

HOTEL BARILE *Manila*
 New York *Manila*
 Tiffany & Co. *Manila*
 Freres Troisgros
 Dallas *Le Comptoir*
 Beverly Wilshire Hotel
 The Louvre
 The Prado
 THE REGENCY
 Comme Chez Soi
 Comptoir
 Grati Palace
 THE RITZ
 Fila
 LA TOUR D'ARGENT
 BVLGARI
 Estaad
 Kiccho
 HERMES
 Palm Beach
 Whites
 Brooks's
 THE RITZ CARLTON
 Rong Rong
 Worth Avenue
 PATEK PHILIPPE
 GENEVE
 Hotel du Cap
 Geneva
 Paris
 TRUMP TOWER
 STEUBEN
 HOTEL
 PLAZA ATERNEE
 qualisero marchesi
 Beverly Hills
 Ascot
 GUGGENHEIM
 Okura
 Monte Carlo
 Westwood Marquis
 Rome

G O L D B O O K



Vier Jahreszeiten
 Paul Bocuse
 Knickerbocker
 bloomingdale's
 Bisto
 Dorchester
 Rio
 The Metropolitan
 Museum of Art
 Van Cleef & Arpels
 GUCCI
 GRES
 SAINT LAURENT
 Fifth Avenue
 Elaine's
 the Regent
 Biondi
 Valentino
 Warren Edwards
 Savile Row
 Louis Vuitton
 Taillevent
 BERGDORF
 GODDMAN
 Pate
 Lutece
 Bond Street
 Dior
 Tokyo
 Beverly Hills Hotel
 DAR MACHRES
 Annabel's
 Lyon
 Giorgio Armani
 Castaglia
 rue du Rhone
 HARRY WINSTON
 HARRY'S BAR
 MOTORS
 Robuchon
 FILA
 Kärntnerstrasse
 Hamnacher Schlemmer
 Trinité
 Mansion on Turtle Creek
 Basque
 Jonathan Club
 Claridge's

Historical figures ONE MAN'S PASSION

By CARMEN ROBERTSON

"It isn't patience that produces the results . . . nor the stolid imperturbable perseverance of a scientist, but the dogged fury of the obsessed. . ."

For George Stuart, all the world's a miniature stage and all the men and women one-quarter lifesize players. Over the past thirty years, he has created close to 300 historical figures, each passionately researched and anatomically perfect specimens of the miniaturist's art.

Working in themes, he blends the jeweller's precision, the historian's authority and the artist's passion to fashion figures that can be classified into sixteen distinct groups including The Renaissance and Reformation, The Tudors, The Stuarts, The Three Bourbons of France, The Hanovers, The Romanovs, The American Patriots and Founders, The Fall of the Tzars, The Last of the Manchus, Nordic Gods, and biographies of Abraham Lincoln, Marie Antoinette and Queen Victoria

Forming the foundation for each figure is a jointed iron-wire skeleton which is carefully manipulated into the desired height and posture. The body is built up with layers of papier-mache, cotton and wool padding. Then the skin tissue (a formula Stuart devised) is applied layer upon layer to produce a lifelike appearance. The head and hands are developed from an intricate bone-like skeletal structure, with muscle tissue in place, exactly as if one were to recreate a lifesize anatomical model.



(A)



(B)



(C)



(D)



(E)

(A) **QUEEN VICTORIA** *The Public only knew of 'Dear Albert' as a plaster saint. They didn't know of her torrid passions for all the men in her life. Victoria symbolized her era, but was never a "Victorian."*

(B) **QUEEN ISABELLA** *A narrow, bigoted devotion dominated her life. Her zeal to be a good Christian was translated into royal decree. The Inquisition was the result.*

(C) **POPE ALEXANDER** *Bursting with life, an able administrator and a poor parent, he personifies the "bad Popes" of the Renaissance.*

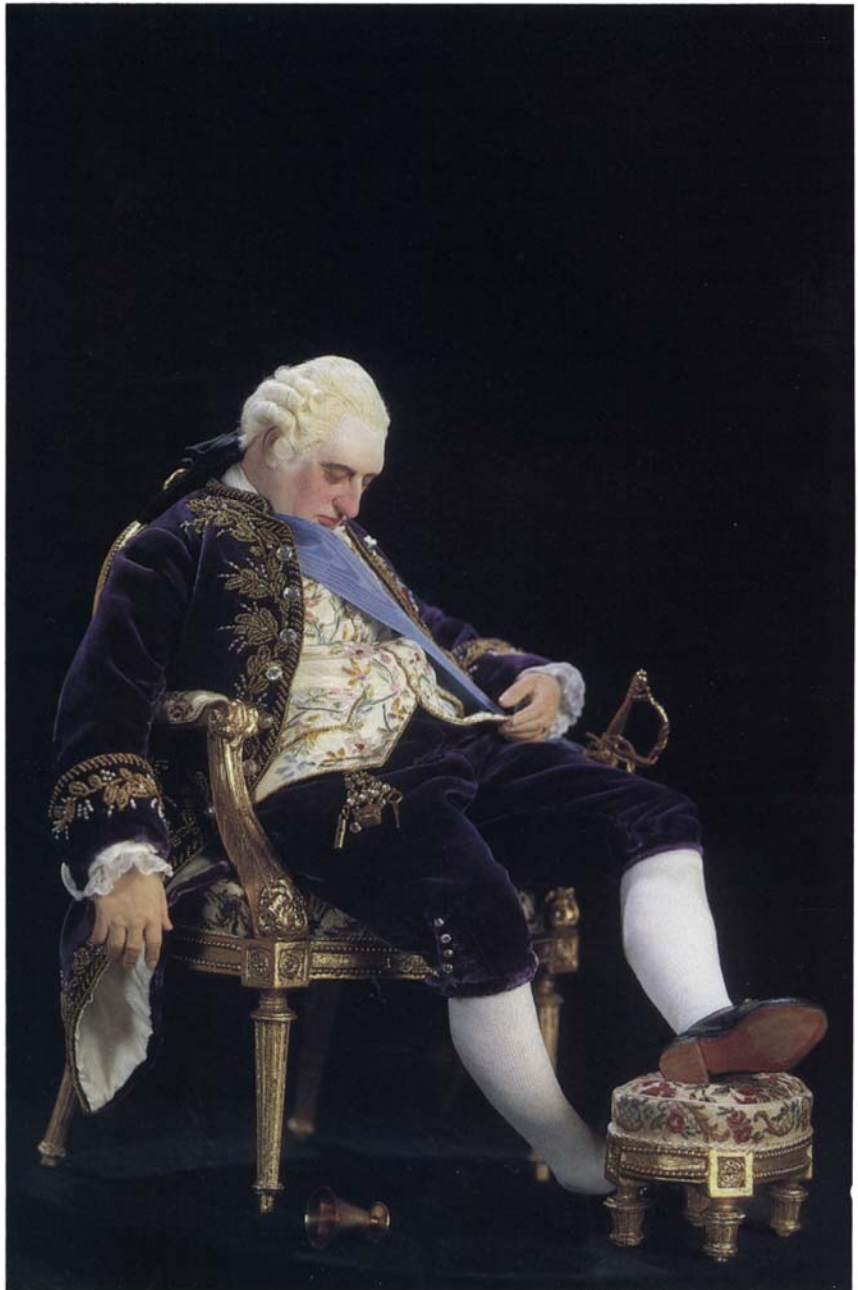
(D) **CESARE BORGIA** *He was the model for Machiavelli's "Prince" with his body of a god and soul of a gangster. His humorless "macho" life was fortunately short.*

(E) **LUCRETIA BORGIA** *Basically innocent of evil, she was primarily the victim of her father and brothers. Possessed by them all, she only tried to survive.*

Polymer and color are blown on with an airbrush to achieve precise facial features. Anemic complexions, tattoos, birth defects and war wounds are all apparent, the results of Stuart's research into medical records, diaries and historical accounts. Next, tiny ceramic eyes are set into the head, the ears are moulded and the scalp, cut from Icelandic sheepskin, is tinted, curled and fixed into place. All of this tedious work is done with a jeweller's loupe, a steady hand, iron will and much dudgeon when interrupted.

Materials are often hard to find and can take months of preparation. When an Imperial Dragon Robe was required for one Chinese figure, Stuart convinced an able needlewoman to undertake the task. It took her two years, at the rate of one inch per month, to complete the tiny woven patterns of the robe's intricate design. "It's a damnable business," Stuart says of the long arduous process. "No one else would be fool enough to do it."

At his Gallery of Historical Figures in Ojai, California, Stuart brings his creations to life on a miniature stage. Colorfully, imaginatively and with a steady, deified voice, he describes the people who shaped pivotal points of human history to an audience captivated with the sensation that they, too, are looking at the folly of mankind from above. "And," Stuart warns, "those who do not learn from history are doomed to repeat it!"



(A)



(A)



(B)

(A) LOUIS XVI *An appropriate pose for a king who, didn't seem to know or care what was going on around him. The last of the Bourbons, he was know as the "Sun King."*

(B) MARIE ANTOINETTE (court) *This is the image the world holds of the short, plump blonde who preferred to play at being a shepherdess. Dresses such as this were worn only once!*

(C) MARIE ANTOINETTE (guillotine) *How quickly things change . . . Hated as the symbol of everthing that was wrong with the monarchy, efforts to humiliate her failed and she died a regal queen. J.L. David's fifteen-second sketch of her approaching the guillotine provide this likeness.*

(D) ROBESPIERRE *A provincial lawyer whose political virtue and zeal carried him to the pinnacle of power in the Revolution. The "Incorruptable" was determined to purify France . . . that did him in.*



(D)



(E)

(E) DUTCHESS DE POLIGNAC *The personification of the venal, corrupt and elegant 'fast set' that surrounded a young and impressionable queen, only hastening the fall.*

This master of the miniature arts, historian, entertainer and cynical philosopher began his work at age ten, creating a miniature replica of the entire Palace at Versailles. His history studies were completed at Georgetown and Washington Universities and he holds a degree in fine arts from the University of California. Stuart has been a member of the staff of the Smithsonian Institution, performed in the theatre and has been guest speaker before many universities and historical societies.

The artist's passion for perfection is readily apparent when one scans the sleeping face of King Louis XVI as he slumbers in his chair, unaware of the fate that would befall him—found guilty of treason by a people's court and executed in 1793. Marie Antoinette in all her frivolous glory is the embodiment of aristocracy in one figure and the image of terror infused with dignity in another, as she stands before the guillotine.

From the decadent court of the Sun King to the supremely naïve spirit of the American Revolutionaries, George Stuart has captured the secrets, passions, pleasures and weaknesses of those we remember.

As the lights go up on Stuart's stage, King Ferdinand steps out of history with his Queen Isabella, red-nosed John Knox raises a clenched fist from the pulpit and Lorenzo di Medici, regally robed in Renaissance regalia, looks on. Then there are the Tudors, with plump Henry VIII, the Stuarts, with Bonnie Prince Charles and Queen Anne, blessed with abundance. The muddy boots of Peter the Great are barely dry as one gazes at his thin moustache, trailing downturned lips and pale defeated glance. Abraham Lincoln is the portrait of reassuring strength as he and the American Founders reach out to touch us from the past. In this unique art form, history is no longer a remote statistic, but a link to our own purpose.





(A)



(B)



(C)



(D)

(A) HENRY VIII went from Catholic stalwart as "Defender of the Faith" to excommunicant and founder of the Church of England, with himself—who else?—as the head of it.

(B) ELIZABETH I A political fence-sitter and professional 'virgin,' she survived over forty years of male intrigues to dominate and destroy her.

(C) MARY TUDOR Her grim life was only endurable through a passionate devotion to her Catholic faith. The attempt to re-convert England and a Spanish marriage indicates her lack of wisdom.

(D) CARDINAL WOLSEY A man of great ability and greater ambition, the last such Catholic statesman in British history. His failure to comply with the King's marital wishes brought him down.

(E) EARL OF ESSEX A greedy, ambitious opportunist encased in a beautiful body, he played on the emotions of an aging woman. He over estimated his charms in the end and lost the least important part of his anatomy, his head!

And those of us who agree with a continuum cannot help but feel the boundless urge of human notariety enshrined here, or that the egotistical spirit of those Stuart portrays has somehow guided his hand and mind to issue their perfection. But George knows them all too well. Instead, he presents the reality of their demise, and to them he is closer than any element of their past.

One-hundred-and-ninety figures are housed in the permanent collection of the Ventura County Museum. Stuart's private collection is on view at his gallery/theatre/home in nearby Ojai.

Stuart is presently working on his latest and most dramatic group of figures entitled Nordic Gods: Our Origins? Here, he explores the Tutonic, war-like iconography of our past.

Most of the figures in Stuart's collection are not for sale. Many an exasperated collector has waved an affluent fist at the proud master, including one who offered an undisclosed seven-digit sum for six of Stuart's works.

George accepts commissions from private collectors and governments, but admits: "I'm most alive when I share my craft with an audience; illustrating history as it seems to me. . . ." Indeed, when George Stuart speaks, the magic begins.



(A)



(B)



(E)



(F)



(C)



(D)



(G)



(H)

(A) JOHN ADAMS *A man of sterling character and the highest principles, he was always out of step with 'popular' thinking. His contributions to the founding of the Republic are inestimable.*

(B) GEORGE WASHINGTON *Elected first president of the United States in 1789, he was the only one to be elected unanimously. Unfortunately, he found himself caught between the two rival parties vying for control over the way the government of the fledgling nation would run.*

(C) AARON BURR *The man who killed Alexander Hamilton was a schemer, always formulating get-rich plans and getting involved in unscrupulous land deals—a man ahead of his time.*

(D) ALEXANDER HAMILTON *His dream was the model of the United States of the future, trusting only in men of success and never in the public, he personifies the "American Ethic."*

(E) JAMES MADISON *Leading proponent of the Bill of Rights and leader of the Democratic-Republicans who opposed the Federalists, he was one of America's pivotal shapers. But to Dolly he was her "darling little Jemmy."*

(F) DOLLY MADISON *Not one to simply live in her husband's shadow (he wasn't tall enough to cast much of one), she was the first first lady to shine in her own right. She was also the one who had the White House painted white.*

(G) THOMAS JEFFERSON *Collaborated with James Madison on the Bill of Rights and the Constitution, and on the specific limitations they wanted put on the Executive Branch.*

(H) JOHN MARSHALL *Without much formal education, he was to become the first jurist of America. His thirty-five year tenure as Chief Justice established the Constitutional balance between the Executive and Legislative branches of government.*