

constitution". Literally this meant that the honorary vice-presidents now governed the modern jury, as they did the regular, or conservative jury. In actual practice, however, the moderns continued to elect their own jury, which now consisted of six instead of twelve. They then submitted their list to the honorary vice-presidents, who endorsed it as a formality.

It will be recalled that the 1928 annual election had caught the conservatives off guard. In 1931 we witnessed a partly successful attempt to redress the defeat of three years earlier. At the proper time in the annual meeting of the latter year, the chairman of the nominating committee brought in both a majority and a minority report, the last being unanticipated even by some members of the nominating committee. In the voting that followed the candidates of the minority finding were elected over the candidates of the majority report by ratios of from five to one to ten to one. Eighty-two members had voted. The furor that now followed what was considered an extreme right wing coup was intense and unprecedented in Art Association history, and the disquiet was allayed only by the resignation of a newly elected officer, who it was felt had been a prime instigator of the coup.

We have seen that the conservative cast of the board of trustees was somewhat modified by the election of 1928 and then partly restored in 1931. Further changes came slowly. New names that appeared on the trustee list by 1932 were those of Coulton Waugh, Frank Desch, Mrs. Charles W. Hawthorne, Floyd Clymer and Harry Campbell. During this period the only new names on the roll of honorary vice-presidents were those of Frederick Waugh and W. H. W. Bicknell. Mrs. Watson was still acting vice-president, Mrs. Henry Winslow was treasurer, and Stephen Marsh was secretary.

During this period, in which the Art Association had seen up-aval behind the scenes, the exhibitions had rather uniformly followed the pattern of those of 1927, there being a show of moderns in July and one of conservatives each August.

The lists of jurors serving one more year for the July exhibitions through 1932, in addition to the original modern committee of 1927, show the following names: Oliver Chaffee, H. Ambrose Webster, Howard Gibbs, Anton Van Deree, Shelby Shackelford, and Jack Tworkov. New exhibitors in the modern shows include: Abraham Walkowitz, Peter Hunt, Jerry Farnsworth, Arthur Young, John Dos Passos, Sol Yalkert,

Harry Lee Gatch, Stuart Davis, Frederick Waugh, Mark Baum, Morris Kantor, Harry Brown, Pa Hunt, Walter Parsons, Henry Hensche, Sam Charles, Gan Kol-



H. Ambrose Webster

ski, Hans Hofmann, Ben Shahn and Elsie Driggs.

For the August show for the 1928-32 period the juries, in addition to the honorary vice-presidents, included the following: Sarah Munroe, Helen Sawyer, Arthur Musgrave, I. H. Caliga, Jerry Farnsworth, Henry Hensche, Mrs. Charles W. Hawthorne, Edwin Dickinson, Coulton Waugh, Ross Moffett, Charles Kaeselau, Tod Lindenmuth, Edwin Reeves Euler, Daisy Hughes and Don Witherstine. New exhibitors in the August shows were: William Paxton, LaForce Bailey, Albert Edel, Anthony Thieme, Harold Lund, Mabel Hudson, Charles Heinz, Vera Stevens, Anton Regier, Fritz Pfeiffer, Philip Malicoat, John Gregory, Barbara Haven Brown and Florence Brillinger.

As will have been noticed there was a considerable amount of overlapping of the two exhibitions, as affected exhibitors and even jurors. Except by perhaps a few extremists on both sides, there apparently was no attempt to draw a line separating the two general groups.

The matter of a suitable memorial to Charles W. Hawthorne, who had died in 1930, was brought up in a members' meeting of July, 1931. In the resulting discussion, George Elmer Brown proposed that the late artist be honored by erecting an addition to the Art Association building, and Gerrit A. Beneker advised for this purpose the purchase of a copy of a bronze

bust of the artist. LaForce Bailey proposed, however, that the bust

be a gift to the Association from former students of Mr. Hawthorne. In the end Mr. Brown was made chairman of a committee for the addition of a memorial wing to the Association, a project that seems to have lain dormant until 1938, when under the administration of President Thomas G. Blakeman it was again activated, the present Hawthorne Gallery being the result. At the July 9, 1931, meeting a committee of former Hawthorne students was formed to acquire the bronze bust for the Art Association.

The latter committee, consisting of Gerrit A. Beneker, chairman, with Edwin Reeves Euler, LaForce Bailey, Henry Hensche and John Frazier, presented the bust to the Association at the annual meeting on August 11, 1932. Ted Robinson on this occasion gave the main speech, which is quoted below.

"We are gathered here to present to the Provincetown Art Association, in the name of the students of the late Charles W. Hawthorne, a bust of their honored friend and master. The work is a replica of the bronze bust of Mr. Hawthorne which was modeled from life several years ago by Albin Polasek, and which is owned by the Art Institute of Chicago. As you may see at a glance, it is not only a splendid likeness but intrinsically a work of high artistic merit.

"It is fitting that the memory of this great painter and teacher should in this place be honored by those who owe so much to him in skill and inspiration. It is fitting that acknowledgement be made here in his home of his enduring influence, his sound and unerring mastership. It is less fitting, perhaps, that I, who am no painter, should be chosen to make these introductory remarks; and yet the fact that I can speak sincerely and with knowledge is a proof of how far beyond the ranks of his own profession his genius made its influence felt. Charles Hawthorne belongs to the world, now, rather than to our community; to the ages, rather than to our

Years 1933-36

The season of 1933 through 1936 saw a continuation in the Art Association of the separate exhibitions of the modern and conservative groups. Mr. Brown the director had died in 1932, but Mrs. Brown had become full director, and there was for some years little change in the administration of that office. At the end of the 1936 season, however, we will see important changes in the roll of officers and also an abandonment, with mutual consent, of the separate shows format.

For the period with which we are now dealing, the Association appears to have been peaceful, in

contrast to the immediately preceding years. While there is a tradition of a warm controversy between two famous conservative artists at one of the annual meetings of this time, we can find nothing to substantiate such an occurrence in any of the minutes.

During the 1933 exhibitions the Association had two lectures on dynamic symmetry by Julian Bowles, a dance recital by Marta Nova, a puppet show by the "Harvard boys," and a lecture on Chinese prints by Sogo Matsumoto. There were three recitals by the Hawthorne String Quartette. In 1935 there were two "Sonata Recitals" by Jo Hawthorne and Richard Malaby, a lecture "Recent Trends in Literature" by Jerre Mangione, a piano recital by Adelaide Gibbs Gregory and a dance recital by Waldo de Castro.

Federal Aid

This was, we may recall, a time in which sales of art works to individual buyers had shrunken almost to the vanishing point. To a large extent art was kept alive in Provincetown only by the government art projects then in operation. For a part of this period the director of the Art Association Mrs. Brown, was the local superintendent in charge of these projects.

On the lists of juries for the modern shows of the time are several new names: Ben Shahn, Dorothy Loeb, Patty Willis, and Katherine Munroe. New exhibitors in the same shows include: Fritz Pfeiffer, Joe Jones, Marjory Windust, Mary Hackett, William Kennedy, Carlotta Petrina, Sonia Brown, Loren MacIver, Robert B. Rogers, Hope Voorhees, Charlotte DeWitt, Arnold Gueisbuhler, Louise Von Brockdorf, Fritz Fuglister, Harley Perkins, Charles Darby, Beatrice Brown, and Thomas Somes. The covers for the

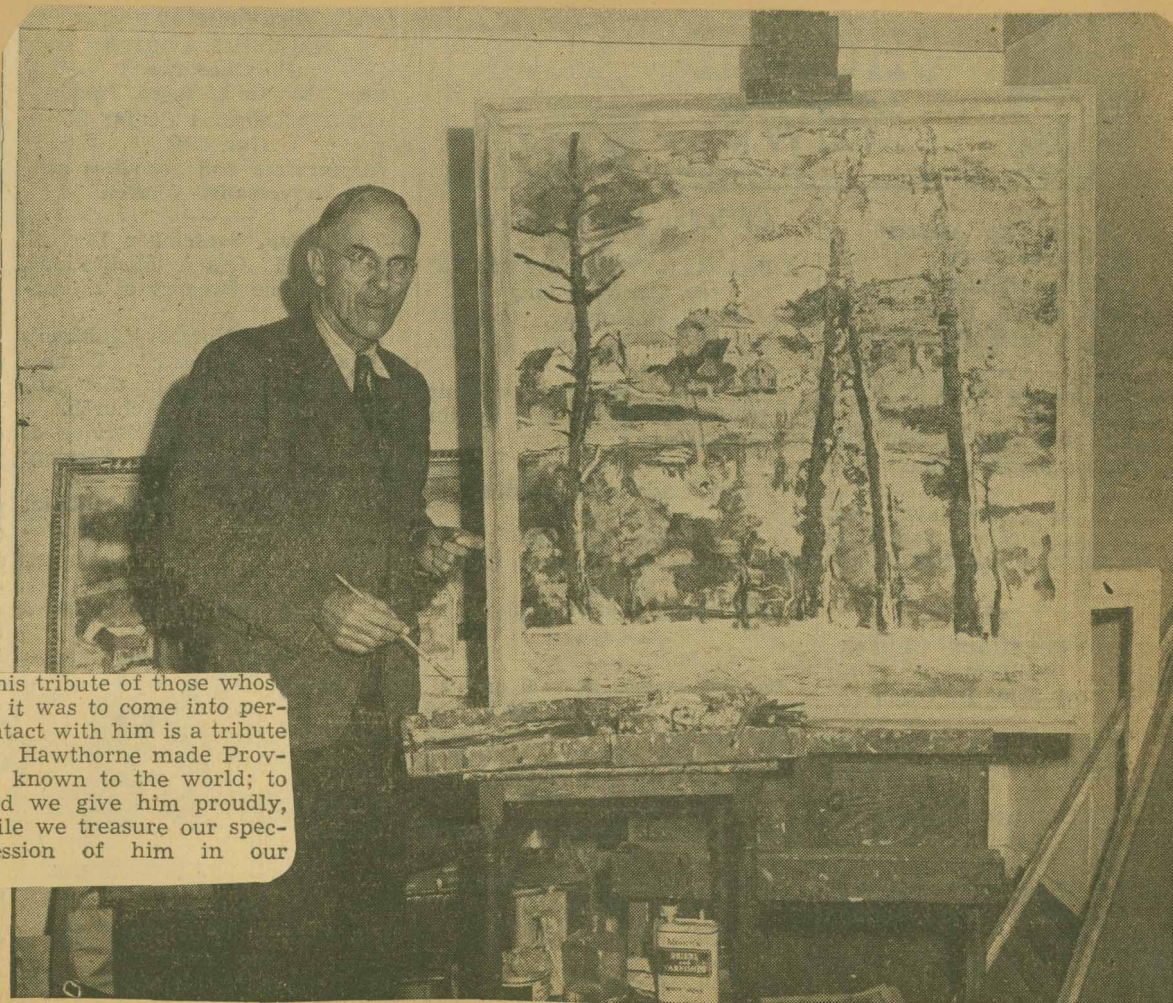
modern catalogues for this period carry designs by Lucy L'Engle and Agnes Weinrich.

New faces on the juries for the annual shows for this time are those of Elsa Hartman, Charles Heinz, Tacey Little, Helen Sawyer, Vera Stevens, Elizabeth Warren, Harold Lund, Dorothy Lake Gregory, Philip Malicoat, John Beauchamp, and Vollian Burr Rann. In the same shows new exhibitors include: Gordon Peers, Bruce McKain, George Yater, Alfred Groll, Helen Woods, Frederick Wight, William Draper, Ada Raynor, Blanche Horner, Katherine Beneker, Gordon Ham, and Ernest Perry.

The gallery attendant, who then had many of the duties now carried by the director, during the directorship of Mrs. Brown and of her successor, was the gracious Marguerite Wilson, who had earlier been secretary to Charles W. Hawthorne.

"The Book"

In the minutes of the trustees'



time. This tribute of those whose privilege it was to come into personal contact with him is a tribute of pride. Hawthorne made Provincetown known to the world; to the world we give him proudly, even while we treasure our special possession of him in our hearts".

The late Charles Heinz, though shy and retiring, was noted for his dramatic use of color which served to set his work apart. He painted the Cape End scene in all its moods — through the years.