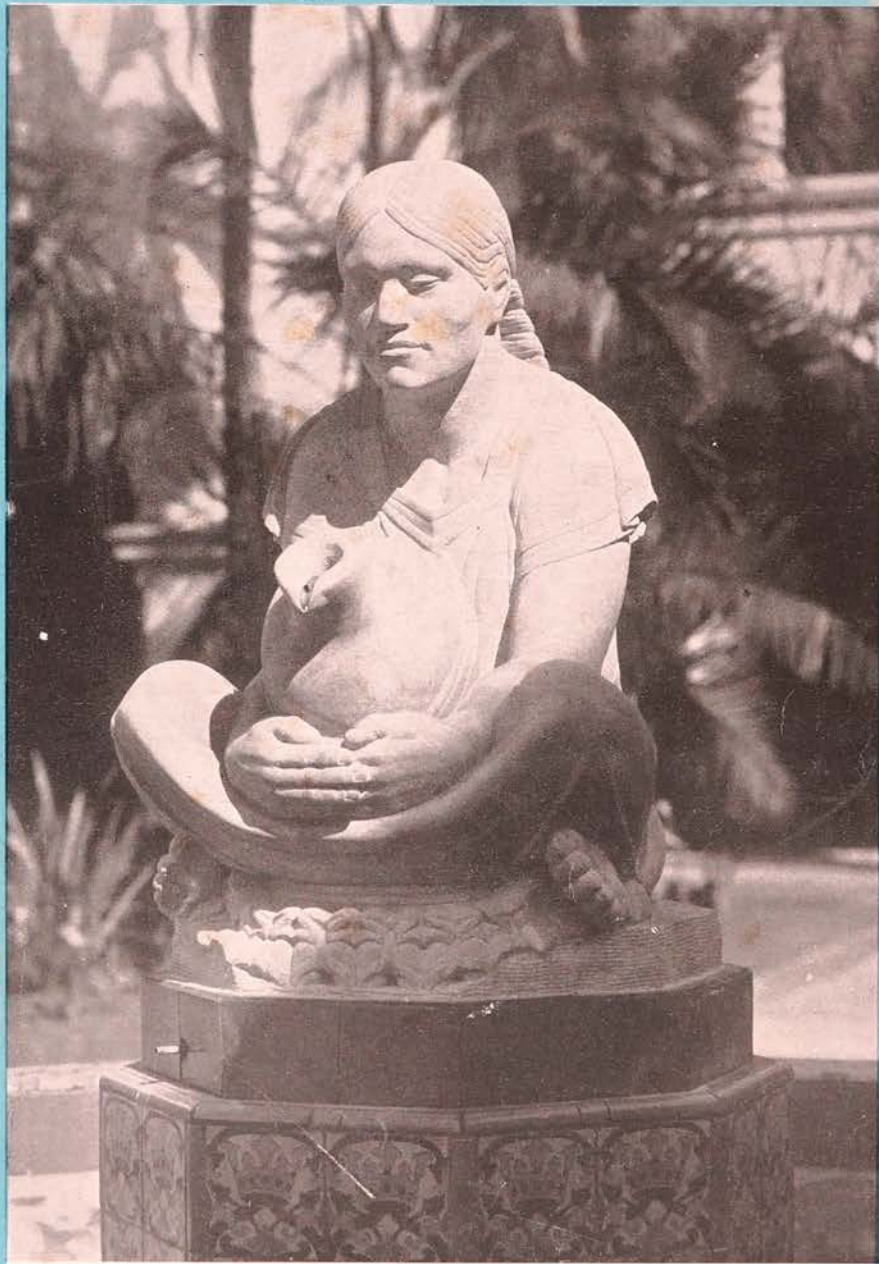


The **A**RT DIGEST

CALIFORNIA - PACIFIC
SPECIAL NUMBER

Combined with THE ARGUS of San Francisco
THE NEWS-MAGAZINE OF ART

*A Compendium
of the Art News
and Opinion of
the World*



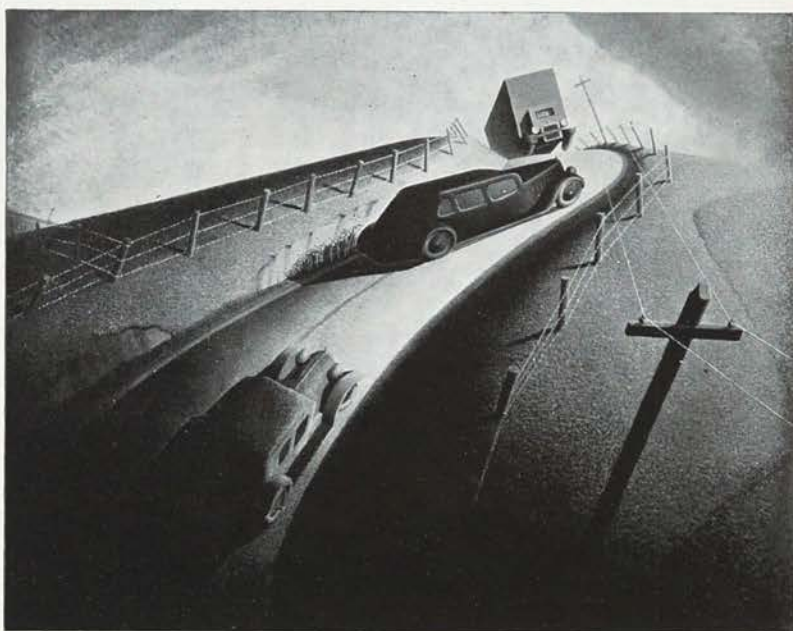
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SOME COMMENT ON THE NEWS OF ART

By PEYTON BOSWELL

A Soiled Escutcheon

Robert Browning wrote a play, which now is never performed, called "A Blot on the Escutcheon."

And now comes another soiled escutcheon.

San Diego is presenting to the world a great art exhibition as a part of its California Pacific International Exposition.

But the politicians of San Diego—alone of all the world—are taxing artists for the unsold canvases in their studios. It is as if New York taxed its poets for the manuscripts the magazines won't publish, taxed its writers for the short stories that are returned by editors with printed rejection slips, or its musical composers for music that never gets past an audition in a hard-boiled studio that can make money on nothing but jazz whine or Harlem yells.

When the Association of Museum Directors met at Yale, Reginald Poland, director of the Fine Arts Gallery of San Diego, sent a telegram which said that throughout the nation San Diego County artists alone were being taxed for unsold creations, and that in all the country San Diego's assessors alone consider such paintings tangible property.

"When European artists are admitted and not taxed," asked Mr. Poland, "should

our artists be assessed for expressions which are their own life, especially when buyers are slow, or even never patronize them? Can studio paintings be of known value before being sold? Cannot they be considered unfinished until signed or sold? Are they not in the same category with unsold manuscripts, or a musician's practice until performance in concerts? Are not income tax sales sufficient? Can they tax creativeness, labor, or utensils of creation? The materials involved are worthless as such. When combined in art work, can assessors or anyone else put fair monetary value on them? Are not sales-taxes or income-taxes fairer, and is not this tax on unsold art unfair? It surely will stifle creativeness and drive artists elsewhere. The tax itself makes still more need for the P. W. A. P. I would appreciate the convention's vote on assessments on living artists for unsold work. Cordial greetings!"

The response of the Association of Art Museum Directors was the passing of this resolution:

"The Association of Art Museum Directors in executive session assembled unanimously protests the proposed taxation on the unsold work of the artists of San Diego County. Such an unprece-

dent act would make the fair name of the county a byword and a reproach throughout the entire United States."

To paraphrase the words of Samuel Butler, quoted in the next editorial:

"O God! O San Diego!"

"O God! O Montreal!"

From Vienna came word in February, 1934, that Mrs. Grundy, who lives there same as everywhere else (the old dame is ubiquitous), had taken a look at the tomb of the opera singer, Selma Kurz, who had died the year before, which bore the marble figure of a semi-clad recumbent woman. A sculptor had made it at the behest of her husband, a famous surgeon, Professor Halban.

Mrs. Grundy hurriedly covered the figure with sacking. Her handiwork was photographed by the newspapers and periodicals of Vienna. The clericals rejoiced but many of the "common people" viewed the sacking clad figure and smiled. Columns on columns were printed. And then the grave was surrounded by a wooden enclosure. Mrs. Grundy, of course, was behind the screen,—but what was the sainted old dame doing? Now, in 1935, the boards have come down, and it is dis-

"I WISH WE COULD GET SOMETHING LIKE THAT"

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closed, according to the New York "Times," that Mrs. Grundy went to the Garden of Eden for a remedy. No fig leaves, of course, for they do not grow in Vienna. But ivy does!

All of this reminded The Art Digest of an incident that once befell in Montreal which caused Samuel Butler to write the verses called "Psalm of Montreal." They were written in 1875 when the English poet, painter and musical composer, visiting Canada, found that the museum there, possessing a plaster cast of the Discobolus, had draped its middle portion and, not content with that, had consigned it to a room which Butler described as filled with "all manner of skins, plants, snakes, insects, etc."

"In the middle of them," says Butler, "was an old man stuffing an owl. 'Ah!' said I. 'So you have some antiques here; why don't you put them where people can see them?'"

"Well, sir," answered the custodian, "you see they are rather vulgar." He then talked a great deal," according to Butler's account, printed in the London "Spectator" of 1878, and said his brother did all Mr. Spurgeon's printing, and that his brother-in-law sold Mr. Spurgeon his hats. [Mr. Spurgeon was Canada's great preacher of the Mid-Victorian age].

There are seven stanzas in the poem of Samuel Butler, who was the grandson of the Bishop of Lichfield, a town which was the birthplace of another Samuel, whose last name was Johnson. Here are the three that mean the most:

And I turned unto the man of skins and said unto him,
"O thou man of skins,
Wherefore hast thou done thus to shame the beauty of the Discobolus?"
But the Lord had hardened the heart of the man of skins
And he answered, "My brother-in-law is haberdasher to Mr. Spurgeon."
O God! O Montreal!

"The Discobolus is put here because he is vulgar.
He has neither vest nor pants with which to cover his limbs;
I, sir, am a person of most respectable connections.
My brother-in-law is haberdasher to Mr. Spurgeon."

O God! O Montreal!

Then I said, "O brother-in-law to Mr. Spurgeon's haberdasher,
Who seasonest also the skins of Canadian owls,
Thou callest trousers 'pants,' whereas I call them 'trousers,'
Therefore thou art in hell fire and may the Lord pity thee!"
O God! O Montreal!

[Editorials continued on page 16]

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New York, N. Y., 1st July, 1935

No. 18

San Diego Follows Chicago in Showing Vital Art at a World's Fair



The Fine Arts Gallery of San Diego. In Beautiful Baboia Park, Scene of the California Pacific International Exposition.

By PEYTON BOSWELL

When the World's Columbian Exhibition was held in Chicago in 1893 there was a fine arts display in a specially constructed building on the "fair grounds," in a not too inspiring location, that contained a collection which contributed to the backwardness of American art for the next two generations—that inflicted and fixed the mediocrity and banality of European salon standards on the United States.

Chicago's World's Fair was followed by the Louisiana Purchase Exposition at St. Louis in 1904, which handed out medals galore to American and European contemporary painters, most of whose names now have been forgotten and whose "medal pictures" bring only a few dollars in the auction room.

Next came the big fair at San Francisco, which did a good deal better.

When the Century of Progress Exposition was first planned for Chicago it was announced that a great Fine Arts Palace would be built. Later there were financial hitches, and finally the organization of the fine arts display was turned over to the Art Institute of Chicago, under the direction of Robert Harshe and Daniel Catton Rich. Thus came about the first really great art exhibition in connection with a world's fair. It was fortunate that the Century of Progress management for financial reasons had to turn over its fine arts depart-

ment to real museum men, who knew something.

And it was equally fortunate that the current California Pacific International Exposition at San Diego turned to the art director of the city's Fine Arts Gallery, Reginald Poland, to organize its display of the fine arts.

The next World's Fair in America, so far as known, will be the one at San Francisco

DREAMS

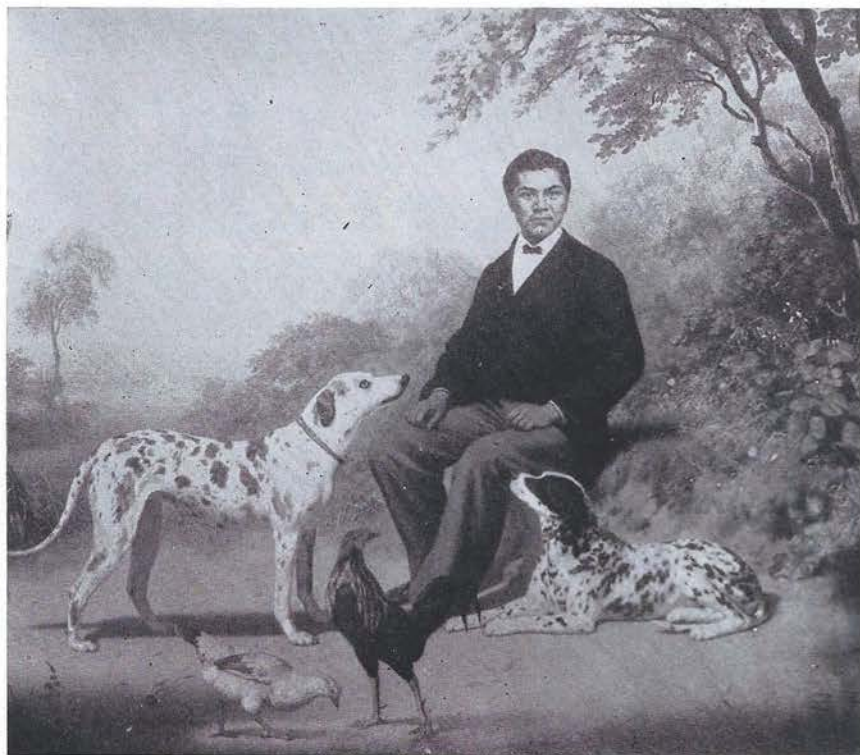
By JULIA GETHMAN ANDREWS

In the evening the whole of Balboa Park becomes an enchanted garden. A dreamy illumination is made to come from within the trees. The foliage is a magic blend of gold, and deep, shadowy blues, rich russet reds and greens in the Maxfield Parrish manner, inviting romantic souls to sigh for love once more. Troops of Spanish singers wander about creating pictures against the garden walls topped with Moorish urns and Mexican alejos, while they strum guitars and make articulate the mood of evening. The fountains of the patio and the great pools of the Plaza reflect and multiply infinitely the scene, the character and the charm, which stir the spirit of the throngs gathered here from the ends of the earth.

in 1938, celebrating the completion of the Golden Gate Bridge to Marin County and the other bridge to Oakland, which will make the whole "Bay Region" practically one city, with at least 1,500,000 population. It is to be hoped that the management of this exposition will give Dr. Walter Heil a free hand to assemble the greatest fine arts exhibition the country has ever seen. He is director of both the California Palace of the Legion of Honor in Lincoln Park, overlooking the Pacific, and the De Young Memorial Museum in Golden Gate Park, and has just shown his great ability for organizing exhibitions by getting together the two which are engrossing San Francisco this summer, and which are described elsewhere in this issue.

But the San Diego show is the subject of this special number of THE ART DIGEST. Precious indeed is the privilege of presenting the exhibition to the art world. Beautiful is the Fine Arts Gallery of San Diego, which stands in the middle of fascinating and authentic Balboa Park—some of it wonderfully landscape gardened, some of it exactly as it was in Pre-Spanish days—which is the scene of the California Pacific International Exposition. The Fine Arts Palace occupies a position in the center of the fair, like the gem that sits in the forehead of a monarch's crown.

The Fine Arts Gallery of San Diego was



"Sacramento Indian With Dogs," by Charles C. Nahl. Lent by the California Palace of the Legion of Honor. Nahl, born in Germany, was the first to popularize the Western setting in genre painting.

the birthplace of THE ART DIGEST. Its founder got the idea of the magazine in July, 1926, when he was in San Diego. Next morning he walked over the hills of Balboa Park to the Gallery, and explained the idea to Reginald Poland. When the idea and ideal had been described, Poland said: "It's uncanny. Often something is explained to us which we recognize as being so logical as to be inevitable, and we wonder why nobody ever thought of it before. By all means, Boswell, start your

ART DIGEST." And the founder took almost the next train back East, where he published the first number on November 1, 1926.

The exhibition at San Diego is described at length elsewhere in this number, and several of its treasures are reproduced. Reports from the fair indicate that, in proportion, the success, in point of attendance, of the fine arts show will be like that of Chicago's Century of Progress display.

The San Diego exhibition has one peculiar



"Yin," by S. MacDonald Wright of Santa Monica. Wright, who wrote the first book on modern art in America, represents the progressive wing of California painters.

point of importance. It gives the artist of the Southwest and the West a place in the sun. Despite the display of old masters, especially those of Spain, it is the contemporary art of the Southwest that strikes the keynote,—especially welcome because of the short shrift usually given to the West by the East.

Even before the exhibition opened, Arthur Millier, art critic of the Los Angeles Times, wrote: "That no important link in the chain of the Southwest's art history shall be missed, the director of the gallery, Reginald Poland, and two business men connoisseurs, Julius Wangenheim and Aime B. Titus, have been fitting up and down the state these several months, dusting off dim pictures in San Francisco basements or rapping on out-of-the-way studio doors of living artists from the Golden Gate to the Mexican border.

"The Fine Arts Gallery of San Diego, while not over large, is one of the most beautiful and well appointed art museums in the world. It shoulders a dual task for the exposition. Its permanent treasures, among them Rubens's 'Holy Family,' El Greco's 'St. Francis,' Zurbaran's 'Madonna and Child with St. John' and his 'St. Jerome,' and the great German Primitive, 'Mystic Marriage of St. Catherine,' famous paintings, together with Gobelin tapestries and pictures by Zuloaga and the brothers De Zubiaurre, are many of them related to the Spanish culture which is California's background. Thus the permanent collection strikes a note introductory to the development of American art on this coast which began about eighty-five years ago.

"It was the selection of this latter section which gave Messrs. Poland, Wangenheim and Titus many sleepless nights. How to epitomize its story in a few well-chosen examples without slighting the lively production of creative art in 1935 California, was their problem.

"After several months of scanning forgotten magazines and the scanty reference works available, one of the three gentlemen actually sat up nights writing a survey of art in California. Many important artists, among them Moran, Keith, Bierstadt, Carlsen, Matthews and scores of others, played an early part in the story, followed by the generation of landscapists such as Guy Rose, William Wendt, Benjamin C. Brown, Maurice Braun, Wachtel, on whose heels now tread the current crop of lusty younger native sons.

"Still another bugaboo kept the art committee from the arms of Morpheus. The average visitor to an exposition is looking for thrills, not history. Much of the 'art' which loomed large before 1900 (and after) is pretty dull stuff apart from its historical value. Should they put up a dutiful exhibit full of historical names? Or should they survey the available paintings, sculpture and prints produced during the last eighty-five years and select from them only works which pass an analytical test as art?

"If you know your art-world, you will realize that the exposition's art committee made a brave stand when they decided that their exhibit should be first and last a show of the Southwest's Art with a capital A. If a historical figure didn't measure up in actual art accomplishment—he stayed out in the cold. If a beardless youngster could deliver better aesthetic goods than a graybeard weighted with honors and mystic letters—the stripling's name and work went in.

"The real aim, then, of the art exhibition has been to present the panorama of art as it has been and is being produced in the Pacific Southwest. The historical note is there, but the artistic note is dominant."

San Diego Exhibit Offers Sweeping View of Art of the Southwest

By A. B. TITUS

Vice-President, San Diego Fine Arts Society

The exposition's official art exhibition displays a record of the development of the art of the Southwest. It has a meaning and a purpose in accord with the intent of the exposition to display the cultural as well as the material resources of the Southwest. The major part of the collection is the art of California, not because this is a California exposition, but because California bulks largest in the art of the Southwest. New Mexico has the only other art centers of consequence in this section whose artists have been generally represented in the various annual exhibitions held throughout the Southwest, to the consequent enhancement of the art life of the entire region. The collection as assembled covers a period of some eighty-five years, approximately from the time of California's admission to the Union in 1850, down to the present. In the art committee's selection of the artists included, it was its endeavor to choose those who have done the most to shape the course of Southwestern art.

Until a comparatively recent period, the art of this region has been essentially that of the landscape painter. The beauty of the diversified neighboring scenery, the mountain ranges, the foothills and valleys, the rugged coast and the sea, all bathed in perpetual sunshine, together with the moderate climate, kept most of the artists painting out-of-doors. However, in late years there has grown up an increasing number of artists preoccupied with other and more subjective problems. While many of the older artists have felt the influence of this new leaven, it is chiefly the younger generation who are thus deflecting a part of the art stream into new channels. These younger artists have not as yet had time to become traditional figures in the local scene, as have their elders mentioned herein. Some have come to the front as especially influential factors in the trend mentioned, and they are therefore included in this exhibition as representative of a current movement. However, the following retrospective survey will be brought down only to the period including and just subsequent to the San Francisco exposition, which brought to light many new artists of the West: so only those will be mentioned who had come to the fore prior to about 1920, and who therefore can be accepted as "traditional."

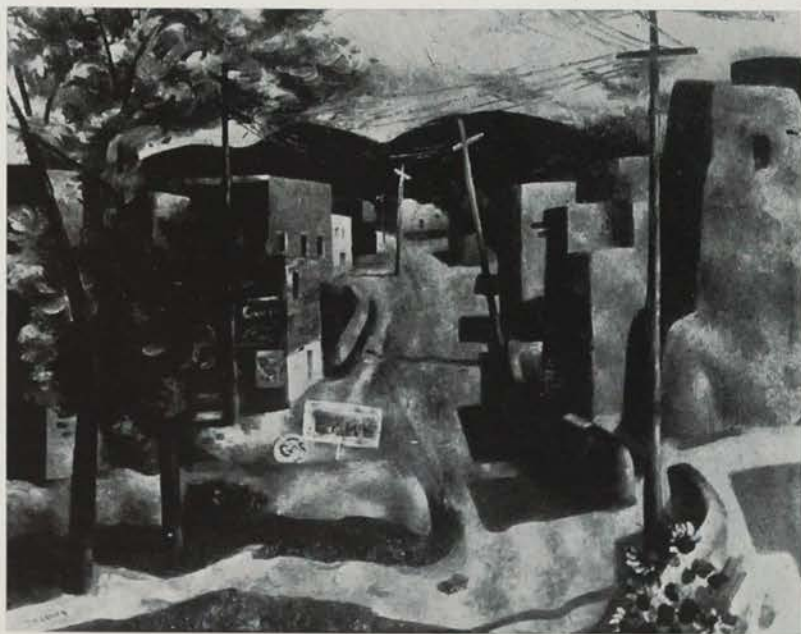
The chronological development of the art of California follows a path from north to south. California was but a sleeping possibility, until the golden year of 1849 brought thousands of people to develop its latent resources. At the time we begin, 1850, with California just admitted into the Union, San Francisco was a small community of less than fifty houses. There was already a little group of artists there, but the only one to gain wide attention was Charles Nahl, whose genre paintings were the first to popularize the western setting. Born in Germany, of an artist family, and trained in Paris, he was the first artist worthy of the name to seek the far west. William Keith, a Scot, who was destined for half a century to be the best known of the western artists, came to San Francisco as a youth in 1859. Beginning in a grandiose style shared with his contemporaries, he gradually forsook it for a more poetic vein. He was the first artist in California to achieve distinction by reason of the subjective note in his work. Though his output was prodigious and very



"The Earth Knower," by Maynard Dixon, a native Californian whose distinctly personal paintings of the West command national attention.

uneven, he acquired a phenomenal success. The influence of his early contemporaries in shaping the course of western art was also considerable. Thomas Hill, who arrived in 1861, and Thomas Moran, who came in 1871, both born in England and both trained in Europe, formed with Keith a trio who pioneered a period of scenic painting. Their California canvases brought them considerable fame in the East: Hill was awarded the first prize for painting at the Philadelphia Centennial Exposition in 1876, on a California landscape. Moran was also acclaimed as one of the best etchers of his day. During the sixties, Albert Bierstadt brought to the Western painters the spell of the Hudson River school, which in

him was grafted upon a training in the meticulous Düsseldorf school. He painted the Sierras and the Yosemite with stereoscopic truth, and his canvases brought fabulous prices in New York. His western paintings were enthusiastically received abroad, and he was honored with official decorations by France and Russia. Congress made a large appropriation to purchase his "Settlement of California by Junipero Serra," to hang in the Capitol at Washington. By 1875 some forty painters were actively engaged in the industry of advertising to the world the glories of California's mountain ranges and canyons, waterfalls and valleys. The work of Thad Welch, who crossed the plains in 1849 with his parents, and who



"Lamy, New Mexico," by Andrew Dasburg. As in all his landscapes, Dasburg has here captured the spirit of his subject.

Albert P. Ryder Hailed by Many as Greatest American Painter



"The Lost Whale," by Albert P. Ryder. A gift of Mrs. Henry A. Everett to the Fine Arts Society of San Diego.

Ryder, painter, poet, mystic and dreamer, has been proclaimed by many critics as the greatest of American masters. Although blessed with scant economic success during his lifetime, he possessed an iron conviction of his destiny, as is shown by the following quotation from his writing used by Thomas Craven

in his book, "Men of Art"—"As a boy, standing before my easel with its square of stretched canvas, I realized that I had in my possession the wherewith to create a masterpiece that would live throughout the coming ages. The great masters had no more."

later studied in Munich and in Paris, carried on these traditions into the next century. The painting of the period was good painting, expertly done by artists who had been well trained.

The founding of the San Francisco Art Association in 1871, and of the Bohemian Club in 1872, marked the formation of two organizations destined to play a large part in the subsequent life of the region. In 1874, Virgil Williams opened the San Francisco School of Design, as an offshoot of the Art Association—a school that later, as the Mark Hopkins Institute, and today as the California School of Fine Arts, has been the focal point of much of the region's art development. Emil Carlsen was the first of the many distinguished artists whose names appeared as instructors on the staff of the School of Design and its successors; he later returned to New York. Another well-known instructor of this era was Raymond Yelland, an Englishman who taught at the School of Design for some twenty years. One of the students, Douglas Tilden, executed much of the early monumental sculpture created in and about the Bay region. The Carmel-Monterey section was being pioneered as a painting ground about 1883, by several artists, headed by Julian Rix. In the late 80's and 90's, discriminating collectors and dealers brought to San Francisco the best of current art from the East and from abroad. In consequence, the art of the region began to acquire an air of sophistication. The younger generation of art students, coming in from the East and from abroad, brought in a fresher and more universal point of view. Interpretation of the moods of nature was their chief interest, rather than their elders' preoccupation

with panoramic recordings of scenic wonders. The gentler scenery of the San Francisco peninsula appealed to them more than the rugged grandeur of the Sierras.

In the San Francisco Art Institute, Arthur Mathews, born in 1860 and trained in Paris, was teaching and developing a group of men and women who were to form a distinctive school of California art, all showing the influence of his instruction. As a painter and a teacher he perhaps had a greater influence than any one artist on the art of the West. He is the dean of California mural painters,

SCULPTURE

By JULIA GETHMAN ANDREWS

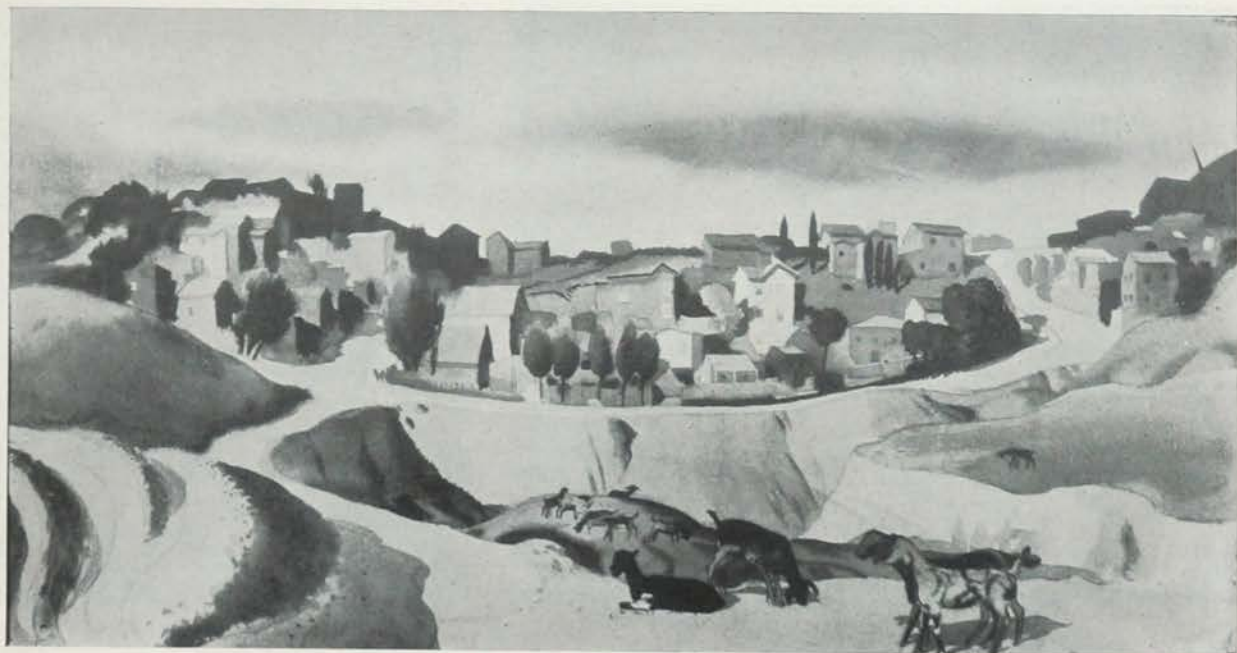
Of contemporary sculpture, one of the famous birds of Brancusi is on display. In the light of the California sun the metal shaft seems more than ever the swift flash of a wing, or, if it pleases Brancusi better, the very "essence of flight." There is also the Metropolitan Museum's "Rooster" by Gargallo, whom one suspects of being familiar with the Quetzal bird of the Maya potters of Copan, as well as with the West African metal sculpture of Dahomey. Archipenko's latest work, a silver torso, is an altogether distinguished abstraction; but Zorach's use of the human figure seems to us to result in a work of more lasting greatness. His "Spirit of the Dance" is as nobly and eternally beautiful as a Greek statue, but more plastic. It is cast in aluminum, and this soft metal has a subtle warmth and a gentleness most pleasant to the eye.

and the American Institute of Architects has recently awarded him a gold medal for his achievement in the field of murals. Robert Aitken was then teaching sculpture at the Institute, as was John Stanton in portraiture. Many artists, whose names appear in all annals of Western art, derive from that same period. Well known are Henry Breuer, Xavier Martinez, Gottardo Piazzoni, Matteo Sandona, Francis McComas, Ernest Peixotto, and Charles Rollo Peters. At the opening of this century, Arthur Putnam's sculptural art was coming into flower, perhaps more appreciated in France than at home: his talent was developing during his youth spent in San Diego. The very personal art of Maynard Dixon, a native Californian, was then gaining national attention through his paintings of the West. Armin Hansen, born in California, recently returned from painting in Belgium, settled on the coast at Monterey where he paints his interpretations of the fishermen and their life at sea. William Ritschel, and later Paul Dougherty, also settled in this Carmel-Monterey section. Ray Boynton, who had been specializing in fresco research abroad, also returned to the west about this time.

Santa Barbara grew up along with its sister art colonies to the north. Alexander Harmer was one of its pioneer artists, and here Thomas Moran spent the latter part of his life; Colin Campbell Cooper, came, as did De Witt Parshall, with his artist son, Douglass Parshall. In 1920, Fernand Lungren, John Gamble and other artists, with laymen associates, started the School of the Arts and invited Frank Morley Fletcher from Edinburgh to head it, Belmore Browne later succeeding him.

In the early 80's, when San Francisco had

Millard Sheets Began Young and Carried His Fame to the East



"By the Old Brickyard." A Water Color by Millard Sheets of Los Angeles. Lent by the Artist.

Sheets is one "prophet" who is not "without honor in his own country." At the age of 23 he captured the leading prize in one of California's important annuals, the first of an imposing

list of awards. Since then his fame, founded on his sincere and expressive water colors, has penetrated to the East—a harder task for a Western artist than a European.

already become a cosmopolitan center with nearly forty years of art activity to its credit, Los Angeles was only a struggling hamlet, still strongly marked with the *mañana* flavor of its pueblo days. Gutzon Borglum, whose sculptural art is today shaping mountains into the semblance of America's heroes, was then a youngster, ranching with his brother Solon at Santa Ana, and painting landscapes and portraits in his Los Angeles studio. J. Bond Francisco, a lad of twenty, was as prominent in musical circles then as he later was as a painter. He introduced into Southern California something of the grandiose manner and

the panoramic subject matter of the early San Francisco group. Contemporary with J. Bond Francisco was Elmer Wachtel, whose oils exploited for many years the dry arroyos of the neighboring foothills, as also did the watercolors of his wife, Marion Cavanaugh Wachtel. In the late 80's these artists, with several kindred souls, organized the Los Angeles Art Association, the first organized art group in the region. Benjamin Brown came in 1895. Though a landscape painter, he and his brother Howell C. Brown were the first etching enthusiasts of this region. In the first part of the twentieth century William Wendt (born 1865) arrived from Chicago, with his wife, Julia Bracken Wendt, the sculptress. The sincerity and power of his work brought him a host of disciples in paint, and his was the most marked influence upon local art up to the advent of the current generation. He is the dean of Southern California artists, as is Arthur Mathews of the North. Jack Wilkinson Smith was another among the early group of painters who made—and still makes—a record of the Los Angeles region; others were Hanson Puthuff, who came in 1905, Edgar Payne, Conrad Buff, and Paul Lauritz.

The return of Guy Rose to Los Angeles at this period had an influence on current art which was little recognized at the time. Though born in Southern California, he had painted during his early years in France. He brought home with him the first hint of sophistication to the art of the region,—its first native contact with the school of Impressionism. Stanton Macdonald Wright, a unique individualist, sought in his paintings to blend Western civilization with Oriental philosophy. He has been much more successful in this than have the Orientals who have attempted a similar fusion.

The varied coastal scenery at Laguna Beach always offers something of fresh interest to the artist. It was pioneered by Gardner Symons

who located there about 1900, in its period of stage coach, sage-brush, and coal-oil lamps. His friend, William Wendt, spent one early season painting with him at Laguna, and he eventually returned to build his studio there. Norman St. Clair and Conway Griffith were of that early time, arriving before 1906. Karl Yens and Clarence Hinkle, two of Laguna's claims to fame, both came in 1918. That same year witnessed the formation of the Laguna Beach Art Association, organized chiefly by Edgar Payne. Through the indefatigable efforts of Anna Hills, its early president, and the assistance of William Griffith and asso-

Holbein's St. Sebastian



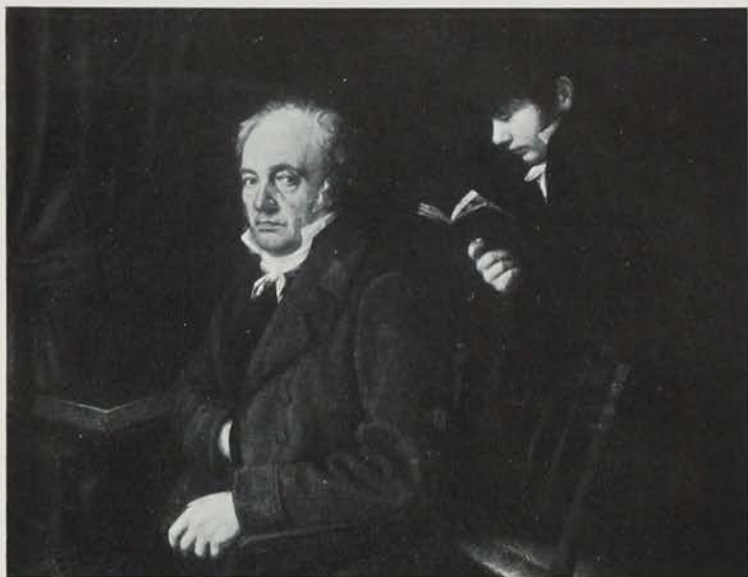
"St. Sebastian," by Hans Holbein, Lent by Willits J. Hole to San Diego.

A Collector's Portrait



David Edstrom's Bust of Willits J. Hole, California Art Collector.

Two Examples by the Most Famous of the Old Masters of Spain



"Portrait of a Gentleman With His Secretary," by Goya. Lent by Dr. Siegfried Aram to San Diego.



"St. Francis," by El Greco. A Gift of Mr. and Mrs. Appleton S. Bridges to San Diego.

ciated artists and art lovers, the Laguna Art Gallery was built. The work of Elanor Colburn, Ruth Peabody and Thomas Hunt also has attracted attention to Laguna Beach.

In 1926 Mr. and Mrs. A. S. Bridges gave to the City of San Diego the beautiful building whose galleries house the collection and the exhibitions of the Fine Arts Society of San Diego. This, and the installation at that time of Reginald Poland as director of the Gallery, marked a renaissance in the art life of the community. The first artist in local annals was Ammi Farnham, who came to San

Diego in 1888 after having been for some years curator of the Fine Arts Academy in Buffalo. He painted here until his death in 1922. Charles A. Fries, from the Cincinnati school which has been the training ground of so many prominent American artists, arrived in 1897; William Pierce, who had just returned from Europe, followed in 1899. In the years since then many artists of national repute have located here: Maurice Braun from New York City, Charles Reiffel from Buffalo, Elliot Torrey from Boston,—lured by the constant sunshine and changing scene, with ocean, mountain top and desert but an hour or two apart. Otto Schneider, from Buffalo, has painted and taught here for many years. One of the most influential factors in cultural art circles has been Alice Klauber, whose paintings reflect the best of Impressionism. A painter and teacher with many followers is Alfre Mitchell. Earliest established of local sculptors is James Tank Porter. Everett Gee Jackson, painter and instructor, is thoroughly familiar with the Mexican art idiom through residence in old Mexico. Donal Hord also lived and studied in Mexico, and his sculptures dealing with native subjects reflect his intimate knowledge of the life of the country. Some of San Diego's painters also are represented occasionally in national print exhibitions. Chief among these are Margot and Marius Rocle, Ivan Messenger, Leslie Lee, and Everett Gee Jackson.

The artists of New Mexico work in a region whose romantic history goes back through the centuries to the days of the conquistadores. Its life as an art colony dates from 1898. In that year Joseph H. Sharp spread the story of the charm and color of this section among his artist friends. Bert Phillips and E. L. Blumenschein were the first to respond. Soon followed Irving Couze, C. E. Berninghaus, Walter Ufer and Victor Higgins. As the work of these men reached the Eastern art centers from which most of them had come, increasingly there came more artists to New Mexico; Robert Henri, Julius Rolshoven, Andrew Dasburg, Randall Davey. The list of those who live in Taos or in Santa Fe, or who have tarried there awhile to paint,

would be a roster of a multitude of brilliant members of the art world.

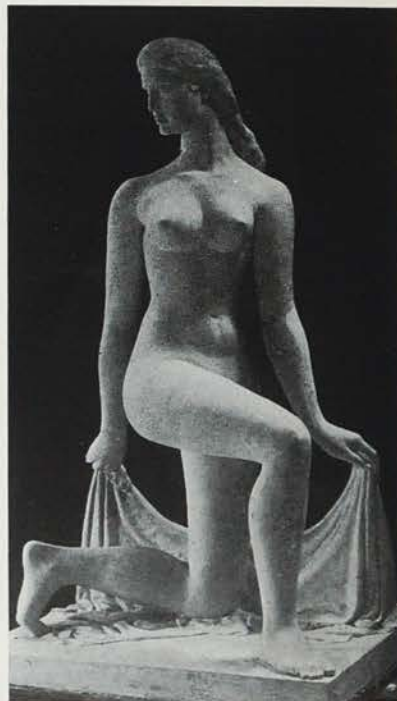
In this limited space we cannot more than indicate the highlights of the first seventy years of the Southwest's art growth. The subsequent fifteen years have witnessed the rise of a post-war generation of artists. There is developing a group of water colorists and print makers in the Southwest who are doing outstanding work which is receiving national recognition; and the younger painters in oil, and the sculptors, are likewise making history.

"Diseuse"



"Yvette Guilbert," by Toulouse-Lautrec. Gift of Mrs. R. Smart to San Diego.

In Aluminum



"Spirit of the Dance," Aluminum Sculpture by William Zorach. Lent by Artist.

Reginald Poland Relates History of San Diego's Beautiful Gallery



"Woman With Blue Turban," by Pablo Picasso.
Lent by Wright Ludington.



"Jesus Sur le Lac de Genesareth," by Delacroix. Lent by the Portland (Ore.) Art Association to San Diego.

By REGINALD POLAND

Director, Fine Arts Gallery of San Diego

Fortunately, there were no "white elephants" or sour chromos in San Diego's Fine Arts Gallery when it opened nine years ago last March. In fact, though fine in quality, our permanent acquisitions only consisted of: a marble sketch by Gutzon Borglum, a painting by Sorolla, four Flemish 16th century tapestries and a group of bronze sculptures by the late Arthur Putnam.

Today San Diego owns a collection whose value may conservatively be estimated at over three quarters of a million dollars. The policy has been to develop our collections along three lines. Spanish art, in view of our colonial history, receives a major place. Late and contemporary American art, with a special section devoted to California's part in it, gets much attention, and European painters, whose influence has been important to us, are shown with them. The third line of interest is the art of our neighbors across the Pacific, which forms a small but choice Oriental section in our gallery.

Painting has had first place in our affections. Tapestries probably come next, then sculpture and the decorative arts. Many of our treasures have come as gifts, from good friends in San Diego and from all parts of the United States.

About half of the old master collection represents Spanish painting: El Greco's "St. Francis," (which Dr. A. L. Mayer records in his Catalogue Raisonné) is one of the best. The recent anonymous gift of the somewhat Italianate "Madonna with Infant St. John" by Zurbaran, was once in the Altamira Collection. Some people consider that the Gallery's second Zurbaran, "St. Jerome," formerly in King Louis Philippe's collection, is as fine as any picture in the Gallery. "The Sibyl," painted with sensationally realistic lighting by Ribera, is distinguished. A half figure of a young man which certain authorities believe may turn out to be directly from the hand of Velazquez, was acquired as a fine creation

by an unknown artist: the picture has grown with the years. The Gallery already boasts a good representation of Spanish primitive painting. The ample Aragonese Retablo of St. John, dating about 1460, is of great interest. It was given by Samuel H. Kress, of New York City, who has just donated a second Spanish primitive, "The Crucifixion," attributed by Professor C. R. Post to Tomas Giner (c. 1490). Professor Post attributes a rare "Pieta" to the XV Century "Master of Budapesth."

The Teutonic group includes Rubens' "Holy Family," a large and lovely canvas, painted entirely by Rubens, about 1625, according to Dr. W. R. Valentiner. "The Mystic Marriage of St. Catherine," a triptych by "The Master of Frankfurt" (c. 1550), is loved by many as our outstanding old painting. While less known, it is as fine in color and pattern as Memling's execution of the same subject. It was formerly in the Church of Casbas, Huesca, Spain. Perhaps next in general affection would come the "Saxon Courtier," by Lucas Cranach the Elder, which has a distinction rarely if ever equalled by this master.

Among the French examples there is a Gobelin-type tapestry, "The Plundering of

Pfalz-on-the-Rhine by the Officers of Louis XIV." "Painted" with woven threads of wool and silk, it is a decoratively colored panel of great size and attractiveness. Among French oils Gustave Courbet's "Silent Pool," once on view in the Royal Scottish Gallery in Edinburgh, is important. Though less "important," Quesnel's portrait of Henriette de Balzac, Marquise de Verneuil, is equally interesting; its linear rhythm and dark and light pattern are a challenge to any period.

The French section brings us into the more modern examples. We pass from the naturalism of Corot's "Fording the Stream" into the still more sketchy style of André and Boudin, then into the impressionistic landscapes by Maufray and Loiseau, and thence into post-impressionism and expressionism. By Toulouse-Lautrec we have a sketch of Yvette Guilbert—"A flat face, a nose that has nothing Greek in it, eyes with a wild satanic light in them, eyelids rather satanical, a heap of reddish hair, flat breasts, that's the woman." So wrote Goncourt, and so Lautrec painted her, but in this poignant unedited sketch he seems to have concentrated all the gaiety and tragedy of the French music hall of the high-pitched "nineties." There is an early work by Dufy, "The Procession," a rhythmically dynamic landscape by Othon Friesz, and last but by no means least, a vibrantly decorative, big still-life of blossoming flowers, in a galaxy of color, by Henri Matisse.

The contemporary Spanish department holds its own with the French. Included are the internationally known full-length figure, "Antonio La Gallega," by Zuloaga; three canvases by Sorolla; "The Sailors of Ondarroa," by Ramon de Zubiaurre, and two of the best works of the latter's brother, Valentin: "Abuelos," (Grandparents) and "Golden Wedding." Still more modern are the Gallery's "Compositional Head," by Joan Junyer, and "The Almond Tree and the White Street," by Jose Frau; "Galician Peasants," by Carlos Maside, and three pictures by Pedro Pruna, the most important of them a Picasso-like figure of "Blanche," which was in the group that won

THE BARD OF AVON

By J. G. A.

A step or two beyond the Palace of Fine Arts, the exposition visitor may pass through an archway into "Merrie England." Forest paths lead to the green in front of the Globe Theatre, where Master Will Shakespeare's works are presented in the original manner and with an artistic perfection that makes this experience alone a sufficient reason for coming to the Fair. The rhythm of quaint English country dances, offered "on the green" to Her Majesty Queen Elizabeth, before each performance of a play takes possession of us as we enter, and the whirl of our civilization and the press of care fade as we look and listen.

Artists of East and West Vie With Canvases at San Diego Fair



"Aurora, Nevada." A Water Color by Frank Bergman of San Francisco. Lent by the Artist to San Diego.



"Bali Drama." An Oil by Maurice Sterne. Gift of the Late Mrs. Blanche S. Armstrong.

him second prize in the Carnegie International a few years ago.

The American section still needs strengthening, though we have made a fair beginning. Of the first truly American group of painters, Ryder is represented by "The Lost Whale," and La Farge and Homer by lesser works. Several canvases by William Chase represent the influence of German realism, and a painting by John H. Twachtman, the first American development of French impressionism. Of "The Eight" who effected the American revolt against Academism five are represented by exceptional works. We have the exquisite "Shy as a Rabbit" by Arthur B. Davis; "Bernadita," a resonantly colored portrait by Robert Henri; "The Haney Kid," (a member of the Tammany family), by George Luks; "Falls in Winter," by Ernest Lawson; and "Italian Procession," by John Sloan. Other outstanding American works are: "Thanksgiving" by Emil Carlsen, and "Bali Drama" by Maurice Sterne.

The graphic arts are as representative as the oils, and include an important group of original sketches (many of them by Californians) as well as a collection of original prints ranging from the primitive "block book" examples into such old masters as Schöngauer, Dürer and Rembrandt, through the important contemporary Spanish, French and American print makers. Among the American contemporaries exhibited, Rockwell Kent, "Pop" Hart, Clare Leighton and Paul Landacre (of Southern California) are the most outstanding.

The collection of Oriental arts includes Coptic textiles from the 2nd to the 8th centuries, rare Chinese porcelains, jades and ivories, old Korean pottery, almost as subtle in color and form as that of the Sung potters, and a variety of Buddhist art from China, Japan, Siam and Burmah.

A series of exhibitions of locally owned craft work, each time in a particular medium, has brought into our permanent collection rare groups of objects. For example, we can justly boast of a representation of early American glass as fine as any on the Coast. Our laces have distinction, four panels of them alone presenting a veritable encyclopaedia of this craft. The ceramics group includes all the types of metal lustre, and Staffordshire, Chelsea, Lowestoft and Wedgwood.

We are featuring a Children's Room in the exposition exhibition at the Fine Arts Gallery; a number of the items on view are permanently ours, and have been shown in a Children's Room which we have maintained practically since the Gallery opened.

One of the great advantages of an exposition is, that the candles which have been hidden under bushels are brought forth for the illumination of the multitude. Private collectors and art associations, off the beaten track of travel, are giving the public an opportunity at San Diego to see in the Palace of Fine Arts master works which may not be shown again in a lifetime. Holbein's "Saint Sebastian" is such a canvas, lent to us by Willitts Hole, of Los Angeles. We are accustomed to think of Holbein as the painter and engraver of the Court of Henry VIII, where he did indeed earn his title to glory. But the canvas loaned to us is not of this familiar group, though a veritable gem. The color harmony is built up in green-blues and maize, with a very telling accent in terra-cotta. While Holbein is generally considered as the most French of the German painters, he seems to us here "echt Deutsch," and most delightfully so.

Of the Spanish masters loaned, there is a fifteenth century panel from the William Rockhill Nelson Gallery of Art of Kansas City, by Nicolas Solano, an Angel, a detail from "The Death of St. Catherine." It is unlike any other angel of our acquaintance, and yet in the simplification and intention of the figure, it is so near the art expression of our time that the language is one we understand and enjoy. El Greco's "Jesus on the Mount of Olives," lent by Mr. A. Linares of Madrid, is well known as an inspiration to the moderns.

A Velazquez, "Peasants in a Market Place," represents the influence of Caravaggio in this master's development. It is a loan from Willitts Hole. Henry Herbert Day, of New York, lends us Carreno de Miranda's "Portrait of a Lady," which is one of this master's most successful achievements in the style of Velazquez. Two unusual Goyas are displayed. In the "Portrait of a Gentleman and His Secretary," lent to us by Dr. Siegfried Aram, Goya's keen sense of character is revealed; in "Woman with Toreadors," lent to us by Mr. Samuel

H. Kress, Goya is the plein air painter; while the pattern and rhythm charm us, the impression of figures moving in light is of special importance. We have here the Goya who, next to Velazquez, was the greatest stimulus to those who developed impressionism in our time.

Another unusual canvas is the Delacroix, lent to us by the Portland Art Association. It is a superb example of Delacroix the colorist, and of the dramatic Delacroix. The dramatic quality is less extreme than is usual with him. The treatment of the sky and the figures, particularly the hands, share something of the mystic character of the work of El Greco, William Blake and Albert Ryder. While it is rich in color,—reds, blues and yellows crowding in upon each other,—it was no doubt painted before Delacroix' meeting with Constable and Bonington, if one may judge by the brush work.

Among the loans of contemporary paintings the Picasso speaks loudest. It was not painted in any one of his periods of chromatic economy. A bright blue scarf frames the strongly modelled face, touching the warm red shawl about the shoulders. A green jacket with white sleeves and deep violet skirt against a maroon background form the other color masses, with brown and black superimposed in the string of beads and occasional outlines. Though vivid, this "Woman With Blue Turban" is not a warm picture. It is lent to the exhibition by Wright Ludington of Santa Barbara.

In the loans of modern American painting, Whistler's "Annie Haden" is so exquisitely rendered that the artistry is forgotten in our contemplation of the sensitive spirit of the child. It has obviously been painted with as much tenderness and understanding as the portrait of his mother. The loan is from Willitts Hole of Los Angeles. George Bellows' "Picnic" from the Adolph Lewisohn Collection maintains its place in the interest of beholders. Important living Americans are represented in the following loans: Leon Kroll, "Pear Tree in Blossom"; Reginald Marsh, "Jack Curley's Dance Marathon"; Charles Sheeler, "The Cactus"; Eugene Speicher, "Peonies in a Glass Vase," lent by Mr. William Crocker, of San Francisco; Luigi Lucioni, "Close Colors," lent by Mrs. Henry A. Everett.

New York Owners Loan Spanish Old Masters to San Diego Show



"The Assumption of the Virgin," by Fray Juan Carrea (Spanish, Circa 1550). Lent by Arthur U. Newton.



"Portrait of a Young Woman," by Carreno de Miranda (Spanish, 1614-1635). Lent by Henry Herbert Day of New York.

Landscape Architecture at San Diego Is Worthy of the Tradition

By R. D. PERRY,
Landscape Architect

While the scene of the exposition as a whole is a fourteen hundred acre garden known as Balboa Park, two small gardens within it are of special interest.

Below the southern loggia of the House of Hospitality, in a frame of towering eucalyptus, has been reproduced the most famous of all the hillside gardens of Spain, the enchanting Casa del Rey Moro Garden of Ronda, a few hours north of Gibraltar.

The upper level of this garden is a spacious, brick-paved terrace flanked on two sides by pergolas heavy with climbing roses and bigonia venusta and cherere. From the Saracenic fountain head in a tiled pool, centered between the pergolas, water is carried in conservative Moorish fashion to the middle and lower levels of the garden. An overlook to the lower levels is afforded by an iron railed area on the central axis between two oblong planting beds. These boxwood bordered beds are heightened by tall chamaerops excelsa which shade gardenias, veronicas and blue lobelia. Variegated ivy trained in balls marks their axial limits. On the south of these beds a balanced stair joins on a platform before a grotto in which the water makes its second appearance. Shadows from water cannas, calla lilies and cyperus, flickered by the water, are cast on the blue dome of the grotto.

The middle level, to which access is afforded from a path system outside the garden walls, as well as from the balanced stair, features two large flower beds of geranium and

agatheca. Elevation is achieved with olive trees and large oleanders. Accents are supplied by boxwood standards and a boxwood ball in a huge blue urn on the platform of the second series of steps. These steps, marked with tall, columnar eugenias, divide around the head of the large pool, into which water gushes from a glazed lion head. The water-lilies and cyperus are abundant. Paths around the pool skirt beds of roses and viburnums accented with boxwood pyramids.

The termination of the garden is a well head, framed with Italian cypress and aucuba, and a circular seat. Here in the shade of a graceful pepper tree, which determined the extent of this garden, the visitor can rest and enjoy the mingled fragrance of daphne odora and petunias. Behind him the water, which was confined for the last time in the well head, overflows the wall and tumbles down the canyon. Before him rise the walled levels of a garden inspired by the Moors, who were masters of topography in its adaptation to landscape architecture.

The patio of the House of Hospitality is reminiscent of a similar treatment in Guadalajara. Here stately palm, cocos plumosa and phoenix reclinata, strengthen the corners and rise high above the balconies with their wrought iron rails from which are suspended gay pots of trailing geraniums, vincas and convolvulus. Water in a well head reflects the languorous banana trees which cluster around it. Similar forms of leaves are found in the exotic strelitzia nicholai. The gay color of Mexico is achieved through the orange of fragile tuberous begonias, the purple of statice,

orange clevia, the yellow day lilies, the dissonance of magenta and orange combined in the chorizema, and the delicate "lady's eardrop" fuchsia. In the center of these boxwood bordered beds rises a fountain, the sculptured figure of an Indian woman with an olla, by Donal Hord, which is one of the great permanent works of art to come out of the exposition. In this retreat the inherent romance of palms, the warmth of genial flowers and the invitation of sparkling water express to every visitor the hospitality to which the building is dedicated.

The gardens of the Palace of the Alcazar in Seville furnish the inspiration for the level type of garden known as the Jardin Alcazar. The parti is developed by a long axis and two minor axes. The intersections are elaborated with low, polychromed tiled pools in which water jets from carefully copied fountain heads. Gay tiled benches flank the pools. The low wall on the South side of the garden is opened by two arches surmounted by broken pediments. The piers of this wall are accented with earthenware pots heavy with beaucarneas.

Color in the garden is confined to the central beds which are bordered with boxwood hedges. The exterior beds are maintained as a green foil. At the opening of the exposition the beds were a gay mosaic of pansies. This bedding will be succeeded by flaming zinnias, a dahlia show and a winter planting of chrysanthemums.

In the late afternoon from the pergola the drifting shadows of the towering eucalyptus and the soft splash of water create a quiet retreat.

Rhenish Artist Painted, About 1550, Feature Work at the Fair



"Mystic Marriage of St. Catherine." A Triptych by the Master of Frankfurt, German or Flemish, active in the Rhine Valley about 1550.

Formerly an Altarpiece in the Church of Casbas, Huesco, Spain. A gift to the Fine Arts Society of San Diego from Mrs. Cora Timken Burnett.

A Varied List

The art exhibition at the Fine Arts Gallery of San Diego is so large and so varied that space does not permit the listing of all the exhibits. The following lists are printed so that readers of THE ART DIGEST may obtain a partial idea of the magnitude of the task that Director Poland and his confreres have accomplished with such commendable success. The key "P. C." designates Permanent Collection of the Fine Arts Society of San Diego. Where no lender is mentioned the exhibit came direct from the artist.

OLD MASTERS (PERMANENT COLLECTION AND LOANS)—Lucas Cranach, "The Saxon Courtier" (P. C.); Cornelis De Vos, "Portrait of a Knight" (Gift of Dr. S. F. Aram); Hans Holbein, The Younger, "Saint Sebastian" (Willitts J. Hole); Nicolas Maes, "Girl With Pet Dog" (Gift of Mr. and Mrs. Appleton Bridges); Master of Frankfurt, "The Mystic Marriage of St. Catherine" (Gift of Mrs. Cora Timken Burnett); Rubens, "The Holy Family" (Gift of Mr. and Mrs. H. H. Timken); David Teniers, "The Alchemist" (Gift of Mrs. Henry A. Everett); Chardin, "Le Singe Antiquaire" (Gift of Mr. and Mrs. William R. Timken); Corot, "Landscape" (P. C.); Courbet, "The Silent Pool" (P. C.); Delacroix, "Jesus Sur Le Lac De Genezareth" (Portland Art Ass'n, Ore.); Adolphe Monticelli, "The Abduction" (Gift of Robert C. Vose); Nattier, "Madame De Bourbon-Conti and King Louis XV" (P. C.); Francois Quesnel, "Henriette De Balzac D'Entragues" (Gift of Dr. S. F. Aram); Raeburn, "Portrait of Mrs. Cadell"; Pedro Gonzales Berruguete, "Saint Peter" (Gift of Ehrich Galleries); Juan Carreno de Miranda, "Portrait of a Lady" (Henry Herbert Day); El Greco, "St. Francis" (Gift of Mr. and Mrs. Appleton Bridges); El Greco, "Jesus on the Mount of Olives" (A. Linares); Tomas Giner, "The Crucifixion" (Gift of Samuel H. Kress); Goya, "Portrait of a Gentleman With His Secretary" (Dr. S. F. Aram), and "El Pelele" (Samuel H. Kress); Juan Del Mazo, "Philip IV. of Spain" (Gift

of Felix Wildenstein); Murillo, "The Penitent Magdalen" (Gift of Mr. and Mrs. H. H. Timken); Ribera, "A Sibyl" (P. C.); Solano, "Detail from the Death of St. Catherine" (William Rockhill Nelson Gallery); Velasquez, "Peasants in a Market Place" (Willitts J. Hole); Zurbaran, "Saint Jerome" (P. C.); Zurbaran, "The Virgin and Child With St. John" (P. C.).

CONTEMPORARY OILS AND SCULPTURE—George Bellows, "The Picnic" (Samuel Lewishohn) and "Lobster Cove, Monhegan" (Gift of Mrs. Henry A. Everett); Max Bohm, "The Raising of Lazarus" (Gift of Mrs. Henry A. Everett); Emil Carlsen, "Thanksgiving Still Life" (Gift of Melville Klauber); William M. Chase, "Chase Homestead, Shinnecock" (Gift of Mrs. Walter Harrison Fisher); Arthur B. Davies, "Shy as a Rabbit" (Gift of Mrs. Henry A. Everett); Robert Henri, "Bernadita" (Lent by the Wednesday Club); Leon Kroll, "Pear

Tree in Blossom"; Ernest Lawson, "Falls in Winter" (P. C.); Luigi Lucioni, "Close Colors" (Lent by Mrs. Henry A. Everett); George Luks, "The Haney Kid" (Gift of Mrs. Henry A. Everett); Reginald Marsh, "Jack Curley's Dance Marathon"; Iris A. Miller, "Tulips" (P. C.); Agnes Pelton, "Primal Wing" (P. C.); Hovsep Pushman, "Still Life" (Gift of Mrs. Henry A. Everett); Albert P. Ryder, "The Lost Whale" (Gift of Mrs. Henry A. Everett); John Singer Sargent, "Italian Interior" (Lent by Mrs. Walter H. Fisher); Charles R. Sheeler, "The Cactus"; John Sloan, "Italian Procession" (Gift of Mr. and Mrs. Appleton S. Bridges); Eugene Speicher, "Peonies in a Glass Vase" (Lent by William H. Crocker); Maurice Sterne, "Bali Drama" (Gift of Mrs. Blanche S. Armstrong); Abbott H. Thayer, "Girl in White" (Lent by Mary A. Greene); John H. Twachtman, "The Shore" (Gift of Mrs. Henry A. Everett); Elihu Vedder, "Italian Scene" (Lent by Mrs. Ellis Bishop); James A. McN. Whistler, "Portrait of Annie Haden" (Lent by Willitts J. Hole); Albert Andre, "Garden of the Tuileries" (Gift of Mr. and Mrs. Appleton S. Bridges); Raoul Dufy, "The Promenade" (Gift of Mrs. S. A. May); Jose Frau, "The Almond Tree" (Gift of Erskine J. Campbell); Othon Friesz, "The Creek" (Gift of Mrs. S. A. May); Joan Junyer, "Composition" (P. C.); Henri Matisse, "Still Life" (Gift of Mrs. M. A. Wertheimer); Pablo Picasso, "Woman with Blue Turban" (Lent by Wright Ludington); Pedro Pruna, "Blanche" (P. C.); Jose Gutierrez Solana, "The Tooth Extractor" (Brooklyn Museum); Sorolla, "Self Portrait" (Gift of Paul R. Mabury); Toulouse-Lautrec, "Yvette Guilbert" (Gift of Mrs. Robert Smart); Ramon de Zubiaurre, "Sailors of Ondarroa" (P. C.); Valentin de Zubiaurre, "Abuelos" (P. C.); Charles Despiau, "Mrs. Sadie A. May" (Mrs. Sadie A. May); Pablo Gargallo, "Le Coq" (Metropolitan Museum); Ivan Mestrovic, "Mother and Child"; Bessie Potter Vonnob, "Young Mother."

CREATORS OF THE SHOW

Officers of the Fine Arts Society—Mrs. Appleton S. Bridges, honorary president; Archer M. Huntington, honorary vice-president; Julius Wangelheim, president; Aime B. Titus, vice-president; Louis Darby, second vice-president; Fred L. Annable, treasurer; Harold A. Taylor, secretary; Mrs. George F. Reuter, assistant secretary.

Staff of the Fine Arts Gallery—Reginald Poland, director; Julia Gethman Andrews, curator; S. Gifford Hawes, superintendent; Rachel Heath, secretary; Frank W. Murray, personnel.

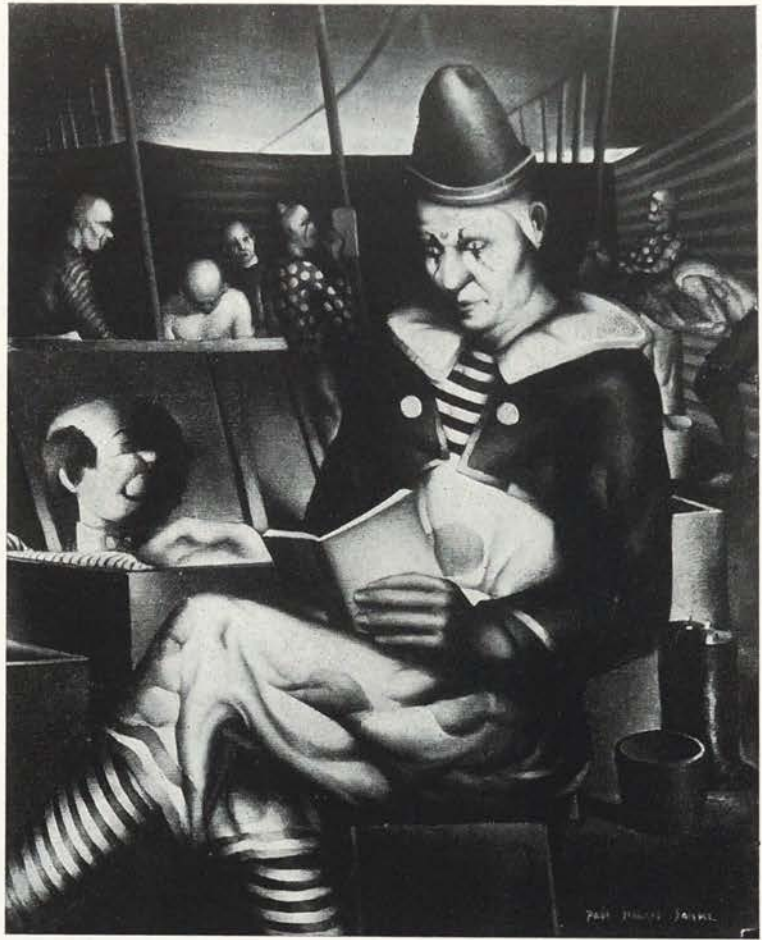
General Art Committee for the Exhibition—Julius Wangelheim, chairman; Louise Darby, Alice Klauber, Elizabeth Sherman, William Templeton Johnson, Aime B. Titus, Reginald Poland.

Executive Committee for the Exhibition—Reginald Poland, chairman; Aime B. Titus, art curator; Louise Darby, curator of installation; Elizabeth Sherman, curator of crafts and of children's department.

SOUTHWEST OILS AND SCULPTURE—Thomas Hill, "Sketch" (Mills College); William Keith, "Landscape" (California Palace of

the Legion of Honor); Henry J. Breuer, "Landscape" (San Francisco Art Ass'n); R. D. Yeland, "Russian River" (San Francisco Art Ass'n); Albert Bierstadt, "Yosemite" (New York Public Library); Thomas Moran, "Mt. Moran" (Willits J. Hole); Charles C. Nahl, "Sacramento Indian With Dogs" (California Palace of the Legion of Honor); Xavier Martinez, "Pont Neuf" (Oakland Art Gallery); William Keith, "Twixt the Murk and the Gloaming When the Kine Come Home" (S. & G. Gump); Matteo Sandona, "The Red Kimono" (Mills College); Bruce Porter, "Presidio Cliffs" (W. R. Waybur); Thaddeus Welch, "After the First Rain" (S. & G. Gump); Harold Swartz, "Dance Macabre" (Manny Wolfe); Hanson Puthuff, "Morning Sky;" Colin Campbell Cooper, "Columbus Circle;" S. Seymour Thomas, "The Rt. Rev. Joseph H. Johnson" (Good Samaritan Hospital); Jack Wilkinson Smith, "Pacific Surf;" William Wendt, "Serenity;" Mabel F. Karl, "Wood Carving in Cypress" (P. C.); Ruth Miller Fracker, "Mary Antha;" Guy Rose, "Carmel" (Mrs. Henry A. Everett); William Gaw, "Maidenhair Fern" (California Palace of the Legion of Honor); Cecil Clark Davis, "Joan with Falcon;" Walter Cheever, "Peggy;" Frank Tenney Johnson, "The Borderland;" William Ritschel, "Clair De Lune;" J. Charles Berninghaus, "The Corral Fence;" J. Bond Francisco, "Matilija Canyon;" Alson Clark, "Clouds;" Lee Blair, "Pacific Coast Local;" Jean Mannheim, "Eunice at the Pond;" Zoltan Sepeshy, "Desert Outside Taos" (Gift of Mrs. William N. Miller); Eugen Neuhaus, "Carmel Bay;" William A. Griffith, "Capistrano Hills;" Lorser Feitelson, "Simile Organization;" Douglass Parshall, "Three Horses;" Emil Bistram, "Humming Bird Dance;" Esther Bruton, "Tehuantepec Fiesta;" Rinaldo Cuneo, "Red Apples;" Jesse Arms Botke, "White Peacocks;" Karoly Fulop, "Pilgrimage;" Jack Stark, "Tight Wire Act;" Tom E. Lewis, "California Wild Flowers;" Charles Kessler II, "Champions of Station 10;" Eleanor Colburn, "Days of Forty-Nine;" Paul Sample, "The Clown;" Jane Berlandina, "White Cyclamen;" Helen Forbes, "Iglesia" (P. C.); Armin Hansen, "Lee Scuppers Under;" Paul Daugherty, "Sahuaro;" Lon Magaree, "Toil;" James G. Swinnerton, "Agatha's Needle" (S. & G. Gump); Charles Stafford Duncan, "Portrait of Nauma;" Ray Boynton, "Girl Eating Grapes;" Clarence Hinkle, "Dillwyn Parrish" (P. C.); Charles Stafford Duncan, "Mickey and I;" Nicolai Fechin, "Cesarita;" Wesley Farrington, "Balinese Dancer" (Plaster); Josef Bakos, "Hollow Tree Trunk;" E. L. Blumenschein, "Deserted Mining Camp;" Walter Ufer, "Solemn Pledge, Taos Indians" (Art Institute of Chicago); Willard Nash, "Santa Fe Landscape;" DeWitt Parshall, "Mallards;" George Stanley, "Girl With a Rose" (Plaster); Kenneth Adams, "Victoria;" Andrew Dasburg, "Lamy, New Mexico;" Randall Davey, "The Woodchopper;" Mabel Alvarez, "Mood;" Thomas L. Hunt, "The Old Wharf;" A. Katherine Skeele, "Augustine;" Conrad Buff, "Cathedral Mountain;" Bert G. Phillips, "Song to the Moonbow;" William P. Henderson, "Fiesta;" Eugene Ivanoff, "Young Woman;" John Hubbard Rich, "We Do Our Part—NRA;" Matthew Barnes, "Night Scene;" Raymond Jonson, "Abstraction in Red;" Boris Deutsch, "Girl With Yellow Shawl" (Gift of P. F. O'Rourke); S. Macdonald Wright, "Yin;" Helen Seegert, "Sioutu-Canalino Indian" (Stone); Dorothy Duncan, "White Urn;" Wilson Coles, "Attic Explorers;" Leo Katz, "Portrait of Mrs. V.;" Knud Merrill, "Canary;" Jose Moya del Pino, "Cyclamen;" Pierre Ganine, "Tatarka;" Ejnar Hansen, "Portrait of a Woman;" Jean

Laugh, Clown, Laugh! But the Clown Reads



"The Clown," by Paul Sample. Lent by the artist to the California Pacific International Exposition, San Diego.

Goodwin, "Enchanted Garden;" Dorothy Pucinelli, "Self Portrait;" Alexander Archipenko, "Silver Torso;" Brancusi, "Bird in Space" (Lent anonymously).

SOUTHWEST WATER COLORS—Tyrus Wong, "The Farmer;" Barse Miller, "Old Cafe, Douarnenez" (P. C.); George Post, "California Barn;" Ruth Peabody, "Little Navajo" (Gift of Evelyn N. Lawson); Stanley Wood, "The Sand Plant" (Wilfrid L. Davis); Milford Zornes, "New Green" (Lent by Los Angeles Museum); Worth Ryder, "Richmond Boat House;" Barse Miller, "Victorian Doll House;" Richmond Kelsey, "Morro;" Mary Wesselhoeft, "Blue Figs;" Gene Kloss, "Autumn Trees;" Phil Paradise, "Winter;" Olive Rush, "Brown Mountains of Flesh;" James Couper Wright, "Brown Leaves;" Joseph De Mers, "Down at the Corner" (Gift of Mr. and Mrs. P. F. O'Rourke); Margaret Bruton, "Main Street, Gold Hill;" Hardie Gramatky, "White Bridge;" Phyllis Shields, "Tea Pot;" Phil Dike, "Moonlight in Action;" Millard Sheets, "By the Old Brickyard;" Frank Bergman, "Aurora, Nevada;" Cady Wells, "Penitente Ceremony;" Clarence Hinkle, "Nude;" Tom Craig, "Autumn Hills" (Dr. A. J. Thornton); Marion K. Wachtel, "Bull Lake;" Elizabeth H. Griffen, "Hillside Patio" (P. C.); Victor Arnautoff, "Visitation Valley;" Edouard Vysekal, "Suman's House;" Peter Krasnow, "Organization of Color;" Karl Yens, "Enchantment;" Fletcher Martin, "Brown Study;" Henry Sugimoto,

"Peasant's Utopia;" Irene Robinson, "Blackbirds and Tortoises."

SOUTHWEST GRAPHIC ARTS—Frank Morley Fletcher, "The Bookworm" (P. C.); Gustave Baumann, "Redwood;" Richmond Kelsey, "Roofs and Shingles" (P. C.); Fraz Geritz, "Clouds" (P. C.); Alexander Archipenko, "Nude;" Maynard Dixon, "Andy Furu-seth;" Lee Randolph, "Figure;" Jack Stark, "The Balcony;" Atanas Katchamakoff, "Drawing in Black;" Dorr Bothwell, "Ifo" (P. C.); Will Shuster, "Nativity;" Gene Kloss, "Rugged Land;" Elise Seeds, "Quasi-Gyroscope;" Henrietta Shore, "Seals" (P. C.); Vernon J. Morse, "Revolutionary Etude;" Richard Day, "Boat on the Ways;" Maxine Albro, "Mexico;" Emil Kosa, Jr., "Roofs and Buildings" (P. C.); Cadwallader Washburn, "Spring Showers" (Lent by the Print Rooms); Wright Ludington, "Redwoods;" Ed Berein, "Last House in Walpi" (P. C.); Zena Kavin, "Girl Sewing;" George Elbert Burr, "Evening, Navajo Country;" Paul Landacre, "Smoke Tree Ranch;" Joseph Raphael, "Pavillon Dans Les Dunes;" Carl Oscar Borg, "Gower Gulch, Death Valley;" Stanley Wood, "Pueblo Moonlight" (P. C.); Benjamin C. Brown, "The Hill Road" (P. C.); Arthur Millier, "Bishop Rock" (P. C.); Roi Partridge, "Grey Granite;" Willy Pogany, "Aspiration and Life;" Armin Hansen, "Requiem;" John W. Winkler, "Awnings and Balconies" (Los Angeles Public Library); Cornelis Botke, "Windswept Cypress;" Helen Bruton, "Circus Day;" Mildred Bryant Brooks,

"The Golden Corn"



"Young Maize." A Rosewood Sculpture by Donal Hord. Gift of Gen. and Mrs. Marshall O. Terry to the Fine Arts Society of San Diego.

"My Friends" (P. C.); Henri de Kruij, "The Bean Pickers" (P. C.); Ernest Haskell, "General Sherman" (Lent by the Print Rooms); Arthur Putnam, "The Cowboy" (P. C.); Harry Fenn, "Burnham Beeches" (P. C.).

PAINTING AND SCULPTURE BY SAN DIEGO ARTISTS—Margot Royle, "Dark Madonna"; Lela J. Titus, "Early Morning on Viejas Grand"; Marius Royle, "Sheds Corners"; Caroline Van Evera, "Chinatown"; Ivan Messenger, "Design for Living"; Evelyn L. Cavenee, "Laughing Girl"; Alfred R. Mitchell, "The Minarets"; Lois Grace, "Sally"; Ammi M. Farnham, "Portrait of My Mother" (P. C.); Charles A. Fries, "Desert from Laguna Mountain" (P. C.); Charles Reiffel,

"Morning, Nogales"; Caroline T. Locke, "Portrait of a Child" (Gift of Jesse Albert Locke); Alice Klauber, "Artichokes"; Grace E. Harrison, "Flaming Youth"; Ruth Powers Ortlieb, "Still Life, Blue Figs" (Lent by Clarence K. Hinkle); Katherine Stafford, "Erde" (Stone); Foster Jewell, "Sahuaro"; Isabelle Schultz, "Buddy" (Plaster); Mina S. Pulsifer, "Tonio"; Hazel Brayton Shoven, "Flowers"; Annie L. Pierce, "The Water Bottle"; Elliot Torrey, "Girl Reading" (P. W. A. P.); Maurice Braun, "Mountain Top" (Gift of Erskine J. Campbell); Otto H. Schneider, "Melodies of Spring"; Leslie W. Lee, "Katherine"; Mary Belle Williams, "Hannah Davison"; Leon D. Bonnet, "Hills of Bonita"; Elizabeth E. Sherman, "Flowers"; Martha Forward, "At the Gravel Pit"; Rose Schneider, "Grey Day"; Belle Baranceanu, "Sonia, Adrian and Dorian"; Bertha W. Silsbee, "In the Storm" (Bronze); Donal Hord, "Mayan Mask" (Wood Sculpture); Everett Gee Jackson, "Hopi Kachina Dolls"; Ruth N. Ball, "Mother and Child" (Bronze, P. C.); Anni Baldaugh, "Muriel"; Mary G. Volkman, "Boat House"; Ollie M. Perry, "Peasant Bouquet"; Sarah E. Truax, "On The Water Front"; John L. Stoner, "Road to Market"; W. Foster Wilmurt, "The Freight Cars"; Mary E. Sauter, "Harrisian Fragrants"; Betty S. Stoner, "The Market Place"; Alfred Rudolph, "Sahuaro"; Dorothy Clement Dodge, "Darkies in Charleston"; Margaret Eddy Fleming, "Shadows"; Donal Hord, "Tropic Cycle" (Wood Sculpture); Cora A. Smith, "Path Through the Woods" (P. C.); Florence Chenett Hale, "The Lord's Prayer"; Katharine Macdonald, "Aralia" (P. C.); Sherman Trease, "Indian Village" (P. C.); Lucy Lloyd, "Under-Sea"; Esther Stevens Barney, "Banana Flower"; Ruth T. Whitaker, "Cactus Garden"; Isobel Schneider, "Ye Olde Curiosity Shoppe"; C. A. Dunn, "Moonlight"; James Tank Porter, "Head of a Young Man" (Gift of James W. Porter); Duke A. Lowell, "Georgentor, Dresden"; W. H. C. Pierce, "Moonlight Vision"; Pauline H. De Vol, "Old Town Pattern, Hot Tamales"; Walter J. Fenn, "The Professor" (P. C.); Peggy Hagar, "Cactus."

OTHER IMPORTANT PAINTINGS AND SCULPTURE—Goya, "Woman With Toreadors" (Samuel H. Kress); Maud Daggett, "The Diver" (Mrs. Gail Vandembrook); Henrietta Shore, "The Bull Fight" (Mrs. Henry A. Everett); Bimiamino Bufano, "The Chinese Couple" (Albert Bender); Peter Krasnow, "Mother and Child" (Wood Carving); Gutzon Borglum, "The Awakening" (Gift of Archer M. Huntington); S. Cartaino Scarpitta, "Il Duce" (Bronze); Arthur Putnam "Mermaid" and "Puma and Deer" (Gifts of Mrs. Alma de Bretteville Spreckels); A. Phimister Proctor, "Stalking Panther" (Gift of George D. Pratt); Ignacio Zuloaga, "Antonio La Gallega" (P. C.); Sargent Johnson, "Esther" (P. C.); Maynard Dixon, "The Earth Knower"; Ralph Stackpole, "Girl in Pajamas" (Stone); C. P. Jennewein, "Greek Dancer" (Silvered sculpture, P. C.); David Edstrom, "Willitts J. Hole" (Lent by Mr. Hole).

THE BEAT OF RHYTHM

By J. G. H.

The California Pacific International Exposition will be an art experience to even the most casual visitor. One cannot pass down the central avenue without feeling the rhythm of the trees and the arches of the cloistered walk whose ordered repetition is like a drum beat to the blood. On either side rise the splendid buildings of the glorious Spanish Renaissance, and of the more elaborate Baroque, its domes and towers glistening with vari-colored tiles or patterned yeseria, or, best of all, of the stately Plateresque, which is the style of the Palace of Fine Arts—all buildings not set up as the stage-set for a day, but mellowed by decades of sun and by the growth of trees and flowers.

It seems a far cry from these exuberant forms to the modern architecture farther on. One thinks of Chicago's Century of Progress Exposition, which, in the freshness of its first year, greatly resembled a huge painting by Matisse at the height of his Fauve period, the buildings presenting so many large areas of vivid color juxtaposed and crying out not only in their original tones, but with a new stridence by virtue of their proximity to each other. The bold pattern, vibrant color, and the "volume" of the new architecture were stimulating to many, and the style was undoubtedly right for Chicago, the very hub of our mechanical civilization.

But the San Diego Exposition is something else, for California is incurably romantic. Even to the exposition's modern buildings, nature has added enough of the baroque in herbaceous cornices to relate the severe planes of the new architecture to the florid forms of the old. Between the two extremes, the romantic and the modern styles, lie buildings of the Aztec, Maya and Pueblo types, from the archaic and primitive American periods of architecture whose rediscovery is in part responsible for the direction which modern design has taken.

SOME COMMENT

By PEYTON BOSWELL

[Continued from page 4]

"Schwulp", Bulliet!

It is not good for a man's heart to be broken. But that is exactly what C. J. Bulliet, art critic of the Chicago "Daily News" has done to the blood pump of this writer.

We called him down—awfully hard—about those dignified farm hands of Grant Wood's whom Mr. Bulliet implied would eat their peas with a knife. We described the gamut of delectable eatables, whose quality was spread for judgment before the farm hand. And Bulliet says:

"Boswell forgets the goblets of home churned buttermilk, with which the threshing hand washes down everything else quite audibly."

Darn you, Bulliet! You have the last word.

Audibly,—"schwulp!" Bulliet, we're brothers!—and here's to you, in buttermilk!

Wildenstein and Co., Inc.

19 East 64th Street

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Paris

London

Give Us Joy!

Guy Wiggins has "a bone to pick" with exponents of the "Depression School of American Art." Referring to the advance notice given Grant Wood's forthcoming book on contemporary American painting, Mr. Wiggins laments the fact that the "chosen artists" are almost invariably those who concentrate on the more doleful aspects of the American scene. Mr. Wiggins:

In your issue of June 1st I note that Grant Wood will have a book published by Doubleday Doran.

I note also Mr. Wood says that the small towns of Ohio, the slums of New York, the foot-hills of Missouri, will be featured by a group of artists who are expressing America. Now, as a matter of fact, this is a very small and crude portion of America, and it is to my mind deplorable that a book should be published depicting America in this wise. Why must chosen artists almost invariably be those who depict Ohio towns, wherein one never wants to tarry? Why must the slums of New York and the wasted reaches of Kansas always be played up as being America?

Is this the result of the depression?

Why doesn't some publisher commission an artist of vision (other than that of the sordid) to feature America as it was, and as it hopes to be? Give us some examples of men whose vision is wider and more hopeful. Let us have the resorts of Hollywood, the Bay of San Francisco, the Rockies, Michigan Avenue, Park Avenue, Central Park, the Bridges of East River, the night clubs of New York and the green mountains of Vermont.

Give "the American Scene" a New Deal, and be done with the dumps of the doleful depression.

Two Civil Service Jobs

The United States Civil Service Commission announces open competition examinations for two posts—commercial illustrator, \$1,800 a year, and assistant commercial illustrator, \$1,620. Applicants must have the equivalent of a 4-year high school course, at least one year's experience as a commercial illustrator, or a specialized course in draughting, or a complete year in an architectural or art course in a college or university of recognized standing. Completion of courses in recognized art schools may be substituted for the experience requirement.

Application forms may be obtained from the Secretary, Board of United States Civil Service Examiners, or at any first class post office, or from the Civil Service Commission at Washington. They must be filed not later than July 15.

"Fomentation"

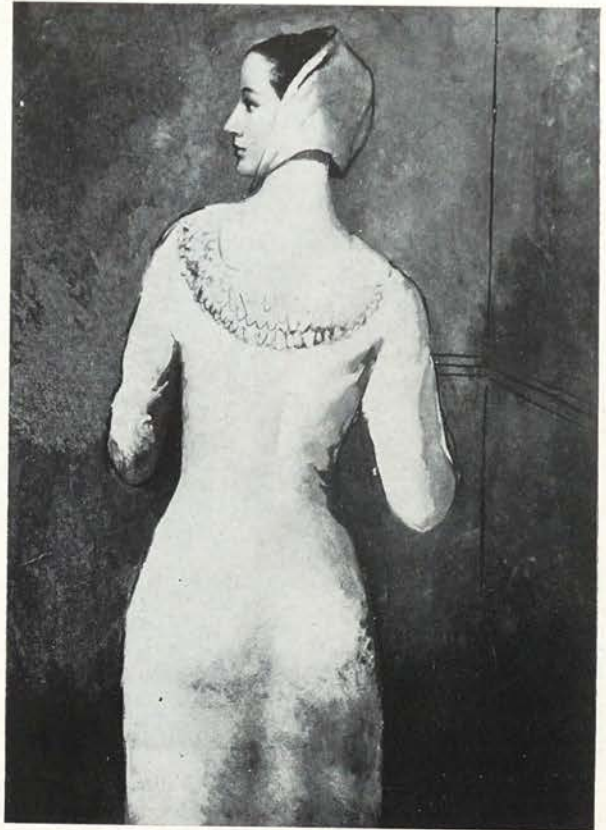
A real estate man and an artist friend recently found themselves in Flatow's Auction Rooms on University Place, New York. Before they knew what was happening they had bought an odd lot of 368 paintings for \$367.

"You think they were stuck," asks Archer Winston, who tells the story in the *New York Post*. "Not at all. They sold 45 of the frames for \$10 apiece, getting their money back and some more besides, and the real estate man began giving away the paintings out of his office to foment enthusiasm among his clients. This worked so well that he had only a hundred of the original collection left a few days ago, and he's thinking of selling the rest and trying to give away real estate."

Pruna, Modern Spaniard, Honored at Fair

"Blanche,"
by
Pedro Pruna,
Contemporary
Spanish.

In Permanent
Collection of
Fine Arts
Gallery
of San Diego.



Baron Discovers Cohn

Max Arthur Cohn held his first solo* exhibition from June 1 to 15 at the A. C. A. Galleries, 52 West Eighth St., New York, where, according to the *World-Telegram*, "Mr. Baron, who runs the gallery, would seem to have a positive genius for discovering young talent." Cohn is termed "a gifted, imaginative, able painter, at the moment more important for what he promises to be than what he already is."

Paintings of New York life and Connecticut scenes are presented in both oil and water color with equal facility, the *Herald Tribune* says, for "Mr. Cohn achieves clarity in these works with deft sureness in his approach and good regard for color, in composition and drawing." While the paintings are flavored with sympathy for the worker, the *Sun* believes that "above all, he is not infected with the propagandist itch."

*[EDITORIAL NOTE—It's wonderful to get away from the hackneyed term, "one man show"].

"Salty"

Henry C. Pitz has just completed a mural for the Franklin Institute, Philadelphia, depicting the formation of salt in prehistoric times through the evaporation of inland seas, and the myriad products derived from salt. It is an imaginary composition. Dinosaurs and other creatures of the early ages are shown against a background of strange vegetation. From the evaporating lake rises a decorative tree whose branches and foliage trace the uses and products of every day life that come from salt. This complex theme is woven together into a rhythmic design aided by sparkling color.

This mural, which was done with the cooperation of the Pennsylvania Salt Company, is the first of a series to encircle Chemistry Hall at the Institute. The sponsoring of a decoration in the public building by a corporation marks a new step in artistic altruism. Dr. Smith, in charge of the Chemistry Division, expects other corporations to join in making the plan a success.

JOHN LEVY GALLERIES, Inc.

PAINTINGS

ONE EAST 57th STREET, NEW YORK

San Francisco Show Stirs Query, "Is There an American School?"



"Self Portrait," by James A. McN. Whistler. Lent by the Detroit Institute of Arts.



"Self Portrait," by William M. Chase. Lent by Mr. and Mrs. Charles F. Williams.

To trace comprehensively the development of American painting during the past three hundred years was the task which Dr. Walter Heil set for himself in organizing the great retrospective exhibition which is drawing thousands to the H. M. DeYoung Memorial Museum and the California Palace of the Legion of Honor in San Francisco. That Dr. Heil, who is director of the two museums, succeeded magnificently is indicated by a consensus of

Pacific Coast critics. Working with the wholehearted co-operation of important American museums, private collectors, artists and dealers, he has assembled 459 paintings, even surpassing in artistic ability and historical interest the other great national shows he has arranged.

It is an impressive story that is being told in San Francisco's two municipal galleries until July 7. All the important American painters from the early eighteenth century to the pres-

ent day are represented by carefully selected canvases—the eighteenth and nineteenth century artists being displayed at the DeYoung Memorial Museum, and those of the twentieth at the Palace. But underneath the varied and intriguing surface of this great exhibition lurks the still unanswerable question whether there is truly American painting or whether there are only paintings, good and bad, done by Americans in America. Dr. Heil, writing in the foreword to the catalogue (one of the finest ever to be issued in the United States, containing 112 beautiful reproductions), states an opinion at variance to the beliefs of most of the California critics.

"Yes!" he writes. "There is American painting! In spite of all the circumstances which hampered the development of a national art, this country has produced painting which is genuinely American. A type of painting different from anything created elsewhere and a true expression of the land, its soil and air, its people and their lives, because it drew character and strength from the same mysterious forces that, in an astonishingly brief time, have formed a nation out of multiple elements.

"This kind of painting has something of the straightforwardness which we like to regard as typically American, of the sometimes almost blunt frankness of the Yankee. It seems that the painters themselves set out to do their work with something of the sober objectivity of those American engineers who built our grandiose bridges and magnificent highways; a soberness indicating self-confidence, competence and true devotion. Their pictures have a forthright honesty which lets us gladly overlook occasional faulty composition or somewhat harsh coloring. They often reveal a strong sense for dramatic effectiveness, even where this is not strictly derived from subject matter, a characteristic which appears to be

Years Ago,

NORWAY BECAME THE CHOSEN LAND FOR THE AMERICAN ARTIST.

WILLIAM H. SINGER, JR.

His interpretation of the wonders of this marvelous country are shown at the



"FANTASTIC NORTH"

Frans Buffa and Sons Gallery

58 WEST 57TH STREET, NEW YORK



"Charles Calvert," by John Hesselius (1728-1778).
Lent by Baltimore Museum.



"The Cowboy's Dream," by John Carroll. Lent by the artist
through the Rehn Galleries.

related to a general trend of the American people who like to dramatize everything from skyscrapers and bridges to marathon dances and divorce suits. But a vigorous sense of fact, an uncompromising and sometimes almost severe objectivism, would seem to be the most characteristic feature of what is most original in American painting. . . . American painting has come of age."

Glenn Wessels, critic of the San Francisco *Argonaut*, takes issue with Dr. Heil on this point: "Although this show comes at a time when America's artistic independence is widely announced, it will demonstrate more conclusively than ever that the story of painting in America—as of architecture—has been that of a series of influences from Europe. The English portrait schools of Gainsborough and Reynolds set the pace for our Stuarts and Copleys. Ruysdael, Claude Lorrain and the Barbizon group inspired our landscapists. Most of our figure painters stemmed from the French Academy. Our most important artists painted largely abroad."

"It is only very lately that such original and native workmen as Eakins and Ryder have been appreciated. Now that the tide has swung away from so-called European influences the tendency is naturally toward the other extreme, and we have the new group of isolationists who would cut us off entirely from our cultural roots. But in spite of all our wishes the United States is still too young and too heterogeneous in its population to have blended and fused its varying traditions into what might be truly called an American tradition."

H. L. Dungan of the *Oakland Tribune* is another critic who finds no typical American school. "The whole course of American painting is well illustrated," he writes. "It shows that there is not yet, even among the moderns, a typical American art. That will be something for the future to develop, but maybe with our cosmopolitan population and close relations with foreign countries, an American art will never venture forth. Some of our moderns, particularly in California, seem to have begun pioneering, but no particular examples of these pioneers are shown. The exhibitions represent what has been done, not

what might be done. Director Walter Heil of the galleries was wise in his selections. He did not include experiments, yet he was liberal in his selections of all schools, particularly in the present day. He gathered a distinguished group of paintings for display. Time helped him cull the works of the 18th and 19th centuries—it took a good deal of thought to cull so well in the 20th century. . . .

"Time, as we said before, helped select the older paintings, just as time, in the future, will remove much that is being painted today. Time is our best art critic, but he is not fast enough."

After an inspection of the twentieth century collection in the Palace galleries, Junius Cravens of the *San Francisco News* made the following generalization: "American art, generally speaking, seems to be flowing in two main streams. The head-waters of one sprang

from the greatest of the old masters. Its course is marked by such thorough, conscientious workmen as Speicher, Sterne, Kroll, Poor and McFee. This stream is deep.

"The other stream is wider, but shallow and irregular, and fed by many sluggish tributaries. Its delta is composed of regional illustration, snapshot realism and 'primitive' imitation. It takes its winding, unstable course from such illustrators as Benton, Biddle, Burchfield, Criss, Curry, Fiene, Hopper, Kane, Kantor, Marsh, Grant Wood and numerous others.

"The Benton-Biddle-Curry group leads a hallelujah chorus, while the Burchfield-Hopper gang drape festoons of crepe on wreckage and decay.

"There are fine painters among these champions of the American scene but most of them are completely objective. Such of their works

[Continued on page 27]

K L E M M A N N G A L L E R I E S

PAINTINGS — ETCHINGS

by

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TAUBES
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OPEN ALL SUMMER

Correspondence Invited

38 E. 57 ST., N. Y. C.

Cleveland's Slice of the Art of America Provides Interesting Show



"Acrobats," by Gifford Beal. Lent by Kraushaar Galleries.

At the Cleveland Museum of Art the Fifteenth Annual Exhibition of Contemporary American Oils is on view until July 7. Admitting the difficulty of making an objective selection from current material, Henry S. Francis, curator of paintings, states in the Museum's *Bulletin*, that this and the preceding shows at least "assemble the principal elements of which the country's production is

composed, and should form a basis for judgment by those interested in current efforts."

This cross-section of contemporary painting embraces 87 canvases culled from various sections with a representation of local work which affords Clevelanders an opportunity to judge their output from a national perspective.

Mr. Francis cites the fifteenth annual as further proof of America's artistic nationalism.



"After the Blizzard," by Ernest Fiene. Lent by Downtown Gallery.

"Despite the conscious and deliberate training of American artists in Europe," he writes, "art in this country has, during the nineteenth century steadily broken away from European dominance. Today, even those artists whose viewpoint is closest to that of the Impressionists, produce work in which native elements are the distinguishing characteristics. Not only has the American artist become conscious of his native environment, but even the critics are strongly aware of the American scene. . . . This very familiarity, never acquired by a foreign critic, is the one necessary basis for clear discrimination."

Maurice Pendergast, George Luks, Samuel Halpert and Jules Pascin are yet listed with contemporary artists because their influence still dominates. Among the artists of today, Eilshemius, O'Keeffe and Dove share the intellectuality of German Expressionism, but their objectives are totally different. Incontestably American is the approach of such artists as Gifford Beal and Ernest Fiene, reproductions of whose work are here presented, and John Sloan, Eugene Speicher, Leon Kroll, Reginald Marsh, Bernard Karfiol and Morris Kantor.

From Japan

A course in Japanese color printing will be given by Sudzuki Yama at the Syracuse University Summer School, July 8 to August 16. Sudzuki Yama, a specialist in Japanese color printing as taught by Kogan Tobari of the University of Paris, is the son of Sudzuki Kwason, a celebrated Japanese artist who was awarded a gold medal in the 1900 Paris Exposition. He was first brought into public notice by his P. W. A. P. work, after living in Syracuse for nearly twenty years, painting and decorating for a furniture factory. His prints in the P. W. A. P. exhibition in Washington brought this message from Edward Bruce and Edward B. Rowan to the Syracuse Regional Committee:

"The prints are very fine and very unusual. Please tell Mr. Yama how much we appreciate his distinguished work."

Mr. Yama has written and illustrated a book on Japanese color printing which will be published soon. Running concurrently with the summer session, the Syracuse Museum of Fine Arts is holding an exhibition of prints and woodblocks by Japanese school children. Mr. Yama obtained the collection direct from Japan.

Wehle Succeeds Burroughs

Harry Brandeis Wehle has been appointed to the post of curator of paintings at the Metropolitan Museum, succeeding the late Bryson Burroughs, who died last November. Mr. Wehle has been with the museum's department of painting since 1919, serving as acting curator for the past six months.

Mr. Wehle graduated from Harvard in 1911, later taking graduate courses in the fine arts. In all, he has been engaged in museum work for eighteen years. For two years, from 1916 to 1918, he was an assistant at the Minneapolis Institute of Arts.

BRUMMER GALLERY

55 East Fifty-seventh St.

New York

John Petrina Dies

John Petrina, artist, author and faculty member of Pratt Institute, died in Evanston, Wyoming, June 15, from a fractured skull, suffered in an automobile accident while on his way to California for a summer vacation. Mrs. Carlotta Petrina, who is also a prominent artist, was with him at the time, as was their son, Tony.

During his four years of association with Pratt Institute, Petrina lived up to the school's doctrine of "doing as well as teaching," and became known as one of the nation's leading illustrators. Last January he held an exhibition of 120 illustrations from his book, "Processes of Reproduction," which has wide popularity as a guide book to artists who desire to have their work appear in print.

Petrina's works have been exhibited in France at the Salon des Artistes Français and at the Salon National des Beaux Arts, and in the United States at the National Academy, the Architectural League, the Print Club of Philadelphia and the Art Institute of Chicago. His painting, "Chapelle Sur le Pont, Avignon," was purchased by the French Ministry of Fine Arts for its national collection.

Baron de Bles Is Dead

Baron Arthur de Bles, writer and lecturer on art, died on June 19 at Los Angeles. Among his best known works is a volume entitled "How to Distinguish the Saints in Art." He was the grandson of David Bles, court painter of Holland.

Born in Manchester, England, Baron de Bles was decorated by the French, Belgian, Italian and Roumanian governments for distinguished service in the world war. He was major of the Royal Welsh Fusiliers and served as British administrator at Cologne in the post-war occupation of the British. Baron de Bles once was editor of the *Cornet* of Paris. Coming to this country he continued his writing.

450 Artists—and Cash

New York's seventh Washington Square Outdoor Art Exhibition ended in a boom market with \$1,870 realized on the last day. According to Vernon C. Porter, chairman of the Artists' Aid Committee, the total for the show was \$6,303, divided unevenly among the 450 participating artists. Otto Bierhals was "cussed" by his fellows as the most successful exhibitor; he sold about \$250 worth of impastos. Another satisfied artist was Frank Schneider, one of whose Clipper Ship paintings was bought by Mrs. Albert Barker of Little Falls, N. J.

The "while-you-wait" artists did well, but the 120 square-foot mural which Orenco Miras hung outside the Provincetown Playhouse and priced at \$50,000 wasn't bought.

"Three Trees", \$5,000

Old engravings sold at C. G. Boerner's at Leipzig, Germany, brought astonishingly high prices.

Rembrandt's "Landscape with Three Trees" 12,000 reichmarks (\$5,000); "Christ Presented to the People" 11,500 RM; "The Incredulity of St. Thomas" 3,000 RM; "Six's Bridge" 2,400 RM; and his "Landscape with an Obelisk" 2,000 RM, were the highest bids. Among the Dürer prints the most coveted were: "The Passion of Our Lord" 6,000 RM; "Melancholia" 3,800 RM; "The Prodigal Son" 3,600 RM, and "St. Jerome in His Study" 2,500 RM.

Auction Total

Auction sales at the American Art Association-Anderson Galleries totaled \$2,814,172 during the 1934-5 season, realized from 68 sales at 144 sessions. Analyzing the grand total, the galleries announce that paintings brought \$465,617; literary property (books, manuscripts, and autograph material), \$838,827; prints, \$117,667; furniture, tapestries, rugs, silver, sculpture, porcelains and other art objects, \$1,392,060.50. Top price for the season was brought by 22 then unpublished letters by Elizabeth and Robert Browning, \$40,000.

During the 1933-34 season, 69 sales at 135 sessions realized \$3,442,434, or \$628,262 more than this year,—something which economists may interpret as they will. Literary property showed a gain of 30 per cent over the corresponding figure of the last season and is the highest total realized since the merger of the Anderson Galleries and the American Art Association in 1929.

High lights this season, from Oct. 10 to May 28, were the dispersal of the contents of Ophir Hall, residence of the late Mrs. Whitelaw Reid at Purchase, N. Y.; the distinguished collection of the late Eli B. Springs; and the estates of the late Judge Elbert H. Gary and Emma T. Gary.

The highest total attained by any one collection during the season was \$295,807.50 realized by the art and other property of the late Eli B. Springs, of New York and Charlotte, N. C. Among the paintings, "La Charrette des Grès" by Corot brought \$11,000.

The top price of the season for a painting was \$20,000, a sum separately attained by two canvases, one a portrait of "Lady Liston" by

Gilbert Stuart in the Gary collection, and the other, "Two Singing Boys" by Frans Hals in the collection formed by the late Charles Stewart Smith. Corot's "La Cavalier dans la Campagne" reached \$13,000 in the sale of the collection of Burton S. Castles.

High prices paid for prints include \$6,200 for a complete set of "The Cries of London."

"Brotherhood"

"Universal Brotherhood" was the theme of a poster and mural contest for art students sponsored by the International Art Center of Roerich Museum, New York. Awards have just been announced as follows: Murals, first prize, \$75, Violet H. Mesaros; second, \$25, Regina Kurie. Poster designs, first prize, \$35, Peter Kerr; second, \$15, William Robilliard.

Judges in the contest were Hildreth Meiere, Adolph Treidler and Louis L. Horch. The Roerich Museum contemplates making the contest an annual affair "to foster among the students and youth the ideals of tolerance, human fraternity, good will and understanding among peoples and nations."

Queer Indeed

Modernistic art is no queerer than the things that sometimes happen to it in the hands of customs inspectors. Recently a Spanish lady, while visiting in France, had her portrait drawn by Picasso. When she attempted to take it into Spain, the customs inspectors, after looking it over, had the lady taken into custody in the belief that the drawing was a thinly disguised but accurate plan of certain military defenses at Madrid.—*Junius Cravens in the San Francisco "News."*



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—JOHN E. FROEHLICH

The American Artist, John E. Froehlich, is pictured standing beside one of his recent paintings, which was unveiled this spring at the State Museum at Harrisburg, Pa. This canvas depicts the presentation of the last draft of the Constitution of the United States of America

in Independence Hall, Philadelphia. Many leading artists rely on Devoe Artists' Colors, because they have always found them uniform—brilliant and true in tone. Try them and see how they help your work! Devoe & Reynolds Co., Inc., 1 West 47th Street, New York City.



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Among the Print Makers

Minneapolis Gets "Maximilian" by Lucas



"Emperor Maximilian." Engraved Portrait by Lucas Van Leyden.

Emperor Maximilian, "the last of the knights," is the subject of a master engraving by Lucas van Leyden which the Minneapolis Institute of Arts has recently added to its print collection. John Taylor Arms in his "Handbook of Print Makers and Print Making," calls Lucas one of the three greatest engravers. The portrait of Maximilian is from

the artist's best period, being dated 1520.

Dürer visited Lucas in Antwerp. They exchanged prints and Dürer made a portrait of his colleague which is now in the British Museum. Lucas was influenced by this contact and after Dürer's death he became the most important engraver of his time. To Mr. Arms Lucas was "conspicuous for his power of composition, his ability to suggest emotion, and his magnificent craftsmanship."

As an emperor, Maximilian has been termed "a gifted amateur in politics," being more absorbed in restoring the mediaeval splendor of his kingdom than he was conscious of immediate social and political measures desirable for changing Germany. Most of his time was spent in military expeditions motivated by private aggrandizement or personal jealousy. Maximilian was a consummate egoist, writing several books which describe his exploits and adventures, though he also brought about many constructive reforms. His disparate traits render him one of the most interesting personalities of Gothic Europe.

A Notable Print Show

Newly published prints as well as favorite titles by Childe Hassam, Albert Sterner and Eugene Higgins are being displayed at the Kleemann Galleries this summer. In addition, important paintings by American masters are on view.

Morgan Sale

Christie's in London was the scene of lively bidding on the J. P. Morgan collection of historic miniatures, June 24-27. The total was \$340,651, which was a little more than one-third of what the collector paid.

"An air of almost cathedral calm pervaded the auction room," the *Herald Tribune* reported. "There was none of the clamor so often heard in auction rooms where articles of less value are offered." The sale attracted world-wide attention, for the collection included specimens of the best work in miniatures from the 16th to the 19th centuries.

Of greatest popular interest, perhaps, was the "Armada jewel," presented by Queen Elizabeth to Sir Thomas Heneage in gratitude for the country's deliverance from the Spanish Armada. It was purchased for \$14,000 by the National Art Collection Fund, and will be placed on view at the Victoria and Albert Museum in London. Both the cover and the interior contain portraits of the Queen.

Holbein's famous Pemberton portrait, which Lord Duveen sold to J. P. Morgan 31 years ago for \$14,264, was acquired by him at Christie's for \$30,306. Painted on the back of a playing card, it represents a young woman of the time of Henry VIII. Lord Duveen relinquished possession of it to the nation. Another Holbein, a portrait of Sir Thomas More, was acquired by Sir Felix Cassel for \$4,410.

Other high prices included: "Portrait of a Lady" by Hoskins for \$3,216, "Portrait of a Nobleman" by Isaac Oliver for \$3,215, "Prince of Wales" by Oliver for \$2,387, "Portrait of a Gentleman" by Hoskins for \$2,127 and "Nobleman" by Oliver for \$1,452.

Caro in Pasadena

Grace Nicholson, owner of the Grace Nicholson Galleries in Pasadena, Cal., announces the engagement of Charles B. Caro, formerly with Parish-Watson Company of New York, as her general manager. Mr. Caro, who is an authority in the realm of art and is regarded as an expert on jewelry, has been instrumental in forming many great collections in the United States, both private and public.

Precious antiques from China, Java, Tibet, Korea and the South Sea Islands are included in Miss Nicholson's collection, famed throughout the world among connoisseurs of Oriental art. It is not without reason that her galleries are known as "Grace Nicholson's Treasure House of Oriental Art."

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Great Calendar of U. S. and Canadian Exhibitions

BIRMINGHAM, ALA.
Birmingham Public Library Art Gallery—To Sept. 1: Southern States Art League traveling exhibit.

MONTGOMERY, ALA.
Montgomery Museum of Fine Arts—July: Dixie art colony of Ala.

CARMEL, CAL.
Carmel Art Association—July: Oils.

LAGUNA BEACH, CALIF.
Laguna Beach Art Association—July: Work by members; oils by Thomas Hunt, water colors by Elsie Lower Pomeroy, work by Karl Yens.

LOS ANGELES, CAL.
Foundation of Western Art—July: Second annual exhibition of Western desert and Indian paintings. Los Angeles Museum of Art—July: Paintings and sculpture from Josef von Sternberg's collection. To July 14: Paintings by Martin Kosleck. To July 15: Water colors and drawings by Ben Messick; block prints by Victor von Pribosc. Stendahl Art Galleries—July: 25 European Master paintings from the 15th to 19th century lent by Wildenstein & Co. Stanley Rose Gallery—July: Prints by 19th and 20th century French moderns.

OAKLAND, CAL.
Oakland Art Gallery—July: Paintings by the Sketch Club; paintings of Mexican subjects by Grace Spaulding John.

PALOS VERDES ESTATES, CAL.
Palos Verdes Community Arts Association—To July 5: Paintings by artists of the South Bay.

SACRAMENTO, CAL.
California State Library—July: Lithographs of Boulder Dam by William Woollett. E. B. Crocker Art Gallery—Summer: Permanent collection.

SAN DIEGO, CAL.
Gallery of Fine Arts—To Nov. 11: California Pacific International Art Exhibit.

SANTA BARBARA, CAL.
Faulkner Memorial Art Gallery—July: Marine paintings by William Ritschel and Armin Hansen. Photographic portraits by Harry Eichheim.

SAN FRANCISCO, CAL.
Gelber-Lilienthal Gallery—July 1-15: Pastels and water colors by A. L. Lindstrom. July 15-30: Sporting prints. California Palace of the Legion of Honor—To July 7: Loan exhibition of American painting of 20th century; Loan exhibition of Dutch and Flemish landscapes of the 17th century. July: Work by Californians. San Francisco Museum of Art—To July 21: Rockwell Kent; drawings by Old and Modern Masters; group show by San Francisco artists. To August 13: Sculpture by Bufano. To August 30: Modern French painting; early Chinese art. M. H. De Young Memorial Museum—To July 7: Loan exhibition of American painting of 18th and 19th centuries.

STANFORD UNIVERSITY, CAL.
Thomas Welton Stanford Art Gallery—To July 8: Oils by Jean Mannheim; oils by Edgar Payne. July 15-August 2: Loan exhibition of masterpieces.

DENVER, COL.
Denver Art Museum—July: Local artists show.

OLD LYME, CONN.
Lyme Art Association—To Sept. 1: 34th annual exhibition of oils and sculpture.

HARTFORD, CONN.
Wadsworth Atheneum—Summer: Massine collection; Connecticut tercentenary furniture exhibition; Connecticut prints exhibition.

WASHINGTON, D. C.
Arts Club—Summer: Members annual exhibition. Corcoran Gallery of Art—Summer: Small bronzes by Americans; miniatures by Americans. Public Library—Early American portraits lent by National Art Gallery. U. S. National Museum—July: Prints by Washington Leica Club.

CHICAGO, ILL.
Art Institute—To July 14: Student exhibition. July: Original drawings by Masters; Mexican prints. Chicago Galleries Association—July: Landscapes by Rudolph F. Ingerle; bird paintings by Julius Moessel. Tudor Galleries of the Chicago Woman's Club—To Sept. 20: Paintings and sculpture by senior students at The Art Institute.

HAGERSTOWN, MD.
Washington County Museum of Art—To Oct. 1: Singer collection.

OGUNQUIT, ME.
Ogunquit Art Association—July 1: Work by members of the Ogunquit Art Association.

PORTLAND, ME.
Sweat Memorial Gallery—To Sept. 1: Contemporary American paintings.

ANDOVER, MASS.
Addison Gallery of American Art—July 10-Sept. 3: Portraits and furniture in Essex County.

BOSTON, MASS.
Museum of Fine Arts—To Sept. 1: Arts of the Theatre in Java; Italian engravings of the 15th century; Old Master drawings; contemporary English prints; etchings by Jacques Callot. Doll & Richards—Summer: American paintings, fine prints.

FITCHBURG, MASS.
Fitchburg Art Center—July 1-15: Boston Art Club traveling exhibition. July 16-30: Paintings from the 14th Corcoran Biennial.

GLOUCESTER, MASS.
Gloucester Society of Artists, Inc.—Summer: Work by members. North Shore Art Association—Summer: Work by members.

NORTHAMPTON, MASS.
Smith College Museum of Art—Summer: Permanent collection.

PITTSFIELD, MASS.
Berkshire Museum—To July 8: Early Italian paintings in the collection of Frank C. Smith, Jr.

SPRINGFIELD, MASS.
Springfield Museum of Fine Arts—To Sept. 15: Contemporary Mexican paintings.

WELLESLEY, MASS.
Farnsworth Museum—Summer: Student exhibition.

MINNEAPOLIS, MINN.
Minneapolis Institute of Arts—Summer: Persian potteries; paintings from Minneapolis collections; 18th century English porcelains; fine prints; Persian and Indian shawls.

ST. LOUIS, MO.
City Art Museum—To July 15: International water color exhibition.

FITZWILLIAM, N. H.
Rodman Gallery—Summer: American paintings.

MANCHESTER, N. H.
Currier Gallery of Art—July 7-31: Work by members of the Merrimack Valley Art Association; paintings by New Hampshire artists.

NEWARK, N. J.
Newark Museum—Summer: Tibet, customs, art and religion; modern American paintings and sculpture; European decorative arts.

TRENTON, N. J.
New Jersey State Museum—To Sept. 1: Paintings by Chicago artists.

SANTA FE, N. M.
Santa Fe Art Museum—July: Paintings by Sheldon Parsons. July 16-August 16: Theatre arts exhibit from Museum of Modern Art.

ELMIRA, N. Y.
Arnot Art Gallery—To July 15: Third exhibition of work by Elmira artists.

BROOKLYN, N. Y.
Brooklyn Museum—To Sept. 15: Paintings by seven Hungarian painters; modern sculpture.

NEW YORK, N. Y.

Metropolitan Museum of Art (Fifth Ave. at 82nd)—Summer: Oriental rugs and textiles; prints by Hogarth; Egyptian accessories. American Woman's Association (353 West 57th)—Summer: Oils and water colors by members. Argent Galleries (42 West 57th)—Summer: Work by members of the National Association of Women Painters and Sculptors. Bronx Park-New York Botanical Gardens Museum—To Sept. 1: Work by members of the Bronx artists Guild. Leonard Clayton Gallery, Inc. (108 East 57th)—Summer: Oils and water colors by American artists. Contemporary Arts (41 West 54th)—July: Group exhibition. Decorators Club (745 Fifth Ave.)—To July 26: Photographs and renderings of interiors by members. Dikran Kelekian (598 Madison Ave.)—Permanent exhibition of works of art. Durand-Ruel Galleries (12 East 57th)—Summer: French paintings of the 19th and 20th centuries. Ferargil Galleries (63 East 57th)—Summer: Oils, water colors and prints by leading Americans. French & Co. (210 East 57th)—Permanent exhibition of antique works of art. Gallery of American Indian Art (850 Lexington Ave.)—Summer: Native arts. Gerard (48 East 48th)—July: Exhibition by the New York Society of Craftsmen. Marie Harriman (61-63 East 57th)—Summer: Group show by Americans. Jacob Hirsch (30 West 54th)—Permanent exhibition of antiquities. Kennedy & Co. (785 Fifth Ave.)—To Sept. 15: Early American landscapes and genre. Frederick Keppel & Co. (16 East 57th)—Summer:

Miscellaneous prints. Kleemann Galleries (38 East 57th)—Summer: Oils, water colors and prints by Americans. La Salle Gallery (3105 Broadway)—To August 15: Paintings by Anton Refregier and group. Macbeth Gallery (11 East 57th)—Summer: Oils, water colors and prints. Guy E. Mayer (578 Madison Ave.)—Summer: Antique jades and porcelains; modern Master etchings. Metropolitan Galleries (730 Fifth Ave.)—Paintings by Old and Modern Masters. Milch Galleries (108 West 57th)—Summer: Selected paintings by Americans. Museum of the City of New York (Fifth Ave. at 103rd)—Summer: "New York in Fiction." Museum of Modern Art (11 West 53rd)—Summer: Paintings, sculptures and prints. National Arts Club (119 East 19th)—Summer: Permanent collection. Old Print Shop (150 Lexington Ave.)—Summer: Old prints of American summer resorts. Pen & Brush Club (16 East 10th)—Summer: Oil paintings by members. Pynson Printers (229 West 43rd)—Summer: Originals used in The Colophon. Reinhardt Galleries (730 Fifth Ave.)—Summer: Old Masters and modern French and American paintings. Salmagundi Club (47 Fifth Ave.)—Summer: Annual exhibition by members. Schultheis Galleries (142 Fulton St.)—Permanent exhibition of works by American and foreign artists. E. & A. Silberman Galleries (32 East 57th)—Summer: Old Masters. Sixtieth Street Gallery (138 East 60th)—Summer: Modern paintings and prints. Weyhe Galleries (794 Lexington Ave.)—Summer: Modern prints. Wildenstein & Co. (19 East 60th)—Summer: Old Masters. Howard Young Galleries (677 Fifth Ave.)—Masterpieces of the 17th and 18th centuries.

CINCINNATI, O.
Cincinnati Art Museum—July 4-31: 10th annual exhibition of the Ohio Water Color Society. To Sept. 1: Paintings from the collection of Mary Hanna; contemporary French and English paintings; etchings and drypoints by Frank Duveneck; prints of the 15th, 16th, and 17th centuries lent by Edwin A. Seasongood.

CLEVELAND, O.
Cleveland Museum of Art—To July 7: Contemporary American oils. July 10-Sept. 1: Prints by Cleveland artists; paintings from the permanent collection.

DAYTON, O.
Dayton Art Institute—July: Paintings by Randall Davey; water colors by Maurice Vlaminck; contemporary sculpture and sculptor's drawings; paintings by Ernest Blumenschein; paintings by Walt Kuhn.

CHESTER SPRINGS, PA.
Summer School of the Pennsylvania Academy—To July 13: Landscapes by Pennsylvania artists.

PITTSBURGH, PA.
Carnegie Institute—July: Work by Pittsburgh artists.

PROVIDENCE, R. I.
Museum of the Rhode Island School of Design—To Sept. 15: Paintings from the collection of Mr. and Mrs. John W. Garrett; selections from the bequest of Mrs. Frederick Allien.

MEMPHIS, TENN.
Brooks Memorial Art Gallery—July: Paintings by William P. Silva.

DALLAS, TEX.
Dallas Museum of Fine Arts—To Sept. 10: Work by Dallas artists.

FORT WORTH, TEX.
Fort Worth Museum of Art—To July 26: Photographs by Fort Worth Camera Club.

HOUSTON, TEX.
Museum of Fine Arts—To Oct. 1: Reproductions of Old Master drawings.

SAN ANTONIO, TEX.
Witte Memorial Museum—July: work of museum art classes.

SEATTLE, WASH.
Seattle Art Museum—To July 6: Progressive Painters of Southern California; prints by Charles Heaney; "Iowa Speaks," (A. F. A.). July 11-Sept. 30: Group show of Seattle artists; works from 17th to 20th century.

MADISON, WIS.
Wisconsin Union—To July 7: Wisconsin Painters & Sculptors rotary exhibition.

MILWAUKEE, WIS.
Layton Art Gallery—Summer: Student exhibition.

OSHKOSH, WIS.
Oshkosh Public Museum—To Sept. 1: Paintings by Jessie K. Chase; paintings by H. J. Stoltenberg.

Museum Buys Magnificent Chinese Crowns



Crown of a Dowager, Chinese, XVII Century. Courtesy, Metropolitan Museum.

Indicative of the magnificence of imperial China are two crowns which the Metropolitan Museum of Art has just purchased from the Ralph M. Chait Galleries, for the oriental jewelry collection.

The larger crown is a mass of bird and flower forms fashioned of gold and set with uncut rubies mounted on a light iron frame work in such a way that the ornaments tremble with the slightest motion of the wearer. Around the edge are five phoenixes from whose beaks depend tassels composed of two pearls threaded with gold. Above these are representations of the imperial peony, the chrysanthemum, the orchid, the plum—the flowers of the four seasons. Birds fly among the delicate jewel-centered flowers; cranes for longevity and butterflies suggesting gayety, hovering over the large pearl with emanating gold flames which holds the composition together.

Composed of between thirty and forty separate ornaments, each in itself exquisite, the work seems to be of the late Tang (A. D. 618-906) or early Sung (960-1280) period. Alan Priest, the Metropolitan's curator of Far Eastern art, writes in the *Bulletin*: "The variety and delicacy of the technique have no equal in the jewel work of any other country—it suggests here and there the finest kind of lacework or embroidery. One sees it and doesn't believe one's eyes."

More chaste, by contrast, is the smaller crown in which the familiar motifs have been disciplined to form a design almost classic in quality. Of silver-gilt, the filigree workman-

ship has a lacey appearance. While the jewels which brighten the ornament are imitation green and white jade and coral, the effect, nevertheless, is perhaps richer than the more ornate diadem of the earlier period.

Within a border of four-petalled flowers and a delicate meander is a rich and orderly pattern of vines and phoenixes balanced against a vertical row of three rosettes. Cartouches bearing poetic inscriptions appear on either side amid motifs derived from the plum, the iris, the bamboo and marine life. Two ornate hairpins which resemble modern pendant earrings accompany the crown, which was doubtless the property of a dowager.

Stylistic similarity allies the simpler head-dress with the court life of the 17th century, though further research may reveal an earlier date for this extraordinary piece of craftsmanship.

O'Connor Is Promoted

Homer Saint-Gaudens, director of fine arts at Carnegie Institute, announces the resignation of Edward Duff Balken as acting assistant director and curator of prints. The Fine Arts Committee in accepting Mr. Balken's resignation named him honorary curator of prints as a mark of appreciation for his long and distinguished service. He became curator of prints in 1915 and acting assistant director in 1922.

John O'Connor, Jr., who has been business manager of fine arts for the past 15 years, has been named assistant director.

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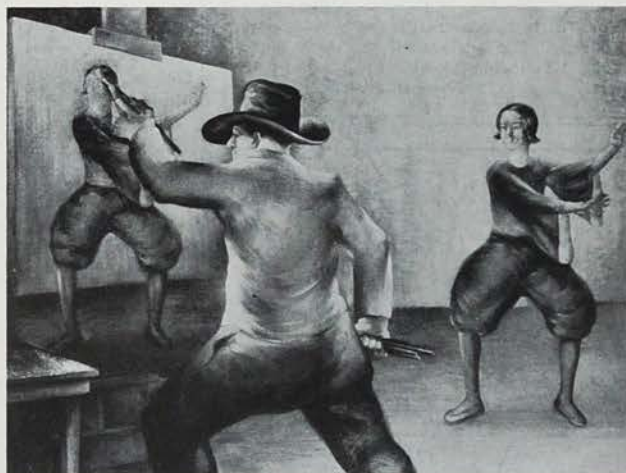
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This reproduction of A. Z. Kruse's painting, portrays the dynamic spirit of the late George Luks at work, on the occasion of the Golden Jubilee of the Art Students League in 1925. George Luks was painting the "Hawaiian Dancer" before an audience of 500 persons.



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Carmel's "Picture of the Month" for July



"Marine," by Paul Dougherty.

The present Carmel Art Association, located
at Carmel-By-The-Sea, California, is an out-
growth of the interesting group of painters
who began assembling there twenty-five years
ago, attracted by the amazing natural beauty
of the place. Many of these pioneers are still
active in the new organization, which now con-
sists of 80 members and which owns and oper-
ates its own exhibition galleries. Among the
regular exhibitors are Joe Mora, William
Ritschel, John O'Shea, Armin Hansen, Ferdi-
nand Bergdorff, Paul Dougherty, Arthur Hill
Gilbert, Henrietta Shore, William Watts, E.
Charlton Fortune, Charles Bradford Hudson,
the Botkes, Austin James, Julie Stohr, Stanley
Wood, Paul Whitman, and Percy Gray.

There is a change of exhibition the first of
each month. The year's program includes

juried and non-jury hangings of water colors,
oils, drawings, etchings and lithographs, and
the presentation of sculpture displays. The
association's July exhibition, just opened, con-
tains a wide variety of work of a remarkably
high quality, coming as it does largely from
the immediate work of the studios. With the
large membership, space limitations in the main
gallery prevent representative exhibits of large
paintings; hence a custom has been established
whereby one large canvas is hung in each
monthly showing called "The Picture of the
Month." The accompanying reproduction is
of the most recent "picture of the month."

Armin Hansen, sea painter and etcher, is
president; E. Charlton Fortune, vice-president;
Nora Grabill, secretary; Paul Whitman, treas-
urer; and Nelly Montague, curator.

Cincinnati Changes

Harold Fairchild Pyke has been appointed
assistant in the Educational Department of
the Cincinnati Art Museum, filling the posi-
tion left vacant by the resignation of Mrs.
Stanley Simon last April. Mr. Pyke will con-
tinue the work of Mrs. Simon with the chil-
dren's classes, and will also assist in the Car-
negie course in art appreciation for adults to
be inaugurated this fall.

Mr. Pyke, following a course at the Massa-
chusetts School of Art, served a term of ap-
prenticeship under architectural sculptors. He
graduated in 1930 from Harvard University,
where he specialized in the fine arts under
such distinguished instructors as Arthur Pope,
Chandler R. Post, George Edgell and Kenneth
Conant. A number of public buildings in
Boston bear decorative sculpture by Mr. Pyke.

Marcella Eileen Rodgers has just resigned
her post as registrar of the Cincinnati Art Mu-
seum, following her marriage June 1 to John
Hurley Berean. The museum's announcement
carried this appreciative note: "Her services
as a member of the museum staff since 1929

have been much appreciated and her absence
from Cincinnati will be regretted." Mrs. Hard-
ing Chamberlain, formerly of the staff of the
Taft Museum, has been appointed to succeed
her. Miss Consuelo Rodgers will fill Mrs.
Chamberlain's position at the Taft Museum.

Greenville's Art Group

Art interest in Greenville, S. C., was ripe
for the organization of a Fine Arts Society.
Between the first and second meetings the
membership grew from 17 to 60 members.
The group held an exhibition at Library Hall,
which was prolonged, because of popular in-
terest, from one week to a second week.

Organized "to foster art and the annual ex-
hibition of art works here, with prizes given
for the best work," the society is composed
of creative artists, with an honor roll for
laymen. Marshall Prevost is president; Abe
Davidson, vice president; Goode Bryan, sec-
retary; and Prof. Randolph E. Lee chairman
of the membership committee. Plans are
under way for an active program next winter.

A Review of the Field in Art Education

Unusual 'Popular Choices' at Cincinnati Show



"Landscape with Fisherman," by Doris Lee. Voted Most Popular Painting in Cincinnati's 42nd Annual.

The adult voters selected a portrait of an individual unknown to them and the children picked an idealized landscape during the balloting for the most popular painting in the 42nd Annual Exhibition of American Art at the Cincinnati Art Museum, which closed June 9. Between May 12 and June 3, a period of three weeks, 2,156 ballots were cast, 1,472 by adults and 684 by children. First choice of the grown-ups was Anne Hunt's "Portrait of Lawrence Burt," with Jean McLane's "Two Boys" as runner up. The children selected Doris Lee's "Landscape with Fisherman," with no close competitor; Anne Hunt stood fifth. Tabulation of the combined votes gave the following results: first, "Landscape with Fisherman" by Doris Lee; second, "Portrait of Lawrence Burt" by Anne Hunt; third, "Red Buildings in Sunlight" by Luigi Lucioni; fourth, "Two Boys" by Jean McLane; fifth, a large nude by Eugene Speicher; sixth, "Mrs. Scott's House" by Edward Hopper. None received an overwhelming majority.

The first choices were unexpected. It was not anticipated that adults would choose a portrait of a stranger, or that children would pick a landscape of fine quality but not striking for size or subject matter. Each ballot

included space for comments, from which it is possible to draw certain conclusions. In the case of the Lee landscape the remarks reveal that adults are more concerned with realism of detail, while the children are more sensitive to color, composition and the significance of the artist's interpretation.

The Lee painting represents in vivid colors—natural but intensified in hue—a small figure of a fisherman under towering trees, enlivened by leaping squirrels, with glimpses of peaceful pastures and cloudy sky beyond. In color and drawing the picture is typical of work by Doris Lee, one of the younger members of the Woodstock Colony. Born in Aledo, Illinois, in 1905, she studied with Arnold Blanch and Ernest Lawson.

Anne Hunt's portrait of Lawrence Burt, which received such acclaim from adult voters, was lent by Mrs. J. D. Roller. A minority of those voting commented on the picture's "sound painting," its "composition" and the tonal relations of its color scheme of blues and browns. The majority of the voters felt the picture to be an excellent likeness and praised its "lifelike" quality. Noteworthy also is the fact that technically this picture was generally appealing because it was "not sloppy."

carmarks of being an agonized bid for sensational publicity."

In contradiction Mr. Wessels wrote: "Knowledge is freedom in painting as well as elsewhere. For instance, I submit that John Carroll's 'Cowboy's Dream' is one of the most dramatic, honest, original up-to-date American paintings in the whole show. It is better than the Marsh-Kuhn-Curry pictures of religious enthusiasms, circuses, burlesque shows and street scenes, in that it epitomizes quite simply all that the others are garrulous about and it does it in a manner as up-to-date as the latest streamlined car."

And Mr. Carroll probably murmurs to himself, "That's what makes horse races."

Dr. Heil's Shows

[Continued from page 19]

as may survive a century or so will probably be regarded as comedies of manners, quaint relics of a particular era, as are the paintings of G. C. Bingham, C. C. Ward and some of the anonymous primitives."

John Carroll's "Cowboy's Dream," one of the four reproductions that accompany this article, was both bitterly criticized and staunchly defended by the critics. Mr. Dungan said of it: "This is one of the pictures you are permitted to call 'precious' because it is so badly done." Mr. Cravens termed it "probably the acme of superficiality," adding that "this painting, including its title, has all the

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League Department

[Continued from page 33]

while our own song birds—many of whom had, like the painters and the sculptors—to go abroad to make good in Germany, Italy, England and France, before they were given the chance to make good at home.

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[Editor's Note: It is the purpose of National Arts Week to help effect this.]

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Between enacting roles, Kosleck amused himself with painter's equipment. Quite to his surprise, William Dietrich, film director, insisted that he undertake a series of eight life-size figures of Wagner's "Niebelung" series for a movie in production. Protests were unavailing, so the figures were painted and "antiqued" within the prescribed three days. "And how he did it," Sonia Wolfson writes, "he doesn't know to this day."

Even his acting parts have been won through his ability as a painter. At first Kosleck was discredited for a role in "The Brothers Karamazov" because he was thought too young. Believing that correlation exists between the arts, the director viewed Kosleck's paintings and was then convinced of his psychological penetration.

Kosleck paints his portraits from memory. "Painfully modest, shy and introspective," Miss Wolfson says, "Kosleck himself felt unready for an exhibition, since he has never had an art lesson in his life and his works are those of an actor whose only training for painting was acting... which is an eternal striving to express not only himself but the characters he portrays." Critics, however, urged him to show his work, commenting on his "texture and color and his original and impeccable sense of pattern."

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By A. Z. KRUSE

It does not fall to everyone's lot to be called the founder or father of a movement. Those laurels fall gracefully upon the shoulders of Dr. George K. Gombarts, who has engineered and constructed out of nothing but a thought New York City's present Adult Art Education School System. Three years ago, with the aid of the Federal Emergency Relief Bureau, the art division of the Adult Education School, now known as the New York School of Fine and Industrial Art, the city's own art school, had its birth. Starting then with 15 instructors and 125 pupils, Dr. Gombarts, at the end of the first school year, had 2,000 students and 55 teachers on his faculty.

The pupils are financially incapable of affording even a fraction of the fee of a privately operated art school. The instructors cannot find other employment and are recruited from the works relief bureau. These teachers are well known in their particular specialties.

The school is housed in a building at 257 West 40th St., which dates back to 1844 and enjoys the doubtful distinction of having been last renovated in 1861. With his many years of directing experience, Dr. Gombarts, who was loaned by the Board of Education to the Public Works Division to manage the adult art education project, saw an opportunity to draw upon the P. W. D. for skilled laborers to remodel the school's building. At this writing, carpenters, plasterers, electricians and iron workers are still working on the alterations.

As one walks from room to room, one is prone to forget completely that he is being ushered through a huge relief project, but rather a well organized art institution. There is the textile designing class, for instance. The works tacked on the walls look usable—salable. Dr. Gombarts points out that most of the chairs and drawing tables were constructed by P. W. D. mechanics. The class in poster design has a ready outlet for its efforts, the posters being used for many city department announcements. Classes in life drawing, modelling, lithography and wood carving are filled to capacity. In all there are 32 daytime classes, with evening courses scheduled for the fall.

After serving for almost twenty years as chairman of the art department of the DeWitt Clinton High School, Dr. Gombarts was exceptionally qualified to carry out with a great measure of success his adult art education projects. It is natural, therefore, that he is now chief supervisor of all adult art education in the New York City school system—and looking for still other worlds of useful service to explore and conquer.

Summer school will be in session for six weeks, beginning July 8 and ending August 16. The registration days are July 1, 2 and 3.

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"Like Father, Like Son"—and Daughter



"Summer Hotel," by Ira Glackens.

Ira and Lenna Glackens, son and daughter of the famous American painter, William J. Glackens, have been surrounded by painters and paintings from their earliest days. This environment had the expected result, brother and sister turning to painting as their most natural form of expression. Both have sincere and individual convictions on the subject of art in general—convictions which do not include art in the abstract form. Lenna Glackens studied with Guy Pène du Bois, and Ira obtained his training with Robert Henri and George Luks. Miss Glackens has had considerable success as an etcher. Ira limits himself to oil, convinced that an artist should stick to one medium and know it well.

Lenna Glackens has exhibited with the Society of American Etchers and the Philadelphia Art Alliance. Both brother and sister have shown at the Jumble Shop, and their work is represented in private collections. Now they are holding their first joint exhibition, in the suite of Theodore A. Kohn & Son, Jewellers,

608 Fifth Avenue, New York. This firm has a policy of turning over wall space during the summer months to young American artists. The Glackens exhibition, which includes oils by the brother and oils and etchings by the sister, will be on view until July 12. While the critics will glimpse touches of the elder Glackens, it is evident that the two have evolved characteristics that are distinct from those of their celebrated father. Whether the fame of the father will prove a help or a hindrance, is a question that only the years can answer. To George Inness, Jr., it was an unfortunate heritage.

The group selected by Theodore A. Kohn & Son for this third series of summer shows will exhibit a wide range of work in different media, including etchings, water colors and oils. Following the Glackens exhibition there will be a father and son show by David Lay and Charles Downing Lay, from July 15 to August 9. Then will come a "one-man" showing by Margit Varga, August 12 to Sept. 6.



"Triumph of Bigotry," by Lenna Glackens.

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WHAT THE AMERICAN ARTISTS PROFESSIONAL LEAGUE MEANS OUTSIDE OF NEW YORK CITY

With the eyes of the country on San Diego and the West, American artists and art lovers may be interested in a statement sent to the editor by a Western artist, Mr. Carl A. Faille, whose current exhibition in Philadelphia has been continued for many weeks beyond its announced termination because of the unusual interest in the paintings he is showing, stimulated by highly appreciative comments by Miss Dorothy Grafty and other Philadelphia critics. Mr. Faille has lived and worked for years in the high Rockies, and has there produced a cycle of paintings that in imaginative content are analogous to the Paradise of Dante visualized by a colorist who understands or loves all the animals of our Western mountains. We have used Mr. Faille's own caption, above, for what he has written about the League:—

"In my travels over this country from our West coast to the East, I gathered from many their reactions about the League.

"I became very much interested to find that their thoughts were similar to mine in the majority of cases:

"A God-send to our American Art . . . that at last the gates were thrown open, that we, over the country, are now to be given a chance to be seen and heard as well as those in New York City . . . that New York does want our cooperation, as well as other big art centers want their smaller centers to unite with them, so that a unity of art can be built up in our country stronger and greater than we have ever had before, and to become welded in our efforts, by both artist and layman, to produce a real American art."

"And when I came to New York, and paid a visit to the League, I realized I had found a group of men who are strong in their faith, whose determination is undaunted, and who are forging steadily ahead to advance the League's ideals over the entire country by blazing the trails for the good of all. I knew none of them personally beforehand, and it gives me a feeling of genuine satisfaction to see such a noble group fighting voluntarily for a combined higher standard of art throughout the whole country. And this I am sure is welcomed by many who are devoted to the cause."

"EVERY ARTIST SHOULD SPEND A CERTAIN AMOUNT OF HIS TIME AND MONEY FOR THE AD- VANCEMENT OF HIS OWN PROFESSION"

The above is a quotation from Theodore Roosevelt.

Enclosed in each special letter mailed a month ago to the members and friends of the Ohio Water Color Society by the President, Grace Rhoades Dean, was one of the American Artists Professional League booklets, "A

Statement of Aims and an Invitation to Join."

Quoting the saying of Theodore Roosevelt, Mrs. Dean wrote: "Why not help Ohio make a better showing in the American Artists Professional League membership by sending \$3.00 to Gordon H. Grant, 137 East 66th Street, New York City, National Treasurer?" Regarding this effort to build up the League enrollment in Ohio, Mr. Karl S. Bolander, Ohio State Chairman of the League writes: "I am quite anxious that we stage a very active membership campaign in Ohio. This is not with the thought of just winning Mr. Ennis' generous gift of one of his paintings, but it is to put into the minds of our Ohio artists the fact that they should be doing something along the line suggested in the last paragraph of Mrs. Dean's letter . . . 'Every artist should spend a certain amount of his time and money for the advancement of his own profession'."

NATIONAL ARTS WEEK

Mrs. Harold Dickson Marsh, 2945 Fairview Boulevard S. W., Portland, Ore., National Chairman of the League's National Arts Week Committee, announces that Mr. Dudley Crafts Watson has accepted the National Vice Chairmanship of her important committee. Further appointments will be announced in the next issue.

Our Pennsylvania State Chairman, Mrs. J. B. Hervey, 4940 Walnut Street, Philadelphia, whose inspiring leadership resulted in memorable celebrations of National Arts Week last year throughout that state, is already at work forming her committees for next November. New Regional Chairmen in Pennsylvania are:

South East District: Mrs. Edward Lodholz, 431 So. 45th St., Philadelphia.

Central District: Mrs. Thomas F. Miller, "Little Briarcliff," Huntingdon.

A RADIO TALK

On May 31 the Hon. Phelps Phelps, former New York State Assemblyman, gave a talk on "American Art" over Stations WMCA, New York; WIP, Philadelphia; WOL, Washington; WCBM, Baltimore; and WDEL, Wilmington. We are privileged to quote from this address. His reference to the American Artists Professional League was a spontaneous tribute, unsolicited by us. He said in part:

"One of the big mysteries puzzling the average American is the hysterical paens of praise bestowed upon foreign artists by our so-called intelligentsia, wealthy collectors, museums of art, the new rich, literary would-bes, educational institutes and art dealers. . . . The native artist has been struggling for recognition from his own people.

"Aspirants to the grand opera stage have been subjected to the same crazy rules which govern the painter or sculptor. We have, year after year, seen an army of foreigners troupe down the gangplanks of ocean liners, to be met with fanfares and cameras, flowers and speeches,

[Continued back on page 28]



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