

Jan 1919

IN THE TOUCHSTONE GALLERIES

FOUR PROVINCETOWN PAINTERS

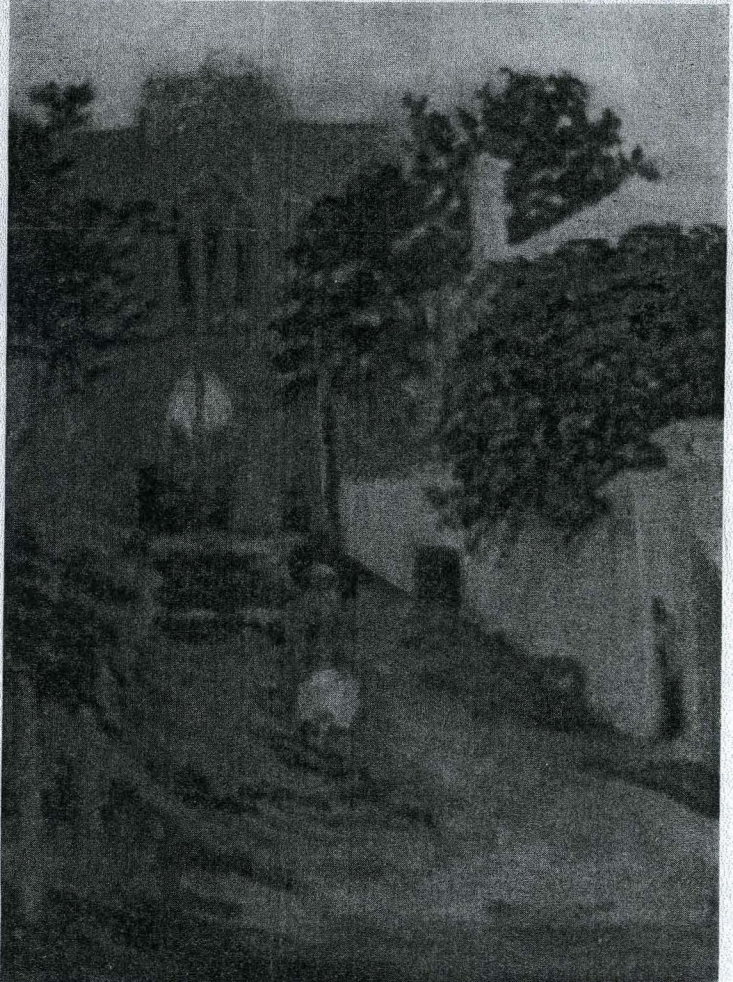
SOME twenty years ago a party of art students discovered Provincetown, that unique fishing village on the tip of Cape Cod. About the same time the Portuguese fishermen began to immigrate to the Cape and the two invasions have increased from year to year until half the summer population of Provincetown, which in the meantime has become a summer resort for Boston and vicinity, are practicing the arts, and more than half the permanent residents of the old New England fishing village are the picturesque, swarthy inhabitants of the islands off the Spanish coast. The town offers unusual inducements to the painter, its quaint streets running in narrow lanes from a centre street that skirts the bay for three miles, its old houses, with Revolutionary and even Colonial traditions, arrest and charm the eye. There is a church designed by a famous English architect of which Childe Hassam is reported to have said that its tower was worth coming a thousand miles to paint. Whether the remark is authentic or not, it is certainly true that the artist has felt the charm of the old church so compellingly that he has painted it. The harbor is especially fine in line and color. The grand dunes sweep down to the water in enchanting masses of purple and gold. Nothing in this country surpasses the October hues of the Cape. Orange, pale and deep purple, yellow, crimson and scarlet, blaze everywhere against a sea as blue as the Mediterranean.

When the Mackerel Fleet sweeps in against the sunset sky, with sails dark or light, orange, green and purple, floating on an opal sea, one feels that beauty is a divine thing and the effort to reproduce such beauty a noble vocation.

Here the student of beauty finds a devotion, a

belief in the importance of art expression to be found nowhere else in this country in so great a degree. The Provincetown Painters are a product of this art colony. Many prominent writers have summer or permanent homes in Provincetown, one recalls Daniel Wilbur Steele, Mary Heaton Vorse, and others. At the head of the art colony is Charles W. Hawthorne and his talented wife. Mr. Hawthorne established a summer school here some years ago. E. Ambrose Webster, whose influence is more recent, is also far-reaching in its insistence on pure color in out-of-door light. During the summer months The Provincetown Art Association exhibits work of the Colony and has already aroused much interest in behalf of art. It has recently brought ground for the building of an Art Museum.

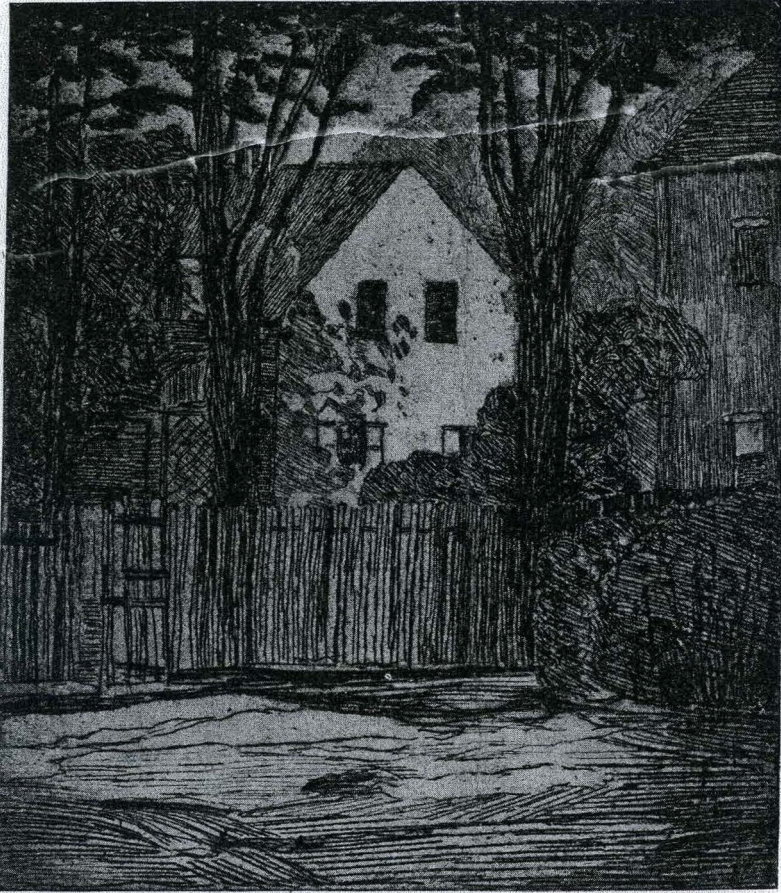
The Portuguese are interesting. The color



"IN JANUARY—ST. GEORGE, BERMUDA". FROM A PAINTING BY M. A. KIRKUP.

Jan 1919

FOUR
FROM PROVINCETOWN PAINTERS



ETCHING BY AGNES WEINRICH

is Spanish in its intensity when flooded by the summer sun, soft, grey and misty when the fogs drift in from the Atlantic.

The past summer has found the Provincetown Art Colony not unmindful of war calls. The harbor is a naval base and the town is often crowded with sailors on shore leave. The members of The Sail Loft Club, The Woman's Art Club of the colony, and The Beach-combers, a group of men, have devoted hours to war relief. Under the able leadership of Miss Ida M. Curtis, the President of The Sail Loft Club, it has been a useful assistant to the local Red Cross and Y. M. C. A. organizations.

During the summer The Sail Loft Club entertained the crew of the Peristone, the English boat that was torpedoed by the German submarine. After spending five days and nights in the life-boats, the men landed at Highland Light. The Club found the boys most appreciative of hospitality and the stories of these brave lads indeed thrilling. A number of the members

have been occupied this summer painting designation targets for the gun practice. Ida M. Curtis, Elizabeth Spencer, Mrs. A. Rogers, Arianna Kelly and Blanche Lazzell are among those who have been successful in meeting the demands of the officers in charge.

The four painters—Mary A. Kirkup, Blanche Lazzell, Flora Schoenfeld and Agnes Weinrich—whose work the Touchstone Gallery is presenting in January, have been associated with the art colony of Provincetown and have felt the influence of its modern schools of painting and have been inspired by its atmosphere. They present some of its interesting subjects in the present exhibition which opens Jan. 5th.

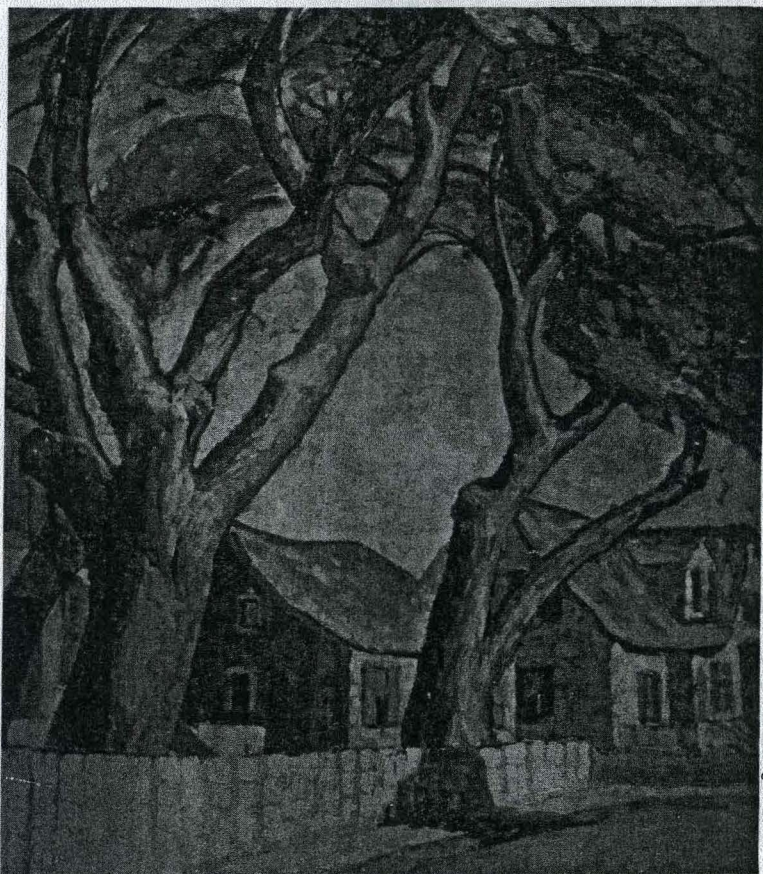
ART NOTES

A STRIKING thing about one's first impression of George Bellows' lithographs, recently shown at the Koppel Galleries, was that upon entering the room you had a sense of color all about you. So intense is Bellows' appeal to the emotions that both the brain and the memories are stirred, and his lithographs cease to be black and white, but reach you with all the variety and vividness of color drawings. His contrasts of black and white are almost startling in some cases, and yet, with this intensity of expression he handles black and white richly, almost with a lustre. It is quite extraordinary, in fact, how he can use such an explosive technic and produce so sumptuous an effect in his work. Of course the war drawings were the most compelling at the time I saw the exhibition, not only because they were done with the greatest possible mastery of his art, but because they were almost the only entirely fearless drawings

IN THE TOUCHSTONE GALLERIES

that have been made of war, as the Germans practice it.

I have just been reviewing and arranging for publication in *THE TOUCHSTONE* some extraordinary drawings of Steinlen in which this man's vast love of humanity, his great pity for the sorrows of the world are shown to a degree that is almost godlike. He is fearless in his way, because he is the last man in the world that would ever be sentimental, but his interest centers in the spiritual conditions, the sorrows and the exaltation of the war. He never brings the horror of the war home to you physically. Perhaps it is because he has seen so much of it that he could not bear to reproduce it. Perhaps the war has wholly spiritualized his atti-



PORTRAIT IN OIL BY FLORA SCHOENFELD

BLACK PRINT BY BLANCHE LAZZELL
Oil Painting. Jan 1919
tude toward life.

And yet I think George Bellows is absolutely right in what he has done in his war drawings. If he draws the Belgian woman mutilated by the German monster in soldier's uniform, he depicts it as it happened; he does the same with the little boy whose hands have been chopped off; even in his wonderful presentation of Edith Cavel, white and slender and appealing, moving down the stairway to death, he makes the men about her hideous, leering at her fear, gloating over their part in her destruction. It seems to me as though there never was a technic so suited to the thing to be expressed as Bellows' powerful use of lithography for war subjects. These very subjects in color would be melodramatic.

Perhaps this work is all the better done that Bellows was not in France, and did not see these conditions. He is able to work in the big impersonal way of a judicious historian. Steinlen, who saw it all, has not been able to present this phase of the war.

The exhibition at The Keppel Gallery did not limit itself to war pictures. The

Jan. 1919

ART NOTES

famous "Dance in the Madhouse" and the beautifully ironic presentation of "Billy Sunday" were both shown among the lithographs, as well as others more tender in subject and impression.

IN a quaint old house on Eighth Street with delightful touches of blue at the windows, Lawson has shown his first exhibition of the season. As you enter the Whitney Studios you are overwhelmed with the joyousness of Ernest Lawson's exhibition. There are not many pictures on the walls, which makes for a great distinction of arrangement, and yet you have a sense of crowded emotion. There is so much sunlight, so much atmosphere. Nature seems to be pouring into the room through the frames as though they were windows out to the woods, the fields and the orchards.

In the "Early Summer" there is a melting tenderness of beauty. "The Harlem River" is wide and deep, with a swift, steel-colored current. "The Hudson at Inwood" is a painting of dazzling light, every inch crowded with color as a mosaic fills its space. Lawson has somehow so contrived to hold his delight in nature, his joy and interest in painting, that you enter an exhibition of his with a sure sensation of exhilaration. It is as though the beauty of what he sees never palls upon him, never fails to force its way through his spirit out into fresh illuminating expressions of nature.

In an adjoining room at the Whitney Studios was an exhibition by Guy Pène Du Bois. Mr. Du Bois has not as yet achieved sufficient power and vitality in his pictures to group them in a one-man exhibit and hold your interest. One picture may arrest you because it is a clever satire, but the next one offends you because the medium is inadequate. "The Nude," for instance, in this exhibition had a thin, sprightly air of tin, painted with cream paint. And his nature scenes should never be presented in the same gallery with Lawson. They are too subdued, too non-committal, too reticent to face such a test.

IF you were in New York at the time of the great Red Cross Drive and chanced to swing down Fifth Avenue on a crisp Autumn afternoon with flags at every window, streaming from house to house, pouring down over doorways, hiding dwellings and fluttering from lamp-posts, you probably had the same sense of exhilaration,

spiritual and physical which indicates delight in moving color, the same sensation of wings at your shoulder, that you would experience this week at the Durand-Ruel Gallery, where Childe Hassam is exhibiting his paintings of "The Avenue of the Allies." No one but Childe Hassam could show so many pictures of this great scene down Fifth Avenue, each one individual, each one beautiful, expressing a separate emotion, each one alive, glowing and vibrant. It is the work of a man whose technic has learned to surmount just such miracles as have been achieved in these paintings. One painting in particular was a great delight: a dingy looking street with cascades of American flags pouring down the houses from roof to pavement, all blowing in the wind, all quivering with stripes of red and white and shining stars on blue. We have the distinction of reproducing for our frontispiece the painting of the Red Cross Flags, which, unhappily, in black and white, can only give a faint conception of the rare beauty of these great moving red crosses on miles of cream ground. An equally beautiful and impressive painting gives the place of honor to the Union Jack. This floats down, with a gale of wind blowing it over the center of the picture, and far up the Avenue are the flags of many nations swaying in a brilliant background.

Childe Hassam has contrived to put very much more than the color of flags in these paintings. There is in the whole exhibition a certain splendor, as though the spirit of the Allies was pouring over the broad Avenue, setting the flags in motion and reaching in every heart a response of pride and tears.

THE Manhattan Painter Engravers Club held an exhibition at the Gallery in November. There were many well-known names among the exhibitors: John Sloan, Mahonri Young, Ernst Higgins showed exceptionally interesting engravings. John Sloan's work was peculiarly fine in his own most interesting and individual way, a way that tells the truth most wittily.

AN exhibition of rare beauty was recently shown at the Arden Galleries in the pottery from the Durant Kilns. No modern pottery has attained such wonderful blue as Mrs. Rice has achieved for her ware. Blues that bring memories of ancient Persia and the still older marvels of Cypress. Not that

(Continued on page 354)

Boston Sunday Post July 7, 1929

PROVINCETOWN ARTISTS TALK ABOUT MODERNISM

[left illustration]

[right illustration]

"The White Sail" one of Miss Lazzells' colorful wood block prints, glowing with summer sunshine

Miss Blanche Lazzell interrupts the business of cutting wood blocks or painting abstractions to show a caller how well her flowers are growing in their boxes surrounding her studio on one of Provincetown's old wharves.

"Liberalism" not "Modernism" is the appropriate term for what is usually classed as the modern movement in art, according to Ross Moffet, member of the jury for the third modern exhibition now being held by the Provincetown Art Association in its gallery, a promising show, according to this same authority, who discussed it with the representative of the Boston Post.

"The merit of modern painting, especially in this country, as somewhat exaggerated by being contrasted with the conservative: because the conservative paintings mostly have so little life, the modern things appear more lively and important than they really are." Commented Mr. Moffet. "But I think the name "modernism" is a mistake; it seems to me that "liberalism" would be more appropriate.

"There is an increasing interest in art in America and it looks as though modernism were going the same old way; soon it will be official, just as impressionism took the place of the old brown paintings of the Barbizon school" he added.

One reason that the present modern exhibition in the Provincetown Art Association looks so well, according to this juror and exhibitor, is that it is so well hung. The committee in charge, as he points out, paid attention to decorative values in hanging instead of putting what they considered the most important painting in the center of the wall and then just grouping the rest around it.

This modern exhibition, however, interesting as it is, and running the whole gamut of the modernistic programme except that distortion is but slightly practiced, might almost be said to be but one of many now current in the quaint old Cape Cod town, resting so happily from its earlier fishing and whaling days, in the multi-colored aura furnished by industrious artists. For these artists, so numerous now that they have a directory of their own, holding exhibitions in their various studios with certain "at home" days to the general public. And it is quite in line with the friendly co-operative spirit prevalent among them that, upon visiting one of these studios, one may very often see, along with the handiwork of its occupants, paintings by other artists also well displayed.

For instance in this vine-embowered studio of Blanche Lazelle's out at the end of one of the gray old wharves, we found, the day we called upon her, not only her own colorful wood block prints and intriguing abstractions but also water colors by Dorothy Loeb, another member of the summer colony. Miss Lazzell herself, it seems, remained in Provincetown all last winter.

"I had been having so many exhibitions I was very tired last fall." She said by way of explanation, "and so I stayed on and on until, first thing I knew, it was time to plant my flower seeds and so I did not get home at all." Home in her case, is down in West Virginia.

Turning away from the windows with their vine-framed view of boats and harbor, one's attention again is focused upon the paintings on the walls. A row of gaily colored wood block prints – many of them of flowers, many more of boats and some of quaint old houses in the village, seem almost to smile a gay greeting to the visitor. One of these prints, "The White Sail", we are reproducing here. The process of making them is interesting. The artist obligingly brought forth several of her woodblocks and explained it. For each print she uses but one block of wood, carving the design directly on it with a tool that cuts a V-shaped trench outlining each shape, and using the grain of the wood in her scheme of decoration. The artist then covers one shape only at a time with color – and she uses water colors which give a charming translucence to her prints. Naturally it is a lengthy process, the printing of each shape upon the paper and each finished product is even more of an original work of art than are most prints because of the great variety in color that is possible by this method. The trench-like outline of each color shape shows in the finished print as a white line which is most effective, accentuating the luminosity of the warm, pulsating, joyous color.

From these we turned to a group of oils – abstractions – strange geometrical designs for which we sought an explanation. It was forthcoming. "This is a series of different planes, one placed against another to bring about a certain interplay. As you see, it is a matter of space relations, not of perspective," said Miss Lazzell, placing one such canvas in the proper light. The color scheme I try to keep very simple. In this, for example, I used vermillion, yellow and blue-green, and I do very little mixing of colors, it is too hard to make the planes stay in their places. I try to make these planes balance as well as possible, that gives the harmony of line or rhythm that is the motif of decoration. Why do I do them? Simply because this is one way in which I like to express myself. Would you like to see how I work them out?"

The artist opened a convenient closet door and brought out a fat portfolio. Rummaging through it she extracted a sheaf of pencil sketches and spread them out. There was one of those abstract compositions worked out step by step, or plane by plane, in pencil. "And here," she added "is the preliminary color sketch in tempera. I plan it all out very carefully before setting brush to canvas, so I do not have to erase. Somehow that would spoil everything. And these take longer to do than wood blocks."

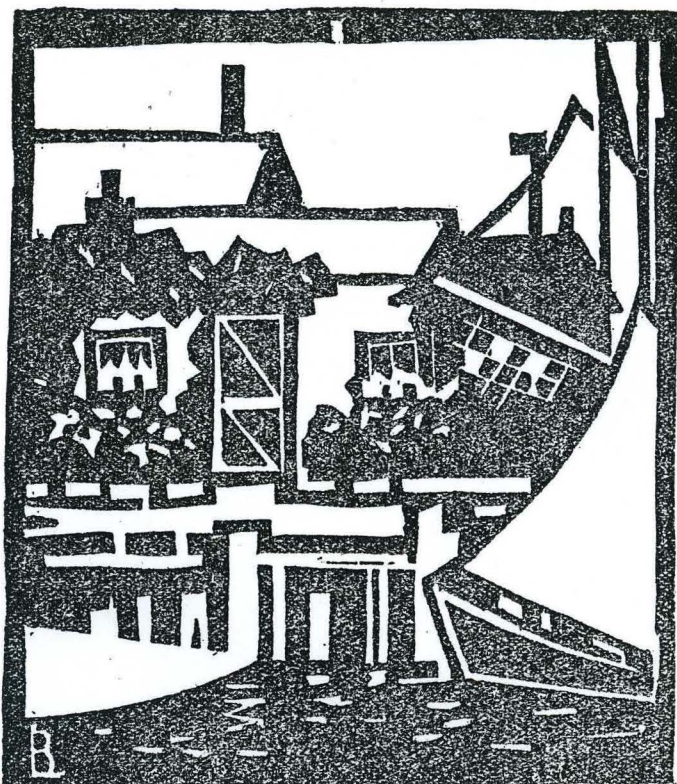
“Would you like to see a combination of these abstractions and flower paintings?” Miss Lazzell inquired. “Of course we were interested and she brought out another group of canvases, the first a jar of petunias - from her own garden – in the foreground, a cubist painting in the rear. “It is very difficult to make the background stay back where it belongs,” she commented, as she showed more of these pictures. “Some of these make very good designs for hooked rugs,” she added, “for example, this one.” It was a bowl of cheerful sunflowers also from her wharf-studio garden. “It is fun,” she continued, “to adapt the same design to different media. In this case, first I made the water color, next the print, and after that the hooked rug – in fact, I have made several hooked rugs for my studio in just such a fashion. Here’s another design worked up similarly, ending with an abstraction. You see, often I can’t get a thing out of my system in just one print –for instance, there is more that I want to say on the subject, so I try it in another medium.”

“These abstractions are perhaps too coldly mathematical, I admit. What I am working for is to get more feeling into them. I suppose it is not until we can combine the aesthetic with the intellectual that we shall succeed in producing real art.” She concluded as she stepped out among her flowers to speed the parting called and pose a moment for a hasty snapshot.

TIMES - 11/25/28

31.

That woman painters are not lagging behind the latest trends of modern art is to be seen in the exhibition held at the G. R. D. Gallery by a group of members of the New York Society of Women Painters. Lucy L'Engle, Blanche Lazzell and Agnes Weirich have plunged into the thick of the turmoil, perhaps with dubious results, but with at least the courage of conviction. "Pertaining to Music," by Doris Rosenthal, and a landscape by Therese Bernstein are both lively subjects on surer ground. Sculpture is also shown. Through Dec. 1.



WOOD BLOCK PRINTS
BY
BIANCHE LAZZELL

In Blanche Lazzell's color wood block prints, the one block method is employed. The design is carved in the wood and each shape on the block is covered with color and printed one shape at a time until the print is complete. Each shape being treated according to its needs, in relation to the whole, gives the finished work the quality of painting.

"Wood Block printing in color, by its resources and its limitations is a beautiful medium to which the true artist responds with the best that is in him. The peculiar pleasure of seeing the same design take on a different character with each printing must ever be a source of fascination to the artist. No two prints need ever be exactly alike. The variation of color arrangement is inexhaustible. But the limitations of wood block printing are no less fascinating. The composition must of necessity be simple. There must be a great deal of elimination in drawing. A few tones must be suggestive of all the artist wishes to convey in the way of gradation of color and values. It is as important for him to know what to leave out as what to put in. This develops in him a rare facility of design. By his own manual dexterity in cutting the blocks the artist must learn to adapt his sketch to the possibilities of the block. He is both artist and craftsman and every print taken from his blocks is entirely a product of his own creation.

"Wood block printing in color is becoming an ever increasing medium of artistic expression with American artists, and happily so. Prints of this character fill a long felt need of a very large number of people of discernment and taste who desire to possess the work of artists, but whose material means do not admit of large expenditures. The painter-graver is making an important contribution in making art democratic so that it may be shared by a large number of people."

Clyde H Burroughs in The Bulletin of The Detroit Institute of Arts.

"A very remarkable quality in wood block printing is its lasting interest. It has endured for seven centuries and has never aroused such interest as at the present moment. The reason is similar to that which keeps each eternally fresh in interest and message; it is autographic. The artist is responsible for every line and effect and so very quaint and personal things happen. A group of color block printers has developed at Provincetown, Mass. These artists have created a genuine impression thru their honesty and originality of viewpoint."

Quoted from Dr Ellsworth Woodward in The Times-Picayune, New Orleans,

The wood block prints of Miss Blanche Lazzell adapt themselves splendidly to her characteristic great sweeping waves of color. Her 'Fishing Boat' is of the classic style, all curves and color. Autumn flowers in a straight jar, and a dark graveyard; these are two extremes of the block print subjects."

New York Morning Telegraph.

"The block prints executed by Blanche Lazzell are highly decorative. They are likewise conventional in a high degree."

New York Evening World.

"Blanche Lazzell composes with extreme simplicity and handles the brush easily, yet effectively. Her block prints 'Night' 'The Rose', 'Fishing Boats', and 'The Gateway' convey colorful and interesting impressions."

American Art News.

"It is always the chief reward of the Independent's show to find some original expression, sometimes naive, again personal and lovely in color or design. - - - Blanche Lazzell 'Roofs' was another gratification, for its exquisite glowing color, and its very personal way of looking at a cluster of rooftops down Provincetown way."

Peyton Boswell in Vanity Fair.

"A generous array of color wood block work is headed by the magnificent conceptions of Blanche Lazzell."

Philadelphia Inquirer on Prints at the Art Alliance.

"In fact, block printing has interest even for the artists who follow other schools and standards. The appearance of simplicity of the work changes ordinary comment to praise upon closer examination. 'Tulips', has great luminosity, while 'Cape Cod in Autumn' by Blanche Lazzell is a riot of gorgeous color and interesting forms. The spirit of the subject is conveyed through design and color, realistic objects and abstract forms juxtaposed into pattern, for this is the side of art which considers neither appearances of things nor imitation; it is the side which constitutes art in its most modern form."

Boston Post.

"Blanche Lazzell's 'Zinnias' is a print of great luminosity, having the quality seen in fine cathedral windows; and her study of 'Tulips' the same color quality is noticeable. Her 'Cape Cod in Autumn' is a riot of splendid color."

Boston Transcript.

"Blanche Lazzell's flowers have depth as well as color."

New York Times on Prints at the National Arts Club.

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New York Times on Prints at the National Arts Club.

Oakland Art Museum 1928

7 Return to Blanche Lazzell
Provincetown, Mass
The Gazette - March 13, 1935

Allied Artists Studio Tea Set for Three O'clock Today

Event To Officially Open Wood Block
Prints Exhibit at the Woman's Club
Lounge for Public W. V. A.

Art conscious men and women of Charleston are to be guests of the woman's club art department and of the Allied Artists association at a studio tea from three to five o'clock this afternoon at the woman's club on Virginia street.

The tea officially opens an exhibit of wood block prints by Blanche Lazzell and Ada Gilmore Chaffee of Provincetown, Mass. The pictures are to remain for two weeks in the club lounge where they may be viewed by the public from three to five o'clock daily, except Sunday.

Officers to Assist

Assisting Mrs. Cyrus W. Hall in serving tea are to be Mrs. Wesley E. Vellines, jr.; Mrs. G. A. Hinterleitner, Mrs. Arthur C. V. Blond, Mrs. Wallace J. Putnam, Mrs. Alfred H. Clark and Mrs. Wilbur C. Frame.

Miss Lazzell, who is a native of West Virginia, is one of two artists from this state who were commissioned by the federal government to work for the public works of art program. Her project was to paint a large mural for the Morgantown court house and was approved by William N. Beehler, state director of the relief administration.

Best known for her wood block prints, Miss Lazzell has exhibited at home and abroad many years. She has developed a method of producing colored prints, by which she uses but one block and carves out the design, later filling each shape with the desired color. The collection on display includes several of her monotypes which are achieved by a process of transferring designs in oil to silk paper.

Miss Lazzell studied with a number of American painters as well as with Fernard Leger, Andre L'Hote and Albert Gleizes at the Academie Moderne, Paris. Her present studio is on an old wharf in the quaint seaport town where the pilgrims landed.

Exhibited With Matisse

Gay Provincetown is pictured in ten prints by Mrs. Chaffee. She studied with Robert Henri in New York, at the Art institute in Chicago, and lived abroad for many years, exhibiting frequently in the Salon d'Automne, Paris. In the salon of 1923 her color prints were hung in the group of paintings

with Henri Matisse. Mrs. Chaffee is one of a group of Provincetown artists who invented the one-block method of color printing. She is the wife of Oliver N. Chaffee, a power in the school of modern painting.

Since 1915 Mrs. Chaffee has exhibited in galleries in America and Europe. Her time has been spent in Provincetown and France. Her travels and her constant study of old masters abroad, with her intuitive color sense, have given her color wood block prints a quality seldom seen in the galleries.

Another art exhibition which is open to the public until March 20 is being held on the first floor of the public library each afternoon from two to five o'clock. Etchings, lithographs and other examples of graphic art are being shown by the Allied Artists' association.

The Commonwealth of Massachusetts

EDWARD J. CRONIN

SECRETARY OF THE COMMONWEALTH
DIVISION OF VITAL STATISTICS

Bourne

(City or Town making this return)

Provincetown #25

COPY OF
CERTIFICATE OF DEATH

Registered No. 82



Barnstable

(County)

Bourne

(City or Town)

No. Barnstable County Hospital

St. (If death occurred in a hospital or institution, give its NAME instead of street and number)

2 FULL NAME Blanche Lazzell

(If deceased is a married, widowed or divorced woman, give also maiden name.)

(Was deceased a U. S. War Veteran, if so specify WAR)

(a) Residence. No. Provincetown, Mass.

(Usual place of abode)

St. (If nonresident, give city or town and State)

Length of stay: In place of death... years... months 14 days. In place of residence... years... months... days.

MEDICAL CERTIFICATE OF DEATH

3 DATE OF DEATH June 1, 1956
(Month) (Day) (Year)

4 I HEREBY CERTIFY, That I attended deceased from May 18, 1956 to June 1, 1956

I last saw her alive on June 1, 1956, death is said to

have occurred on the date stated above, at 1:00 P.m.

DEATH WAS CAUSED BY: IMMEDIATE CAUSE

(a) Arteriosclerotic heart disease and cerebral accident wks

Due To (b) Generalized arteriosclerosis and Hypertension

Due To (c)

OTHER SIGNIFICANT CONDITIONS Broncho-pneumonia-terminal

Was autopsy performed? No
What test confirmed diagnosis? Clinical & Laboratory

5 Was disease or injury in any way related to occupation of deceased? NO
If so, specify

(Signed) A. Evelyn Leadbeater, M. D.

(Address) Pocasset, Mass. Date June 1, 1956

6 Bethal Cem. Monongalia Cty., W. Virginia
Place of Burial or Cremation (City or Town)

DATE OF BURIAL June 5, 1956

7 NAME OF FUNERAL DIRECTOR Hastings Funeral Home
ADDRESS Morgantown, West Virginia

Received and filed July 10, 1956

(Registrar of City or Town where deceased resided)

PERSONAL AND STATISTICAL PARTICULARS

8 SEX Female 9 COLOR White 10 SINGLE (write the word) MARRIED WIDOWED or DIVORCED Single

10a If married, widowed, or divorced HUSBAND of

(Give maiden name of wife in full)

(or) WIFE of (Husband's name in full)

11 IF STILLBORN, enter that fact here.

12 AGE 76 Years 7 Months 7 Days If under 24 hours Hours Minutes

13 Usual Occupation: Artist (Kind of work done during most of working life)

14 Industry or Business:

15 Social Security No.

16 BIRTHPLACE (City) Morgantown (State or country) West Virginia

17 NAME OF FATHER Cornelius Lazzell

18 BIRTHPLACE OF FATHER (City) Morgantown (State or country) West Virginia

19 MAIDEN NAME OF MOTHER Mary Pope

20 BIRTHPLACE OF MOTHER (City) Morgantown (State or country) West Virginia

21 Informant Hospital Records (Address)

A TRUE COPY

ATTEST: *Margaret M. Swift* (Registrar of City or Town where death occurred)

DATE FILED June 11, 1956

HCE To Honor Blanche Lazzell

The HCE Gallery will once again present two new shows this week.

Beginning tomorrow (Friday) between 8 and 10 p.m. the Gallery will hold a Memorial Exhibition of the work of Blanche Lazzell. This will include not only her wood-block prints, but a representative group of her watercolors and oils. These were selected for this show by her friend and local neighbor, the well-known artist Adolph Gottlieb.

Miss Lazzell, who died in Provincetown last May, came here in 1915 to study with Charles W. Hawthorne and, later with Oliver Chaffee. In 1918, she took the little 'fish-house studio' which, since that time, has been known in town as the Blanche Lazzell Cottage. In 1923, Miss Lazzell went to France where she stayed more than a year while she studied with Leger, Andre L'Hote and Gleizes. In later years, she also studied with Hans Hofmann. Always a student of what was new in painting, Miss Lazzell began to work in an abstract style almost forty years ago. At that time, this

took both initiative and courage.

She is best known for her prints which have been exhibited all over the United States, France, Italy and Japan. This show will hang in the East Room until August 17.

On Monday, August 14, between 8 and 10 p.m., there will be a new group-show in the Main Room of the Gallery. This will feature new drawings and a collage by Robert Motherwell, a group of small oils by Fritz Bultman and paintings by such artists as Sam Feinstein, George McNeill and Stephen Pace. Until the date of this opening, the Main Room will present the current exhibition of oils by Milton Avery. There is also sculpture by Elie Nadelman, Chaim Gross, Peter Grippe, James Rosati and David Smith.

The Gallery is located at 481 Commercial Street. This is one block east of the Provincetown Art Association. Hours are 11 to 6 and 8 to 10 p.m. daily. Sundays 2 to 6 and 8 to 10 p.m. The Gallery also offers a selection of Skira and Unesco art-books. These include the new book of Goya frescoes, as well as the Ajanta Caves, Gothic and Byzantine painting.

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