can't draw on this! It already has a design on it!' Meaning the peg holes."

According to Iwao, Dali was not the first well-known artist hired by Disney. Walt had earlier brought in Regionalist painter Thomas Hart Benton. Unfortunately, that short-lived collaboration did not produce enough tangible work to recreate 58 years later. ~



Salvador Dali and Walt Disney

"Those who do not want to imitate anything, produce nothing."



THE
Salvador Dali
COLLECTORS BI-MONTHLY JOURNAL

VOL 23 NO 5
Sep-Oct 2013

4

Salvador Latte Art in a Cup

Japanese barista and latte artist Kazuki Yamamoto created this amazing artwork -- an ode to Dali's famous 1931 painting, *The Persistence of Memory*. The 26-year-old artist has become an Internet sensation with his coffee foam sculptures. Surrealist art may not be everyone's cup of tea, but now it can be your cup of Joe! See Kazuki's portfolio at https://twitter.com/george_10g/media/grid ~




BREAKING NEWS: Enrique Sabater Dies

ON DEADLINE: The *SDCBJ* has learned from our contacts in Spain that Enrique Sabater, who was Dali's confidant and personal secretary from 1968 to 1981, died of lung cancer on Saturday, August 24 in Pamplona, Spain. Sabater was 76. Born in 1936 to a poor family, he had a variety of professions, from soccer player and pilot to hospitality industry, journalism and photography.

"I was a journalist and enjoyed writing news stories about artists," he says in his 1998 memoirs. "It was a Monday in the summer of 1968 when I rang Dali's doorbell in Cadaqués. After a couple of hours Dali said, 'Come back the day after tomorrow.' The second visit went very well, and after four hours interviewing he again said, 'Come back the day after tomorrow.' I returned another day, and still another, and so on right up till January 1981. Between us a sort of complicity, understanding and friendship grew."

Enrique Sabater accompanied Dali around the globe for 12 years. He photo-documented both the public and private lives of the painter and his wife, Gala -- a collection eventually totaling more than 24,000 images.



Salvador Dali Gallery director Bruce Hochman took this snapshot (left) of Sabater when he met with him in New York on Nov. 3, 2010 at Sabater's *Dali: Vision of a Genius* exhibition. "Enrique was one of the most intriguing figures in the entire Dali world," Bruce recalls. "He was very quiet, almost mysterious -- a great contrast for Dali's flamboyance." 



Enrique Sabater & Dali
1970 and 1979



Search for a Missing Dali Work in Ballina

Excerpted from *The Sydney Morning Herald*, by Rachael Jones, 8/5/2013

Forty years ago an ambitious bunch of men from seven different countries took on a challenge deemed impossible: to sail three wooden rafts across 14,000 kilometres from Ecuador to Australia. They wanted to prove that in ancient times indigenous people from South America could have navigated across the Pacific and made a life in Australia. They called their expedition "Las Balsas."


In 1973, with only stars to guide them, expedition leader Vital Alsar set off with 11 men, three monkeys and three kittens from the port of Guayaquil. Someone who was there at that time was Salvador Dali. One sailor approached Dali to ask if he wanted to sponsor their epic journey. "Everyone else in the world has seen your paintings, but not the dolphins, whales or seagulls."



Twelve men set sail from Ecuador to Ballina on an ambitious expedition. Salvador Dali painted a special sail for one of their rafts -- but where is it now?

With that, Dali painted a 5 x 6-foot sail in his unique style as assurance, to be sold if they got into trouble. And it was lucky he did, as when the men reached Ballina, their clothes were rags, they were hungry and had no money. Their food lasted for only 100 days. They were at sea for 178 -- to this day the longest raft trip ever completed.

Their Dali sail was taken down and given to Laurie Wood, owner of the Suntori Motel in Ballina for clothes, food and a place for the weary sailors to stay. That sail is now missing. It's believed it was once held in a local bank vault, but now no one seems to know its whereabouts. No one seems to know where Laurie Wood is either.

One of the expedition rafts *Aztlán* can still be seen at the Maritime Museum in Ballina. In November the small New South Wales town will hold a festival celebrating 40 years since Las Balsas. Organisers hope to trace the Dali painting and a sketch that came to Ballina with the rafts to put on show at the festival. 

"Mistakes are almost always of a sacred nature. Never try to correct them. On the contrary: rationalize them, understand them thoroughly. After that, it will be possible for you to sublimate them."



THE
Salvador Dali
COLLECTORS BI-MONTHLY JOURNAL

VOL 23 NO 5
Sep-Oct 2013

5

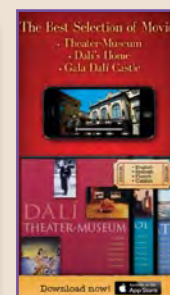
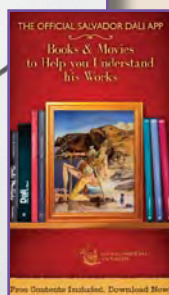
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Dali Brooch Eye of Time Sold at Auction

Excerpted from *The Daily Mail* (online), 7/30/2013

It's certainly eye-catching - but it's price might bring a tear to your eye. This three-inch long piece of jewellery designed by Salvador Dali, sold for £96,000. Called *The Eye of Time*, the exquisite brooch is made from diamonds and platinum that form the eye lids and a small gold watch in blue enamel that makes up the eye ball.

The original brooch, made by famed jewellers Alemany & Ertman in New York, was a gift for Dali's wife in 1949. But, with the artist's permission, the company made several copies from his original designs. The one sold was bought by an Italian man in the 1950s and it was passed down through his family ever since.

Sold by auctioneers Dreweatts of Newbury, Berkshire, it was estimated at £12,000. But such was the interest in this extremely rare item, it went for eight times that amount.



James Nicholson, head of jewellery at Dreweatts, said: "The Dali brooch is a fantastic piece. He didn't design that many pieces of jewellery, probably about 20 in all, so whenever one comes on the market it is very rare. I knew there would be a lot of interest in the piece but because it was so unusual there was no precedent for me to go on.

"It was very exciting in the sale room and moved very, very fast, everybody was shouting down the telephones trying to get their bids in, it was an electric atmosphere. There were people bidding from all over the world, from the USA, Europe, the UK and the far East. Eventually it sold to a private watch collector in the U.S."

"The true painter must be able, with the most usual things, to have the most unusual ideas."



THE
Salvador Dali
COLLECTORS BI-MONTHLY JOURNAL

VOL 23 NO 5
Sep-Oct 2013

6

EVENTS & EXHIBITIONS



Villa Fiorentino - Sorrento
Corso Italia 53, 80067 Sorrento, Italy

***The Dali Universe Sorrento* -- Through September 29**

More than 100 works, including bronze sculptures, objects in glass, gold, collages and graphic collections. Complete info online CLICK <http://www.fondazionesorrento.com/en/index.php>



Moderna Museet
On Skeppsholmen Island, Stockholm, Sweden

***Surrealism & Duchamp* -- Through January 5, 2014**

Famous Duchamp collection, plus outstanding surrealist works of art by Dalí, Miró, Oppenheim, de Chirico, Arp, Tanning, Ernst and others. Telephone +46 8 5202 3500 or for info online CLICK <http://www.modernamuseet.se/en/Stockholm/Exhibitions/2013/The-Surrealism--Duchamp/>



The McManus: Dundee's Art Gallery & Museum
Albert Square, Meadowside, Dundee, Scotland

***Modern Masters in Print* -- Through November 17**

Prints by four of the 20th Century's greatest artists – Henri Matisse, Pablo Picasso, Salvador Dalí, and Andy Warhol. This exhibition offers visitors more than 50 artworks by these artists. Highlights the wide range of techniques they employed in the medium of print. Together, their work represents one of the most creative and diverse periods of printmaking in the history of western art. For Dalí, printmaking was an exercise in experimentation, through which he developed many imaginative new processes. Telephone +44 (0) 1382 307200 or for complete info online CLICK <http://www.mcmanus.co.uk/content/exhibitions/modern-masters-print>



Castellani Art Museum of Niagara University
5795 Lewiston Rd., Niagara University, New York 14109

***Les Dinners de Gala Salvador Dali* -- Through March 2, 2014**

In 1973 *Les Dinners de Gala (Gala's Dinners)* was published and instantly became a Dalí collectable. The book was a collaboration between Dalí and a "secret chef" -- actually chefs from some of the top French restaurants of the day. Dalí's illustrations from the cookbook comprise the exhibit. Telephone 716-286-8289 or for complete info online CLICK <http://castellaniartmuseum.org/contemporary-art-exhibits/showExhibit/60>



The Salvador Dali Museum
One Dali Blvd., St. Petersburg, Florida 33701

Royal Inheritance: Works from the Spanish National Collection

Twelve important Dalí works on loan from the National Collection of Modern Art in Spain. Telephone (727) 823-3767 or for complete information online CLICK http://thedali.org/exhibits/details/royal_inheritance.php

***Santiago el Grande* -- Through Spring 2014**

Don't miss an opportunity to see this monumental 1957 Dalí painting of the Patron Saint of Spain. The piece is on loan from the Beaverbrook Art Gallery in Fredericton, New Brunswick, Canada. *Santiago el Grande* is considered one of the artist's most accomplished, with Salvador Dalí himself describing it as "the greatest painting since Raphael." The painting is visually striking -- the image of the saint riding an enormous white horse set against a blue-latticed background seems to leap from the canvas. One of the surprising features of the work is how the blue-latticed background echoes the Dali Museum's own glass atrium. Telephone (727) 823-3767 or for complete information online CLICK <http://thedali.org/exhibits/details/santiago.php>

"By the time you have acquired proficiency in drawing I advise you in turn to undress completely, for it is necessary for you to feel, as you are drawing, the design of your own body, as well as the august reality of the contact of your bare feet with the floor."



THE
Salvador Dali
COLLECTORS BI-MONTHLY JOURNAL

VOL 23 NO 5
Sep-Oct 2013

7



6-year-old Dalí's first known painting
Landscape (1910)

"The fact that I myself, at the moment of painting, do not understand my own pictures, does not mean that these pictures have no meaning."



THE
Salvador Dalí
COLLECTORS BI-MONTHLY JOURNAL

VOL 23 NO 5
Sep-Oct 2013

8

Albert Field *(Cont'd from page 3)*

were both members of a club devoted to electric rail roading (Electric Railroaders Association, New York). But it wasn't until a year or two later that I got to know Albert. He was paying a visit to my grandfather and I happened to stop in. Art came up as a subject, and since I was studying painting we had something to discuss. Albert mentioned that he was a friend of Salvador Dalí's and maintained an archive of Dalí materials. Of course, I was impressed.

A few months later I paid my first visit to the Archives. The entryway contained Albert's prized Dalí acquisitions -- the 1910 *Landscape* flanked by Dalí's 1932 *First Portrait of Gala*. Above them were two very fine drawings from the 1930s. Off the entryway was a small room with filing cabinets, bookcases, and reproductions of Dalí's paintings.

Within a few months I was working at the Dalí Archives on a part time basis, since I was a student at the time. At first I helped to catalog materials, most of which had been shown in exhibitions, both here and abroad. This was before computers, so everything was done on index cards and catalog sheets Albert had designed for this purpose.



Photo © Frank Hunter, 2013

Dalí biographer Ian Gibson with Albert Field at the Archives, circa 1995

Before long, Dalí would make yet another of his annual New York appearances. This was usually in the fall, in October or November. Albert invited me to join him at the St. Regis Hotel to meet and welcome Dalí. I prepared myself accordingly, arming myself with a camera, just in case Dalí would allow a photo or two to be taken.

I remember the occasion well, for that night it began to snow, so it must have been late November; the year was 1969, and it was a Sunday evening, cold and very quiet. When we arrived at the St. Regis Hotel we went straight to a little cocktail lounge off the main room, but not before I stopped to admire the marvelously luminous painting behind the bar, *Old King Cole* by Maxfield Parrish.

The lounge was windowless, dank and dark, not the place I had envisioned. "Why here?" I remember asking Albert. He said that Dalí normally preferred this little room to the main room so that he could watch the door to control the attendance. Albert acted as a sort of art bouncer; a nod or wink from Dalí indicated yes or no, and Albert would get up and go the door and either escort the person in or have a polite conversation and lead them away. Dalí regularly invited friends, dealers, and a hodge-podge of others to his weekly gatherings, which he liked to call his "levée." It's interesting to note that the levée had traditionally been a daily moment of intimacy and accessibility to a monarch. Dalí thought of himself in terms of monarchy -- he used cartouches for his and his wife's names, and often referred to himself as the King of Surrealism.

But on this particular evening the room was empty -- had we arrived too early? We sat down at a small table close to the glass doors, and Albert opened his ever-present briefcase, removing papers and files, which he arranged on the table in front of him. In a short while a figure appeared at the door brandishing a silver tipped cane in one hand and some books and papers in the other. Albert got up and opened the door. "Let me introduce you to my friend and assistant," Albert said. Dalí, who's stature surprised me (I had assumed he was much taller than his 5'7"), reached over and put his cheek, first to the left, then to the right, of my cheeks, not quite a kiss, but a close enough version to surprise me.

We all sat down at the table, and Dali said a few words to Albert in French. I had already had some training in French as a child, both with my grandfather, who had lived in France for a number of years, and later, at the well known Alliance Française, but yet it was difficult to understand Dali's French. But one must remember that French was his third language, after Catalan and Spanish; his English was another matter all together.

Some time passed and still no one showed up. We all assumed it had to be the snow which was keeping people away. But this worked to my advantage, as Dali noticed that I had a camera and asked if I were a photographer. I told him just an amateur and asked if I could take a picture of him. In no time he stood up and struck a pose, but the room was dark, and I had no flash. Dali must have realized this as well, for he took me by the arm and led me through another door, into what appeared to be the hotel's kitchen. It was brightly lighted, and Dali struck a few poses while I snapped away.

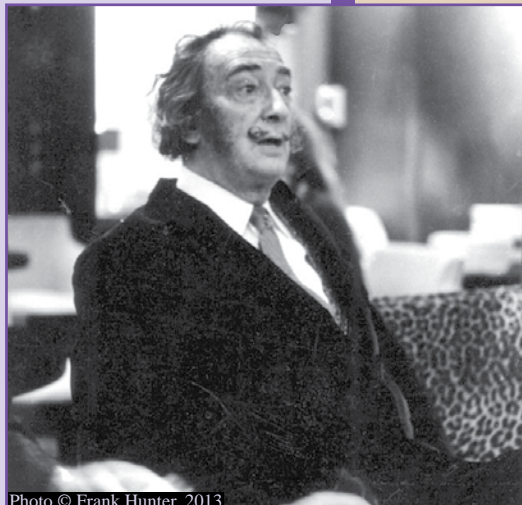


Photo © Frank Hunter, 2013

Dali at the St. Regis Hotel, Nov. 1969

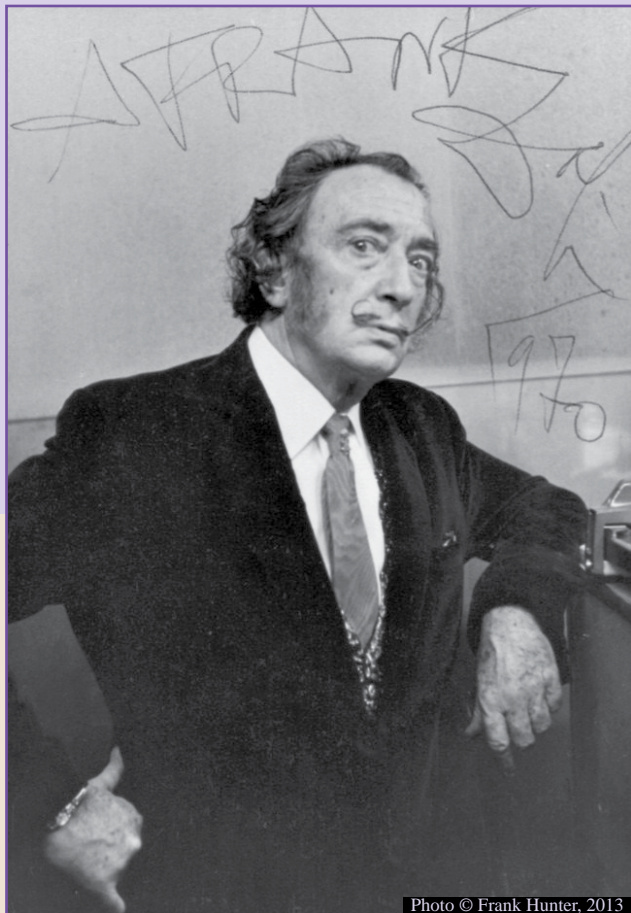


Photo © Frank Hunter, 2013

Dali at the St. Regis Hotel, Nov. 1969; autographed by Dali Jan. 1970

In early January 1970, I was once again invited to Dali's levée. In the intervening weeks I had managed to have the photos I took developed and had enlargements made of the best shots. I took these with me, along with a copy of an art book I had just acquired, one I knew Dali would like to see -- *The World of Velasquez* (Time-Life Books, 1969).

Once again, we arrived before anyone else, and so I took this opportunity to show him the photographs. All at once he took up a ballpoint pen, and at the top of the photo wrote "Á Frank, Dali, 1970" (see photo at left). This was, for me, a very gracious thing for him to do, but in a short while Dali would compensate himself.

After the signing, I showed Dali my new book on Velasquez, one of his favorite artists. The book was not available in bookstores, only by subscription, and my copy was yet another addition to the many volumes I had already received over the years, each devoted to a single artist.

Dali paged through it, made remarks about the wonderful illustrations, then closed the book firmly and said, "Thank you very much..." - what could I say? I wasn't happy, but some years later I was able to find a replacement. Thus began my Dali adventure, which continues, forty-five years later.

Albert enjoyed hiking and mountain climbing, and some years before I had met him he had started on a journey which would take some years to complete -- hiking the Appalachian Trail. The AT, as it's called, runs approximately 2,200 miles, from Mount Katahdin in Maine to Springer Mountain in Georgia.

Hiking over many years, weekends mostly, sometimes during school recesses, and often accompanied by friends (myself included), Albert completed the trail sometime around 1972. He published an account of his experiences in *Hiking the Appalachian Trail* (Rodale Press, Emmaus, Pennsylvania, 1975).

His work ethic was such that, no matter what activity he engaged in, there needed to be, aside from a personal sense of satisfaction, also a sense of beneficence. So hiking with a goal in mind was one thing, but to counterbalance it, he became involved with an organization called New York-New Jersey Trail Conference. In 1977, he became its Executive Director. The organization is a federation of more than a hundred hiking clubs and environmental organizations with more than 100,000 members.

Least I forget one more "hat" Albert was proud to wear, literally -- that of a "Lieutenant Colonel." He had

"The two most beautiful and useful colors that exist are white and black ... the true nobility of the art of every colorist depends on the knowledge of how to utilize these as the basis of your pictorial work."



THE
Salvador Dali
COLLECTORS BI-MONTHLY JOURNAL

VOL 23 NO 5
Sep-Oct 2013



Albert at the St. Regis Hotel, circa 1972
translating an article Dali wrote

attained that rank after some years of work in the Civil Air Patrol (CAP). This was, and still is, a congressionally chartered, federally supported non-profit corporation that serves as the official civilian auxiliary of the U.S. Air Force.

Albert's involvement with the CAP started long before I knew him, and what I do recall is that he was very involved with aerospace education and had written an important training manual for cadets, which he was proud of. Being a Lt. Colonel had certain perks, one of which was a very impressive uniform. His was adorned with many medals and ribbons, and while Albert would not publicly acknowledge the appeal this uniform had, he doubtless knew the appeal it had to Dali. This prompted him, more often than not, to arrive at the St. Regis Hotel in his bedecked uniform.

The 1970s was a busy time for Albert. The archives was growing and took up a great deal of space in his home. Dali was preoccupied with the design of a new museum in his home town of Figueres, Spain -- the Dali Theatre-Museum. Dali wanted Albert to come to Spain and work at the Museum when it opened. But doing so, full-time was not possible for Albert, as he had too many commitments in New York. I remember having a conversation with him, trying to encourage him to try it on a part-time basis, but no, he couldn't see any comfortable way of doing it.

When Dali was in New York, either Dali or Gala would often summon Albert to the St. Regis Hotel. More often than not on these occasions, Albert would be asked to translate an article Dali had written for publication, usually for *Art News Magazine*. There were times when he would be asked to run some exotic errand, like the time when he was asked to try to find a replica of the Venus de Milo -- life size, mind you! Albert called me and asked if I could help. This was way before the Internet, so finding an item like that was next to impossible, but we did our best, going to the largest and most well-know antique shops in New York City, and when not finding anything, asking for leads. But we were unsuccessful, and I'm not sure if Dali ever did find one, in New York or anywhere else.

"The first art with which a painter must make himself familiar is above all architecture. Never music, which is the enemy of painters and injurious to them."



THE
Salvador Dali
COLLECTORS BI-MONTHLY JOURNAL

VOL 23 NO 5
Sep-Oct 2013

10

In the mid 70s, I came up with the idea of commissioning Dali to do an etching, based on a sonnet by Dante I had read. I showed the sonnet to Albert. He agreed Dali would find it of great interest. At the next levée I read the sonnet to Dali; he said it was marvelous, I suppose for its surrealistic imagery, and he agreed to create an etching plate within a year. Gala prepared the contract and made sure that payment was made to her, in cash -- but that's a whole other story, which I may write about in the future. The opening lines of the sonnet began with: "To ev'ry captive soul and gentle heart..." and so we chose to title the edition *To Ev'ry Captive Soul*. It was printed in a very limited edition and published in 1974.

During the 1970s there were more than 50 Dali exhibitions worldwide. Dali's name, while not yet quite a household name like Picasso's, was none the less synonymous with Surrealism. His business manager, Peter Moore, was now at the helm, and Dali's output of graphics, sculptures and ephemera was now at full throttle. Dali had no "Factory" like Andy Warhol, but somehow managed to keep up with the demand, albeit with diminished artistic merit in some cases.

At the end of the decade, New York's Guggenheim Museum held an important Dali exhibition (24 April 1978). This would prove to be the last time both Albert and I would see Dali in New York. Within a few weeks the Dalis would leave, both ill with the flu. Albert began to think seriously about publishing all the information he had gathered, but where to begin?

To Albert, the idea of a complete *catalogue raisonné* was indeed a daunting task. Certainly it would have been, considering that many of the black and white photographs he had taken in the 40s and 50s were now badly fading; what was he to do? With speedy deliberation, Albert decided to concentrate on Dali's graphic output, his prints. And so he began yet another collection, this one of Dali's prints, and owning



Photo © Frank Hunter, 2013



Photo © Frank Hunter, 2013

L to R: Salvador Dali; Thomas W. Messer, Director of the Guggenheim; Frank Hunter, and Albert Field

Dali exhibition at New York's Guggenheim Museum, April 1978

them would make photographing them an easy task, far simpler than chasing original works around the globe.

In the beginning of the 1980s Albert was involved in more activities than ever, nearly every day of the week there was something happening. There were rehearsals for the New York Oratorio Society, where Albert, a long time member, sang bass. There were meetings, seminars, conferences, hikes, trips, and a myriad of activities he partook in and enjoyed. He wrote and published a newsletter for nearly 50 years, informing friends of his activities, offering his opinion on a variety of subjects ranging from politics to conservation to corporate greed. He was an avid theatregoer, so reviews were often included.

Salvador Dali died in 1989, and needless to say, Albert was very saddened by this fact of life. He realized that at age 73 he was not getting any younger, and his dream of publishing a catalog needed to come to realization -- soon. After spending a considerable amount of time hunting down Dali print publishers and reading contracts, he was ready to begin a manuscript for a catalog on Dali's prints, to be titled *The Official Catalog of the Graphic Works of Salvador Dali*.



Albert Field in 1988, giving a lecture at the Salvador Dali Museum in St. Petersburg, Florida, at the annual induction dinner of the Order of Salvador. Albert was an inductee that year, receiving the ribbon and gold medallion that he wears in this photo.



Albert enjoying dinner, circa 1997

But it would be another seven years before its realization. Finding a publisher was not as easy as he had hoped, and after several failed attempts to secure a contract with one, Bruce Hochman of the Salvador Dali Gallery offered to help. He realized the importance of Albert's project and provided the resources needed for Albert to have the Dali Archives become the publisher of record, while the Salvador Dali Gallery would be the distributor.

Finally, in the fall of 1996, shortly before Albert's 80th birthday, and nearly 50 years after showing Dali his photographs and 3 x 5 index cards, his official catalog of Dali's graphic works was published, with nearly all of the 1600 or so prints shown in color, many of them taken by yours truly. The publication of this important work brings to mind the words Dali used in the 1940s upon seeing young Albert Field's nascent catalog: "Perfect, perfect," Dali exclaimed. "You are the catalog!"

--Frank Hunter
Averill Park, New York
29 July 2013

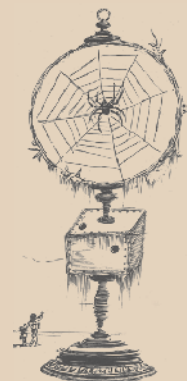
George Albert Field passed away on 4 August 2003 at age 86.

Bruce Hochman with Albert Field in New York in 2001. Albert and Bruce undertook a Dali exhibit in Los Angeles in 1992 and produced a small catalog of the works exhibited at that show. This they expanded into an exhaustive master catalog, published by The Salvador Dali Archives in 1996 as The Official Catalog of the Graphic Works of Salvador Dali. The Albert Field catalog remains the definitive source of information on Dali's graphic works.

Available exclusively through the Salvador Dali Gallery, the catalog may be ordered online at www.DaliGallery.com



"Just as I am astonished that a bank clerk never eats a cheque, so too am I astonished that no painter before me ever thought of painting a soft watch."



THE
Salvador Dali
COLLECTORS BI-MONTHLY JOURNAL

VOL 23 NO 5
Sep-Oct 2013

11


A Brief Chronology of Albert Field's Life

Compiled by Frank Hunter, The Salvador Dali Archives



"Mustaches serve as antennae ... with my mustaches I feel more alert, that I am more acutely conscious of everything that goes on and especially of everything that moves around me."



November 8, 1916	Birth; Maplewood, New Jersey.
June 1934	Graduates Columbia High, Maplewood, New Jersey
Fall 1934	Enters Columbia University; acts in Columbia's varsity shows, member of the chess team, the dramatic group, the debate squad and becomes secretary of the French Club.
April 4, 1938	Awarded the George William Curtis Medal in Oratory at Columbia University. Becomes one of two Columbia students to engage in a transatlantic radio debate with students at Cambridge University, England.
June 1938	Receives B.A. (English), Columbia University
Spring 1939	Visits New York World's Fair – discovers <i>Dali's Dream of Venus Pavilion</i> .
June 1940	Receives M.A. (English), Harvard University
c. 1940s	Begins teaching at New York's prestigious Columbia Grammar & Preparatory School; remains there for over a decade. Begins collecting playing cards; amasses the world's largest private collection.
November 1941	Visits first Dali exhibition at New York's Museum of Modern Art.
c. 1941 or 42	Arranges first of many meetings with Dali in New York.
c. 1947	Makes first of over 40 trips to Europe; buys Dali's first painting <i>Landscape</i> (1910)
c. 1950s	Joins New York Oratorio Society; sings in chorus for over 50 years. Begins teaching English, math and science in New York City public schools.
1956	Dali statement on Salvador Dali Catalog stationery names Albert Field "Compiler"
c. 1960s	Creates the Salvador Dali Archives with the approval of Dali; begins authenticating Dali originals. Begins hiking the 2,200-mile Appalachian Trail. Becomes active in the Civil Air Patrol, attaining rank of Lt. Colonel
c. 1963	Climbs 14,692 feet to reach the summit of the Matterhorn in Switzerland
1972	Completes hiking the Appalachian Trail
1974	Invited to Grand Opening of the Dali Theater-Museum in Figueres, Spain
1975	Publishes <i>Hiking the Appalachian Trail</i> , Rodale Press, Emmaus, Pennsylvania
1977	Becomes Executive Director of the New York-New Jersey Trail Conference
April 1978	Sees Dali for the last time in U.S. (sees Dali once more in Spain before his death)
1980s	Assists law enforcement, U.S. Postal Inspectors, FBI, New York City Police Dept., etc. in cases of fraud in the Dali art market. Becomes Dali fraud cases expert witness
June 10, 1982	Albert receives news from Europe that Dali's wife, Gala, has died
1987	Authors <i>Transformation Playing Cards</i> , U.S. Games Systems, Inc., Stamford, Conn.
January 23, 1989	Albert is saddened by news from Europe that Salvador Dali has died
1996	Authors and publishes with assistance from Bruce Hochman of The Salvador Dali Gallery <i>The Official Catalog of the Graphic Works of Salvador Dali</i> , Salvador Dali Archives, Astoria, New York
2001	Donates majority of his 6,000+ playing card decks collection to Columbia University
2003	Contracts pneumonia and spends several weeks in hospital before passing away at age 86 

THE
salvador Dali
COLLECTORS BI-MONTHLY JOURNAL

VOL 23 NO 5
Sep-Oct 2013

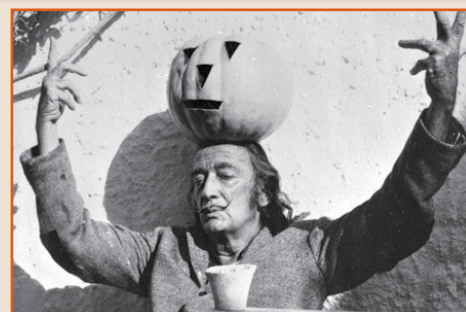
12

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The Salvador Dali Gallery, Inc. is a complete Dali resource, exclusively offering Albert Field's *Official Catalog of the Graphic Works of Salvador Dali*; Bruce Hochman's *Print Price Guide to the Graphic Works of Salvador Dali*; authentic Dali prints and originals, and this publication. Visit the Salvador Dali Gallery's website: www.DaliGallery.com



HAPPY HALLOWEEN - Photo by Enrique Sabater