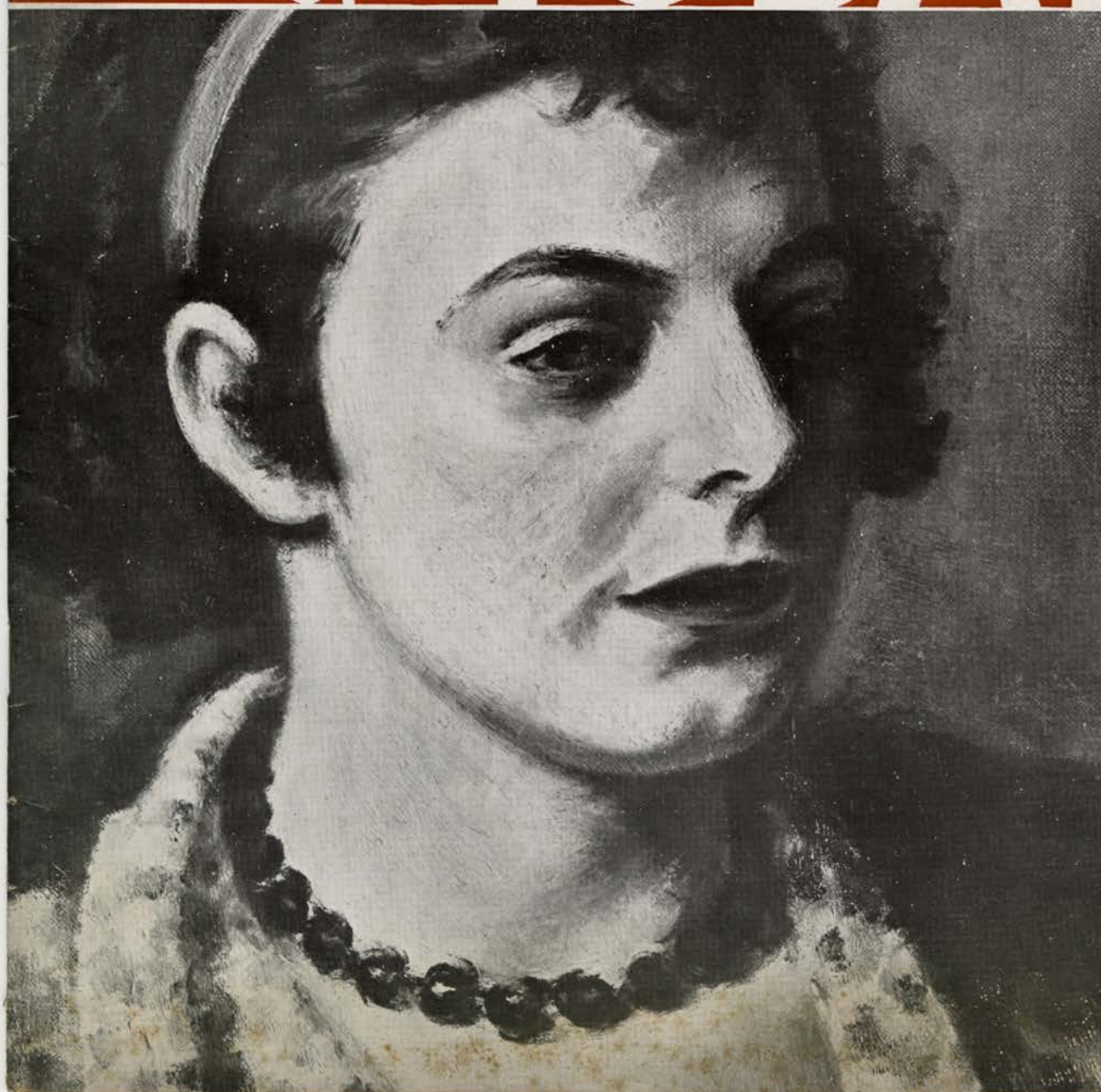


ART AND ARTISTS OF TODAY



MARCH 1937 VOL. I No. 1 PRICE 25c

Following is our list, necessarily incomplete, of mature artists whose work is nationally known.

A

Yarnell Abbott
Dewey Albinson
Ivan Le Loraine Albright
Edmund Archer
Boris Aronson
George Ault
Milton Avery

B

Peggy Bacon
Paul Bartlett
A. S. Baylinson
Ahron Ben-Shmuel
Gifford Beal
Maurice Becker
Ben Benn
Thomas Benton
Paul Berlin
Saul Berman
Edward Biberman
George Biddle
Henry Billings
Isabel Bishop
Lucile Blanch
Arnold Blanch
Julius Block
Oscar Bluemmer
Peter Blume
George Blumenthal
Louis Bouche
Fiske Boyd
Robert Brackman
Alexander Brook
Edward Bruce
Charles Burchfield
Henri Burkhard
David Burlick
Paul Burlin

C

Paul Cadmus
Kenneth Callahan
Vincent Canade
Joe Cantine
Arthur B. Carles
John Carroll
Francis Chapin
Jean Charlot
Nicholas Cikorsky
George Constant
Howard Cook
Jon Corbina
E. E. Cummings
John Steuart Curry

D

Lewis Daniel
Andrew Dasburg
James Daugherty
Randall Davey
Stuart Davis
Adolf Dehn
Hunt Diederich
Nathaniel Dirk
Isami Doi
Thomas Donnelly
Arthur Dove
Olin Dows
Katherine S. Dreier
Elsie Driggs
Guy Pene Du Bois
Mabel Dwight

E

Louis Michel Ellshemius
Stephen Etnier
Phillip Evergood

F

Alfeo Faggi
Jerry Farnsworth
Ernest Fiene
Paul Fiene
John Flannagan
Lauren Ford
Hans Foy
Karl Free
Don Freeman

G

Wanda Gag
Emil Ganso
Wood Gaylor
Hugh Gellert
William Glackens
H. Glintenkamp
Anne Goldwaite
Lloyd Goodrich
Harry Gottlieb
John D. Graham
William Gropper
George Grosz

H

Leon Hartl
Marsden Hartley
Bertram Hartman
Rosella Hartman
Harry Herring
Eugene Higgins
Stefan Hirsch
Charles Hopkinson
Edward Hopper
Cecil Howard

K

Morris Kantor
Bernard Karfiol
Rockwell Kent
Georgia Kiltgaard
Karl Knaths
Leon Kroll
Max Kuehne
Walt Kuhn
Yasuo Kuniyoshi

L

Richard Lahey
Edward Laning
Robert Laurent
Ernest Lawson
Arthur Lee
Doris Lee
Hayley Lever
Allen Lewis
Jean Liberte
Charles Locke
Louis Lozowick
Molly Luce
Luigi Lucioni

M

Peppino Mangravite
Paul ManShip
John Marin
Reginald Marsh
Henry Mattson
Jan Matulka
William Meyerowitz
Jerome Myers
Kenneth Hayes Miller
Ross Moffett
William C. McNulty

N

Eli Nadelman
Fred Nagler
Ruben Nakian
Isaum Noguchi

Is your name on either of these Lists?

From all indications this magazine is going to be a success. Subscriptions are already pouring in from thirty different states. This response can only mean one thing; that artists, critics and laymen like the type of magazine we are publishing.

We ask your co-operation in making it still better and larger. Help us to make our tabulation of creative American artists complete. We wish to feature their work in this magazine.

1. If your name is on one of these lists will you please send us your present address.
2. If your name does not appear on either list will you please write and give us your full name and address.
3. If the sort of magazine we are producing appeals to you we shall be pleased to hear from you. We shall also welcome suggestions for improving it.

IN THE NEXT ISSUE WE SHALL PRINT A LIST OF THE APPRECIATORS OF ART. PLEASE SEND IN YOUR NAME AND THE NAMES OF FRIENDS.

O

Georgia O'Keefe

P

Walter Pach
Ralph Pearson
Waldo Peirce
Robert Philip
George Picken
Joseph Pollet
Henry Varnum Poor

R

Robert Riggs
Boardman Robinson
Paul Rohland
Umberto Romano
Charles Rosen
Doris Rosenthal
Sanford Ross

S

Paul Sample
Eugene Savage
Conceita Scaravaglione
Katherine Schmidt
H. E. Schnakenberg
Ben Shahn
Charles Sheeler
Millard Sheets
Simka Simkhovitch
John Sloan
Jacob Getlar Smith
Judson Smith
Isaac Soyer
Moses Soyer
Raphael Soyer
Eugene Speicher
Frances Speight
Niles Spencer
Robert Spencer
Carl Sprinchkorn
Joseph Stella
Harry Sternberg
Albert Sterner
Alfred Stieglitz
John Storrs

T

Fred Taubes
Allen Tucker

U

Buk Ulreich

V

Dorothy Varian
Vaclav Vytalil

W

Abraham Walkowitz
Heinz Warneke
Franklin C. Watkins
Max Webber
Stow Wengenroth
Harold Weston
Warren Wheelock
Gertrude Vanderbilt Whitney

John Whorf
Maria Rother Wickey
Harry Wickey
Guy Wiggins
Arnold Wiltz
Grant Wood
Denys Wortman
McDonald Wright

Y

William Yarrow
Mahonri Young

Z

Marguerite Zorach
William Zorach

Here is our list of artists, less widely known, whose work is being watched with interest by artists and art lovers throughout the country.

A

Alexander Abels
K. Langhorne Adams
Percy Albee
M. Azzi Aldrich
Simon Alshets
A. Everett Austin, Jr.

B

Edward Bailey
Joseph Bakos
Georgia W. Balch
Herman Baron
Paul E. Barr
Kenneth Bates
Mark Baum
Morris Beck
Cecil C. Bell
Nora Benjamin
Paul Benjamin
Jane Berlandina
Theresa Bernstein
Virginia Berresford
Joseph Biel
Emil Bistram
Jolan Gross Bittliheim
Albert Bloch
Lou Block
R. W. Blum
Aaron Bohrod
Cameron Booth
Zoltan Borberski
Martha H. Bosworth
Ernest Brace
Edith Bronson
Dorothy Brett
Leo Breslau
Edgar Britton

Ann Brockman
James Brooks
Lode Brower
Bob Brown
Byron Brown
Sonia Gordon Brown
Audrey Buller
Charles R. Bunnell
Jacob Burck
Dennis Burlingame
George E. Burr
Nathaniel Burwash

C

Holger Cahill
Margaret Camferman
Peter Camferman
John F. Carlson
Harry Carnohan
Betty Carter
Clarence H. Carter
Daniel Celentano
Mina Citron
Christopher Clark
Rose Clark
Ann Coles
Jay Hall Connaway
Lydia Cooley
John E. Costigan
Russell Cowles
Tom Craig
Konrad Cramer
Florence Ballin Cramer
Francis Criss
John Cumming
John K. Cunningham

D

A. Mark Datz

McHarg Davenport
Lew E. Davis
Horace Day
Jose DeCreeft
Julius Delbos
Douglas Demers
Julio de Diego
Lamar Dodd
Peggy Dodds
Aaron Douglas
Raymond B. Dowden
Otis Dozier
Ed. Dreis
Vincent J. Drennan
Werner Drews
Charles Stafford Duncan

E

Stuart Edie
Camilo Egas
Dorothy Eisner
Charles Ellis
Emlien Ettin

F

Lynn Fausett
Dean Fausett
Simon Fidaroff
Laurence B. Field
Mary Fife
Samuel Filner
William Fisher
Eugene C. Fitch
Donald Forbes
George Franklin
Robert Franklin
Susan Frazier
Maurice Freedman
Jared French
Paul Froelich

G

Ada V. Gabriel
Walter Gardner
Robert Franklin Gates
William A. Gaw
Todros Geller
Gellerman
Elizabeth Bart Gerald
Rosario Gerbino
Lydia Gibson
Isolde Therese Gilbert
Minnetta Good
Aaron Goodelman
Archele Gorky
Leja Gorska
Abbott Graves
Balcomb Greene
Waylande Gregory
Jack J. Greitzer
Chaim Gross

(Continued in Our Next Issue)

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CONEY ISLAND BEACH by Reginald Marsh. Ralph Pearson in the February issue of the Forum magazine, in speaking of design in painting, says, "Sloan, Marsh and Curry are as innocent as babes of both its structural and aesthetic functions". Is Mr. Pearson right or wrong in making this statement?

CONTENTS FOR MARCH

CREDO—In These Principles We Believe	3	THE AMERICAN HORIZON—The Work of Five Arriving Artists	11
ART OVER AMERICA, Nathaniel Pousette-Dart	4	CONTEMPORARY ARTS—A Department	12
A LETTER FROM AN ARTIST—How One Artist Creates, George Picken	6	REVIEWS OF SIGNIFICANT EVENTS	13
GUY PENE DU BOIS—CRITIC OF LIFE, Martha Candler	7	ART BOOKS REVIEWED—Prints, Living Art and Gauguin	14
REGINALD MARSH—A Short Autobiography	8	CALENDAR OF EXHIBITIONS	16
AS OTHERS SEE THEM—McFee, Mattson, Marsh and Blanch	9	THE ART STUDENTS' LEAGUE—An Appreciation	17
TODAY'S SCULPTURE—A Few Thoughts by Sculptors	10	AN AMATEUR ARTIST, by Clayton Hoagland	18
		WHAT THEY THINK—Marin, Sloan and Tucker	19
		HELPFUL SUGGESTIONS	24

Reproduced on the cover is a detail of a painting by Eugene Speicher, entitled: "Carmeline."

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ART AND ARTISTS OF TODAY

10 WEST 47th STREET, NEW YORK CITY

Editor

Nathaniel Pousette-Dart

Six Associate Editors
to be selected

Advertising and Production
Clayton Spicer

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BEFORE THE ACT by Yasuo Kuniyoshi (courtesy of the Weyhe Gallery)
He fuses the traditions of the East and West to produce a new beauty.

ART AND ARTISTS OF TODAY

IN RECOGNITION OF THEIR ACHIEVEMENTS IN THE CREATION AND APPRECIATION OF ART
THIS MAGAZINE IS DEDICATED TO

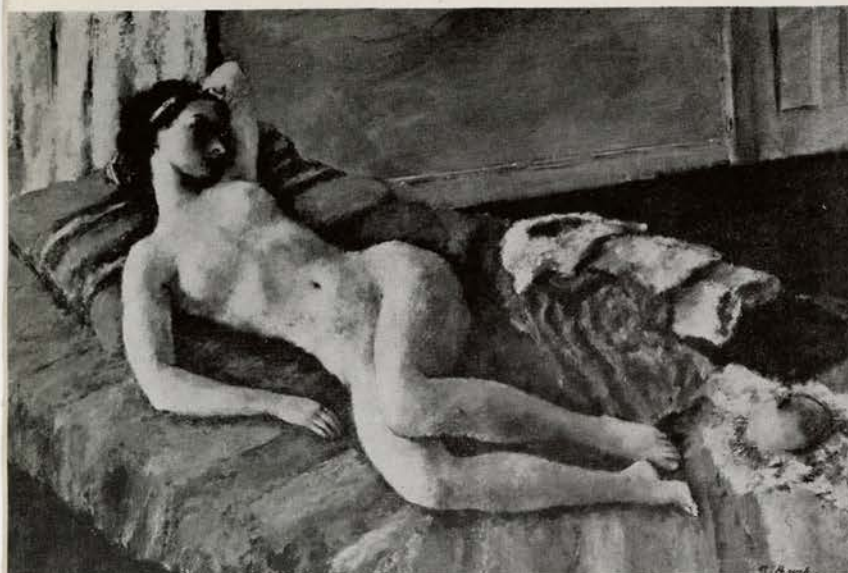
ALFRED STIEGLITZ
ALBERT C. BARNES
DUNCAN PHILLIPS
FORBES WATSON

C R E D O

¶ We believe that the taste of the American people is fundamentally sound, and that they will love and appreciate the best art if it is presented to them in an interesting way. ¶ We believe in art that has something to say, art that is fundamental, creative and alive, art that springs from an awareness of our present environment as well as of the splendid traditions of the past. ¶ We believe that criticism should always be constructive; that is, that it should always strive to build something better in place of the thing it tears down. ¶ We believe in appreciating quality and real accomplishment wherever they may be found, whether in abstract, realistic or surrealist art. ¶ We are definitely opposed to whatever is superficial, clever, tricky, foxy, or false. ¶ We shall sponsor no groups or cliques of artists and we shall have no prejudices against anyone because of race, creed or color. ¶ We believe that the creative artist must be a free-lance. In creative work, the artist must follow the dictates not of his head but of his heart. Every subject is a good subject if the artist loves it. ¶ We are interested in creative art, regardless of whether it be American or foreign. ¶ We believe that all indications point toward a great American Renaissance of art. Some people worry about the development of an American style. This will come of itself if the artists do good and honest work. ¶ We shall feature articles written by three classes of people—laymen, artists and critics. ¶ We are interested in stimulating thought and action, not in trying to persuade people to agree with us. ¶ We shall not allow business or personal relationships to affect our editorial policy.

A R T

by Nathaniel Pousette-Dart



NUDE ON NAVAJO BLANKET by Alexander Brook
(courtesy of the Art Students' League of New York)
In the mastery of aesthetic elements he finds creative joy.

Calculation is being displaced from its traditional place of honor: and its place is taken by imagination both in the sciences and in the arts.

C. DELISLE BURNS

THOMAS CRAVEN says the only way to create art is to dig it out of our soil; on the other hand, C. J. Bulliet, author of the book, "Significant Moderns and Their Pictures," says that we have no American Art; that our painting is all derived.

Every now and then Craven, in his vigorous and forthright way, gives utterance to a profound truth. But when he asserts, as he does frequently, either directly or by implication, that there is only one kind of art, the art that concerns itself primarily with realism, we find ourselves in complete disagreement with him. Art is not limited to one kind of expression. It may be realistic, expressionistic, surrealist or abstract, and it matters not whether it be done mainly for art's sake, life's sake, or propaganda's sake, providing it says something worth while in an aesthetically organized way. It is perfectly true that all really great art is rooted in fresh contacts with life, but each artist responds to his environment in a different way and his work is colored by the traditions under the influence of which he has been reared.

Without question some of the men such as Reginald Marsh, John Steuart Curry and

Thomas Benton whom Craven admires are splendid and talented artists, but to say that these, together with Wood and a few others, are the only significant American painters, is absurd. We have a number of artists who are producing important American art; among them, Henry McFee, Kuniyoshi, John Marin, John Sloan, Robert Blum, Charles Burchfield, Alexander Brook, Max Webber, Harry Wickey, Peggy Bacon, Sanford Ross, George Biddle, Rosella Hartman, Henry Billings, Raphael Soyer, Katherine Schmidt, John Kane (deceased), Doris Lee, Henry Mattson, Judson Smith, Doris Rosenthal, Arnold Blanch, Lewis Daniel, George Grosz, William Zorach, Ruben Nakian, Ernest Fiene, P. Mangravite, George Picken, Harry Sternberg, Thomas Donnelly and many others. We also have a large group of younger artists who are showing great promise and ability.

Despite Craven's wailings to the effect that we have only a few really good artists, and Bulliet's pronouncements that we have no artists whatever, America is developing a splendid art—an art uniquely flowering in American soil, yet securely rooted in the traditions of the past.

There is a great deal of nonsense written about influence. Art consists not merely in painting the things one loves in one's own

environment; it consists likewise in the ability to appreciate and to assimilate in one's own work the best work of the past. Every great artist who has ever lived has been influenced by some art that preceded him, and the greater the artist, the greater number of influences he can absorb. Bach, Michelangelo, Shakespeare and Rubens were tremendous borrowers, but what they took they made their own.

Thomas Craven has no patience with artists who are too deeply concerned with aesthetic qualities per se. He apparently shies from the work of artists who find their inspiration in dreams or in purely imaginative experiences. But—must we always rub our noses on the concrete facts of our environment before we can derive any pleasure or inspiration from it? Has poetry become obsolete? Is there no beauty in the work of Picasso or of Chirico? Is there no art in Virginia Woolf's "To the Lighthouse", Bach's G Minor Organ Fugue, a lithograph of Redon, or a painting of moonlight by Albert Ryder? They are all real and unreal. They are life and dreams beautifully synchronized and organized. All of these works are different and still they harmonize with one another. It makes no difference whether a vase has been created in the Chang Dynasty or by a native in contemporary Mexico. Things will go

OVER AMERICA

together if they are on the same creative level.

It is interesting to note that when we examine the roots of American artists we find that they are often in a foreign land, sometimes in several. Reginald Marsh studied a long time abroad and we still feel the dominance of the Rubens tradition in his work. John Marin paints the saltiness of Maine coasts, but his roots are deeply imbedded in the soil of modern France and of ancient China. Kuniyoshi paints the things that surround him but his mind swings from El Greco overseas to the land of his ancestors. Max Webber paints fruits, jars and figures, but rising from his subconsciousness come visions of African sculpture, the experiments of modern French painters and the heavy, depressing, tortured racial complexes of his own people, to influence the things that he does. Henry McFee has a grand style which has its supporting buttresses in Rembrandt and the art of modern France.

The important thing in art is to have something to say, but the artist's individual problem is not an easy one. Some artists travel to Paris, some to Egypt, some to India, and some, like Rockwell Kent, to Greenland, to find themselves. Sometimes those who travel to find themselves lose themselves instead, because the mirage that beckons them onward hovers always on the horizon.

John Hyde Preston has said: "Roots do not grow in places, but in things you believe deeply. The only soil in which they can take hold is the soil of central faith and purpose."

Gauguin's roots took hold in the soil of Tahiti because he loved intensely these half-naked people and their abundant land filled with still waters and rich foliage. In this environment he created the best of which he was capable, a glorified pattern, lacking in a plastic conception of form, but beautiful in color and design.

Some artists have left their environment only to find it in a deeper sense. In "The Native's Return" Louis Adamic tells how his old country took on a new meaning when he returned to it after years spent in America. It is for similar reasons

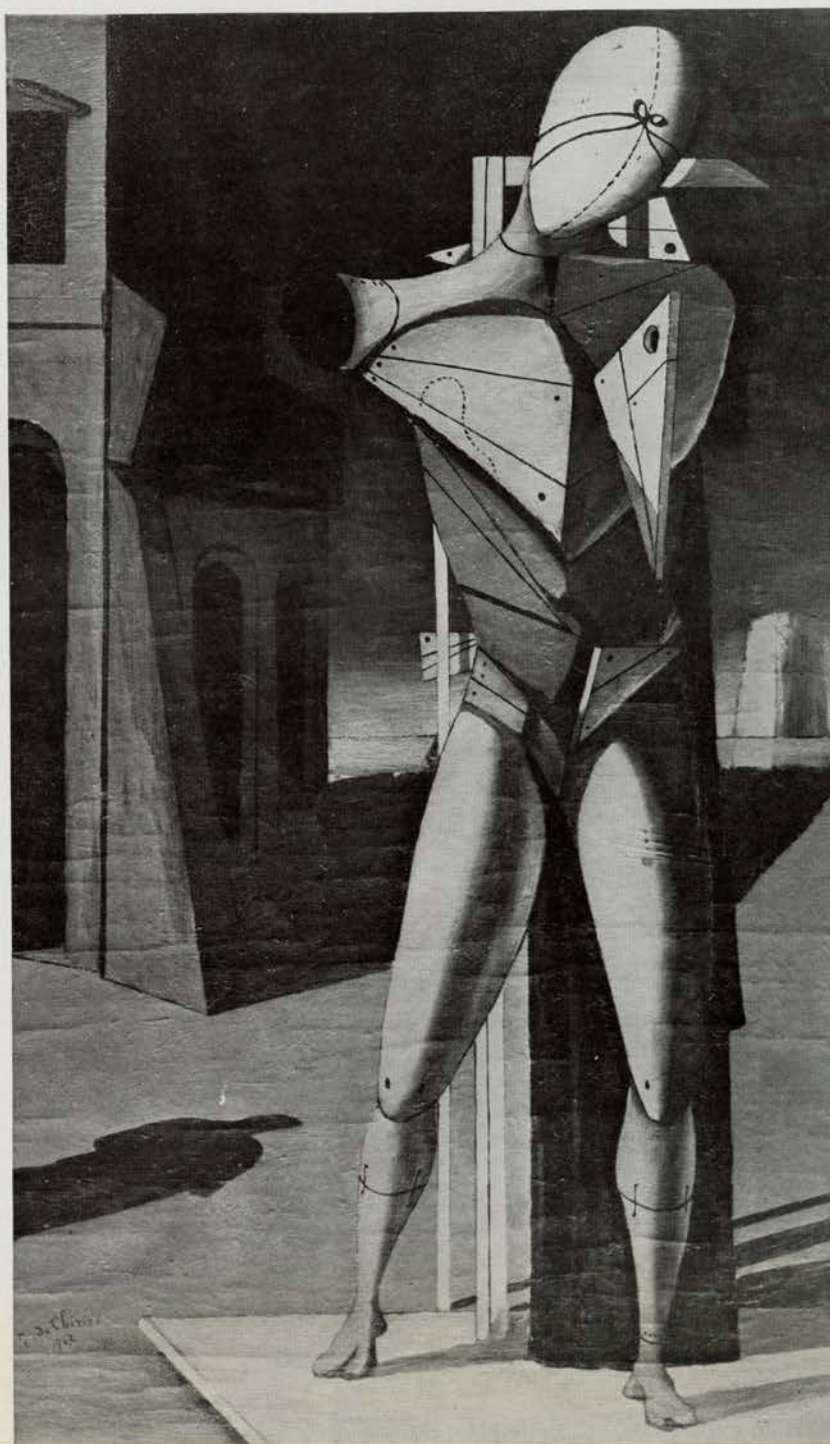
that an artist can sometimes paint a subject better when he is away from it.

Some writers lay a great deal of stress on the development by American artists of a national style. They point to Mexico and especially to Rivera and Orozco as artists who express their own soil and the tradi-

tion of their own people. What they do not take into consideration, however, is the fact that distance often makes unlike things seem alike—unrelated things seem related. Rivera and Orozco themselves feel that they have nothing in common. Mexico

(Continued on page 20)

TROUBADOUR by Giorgio de Chirico (courtesy of the Museum of Modern Art) *A unity of real and unreal forces produces mystery.*





EAST RIVER by George Picken (courtesy of the Marie Harriman Gallery) *The surge and character of life fascinates him.*

A LETTER FROM AN ARTIST

He tells why he chose this subject

I painted the canvas, "East River", because I was very interested in the material through experience along the waterfront here. The flavor of the place—its character and meaning—excited me. Pencil and water-color notes were made on the spot; the painting started and completed in my studio, a half block away.

My purpose was to organize the formal structure of the picture—simply and tangibly—expressing a certain deep and valid relationship I felt for the subject. Simplification and elimination played an important part to increase the emotional impact of the volumes, color and space. A very spirited quality

of space interested me—a large airiness across, around and above the planes of the water—and into the sky above.

All the various structures and shapes were used to increase the interplay of interest and movement—but my main consideration and desire was for a satisfying largeness of space inhabited by the right distribution of interesting forms so arranged as to contribute to the general movement of the picture.

George Picken

GUY PÉNE DU BOIS CRITIC OF LIFE

by Martha Candler

WHEN church patronage waned and an age of humanism set in, the artist idealists who had most ecstatically painted God's throne and His footstool with all else revolving thereabout became the social satirists. That is to say, they looked through the reverse of the glass, and what they saw was humanity silhouetted small and ridiculous against the horizon of human perfection. Much of the most engaging painting from that day to this has been done by this

particular type of perfectionist reporting on "the best of all possible worlds."

Guy Péne DuBois is the contemporary who most subtly satirizes American culture that is new and crude, or cheap and false. In this field he has hardly had a rival through all the years since he came home from Paris and painted the rugged individualism of the 70's and 80's as it had begun to be the Four Hundred in the 90's.

Time mellows a man and broadens his tolerance. When the artist came face to face sometime ago in the bar of the Calumet Club with the entire Chester Dale collection of his little early canvases, 25 or

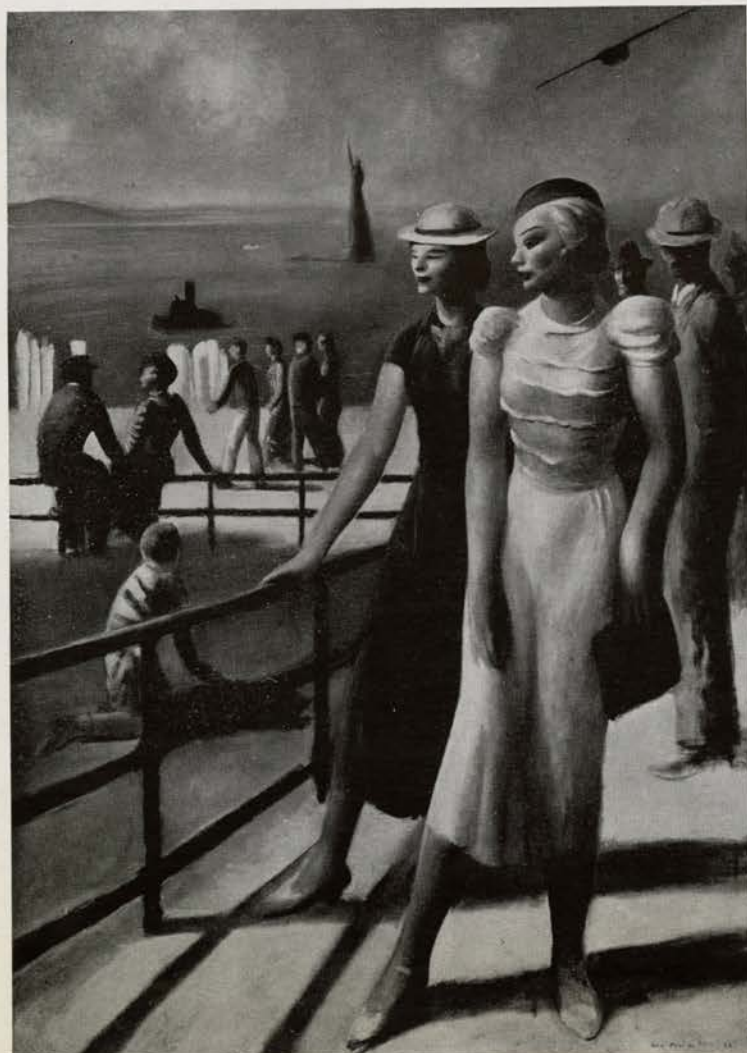
30 of them, representative of his most ironic social recording, he was inspired to protest that there is no bitterness in his heart.

Even when some of the little canvases grow much vaster, develop into the proportions of murals as they have a way of doing recently, the tone remains unchanged. This, at least, is true in the large panel, "Mr. and Mrs. Middleclass", which is a study of a perfectly typical young couple with money to spend and places to go.

Primarily, of course, Mr. DuBois is a painter of distinction. His substantial reputation in the field of American art rests solidly on a foundation of work accomplished in the thirty continuous years of productive painting since his first student work appeared in the Paris *Salon* of 1905. From the first, his canvases were prized by private collectors because they struck a new note of sophistication in American art. He is now well represented in museums, such as the Metropolitan, where the official traditions are upheld, and in the centres where a more exclusively modern point of view is maintained—the Whitney Museum, the Barnes Foundation, and such places as the Philips Memorial Gallery, for instance.

For him there are certain solid qualities that constitute sound painting, they have been permanent qualities in art down the ages and will remain so as long as painting lasts. An old master, any old master, is better as a teacher than any modern because, as he sees it, contemporary painting is almost wholly derivative. The contemporary artists go to other men's work for the life they put into their work, and fads predominate. He believes that it is affectation for an artist to become "primitive" in

(Continued on page 22)



SEAPORT

by Guy Péne Du Bois
(courtesy of the C. W. Kraushaar Galleries)
Egyptian form was also elemental.

REGINALD MARSH

"A man is what he thinks and everyone who has influenced him—from Socrates, Pluto and Confucius down to his parish preacher and his nursery governess—lives in him." HU SHIH, father of the Chinese Renaissance.

Childhood—Admired reproductions hanging around the house—Rubens, Titian, Rembrandt, Burne-Jones, Franz Stück.

College Days—First orthodox lessons, 1919, still life class—"Your palette is your violin, your brushes the bow"—Oxfordizes Dean Sergeant Kendall. Use dirty palette and unwashed brushes all season. Denied access to life class. Classmate Luce, now editor of Time, Inc., destroys Miller class nude painted by student Goodrich adorning my room. Visited Lloyd Goodrich in the Art Students' League one day, to look at naked models—Alex Brook's infectious laughter ringing through the lunchroom. Favorite living artist—Boardman Robinson.

1920—Move to New York for career. Live in Y. M. C. A. Peddle drawings all day. Draw anything available. Slowly manage to get illustrations in good papers. Meet Edmund Duffy—puts me in Sloan evening class to learn drawing;—became parlor socialist. Duffy teaches ropes of newspaper game and how to go to all the theatres free. Duffy—ace cartoonist—now on Baltimore Sun—then, intense rival. Impossible to smell a job quicker than he. The late Mr. Hamilton Easter Field, the W. P. A. of the moment, gets me caricaturist job on Brooklyn Eagle. Duffy snitches it.

Become Sophisticated—Scorn old masters. Enthusiastic over Matisse, Picasso, Cezanne, Lautrec, Rousseau, Forain, Daumier, Grosz, Marin, El Greco, Bouche, McFee, Pascin, of the wobbly line, sensitive like a violin string. Their pictures did not seem to be painted with greasy soap. Feel altogether aesthetic. Move to Greenwich Village and attend New

Masses' Balls. Despise business men. Become art editor of Debutante Magazine—pay in default—sue—Henry Billings serves summons.

1922—Daily News takes me on staff to develop me into a W. E. Hill. Also, start designing cartoon curtains for Greenwich Village Follies. Collaborate with Robert Edmund Jones and Throckmorton to design revival of "Fashion, or Life in New York". The "News give me so much time off that I decide to take up painting. Begin to tire of dandy-ism in taste. I'll never forget a locomotive in the Dial, by E. E. Cummings—must have been designed for Mumford and Stieglitz. Cezanne's little men could hang wall paper in a Park Avenue apartment, but could they hammer rivets in a New York skyscraper? Seeing a Burchfield water color in the same magazine starts me doing locomotives. Start painting in earnest in 1923—join Whitney Studio Club.

1925—Go to Paris. Meet first Bohemian celebrity—Man Ray—boasts one visit to Louvre in fifteen years on Montparnasse. Form friendship with Mahonri Young. He opens my eyes to art—begin study of the past. Mahonri one of the best informed I have ever met. Copy Rubens' Kermesse, Delacroix, "Massacre de Scio", a Titian, a Rembrandt.

1925 and 1926—New York. Begin illustrating on New Yorker magazine—sharing office with Peter Arno and Charles MacArthur. Spend two winters on Long Island painting landscapes. Fresh air.

1927—Form friendship with Kenneth Hayes Miller, one of today's best painters and finest minds. Study five

months with him. One of the greatest things that has happened to me is his guidance.

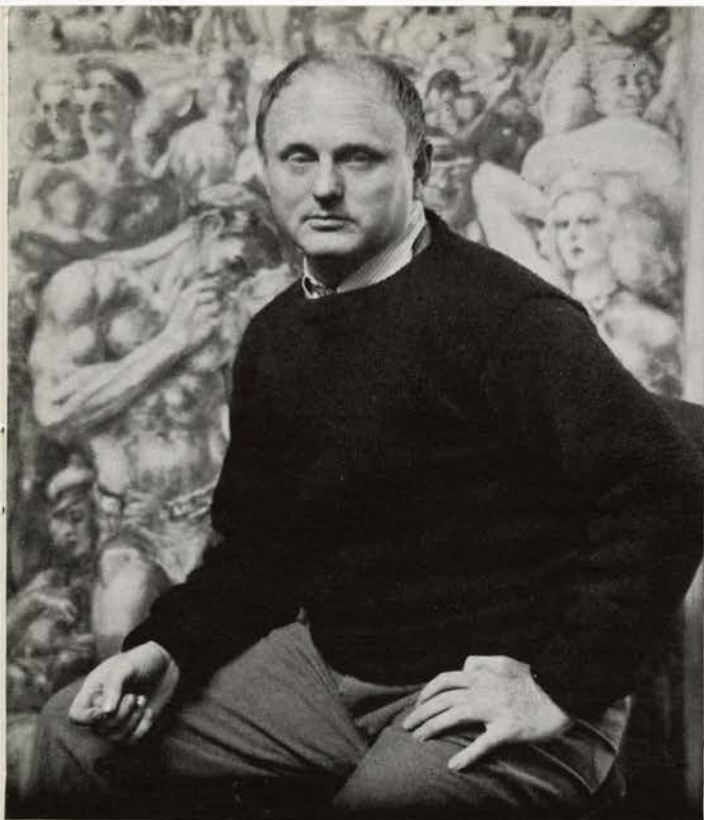
1929—Move to 14th Street. Meet Tom Benton walking along 14th Street one day. He has boils on his neck and isn't painting. Comes up to my studio and shows me how to paint with eggs—fortunate event.

1930—Tempera speeds up production—produce many pictures.

1932-3—Deep depression. Art world and Fords and Rockefellers conquered by Mexicans. Emphasis on the social conscious. The hung head. Time magazine launches "American Scene" painters—I seem to be included. Great uproar on all fronts. What? . . . Thomas Craven praises Americans!!! With Benton, Curry, et cetera, condemned by prominent, Communist abstract painter. Big chief defender of culture, as Hearst's New York "American" scene Fascist opportunist—"Chauvinism", "Nationalism", cry the Communist boulevardiers!! Well, what should we do—be ashamed for being what we are—or imitate Orozco, Grosz, African Sculpture, and draw endless pictures of gas masks, "Cossacks" and caricatures of J. P. Morgan with a pig-like nose? "Times have changed—things different now"—observes Kuniyoshi as he joins American Artists' Congress.

Whatever you say, there is a tradition to be proud of—Eakins, Nast, Homer, Ryder, Keppler, Bellew, Gillam, Davenport, E. W. Kemble, T. S. Sullivan, Art Young, Boardman Robinson, Sloan, DuBois, Miller, Locke, Bishop, Denys Wortman, Curry, Hopper, Benton, Burchfield and many others.

Reginald Marsh.



REGINALD MARSH (Photo by Peter A. Juley & Son)
 "Marsh's interest in life is insatiable. His nature continually drives on to a more profound grasp and understanding of human drama."



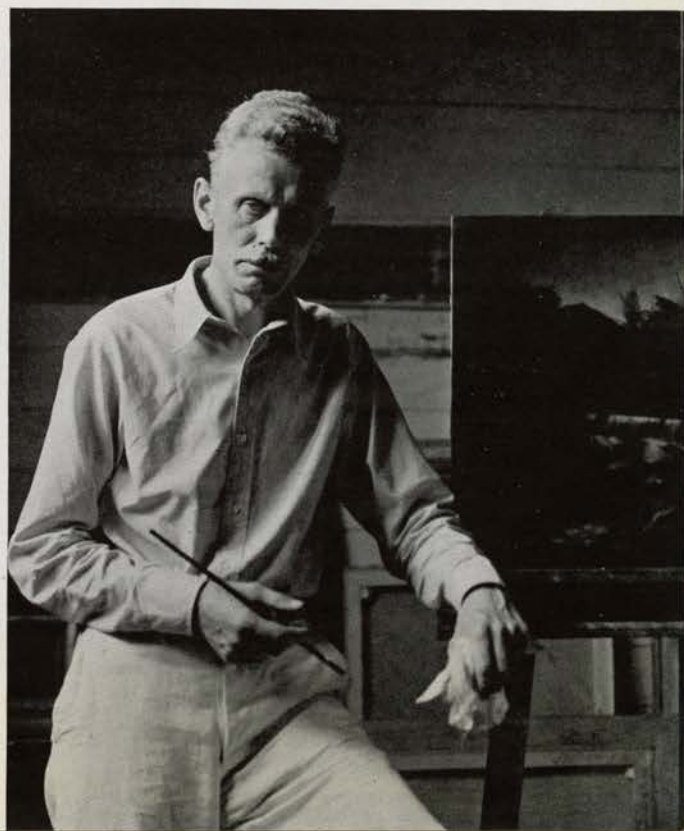
HENRY LEE McFEE (Photo by Murray Keyes)
 McFee's well organized canvases possess intellectual and emotional power. His work has a grandeur that springs from a noble approach to his subject.

AS OTHERS SEE THEM

ARNOLD BLANCH (Photo by Murray Keyes)
 Blanch approaches his problems with sensitiveness and understanding. One feels in his work that he has the qualities of a born painter.



HENRY MATTSON (Photo by Murray Keyes)
 Mattson is a dreamer and a poet. His canvases are filled with expectancy and dark mystery. The world he creates wells up from hidden ancestral feelings.



TODAY'S SCULPTURE

A Few Thoughts by Sculptors

This Thing Called Beauty

In my work I look for beauty above all things. Beauty is something about which everybody disagrees theoretically but about which we all agree in fact. Philosophically, beauty is an abstraction, but in reality it is quite concrete. It is a thing that we do not seem to be able to analyze but that we can perfectly feel. I look for beauty and I know when and where I find it; and when I do, I am sure that others will see it in the same manner.

—Aristide Maillol.

Sculpture And Technique

Sculpture can have a beautiful surface and be an empty shell if it lacks art content which is the inner life, the power of creative expression through sculptural form. When we look at a bridge or building we see a definite form but we know

that an engineer and an architect have had a thousand and one problems to solve in order to evolve that form, problems of organization, symmetry, balance, weight and space. No matter how simple the sculptured form, the sculptor has had the same problems to solve. He has been architect, engineer and laborer. These problems are so important in the creation of a work of art that the artist can never understand the layman's awe of surface finish and photographic representation, and it is difficult for a layman to understand that when a work of art lacks these qualities, it is because the artist is not interested in them but is seeking something more fundamental which they would only destroy. Technique is a means of expression and not an end. Too great an interest in technique shows a shallowness in the artist and in the art.

—William Zorach.

Sculptural Essence

Sculptured energy is the mountain.

Sculptured feeling is the appreciation of masses in relation.

Sculptural ability is the defining of these masses by planes.

—Gaudier-Brezska.



ADOLESCENTE
by Aristide Maillol
Courtesy Brummer Gallery
*His form is loved into compositional
significance and unity.*



MALL CONCERT by Edmund Yaghjian, New York City
(Courtesy of the C. W. Kraushaar Galleries)



THE GAME OF DICE PORGY AND BESS
by Lucy Eisenberg, New York City
(Courtesy of the Montross Gallery)



SWIMMERS, EAST RIVER by Cecil C. Bell, New York City
(Courtesy of Whitney Museum of American Art)

THE AMERICAN HORIZON

WE are interested in finding, recognizing and stimulating real talent wherever it may be found. This interest on our part is not limited only to the work of young people because in many cases an artist does not do his best work until he is well along in years.

The reproduction of an artist's work in this section does not necessarily mean that he has not already received appreciation or recognition. It means only that we wish to add our editorial approval to his growing acclaim.

It is impossible to be perfectly just in these selections because no one person can be in actual contact with all the developments taking place in every part of the country. For that reason we shall appreciate the co-operation of our readers in bringing real talent to our attention.



THE DISPOSSESSED by Joseph Varak, Illinois
(Courtesy of the Museum of Modern Art)



FISHERMAN'S SHACK by Helen Blackmer Dickson, Massachusetts
(Courtesy of the Museum of Modern Art)



ASHES by Bob Brown, Minnesota
(Courtesy of the Museum of Modern Art)

CONTEMPORARY ARTS

AN ORGANIZATION FOR THE ADVANCEMENT OF ARTISTS IN
ALL FIELDS, INCORPORATED IN THE STATE OF NEW YORK, 1931

EMILY A. FRANCIS, Founder and President; MRS. BURTON EMMETT, Vice-President; MRS. REGINALD BELKNAP, Secretary; EDMUND GALE JEWETT, Treasurer; HERBERT B. TSCHUDY, Chairman Board of Trustees.

THE founding of Contemporary Arts in 1929, and its incorporation in 1931 resulted from the realization of the vital need of a way to bring before the public the work of the mature artist regardless of his financial, social or racial condition.

To the financially and socially well-equipped person, the avenues always are wideopen; how insuperable, the difficulty of making an entrance to the man who has nothing to offer but his painting.

The "Opportunity Gallery" brought many good men to the notice of collectors in the short span of its life. But the need for a fuller sponsorship of these and other unknowns brought such men as Burton Emmett and Herbert B. Tschudy rallying to the support of Contemporary Arts when it incorporated as a non-profit making membership association in 1931 for the purpose of introducing, in his first one-man exhibition in New York, the mature creative artist, sponsoring him in a New York Gallery and throughout the country.

In general, America is quite sporting on the stock-market, or in the matter of sweepstakes, but in the matter of Art it wants to put money only in established reputations. Because there is no possibility of financial return to the gallery handling a man's work until he becomes known (nor to the man himself), Contemporary Arts believes the public should and will support a gallery giving a clear way to painters and sculptors of real worth, until such time as they have gained recognition. Being then a paying proposition, the impresarios of the art world seek such men and all avenues are open to them.

Membership in Contemporary Arts was first suggested and sought by a small band of people truly interested in the idea of the "attentive ear to the voice of the



STRAW HAT by Emory Ladanyi

unknown". This membership is now quite large, and an active membership committee sees that it is constantly growing. The primary reason for seeking large numbers of members rather than moneyed patrons is to enlist the interest of wider and wider circles of people in each new painter presented,—to have them watch his progress with a kind of personal pride and pleasure. While there are many membership privileges offered, the charter members still hold that the chief privilege is that of helping to carry on the work, not only for those already sponsored, but for the many more that are yet to come up from the ranks of the great unknown.

Contemporary Arts feels very deeply its responsibility in the choice of the people it sponsors. And here it should be quite clearly understood that no membership, however large, can ever gain anyone an exhibition under the sponsorship of the Officers and Trustees. This comes only by invitation of the jury whose sole work it is to judge whether the work presented is truly worthy of the attention of the public. The judgments of those whose advice we have sought is justified more and

more fully as time goes on. Contemporary Arts roster includes two who have passed on,—John Kane and Charles Logasa. In it there are two Guggenheim Fellows, Francis Criss and Jon Corbino, (the latter also a prize winner in the 1936 Chicago Annual) and one Pulitzer Prizewinner, Sigmund Kozlow, now painting in Europe. The long list includes Michael Rosenthal, Kerkam, Pellew, Quincy, Martha Simpson, Elliot Orr, George Constant, whose names are growing more and more familiar throughout the country, not only by constant exhibition at Contemporary Arts, but in the MacBeth Galleries, the Boyer Galleries, the Midtown, and many others. We are most happy when our people are taken up and furthered by other galleries.

In these days when the curtailment of the W. P. A. seems inevitable, the problem of a decent living for American painters looms large in our minds. Museum and gallery exhibitions, travelling exhibitions, Art Appreciation Courses, have made America "Art Conscious",—indeed everyone "talks" art. But of what avail is that to the artist if no one "appreciates" enough to buy? Contemporary Arts has been working on that question for the last four seasons in two ways,—first by selling on the installment plan whenever it was only possible to "make an owner" by the use of this method, and secondly through the Paintings-of-the-Month. Both plans have been remarkably successful in arousing the desire to own and starting people buying. We believe that the working people of America will be the saviors of American Art. When our people save for a painting or a piece of sculpture instead of a new set of cocktail glasses or the latest type of car, the problem of bread for the artist will be solved.

SIGNIFICANT EXHIBITIONS

New York Realists

WHITNEY MUSEUM OF AMERICAN ART

This institution has again performed a real service to the public in collecting and presenting the work of a group of artists who have had a strong and definite influence on the art of today.

Glenn O. Coleman was a real artist. Not only did he sense the tragedy of life, but he was at all times conscious of the aesthetic elements in painting. The works of Van Gogh were an inspiration to him. His canvases are satisfying because of their comprehensive design, stimulating color and naive approach.

The Rembrandtesque canvases of George Luks have a tender voluptuousness that reveals a generous heart. He was never so bad a man as he pretended to be. His canvas "The Spielers" was no mere indulgence in paint-flinging. It came to life through love and the sheer joy of expression.

William Glackens showed a great comprehension and understanding of life in his early illustrations. The keen observation evident in these drawings brings to mind the drawings of Peter Brueghel.

Guy Pené du Bois aims at self-expression in a grand style. Sometimes, however, his figures are not satisfying because they seem like mere outer shells.

Ernest Lawson's work combines in a personal way the best part of expressionism and a poetic feeling similar to that of Twachtman's. His color has depth, richness and intensity.

John Sloan's work has always been deeply serious in intent, and splendidly basic. He has always been interested in expressing the things that lie behind outward appearances. In "Three A. M." there is a realization of beauty which springs from a profound grasp and understanding of life. Sloan is a man who will always be young because he is continually growing and developing.

George Bellows was a master of dramatic composition, but his work lacks real organization and profundity. His facility in handling paint was amazing, however. It is fascinating in much the same way as is the tricky decorative quality of Braque or the expert pen-and-ink treatment of Charles Dana Gibson.

Robert Henri, the accepted leader of this group, was a man of rare fineness and insight. He achieved in his own person the quality of greatness which his painting lacked, and he will always be remembered as a great and inspired teacher.

Henry Mattson

FRANK K. M. REHN GALLERIES.

Henry Mattson is finding his place in the sun because he is driving toward a profound and complete expression. His nature, like that of Albert Ryder, demands from him a kind of absoluteness. Everything in his paintings must be organized. Everything must be significant in form, line, color, mass and texture. He has an understanding of shadows. They are related and interlocked. He handles blacks with dramatic power.

The spirit shown in his painting of a boy is similar to that seen in African wood-carving. Every plane, every mass, every detail is related.

In "The Wings of the Morning" there is a similarity to El Greco in the movement of the planes and in the imaginative conception and execution of the whole. It lives, it is organized, it is beautiful.

Some of his landscapes have a poetic charm that carries us back to the glamour and romance of yesterday.

The portrait of himself has the dignity of a Rembrandt and the tenderness of a Renoir. It has been washed clean of essentials. One's eye wanders lovingly through its forms, colors and textures in happy excitement.

His pictures leave one with a feeling of fulfillment—and with a memory of ecstasy.

'He is great who is what he is from nature and who never reminds us of others.' The secret of the highest power is simply the uniting of the outer agencies of expression with the power that works from within. Are you a painter? Then in the degree that you open yourself to the power of the forces within, will you become great instead of mediocre? You can never put into permanent form inspirations higher than those that come through your own soul.—RALPH WALDO TRINE.

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ART BOOKS Reviewed

UNDERSTANDING PRINTS, by *Aline Kistler* Published by Associated American Artists, New York: Price \$2.50

ALINE KISTLER deserves the gratitude of all those to whom art is vital for her book "Understanding Prints".

Her purpose in writing it is to remove the mystery which surrounds the technical processes involved in print-making and to thereby do away with the average layman's inferiority complex where art is concerned. She explains that an etching, for instance, popular opinion to the contrary notwithstanding, is not necessarily superior, artistically, to a simple drawing; and that an artist's main purpose in mastering the difficult technical skills required in the making of prints is not to show how clever he is, but to share his vision with all the people, rather than with one wealthy art-patron.

A clear understanding of the processes involved in the making of etchings, engravings, lithographs, and woodcuts, and a knowledge of the differences between them, will serve, Miss Kistler feels, as "an alphabet and vocabulary of art—a key to the language of print-makers." She realizes thoroughly that no amount of technical knowledge can confer upon the beholder an awareness of aesthetic values, an appreciation of the art-content of a print; but she is sensible enough to know that "such facts are not unimportant because they are needed as the tools with which to build an understanding—making further personal adventures possible."

Unlike so many writers on the subject of art appreciation, Miss Kistler is not motivated by a desire to display her own erudition, or to inculcate her personal prejudices. As a result, she succeeds admirably in communicating her own knowledge, interest, and enthusiasm, as well as in clarifying, simplifying and making delightfully understandable a hitherto bewilderingly complex subject.

Study groups will find this book an answer to prayer; and young artists in search of a medium will find it to their advantage to consult its pages for practical help in the solution of their own problems.

FLORA LOUISE POUSSETTE-DART

MUSEUM OF LIVING ART

A. E. Gallatin Collection

New York University—1937

Published by New York University Bookstore, 18 Washington Place, New York—Price: \$1.10 Post Paid

This illustrated catalogue is an excellent piece of designing, typography, engraving and printing. It is a delight to the eye to see such beautiful halftones so exquisitely printed.

The four expositions by A. E. Gallatin, George L. K. Morris, James Johnson Sweeney, and Jean Helion are instructive and interesting.

Nearly all the work shown has a living quality except that of Mondrian. It is ridiculous to think that vitality can be derived from mere space division or map-making. Every created work must bear some relation to nature if it is not to remain dead. Even pure design in order to have significance must emerge from nature, as did that of Greece, Africa or India. In the photograph of Mondrian in his studio, one may see how his work looks like the silly, lifeless decoration on a kitchen cabinet.

The semi-abstracts of Picasso, Braque, Gris and Leger, on the other hand, have power and grandeur because they spring from some vital experience.

PAUL GAUGUIN'S INTIMATE JOURNALS

Translated by Van Wyck Brooks

Preface by Emil Gauguin

Crown Publishers, New York: \$2.75

Those interested in the private writings of Gauguin will find this book worthwhile, although the reproductions and the printing are not outstanding.

We quote from the cover: "He was an amazing man and his life was a fantastic adventure that ended tragically in Tahiti. Here are his own private journals full of brilliant, wise and salty comment on Art, Love and Life. He calls a spade a spade and he tells frankly of his life with Van Gogh, his struggles for recognition, his friendships with Degas and Cezanne; his idyllic existence in the South Sea Islands."



Books Ships and Men

FOR sixteen years the Marine Library has maintained free circulating library service on American ships for the benefit of seamen. Most of these men are American citizens. They are ambitious but, cut off from the usual educational and cultural advantages of life ashore, their opportunities are limited.

Books reach a new importance with them. Last year the Marine Library, which is the chief source of reading material on shipboard, circulated over 260,000 volumes. The books brought pleasure and opportunity to thousands of seamen. Many of these volumes are now worn out and must be replaced. In addition, new technical books on nautical subjects must be purchased.

The Library depends entirely upon donations. A few good books from your library—or if you prefer, a few dollars—will help carry on the work. Send them to the

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SAULT SAINT MARIE, MICH., Canal Lock Office.

"This book is one all lovers of prints should possess"—says Bertha E. Jacques of the Chicago Society of Etchers.



"A COMMON SENSE VIEW OF ART"

"UNDERSTANDING PRINTS"

Aline Kistler, authority on prints and editor of "Prints Magazine", has approached art in a new way and written an informative volume on how prints are made and how to distinguish one type from another—a volume which has been acclaimed by critics as one of the most understandable informal books ever written on the subject. Edward Alden Jewell, art critic of the "New York Times", says "This is a book that ought to prove very useful to all who desire a better acquaintance with prints. And it is delightfully readable." Says the San Francisco "Examiner": "Her book, illustrated by modern and old prints, is an exceptionally intelligent and helpful guide in art appreciation." Dr. W. R. Valentiner, Director of the Detroit Institute of Arts, says about the book, "It seems a new approach to the subject and is a book which has been very much needed." The Hartford "News" writes "This is a carefully thoughtout and well expressed book by a person who knows what she's talking about."

"Understanding Prints" is a book you will always enjoy having added to your art library. Profusely illustrated, it contains over 230 pages, with notes of value to collectors and specialists, and tells how to take care of etchings as well as how to judge good and bad. The book is handsomely bound in black cloth and stamped in silver.

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These works, each bearing the individual signature of the artist, would regularly sell for higher prices, but these artists are deliberately sacrificing price in order to stimulate public interest so that American art, as represented by themselves and by future generations of American artists, will widely benefit in the years to come. Twenty-two museums, twelve universities and many leading public institutions have added to their permanent collections from this offering. Seven of these works have received special awards from fine arts bodies. Plate sizes are large, averaging 8 x 11 inches. Several are much larger. All are mounted in mats averaging 14 x 18 inches.

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EXHIBITION CALENDAR

A. C. A. GALLERY, 52 West 8th Street—
March 7-31: Paintings by William Gropper.

AN AMERICAN PLACE, 509 Madison Avenue—*Until March 17*: New Paintings by Georgia O'Keefe. *March 18 to April 15*: Paintings by Arthur G. Dove.

ANOTHER PLACE, 43 W. 8th Street—
March 14 to April 3: Paintings by Nicholas Luisi.

ARGENT GALLERIES, 42 West 57th Street—
March 1-13: Paintings by Sally Lustig, Water-colors by Joseph Guerin, Paintings by Paula Eliasoph. *March 15-27*: Exhibition by the National Women Painters and Sculptors.

ARDEN GALLERIES, 460 Park Avenue—
March 9-30: Roses in Water-colors by Lucien Monod.

BABCOCK GALLERIES, 38 East 57th Street—
March 1-13: Sol Wilson.

BRUMMER GALLERY, 55 East 57th Street—
Until March 20: Sculpture by Zadkine.

CARROLL CARSTAIRS, 11 East 57th Street—
Modern French Paintings.

CONTEMPORARY ARTS, 41 West 54th Street—
Until March 6: Paintings by Otto Botto.

DELPHIC STUDIOS, 724 5th Avenue—
March 1-15: Paintings by Ronnie Elliot, Water-colors by Dorothy Austin, Sculpture by Dorothy Austin.

DURAND-RUEL GALLERIES, 12 East 57th Street—
March 1-20: Paintings by Dietz Edzard.

EAST RIVER GALLERY, 358 East 57th Street—
Collection of Modern Paintings for Rent.

THE FIFTEEN GALLERY, 37 West 57th Street—
Until March 26: Paintings by William E. B. Starkweather.

GRAND CENTRAL ART GALLERIES, 15 Vanderbilt Avenue—
Until March 6: Paintings by Roy Brown. *March 2-20*: Etchings by Thomas Nason, *March 9-20*: Monotypes by Seth Hoffman, 1 East 51st Street. *March 2-13*: Recent Oils by Robert Philipp. *March 15-27*: Paintings by Jessie Arms Botke.

MARIE HARRIMAN GALLERY, 61 East 57th Street—
Until March 13: Paintings by Walt Kuhn.

HUDSON WALKER GALLERY, 38 East 57th Street—
March 1-31: Paintings by Greenham.

C. W. KRAUSHAAR GALLERIES, 730 5th Avenue—
Etchings by John Sloan.

MIDTOWN GALLERIES, 605 Madison Avenue—
March 2-20: Paintings by Frederic Taubes. *March 22 to April 10*: Paintings and Murals by Paul Cadmus.

MILCH GALLERIES, 108 West 57th Street—
Until March 15: Sculpture by a Contemporary Group. *March 15-31*: Paintings by Millard Sheets.

MONTROSS GALLERY, 785 5th Avenue—
Until March 6: Paintings by Latta Kingan.

MUSEUM OF MODERN ART, 11 West 53rd Street—
March 17 to April 18: Photography, 1839-1937.

NEW ART CIRCLE, 509 Madison Avenue—
March 6-31: Paintings by Benjamin Kopman.

ARTHUR U. NEWTON, 11 East 57th Street—
March 1-22: Oils, Water-colors and Drawings by Canedo.

FRANK K. M. REHN GALLERY, 683 5th Avenue—
March 1-13: Paintings and Water-colors by Aaron Gelman. *March 15-31*: Paintings by Ross Moffett.

MARIE STERNER GALLERY, 9 East 57th Street—
March 1-13: Paintings by Karl Zerbe.

STUDIO GUILD GALLERY, 750 5th Avenue—
March 1-15: Paintings by Helen Humphreys Lawrence.

MRS. CORNELIUS J. SULLIVAN, 57 East 56th Street—
Until March 13: French and American Provincial Paintings.

VALENTINE GALLERY, 16 East 57th Street—
March 1-21: 19th and 20th Century French Paintings.

WALKER GALLERIES, 108 East 57th Street
March 2-20: Paintings by Andrée Ruellan.

WEYHE GALLERY, 794 Lexington Ave.—
March 1-20: Sculpture by Doris Caesar.

WHITNEY MUSEUM OF AMERICAN ART, 10 West 8th Street—
Until March 12: New York Realists, 1900-1914. *March 16 to April 16*: Paintings and Prints by Cleveland Artists.

WILDENSTEIN GALLERIES, 19 East 64th Street—
March 18 to April 17: Retrospective loan exhibition of the works of Manet.

THE ART STUDENTS' LEAGUE

A School with an Ideal, by Daniel Kern

When, sixty-one years ago, a small group of art students, men and women, formed the association which they named the Art Students' League, through which they might receive, and offer to other students, a training in art from which each could derive the greatest benefit, that group was pursuing an ideal. Since they felt they could do this by establishing a self-supporting school that was thoroughly independent and thoroughly democratic, they were perilously close to embracing the unreal. The idea would be incomprehensible to the man of affairs, the college trustee, the realist. Because they wanted it independent of outside control, and because they assured its freedom within by determining on the ideal of a government by students for students, they were doing a thing unheard of, impossible.

Practical Idealism

But perhaps they weren't so impractical after all. The wisdom of their planning was rewarded from the beginning, and today the Art Students' League is the largest independent school in America, one of the largest in the world.

During the sixty years of its existence, thousands of students have come under the influence of the leading artists of America. Thwachtman, Chase, Robinson, Benton, Nicolaides, Sloan. Hardly a prominent

artist is interviewed who doesn't report that he once went to the League. They come from all over. Canada, every state, Japan, the Philippines. They represent every class, every race, every school of thought. And the instructors are practically as catholic. Kuniyoshi, Bishop, Vytlačil, Du Mond; every one teaching as he pleases, free from the dictatorship of a curriculum imposed by a faculty, twenty-seven instructors with as many private ateliers, forming that apparently formless body—one of the strongest influences for progressive art education in America, the Art Students' League of New York.

Individual Freedom

The unique organization of the Art Students' League has been mainly responsible for its growth. It has flourished because it has firmly maintained the principle of individual freedom in an attendant atmosphere of liberality. It has developed as a school because it produces artists who have taken their places in the forefront of American art; because it has always sought to obtain the best artists for instructors. Its students have attained distinction, because in a school whose very spirit is the endeavor to aid the student in every way possible to reach his objective, the individual cannot fail to achieve the best of which he is capable.



LANDSCAPE by Adolph Dehn (Courtesy of the Weyhe Galleries) *In Chinese art he has his roots*

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Painting by A. Z. Kruse

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MOONLIGHT ON BAY by Dr. M. B. S. Fleischer

May he never lose his naive approach

AN AMATEUR ARTIST

by Clayton Hoagland

HOWEVER others define a talent for creating art your true amateur thinks of it as an urge that cannot be suppressed. There is an unwritten chapter of human history which would reveal how the urge smolders in this or that man through life, to make those inwardly miserable in whom it remains undeveloped. But a happier history is always being written of those who directed the urge, who produced and, though never fully satisfied, have few regrets. Among the fortunate amateurs who have applied their artistic urge is Dr. M. B. S. Fleischer of New York city and Tuckahoe. One of his paintings is reproduced above.

In his early twenty's Dr. Fleischer was as busy as an ambitious student could be, devoting his days to learning in the College of Arts and Pure Science of New York University. He was preparing then for a professional career that was to be as varied as man could wish, yet he found time in the evening to attend classes at the National Academy of Design. This he considered indulging a hobby, though he was releasing an urge that had risen in him even as a child with an aptitude for drawing. He made a choice eventually between architecture and science, and went on to medical school at the University of Penn-

sylvania, where he earned his Master of Science degree and taught bacteriology for a time.

But before he finally settled down as a practicing dentist this country had entered the war. Dr. Fleischer enlisted early, became Captain Fleischer of the Sixth Infantry, served as medical officer of the Fifth Division and later was assistant director of the college of medical sciences of the A. E. F. University at Beaune, France.

Dr. Fleischer is a member of the Dentist's and Physicians Art Club. Etching, as well as oils and water color, has been an outlet for his talent. He seems to have cultivated a genuine taste for the pleasures of versatility. Like Sir Seymour Haden he may leave the world something enduring which surgery or dentistry but served to foster. Dr. Fleischer never has thought of his art as more than the product of an avocation. Born in New York, and still under 50, he has devoted much time to study, and until lately was a pupil of Spencer Nichols, the painter, Edmund Ward, the illustrator and Karl Illava, the sculptor, and he is now an enthusiastic worker in the Westchester Arts and Crafts Guild. His pictures have been displayed in one-man exhibitions and in shows at the guild and at the Academy of Medicine.

What They Think

We wrote to four artists and asked them this question,
WHAT ARE YOUR MOTIVES AND OBJECTIVES?

JOHN MARIN Says

Where one is asked one's motives and objectives in art, it sort of sounds as if one is to be approved or disapproved; if approved, a license is given to go places and to do things—if disapproved—well what then? But here's taking a chance.

To get the picture so that the picture material carries its own weight, irrespective of any story telling or literary props.

That it is a complete object in its own right—where there exists a rhythm, a balance—so that every line—every form, expressed in color weights—is interdependent on each other. That it exists as any rightly constructed building exists.

John Marin

ALLEN TUCKER Says

Art may be said to be the colt of the sire "Courage" and the dam "Sincerity".

The painters affair is to apprehend life through his eyes and to put it on canvas directly, largely, honestly, to draw firmly and keep his colour clean.

Whatever is in him of thought or imagination will get into his work, he needn't bother.

The painter may avoid politics, uplifts, downpulls or passing fashions, for art deals not with the changes of living but with the permanencies of life.

My objective is to paint better today than I did yesterday and in another hundred years maybe I'll do it pretty well.

Allen Tucker

JOHN SLOAN Says

So far as my consciousness is concerned my motives in art arise through trying to find my way toward an expression of reality—realness—that which is realized within my own mind.

For many years past, I have found myself increasingly spurred into creative effort—not by subject matter, not by emotion by the almost mysterious difference between the visual aspect of the world about us, and the mental concept which constitutes reality for each of us as an individual.

I believe that the eyes see only color in all its infinite details,—and that the mind, through experience basically acquired through the sense of touch, turns this color aspect into things. The artist, therefore, who, broadly or in detail, merely repeats the visual sensation, has not functioned as a creative artist.

John Sloan

Charles Burchfield answered our letter. He said, in effect, that he felt that an artist should not express himself in words, because words cannot express one's real motives and objectives in art; that one's work should stand or fall on its own merits or defects.

Mr. Burchfield is undoubtedly right from his own point of view. Nevertheless I strongly believe that we all have a better understanding of these artists after reading what they have written. For in order to express his ideas on a subject of this sort an artist must first think deeply.

Editor

Every artist wants appreciation. He also wants honest criticism of his work—but this criticism must be given in the spirit of helpfulness and not because the writer wants to air his erudition.

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(Continued from page 5)

is filled with contending factions in the field of art. Orozco stems from El Greco and the caricaturists of Jugend and Simplissimus, while Rivera passing through a period of experimentation, wherein he was influenced by the modern French painters, was finally inspired by certain Italian painters, by Peter Brueghel and by the primitive painters of his own Mexico, and developed a personal style of his own. If Mexican art has achieved a style of its own it is because Mexican painters are working in an environment with which they are thoroughly familiar, and in one which they love. American artists need not worry about developing a national style, for that will come of itself when, as Mr. Preston says, "we shall all find these roots together, without being conscious of what is happening". Then, our art will take on a characteristic expression that is all our own.

At present there seems to be a nameless but powerful force moving among us. Many significant things are taking place. Educators in all fields seem to be losing faith in mechanistic theories of education. More and more they incline towards a Gestaltian or creative point point of view. The fallacy of the old pronouncement that the public does not want good art is at long last being demonstrated. If good art is presented to the public it may not be

accepted immediately, but, as in the case of good music over the radio, it does not take long to create a large audience which demands the very best.

This new interest in art appreciation and self-expression is bound to have a powerful effect on creative art throughout the country. When art is brought to the people through Government projects they respond to it and welcome it. The artists engaged in making decorations for public buildings have gained tremendously in the breadth and richness of their subject matter by contact with the people. Not all the work that is being done today in the field of mural art is good, but there is evident everywhere a freshness of viewpoint—a vitality that is sweeping away the old academic concepts of wall decoration. There is a perception and consciousness of "new horizons".

In this new scheme of things art education becomes a vital element. Advancement in this field can be greatly helped by right teaching-methods, and greatly retarded by wrong ones.

In America we have the roots of right methods in education and these lie deep. William Morris Hunt, who was a splendid teacher, broke with the laboriously smooth methods of the Dusseldorfians and by awakening an interest in the Barbizon painters, Diaz and Millet, he caused his students to become conscious of the mood

of the subject rather than its surface aspect. Thomas Eakins made the young painters of his time conscious of Ribera and Velasquez and they in turn concentrated their attention on dissections of human bodies, with the idea of gaining a profound knowledge of structure. Thomas Anshutz (a student of Eakins) and Robert Henri, focused the attention of their students on Manet and Goya, at the same time turning their attention to the life found on the streets, in saloons, at prize fights and in restaurants.

While these men were bringing the art of France and Spain to young artists, Professors Fenalosa and Dow were concerned with the problem of getting the people of this country to appreciate Chinese and Japanese art. Today many organizations are doing a splendid work in bringing the right kind of art education to the people. Foremost in this respect we must place the Barnes Foundation. John Dewey, in collaboration with this organization, has made a significant contribution to art education. His book, "Art as Experience", is a great and shining milestone on the road to art in America. The Whitney Museum of American Art, The College Art Association, and many others, have been instrumental in bringing about an enlightened attitude toward modern art and modern educational methods.

Our roots are deep in a rich soil, our influences are healthful and good, and our horizons are sparkling with expectancy.

We live in a momentous time. May our vision, our ability, and our love be commensurate with the great possibilities that are at hand, so that we may use them to the best of our ability, to bring more real beauty into the world through thinking, teaching, living and creating in a splendid way.

An Idea

Do you think it would be a good plan to have the critics select the ten best paintings of the year?

What Do You Think?

Is the element of surprise a good or bad quality in art?

Is This True?

"For the artist, life is for the sake of art; for the appreciator, art is for the sake of life."—Virgil Barker.

APPARITIONS by
Joan Miro, Courtesy
of the Pierre Matisse
Gallery. *An overture
in design.*



Henry McBride wrote the following about the Dog Barking at the Moon, by Joan Miro, the sur-realist: "This work of art possibly, has madness in it, but it is not dangerous madness; at least not more dangerous than the madness that lent eloquence to Senor Miro's antique countryman, El Greco".

JUST GOSSIP

Paul Fiene, the sculptor, is completing ten portraits of prominent artists. Rockwell Kent is on a lecture tour through the middle and western part of the country.

An exhibition of Emil Ganso's work will be shown at the Weyhe Gallery (New York), beginning March 22nd.

John Steuart Curry is an artist in residence at the University of Wisconsin. He is the first artist to receive this honor.

Thomas Benton is writing a book to be titled, "An Artist in America".

A story goes that Mr. Benton used two thousand dollars worth of eggs for his last mural at the capitol in Jefferson City, Missouri.

Doris Lee is doing two large murals for the post office in Washington.

LETTERS TO THE EDITOR

We invite our readers to write, telling us what they frankly feel and think about subjects of vital interest in art.

Dear Mr. Pousette-Dart:

I have seen an advance copy of *ART AND ARTISTS OF TODAY* and wish to subscribe to it. No magazine of its general character has been in circulation for a period of years. It shows, I think, a very satisfying balance of factual comment on art with a vigorous, free-speaking editorial policy.

The paintings and sculpture reproduced in this first issue are inspiring to look at. They give a clue to the character of future issues of the magazine which will be both "modern" and inclusive. Inclusive, that is to say, of all contemporary schools where the artist really has something to say. When I recommend *ART AND ARTISTS OF TODAY* to my friends I shall probably use the old cliché and tell them: "The pictures alone are worth the cost of the subscription."

There are, of course, people who are willing to pay a year's subscription to an art magazine merely to look at the pictures, being bored by the text. But *ART AND ARTISTS OF TODAY* seems to be the sort of magazine where text vies with illustration in interest and editorials are meant to be read!

Personally, I shall read these editorials from month to month with great interest. I like a magazine like this which in these days of opinion-less "digests" and flippancy journalism still possesses beliefs and enthusiasms. I need not agree with its opinions in each instance. But I know that it is alive if it can provoke thought and on occasion start controversy. Particularly, I like an editorial viewpoint that is contemptuous of whatever is "superficial, tricky, clever, or false."

I imagine a great many others, laymen and artists, will feel just this way about it.

Sincerely yours,

(signed) Peirce Johnson

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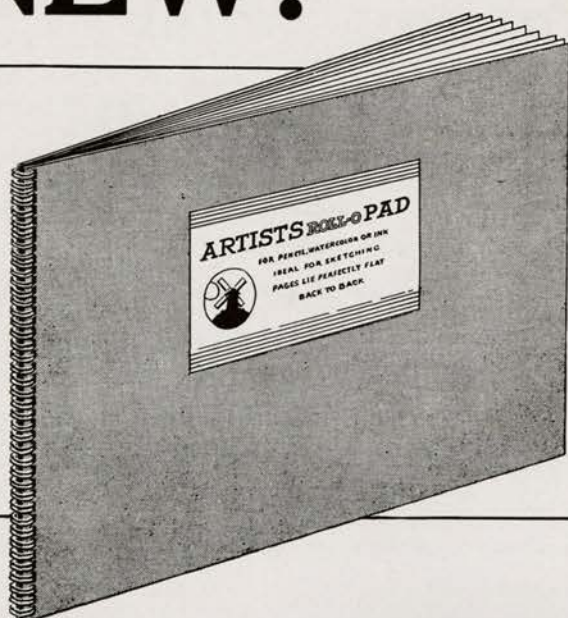
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(Continued from page 7)

an age of aeroplanes, and from his point of view the whole influence of cubism and all the related movements now so noticeable in contemporary American art, are passing. He believes that in France there is a new generation, with new vitality securely rooted in the old traditional way.

The one influence which he has derived from Cezanne and Cezanne's followers has been, as he sees it, a preoccupation with the problems of figures solidified in space. One sees this influence in studies of feminine form scattered about the studio and in the "Sunburned Nude" and the "Pedestal Figure". Sometimes the figures seem to emerge as solidly as sculpture wholly detached from their neutral backgrounds, but in the large canvas "Carnival Interlude", where an intimate figure group out of a masquerade party—post-Prohibition—is shown, a close and vital integration is achieved. Here is a brilliant use of blue and red which creates an atmosphere of romance, fulfilling its structural responsibility in one of those designs that the artist himself once characterized as having the *substantiality of a public building*.

Guy Pène DuBois was born in Brooklyn and learned to lisp in the midst of a brilliant circle representing the intellectual and critical life of the 80's and dominated by his father who was a brilliant and influential newspaper critic. His forebears were French, and were among the founders of New Orleans and the upholders of traditional French culture in Louisiana.

He went to the Chase art school. His dominance of the art world first asserted itself when he led the gang that broke the noses and the chairs at the Art Students' League across the way. He was monitor of that Robert Henri class of art's young giants—Bellows, Hopper, Gifford Beal, Glen Coleman, A. Freedman, Rockwell Kent, Patrick Bruce, and the rest who—when it came to playing a game of ball—were undefeated. Every time they went over to "dare" the League—or when the League came to return the compliment, a riot ensued and the police had to be called.

There were years when he was more critic than artist. He wrote for magazines like *Vogue*, and at one period was editor of *Arts and Decoration*, and art critic for the *Evening Post* simultaneously. But his painting went on and his reputation as a painter grew.

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The newest and most unique art gallery in town is the East River Gallery, 358 East 57th Street, New York. Here the works of some of the great names in modern art may be rented for the small sum of \$5.00 a month. This excellent plan and service gives the prospective purchasers time to find out if "the painting disappears into the wall" and if it does, to try out another.

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