

ART AND ARTISTS OF TODAY

SEPTEMBER-OCTOBER 1937 VOL. 1 No. 3 PRICE 25c



CREATIVE JOY IN
LEISURE TIME



WOODCUT BY

ROCKWELL KENT

ART
ADVENTURE
LEAGUE

THIS ORGANIZATION IS BEING FORMED
FOR THE PURPOSE OF TEACHING THE
ARTS AND CRAFTS TO AMATEURS IN
EVERY PART OF THE COUNTRY IN A
FUNDAMENTAL AND FINE WAY. SEE
IMPORTANT ANNOUNCEMENT IN NEXT
ISSUE OF "ART AND ARTISTS OF TODAY."

55 FIFTH AVENUE N. Y. C.



MISS COLUMBINE by Arnold Blanch (courtesy Frank K. M. Rehn Gallery) *He gives an overtone to reality.*

ART AND ARTISTS OF TODAY

NATHANIEL POUSETTE-DART, Editor CLAYTON SPICER, Advertising and Production Format by HEYWORTH CAMPBELL

Associate Editors: ALINE KISTLER, New York City; KENNETH CALLAHAN, Seattle, Washington; JERRY BYWATERS, Dallas, Texas; ARTHUR MILLIER, Los Angeles, California; IRMA DE B. SOMPAYRAC, Natchitoches, Louisiana. (Writers and critics from other sections of the country will be included in this group.) MARIO SCACHERI, Staff Photographer.

CONTENTS FOR SEPTEMBER - OCTOBER

Art Education, Today and Tomorrow-- An Editorial	3	How Two Artists See New York Differently	15
The Sculpture of Robert Laurent, by Daniel Kern	5	Art and Society, Reviewed by Irma de B. Sompayrac	16
Pacific Northwest Painters, by Kenneth Callahan	6	Extracts from Remarks of Charles Pratt, May 1890	17
Letters to the Editor	8	A Busy Business Man's Hobby is Sculpture, by Clayton Spicer	18
On the American Horizon	10	The MacDowell Colony-- America's Creative Center	19
Tempest in a Fountain, by Emily Grant Hutchings	11	The Tiffany Foundation, by Charles B. Rogers--a benefactor ...	20
Contemporary Arts	12	Gossip and Fact	21
The Museum of Modern Art	13	Art Publications	23
Art Books Reviewed	14	Useful Suggestions	24
Do Some Modern Artists Create Like Savages?	15		

Front Cover—A detail from Jose Clemente Orozco's latest fresco, in Guadalajara, Mexico, in the Legislative Palace
(photograph by Ward Montague, 21 Charlton Street, New York City)

Copyright, 1937, by Art and Artists of Today Co., 10 West 47th Street, New York City, in the United States. All Rights Reserved.



NUDE by Louis Bouche (courtesy The Weyhe Gallery)
At every stage his work is complete.

ART EDUCATION

TODAY AND TOMORROW

History in the future promises to be that of living processes of adjustment to a world wherein the material values will not control, and in which the deeper significances of life and of meaning will govern the race, thus leading eventually to a truer understanding of right relationship.

ALICE A. BAILEY

This Changing World

July number of THE WORLD OBSERVER

Present Conditions

ARE times definitely changing? If changes are taking place what are they? Are people becoming more serious-minded? Does the public like or demand quality in things? Are ideals and standards becoming more important? Do all people want to grow and develop? Has the depression made the people realize that the only securities that are lasting and of significant value are those personal qualities that they have developed? If there is a new interest in the finest and the most fundamental things in life, is that a sign that we are gaining a truer vision of living? If these things are true should we not bestir ourselves to find better ways to realize our new needs and ideals?

Art Schools

Are they filling the needs of the present or are they filling only the present commercial demands? Are they looking ahead with the object of trying to see if the things they are teaching their students will be sufficient for tomorrow's necessities? Are they considering the new leisure that has come to us and that which will come more and more in the near future? Are they considering teaching their students real fundamental principles of creation, instead of tricks of technique, method of stylization and formulas that have no aesthetic significance or living quality?

Are they having their students study the art of the past with the idea of receiving inspiration from this work because it is really appreciated and understood and not for the reason of merely collecting a lot of facts and dates about artists that have no relevancy to the subject of creating works of art? Are they seeking to teach their students how to more fully see, love and understand the environment in which they live.

BLACK PARASOL by Morris Kantor (courtesy Second Annual National Exhibition of American Art) *His work is on the fringe of realism and mysticism.*



Art Teachers

What qualities and abilities should a teacher of art have?

1. *Teaching Ability*—Should a teacher have the ability to impart knowledge without dominating the personality of the student? Should every teacher have a sound foundation in art, good taste, the ability to see the good in things; the ability to put over a message; the ability to make students see, think, feel and imagine; the ability to bring out the very best in students and to make them feel that they are a vital part in the community; and last of all, shouldn't they have a passion and a love for teaching? Is teaching a holy calling?

2. *Character Traits*—Shouldn't teachers have exceptionally attractive personalities? Shouldn't they be truthful, courageous, patient, broad-minded, intelligent, optimistic, creative, and analytical?

Shouldn't they have an unusual sympathy and an understanding force, combined with humility and common sense? Is it necessary for teachers to have the respect and confidence of their students?

3. *Background and Training*—Shouldn't teachers have a great love of man and nature? Shouldn't they have that profound knowledge of life which comes from living intensely and courageously? Is a great knowledge and understanding of the art of the past as well as that of the present a necessary part of the creative art of stimulating students toward the goal of achieving the most and best of which they are capable?

The next issue of this magazine will contain an article written by Mr. Leo Katz, dealing with art education. Mr. Katz, because of his intensive work in the field of education over a long period of years, occupies a unique position.

WALTER LIPPMANN says: "The best things of mankind are as useless as Amelia Earhart's adventure. They are the things that are undertaken not for some definite, measurable result, but because some one, not counting the costs or calculating the consequences, is moved by curiosity, the love of excellence, a point of honor, the compulsion to invent or to make or to understand. In such persons mankind overcomes the inertia which would keep it earthbound forever in its habitual ways. They have in them the free and useless energy with which alone men surpass themselves."

STALLION AND MARE by Harry Wickey. *With informality he achieves a balanced nobility.*



THE SCULPTURE OF ROBERT LAURENT

By Daniel Kern

IT has at last become the conventional thing among the more fashionable critics, just as it has always been the exemplary thing among the discerning ones, to accept for a standard when judging an individual artist, his own concept of beauty and to ask whether he has hit or failed of that mark. Manifestations of this happy state in criticism were made very recently about the drawings of Gaston Lachaise, and it was allowed by all hands that his amplitudinous female forms were his own affair and that he should get close to a hundred per cent for consistent execution of an ideal that certainly would be sniffed at, to say the least, by such arbiters of style as Molyneux or Patou, of Paris, France.

This belated, but welcome acceptance of an important *locus criticus*, may be the harbinger of the long desired absolute in criticism: the point where the judging beholder will attempt to determine how valid has been the particular vision of the artist and just how he has fulfilled in his work what he has felt psychologically. Catalogue notes, tracts about the artist's life, memorabilia, absolutely are unnecessary. Within the four sides of the frame, or right in the bronze, is the answer to the question. It is, however, gratifying and expeditious, in the case of a living artist, to test one's conclusions by reasserting the question in the presence of the artist.

To anyone who has felt the sense of integrity and has perceived the earthy realism in Robert Laurent's sculpture, it should come as no surprise that these are marks as much of his personality as they are of his work. If the point of this article

were to make out a case for both Laurent's sculpture and for the critical desideratum that has been expressed, a neat argument for each might be advanced by borrowing from the data to be presented about Laurent exactly what was needed to prove that seeking for the personality of the artist in his work is a surer method of criticism than bringing with you some preconceptions about design or color or what not; and then from this, it might be adduced that, granting his evident mastery of certain technical problems, Laurent's sculpture is pretty good art, because he has expressed himself authentically. But modern minds might see in this procedure a use of the vicious circle, so it is best to leave it alone, and just set forth a few notes about the Breton-born Laurent and his work.

While he owns to the influence of Maillol and Lehmbruck, there is in his sculpture a genuine sophistication which



NUDE by Robert Laurent (courtesy The Art Students' League of New York) His sculpture, like his convictions, seems to have its genesis in the good earth.

seems to this writer traceable more to the African mode than to any other force; unless it be that in real simplicity and sincerity, which certainly is the vitality of Negro carvings, lies the universal key to masterly execution of whatever artistic impulse, no matter by whom or in what *milieu* conceived. It is genuine sophistication, because in it form, by which is here meant visible expression, and content, by which is here meant the artist's manner of feeling, mutually agree, so that neither has been failed by the other, so that neither has made too strong a demand on the other. It is comparable to African sculpture at its best, most certainly in its visual abstract pattern; in the figure, Kneeling Woman, notice how the accident of the falling light indicates an organization of focal points which inevitably suggests the accenting found in the primitives' carvings. In the larger sense, in the sense that

(Continued on Page 20)



MOUNTAIN LANDSCAPE by Louis Demott Bunce (courtesy William H. Givler)



LOGGING RAILROAD CONSTRUCTION by Kenneth Callahan

PACIFIC NORTHWEST PAINTERS

Throughout the painting of these artists runs a universal character that makes their art a vital factor in American art.

by Kenneth Callahan

THE Pacific Northwest, pungent with the sweet smell of Douglas Fir, the acrid sea smell of the Pacific, the clean tang of pine forests and the sharp, rarified air of wide, rolling range and farm lands, nurtures a number of creative painters of definite significance to American art. The growth of painting here has been through the work of a group of artists of widely diversified talents, styles and aims, but all having an underlying consciousness of the region.

Two years ago in Seattle, the Group of Twelve was formed, made up of progressive painters widely differing in approach, but all actively interested in producing a creative art. The group now has expanded to include seventeen members from various parts of the region.

One important Northwest painter, at present teaching art at Dartington Hall in England, and not associated with this group, is Mark Tobey. One of the most versatile personalities associated with painting in this region, he is, however, a sufficiently introspective person that his work never becomes localized, but rather reflects himself, a most complex being.

Generally speaking, the important painters of this region can be divided as: those who respond directly to their environment and interpret it directly; and those who remould their stimulus into more abstracted statements.

Peter Camfferman, Walter Isaacs, Margaret Camfferman, Malcolm Roberts and Morris Graves are representative of the latter group. Most abstract of these is Peter Camfferman, who converts nature into volumes, rhythms and elemental forms. To Walter Isaacs, painting is an intellectual problem, with design and color of primary importance, and emotion non-existent.

Malcolm Roberts is the region's contribution to sur-realism. One can hardly call his other-world paintings localized in any surface way. One of the youngest of the major artists of the region, Roberts has produced work of great beauty and decorative excellence.

Sombre, powerful fatalism, with the Northwest scene a dramatic underlying force, characterizes the large, vigorous canvases of Morris Graves, still in his middle

twenties. The dramatic romanticism of Ryder is suggested at times, and the torturous fury of El Greco.

Margaret Camfferman and Viola Patterson have the distinction of being wives of important artists and both excellent painters themselves.

Ambrose Patterson, after success in European galleries, arrived in Seattle fourteen years ago, made it his home, and realized by far his greatest successes in painting in this region's Indian villages and rugged coast.

Washington has three important Japanese-American painters: Kamekichi Tokita, Kenjiro Nomura and Takuichi Fujii. Somewhat associated in style, their art is still individual. The quality of line peculiar to Oriental painting is fused with their life and associations here. Keen sensitivity to nature and its moods is reflected in simple, direct solid painting.

Earl Fields, with a background of Finnish-American farm life, is a solitary painter of landscape and figures. He has an earthy sympathy with people and his work has something of the strength and



BURROS IN MEXICO by
Ambrose Patterson (courtesy
Seattle Art Museum)



CROUCHING WOMAN,
detail of a dance mural,
by Mark Tobey.

simplicity of form of the primitives,
together with beautiful textural feeling.

In Oregon, painting is dominated by five
men: Louis Demott Bunce, William Giv-
ler, C. S. Price, Andrew McD. Vincent and
David McCosh. McCosh is allied primarily
with the eastern part of the U. S., is liv-
ing temporarily in this region. His mural
in Kelso, Washington Post Office, is one
of the few important murals in this part
of the continent. Bunce and Givler are
interested in interpreting the Oregon
country; the mighty Columbia, rolling
farm lands and ocean beaches. Owing
some allegiance to Cezanne, they are pri-
marily individuals, feeling deeply their

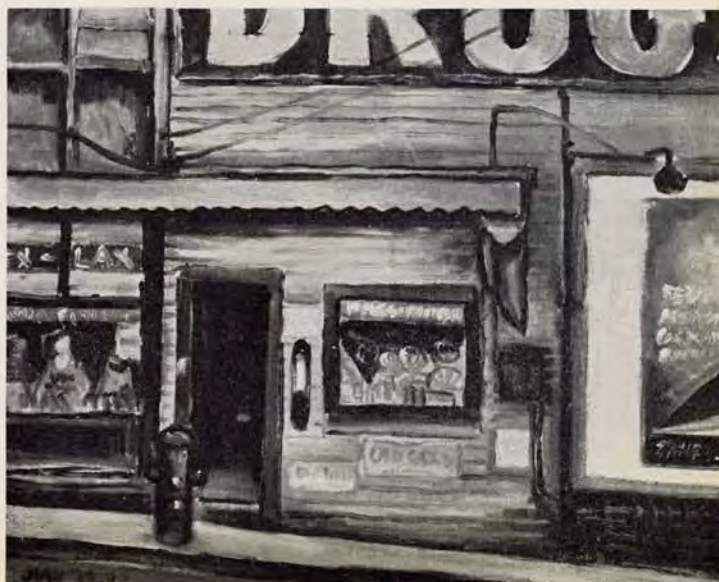
(Continued on Page 17)



THE BEACH by Malcolm
Roberts (courtesy Seattle
Art Museum)

VETERAN'S HOMESTEAD
by Andrew McD. Vincent

DRUG STORE by Kame-
kichi Tokita (courtesy Seattle
Art Museum)



LETTERS TO THE EDITOR

WHO'S WHO

A number of persons have been interested to know what the editor looks like, what has been his background and what he is doing at present, so I have collected the following facts about him.

CLAYTON SPICER

NATHANIEL POUSETTE-DART, born in St. Paul, Minnesota, of Swedish and French parentage. He is an artist, writer and teacher. At the present time he is president of the Westchester Arts & Crafts Guild; president of the Art Adventure League; art director of Gaiety magazine. He studied art with Robert Henri and Thomas Anshutz. He attended the Pennsylvania Academy of Fine Arts for four years; won two Cresson Traveling Scholarships from this same school for study abroad; has taught art in the middle west, exhibited at national exhibitions; compiled the Distinguished Artists Series published by Frederick Stokes Company; art director for seven years for three of the large advertising agencies; was president of the Art Directors Club; compiled and edited a book on Ernest Haskell; broadcast thirty-four talks on Art Appreciation over Experimental Television Station WINS, and for the last five years has been writing a book on Art to be published in the near future by Longmans Green & Co. He has recently been asked to be a guest lecturer at Columbia University. His paintings are handled by the Boyer Galleries in New York.

*Editor sketching in
South Carolina*



We prize this letter a great deal

"When a friend showed me your first issue of ART AND ARTISTS OF TODAY, pointing out your mention of my painting, 'The Dispossessed', I was encouraged and pleased. It is human nature, no doubt, to like flattery but I am sure your singling out of my painting goes deeper than that for I am a stranger to you and have none to speak for me but my work.

"We have read the first issue of your magazine from cover to cover and put it down with conviction that you really love Art and plan to contribute to its growth by sincere, constructive criticism. Surely you will find both public and artists responsive and grateful." *From Joseph Varak, Chicago, Illinois.*

*From DONALD CARLISLE GREASON,
Boston, Mass.:*

"You ask if Ralph Pearson was correct in his statement in regard to Curry and Marsh. My answer is *yes*—and that he erred on the side of charity. This revival of the Currier & Ives' approach to the graphic arts seems to me to be on a plane with the late revival of 'Ten Nights in a Barroom,' etc.—very quaint and all that—but!"

Editor's Note:

I find myself disagreeing with both Mr. Pearson and Mr. Greason in regard to Mr. Pearson's criticism of Sloan's, Curry's and Marsh's work as lacking in structural and aesthetic functions. The work of Curry and Marsh may not have design, as Pearson means design, but their best work has organization or what I call PLASTIC COUNTERPOINT. In this sort of composition design is not the paramount factor. It is the correlation of all the aesthetic factors—line, form, color, texture and volume in both a two-dimensional and a three-dimensional way. Organization such as is to be found in Bach's music depends not only on horizontal harmonies but also on vertical interlocking rhythms. Too much design leads to flat decoration; and flat, two-dimensional decoration may be applied art but it is not painting.

From ROSELLE H. OSK, New York City:

"When I was at your office last week I told your secretary how much I enjoyed the article you wrote for Prints, 'Stray

Thoughts on the Education of a Print-maker.'

"I particularly liked the sentence, 'The power of one right idea is tremendous—it can make over not only the fabric of an artist but it can re-shape the whole world'—that's grand.

"Also—'A work of art, no matter how complex, looks simple if it is organized.'

"I've sent the article to several friends who felt as I do about it. And, while I'm at it there is another sentence in ART AND ARTISTS OF TODAY that just strikes home, 'Real art is never very good destructive propaganda. It does not function as an instrument of hate.'

"In my own language it means what I have long suspected—that art is one of the channels by means of which man strives to attain his divinity."

*From H. M. KURTZWORTH, Los Angeles
Art Association, Los Angeles, California:*

"In the copy of ART AND ARTISTS OF TODAY sent me as art commentator for the Los Angeles Saturday Night there are many new and interesting features on which I congratulate you.

"It is regretted however that little attention is paid to art and artists of the West. Since California ranks next to New York in point of number of artists at work you may be interested in cultivating this field."

*From HOWARD S. PHILLIPS, Editor,
Mexican Life, Mexico City:*

"A thoughtful friend sent us a copy of ART AND ARTISTS OF TODAY and



we would like to congratulate you on its content and format, and at the same time wish you all success in this undertaking. A magazine of this type should encounter immediate response among all artists and art followers."

From EVELYN VAN WINKLE, White Plains, New York:

"The 'Ten Talents Guild'—of which I am President for the fifth consecutive year—has received the first number of your magazine ART AND ARTISTS OF TODAY, to which we have subscribed. We think your magazine is very interesting and wish you great success in your fine undertaking."

From HUGHIE LEE-SMITH, Cleveland, Ohio:

"I like your magazine very much. I like it because it is alive. It has to do with living art and does not attempt to resurrect old masters."



From VIOLA WRIGLEY, White Plains, New York:

"I like your ART AND ARTISTS OF TODAY, its modern viewpoint and your inspiring editorials."

From MORRILL CODY, Review of Reviews, New York:

"... It is not 'just another art magazine' and you are to be congratulated on your initiative in bringing artists down to earth and putting them on a level of human understanding with the people who might be buying their works."

From MARIAN CATOZZELLA, Yonkers, New York:

"I have just purchased my second copy of your magazine and would like to tell you at this time what a splendid one I think it is. It is especially fine for one who doesn't know a great deal about art and I know all those who read it will have a finer appreciation of the art of today."

TWO PAINTERS

TWO SCULPTORS

Top Left

PAMELA BIANCO (courtesy Ferargil Galleries) *Her early flowering may bear abundant fruit.*

Top Right

ARSHILE GORKY IN HIS STUDIO (courtesy Boyer Galleries) *He aims for powerful magic in absolute abstractions.*

Bottom Left

ORONZIO MALDARELLI IN HIS STUDIO (courtesy Boyer Galleries) *Like Bresszka, like the Negro primitives he strives for the simplest form-relation.*

Bottom Right

ALFEO FAGGI IN HIS STUDIO *He models like a sweet saint.*





HOUSES BY TRACK by Mary Earley
(courtesy Sawkill Painters & Sculptors
Woodstock, N. Y.) *The rails, ties, houses,
windows, telegraph poles and clouds have
a rhythmic relationship.*



CREEPERS by Clarence H. Carter
(courtesy Second Annual National
Exhibition of American Art) *The
whites have power.*

ON THE AMERICAN HORIZON

WOODS INTERIOR by Heinrich W. Schaefer-
Simmern *This artist is a splendid teacher and he is
also an able painter.*



THE JAPANESE MAN by C. Yamasaki
(courtesy American Artists Congress) *A fine
piece of organization.*



TEMPEST IN A FOUNTAIN

By Emily Grant Hutchings

SINCE the Mayor saw fit to appoint Francis D. Healy head of the Civic Art Commission, the usually serene waters of St. Louis have been lashed to a new fury. The reason for this is that the old ordinance, creating an advisory body to act with the City Plan Commission and other custodians of the general welfare, has been replaced by one equipped with a set of sharp teeth and a determined jaw. It has power to say what manner of public monuments may be erected.

At any other time in the history of the city, the establishing of an art mentor would not have been serious. As for Mr. Healy, "he is the mildest manner'd man that ever scuttled ship or cut a throat." For half-a-century he has painted pictures, sold pictures, restored pictures. His art store has been a gathering place for young

Editor's Note

I cannot say that I agree with either Mrs. Hutchings or Francis Healy about this "fountain crisis" because I think it is a good thing for American artists to have a certain amount of competition from foreign artists. Neither can I see any objection to nude figures, even "in front of Union Station, for all the traveling public to see."

talent and connoisseurs in wood carving, prints and metal work. The walls of his gallery are always hung with the kind of painting that ultimately finds place in the home of dignity and culture. Madame Parvenu, with more money than knowledge, goes to Frank Healy for that which she lacks, namely good taste.

It is this sense of eternal fitness that renders him such a serious menace, in the present fountain crisis. The Aloe Plaza, across from Union Station, is about to adorn itself with a fountain. The widow of

Louis Aloe, the man who ought to have been Mayor of St. Louis sixteen years ago, has contributed part of the sixty-thousand-dollar fund for a bronze group. The now defunct Art Commission concurred with Mrs. Aloe in asking Carl Milles to submit sketches for figures symbolic of the Mississippi and Missouri Rivers.

Milles, we were told when we thought there should be competition in the selection of the sculptor, was the "greatest designer of fountains in the world." By whom so rated, we were not informed. We have, in the City Art Museum, a bronze replica of Folke Filbyter, the central figure of a fountain in Linköping, Sweden. We have seen the grotesque tritons that squat about on the grass in the inner court of the Chicago Art Institute, and we happened to be in Dallas, Texas, when Milles submitted his design for a monument to Robert E. Lee. It was well that this gentle Swede was not present when the committee of southern women saw his sketch of their hero, standing with his arms around two Negro boys, apparently responding benevolently to the underline: "Marsa Robert."

Mr. Healy's quarrel with the subject matter of the proposed Aloe fountain is on different ground. General Lee was properly attired, and the two slave boys, with faces like those of the well known Milles tritons, had on tight breeches and cunning little jackets such as no southern darkey ever owned. At least their nakedness was covered.

Our first intimation of the symbolic Mississippi and Missouri treatment came to St. Louis in a highly pictorial magazine published in Chicago. The photographs of the preliminary sketches, setting forth the wedding of two great rivers, struck Missouri dumb with astonishment. The Mound City naturally expected an Ameri-

(Continued on Page 12)



HEAD by William Zorach
(courtesy Art Students' League of
New York) Monumental in
conception.

CONTEMPORARY ARTS

A MEMBERSHIP ASSOCIATION FOR THE FIRST PRESENTATION OF
MATURE ARTISTS, INCORPORATED IN THE STATE OF NEW YORK, 1931

38 WEST 57TH STREET, NEW YORK CITY

THE heat of the summer is still upon us poor City-ites as we write, and as it is too early to announce any definite schedule for the coming season, let us just meander through this page with idle thoughts on "why some people paint", and "why some people collect paintings", and then again "why some people should spend their lives attempting to sell paintings". Of the first class one can only say "They are made that way!"—Of the second class there is more to say;—Of the third class nothing can be said except that some people find joy in tilting against windmills.

But these rare birds—Collectors—one can wax eloquent over them,—or sink into deepest gloom. How gun-shy they seem at times! But just let a juicy piece of paint catch their eye and all is over with them. Of course not all of the species succumb in this manner. Some collectors collect names. Contemporary Arts is not as yet overwhelmed with this type of gallery-goer,—but it does give us a thrill to taunt a hungerer after a John Kane with the fact that Contemporary Arts sold a beauty for \$75.00 at his first New York one-man exhibition in its galleries in 1931, and to tell someone who now prices Jon Corbino's work that, three years ago that same lovely head was shown in his first one man showing at quarter the price.

HILL BILLIES by Nicholas Takis (courtesy Contemporary Arts) *It's musical throughout the whole composition.*



And so we have meandered through the summer with exhibitions of "Collector's Items,—nothing over \$35.00", hoping that new owners might be lured on to the Primrose Path and that old collectors, remembering the small sums originally paid for the treasures that now bring thousands, might come searching for American Rembrandts, Romneys, Van Goghs, Cezannes and Modiglianis. According to their vision will they find their search rewarded.

But now we must brace up for the season's task of launching eight newcomers and for the steady forwarding of those who continue to avail themselves of the privileges of sponsorship by the officers and trustees of Contemporary Arts. The pre-season exhibition is an "open" group exhibition and is scheduled to open (D.V. and the moving-men permitting) on the evening of Monday, September 20th. Those who would like to be included as guest artists are cordially invited to communicate with Contemporary Arts immediately, at the old address, 41 W. 54.

The new season will see the gallery in larger, more centrally located quarters at 38 West 57th Street, with exhibition opportunities to offer, as Associate Exhibitors, to older men who have lost their gallery connections through the stress of the times we have passed through. But the officers' and trustees' work of introducing in New York the mature creative artist will continue uninterrupted, as it has since incorporation in 1931.

OFFICERS AND TRUSTEES

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.

Tempest in A Fountain

(Continued from Page 11)

can Indian motif. To our surprise, Carl Milles, extreme modernist, had recourse to Greek mythology. Neptune and Venus, if you please, going through a marriage ceremony, naked and unashamed, out there in front of Union Station, for all the traveling public to see!

St. Louis is in no sense a nudist community. The girls who ride bicycles or sprawl on the beach along the picturesque Meramec River conceal some of their charms by means of distracting "shorts" and lately the young men have adopted a sport attire extending almost to the knee. The traditional wedding calls for something more than a veil of spray. It is this unabashed nakedness of the high contracting parties at the marriage of the Mississippi and the Missouri, symbolized by Neptune and Venus, that caused Francis D. Healy to tender his resignation some months ago, when he was only one member of a toothless, spineless art commission.

My quarrel with the Milles idea is on altogether different grounds. A long time ago I taught Latin, Greek and classical mythology. If we have to fall back on the deities of ancient Ilium, in the name of immortal Zeus, let us get our mythology on straight. Neptune, whose classical name was Poseidon, was not a river god. His domain was the open sea. Moreover he was a properly married man. His consort was Amphitrite, daughter of Nereus and Doris, and there is no record of a divorce, or that he ever indulged even a flirtation with his niece, Venus.

Possibly the confusion in the minds of those who had the designing of this inland fountain in hand arose from the fact that the classical name of Venus is Aphrodite. The change of a letter here and there ought not to matter greatly. As the goddess of Love, she was usually portrayed naked or scantily clad. Amphitrite and her equally famous sisters, Thetis and Galatea, were more often veiled in garments that rippled like waves of the sea.

The most famous sculptured group of Poseidon, Amphitrite and their son, Triton, the one in the Glyptothek in Munich, shows all three figures draped. There may be other classical precedent for a wedding of two river gods, without so much as a wisp of sea weed or a bunch of water hyacinth leaves to cover their nakedness. But why call them Neptune and Venus?



WINGS OF THE MORNING
by Henry Mattson (courtesy
Frank K. M. Rehn Gallery)

THE MUSEUM OF MODERN ART

Art Through the Window

The Museum of Modern Art in its temporary galleries at 14 West 49 Street is working out a method of presenting modern art to the public by dramatic contrast. In its large window in the concourse level, which hundreds of people pass daily are sculptured heads with the following labels:

Head by Rudolf Belling, 1923

In this sculpture, the artist has combined polished machine-like forms with the shape of the human head. He has not limited natural forms. Instead, he has used his imagination to create a new form, a form that does not exist in nature.

This head suggests that art need not be a substitute or an imitation of nature, but something unexpected, original, appealing to our imagination, giving us a new experience.

Portrait of Pop Hart by Reuben Nakian, 1932

This sculptured portrait in plaster differs radically from Belling's polished machine-like head. It is not a generalized abstraction of form and idea. Instead it is directly dependent, not only on natural forms, but even upon individual specific form, namely, the head of the artist "Pop" Hart. But it is not a slavish imitation of nature. The subtle curves of the man's face are simplified by the artist into bold planes, or facets, which help the eye to grasp the forms of the head more quickly and vividly.

Between the two heads is a further dramatic contrast as follows:

Contrast Two Heads

Head by		Head by
Rudolf Belling	—	Reuben Nakian
Machine form	—	Human form
Geometric form	—	Animal form
Abstract	—	Specific
Idealistic	—	Realistic
Invented	—	Imitated
Conceptual	—	Perceptual
Formal	—	Informal
Imaginative	—	Documentary
Fantastic	—	Journalistic
Esoteric	—	Popular
Hard	—	Soft
Polished	—	Rough

The Museum plans to exhibit a series of such contrasts.

PUBLICATIONS OF THE MUSEUM OF MODERN ART ON PAINTING AND SCULPTURE.

Cezanne, Gauguin, Seurat, van Gogh \$2.00; Paintings by 19 Living Americans 1.50; Painting in Paris 1.50; Max Weber, Retrospective Exhibition 1.00; Charles Burchfield 1.00; Corot and Daumier 2.00; Painting and Sculpture by Living Americans 1.50; German Painting and Sculpture 1.50; American Folk Art 1.50; A Brief Survey of Modern Painting .25; American Sources of Modern Art 1.50; Aztec, Incan and Mayan Art 3.50; Diego Rivera Portfolio (autographed) 30.00; Edward Hopper 1.00; Paintings and sculpture from 16 American Cities 1.00; The Lillie P. Bliss Collection 1.50; Gaston Lachaise 1.00; George Caleb Bingham .50; African Negro Art 2.50; Vincent van Gogh 2.50; Cubism

(Continued on Page 18)

EAST RIVER GALLERY
358 East 57th St., New York City
COLLECTION OF MODERN PAINTINGS FOR RENT
Average monthly rate, \$5.00
ELdorado 5-4470

PAINTINGS
of the Last Six Years
WALDO PEIRCE
MIDTOWN GALLERIES
605 MADISON AVE., NEW YORK

MACBETH GALLERY
11 E 57th St.
New York, N. Y.

Watercolors By
BOB BROWN
September 13—October 2
HUDSON WALKER
38 East 57th New York

Tel. BUTterfield 8-6258

KUNST-NIEDER, Inc.

Bronze Founders

503-505 E. 76th Street
NEW YORK CITY

 **Cleveland School of Art**
Cleveland, Ohio
Four-year Courses in the Fine and Applied Arts
Illustrated Catalog, N on Request

Pratt Institute
School of Fine and Applied Arts
Architecture—3 year course, Institute certificate; 4 year course, B. of Arch. degree. Advertising Design, Fashion Illustration, Industrial Design, Interior Decoration, Pictorial Illustration. Four Year Teacher Training. 38 Studios, 91 Instructors. 50th Year
James C. Boudreau, Director Brooklyn, N. Y.
Catalog on Request



*This Magazine
Is the Product
of Our
Modern Plant*

FINE publication printing is the highest test of the printer's art. Our many year's experience in this class of work is at the disposal of printing buyers who desire the added attention which distinguishes fine printing from just another printing job.

In our estimates we make no charge for our knowledge of how to arrange and set copy so that it meets the eye on the printed page as an organized and expressive unit of visual communication.

When you are in need of book, publication, pamphlet and folder printing we should like to make estimates and layouts for you.

*Oquaga
Press*

570 Lexington Avenue,
New York
Telephone ELdorado 5-0697

ART BOOKS Reviewed

A TRACT THAT SHOULD HAVE BEEN A BIBLE

*A review of John D. Graham's book,
SYSTEM AND DIALECTICS OF ART
Published by the Delphic Studios,
New York*

Times are such that one must tell the whole truth honestly, especially on a vital point of art, which moulds both present life and future destiny.

John D. Graham.

A few years ago Duncan Phillips, in an article, made a plea for a more general understanding of the fundamental terms used in connection with modern art, and he proceeded to give some splendid definitions of some of the most commonly misunderstood words.

The book that Mr. Graham has written follows along the general lines of Mr. Phillips' suggestion. Not content however with trying to settle every question in the field of art, Mr. Graham also tries his hand at laying out a chart for many other things in life, and the surprising thing is that he has done a very unusual, if biased, job. This is the most stimulating book that has appeared since Ozenfant, in his lordly way, wrote his exciting exposition of life and art.

Ozenfant and Graham have much in common. Both have a pet theory to which they want everything else to conform; and they both have a spark of genius, grand ideals and a splendid courage to say what they believe and think. Mr. Graham's book is filled with wonderful things that should be quoted. For example, in answering the question, "For whom does the artist create?" he says, "*The artist creates for society.* He does not cater down to the public's taste; he does not pacify it with platitudes. He leads humanity by whatever methods of pain to higher levels of knowledge and to heroic deeds. If his efforts are not understood, he does not trade his ideals for success."

This book could have been really great if Mr. Graham had written about all art without prejudice. Instead, he writes about one kind of art: two-dimensional, abstract functional art.

Personally, I have no quarrel with functional art because all art serves some purpose and is, therefore, functional. However, I heartily disagree with the functionalistic theory that it is the function which creates the art. Real art is created not because of its function, but because the artist has an inspiration which goes far beyond function and brings about relationships which make it "a work of art."

I strongly disagree with Mr. Graham's assumption that the only great art is two-dimensional art. It sounds logical and fine to say that all art should be two dimensional and planimetric but the truth is there is no two-dimensional painting. All painting must have form in order to differentiate it from design, and as soon as it has form it becomes three-dimensional. It is true that the third dimension in art is mostly illusion—but all art is illusion. His use of the illustration that a one-eyed man does not comprehend the third dimension of objects is fallacious because, as he himself intimates, art is not dictated by visual impressions or scientific facts.

Graham has illustrated his book with three of Picasso's paintings and two of his drawings presumably to bear out his two-dimensional planimetric theory. The interesting thing to note is that all of these things are strongly three-dimensional, so much so that it is practically impossible to find a plane in any one of them that corresponds to the plane of the canvas or paper. This is also equally true of the fragment of the Ucello and Orozco paintings shown in the book. Graham makes much ado about Ucello. Ucello fundamentally is a purely decorative and superficial painter. His influence on Rivera, for instance, made him a map maker. Orozco, on the other hand, has gained strength in a three-dimensional way by being influenced by El Greco. Orozco gets good design but he is never satisfied with characterless flat space divisions. He has a grasp and an understanding of plastic counterpoint.

All real paintings are created within the dimensions of a cube, in the same way as is sculpture and they have relationships in deep space as well as in a two-dimensional

(Continued on Page 16)

DO SOME
MODERNS
CREATE
LIKE
SAVAGES?



BISON, from LA CAVERNE D'ALTAMIRA

DO THESE two things—an Altamira cave painting by a prehistoric savage, and a painting by a modern French artist have something in common? Is there a similarity in their direct approach? Has Georges Rouault's painting an unconscious emotional force which relates it to the primitive power of the savages' stone paintings? Does the outline in both works function with the form in a cohesive way?



DANSEUSES by Georges Rouault
(courtesy Kraushaar Art Galleries)

HOW TWO ARTISTS SEE NEW YORK DIFFERENTLY

BOTH OF these artists have practically the same kind of eyes, therefore the impression that is mirrored upon the retina of their eyes is very similar. The thing that makes their prints so different is the action of their mind's eye which, in turn, is directed

and colored by past experiences buried in their subconscious minds. Cook's lithograph is formalized and stylized while Dehn's lithograph is informal and plastic. It is interesting to note that the structural composition in each is very similar.

FINANCIAL DISTRICT by Howard Cook (courtesy The Weyhe Gallery) LOWER MANHATTAN by Adolf Dehn





The Mayor Conducts
Painting by A. Z. Kruse

PERCY RAINFORD

Photographer of Works of Art

44 West 57th St., New York City
Phone CIrele 7-3983

SCHNEIDER & CO., Inc.

Artists' Materials

123 W. 68th Street

Phone TRafalgar 7-8553 New York City

JOSEPH MAYER CO.

Artists' Materials

5 Union Square, New York City

ALgonquin 4-9871

EXCEL ARTISTS MATERIALS, Inc.

133 East 58th Street, New York

Telephone PLaza 3-7026

Mail Orders Will Receive Prompt Attention

Price List Sent on Request

ARTISTS MATERIALS • FRAMING

JOSEPH TORCH

Wholesale Retail

ARTISTS' MATERIALS

145 W. 14th St., New York City

Between 6th and 7th Aves

Orders shipped anywhere

A. SELTZER

Artist and Architects Supplies

Write For Price List

1162 6th Ave., New York

We Deliver LOngacre 5-0346

A Tract That Should Have Been A Bible (Continued from Page 14)

way. They also have a correlation in interlocking relationships, in line, form, color, texture and volume in a three-dimensional way. The difference between painting and sculpture is that the painter, in creating his organization builds up his form, while the sculptor cuts his material away. The Negro who carves a figure from a given piece of wood may adhere somewhat to the outward shape but he is more interested in achieving a wonderful relationship between all the parts regardless of whether or not they are parallel to the original form of his material.

Organization of all the aesthetic elements is the most important thing in a work of art and it is ridiculous to try to limit great art to that confined to two-dimensions. It is consummate blindness to try to eliminate all Renaissance, Chinese, Spanish and Dutch art. To say that the art of El Greco, Michelangelo, Rubens, Delacroix, Rembrandt, Giorgione and Titian is not great art because it does not conform to a planimetric formula is tommyrot. By some strange manner of reasoning Graham places Leonardo da Vinci in a class with his other two-dimensional painters. This is rather humorous because da Vinci's work has as much third dimension and perspective as is in the work of any artist who ever painted. The truth is that there are many kinds of art, and they are all great when created by great men who organize their things in a powerful way. We agree with Graham that Picasso is a great creative artist, but he is not great because his art is two-dimensional,—but because of the great creative ability that he expresses in hundreds of ways.

First, we have Thomas Craven throwing a gigantic fit about abstract modern French art; and now, we have Graham, in a similar manner, harping on another string—two dimensional art. They are both right and they are both wrong, because great art cannot be limited to one form of expression. Art may be two-dimensional, three-dimensional or four-dimensional.

Both Craven and Graham are fine, courageous fellows—they make us think and feel—but we cannot let anyone go uncensored who tries to lay down the law and tell us that there is only one kind of art.

N.P.D.

ART AND SOCIETY

by **Herbert Read**

The Macmillan Co., New York

IN ONE of the most important books on art that has appeared in several years Herbert Read probes the relations of the artist and the structure of his time. He says "I believe that we have reached a certain crisis in the development of our civilization which the real nature of art is in danger of being obscured." "No kind of activity is so permanent as the plastic arts, and nothing that survives from the past is so valuable as a clue to the history of civilization. . . . Art is a mode of knowledge, and the world of art is a system of knowledge as valuable to man—indeed more valuable—than the world of philosophy or the world of science. It is only when we have clearly recognized the function of art as a mode of knowledge parallel to the other modes by which man arrives at an understanding of his environment that we can begin to appreciate its significance in the history of mankind."

In his effort to prove that the aesthetic impulse is instinctive in human nature Mr. Read begins at the beginning with primitive art and goes through magic, mysticism and religion, secular art and art and the unconscious. In this last-mentioned chapter he uses Freud's theory of the ego, the super-ego and the id to show the exact position of the artist as an individual who is in closer touch with the id-fountain of inspiration which the passage of time does not change. He, nevertheless, also points out the limitations of Freud's theory.

Of art and education he writes, "The aesthetic impulses which are the normal possession of children all over the world . . . are merely dormant in so-called educated people. It should not, therefore, be beyond the skill of psychology to devise means of preserving those impulses a little nearer to the surface of consciousness thus enabling the mind to develop to a far greater extent, those emotional responses to beauty . . . now confined to such a modest remnant of mankind."

In dealing with the chapter on religion Mr. Read presents a readable and scholarly analysis of a force which has been considered by historians to have played such an important role in the history of art. He has not, however, expressed cognizance of

(Continued on Page 18)



THE RUNNING HORSE by John Kane (courtesy Valentine Gallery) A childlike feeling.

Pacific Northwest Painters

(Continued from Page 7)

environment. Bunce recently has been developing greater force, larger rhythm and richer color, giving promise of exceptional results.

C. S. Price, ex-cow-puncher, near-recluse and one of the most persistent searchers after the illusive element which distinguishes good painting from great painting, lives in Portland, seldom exhibits, seldom is seen, does some pretty bad painting, and some very powerful beautifully organized canvases of farm scenes with animals.

Andrew McD. Vincent, of Eugene, Oregon, is a recent addition to Northwest painting, as is William Fortune Ryan, of Pullman, Washington. Vincent is an uneven painter, some of his work looking hurried and undigested. His best output reaches a high standard, simply designed and vigorous in painting. With Ryan, design is highly important, depth less so. He evolves a personal world, solid and unemotional, in flat planes; his villages and farm lands are entirely unpeopled.

Among other painters with varying degrees of creative ability whose development may be of interest are Herbert Ackley, Daryl Foster, John Ballator and Charles Heany of Oregon; Guy Anderson, Jacob Elshin, Raymond Hill, Louise Helmer, Land Elk and Lorna Lowry of Washington.

This region is geographically isolated, relatively new, rugged in vitality. Gray skies hang above snow-covered mountains that separate the North Pacific coastland from wide, brown, sullen prairies. Dark green trees are matted over rocky foothills. It is an elemental country, harsh and crude in color, heavy and intense.

Nature is a vital force in the region and underlies all creative painting. In the work of some, the expression is regional, in others less so, but throughout the painting of these artists runs a universal character that makes their art a vital factor in any contemplation of American art.

Extracts from remarks of

CHARLES PRATT, MAY, 1890

Mr. Frederic B. Pratt, president of Pratt Institute, (from the Founder's remarks in 1890) quoted the following at this year's commencement exercises:

"ONE of my boys plays baseball and one of the worst things they say is he gets rattled, and that's how I am now. So, I am going to drop off seven headings of my talk now and put down two or three things that seem most important.

"Now, there is one thing that I have been trying to impress on the students and teachers. It is that they should be true and genuine, and not be a sham in any way. I have no faith that a man or woman can make a success in life in any other way. There is no success in life in falsehood."

A little later he says: "Teachers keep at work. Students keep at work. I never expect to retire from hard work and I know of no one who prospers who does.

One of my friends came to me the other day who had gotten into financial trouble, and I said to him, 'If I had to leave my boys without work or wealth, I would rather leave them work than wealth.'"

And, in closing, he expresses that feeling of hope which is so natural, "that the students have been satisfied with the work given. The Trustees want to know if you have been done well by for you will be our witnesses. If you have been satisfied you will tell the world that Pratt Institute is a good place to go to.

"If you have not been fairly dealt with, you will tell everyone of it. Perhaps in ten or twenty or fifty years we shall have all the students we can take care of."

ORIGINALITY

DANIEL GREGORY MASON says, in his book, "The Dilemma of American Music", published by The Macmillan Company, "It is only the little minds that strain always to be 'original', the great ones are too interested observing and expressing and making, to bother about it. So-called 'originality' is far less vital to artists of all kinds, reproductive as well as productive, than wide human contacts, broad sanity, representative power. In the same way it is only the charlatans or the mountebanks

that distort a work of art in order to set their personal stamp upon it. The real interpreters are aiming, not at distortion, but at just proportion; at centrality, not eccentricity."

LADY IN HAMMOCK by Yasuo Kuniyoshi (courtesy The Downtown Gallery) A sophisticated expression.



Art and Society

(Continued from Page 16)

an instinctive attitude toward religion, which, meeting the aesthetic impulse would undoubtedly produce food for another book.

The author deplores the fact that capitalistic production has robbed organic art of its beauty yet he remarks that in the only country that is not capitalistic art has been a great disappointment.

The point in man's development where he begins to distinguish between actual and imagined objects is a point of civilization, Read says, and it is this ability of the artist to show the actual and the imagined world as a totality of experience that gives him his exalted position as a person apart.

Mr. Read's book came as the result of his amazement that, in a university where he taught, students could make A's in the history of art without having the remotest ability to recognize a painting as a work of art when one was set before him.

—IRMA DE B. SOMPAYRAC.

Books Received from Publishers

THE COMPLETE WOOD CUTS of ALBRECHT DURER, edited by Dr. Willi Kurth. Contains 346 woodcuts. Arden Book Co., New York.

THE COMPLETE ETCHINGS OF REMBRANDT, edited and with an introduction by Constance Schild. Contains 401 etchings. Arden Book Co., New York.

ART RECONSTRUCTED, a new theory of Aesthetics, by Theodore L. Shaw. Marshall Jones Company, Boston, Massachusetts.

THE WORLD'S WORST ART BOOK?

If we were planning to give a medal for the worst book written on art we should be tempted to award it to "Great Works of Art and What Makes them Great" by Ruckstull, published by the Garden City Publishing Company.

Publications of the Museum of Modern Art

(Continued from Page 13)

and Abstract Art 3.00; Modern Painters and Sculptors as Illustrators .50; New Horizons in American Art 2.50; John Marin 2.50; Fantastic Art, Dada, Surrealism 3.00; Prehistoric Rock Pictures in Europe and Africa 1.85.



BRONZE NUDE by Clark Minor
(photograph by Mario Scacheri)

A BUSY BUSINESS MAN'S HOBBY IS SCULPTURE

NOT so many years ago the term "amateur artist" was used contemptuously by professionals who believed that only those who earned a living with a brush or chisel should be admitted to the recognized art sanctums.

Fortunately, certain changes have taken place in art appreciation and it is not so easy for the trained artist to make his face "broad with a self-complaisant sneer" when amateur work is mentioned. Freed of the handicap imposed by certain smooth technical proficiencies which sap the strength from the work of many skilled artists, the good amateur creates his own personalized expression with such freshness of vision, basic strength and sensitivity that it puts the anaemic academic to rout.

The piece of sculpture reproduced on this page is the work of Mr. Clark Minor. Mr. Minor's business and engineering accomplishments are extensive and worldwide and we are outlining them here for they form vivid contrasts to his knowledge of art.

Mr. Minor received his scholastic training at Worcester Academy and Hamilton College. Then he went with Western Electric Company and was assigned at different periods to their New York, Chicago, Kansas City and Omaha offices. He then became managing director of the Bell Telephone Manufacturing Co., Antwerp,

Belgium; then district manager, International Western Electric Company in charge of foreign sales in New York. In 1915 he organized the China Electric Company, Ltd., Peking; in 1918 he became European commercial manager of International Western Electric Company, London. In 1924 he became vice-president of International General Electric Company, and in 1925 he was made president, which post he has held ever since. In addition to this he is director of a number of subsidiary companies; president of China General Edison Company, Shanghai; Mexican Lamp Company; General Electric Company of Mexico; International General Electric of Venezuela; president of Andersen-Meyer & Company, Ltd., Shanghai; vice-president of South African General Electric Company, Ltd. He looks after the large investments of the International General Electric Company in England, France, Germany, Holland, Italy, Spain, South Africa, China and Japan. It is probable that no important electrical or hydro-electrical venture in the world in the past ten years has not been submitted to Mr. Minor for advice or assistance, both financial and technical.

We hope that Mr. Minor's, "Lady Attentive" will inspire others who have always imagined that they would like to paint or sculpt "if they only had the time."

CLAYTON SPICER

THE MACDOWELL COLONY

America's Creative Center

Indeed it is a place where the artist will work harder than ever before, so compelling is the atmosphere of concentration. It is here that authentic work can be done. It is in an atmosphere like this that the creative artist may develop the best that is in him.

TOWARDS the end of his life MacDowell had much in mind a hope that he had long cherished although its plan and form were vague, and the means whereby it should materialize even more of the substance of things hoped for. It was that the one-time deserted farm of a hundred acres or so which he had made the joyous refuge of his own last working years should by some means be made available for workers in all the creative arts and furnish them the inspiration and opportunity for which it had given to him.

Mrs. MacDowell, little realizing the magnitude of her undertaking, gave her husband her promise to develop and establish his dream and out of her pledge to him and out of her belief in the art and artists of this country has grown the MacDowell Colony as it stands today.

THE EDWARD MACDOWELL ASSOCIATION, INCORPORATED, was organized nearly a third of a century ago, for the purpose of "establishing and maintaining at Peterborough, New Hampshire, at the home of Edward MacDowell, a Colony where working conditions most favorable to the production of enduring works of imagination, shall be provided for creative artists."

The Association has also always had the invaluable benefit of the wise counsel and loyal support of the large number of distinguished men and women who have served as its officers and directors. These have been busy persons whose contributions have been of the greatest importance. Another valuable group, increasing steadily in size, is made up of men and women who have been residents in the Colony, and have had first hand experience of its worth in the artistic and economic life of the country.

For many years, talented and serious artists have enjoyed the privilege of working under ideal conditions through the

summer months, each in his chosen field. Each has the comforts of a well regulated home and the exclusive use of an isolated studio where he can work uninterrupted, safe from telephone calls and unexpected visitors. Life is very simple.

Applications for working in the Colony must be made in writing. Each application must be supplemented by written recommendations from at least two persons distinguished in the art which the applicant represents. That is, an artist must have letters from at least two well-known artists who know and can recommend his work, the same procedure applying to the other arts. These requirements may be waived by the Admittance Committee when, in its judgment, the applicant is of such distinction as to make such introduction unnecessary.

There are studio and living accommodations for about twenty-five residents at a time. This means about fifty different residents each summer.

Residents pay sixteen dollars a week. A few Fellowships are available. More are needed.

In order that the MacDowell Colony may continue its service to this invaluable group of workers it must have increased and more wide-spread financial support throughout the nation. No part of the country has failed at one time or another to take advantage of the privileges of the place by sending one or more of its men and women of promise. The low fees paid by artists for residence must be regarded as of the nature of university fees and in no sense as supporting the enterprise.

Each contribution made to the MacDowell Colony is a contribution made to the advancement and maintenance of arts and letters in America.

The number of distinguished men and women who have worked at the Colony now run into the hundreds. Today much of the best work being done in the country in the field of poetry, music and literature is being created by people who have participated at sometime in the work of the MacDowell Colony.

Special Endowment Funds for more Fellowships are urgently needed.

* CRAYONEX

For All Crayon Drawings



Crayonex 326 — 30 colors and gold and silver. For sale at dealers — or send 50c for Box No. 326 Postpaid.

HANDY DESK EZL

For Artist or Student



Handy folding frame of sturdy wood construction. Adjustable to any position.

width 18"
height 21"

Price \$2.00

Write DEPT. AA-5

THE AMERICAN CRAYON COMPANY
SANDUSKY, OHIO NEW YORK
Reg. U. S. Pat. Off.

Etchings Lithographs and Wood Cuts

printed at reasonable prices

My specialty is the printing of small and large editions from plates, stones or blocks.

A. W. JONES

35 West 14th St.
New York City

Telephone: AL 4-5888

The Sculpture of Robert Laurent (Continued from Page 5)

it is the part of wisdom to work from honest motivation, Laurent's sculpture shares the integrity not only of the theory-free Negro art, but associates with all great art in the search for beauty as the splendor of form, that is, after all, illumination of a faultless dream, perfectly, or nearly perfectly expressed.

The sturdy, earthy quality of Laurent's sculpture is unique in every medium. The plaster awaits the bronze, but it is sufficient to suggest completion merely as plaster. The stone as stone tells no story from the clay, and the wood has relied on nothing else to exist as the one agent for revealing the sculptor's vision. The negative reason for this is the complete avoidance of *cleverness*—Laurent detests the quick and facile. Even where he has distorted, he has intuitive reasons for it as solid and constant as himself; they must remain as intuitive, because he will have nothing from the thin web of theory, but must cut until he satisfies some inner norm that he does not care to concern himself with thinking about objectively. It remains his standard, defined or undefined; it is a rigid one, because with him there is never complete satisfaction.

His attitude is that of the patient artist who seeks continuously to apprehend beauty. He is a modest, unassuming man, whose works must speak for him. He is indeed reticent, but with none of the ill flavor of taciturnity. A certain charm attaches to his quiet, for it signalizes, I think, his solid qualities. In these things rests the cue to his manner of thought and his work, for his sculpture, like his convic-

tions, so firmly based on reality, seems to have its genesis in the good earth. Nude, fowl or beast, each spirals heavenward, while it seeks strength from the ground it embraces. Their maker has such strength in a large measure — perhaps it, too, comes from his Breton love of the soil and growing things.

Do you believe this?

A great work of art is always static. A dynamic state is the natural state of things and there is no accomplishment in falling in with eternal motion. The heroic feat is to arrest motion by stupendous effort and to contemplate.

JOHN D. GRAHAM

Versatility and Abundance

Your true genius—whether a Leonardo, a Dickens, a Napoleon, an Edison—is always going on. Versatility and abundance are not, as we are sometimes told, the signs of the mediocre workman.

DOROTHEA BRANDE

Newness and Quality

The most important thing in art is quality, not newness. Mere change in itself has no value. An artist like Picasso stands or falls not on the new movements for which he has been responsible but on the quality of the work he has produced.

Is Sculpture Finished?

Graham states that sculpture is finished. If such a statement is true then both painting and sculpture were complete in the cave-man age.

THE TIFFANY FOUNDATION

by Charles B. Rogers—a benefactor

NO man who will experiment can hope for complete success of every effort, but he can be interesting, and the work of Tiffany is invariably that. Louis C. Tiffany was the originator and founder of the glass works of the same name. His work in stained glass was both popular and profitable. A great experimenter, he worked in several media, oil paint, water color and glass in mosaic and other forms.

Housed on the eighty acre foundation across from Cold Spring Harbor on Long Island is the private collection of this artist. The eccentric architecture is of his own design, as is the beautifully landscaped gardens. The mansion which was his home remains precisely as it was during the life of Mr. Tiffany, and is opened to the public as a museum.

Most commendable are the scholarships which the Foundation offers to young artists. Possibly it will be this which will keep the memory of Louis C. Tiffany alive longer than anything else. Those obtaining a scholarship, of which there are several each summer, are given an opportunity to work unhampered by financial worry. Young men who might otherwise find it very difficult to create because of trying circumstances are thus privileged to work in their chosen medium.

Regular meals, room, and a studio are provided; a light truck is at their disposal for those who wish to paint from motifs along the bay and nearby villages. The director for the past several years has been Hobart Nichols, a prominent landscape painter. Although in no respect a school, Mr. Nichols will discuss technical problems with the young artists. Here, the artist is in a position to determine his talents, search out the type of work for which he is best adapted and follow it up to the best of his ability. Each fall a retrospective exhibit of work produced during the summer is placed before the public at the Grand Central Galleries. More Foundations of similar character would aid immeasurably the development of an American art.



STREET SCENE by Glenn Coleman (courtesy The Downtown Gallery) His sympathies were like Van Gogh's.

GOSSIP and FACT

Low-priced edition: "French Painting" by R. H. Wilenski. "The most intelligent history of French Painting that has thus far appeared in English."—Thomas Craven. It contains 241 illustrations.

John D. Graham, author of "System and Dialectics of Art," just brought out by Delphic Studios, New York, is at present visiting in Mexico. Mr. Graham is gathering material for articles on Modern Mexican art.

Don't forget to send any material you may have in regard to Winslow Homer's life or work to Mr. Lloyd Goodrich, Research Curator of the Whitney Museum. He is preparing a comprehensive book on this artist's work.

The American delegation that participated in the second International Congress of Esthetics and the Science of Art, held in Paris, France, August 8 to 11, were as follows: Dr. Royal B. Farnum, Rhode Island School of Design, Providence, chairman; Paul Manship, New York City; Dr. Richard Bach, Metropolitan Museum of Art, New York City; George Downing, Brown University, Providence, R. I.; Hugh Morrison, Dartmouth, Hanover, New Hampshire; Dr. Edward W. Forbes, Fogg Art Museum, Harvard University, Cambridge, and John Shapleigh, University of Chicago, Chicago.

Never put in your picture a form that has not previously been in your mind.

POUSSIN

Young man wants a position with a mural painter. J. C. Gitz, 8326 Green Street, New Orleans, La.

The New Rochelle Art Association plans a series of six lectures on art this coming season. The lectures will be given by prominent critics and artists, such as John Sloan, William Zorach, Forbes Watson and Thomas Benton.

All those who are interested in keeping in touch with the interesting and fascinating things that are happening in Mexico should subscribe to the magazine, Mexican Life. Address: Uruguay No. 3, Mexico City. Mr. Howard S. Phillips is the editor. The magazine is printed in English.



GOD'S TREE by Nathaniel Pousette-Dart

FREE

With every subscription of \$2.50 covering twelve issues of ART and ARTISTS of TODAY we are giving away a print made by well-known artists, valued at \$5.00. The prints will be signed by the artists who made them.

In size they are approximately 8" x 10" and are suitable for framing. They also would make a very charming present when framed.

This offer is subject to withdrawal without further notice.



CHRISTMAS by Don Freeman



ACCORDION PLAYER by Harry Hering

ART and ARTISTS of TODAY

10 West 47th Street, New York, N. Y.

Please find enclosed a check for \$2.50 covering my subscription to your magazine for 12 issues.

The FREE print I am choosing is ☐ 1 ☐ 2 ☐ 3

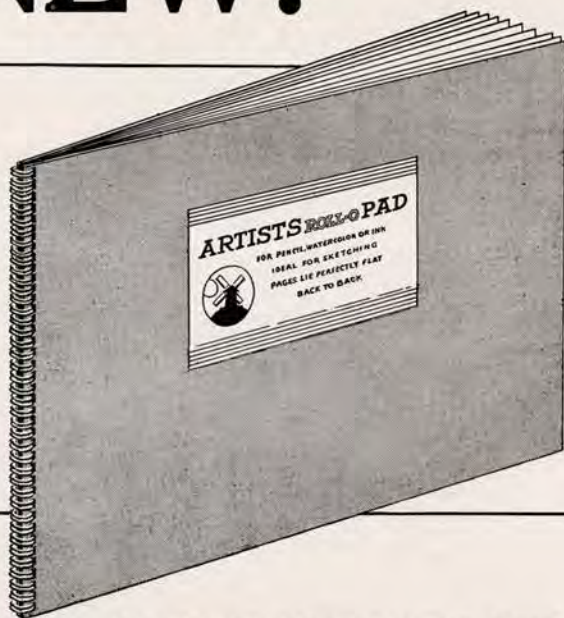
Name.....

Address.....

City..... State.....

No receipt sent unless requested

NEW!



CONVENIENCE

Rollo-O Artist Pads fill a long felt need for Artists. Lays flat at all times or may be turned back to back. Inside of rag content drawing paper suitable for Pencil, Water Color, Crayon or Ink. Cover of six ply board.

Stock No.	Size	Sheets	Price
801	5x7	30	.15
901	6x9	25	.15
1001	9x12	25	.30
1101	10x14	25	.45
1201	14x17	25	.65

If your dealer does not stock Roll-O Artist Pads, write direct.

PLIMPTON MFG. CO. Div.
UNITED STATES ENVELOPE CO.
106 ANN STREET - HARTFORD CONN.

LISTS OF CREATIVE ARTISTS

Editor's Note:

We started, with good intentions, to compile a comprehensive list of this country's creative artists and those showing promise, but we have found that it is practically impossible for one or two people to become acquainted with the work of all artists, so we have decided not to print any more lists of artists' names. We fully realize that in the lists already published we have left out the names of many fine artists, and, at the same time, we know that we inadvertently have printed a few names which should not have been included.

- | | | |
|----------|------------------------|-----------------------|
| B | Will Barnet | Paul R. Meltsner |
| | Richmond Barthe | Herbert Meyer |
| | S. F. Bilotti | Alfred S. Mira |
| | Harry Botkin | Bruce Moore |
| | Julian Bowes | Eugene Morley |
| | | Simon Moselsio |
| C | Blendon Campbell | N |
| | Albert Corman | A. Neel |
| | James Chapin | Robert Nisbet |
| | C. K. Chatterton | B. J. O. Nordfeldt |
| | Allen Clark | O |
| | Henry Clews | Moses Oley |
| | John Cunning | Ivan Olinsky |
| D | Jo Davidson | P |
| | Frederick K. Detwiller | Igor Pantuckoff |
| | Guy B. DeVall | Raphaella Peale |
| | Helen Blackmer Dickson | Van Dearing Perrine |
| | Steven Dohanos | Marjorie Phillips |
| E | | Hobson Pittman |
| | Lucy Einsenberg | Ogden M. Pleissner |
| | | Maurice Prendergast |
| | | Esther Pressoir |
| F | | R |
| | Dorothy Lubell Feigin | Ernest D. Roth |
| | Lyonel Feininger | Lincoln Rothschild |
| | Louis G. Ferstadt | S |
| G | | Frank Schwarz |
| | Hassie-Diana Gellerman | Heinrich W. Schaefer- |
| | Harry Gottlieb | Simmern |
| H | | Gertrude Schweitzer |
| | Frederick Harer | Raymond Skoffield |
| | Earl Horter | Virginia Snedeker |
| | | Harwood Steiger |
| K | | T |
| | Joseph Kantor | Jennings Tofel |
| | Aubrey Keating | Bradley Walker Tomlin |
| | Mario Korbel | Tromka |
| | Richard Kroth | Herman Trunk, Jr. |
| L | | V |
| | Emory Ladanyi | Evelyn Van Winkle |
| | Lawrence H. Lebduska | Joseph Varak |
| | Michael Lenson | Marko Yukovic |
| | Julian Levi | W |
| | Joseph Limarzi | Ferdinand E. Warren |
| | Gaston Longchamp | Nan Watson |
| | Dora Lust | Hans Weingaertner |
| M | | Andrew Winter |
| | David Margolis | Z |
| | George J. Marinko, Jr. | Zadkine |
| | Tony Mattel | Ben Zion |
| | William Lee McFee | |

National American Art

Art, as always, reflects its time. American art is typical of art everywhere in that it is concerned with its own past, present and ideals. Our characteristic art now makes pictures of our common heritage, seeks out those elements in past and present which seem characteristically American, which have some element that quickens recognition by all of us.

In fifty years we have come face about from seeking inspiration within, to seeking it outside, the self—a revolution in philosophy and society which is, inevitably, finding expression in contemporary art.

ARTHUR MILLIER

ART PUBLICATIONS

Magazine of Art, deals with all the Fine Arts.

We like this magazine. It has made great progress in the last few years. Mr. F. A. Whiting, Jr., the editor, and his co-workers are to be complimented upon the splendid job they have done in taking a conservative backward-looking magazine and making of it an up-to-date vital publication which features the interesting things that are happening on the horizons of all the arts today.

Art Digest, an Art News publication.

We like this magazine for its fairness and courage over the long period of its existence. Mr. Peyton Boswell and his son have had the courage to adhere to their own opinions whether they have been criticized by conservative or radical artists. Our only criticism is that they have been too lenient at times in giving space to certain artists whose work does not deserve recognition.

Prints, a magazine of the Graphic Arts.

We like this magazine because ever since Aline Kistler took over the editorship it has been steadily improving and developing into a publication that has significance in the fields of the graphic arts.

Design, Art Education in Schools.

This is a splendid publication that is edited by Felix Payant. It is up-to-date and sound in its educational psychology. It deals primarily with art education in the schools and colleges.



ATTENDANT LE POTAGE by Martha Crocker On the way from Chase to Cezanne.

ARTISTS' MATERIALS

You will like our prices. Write for catalog, also for the new canvas booklet, "The Test of Time"

E. H. & A. C. Friedrichs Co.

New York

Our 4 Branches

Conveniently located

140 West 57th St.

40 East 43rd St.

37 East 28th St.

140 Sullivan St.

LE COLE METAL EASELS

Sturdy and Dependable For School and Studio use

Will hold 84" Canvas
Price \$13.98
F. O. B., N. Y. C.
Permanent Pigments
In oil-water and powder
Buy them at

LEE'S ART SHOP

209 W. 57th St.,
New York City

Pre-tested Oil Colors
Also a full line of
Artists' Materials
Mail Orders will have
our Prompt Attention
Phone: CI 7-0679



GEORGE L. HORVATH

Art Photographer
2 West 83rd Street
New York City
TRafalgar 7-6466

DON FREEMAN'S Newsstand

Published by
Don Freeman
219 West 14th St.
New York City
Price 50 cents a Copy

REMARKABLE ART BOOK VALUES—

Van Gogh, 105 Plates, 17 colored 11x14 \$3.00
Rembrandt Paintings, 630 reproductions \$3.00
Art of Ancient Egypt, 340 reproductions \$2.50
Civilization of Renaissance in Italy,
Burckhardt, 421 Plates\$2.50
Botticelli, Sandro, Paintings, 103 Plates,
15 in color\$3.00
Tibetan, 335 Plates, 8 in color\$2.50
500 Self-Portraits in Sculpture, Painting
and the Graphic Arts, 10 in color\$3.00
Catalogue Free—MARMOR BOOKSHOP
1230-6th Avenue New York City

CLASSIFIED ADVERTISING

Rates for this Classified Department are as follows: For six or more consecutive insertions of any copy, minimum twelve words, 6 cents a word, each insertion; for any less number of insertions 8 cents a word each insertion.

MAJO PAINT CORPORATION—A complete line of Quality Artists' materials. 987 Amsterdam Ave. at 109th St. Academy 2-7589.

MURRAY K. KEYES, Photographer of Paintings and Art Objects. 138 E. 60th St., N. Y. C.

REGINA PRINTS—Photographs of Old Masters and Contemporary Artists for Educational Purposes. 138 E. 60th St., N. Y. C.

WANTED—Used studio easel. Send description and price to L. B., Art and Artists of Today.

— the excellence
of fine art work
is totally lost,
— if the photo
engraving is
not of the same
high standard.
**Metropolitan
Photo Engraving
Co. Inc.,
228 East 45th St.
New York City
MUrray Hill 2-2738
day and night**



**Let Us Frame Your
Subscription Prints**

**Issued by ART and
ARTISTS of TODAY**

SPECIAL OFFER: We will mat, frame and glass your prints attractively as illustrated and carefully pack in a wooden box for \$2.00 each. Shipment will be made by express, charges collect. Just notify Art and Artists of Today magazine to deliver your print to us. Frame size 14" x 20".

Ask for Braxton's Free Catalog and Booklet telling you how to finish your own frames.

BRAXTON ART COMPANY

353 East 58th Street, New York, N. Y., Telephone, PLaza 3-2676

An Invitation:

THE WORLD OBSERVER will present monthly to its readers talented writers and illustrators of many countries, that we may all try to understand why the various peoples of each section of the world feel, think and act as they do. It will be sensitive to all contributions toward a world culture which integrates industry and imagination, science and art.

You are invited to participate in this enterprise! If your name is already on the OBSERVER list, will you please pass on the subscription blank printed below, to a friend?

THE WORLD OBSERVER

11 West 42nd Street, New York City, U. S. A.

Please enter my subscription for year (s) for the journal. I enclose (check), (money order), (draft), (currency) for

My name is

My address is

(Rate: \$2 per year in the United States; \$3 per year elsewhere)

THE DELPHIC STUDIOS

Announces

New and Larger Galleries at

44 West 56th Street, N. Y. C.

FORMAL OPENING, OCTOBER 4, 1937

Exhibitions for Season 1937-38 of Sculpture, Painting, Prints, Photographs and Craft now being scheduled.

Department of Mexican Craft on Mezzanine

ART PUBLISHERS

Telephone, COlumbus 5-9340

**USEFUL
SUGGESTIONS**

A much needed and instructive booklet, called "The Test of Time", devoted to artists' canvas has just been published by E. H. & A. C. Friedrichs Co., 140 Sullivan Street, New York City. It describes how canvas is prepared, with notes on its permanence, and it is illustrated with 44 photographic reproductions clearly showing as many textures so that the artist can make a choice best suited to the technique he employs.

Of linen canvas the booklet says: "There is no comparison as to the strength and durability of linen as compared to cotton. Linen is in a class all by itself as linen (flax fibre) is multicellular, while cotton (cotton fibre) is only unicellular.

"Flax is primarily grown for fibre, and when ripe, is a long, straight stem 3' to 4' high. The pulled stems are piled in stacks and allowed to rot by either one or two processes, both of which separate the fibre from the plant. The flax fibre averages about 18" in length, approximately ten times longer than the average cotton fibre.

"Linen produces the ideal canvas as the flax is oily, keeping it alive and giving it a surface which permits of any method of painting. Its cost, all advantages considered, is very small."

E. H. & A. C. Friedrichs Co. have been manufacturing canvas since 1868. Under the heading "Expert Testimony" the booklet also includes quoted praise by many noted artists for this product. It will be sent free to anyone who writes for it.

The Koh-I-Noor Pencil Company have been experimenting lately with their NEGRO pencil. It has been used over a long period of time as a superior drawing pencil. Now they find that the NEGRO pencil is able to serve lithography with unique results. The artist has better control of his medium than he has using the ordinary grease pencil. There are other merits as well and in our next issue we will give more space to the description of this new discovery.

C. S.

Please Patronize Our Advertisers



My Studio

by Nathaniel Pousette-Dart

A NEW USE FOR A TESTED PENCIL OF RECOGNIZED QUALITY

The above lithograph was made on zinc by Nathaniel Pousette-Dart with Koh-I-Noor's NEGRO Drawing Pencil. Many years a favorite for use on paper, the NEGRO pencil will be welcomed for lithographic use by other artists who demand effective technical equipment. They will find in this medium, qualities impossible to obtain with the usual grease pencil. A trial will convince you, too.

NEGRO DRAWING PENCILS

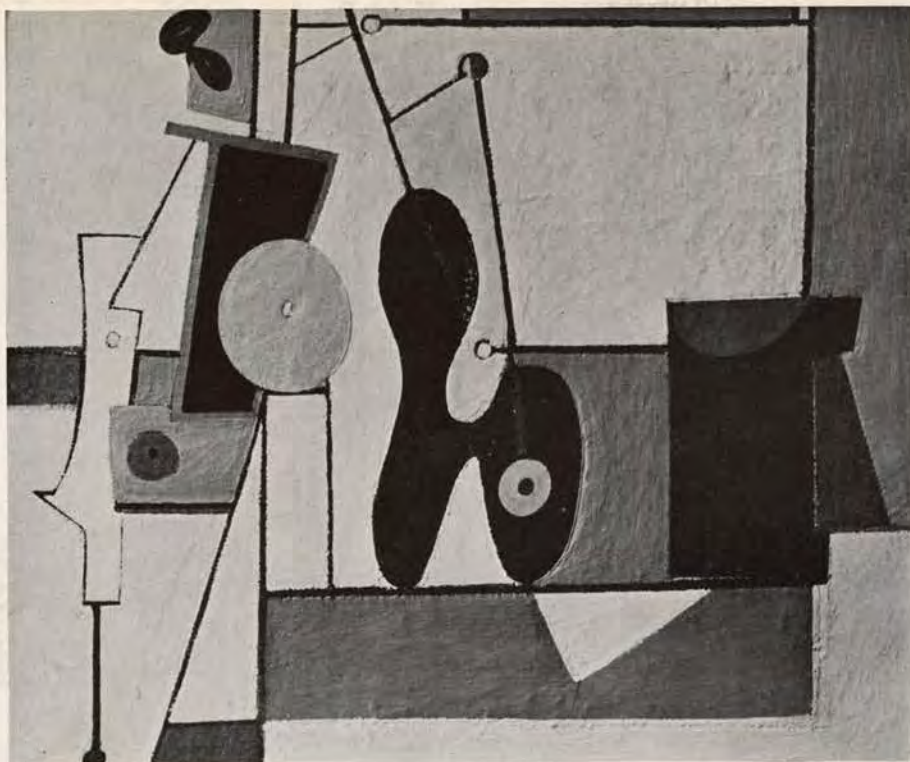
are made in five degrees and are
described in our new catalog VI-L.

Send for your copy today

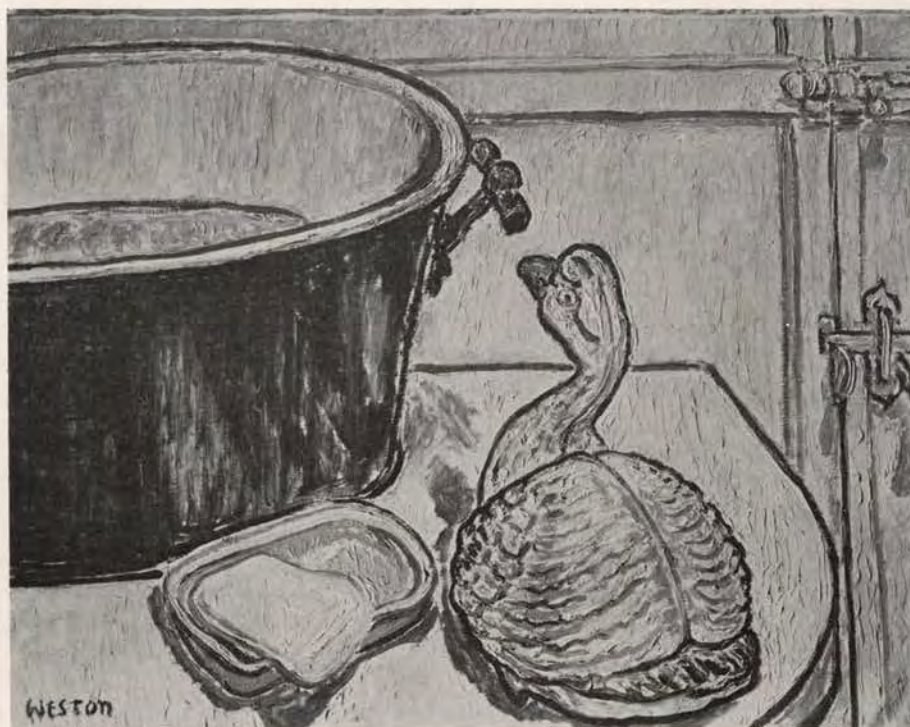
KOH-I-NOOR PENCIL COMPANY, INC.

373 Fourth Avenue

New York, N. Y.



ORGANIZATION
by Arshile Gorky



DUCK AND BATH
by Harold Weston

69 EAST 57TH ST., N. Y. C.

BOYER GALLERIES