

Lost Writings
of
Howard Weeden
as
“Flake White”



Compiled and Edited by

Sarah Huff Fisk
and
Linda Wright Riley

What is “Flake White”?

“Flake white” is the name of an oil pigment that Howard Weeden chose to create highlights and opaque tints in her paintings. The name “Flake White” was adopted by Weeden as her pseudonym to publish many of her writings which continue to give “light.”

Below are two illustrations of Howard Weeden’s use of the pigment “flake white” in her early paintings.



Courtesy of The Weeden House Museum

The Good Shepherd
by Howard Weeden



Courtesy of Burritt Museum and Park

The Waiting Heart (detail)
from a poem by Adelaide Proctor
illuminated by Howard Weeden

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Big Spring Press, Inc.
Huntsville, Alabama

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Maria Howard Weeden

July 7, 1846 - April 12, 1905

Howard Weeden, from her home in Huntsville, Alabama, achieved international notoriety for her paintings as well as national attention for her newspaper writings published under the pseudonym "Flake White."

Collected here for the first time are over 40 writings that Weeden contributed to the Presbyterian *Christian Observer* and other papers between the years 1866 and 1896.



Howard Weeden
is
“*Flake White*”

How could any of the published writings of such a famous artist and poet as Howard Weeden become lost? Easily! As a woman from Huntsville, Alabama, she followed the nineteenth-century custom of secretly publishing under a pen name.

“Flake White,” the name Miss Weeden chose, is that of an oil pigment used by artists, such as herself, to render highlights in their paintings.

Consequently, when she wrote as “Flake White,” she continued giving “light” with prose that is eloquent, economic and compassionate. For 30 years (1866-1896), her articles appeared in the Presbyterian *Christian Observer* newspaper and other papers.

Now collected and republished for the first time, these “lost” writings provide historic insight into a time and a vision that will enrich a new generation of readers.

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