

on the future of the Art Association in its new quarters. The exhibitors included many of the artists of the Town Hall shows, with an addition, to name a few, Edwin Reeves Euler, Gifford Beal, Charles A. Kaeselau, Richard E. Miller, Carl Frieseke, Donald Witherstine, Courtney C. Allen, and Max Bohm. The last, mindful of prohibition and of the conjectured visit of the Norse to Cape Cod, had a painting with the title, "Eric the Red, being in fine spirits, discovers the land of the Free and, having a cruel wit, dubs it Vinland".

From the 1921 catalogue, which has on its cover a drawing by Dorothy Lake Gregory of the Signing of the Compact, we may quote a part of the foreword, probably written by John Noble.

"The seventh year of the Provincetown Art Association, the fortunate year, is bringing good luck in full measure. The small group of artists who met in 1914 are seeing the fruition of their plans to found an organization with sufficient of red blood to establish itself permanently in the life of the town.

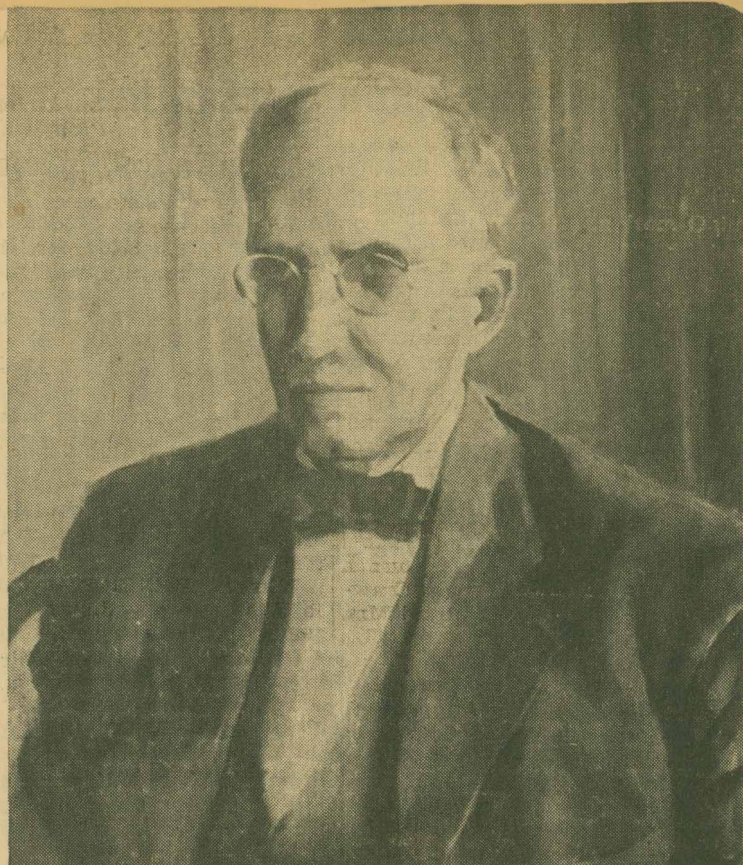
"The old Colonial house stood waiting and the artists and other citizens have made of it a museum building, which for all time will stand for the spirit of Art which now abides in this historic place.

"The incorporation of the Provincetown Art Association is another happy result, enabling the association to expand financially and to receive legacies. The Board of Trustees consists of nine citizens and three artists serving in groups of four, for three, two and one years respectively, with the hon. vice-presidents and the director as advisory art committee."

Noble Honored

In appreciation for the work of John Noble in connection with the new museum, a party was held in his honor at the Art Association on the evening of September 16, 1921. At that time President Young on behalf of the Association presented Director Noble with "a watch and suitably inscribed fob".

The Art Association remained under the direction of John Noble through the year 1922, but by 1923 he was living in New York, and henceforth Provincetown was to see him only occasionally. In July, 1923, the trustees appointed Charles A. Kaeselau acting director, and later he was made full director.



A most encouraging and able figure in the growing years of the Art Association was the late William H. Young, who for many years was president of the Seamen's Savings Bank. The above portrait was done by the late Volian Burr Rann.

The new director was one of a group of former Chicago Art Institute students who were frequenting Provincetown in the early 1920's, some of them being permanent residents, while others were here for more or less extended periods. Along with Kaeselau these artists, who had worked together in the life classes of the Art Institute, included Henry Sutter, Vaclav Vitlacil, Gerrit Sinclair, Karl Knaths, Frank Schwarz, Cameron Booth and Ross Moffett. At some time or other all of them were members of the Art Association.

Charles A. Kaeselau continued as director until August 13, 1924, when illness forced him to resign. It seems fitting to give William H. Young's reference to Kaeselau's work as it appears in the report of the president for the annual meeting of 1924.

Tribute To Kaeselau

"To Mr. Charles A. Kaeselau, ably seconded by his good wife, we owe a great deal. Mr. Kaeselau has given of his time and experience for the welfare of the

Association and much of its success for the past two years is due to his earnest efforts. We are sorry to learn that just at present he is not enjoying the best of health and our thoughts go out to him with earnest wishes for his speedy recovery."

An event of a patriotic nature took place at the Association in 1924. We find it recorded as follows:

"On Sunday, July 6th, 1924, the officers and members of the Provincetown Art Association met on the Art Association grounds for the purpose of dedicating the new flag pole and raising the American flag. The services were in charge of the president, William H. Young, who introduced Charles W. Hawthorne, representing the artists, Dr. P. J. Eaton, the donor of the flag, and Dr. Henry Mottet, who made the principal address. Master Jo Hawthorne raised the flag to the peak."

With the minutes is a copy of Dr. Mottet's speech, which has as its central theme a plea for our country to enter the League of

Nations.

On the lists of jurors for the exhibitions of 1921 through 1924 we find, in addition to the names of the honorary vice-presidents who continued to be re-elected every year without change, the following: John Noble, Adolph Blondheim, W. H. W. Bicknell, Ross Moffett, John Frazier, Nancy Ferguson, Tod Lindenmuth, Elizabeth Thomas, Charles A. Kaeselau, James R. Hopkins, Lawrence Grant, Pauline Palmer, William Auerbach-Levy, and William H. Young. The inclusion of the name of the president of the Association almost certainly had merely an honorary significance. At any rate, this is one of only two instances in the history of the Art Association where the name of a non-professional appears on a jury roll, a record of which the professional artist members may take satisfaction.

New names on the lists of exhibitors for this period include Vollian B. Rann, J. Floyd Clymer, Jerry Farnsworth, James R. Hopkins, John Whorf, Dorothy Loeb, Sidney E. Dickinson, Evelin Bodfish Bourne, Elizabeth Warren, Howard Gibbs and Frederick Waugh.

The 1924 annual saw the awarding of the only prizes in Art Association history. Randolph LaSalle Coates took first prize with his work, "Wee mite Moggish", and Robert Ball received second prize with his picture, "Pont Neuf".

Summer Schools

The catalogue for 1924 reveals the Cape Cod School of Art, the West End School, and the school of E. Ambrose Webster, all still going strong. For this year two new Summer schools were advertised in the catalogue, one conducted by James R. Hopkins and Randolph LaSalle Coates, and one conducted by Ross Moffett and Harry R. Pfeiffer. The works of the students of three of the Summer schools were shown in the Art Association late in the season of 1924. On the cover of the catalogues for this period is a decorative drawing of the Art Association building by Marguerite Zorach. In one of the catalogues we find the following foreword.

"The Provincetown Art Association opens its Ninth Annual Exhibition in a proper setting. The Museum building is now the Art Center of the town and of the Cape, and the promised activities to be held during the Exhibition will bring the artists and their public together in a friendly

way. By the Art Lectures and Concerts, and frequent dances, all the Arts will receive homage within this Museum, of which Provincetown is so justly proud."

In the next installment we will note the gathering storm that was to bring about the all modern exhibitions of 1927 and the years immediately following.

The Rise Of Modernism

From her childhood Miss Abbie Cook Putnam lived in the Figurehead House. For many years she was town librarian. She was a woman of positive ideas and not adverse to expressing them. Late in life she had learned to play the cornet, and, on the morning after the presidential election of 1952, appeared with her cornet on Commercial Street, near the Art Association, and gave an open air recital in celebration of the long awaited triumph of the Republican party.

One of Miss Abbie's interests was the exhibitions of the Art Association. She was, in her way, something of an art critic, and

as art critics go not a bad one. For about fifteen years, starting in 1915, she noted in the catalog her opinions of the pictures as she came to them. She was succinct and she pulled no punches. These annotated catalogs, now in the files of the Art Association, give us a reasonably accurate view of what the general public, along with

a group of wood block prints she wrote, "don't like the woodpeckers". William Halsall's paintings struck our critic as "too old style". The artists whom Miss Abbie consistently placed in the third or "no good" category, by and large were the artists whom we will later find acting as a committee in charge of the Art Association's first modern exhibition which would be held in July, 1927.

40 Years Ago

If we are to question Miss Abbie's opinions on art, it should be that she, like most critics and even some artists, was asking that art fall within a currently popular and acceptable form of expression. On the one hand the



W. H. W. "Petey" Bicknell was one of the foremost etchers of his time.