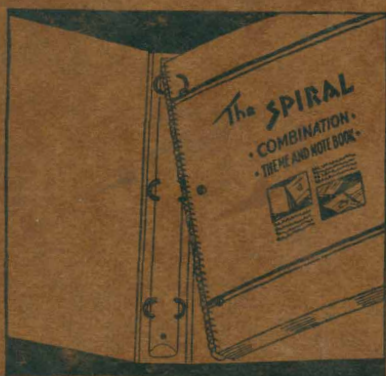


Provincetown and the Cape

Book Four

# The SPIRAL

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- THEME AND NOTE BOOK •



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THE cover gives us a picture of Provincetown, Massachusetts, where the artist, Effa DuPuy, painted for several summers and found many subjects of child life among the Portuguese fisher folk.

This particular picture has an amusing story attached which the artist tells:

"During the summer, little Manuel, aged five, had been made a brother for the first time. An ecstatic event. Just before Christmas, his Sunday-school teacher assembled her infant class and told the children that she wanted them to join her in making some one happy on Christmas Day.

"I know a woman," she continued, "who is very old, very poor, deaf, and nearly blind. She lives alone and has no one to care for her. What can we give her to make her happy? You may take two minutes to think of the very best thing."

"Little Manuel needed no two minutes. Up shot his hand as he shouted with conviction, 'Let's all give her a baby!'

"Evidently his home had 'A Place in the Sun.'"

Miss DuPuy grew up in Philadelphia, studied design in London, and worked for years in designs for stained glass, book-covers, and furniture. Her instructors in painting were Ebin Comins and Charles Hawthorne.

July 18, 1931



"A PLACE IN THE SUN"—By Ella Du Puy

Apr. 21, 1955 →

Only son of  
Charles Hawthorne  
artist.



1958

After three years of highly successful performances of the Provincetown Symphony Orchestra in Provincetown, Chatham and Falmouth, this organization has now firmly established itself as a permanent musical activity on Cape Cod. Sunday evening marks the opening concert of the fourth season at Town Hall under the leadership of the brilliant young conductor, Joseph Hawthorne. Mr. Hawthorne, founder and musical director of the orchestra has for the past three years been musical director of the Toledo Orchestra which has doubled its subscription and budget since his arrival in Ohio.

Has charming wife and children.

### Hawthorne Leads Toledo Orchestra

Appointment of Joseph Hawthorne of Provincetown as conductor and musical director of the Toledo Orchestra for the 1955-56 season was announced today by William H. Mauk, president of the Toledo Orchestra Assn. Mr. Hawthorne has resigned as conductor of the Chattanooga Symphony Orchestra in order to accept the Toledo appointment.

Mr. Hawthorne has been conductor of the Chattanooga Symphony for the past six years, during which the orchestra was built from a musical organization which gave three concerts a year on a budget of \$5,000 to one which gives twenty concerts on an annual budget of \$50,000.

Under Mr. Hawthorne's direction, the Chattanooga Symphony has achieved a nation-wide reputation as one of America's fine symphony orchestras. During his tenure the symphony instituted a series of children's concerts, young artist auditions and a training orchestra.

The Chattanooga organization



Jo Hawthorne

has also presented several tour concerts each year, going as far afield as Nashville, Tenn., and Mobile, Alabama.

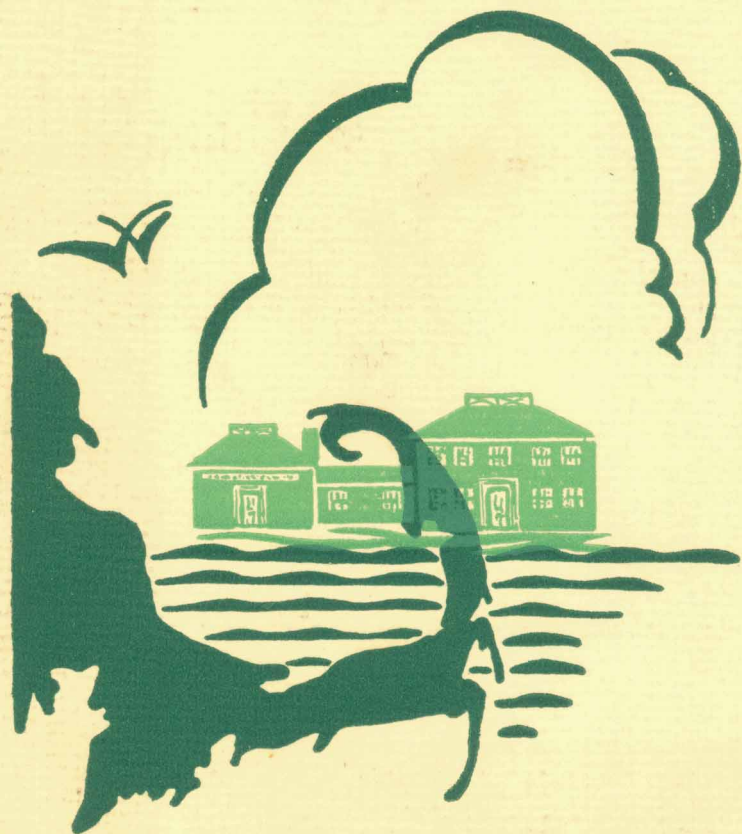
Mr. Hawthorne is a concert violist and before becoming conductor in Chattanooga was assistant conductor and principal violist of the Dallas Symphony under Antal Dorati. Prior to World War II he was principal violist with the Ballet Theatre.

During the war years he served four years in the U. S. Navy, and in 1934-44 combined his naval duties with the position of conductor of the New London, Conn., Symphony Orchestra.

He is a graduate of Princeton University and the Juilliard School of Music. As winner of the Walter Damrosch Scholarship he studied conducting and violin at the American Conservatory at Fontainebleau, France, where he was a student of Nadia Boulanger. His viola studies were completed with William Primrose.

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# HAWTHORNE MEMORIAL GALLERY



PROVINCETOWN, CAPE COD  
MASSACHUSETTS

1942

July 23  
**Gallery Opened  
To Honor Artist**

**Large Audience At Dedication Of Hawthorne Memorial Gallery**

On Saturday afternoon, with a large audience of artists, townspeople and summer visitors of many years, Mrs. Marian Hawthorne, widow of the late Charles W. Hawthorne, and son, Jo Hawthorne, opened the door of the new Hawthorne Memorial Gallery erected by a special committee and the Provincetown Art Association in memory of an artist and great teacher whose influence in bringing young artists to Provincetown was as great as his guidance of their work was skillful.

The audience followed the late artist's widow and his son into the new gallery where were hung 22 of the finest examples of Hawthorne's work, some brought here from museum and private collections. The gallery is a simple, chastely plain one-story wing of fire-proof construction and is entered from the main gallery of the Art Association.

Speaking at the dedication was Ted Robinson, critic and columnist on the staff of the Cleveland Plain Dealer, who knew Hawthorne well. He told of the artist-teacher's power to awaken in a pupil the love of beauty and the appreciation of color and form. He stressed, too, how Hawthorne's genius as a teacher had painted a new picture of Provincetown, itself, in the minds of many in distant parts and had spread a wholesome and sound fame for the town.

Mr. Robinson was introduced by Thomas G. Blakeman of North Truro, president of the Provincetown Art Association, who also introduced Edwin W. Dickinson, outstanding artist of Wellfleet, formerly of Provincetown. Mr. Dickinson stressed Hawthorne's great capacity for work as well as his sensitivity to beauty and color.

It is planned to have rotating exhibits in the new Hawthorne Memorial Gallery with periodic showing of the artist's work, paintings by his pupils and other notable work.

# HAWTHORNE MEMORIAL GALLERY

A Lasting Tribute To  
**CHARLES WEBSTER HAWTHORNE**  
ARTIST ♦ ♦ TEACHER

Sponsored By  
PROVINCETOWN ART ASSOCIATION  
  
PROVINCETOWN, CAPE COD  
MASSACHUSETTS

# Hawthorne To Head Symphony

A gala opening concert has been announced by the Chattanooga Symphony Orchestra of Chattanooga, Tennessee, for the first Monday night in November, and it will also be a gala opening concert for Joseph Hawthorne of Provincetown, son of the eminent artist and teacher, Charles W. Hawthorne, because with it he will introduce himself to the Southern city as the orchestra's new musical director and conductor, succeeding Arthur Plettner who headed the orchestra for the past eleven years.

Mr. Hawthorne will conduct a program of six concerts and three pairs of children's concerts during the season with one out-of-town performance already booked. His



**Jo Hawthorne**  
New Conductor of Chattanooga  
Symphony Orchestra

*"Art is a necessity, beauty we must have in the world. Painting and sculpture and music and literature are all of the same piece as civilization, which is the art of making it possible for human beings to live together.*

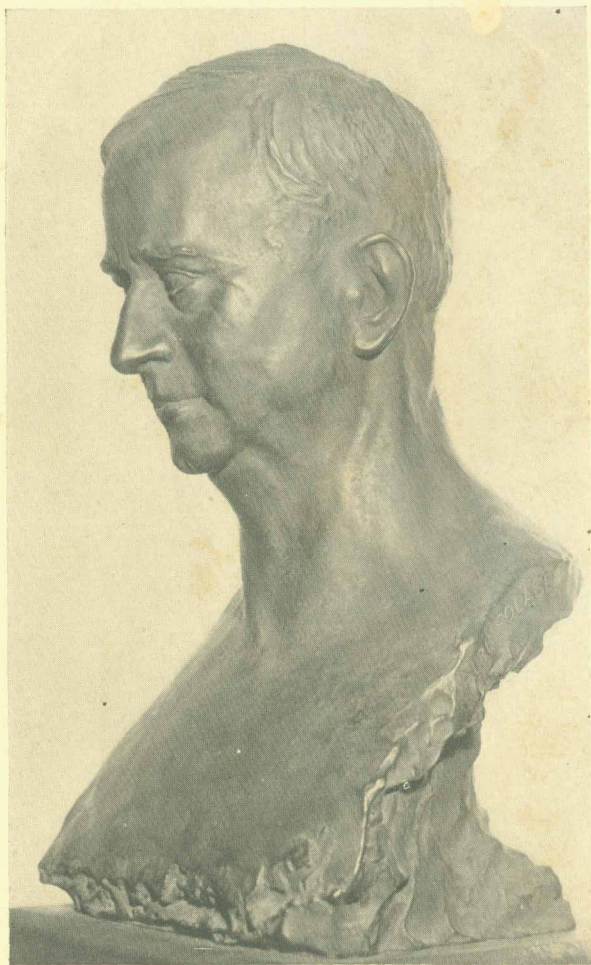
*"When I speak of art I mean painting, architecture, music, the art of literature, sculpture, the theatre, in fact everything that's creative — anything that makes a thought, an idea or a thing grow where nothing grew before; or a fundamental truth expand and show some new angle of beauty which calls special attention to its being a fundamental truth.*

*"All these things and many more come under the category of beauty which is a better name for art than the word itself."*

from "HAWTHORNE ON PAINTING"

PITMAN





CHARLES WEBSTER HAWTHORNE

1872 - 1930

by Albin Polasek, N.A.

## SPONSORS of the

### HAWTHORNE MEMORIAL GALLERY

- |   |   |
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|   | DR. STEPHEN S. WISE<br>New York, N. Y.                        |
|   | WILLIAM H. YOUNG<br>Provincetown, Mass.                       |
|   | Not Complete  |

## OUR PLAN

Now, a quarter of a century after its founding, the Provincetown Art Association plans to erect in honor of Charles W. Hawthorne, one of America's ablest painters and greatest teachers, a permanent place for the showing and fostering of the fine arts, to be known as the Hawthorne Memorial Gallery.

Why a gallery? Why in Provincetown?

From 1899 until the year of his death in 1930 Hawthorne spent much of his time working with student painters in Provincetown. From the day of his arrival at the end of the closing century and through each succeeding year this fishing village, built on the final dunes of Cape Cod, became more a part of him and he of it. Though he followed beauty into many parts of the world, and though he won acclaim among the great in foreign centers, he ever turned back to Provincetown as his home, to its people as his people.

It is not surprising that in Provincetown Hawthorne is not merely a personality or a personage. He is an era. His influence upon his pupils, many of whom built their careers upon his fundamental concepts, and his imprint upon contemporary art are matched by his mark upon the hundreds of

painters who have come to Provincetown to paint the things and scenes from which Hawthorne evoked so much of beauty and meaning.

### A PAINTER OF PROVINCETOWN

Hawthorne found in this little town all of the elements for the rich colors of his thinking — the shy solemnity of the little Portuguese children, the durable fortitude of their fishermen fathers, and the toil-worn gravity of the old folk. All of these remain — the fishing boats, the dunes, the narrow streets, old sheds and clustered cottages. Each year they lure more students to summer classes and more artists as permanent residents to make their home, as Hawthorne did, near the sea and wind-carved beauty of the Cape End.

Because the precepts of Hawthorne the painter and of Hawthorne the teacher continue to play an important part in the thinking of student painters here today, and because the principles which he urged are as sound now as when he spoke them to his students, we believe that there should be in Provincetown a tribute to his memory — more than that — a means whereby students may study his work so that his paintings may continue to reveal the principles which he taught so successfully.

The Hawthorne Memorial Gallery will shelter a permanent collection of the master's important paintings. Here people from all over the world may see what Hawthorne did with the material which surrounded him. Such a memorial will be a tribute, an aid and a challenge. The great work of Hawthorne as a teacher, equalled by few, can go on through the countless generations of artists.

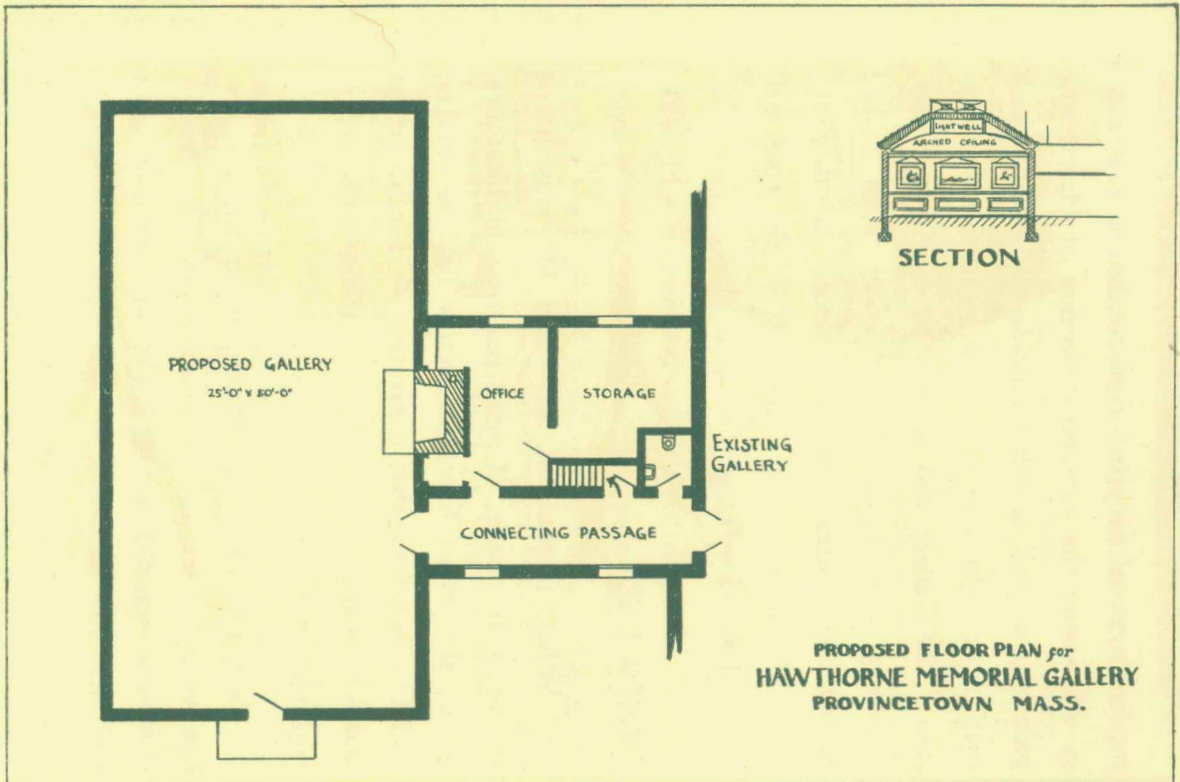
Here the art of Charles W. Hawthorne will be truly at home — looking out again over the curving shore of Provincetown, and teaching silently but none the less eloquently.

### THE GALLERY

It is the plan of the Provincetown Art Association to erect a fire-proof Gallery on an ample tract, adjoining its own building overlooking the bay and just a few feet from the shore itself. It will be of good Colonial design that will fit agreeably with the comfortable Cape Cod lines of the enlarged "Captain's House" which is now owned and used by the Association for its headquarters, annual exhibitions, lectures and concerts, and which is visited annually by thousands who come to Provincetown to paint or to enjoy the work of its artists, past and present.



FRONT ELEVATION of the PROPOSED HAWTHORNE MEMORIAL GALLERY



FLOOR PLAN of the PROPOSED HAWTHORNE MEMORIAL GALLERY

Tentative plans for the Gallery specify the most modern type of fireproof construction so that safety will insure the valuable collection of Hawthorne paintings as well as other notable collections which may be brought here from time to time for exhibition. The Gallery will be fifty by twenty-five feet, enclosing a well-proportioned room with arched ceiling and neutral blue stone floor. Good illumination from a central light-well in the roof will give a diffused soft light without glare.

#### OTHER USES

"When I speak of art," said Mr Hawthorne at one of his classes, "I mean painting, architecture, music, the art of literature, sculpture, the theatre, in fact everything that is creative — anything that makes a thought, an idea, or a thing grow where nothing grew before."

We, too, have that feeling about the comprehensiveness of art, and the Provincetown Art Association was founded on that broad interpretation. We feel that the Memorial to Mr. Hawthorne should be a center for the encouragement of the fine arts. There is a definite need for such a center in Prov-

incetown — a common meeting place for those who are pursuing artistic endeavors in various methods.

It is our plan to have a well lighted room under the entire length of the Memorial Gallery. This space will be available for the use of professional artists and amateur groups interested in drawing, sculpture and the graphic arts.

#### NOT WITHOUT HONORS

Mr. Hawthorne was only thirty years old when he won his first recognition as a painter. He had studied at the National Academy of Design, the Art Student's League, in several foreign countries, and was a favorite pupil of William M. Chase at Shinnecock, Long Island.

The first public recognition, in 1902, was the Obrig prize of the Salmagundi Club. It was quickly followed by many others, year after year, until almost the time of his death in 1930.

Among some of the more important awards were; First Hallgarten prize, N.A.D., 1904; Carnegie International, Honorable Mention, 1908; Shaw Prize, Salmagundi Club, 1904; Silver Medal, Bue-

nos Aires Exposition, 1910; Clarke Prize, N.A.D., 1911; Silver Medal, Panama Exposition, San Francisco, 1915; Pennsylvania Academy, Temple Gold Medal, 1915; Isidor Gold Medal, N.A.D., 1915; Norman Wait Harris Prize and Medal, Chicago Art Institute, 1917, and again in 1923; Lippincott Prize, Pennsylvania Academy, 1923; Second William A. Clarke Prize, Corcoran Gallery, Washington, 1923; and First in 1926; Carnegie Prize N.A.D., 1924; Carnegie International, Third Prize, 1925; Gold Medal, Sesqui-Centennial Exposition, Philadelphia, 1926; and many others.

He was a member of the National Academy of Design, National Institute of Arts and Letters, National Society of Portrait Painters, American Water Color Club, Century Association, Players' Club, National Arts Club, Lotus Club, Salmagundi Club and in 1914 he was elected Societaire de la Societe National des Beaux Arts.

Today Mr. Hawthorne's work will be found in the finest collections throughout the country, in the Metropolitan Museum, Corcoran Gallery, Rhode Island School of Design, Buffalo Fine Arts Academy, Detroit Institute, City Art Museum of St. Louis, John Herron Art Institute of Indianapolis, Syracuse Museum, Chicago Art Institute, Boston Museum of

Fine Arts, Worcester Art Museum, Toledo Museum, Cincinnati Museum, Houston Museum, National Museum of Art at Buenos Aires, Argentina, and in many university museums and private collections.

Mr. Hawthorne taught for a time at the Art Students' League and in the School of the National Academy of Design. He was also a visiting instructor at the School at Pittsburgh, the Cleveland School of Art, the Art Institute of Chicago, the John Herron Institute of Indianapolis, the Iowa University Art School, University of Indiana, and was on the board of the Tiffany Foundation.

#### ADMINISTRATION OF THE GALLERY

In order that the purpose for which the Gallery is intended may be accomplished, to the end that it may contribute to the training of ever increasing numbers of students through the years and afford an opportunity of enjoying works of fine art in this famous colony, it was early decided by the Association that the Gallery be administered quite apart from its other activities under a distinct trust fund which will be used for the construction of the building and for its maintenance and administration.

## WE INVITE YOUR HELP

The little town of Provincetown is far from affluent. It cannot assume the expense of constructing and maintaining the Hawthorne Memorial Gallery. Many of its citizens, some of them old friends and admirers of Hawthorne, others interested in fostering the development of the fine arts, will assist.

We must have the help of many others — old students of Charles Hawthorne and his admirers in many parts of the world. We invite the support of all who realize the necessity for cultural growth on a solid foundation.

The goal of our endeavor is to raise the sum of fifty thousand dollars to erect and maintain a Memorial Gallery as a token of esteem and friendship to Charles W. Hawthorne, painter and teacher, and to inspire others to follow the quest for beauty.

Committees of friends and students are now being formed throughout the nation and a quiet and dignified solicitation is under way.

Your cooperation is invited.

## HAWTHORNE MEMORIAL GALLERY COMMITTEE

Thomas G. Blakeman,

*Chairman*

Edwin W. Dickinson

John R. Frazier

Jo C. Hawthorne

Florance Waterbury

William H. Young



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# PROVINCETOWN ART ASSOCIATION

(INCORPORATED)

PROVINCETOWN, MASSACHUSETTS

ANTON VAN DERECK

Director

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*"The spirit that moved the greatest master  
is the spirit that moves us. He may do it  
more beautifully, but he approaches it in  
the same way."*

from "HAWTHORNE ON PAINTING"

PITMAN



# Memorial Exhibit Of Hawthorne Works Outstanding In Art Association

by Norman Freeman

No brief review can do justice to the many fine works among the 156 items in the July Show of the Provincetown Art Association. It can merely indicate the variety and professional quality of the entries by selecting a few for discussion and perhaps encourage the reader to see for himself those excellent works which have not been mentioned.

The Memorial Exhibition of important works of the late Charles W. Hawthorne, one of the early painters and teachers in Provincetown, is the outstanding exhibit of this show. The dignity and force of such canvases as "Cleaning Fish" and "The Family" show that he is one of the best of the American painters whose work stems from the group of Americans who studied in Munich. A painting by William Merritt Chase, with whom Hawthorne studied, while not in the general exhibit, can be seen at the Association. In general Hawthorne stresses in low but nuanced tonalities the life of the local fisherman and the psychology of his subjects. "Nude Back" from the collection of Joseph C. Hawthorne is an excellent example of his ability to create a living surface with modulated unpretentious colors.

Few artists today seem interested in portraying psychology through the direct study of a subject. S Edmund Oppenheim is one of the few painters who seems to have kept an exclusive interest in portraiture. His "Artist's Wife" eschews bright colors and radical composition. Simply but skillfully it brings out the soft loveliness and gentle dignity of a gentle woman.

Among other realistic paintings we shall mention those which use local subject matter. A group of four Provincetown painters have seized varying moods of the seashore. Bruce McKain, in a fluid and poetic "Springtime," has painted spring light on houses and flowering shrubs. Phil Malicoat in "Scrub Pines" shows quiet, greyish pines and silver water. With his usual skill John Whorf depicts the excitement of a white boat on a blue sea, whereas George Yater has singled out color and design in "Still Life with Buoys." In an almost realistic "Oyster River," Gregory Lysun has given his harsh blue water, green fields and yellowed grasses an enticing

tang.

Most of the excitement of experimentation and color harmonies still lies with the abstract artists. It is true that there are few boldly new concepts of abstraction or expressionism. It is true also that there are repetitive pictures. Perhaps the outstanding trait of the majority of abstractions is control and careful workmanship. Seong Moy's "The Blessing of the Fleet" is gay in color and lilting in mood, with the whole canvas utilized harmoniously in the composition. Anne Brigadier's "Medieval Village" is a delicately constructed composition in warm tones. Alwyn Lazansky in "Nyack Landscape" has a more open composition than the preceding, but is still carefully controlled in repetition of color and motif. Edith Geiger's "The Weirs" is a satisfying use of line, phantom shadow and yellows to give an impression of light and water. Donald Pierce in "Provincetown No. 1" has stressed the vitality of his subject more than its actual color, for he has chosen rich, bright colors to express the fluidity of reflexions around stable objects. The subtle coloring of Harry Engel's "House of Mystery, Pompeii" is spoiled somewhat by a gray at the bottom of the canvas which seems to fade out and upset the composition of the picture.

Among the abstracts which flow freely from the painter's emotions, the "Serpentine" of Hans Hofmann stands out, although it is not one of his most recent or beautiful works, which glow with color. Tara Yamamoto, in "Mass in B Minor," seems to be a young painter worth watching. He has much imagination, unusual combinations of color, and courage. At present he is using thin color and much empty canvas for his effect.

The "Bee" by Xavier Gonzalez is rich in texture; "Serenity" by Herman Maril achieves effects of light by an almost flat technique. "Gorge" by Joseph Kaplan, is rich in color.

Among the drawings and studies, "Dead Wood," by Marston Hodgkin, gives the line and mood of an old tree surviving destruction. Henry Hensche's drawing of "Reggie Cabral" is a good study, and Irving Marantz' pen and ink entitled "All Men Have Monsters" is an arresting return to symbolism in subject matter. Robert Motherwell has a delicate

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### Art Exhibition

There is a very interesting showing of pictures at the Provincetown Art Association's Seventeenth Annual Exhibition.

Among the most prominent artists represented are George Elmer Browne, Richard Miller, Tod Lindenmuth, Ross Moffett, John Noble, and Frederick Waugh, whose landscapes are distinctive products of nature.

The portraits this year are unusually well chosen subjects, and represent about one-fourth of the large gallery paintings.

In the small rooms and balcony the pictures are comprised of etchings, prints and water colors, all most attractive.

The exhibition will be open to the public until August 30.

### MODERN SHOW CREATES INTEREST

The modern show now on exhibition at the Provincetown Art Association is commanding a great deal of attention this year. The painters themselves claim it to be the best show they have hung in the five years they have exhibited together.

The show opened Sunday afternoon at the Provincetown Art Association's gallery, Commercial Street, and will continue until July 29th. Heretofore the Moderns have had a small show and the exhibition given by the Association later in the season has been considered most important. This year the more conservative painters will present their show sometime in the first of August in the same gallery when the present exhibition is over.

The Modern show is varied and representative of the moderns who paint here. The show is exceptionally well hung by the members of the jury of selection, composed of William L'Engle, Blanche Lazelle, Anton Van Dereck, Oliver Chaffee, and Howard Gibbs.

The art exhibited includes oil paintings, water colors, and prints. A special room has been set aside for the showing of the late Miss Florida Duncan's water colors.

Some of those exhibiting whose work has been received with special interest are: Karl Knath, Shelby Shackleford, Rosalie M. Carey, Jido Fugita, "Pa" Hunt, William L'Engle, Lucy L'Engle, Charles Kaeslau, E. Ambrose Webster, Oliver Chaffee, Blanche Lazelle, Tod Lindemuth, Henry Hensche, and Ross Moffet.

Gulls to Labrador—  
Artists to Provincetown—



WHEN the sea-gulls fly to Labrador the artists flock to Provincetown.

Small shacks built on old on old wharfs are seen to be tenanted. Gay India prints are stretched over the old salt-board walls of these little dwellings, and gaily-clad figures run in and out of old doors.

The narrow streets of the old town become obstructed with works of art in the process and easels impede traffic. It is amusing to glance at these pictures in the making; some are quaint water colors done in conservative style while others are very modern and seem to be



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only a pattern of complementary colors and interlocking shapes.

By night accordion music floats from the studios and we know that gay parties are in progress. Artists seem always to be social and much light-hearted gayety characterizes artists' colonies.

Provincetown has more art schools this year than ever before. None will replace the "Cape Cod

School of Art" which was so admirably conducted for more than twenty-five years by the late Charles W. Hawthorne, N. A. Mr. Hawthorne will never cease to be venerated by Provincetown and he will never be replaced. Fortu-



nately, his influence will be permanent, for his teaching was too vital to perish.

Mr. Henry Hensche, who was for several years past associated with Mr. Hawthorne, is now considering a school of his own.

The Grand Central School of Art has secured the services of Mr. Arthur W. Woelfe and has its headquarters in the studio formerly occupied by the Cape Cod School of Art.

Mr. George Elmer Browne, N. A. will conduct a class in Provincetown this summer. It will be especially gratifying to have Mr. Browne in Provincetown again as for two years past he has been taking his class abroad. Mr. Browne is a born Cape Codder.

Mr. John Frazier of Providence, Rhode Island, is also to have his class in Provincetown this summer. It will be successful, for Mr. Frazier is one of the most important teachers of art in the country.

Mr. Ross Moffat, one of Provincetown's distinguished artists, will take private pupils and Mr. Charles J. Martin will conduct his class as usual. Mr. Martin is a member of the faculty of Columbia College, in New York.

Besides the names mentioned, several other artists will take private pupils and the number of

schools may be augmented before autumn.

The Provincetown Art Association is to have two exhibitions, one modern and one conservative. It is very hard for the layman, however, to determine where one school ends and the other begins. As a matter of fact some of the ablest men who live in Provincetown cannot be classified at all—even by themselves. Be sure, therefore, to visit both shows, for both will be interesting. A motor trip to Provincetown is always pleasant and your guests will be delighted to view the exhibitions hung in the fine old mansion which is the home of the Provincetown Art Association.

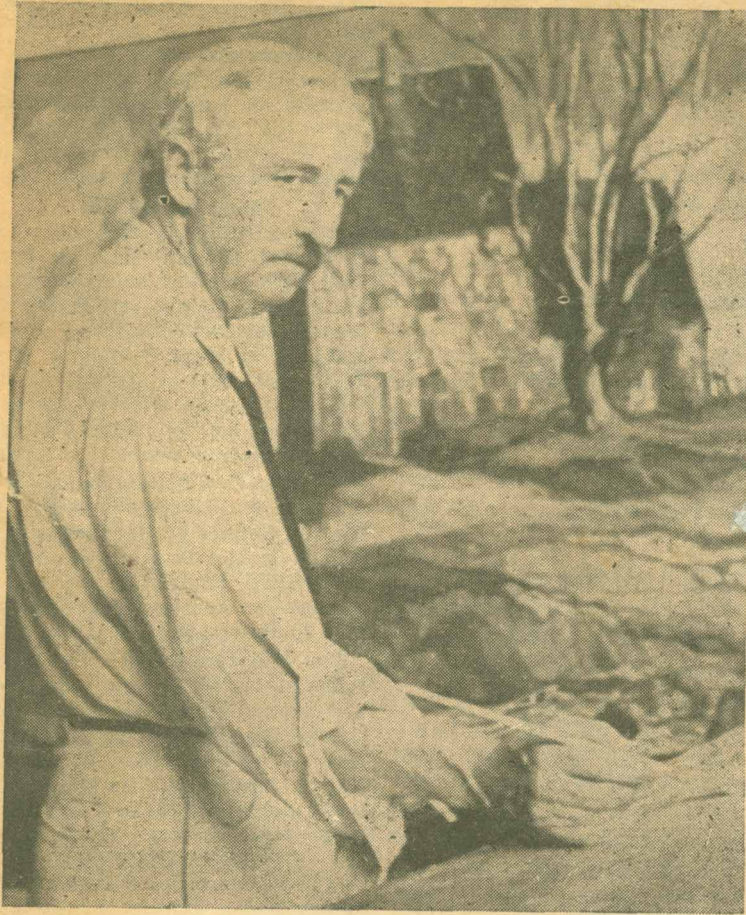
In addition to the two regular exhibitions there will be a special memorial exhibition of the work of Florida Duncan. Mrs. Duncan's admirers believe that she was one of the greatest American watercolorists. Certainly her technique is masterly and reveals possibilities in the medium which were previously unsuspected. Like most great artists, Florida Duncan invented her own technique. Those who know the great difficulty of clear-wash water color will be astounded at her facility and all will admire the beauty of her very personal color arrangements. Before her death Mrs. Duncan destroyed all but a few of her pictures. Those which still exist are masterpieces.

Later in the summer the Association will give the great annual Costume Ball which has become famous. All artists love to make costumes, and at this ball many ingenious and beautiful costumes appear. The grand march is a gorgeous spectacle. There is always an excellent orchestra and the Town Hall where the ball is held is large enough to admit many dancers and spectators.

The Beachcombers club—male artists only—also gives a splendid costume ball, usually sometime in August.

Just in case you don't know, the Provincetown Art Association maintains an information desk and will be glad to direct visitors to the studios of artists, most of whom have visiting hours.

## Another Fine Artist Leaves His Provincetown



The late George Elmer Browne at his easel

Another and the last of that notable group of fine painters and teachers who brought great fame and many talented students to Provincetown was removed Friday night in the death of George Elmer Browne, 75, just at the opening of his summer classes here. Mr. Browne who had been suffering for a long time of an heart ailment, succumbed suddenly on his return from dinner. Funeral services were held Monday afternoon from his late home at 162 Commercial Street, the Rev. William L. Bailey of the Church of St. Mary of the Harbor officiating.

Interment Tuesday afternoon was in the Greenlawn Cemetery in Salem where Harold Browne, son of the late artist, is buried.

The pall bearers were Ross Mofett, Jerry Farnsworth, Charles Heinz, John Whorf, Donald F. Witherstine, and Charles Rohmans.

Mr. Browne, considered one of the foremost artists of the naturalistic school in America, and one of

the first to create an art school in Provincetown was born in Gloucester, the son of Joshua Hill Browne and Katherine (Kowan) Browne. He studied art at the School of Drawing and Painting at the Museum of Fine Arts and Cowles Art School in Boston, and at Julian Academy in Paris under Jules Lefebvre and Tony Robert Fleury. He married Lillian B. Putnam of Danvers on Nov. 2, 1893. They had one son, Harold, who died several years ago.

Mr. Browne was a regular contributor at the Paris Salon, and also in Munich, Berlin, Rome, London and leading cities of the United States. He was represented at the National Art Gallery in Washington, D. C., at Montclair, N. J., Museum; Erie, Pa., Art Club; Omaha, Neb., Public Library; Art Institute of Chicago; Milwaukee, Wis., Art Club; Toledo, Ohio, Museum; Chicago, Chicago; Uni- Milwaukee; Salmi- Art Col-

JULY 18, 1946

Academy of Design, 1934; the Gold Medal of Honor of the Allied Artists of America, 1934; the Carrington Prize of the Salimagundi Club in 1937 and the National Arts Club Prize, 1939.

Mr. Browne was decorated "officier de l'instruction publique" in France in 1925, and was made "chevalier de la Legion De'Honneur" in 1936. He was named National Academician of Designs (council in 1933 and 1935), also president from 1930-37 of the National Institute of Arts and Letters, Allied Artists of America.

He was a member of the National Committee of Advance American Art, Artists Professional League of America, the American Fine Arts Foundation, the Connecticut Academy of Fine Arts, the Grand Central Art Gallery of New York, the Architectural League of New York, the Painters and Engravers Group, the Group of American Artists, the American Watercolor Society, the Allied Artists Association of New York City, the Provincetown Art Association and the American Art Association in Paris.

Mr. Browne was director and instructor of the Browne Art Class in Provincetown, instructor of the Grand Central School of Art in New York and the Metropolitan Art School of New York. He conducted classes abroad in 1922, 1925, 1927, and 1929.

George Elmer Browne's art class closed September first for the summer, and Mr. Browne will stay in town indefinitely working on canvasses for an exhibiton to be held in New York this winter.

## ART STUDENTS GET TOGETHER

Art students from every school located in Provincetown this summer crowded Anne Craton's place Sunday night to attend the first of a series of get-together suppers and discussions.

Mr. George Elmer Browne, guest speaker, spoke informally of his experiences in the art worlds of France and Spain.

Mr. Browne's talk was followed by a discussion lead by Mr. Felix Mahoney, of the Washington School of Fine and Applied Arts, and Mr. Gan Kolski, who explained and defended many of the modern trends in painting. The students were enthusiastic and took part

in the discussions, asking many questions. Mr. Mahoney took the stand of the mediator and drew comparisons illustrating the connections between the modern and more conservative painters.

Next Sunday, the 26th., Henry Hensche, former assistant to the late Charles W. Hawthorne, and now instructor at the Cape School of Art, will be the guest speaker. Mrs. Pauline Palmer, noted painter of Chicago, will also speak, and has chosen for her subject, student days in Provincetown years ago. Mrs. Palmer was a student of Mr. Hawthorne's when he first began his school here.

Forty-five attended last Sunday's get-together. It was necessary to turn several away and so reservations for next Sunday's meeting must be made in advance.

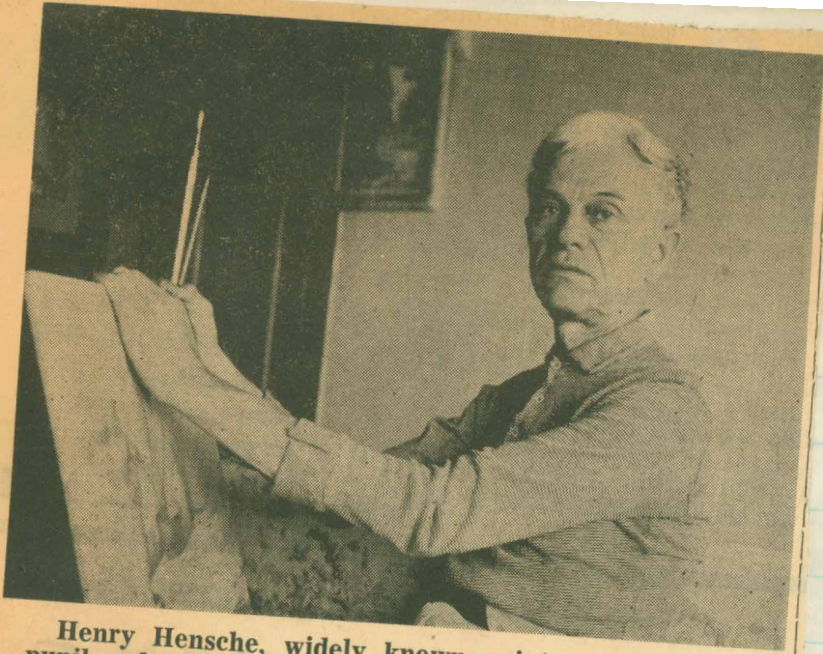
Here are the girls of a Hawthorne summer class in painting back in about 1912, complete with easels, paints, canvasses, brushes and ample sun hats. Through changing times and customs Provincetown has grown as a mecca for painters. And on Monday afternoon between one and four o'clock Henry Hensche, noted Provincetown artist, will give a sunlight portrait demonstration on the grounds of the Provincetown Arts Festival. Provincetown Artists Day at the Provincetown Arts

Festival will be held on the Festival grounds, Saturday, August 9, beginning at 10 a.m. Any Provincetown artist or any person who paints in Provincetown may bring a picture for exhibition and for sale. No special invitations are being issued but the Festival committee expressed the hope that all local painters will bring an example of their work. Paintings will be displayed on special racks on the Festival grounds. Any artist who would like to participate but who cannot be present, may

send his or her painting by a representative. No preliminary registration is required. Just appear at the Festival grounds at the appointed day and hour—August 9 beginning at 10 a.m. In case of inclement weather the special showing will be held on Monday, August 11. And on Sunday, August 10 a Portuguese Day will be held on the Festival grounds. A special program is being arranged by Mrs. Grace Govia Collinson, who is chairman of the Portuguese Day committee.

## Early Provincetown Art Students Shunned The Sun





Henry Hensche, widely known painter and teacher, pupil and advocate of the principles of Hawthorne, will have a one-man show at the Karilon Gallery, 532 Commercial Street, starting tomorrow to run for a week.

## Gallery To Reveal Hensche Talents

Henry Hensche, noted Provincetown artist, will have his first one-man show in over 20 years at the Karilon Gallery at 432 Commercial Street. An internationally known artist and teacher, Mr. Hensche is listed in Who's Who in America; Who's Who in American Art, and is a recently elected Life Fellow of the International Institute of Arts and Letters. He is director of the Cape School of Art, located in the former studios of Charles W. Hawthorne. Mr. Hensche, who came to Provincetown in search of this teacher, remained to become a foremost pupil of Hawthorne and he has devoted his life to continuing the ideas of his teacher. He has, in fact, put Hawthorne ideas into pictorial form in a series of paintings which will be included in the exhibition.

More than 30 paintings including landscapes and still life of his painter-teacher will be on view. One will see in these pictures the full spectrum of the Hensche palate, the rare poetry of the Hensche interpretation of nature's subtle moods. One will see the dominant characteristics of colors of quality, various keys and moods of nature and atmosphere, grey days, sunny days, late afternoons and changing seasons permanently captured and recorded on canvass by this superb colorist. One understands why Hensche students such as William Draper, Joseph Hirsh, Kirk Merrick, Franz Kline and many others came to study at the Cape School.

According to Mr. Hensche, "The art of painting is the recording of the visual order of nature. To country at this art, the beholder—Sao Paulo painter—must have a developed and perceptive awareness." He further says that I perceive to be proven true. For the painter who perceives variety of the refracted and the dispersion of nature is a painter's eye controlled by an excellently developed mind. A sensory awareness that perceives in nature on canvass an infinity of color combinations. An eye that knows that it duplicates herself in its own mind. That any given color combination in a painting shows the perception of Nature only 'repeats' the mind's eye of the beholder who has not grown in sensory development and perceptiveness. For the ability

of the manner and  
**Ada Rayner:** The phonies will stay for a while longer but eventually they will blow away like the wind — without money — and give the town back to the real artists. The vitality of Provincetown will carry it through.

of the artist is reflected on his canvass in the number and variety of nature's color combinations he is able to record."  
 The Hensche exhibition which opens at the Karilon Gallery on Friday, August 10, will run for one week. Gallery hours are 2 to 6 and 8 to 11.

### EXHIBITION

# Henry Hensche

August 10 to August 17

## Karilon Gallery

432 COMMERCIAL STREET AT KILEY COURT

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Gerrit Beneker is going to give an art talk supplemented with slides at the Nautilus Club.

### Nautilus Club

The Nautilus Club held the first meeting of the season Tuesday evening Sept. 8th at the club rooms. After a business session, Gerrit Beneker, the noted artist, gave a delightful lecture on the "Adventures of an artist" to a good-sized and appreciative audience. Many of his paintings were shown on a screen, illustrating most beautifully his subject. The majority of the pictures were "Industrials" painted in the heart of a steel mill and showing the character, vigor and real beauty that obtains even in an environment usually considered devoid of all beauty. His paintings of the steel workers were eloquent but not more so than Mr. Beneker's quiet appeal for recognition of the laboring man as a constructive force and more important in the scheme of America than is realized. Delighting our souls were the lovely and familiar pictures of the Cape Cod home and the water scenes of our town. At the conclusion of the lecture refreshments were served by the hostesses, Mrs. Ralph Carpenter, Mrs. D. H. Hiebert, Mrs. Warren Hallett and Mrs. Dan Merrill.

**Henry Hensche:** The value of the dollar has changed for everyone, not just the young artist. Yes, the art student has an economic problem here as do all students studying everywhere in this country today. If the art student is sincere he can make it here as well as anywhere else.

There have been comments made for and against the street artists. I'm for them. Many of the people attacking them do not have a fraction of their talent. These street artists are satisfying a want of the little man by giving him an image of himself and they are doing a wondrous job. They are not selling through agents or galleries, but by the sheer allure of their product.

So what if they work in the streets? Christ worked in the streets.

Henry R. Beekman, noted painter, etcher, illustrator and raconteur of New York and Westhampton, Long Island, is again in our midst. He is daily to be seen hard at work on the dunes or Pearl Street. One of his charming water colors is in the current show at the Art Association.

### High Praise For Hensche

Editor, The Advocate:

Thank you for printing such a good article about Henry Hensche and his current one-man show at the Karilon Gallery. For those of your readers who have missed this exhibition I urge them to see it while they still have the chance. Especially those readers who understand the work of Claude Monet. He gave the world great painting principles which Henry Hensche has fully understood and developed throughout his forty years of painting. Now it can be

August 16, 1962

truly said of him that he is America's Monet, interpreting poetically nature's moods, seasons, light, hours and atmosphere.

If only Monet were alive today I am sure he would be thrilled by these little masterpieces of Henry Hensche's. I think they would so arouse his curiosity by their clarity of light and the variety of color that he would wish to visit Provincetown. Also he would want to meet the artist who had appreciated him with love and intelligence and shown him lights and moods and colors not seen in his country.

Herbert Grace

BECAUSE of the many requests in person and via mail, the exhibition of Henry Hensche F.I.I.A.L., at the Karilon Gallery at 432 Commercial Street will be continued for an extra week. The huge crowd at the opening on August 10 was well rewarded. The show is a comprehensive display of the talent of Mr. Hensche. Two paintings were sold on opening night and the response to his work was most gratifying to Mr. Hensche. Many of his present and former students were there, some from as far away as Oklahoma.

# 10 Visitors Admire Work Of Chaffee

## Memorial Exhibition Continues To Attract Many To Hawthorne Gallery

A memorial showing of Oliver Chaffee's paintings continues to be a source of interest and pleasure to visitors at the Provincetown Art Association. The works, beautifully hung in the Hawthorne Gallery, are enjoyed not only by the connoisseur of art, but by those whose sole qualification for judging pictures lies in an appreciation of beauty and an association with and response to subject matter. There is an appeal both to artist and layman in the thoughtful and illuminating work of Oliver Chaffee.

The group of pictures include abstractions, flower pieces, and landscapes. The abstractions and flower pieces, brilliant in coloring and original in design, are like a fugue by Bach, joy and gaiety disguising the fundamental bigness of the shape and form which lies beneath. The landscapes, of earlier date but no less designed, express the permanence and weight of the mountains which, physically and spiritually, make the background of the scenes chosen for interpretation by Chaffee.

Dominating the canvases of the Midi is the Bau Blanc, the peak which, high against the sky, is the backdrop for the little towns within its shadow. Among those in its immediate protection are, Vence, La Gaude, St. Jeannet and St. Paul.

In the painting, "La Gaude," a beautiful achievement in a low scale, the Bau Blanc is the note which gives rhythm to the whole. The town is depicted in its entirety, subtle in form and movement and more truthful than the best photography. While the latter can reproduce the contour, it can never catch the sound of the music that is in all good painting, for those who have ears to hear as well as eyes to see.

In the "The Shrine," Chaffee has duplicated, with beautiful effect, the colors of old stained glass, rich crimsons, blues and greens, and the rarer jades. "The Chapel" is as bare and lifeless as it is in reality. The stark color befits the ancient building which has been robbed of its purpose by time and disuse. The landscape, "Colliure," with its boats and tiered walls is hot with the sun of the Riviera, and the "Rue du Paradis" is a ringing chord in the harmony which Chaffee composed during the fruitful years he spent in southern France.

The entire show is an inspiring one. That it is a memorial show is a matter of regret. It is impossible to regard the work of Oliver Chaffee without wishing that a painter of his integrity and lack of compromise could have lived to complete the vision of his aim and desire.



Arthur Diehl is to take the position of cadet engineer for two and a half years with the Edison Company, of Brooklyn, New York. After Mr. Diehl graduated from Yale in 1930, receiving

the highest distinction of summa cum laude, he took the post graduate course of 1930-1931 for his master's degree which he will receive in 1932.

111  
Pictures were life like.  
On account of his early "contracts" painted swiftly and was not approved by many P. artists. Most interesting talker. Any week day eve. "passers by" stopped in his studio door always open - Bld. next to Center Meth. Ch.

Again "passers by" never passed his window (~~shop~~) without stopping to "see" what Diehl's illustrated text or message of "the day" or happening.

Only son painted small picture of 518 Commercial (Hollyhock Cottage). Made sketch and painted it while last year in Yale (Probably his first and last order.

They lived in Grover Cleveland <sup>summer</sup> home Grey gables at Buzzard's Bay. Artist hated Week end crowds (even in 1923) in Provincetown - Always at Gray gables <sup>there</sup>.

72

## MEMORIAL EXHIBITION

The Provincetown Art Association is having a memorial art exhibition of the work of Florida Duncan.

Mrs. Duncan's loss is recent and so painful to her many Provincetown friends that it is especially gratifying to them to have this opportunity to view and to study her paintings. Her friends feel that she still lives in these beautiful water-colors. In her pictures artists see the touch of original genius, but her talent is also apparent to all who see her work for the first time.

Florida Duncan is unquestionably one of the greatest American water-colorists and we mean to include those who have gone before. Her technique has revealed possibilities in the medium heretofore unsuspected and her very personal sense of color makes each of her pictures beautiful.

Her design is always satisfying; it is the adequate structure upon which she builds her color harmonies.

Mrs. Duncan loved to portray the American countryside. She constantly visited remote sections of New England and interpreted in a new way the rural beauty which she discovered. She worked also in Pennsylvania and New York State. She loved the old red barns of the Catskill mountains with little gray farmhouses nearby, the blue of old farm-wagons and the gold of the pumpkins ripening between corn-shucks.

For many years she made her home in Provincetown and her pictures speak of her appreciation of our town and its environment.

Mrs. Duncan traveled extensively abroad. She liked particularly Brittany and the Dordogne section in France and the lake country in England which lies just south of the Scotch border. In all parts of the world which she visited she was interested in the rural life and scenery which supplied motifs for her pictures.

Her works received most favorable recognition. She has exhibited in all the most important water color exhibitions and was a member of the American Society of Water Colorists.

Those who view her exhibition will not need comment upon her work. It will be apparent that here is a talent, both rare and original.

## ART

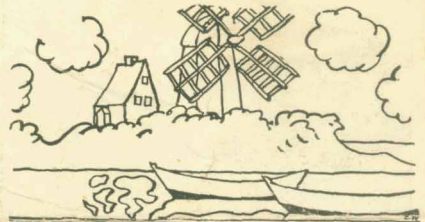
*Florida Duncan — Frosty Mornings — Red Apples —*



THE Florida Duncan Memorial Exhibition now current at the Art Association is an artistic event; it is the first time that so large a group of paintings by this artist have been seen together.

Mrs. Duncan displays a powerful mastery, a rich vitality, found only in the works of those artists who have a positive knowledge of their purpose and the courage and genius to achieve it.

Here is the stamp of something finished and perfect within its own



limits. Mrs. Duncan invented, out of her own need of expression, a method entirely original, entirely adequate. No hesitancy, no doubtfulness of purpose nor any consideration for the small matters of current taste or contemporary prejudice mar her work. In a line as direct as the path of a duck she

## SATIRE ON MODERN ART

Frank G. Henderson's comedy "We Think We Can," to be presented at the Wharf Theatre beginning Monday, July 27th promises to create quite a stir among local artists. "We Think We Can" deals with the extreme in modern art, and its creators. Mr. Henderson says he has not undertaken a serious treatise on art, and that good sports will take all the knocks and boosts in the spirit they are given.

The Wharf Theatre originally planned to produce "The Devil Was Sick" by the same playwright. After a reading of the staire, however, it was decided more suitable to, and more amusing for, a Provincetown production.

The author, Mr. Henderson, is an Englishman. Since coming to this country eight years ago as an actor, he has played in shows from coast to coast four times. He writes a play a year nowadays and plans to keep right on doing so until a success is achieved. (Then we hope he writes two a year)

Whether we like or dislike the Moderns, the production of Mr. Henderson's play is certainly propitious.

See P. 85

13

14

# Miss Molly Hand, Artist, Teacher

Special to the Journal.

ROSELLE, Sept. 4.—Miss Molly Hand, 59 years old, of 246 East Sixth avenue, died yesterday at her home after a short illness. She was the sister of State Senator Kenneth C. Hand, of Elizabeth. A retired teacher, she was well known as an artist and lecturer.

Born in Keene, N. H., the daughter of the late Rev. Aaron W. Hand and Matilda Butler Williams, she had resided here twenty-four years. She was a graduate of Keyport High School and attended Rutgers, Columbia and New York universities. She studied fine arts for four and a half years at the Pennsylvania Academy of Fine Arts and was a scholarship winner to the Art Students' League of New York.

Miss Hand was an instructor in Elizabeth elementary schools for twenty-four years. She also taught in schools of Monmouth County for three years. She was an art instructor in private studios in Elizabeth and here and at the Nancy Luzon School, and in Camp Kinyo, Vermont. Her pictures were sold to many private collections and exhibited in galleries and museums in England, Canada, Newark, New York, Montclair, Maine and Florida.

Miss Hand was a life member of the Art Students' League of New York; the Civic Club of Roselle, American Artists Professional League, the Fellowship of the Pennsylvania Academy of Fine Arts and the Art Council of New Jersey.

She was founder and past president, and secretary-treasurer of the Elizabeth Society of Arts. She is a former president of the June Bug Club, Philadelphia. She was a delegate at large to the Art Council of New Jersey and art chairman of the Civic Club of Roselle.

Miss Hand was a Sunday school teacher in East Baptist Church of Elizabeth and a number of other Union County churches and in the Arch Street Presbyterian Church of Philadelphia and in churches in Wildwood, Salem, and Keyport.

She had lectured for a number of New Jersey women's clubs and she had contributed articles to the School Art's Magazine, Readers' Round Robin, the American Art Student, Revue du Vrai et du Beau and The Art Digest. Her art contributions had been reviewed in Who's Who in American Art, Who's Who in New Jersey, Who's Who in the East and American Women. Her paintings were reproduced in The American Art Student, the Art Digest, and in the book, Art and Artists in New Jersey. Her only survivor is Senator Hand. The funeral will be from the Ogden Funeral Home, 458 North Broad street, Elizabeth.

16

## Katzieff To Paint Dartmouth College President

Julius D. Katzieff, of New York and Boston, a well known painter and popular among the artists of the summer colony here, has received a commission to do a portrait of President Ernest M. Hopkins of Dartmouth College.

Mr. Katzieff left town the early part of the week for Manset, Maine, where Mr. Hopkins has a summer home, to commence work on his subject.

Mr. Katzieff's work created quite a stir about town last season when he did a portrait of Amos Kubik, who last year paraded Commercial Street near the town hall daily in the old fashioned garbs of the Town Crier. The canvas was given to the Town by Mr. Katzieff and now is displayed in the show window at Cutler's pharmacy.

Other portraits by this artist include those of Mrs. Hopkins, wife of the Dartmouth college president; the late George F. Baker, a noted banker; Frederick Howland, president of the National Life Insurance Company; and Professor Ames, famous physicist at Dartmouth.

A representation of the artist's work may be seen at the current Modern Exhibition at the Provincetown Art Association Galleries.

## Provincetown Gave New Hope To Refugee Pilgrims



One of the paintings attracting considerable attention in the current exhibition at the Provincetown Art Association is that by Charles Kaesela depicting the arrival of the Schooner Gundel and her 29 Latvian refugees in Provincetown harbor a year ago. When this first show ends on Saturday the painting will be sent to a Boston gallery.

It was just a year ago at dawn on July 21 that Provincetown, scanning its harbor, found there a boat of strange design and weary demeanor. Quickly it became known that the craft was the 64-foot Gundel which had reached its first haven in the New World after a gruelling journey of 43 days from Dover, England. Aboard were 29 men, women and children, most of whom were Latvians and they had fled their native land to escape confinement in Russian concentra-

tion camps, which they feared would be their lot.

Though the Gundel was found to be in immaculate condition and her cargo of refugees in excellent health and all neatly mended, supplies were exceedingly low. Soon these began pouring aboard from a generous Red Cross service and an admiring town. It was learned that the skipper, Captain John Rosenberg, a Swede, had brought the Gundel across with nothing more than a second hand sextant,

an old watch and a single chart of the whole Atlantic coast. Yet he had been able to pick up Chatham Light without trouble.

When the Gundel left Provincetown Harbor a year ago last Thursday its people had ample supplies of everything from flour and yeast to candy and tobacco. It reached Boston the same day and many weeks later its brave people were admitted to the country they had braved so much to reach by a special act of Congress.

18

# Rosa Lee Gains Fame As Artist

## World's Littlest Painter Demonstrates Skill At Women's Club

Rosa Lee, world's tiniest portrait painter, who has her summer teaching studio on Bradford Street, recently gave a demonstration of her skill at a meeting of the Women's Department Club of Indianapolis and produced a portrait painting of Mrs. Robert Moorhead of that city within two and a half hours.

Commenting on the artist's work, the Indianapolis Star said, "Some oil portrait painters turn out, at the most, three portraits a year, but



Rosa Lee

postage stamp-sized Rosa Lee (four feet, one-half inch) finished her painting in two and a half hours.

"Under the sponsorship of the art department of the W. D. C., Rosa appeared to quickly outline the facial contours of Mrs. Robert Moorhead and produce a portrait in oils that few laymen would recognize as a hastily done job.

"Rosa's activities include more than just 'quick change artist' appearances. She has a portrait studio in Provincetown, Mass., from June to September and in the winter she teaches at Chicago.

"In 1947 Rosa Lee won a prize in the Hoosier Art Salon portrait division. Miss Lee bridged the transition from dancer to painter when she decided to become an 'educated artist.' Rosa began studying for a bachelor's degree in fine arts which she received in 1947 from the Art Institute and Chicago University."

Rosa and her "little" sister, Jennie, who have appeared several times in Provincetown in revivals of their famous vaudeville dances and

skits which won them fame from coast to coast in this country and in many of the cities of Canada as well, are looking forward to their return to their studio here where classes in portrait painting instruction will be resumed in the summer.

*Bought a home on Bradford St.*

## Rosa Lee Paints "Emily Dickinson"

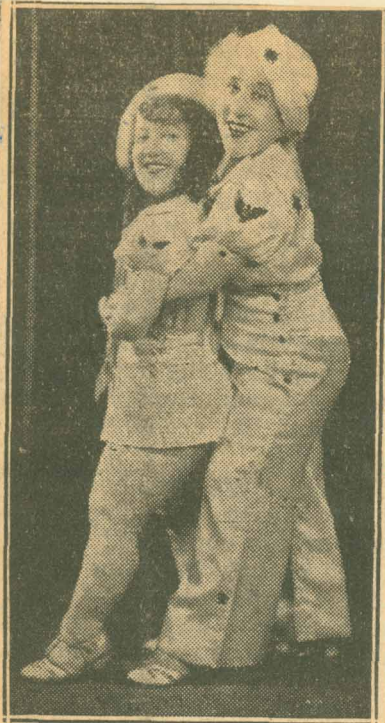


Rosa Lee, world's most petite artist, portrait painter and teacher, is shown here with the portrait painted by her of Virginia Thoms of the Provincetown Players in the role of "Emily Dickinson" in Dorothy Gardner's play, "Eastward in Eden" produced here for the first time last Summer. It is to be revived this season and will be seen again at the little wharf theatre during the week of August 22.

1951.

# Lee Petite Sisters In Doll Revue <sup>19</sup>

July 26 - 57



Jennie and Rosa Lee  
World's Smallest Sister Team

1947

When the Provincetown Lions Club began searching for stellar talent to entertain their guests, the members of State Lions Clubs at their convention here, they found a top attraction right here at home, Rosa and Jennie Lee, for years the famous Les Petite Sisters, World's Smallest Sister Team, who played in night clubs and on vaudeville stages throughout the country.

The tiny pair have just bought a place at the corner of Bradford Street and Kendall Lane which Rosa has transformed into a studio where she will teach portrait painting this summer. She is only four feet, one inch tall and her sister is considerably shorter. Rosa is now following a lifetime ambition in turning to an artistic career. She holds a Bachelor of Fine Arts degree from Chicago University and is the winner of the portrait prize given by the Hoosier Salon of Indianapolis, Indiana, this year. Her painting of Mother



The Lee Petite Sisters Jennie and Rosa Lee by popular request will present their Doll Revue featuring their own original impersonation of Mickey and Minnie Mouse in person at the Knights of Columbus Hall, Tuesday afternoon, July 31, in a continuous matinee performance from 2 to 3:15.

On this afternoon, Rosa Lee, who conducts the Rosa Lee Summer School of Portrait Painting, will lay aside her huge palette that is winning her fame in art circles, to join her even smaller sister, Jennie, and again become the world's smallest sister team,

which toured the United States and Canada in the heyday of vaudeville.

The Lee Petite Sisters will offer a colorful and interesting assortment of dance routines featuring the French Can Can, Harlem Strut, Musical Comedy Sister number and Afro Cuban Conga. La Petite Jennie will solo in an Hawaiian Hula that was featured throughout the United States and Canada, also in the Mexican Hat Dance and a difficult Russian routine, in a program that delights the grownups as well as the children. Bert Perry will be at the piano.

1958

Continue to visit P. and  
their little home cor. of  
Mayo-Atkins Rd. + Bradford St.  
More friends + students  
from their home town Chicago  
each year.

in E'



20

**GOLD MEDAL WINNERS AT ART EXHIBIT.**



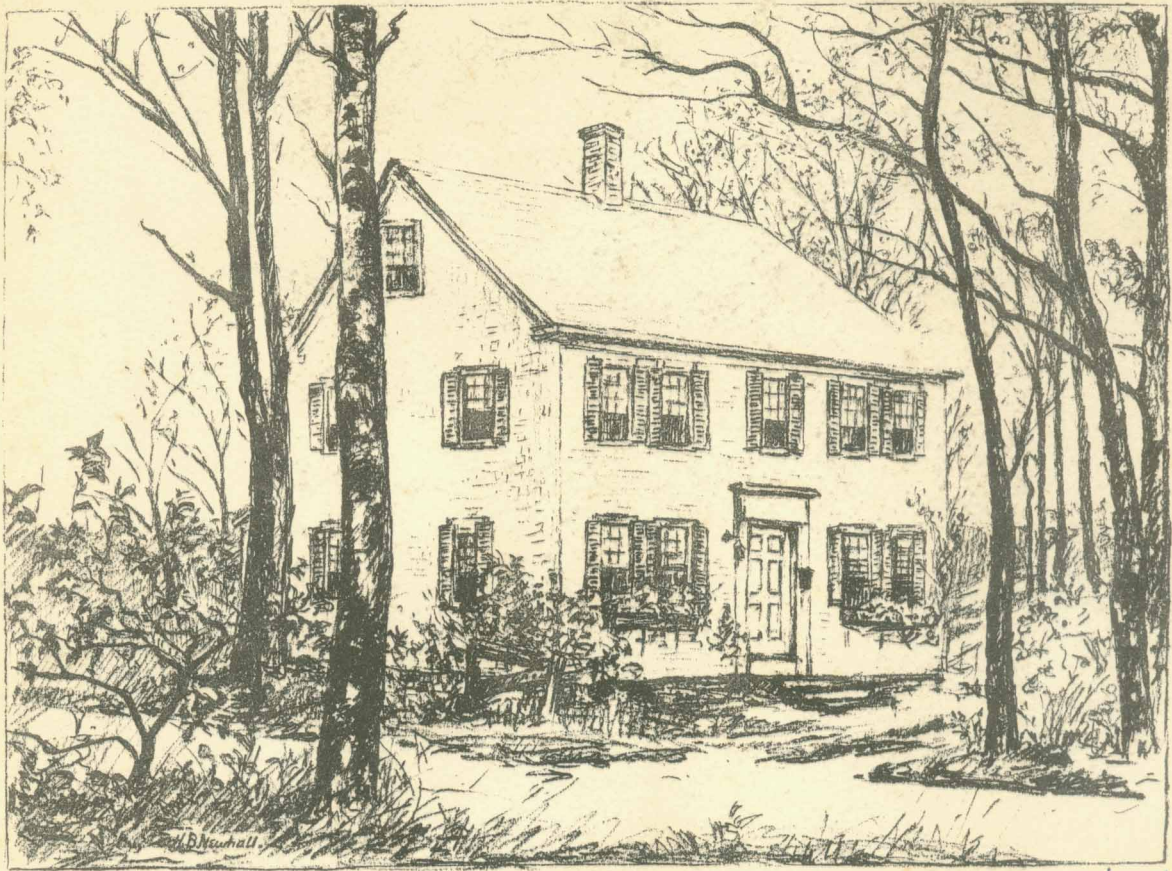
**"Cape Cod,"** by Richard Miller of Provincetown, Mass., recipient of award for distinguished painting at the exhibition of the Allied Artists in the Brooklyn Museum.

**PRIZES ARE AWARDED  
BY ALLIED ARTISTS**

**Two Gold Medals and \$300  
Given for Paintings and Sculpture  
at Brooklyn Show.**

The award of two gold medals and cash prizes totaling \$300 in the twentieth annual exhibition of the Allied Artists of America at the Brooklyn Museum was announced yesterday.

The gold medal of honor for a distinguished painting was given to Richard Miller, Provincetown, Mass., for his canvas "Cape Cod."



B. Newhall

Newhall

27 Brewster St.

## Well Known Artist Dies

John Noble, well known artist and former summer resident, died Saturday, January 6, at the Bellevue Hospital, New York City. He was 59 years old.

Noble was born in Wichita, Kansas, on March 15, 1874, the son of John and Elizabeth Turner Noble. His early life was spent as a cowboy in the Southwest. He then enrolled in the Cincinnati Academy of Fine Arts and became a competent draftsman and cartoonist working for awhile as a newspaper cartoonist. Later he went abroad to study painting, studying in Paris at the Academy Julian and the Beaux-Arts, in Brussels, and in England. He lived 21 years along the Brittany Coast, painting many pictures of the picturesque Breton fishermen.

In 1922 he received the \$100 Salmagundi prize, the next year he won the William A. Clark \$500 prize of the Corcoran Gallery of Art in Washington and in 1928 he won the Carnegie prize of the National Academy of Design.

Mr. Noble's painting was deeply imaginative with a mystic, spiritual flavor. First of all he was a visionary, but beyond that he had the craftsmanship and the strength to put his visions soundly together on canvas. The foggy, wind and rain swept atmosphere of the Brittany country was the principal source of his inspiration. So often did he paint an old white horse helping to land the boat that people who saw his paintings began to believe that only white horses were used for this purpose.

Provincetown remembers Mr. Noble particularly for his work with the Art Association. He was director from 1921 to 1923, and it was largely through his efforts that the present museum was purchased and remodeled. His only club was the Beachcombers of Provincetown.

Mr. Noble is survived by his wife, the former Amelia Peiche, of Strasbourg, whom he married in 1909, and their two children, John and Towanda Noble.

## JOHN NOBLE ON ART AND ARTISTS

John Noble whose fame as an artist is rivalled by his notoriety as an illuminating conversationalist, in an interview with J. C. Johnson prominent newspaper man and former editor of the Tip Bit column in the Advocate, expressed his views on Art and Artists recently.

"The lowest form of work becomes an art when done right. Some of our greatest artists never took a lesson. Yet I'd advise one interested in art to go to a school; at least learn how to draw.

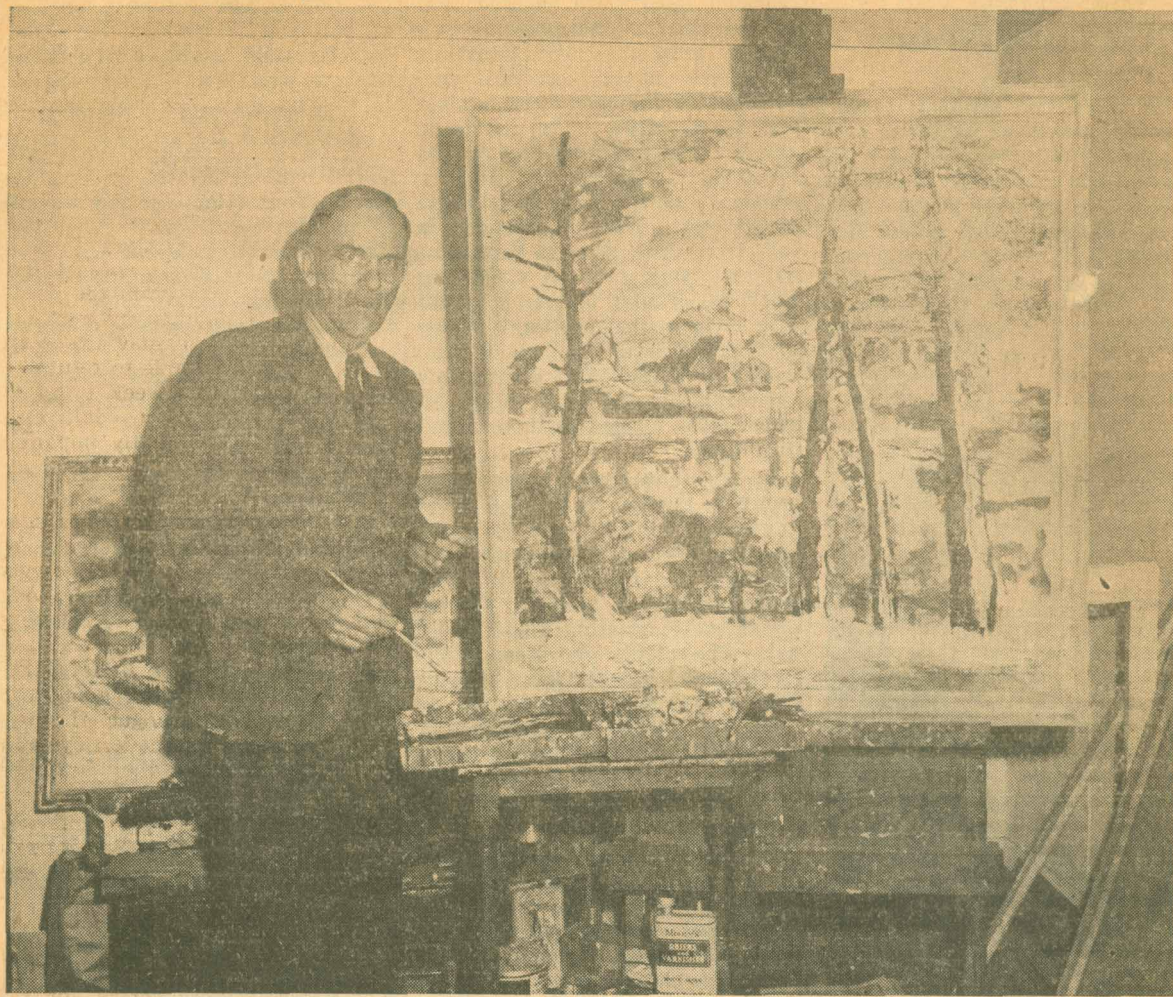
"But bear in mind, there is a distinct difference between an artist and a painter. A painter may be a master of technique, yet never in all his days become an artist. He has not the spark of soul that the artist has. The artist may not even know how to draw; but eventually he will work out his problem and do the inspired sort of work the painter is not capable of doing".

→ to here.

cent paintings are of scenes there. Charlie Heinz was for the most part so quiet as to be almost inarticulate and, in appearance, seemed to have but little color. But he found that when he laid the hues in his paintings. Of all he was perhaps the boldest but ever the master of rich color and his work could always be recognized by his vibrant reds and brilliant yellows. An impressionist rather than realist he used color to give his work a strong and sculptural effect. At last Saturday's get-together of the Beachcombers which includes a number of the country's best artists and writers, homage was paid in a period of silence to Charlie Heinz, and later members praised his fine and sincere craftsmanship in the field of painting. The Beachcombers also plan to acquire a Heinz painting to add to their collection representing the finest work of artist-members who have died.

Virgil J. Baillie of 484 Commercial Street, a nephew of Mr. Heinz, left for Shelbyville Friday for the services on Sunday. Two sisters, Mrs. Ethel Shaw and Mrs. Edna Kircher, and five nephews and two nieces, all of Shelbyville, survive

Jan. 8 Many Mourn Passing Of Fine Artist 1953



Charles Heinz with a painting of a scene in Wellfleet where he found so many subjects which he captured with bold vigorous colors on his canvasses.

Many townspeople and close friends were saddened Friday to learn of the death on the previous day of Charles Heinz, 67, one of the best known and one of the older painters of Provincetown where he had lived for the past 27 years. He died at the Decatur and Macon County General Hospital where he had been taken from a hospital in Shelbyville, Illinois, his native town to which he had gone early in November to spend the Winter with his sisters, as he had done in several previous years.

Funeral services were held in Shelbyville Sunday afternoon and the remains were interred in the Glenwood Cemetery of that place.

Mr. Heinz was not in good health when he left Provincetown November 7 to drive his jeep to Illinois, and shortly after he reached Shelbyville he was admitted to the hospital there. He was found to be suffering with diabetes and later cancer was discovered.

He was a son of the late Christopher and Melinda Heinz and in his early days as a young man, Mr.

Heinz helped his father who was a gardener on a large estate. Later he became a sign painter but then turned his attention to art. He studied at the Washington University School of Art in St. Louis and in the Academy of Fine Arts in Chicago. Attracted by the fame of the late Charles W. Hawthorne he came to Provincetown to study at his school, as well as with the late Richard Miller.

Mr. Heinz was a trustee of the Provincetown Art Association of which he had been a member for many years. Also for many years he was a member of the Beachcombers and for a period served as the Skipper of that organization. He was a member, as well, of the famous Salmagundi Club of New York City. Among the galleries which show his work are the Springfield Museum of Springfield and the Fitchburg Museum of Fitchburg. His paintings are also found in fine private collections throughout the country. When Dr. Carl Murchison of Provincetown began expanding his now notable collection he started with paintings by

Heinz. His canvases were important contributions to the Summer exhibitions of the Provincetown Art Association for many years. Recently he exhibited at the Cape Cod Art Association gallery in Hyannis. Last Summer his "Old Boat Aground", painted in Wellfleet won a prize at the latter gallery. This canvas is now at the University of Illinois where his close friend, La-Force Bailey, a Provincetown Summer resident, is in charge of the art department.

Lower Cape Cod seemed ideally suited to Mr. Heinz and his work. From his studio home over near Shank Painter Pond he roamed about in his jeep searching out the scenes to put on canvas. When the weather was chilly he used a portable heater in the station wagon while he painted in comfort. The jeep was an acquisition of recent years. Prior to then a boy's delivery wagon tied onto a bicycle transported his easel, canvas and painting tools. His jeep made it possible for him to spend much time around the lovely sections of Wellfleet and many of his more re-

*Continued  
from  
here*



**W**HAT the sturdy Yankee fisherfolk of a prosperous new England fishing village looked like during the first quarter of the century and how well a noted American artist and art teacher painted them is reflected by a large retrospective show of the work of Charles W. Hawthorne (1872-1930), just now opened for the summer in Provincetown. The exhibit is at the Chrysler Art Museum, established in 1958 by Walter P. Chrysler jr. in a vacated mid-nineteenth-century Greek Revival church.

The paintings, from prominent museums and art collectors, cover the whole of Hawthorne's active life as a painter, from the turn of the century to 1930.

Hawthorne was to Provincetown, at the boot-tip of Cape Cod, what William M. Chase was to the Shinnecock Hills of Long Island and Robert Henri and Hans Hofmann were to New York and Massachusetts—a painter and art teacher who attracted many followers and who brought fame to the community he worked in.

### *Large Classes*

Noted as a teacher—his classes were among the largest of the time—Hawthorne is credited as much as anyone with helping transform the simple fishing village where he settled about 1900 into an attractive large summer resort and artists' colony.

After Chase, Hawthorne was one of the first to advocate art teaching in the open air before large classes gathered on beaches and piers, where he rigged up his easel and canvas and demonstrated before student groups consisting mostly of young women in copious gowns, ruffles and bows and young men in shirtsleeves and stand-up linen collars.

Though his works are not as widely known today as the record of his prowess as a teacher, the

paintings are deeply real and such respectfully human documents of the life of Provincetown that they constitute an enormously impressive show.

### *His Subjects*

Favorite subjects of Hawthorne's were the fishermen among his Provincetown friends and neighbors, simple, rugged and weather-worn men of the sea, both Yankee and Portuguese alike, and their womenfolk, both young and old. In important works he groups several of these figures together (sometimes in their Sunday dress) or depicts single figures in working clothes often with the fish which are the symbols of their everyday occupations.

Hawthorne was not rebellious, as were his friends of the so-called "Ash Can" school, of the early century. Nor was he as conventional a painter as many of the members of the National Academy, of which he became a member. He belonged to a period when natural and realistic painting thrived, and was uninfluenced by the modern ideas that were beginning to make their message felt.

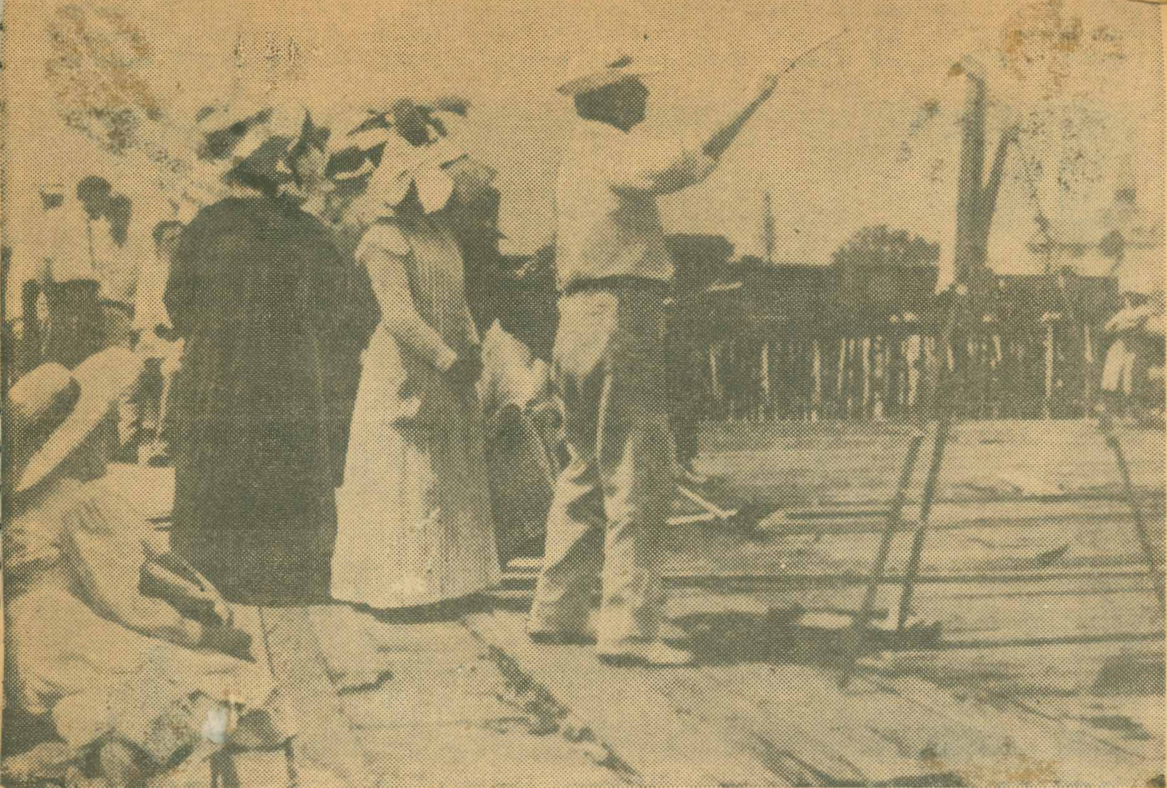
Thus among the paintings are such uncompromisingly natural and realistic works as his "The Captain, the Cook and the First Mate," lent by the Cedar Rapids Art Association, of Cedar Rapids, Iowa; the "Fisherman's Daughter," from the Corcoran Gallery in Washington; "A Portuguese Fisherman," from the Carnegie Institute, Pittsburgh, and the figure of

an old man at the tiller of a sailing dory entitled "The Boat Steerer" in the Chrysler collection itself.

### *Individual Note*

Hawthorne, as painter, personifies conservatism in art, but not without his individual note, as in color, which is of a somber and generally low-keyed quality. Nor is his sense of form and character in his paintings without individuality, being supported generally by sound craftsmanship and drawing both fluent and natural.

But the large show in the village church-museum tells more of Hawthorne's human likes than perhaps anything more particular. All of his work (especially that which relates directly to Provincetown) constitutes a wonderfully imposing and rich record of the place, the time and the human inhabitants.



Charles Hawthorne teaching a class of students of painting during the early 1900s on a fish wharf in Provincetown, Mass., where he painted and taught for many years.

EIGHTEEN



Hawthorne's "The Captain, the Cook and the First Mate," one of the paintings of local fishermen in the retrospective show of his work in Provincetown this summer.

# Rites Tomorrow For Miss Hand

ROSELLE, Sept. 3. — Funeral services for Miss Molly W. Hand, 59 years old, of 246 Sixth avenue east, who died Monday at her home after a short illness, will be held tomorrow afternoon in the East Baptist Church, Elizabeth. Friends and relatives may call at Odgen's Funeral Home, 458 North Broad street, Elizabeth, prior to the services.

Miss Hand is survived by her brother, State Sen. Kenneth C. Hand, of Elizabeth, and two nieces, Miss Jane W. Hand, of Elizabeth, and Mrs. Robert P. Smith, of Syracuse, N. Y. She was the sister of the late Donald D. Hand, of Hillside. A retired teacher, she was well known as an artist and lecturer.

A retired teacher, Miss Hand gained prominence as an artist and lecturer. She was born in Keene, N. H., and resided here for twenty-four years. A graduate of Keyport High School, she attended Rutgers, Columbia and New York universities. She studied fine arts at the Pennsylvania Academy of Fine Arts and was a scholarship winner to the Art Students' League of New York.

Miss Hand was an instructor in Elizabeth elementary schools for twenty-four years. She also taught in schools of Monmouth County for three years. She was an art instructor in private studios here and in Elizabeth, at a Vermont camp and at the Nancy Luzon School here. Her pictures were sold to many private collections and were exhibited in galleries and museums in England, Canada, Newark, New York, Montclair, Maine and Florida.

Miss Hand was a member of a number of art groups. She was founder and past president and secretary-treasurer of the Elizabeth Society of Arts. She lectured for a number of New Jersey women's clubs and contributed articles to a number of art magazines. Her paintings were reproduced in a number of periodicals.

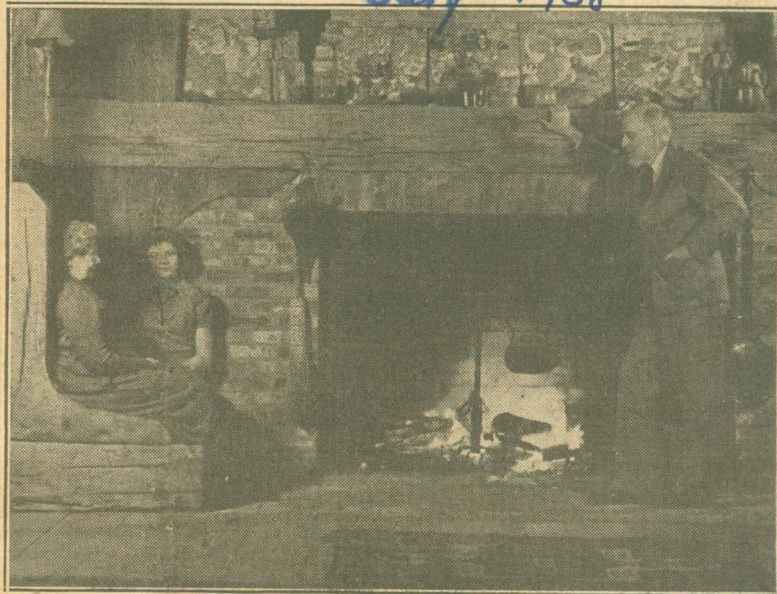
Active in church affairs, Miss Hand was a Sunday school teacher at the East Baptist Church in Elizabeth and had done similar work in other churches.

Long resident  
of Eliz. - taught  
there - Studied  
in P'town  
with "Webster"  
Going up the  
aisle toward  
altar in  
Cathedral  
her finest  
"painting"  
See  
Her Block-prints  
numerous and  
graphic.  
One"

~~29~~  
29

## Famous Studio Will Open To Visitors

July - 1938

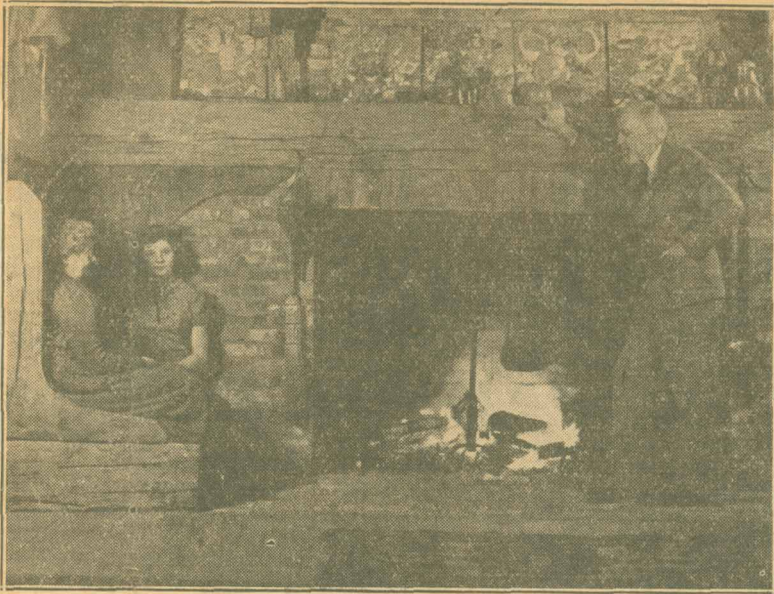


Brayton and Gray

Among the many noted homes and studios which will open to visitors on August 4 and 5, for the benefit of the Church of St. Mary of the Harbor, will be the studio and home of Mr. and Mrs. Frederick J. Waugh. Above is a glimpse of the studio fireplace, Mr. Waugh leaning on the mantel and, seated, Mrs. Waugh, and grandchild, Jeanne Clymer.



## A Famous Artist Is Gone From Cape



Funeral services were held today for Frederick Judd Waugh who died Tuesday. He is seen here leaning on the mantle of the fireplace in his studio talking to Mrs. Waugh and their grandchild, Jeanne Clymer.

### F. J. Waugh Dies, Last Rites Today

#### Friends And Admirers Mourn Passing Of Great Marine Artist

This afternoon friends, neighbors and fellow artists gathered at the Church of St. Mary of the Harbor to pay their last respects to Frederick Judd Waugh, the most noted of Provincetown painters and one of the greatest marine artists of the present day, who died Tuesday afternoon about three o'clock at his home at 76 Commercial Street just three days before his 79th birthday. Although Mr. Waugh had been in failing health for the past months he continued to work eagerly at his painting and writing.

In addition to his many friends and admirers who attended the services this afternoon a number of out-of-town people came to the beautiful little church in Provincetown, the church to which Mr. Waugh contributed so much in the original conception and the interior decoration. And messages of condolence came to the bereaved family from all parts of the country when Mr. Waugh's passing became known.

Pallbearers were artist friends of Mr. Waugh.—Arnold Geissbuhler, Eric Freis, Thomas G. Blakeman, Jo

Hawthorne, Edwin W. Dickinson, Chauncey Hackett, Robert Nesbit and Cleveland Woodward. Honorary pallbearers were William Paxton, Albert Groll, John Whorf, Horace Hallett, George Elmer Browne, S. Osborn Ball, John Foster, Ralph S. Carpenter and William F. Gilman.

Interment was in the Snow Cemetery, in Truro.

Frederick Waugh was born in Bordentown, N. J., on September 13, 1861, the son of two able artists, Samuel Bell Waugh, who painted the portraits of Presidents Lincoln and Grant among other notables of his day, and Mary Eliza Young Waugh, a skilled miniature painter whose talents were in great demand and who painted a miniature of the Swedish Nightingale, Jenny Lind. Mr. Waugh's sister, Ida, was also an artist of ability.

Mr. Waugh received his early art training at the Pennsylvania Academy of Fine Arts in Philadelphia and later at the Academie Julian in Paris. In 1892 he married Clara Eugenie Bunn of Philadelphia and for the next fifteen years Mr. and Mrs. Waugh resided in various places in Europe and while abroad Mr. Waugh illustrated for the Graphic and other London newspapers. Even prior to 1892 he exhibited his work at The Salon in Paris and later in the Royal Academy in London. In 1929 Mr. Waugh was the winner of the \$1,000 Palmer Memorial Marine Prize of the National

Academy of Design. His paintings seemed to have the greatest appeal and to satisfy a hunger for the sea among the landlocked centers of the nation and this was particularly true of Pittsburgh where Mr. Waugh was the winner of the \$200 popular choice prize awarded by the Carnegie Institute for four consecutive years.

Paintings by Mr. Waugh are the prized possessions in many private collections here and abroad and they are found as the permanent acquisitions in many public museums. Included among these are the Bristol Academy and the Walker Art Gallery in English cities, the Durban Art Gallery, Natal, South Africa; National Gallery in Washington, D. C., and the Metropolitan Museum of Fine Arts in New York City; also in the Brooklyn, N. Y. Institute and the Art Club of Philadelphia; in Austin and Dallas, Texas, collections, in the Delgado Art Museum of New Orleans, the Pennsylvania Academy of Fine Arts, Philadelphia; the Montclair Art Museum, the Toledo, Ohio, Museum of Art, the Lotus Club, National Arts Club, the St. Louis City Art Museum.

Mr. Waugh's uncanny ability to catch and transfer with colors on canvas the wild, tumbling spray of breaking water is revealed in three great murals of Niagara Falls which were painted for three Great Lakes steamers, the S. S. Greater Detroit, the S. S. Greater Buffalo, and a Detroit and Cleveland Navigation Co. steamer.

In 1909 Mr. Waugh was admitted to full membership in the National Academy and he was also member of the Bristol Academy of Fine Arts, the Royal West of England Academy, Episcopalian, as well as of the Salmagundi, Lotus and National Arts Clubs of New York and the Boston Art Club.

Mr. Waugh was an indefatigable worker and was little seen about Provincetown, spending most of his time in his lovely home and studio in the West End, a studio breathing the atmosphere of the sea and ships and of the Cape. Built of the great timbers brought in from ships wrecked on the Back Shore, supported by the "knees" of these same ships and hung with their blocks and

tackle, with great chains and other fittings, the studio is a famous spot on Cape Cod. Here were created the marine scenes that brought fame to the dean of Provincetown artists and endless pleasure to those who thrilled to the glorious shore and surf scenes as laid on canvas by Mr. Waugh. These are left behind him to give delight to many generations in the years to come.

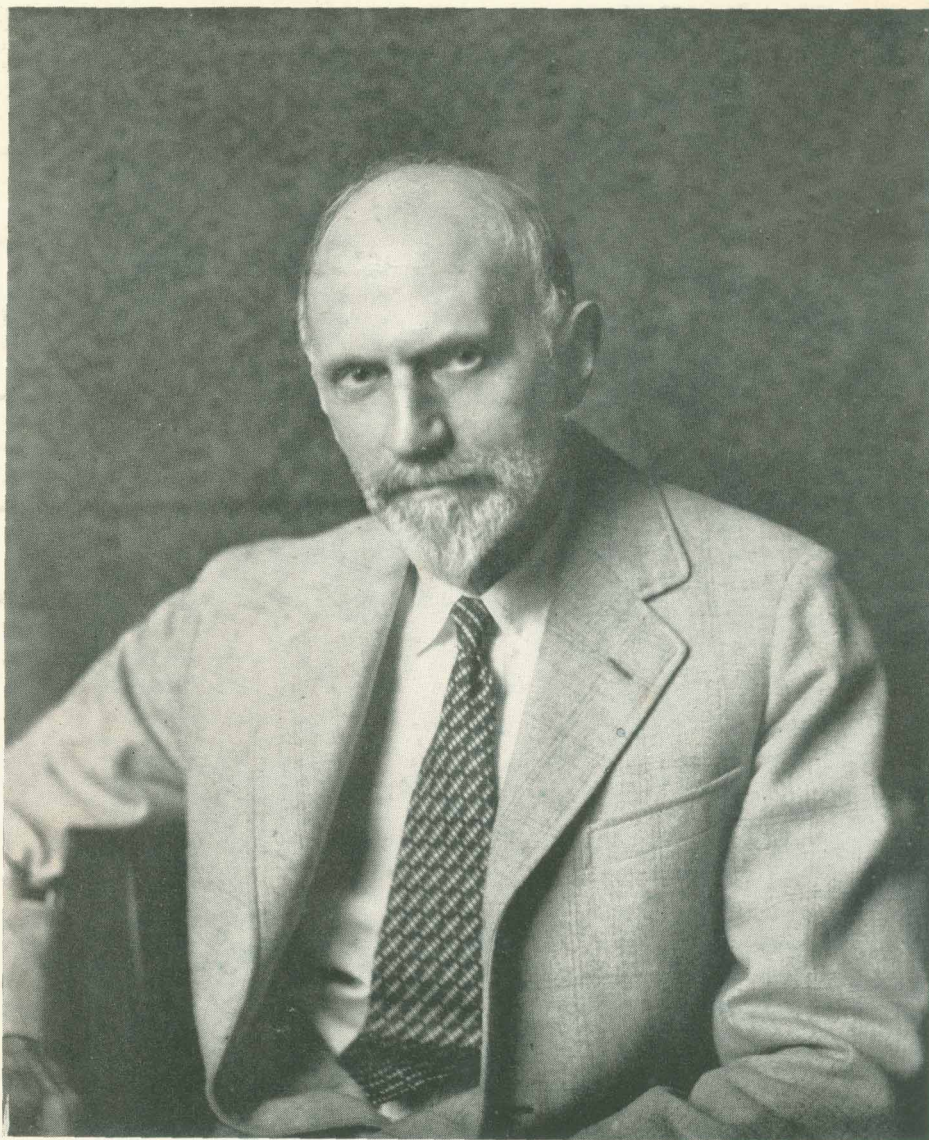
Mr. Waugh, however, did not confine his brush to the painting of marine scenes. A particularly lovely exception is the mural painting of the Madonna and Child in back of the baptismal font in the Church of St. Mary of the Harbor here, and another is "The Night of the Holy Grail" which hangs in the National Museum in Washington.

In spite of his fame and success as an artist, Mr. Waugh had an abiding urge to write, particularly imaginative stories for youngsters, and he devoted considerable time to spinning weird and unusual tales. Some of these tales appear in a published volume, "Clan of the Munes."

Mr. Waugh is survived by his widow and two children, Coulton, who is carrying out the artist tradition of his ancestors and who is carving out an important niche for himself as a painter of the modern school and as a caricaturist; also a daughter Gweneth Clymer, a noted New York style creator and designer.



Tracy



**FREDERICK JUDD WAUGH, N.A.**

Born in Bordentown, New Jersey, September 13th, 1861; son of S. B. Waugh, portrait painter. Pupil of Pennsylvania Academy of Fine Arts; Julian Academy in Paris.

Member of Royal Academy of the West of England, Bristol; Associate National Academy, 1909; National Academy, 1911; Salmagundi Club, 1908; Lotos Club (life); National Arts Club (life); Connecticut Academy of Fine Arts; Fellowship of Pennsylvania Academy of Fine Arts; Boston Arts Club (life); North Shore Art Association; American Federation of Arts; Grand Central Art Galleries; Art Association, Kent, Connecticut; Art Association, Provincetown, Mass.

Awarded Clarke prize, National Academy of Design, 1910; gold medal, Buenos Aires Exposition, 1910; prize Boston Art Club; Harris bronze medal and \$300, Art Institute of Chicago, 1912; prize, Connecticut Academy of Fine Arts, 1915; silver medal, Panama Pacific Exposition, 1915; gold medal, Philadelphia Arts Club, 1924; Palmer Memorial prize \$1000, National Academy of Design, 1929. Palmer Prize \$500, National Academy of Design, 1935; Purchase Prize, Buckhill Falls Art Association, 1935; Popular Prize, Carnegie International Exhibition of Paintings, 1934, 1935, 1936, 1937, 1938.

34

MEMORIAL EXHIBITION

PAINTINGS OF THE SEA

by

FREDERICK JUDD WAUGH, N.A.

1861-1940

GRAND CENTRAL ART GALLERIES, INC.

15 Vanderbilt Avenue

(Grand Central Terminal)

New York City

March 9th to 27th, 1943

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Grand Central Art Galleries, Inc.

An issue of The Christian Science Monitor last week carried a reproduction of a great marine painting by that master, Frederick J. Waugh who helped make Provincetown famous as an art colony by having his home here for many years. The painting is titled, "Late Autumn, Coast of Maine," and about it the Monitor's veteran art critic, Dorothy Adlow, has this to say, "Through all the days of his career, Frederick Judd Waugh (1861-1940) painted the sea. While his contemporaries struggled with the oddities of modern art styles, he continued to work in a naturalistic manner. He painted the rolling surf, the foaming breakers. His skillful portrayals elicited the enthusiasm of many people.

"He was the son of a portrait-painter. Though his father discouraged the profession of artist, young Waugh insisted upon entering the Pennsylvania Academy of Fine Arts; and later studying in Paris. He settled in Provincetown, Massachusetts where he was surrounded by the sea, which he loved so much. Once he declared humbly, 'I hope that some day I can paint one picture of which I can say, This is the sea.'"

1954

*Foreword*

FREDERICK JUDD WAUGH who was undoubtedly one of the best beloved of American artists was the son of a painter who in his time was hardly less well known. Seven members of his immediate family achieved distinction as painters and the family itself is an odd one. The name Waugh is Scottish but Mr. Waugh's family came to Pennsylvania at the request of William Penn who — a family legend states — found it convenient to have about him certain hardy Scots who were not by their religion bound to the ways of non-aggression. The Waughs were Presbyterians and also according to legend were useful men when there was trouble with the Indians which happened even in Pennsylvania. In later days the Waughs became landed farmers and when the father of the marine painter, Samuel Bell Waugh, at the age of fourteen announced his desire to become an artist he was rebuked by his parents who thought so bohemian a desire unbecoming to their son. The boy's grandfather, however, took a more sympathetic view and sat patiently while young Samuel drew his portrait with that of the young painter's brother and sister, adding, when the composition seemed to demand it, a fancy head. This excellent work, which is still preserved in the family, was executed upon a piece of linen sheeting.

As Samuel Waugh grew older his family did not relent and finally rather than give up his dear ambition, the young man ran away to Italy. This was before the year eighteen thirty and such a journey was a very real adventure, especially in the way it was carried out by the young artist. Italy was still divided into Papal States and the ambitious American made his way from place to place by his talent in painting portraits. A friend went before to some small town proclaiming the great Waugh, a famous painter of portraits, would soon arrive. In many of these places an American had never at that time been seen. As Waugh's talent was real enough he not only made his living but accumulated enough to spend his winters in Rome where his diary states he became known to the important artists and men of letters who then as ever congregated in the Eternal City. He also went about with the aristocracy and painted the portraits of many of its members. More important perhaps he induced his friend, the sculptor Thowaldson, to pose for him and did a very spirited portrait. After seven years he returned to Philadelphia; his style was well formed and so much resembled that of Sir Thomas Lawrence that when that painter died it was suggested to Waugh that he remove to London to step into his shoes. However, he was not at all inclined to become an expatriate and lived in Philadelphia where he became a most respected painter doing both Grant and Lincoln from life. These portraits are both well known today. After the death of his first wife, he married a distinguished miniature painter, a member of the Franklin family of Philadelphia. She, in the year 1861, became the mother of Frederick Judd Waugh.

The boy was brought up with his two half-sisters in a happy home and in artistic surroundings. His half-sisters, Amy and Ida Waugh, were exceptionally gifted; Amy was a pianist and Ida achieved national reputation as a painter of babies. Their big house on Pine Street was full of the treasures their father had collected in Italy and among their friends were the Gilders, the Biddles and the Mendenhalls as the first Mrs. Waugh, the mother of Amy and Ida, was a Mendenhall.

Frederick did not like school, or rather schools. He appeared to be a somewhat restless boy chiefly interested in the creatures of the woods and over fond of swimming in the Schoolkill. It was hard to determine what was the boy's chief interest; he thought himself that he might become an engineer. And then, quite suddenly, when he was about nine he decided to become a painter. Perhaps his father was somewhat amused; in any case there were none of the stumbling blocks in the way of the son which the father had had to overcome. In Philadelphia he studied at the Academy under Thomas Eakins and his father provided means for him to go to Paris and to spend his summers at Grez where many of the young painters of the day were walking in the footsteps of the elder Millais. John Alex-

36

# Grand Central Art Galleries

INCORPORATED

*A non-profit organization founded and operated  
solely in the interests of the American Artists.*

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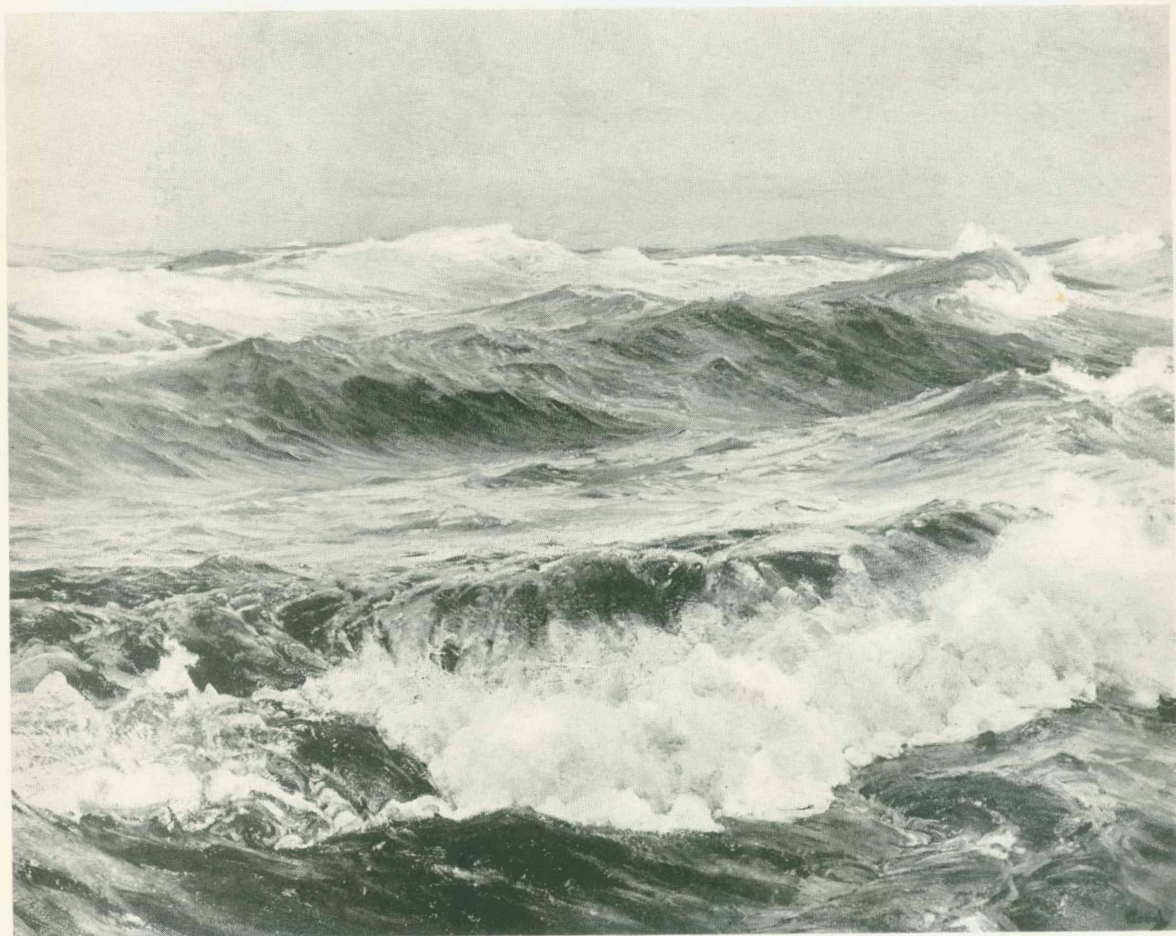


POUNDING SURF

Awarded the Popular Prize in the 1938 Carnegie Institute International Exhibition of Paintings  
*(Loaned by the Carnegie Institute, Pittsburgh, Pa.)*

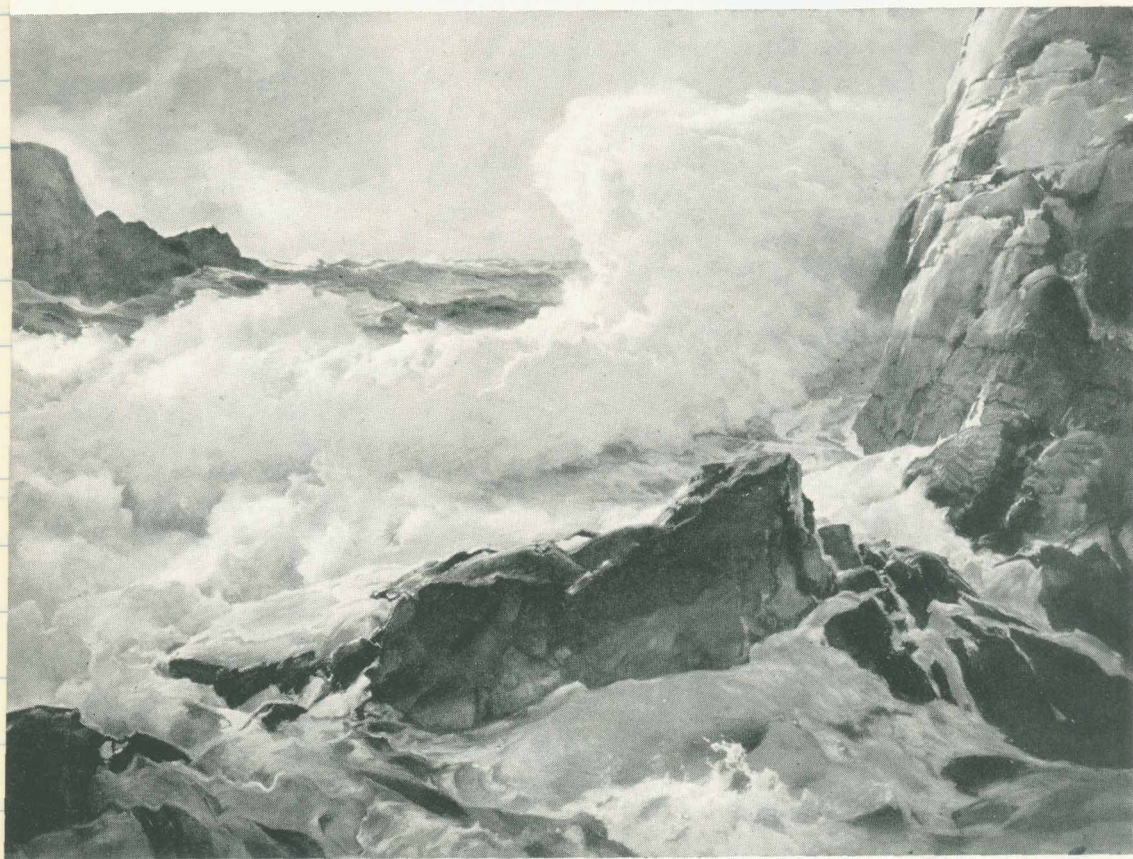


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ROARING FORTIES

*(Loaned by the Metropolitan Museum of Art)*

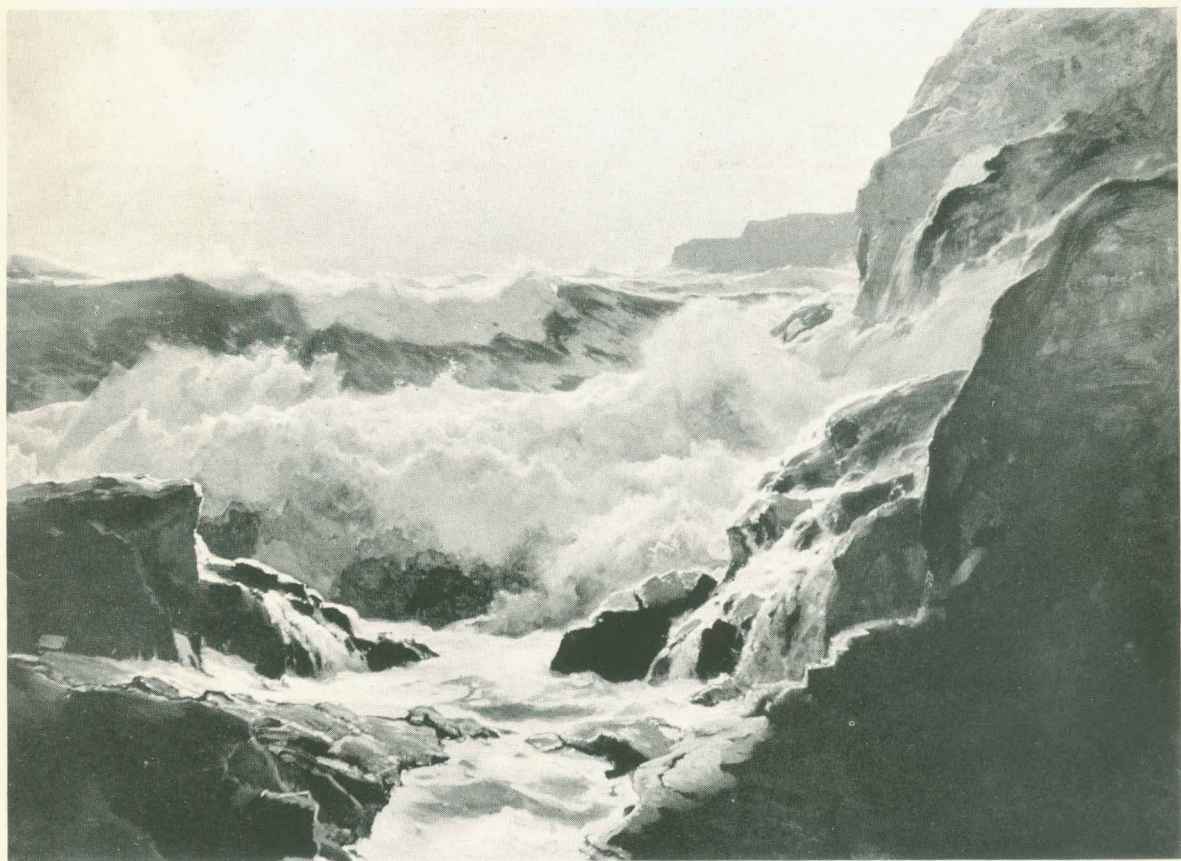


ANTE MERIDIAN

warded the Popular Prize in the 1935 Carnegie Institute International Exhibition of Paintings

*In the private collection of Mr. & Mrs. W. H. Aldridge*

*(Not included in exhibition)*



MERIDIAN

Awarded the Popular Prize in the 1937 Carnegie Institute International Exhibition of Paintings  
(*Loaned by Mr. & Mrs. Ernest E. Quantrell*)

41

## CATALOGUE

- \* 1. Roaring Forties  
*Loaned by Metropolitan Museum of Art*
2. Passing of a Gale
- \* 3. Passing Cloud (*Moonlight*)  
*Loaned*
- \* 4. Cool Dawn  
*Loaned*
5. Gale
- \* 6. Pounding Surf  
*Loaned by Carnegie Institute, Pittsburgh*
7. Gathering Fog
8. Sea and Rocks
- \* 9. Big Water  
*Loaned by Mr. & Mrs. Ernest E. Quantrell*
10. Hard Blow
11. Sou'wester
12. Tossed Spindrift
13. Ten Thousand Feet Up
- \* 14. Rock and Sea  
*Loaned by Mr. & Mrs. Walter C. Teagle*
15. The Loud Resounding Sea
16. Brine and Mist
17. Town Landing, Provincetown
18. The Ancient Sea
19. Off Cape Cod
20. Unexplored
21. Moonrise and Afterglow
22. Sunlit Sea
23. Breakers
24. Trade Winds
- \* 25. Sunset  
*Loaned by Mr. & Mrs. Ernest E. Quantrell*
26. The Sea
27. Sweeping Seas
- \* 28. Beyond the Shoreline  
*Loaned*
- \* 29. Turn of the Tide  
*Loaned*
- \* 30. Morning  
*Loaned*
- \* 31. Crescendo  
*Loaned by Mr. & Mrs. Ernest E. Quantrell*
- \* 32. Line Squall  
*Loaned by Mr. & Mrs. Ernest E. Quantrell*

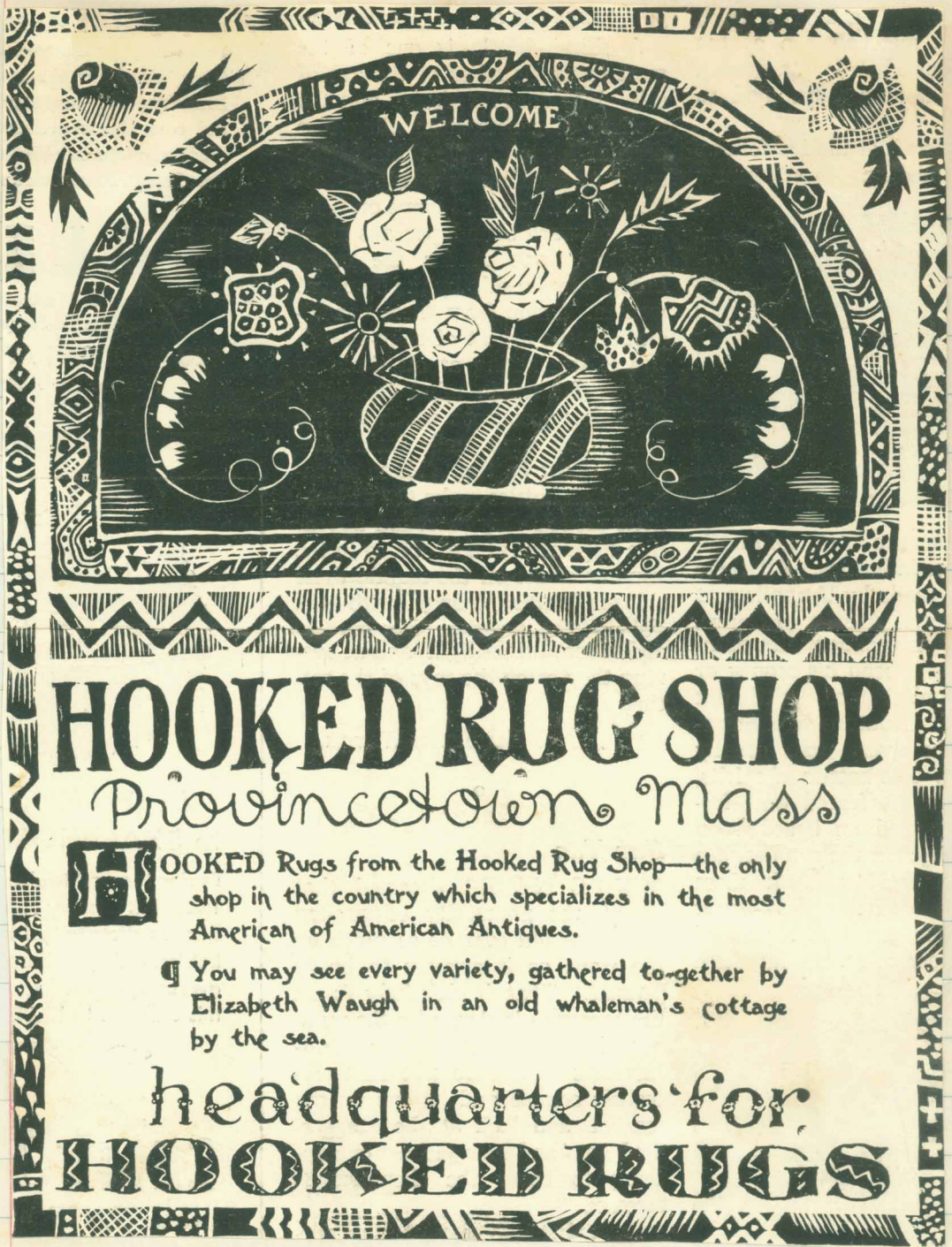
\* Not for Sale

42



The Reception Committee

1897  
D.S. 1140



# HOOKED RUG SHOP

Provincetown Mass

**H**OOKED Rugs from the Hooked Rug Shop—the only shop in the country which specializes in the most American of American Antiques.

¶ You may see every variety, gathered together by Elizabeth Waugh in an old whaleman's cottage by the sea.

headquarters for  
**HOOKED RUGS**

During these winter months the interest in hooked rugs has become revived. When interest in reading and sewing has waned, what can be more of a pleasure and restful than working on a rug or a mat? Provincetown is really the center of hooked rug art. And visitors here in the summer realize it. Unexpected creative art lurks in many of us unchallenged and unrealized. It takes the handiwork of a hooked mat to bring out the dormant talent. Such untaught skill is valuable to visitors; so that the work of the winter may bring lucrative results for the summer.

PK

44

# HARRY C. WHORF DIES IN WINTHROP

## Artist and Designer Had Long Been Ill

Harry Church Whorf, artist, designer and pageant director of national prominence, and father of John Whorf, one of America's most brilliant water color artists, died yesterday at his home, 94 Somerset avenue, Winthrop, following a long illness. He was in his 61st year.

Another son is Richard Whorf, noted actor, who carried out the old tradition of the stage that the show must go on by playing at the Plymouth Theatre last night, where he has a leading role in "Coming Spring."

Funeral services for Mr. Whorf will be held at his home tomorrow afternoon at 2 o'clock. Burial will be at the Winthrop cemetery in the family plot.

His widow, Mrs. Sarah Lee Whorf, and another son, Benjamin Whorf, also survive him.

Mr. Whorf was a native of Wellfleet, the son of Isaiah and Thannie Baker Whorf. When he was 5 years old his parents moved to Winthrop, where Mr. Whorf has since made his home. He was educated in the public schools and at Massachusetts Institute of Technology.

For many years he was in business for himself as a designer, but during recent years he had been associated with the concern of Edward Hare & Company, commercial designers. He was well known as a lecturer. He had written many plays, the majority of which he staged and directed himself, mostly for charitable purposes.

He won considerable fame during the world war when he put on many pageants, most of these for the benefit of the American Red Cross. In one pageant which he directed there was a cast of 900 people.

He took an active interest in Winthrop affairs and was associated with several civic and welfare organizations.

Much of his father's talent was undoubtedly, friends say, inherited by John Whorf, whose water colors have brought world-wide commendation. Benjamin Whorf for a number of years was active in the insurance business in Connecticut, but recently he has been studying ancient languages and is at present engaged in research work for Harvard College. He has spent considerable time among the Indians in the hills of Montezuma.

## Artist Is Dead



(Photo by Marceau)  
HARRY CHURCH WHORF

Summer 1958  
John Whorf Jr  
son of  
John, the artist  
in Provincetown  
with wife  
and tiny son and  
daughter. was a  
Wife former  
student of  
Henry Hensche.



## COLOR ON THE CAPE

A Lecture by  
**SARAH WHORF**

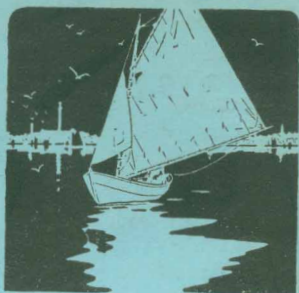
OF PROVINCETOWN

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The Elizabeth Society of Arts

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**MARCH 12, 1928**

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8

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W

Well, here's Aunt Lou and Sadie, too,  
Both in the shade and feeling blue  
Because this picture was snapped on the day  
When their "gentleman Friend" was going away.  
Does he look sad? NO! NOT A BIT!  
But perhaps that's because he's internally "lit"  
With bottled sunshine. At any rate  
He appears well satisfied with his fate.

-----

Good wishes to him on Christmas Day!  
May a big share of good things come his way,  
And through the whole New Year to come  
May he get his share of sunlight and \* ? \* ? \* \* ?

Uncle  
Ed  
at Holly  
hock Cottage

from  
Mrs. Sarah  
Whorf.



# John Whorf, N.A., Contributes Painting



Cape End's Noted Painter Recently Elected To National Academy

John Whorf, one of the country's leading watercolorists, and recently elected to the National Academy, will contribute a painting as grand prize for the best and most authentic costume at the Beachcombers' Comic Strip Costume Ball to be held in Town Hall on August 8, according to an announcement by LaForce Bailey, chairman, professor of art at the University of Illinois. The election of Mr. Whorf to the Academy swells the record of Beachcomber members who have been honored by similar recognition.

1947

Younger

Michael Whorf, son of Mr. and Mrs. John Whorf of Commercial Street arrived Saturday from French Morocco, Africa, where he was stationed with the U. S. Air Force for a year. Mr. Whorf will spend about three weeks here before going on to Texas.

Feb. 1954



"The Fisherman," an unusual treatment of a familiar subject by Philip C. Malicoat is one of the outstanding paintings to be seen in the Provincetown Art Association's Second 1958 Show which continues through Labor Day. This painting, executed in a lucid, broad manner is typical of this well known artist's work.

SATURDAY, FEBRUARY 14, 1959

# John Whorf Dies; Painter Of Seascapes

## Work in Collections Of Leading Museums

PROVINCETOWN, Mass., Feb. 13 (AP).—John Whorf, fifty-six, painter of seascapes, died today while he was being rushed by ambulance to a hospital in Hyannis from his Provincetown home where he suffered a heart attack.

Painted Cape Cod



hand of an American master.

Examples of his work are in the Metropolitan Museum of Art, the Whitney Museum of American Art, Harkness Memorial Museum at Yale, the Boston Museum of Fine Arts, the Chicago Art Institute, the Herron Art Institute in Indianapolis and other ranking galleries.

One of his paintings, a nude, hangs in the National Gallery in Stockholm, Sweden. And his painting of a mackerel hangs in the famed Pitti Gallery, Florence, Italy.

He began his art career as a student at the Boston Museum of Fine Arts School when he was fourteen. Later he studied in Paris and Spain. His work was said by critics to combine the style and methods of the late John Singer Sargent, under whom he had studied, and Winslow Homer.

Mr. Whorf was honored three

times at the Chicago "Sanity in Art" exhibitions, receiving the Monroe prize there in 1939 and 1941, and the Waldo Logan prize, also in 1941.

Mr. Whorf worked mostly in water colors, although he studied oil painting early in life. As he matured, critics said, his style changed somewhat from the vividly impressionistic to a more restrained and finely detailed treatment of his subjects.

Commenting on his 1957 Milch Gallery exhibit Emily Genauer, art critic of the New York Herald Tribune, observed of Mr. Whorf: "No one better than he portrays the glimmer of bright moonlight on a rolling sea, the wetness of rain on city streets—or seems to want to, any more. Still, Whorf does it superlatively well."

Surviving are his wife, Mrs. Vivienne Wing Whorf; four children, Carol, John, Nancy and Michael, and a brother, Richard Whorf.

# Boogar Excels In Ancient Bronze Art Casting Lasting Works Of Rare Beauty

48

By Frank Crotty  
Worcester Telegram Feature Writer

William F. Boogar, Jr., the Provincetown sculptor, probably knows more about sea gulls than any other artist in the world.

For more than a decade he has been assiduously studying them. He has watched them for hours at a time and over the years has made virtually all types of drawings and bronze sculptures of them.

His daughter Patricia, or Mrs. Eugene Roberts, says: "When we can't find dad at his studio we look along the beach. And we invariably find him glued to his binoculars, studying sea gulls. Gosh, he never seems to tire of watching them."

Studying gulls all this time may seem a great waste of energy and hours but for Mr. Boogar it has paid off. As a result his gull sculptures are probably the best in the world.

## Praise From Artist

Clare Leighton, the famous wood engraver, says: "I admire Mr. Boogar's sculptures tremendously. And I can understand his studying the gulls over a long period of time." Miss Leighton is author of the Cape Cod book "Where Land Meets Sea."

Two years ago Mr. Boogar did a series of four pieces on the mating of gulls which proved most popular. He says nothing like it was ever done before. One of the pieces depicts a rival lover.

"Yes," Mr. Boogar says, "just like among humans there is frequently a love triangle. Many times I have seen the rival attempt to break up the romance. Sometimes he succeeds too."

"Bill," as he is known to his Beachcomber cronies, is one of the best liked members of the Provincetown Art Colony. His studio is adjacent to the Beachcomber quarters.

His wife, the former Alice Williamson of Clinton, says: "Bill is the kindest and gentlest man in the world."

When I talk about his studio I'm talking about a place that is actually a foundry. He does all his own casting and it is hard and

heavy work. He usually begins his work day at 9 a.m. and labors for six or eight hours. If he feels tired, he takes a nap in the early afternoon.

"I used to work 12 hours a day," he says, "but not any more."

Besides his beautiful bronze gulls, most of the things he creates these days are sun dials, fountains, anchors, sea shell bells, miniature whales, seahorse ashtrays and turtles. These creations are of various designs.

After a TV plug by Arlene Francis early last season he couldn't turn out his sculptures fast enough to keep up with the demand.

## Intricate Methods

How does he go about making these bronze pieces? Well, it's quite an intricate and involved process. He uses two methods: French sand and "Cire Perdue" (waste wax). He usually first makes a pencil or charcoal drawing and then a clay model.

In the first method he prepares a plaster of paris pattern from the model and then a sand mold. Sand is rammed against the pattern in little bricks. Each brick is shaped to fit and lock with its neighbor. And each brick is coated with special dust so it can be easily separated when the mold is complete. When all the little bricks have covered the pattern more sand is rammed over them making what Bill calls a "skirt" to contain the whole. Holes are made in this to let metal into the mold.

When the molding is complete the mold is taken apart. The pieces are dried in an oven. When dry they are reassembled and then the mold is ready to receive cast metal.

In the "Cire Perdue" method wax may either be cast into plaster mold or the piece may be made directly in wax.

Bill says: "Cellini in his autobiography describes the direct method. The piece is modeled in a clay sand to within a fraction of an inch. Over the clay wax is spread. The thickness of this wax

is ready to receive the molten metal."

Bill heats his furnace with coke charcoal and has a huge crucible for the bronze.

"When I was at school," he continues, "there was much discussion about these two methods: French sand versus 'Cire Perdue.' There were endless papers praising one and condemning the other. Actually, each has its own peculiar advantages and, contrary to reports of enthusiasts, neither will accomplish the finished casting that we see in many museums. Cellini worked endlessly finishing the bronze casting of Persus.

## Ancient Masters

"And when examining the greatest accomplishments in bronze by the greatest masters — from Japan and China, by the way — I have yet to find one piece that has not been worked and smoothed by hand. In short, it seems to me that the peculiar greatness of bronzes from antiquity stem from the complete mastery of the persons who produced them. For they were indeed masters of the material in which they worked."

One of Bill's outstanding fountains was made six years ago for the Society for Disabled Children in Wisconsin. It is about four feet high and has 13-inch figures of Hiawatha and Nokomis. There are also smaller figures of beavers and squirrels. It is all in bronze.

"The specifications for that piece," Bill says, "were that a youngster must be able to touch any part of it even though he were in a wheel chair."

This fountain is now at the Wawbeck Camp for Crippled Children in Wisconsin.

When studying a job Bill occasionally reverts to his second love: painting.

Late in 1926 there was a one-man show of his drawings and paintings at the Academy of Fine Arts in Philadelphia. They were works he had done that Summer while serving as cook on an ocean trip north with Donald B. MacMillan, one of his Provincetown cronies. They went to Greenland, Baffinland and Labrador. The show was a signal success.

He has also exhibited his sculptures nationally over the years. He was invited to show one of his fountains at the Paris International Exhibit in 1936 and it won high praise.

He doesn't exhibit so much nationally these days because he hasn't the time.

"For an exhibition," he says, "it is necessary to do jobs specially and I really haven't the time. After all, I do have to make a living."

## CAPE END SCULPTOR TO APPEAR IN TV FEATURE

William F. Boogar, sculptor, was photographed by WBZ-TV cameramen in his workshop on the shore at the foot of Bangs Street.

The feature, arranged through the cooperation of the Chamber of Commerce and Chief of Police William N. Rogers, is part of a series on New England Handcrafts. It will appear either on the Victor Best or Arch MacDonald news shows that appear on weekdays at 6:45 and 11 a. m.

A similar spot feature on Mr. Boogar and his work was on the Arlene Francis Home Show last summer.

will be the shell of metal in the casting. The wax is worked, smoothed and carved with detail. When perfected, mud is painted on it, layer upon layer.

"From the core there are tubes to carry air. Channels, vents and gates are designed to let metal in. Wires hold the core in place and wires band the mold together. Such a mold is fired until all of the wax is burned out and then

Church Work

A great deal of his work is ecclesiastical. He did a beautiful pyx (container of the host) in the form of a dove which hangs in

the Church of the Holy Spirit (Episcopal) in Orleans. His church commissions keep him fairly busy

Bill looks forward to his Saturday nights with the Beachcombers a group of artists and writers. And when it's his turn to cook dinner there is usually a healthy turnout. He's as adept at the culinary art as he is at the others.

After the dinner and business meeting he customarily repairs to the upstairs pool room where he wields a mean cue.

Bill first saw the light of day Aug. 12, 1893 in Salem, N.J., on the Delaware River. His parents were William Francis and Clara (How) Boogar. He was graduated from the Haddonfield, N.J., schools and studied for three years at the Academy of Fine Arts in Philadelphia. He later studied for three years with Charles W. Hawthorne in Provincetown. All these art studies were in oils and water colors.

"I was interested in sculpture even as a child," he says, "but at the time I was at the academy there were very few people doing their own plaster casting. I was discouraged and my enthusiasm was at a low ebb."

He had previously learned something about sculpturing under a professional artist who taught manual training in the Haddonfield schools.

"In those days," he continues, "there were few teacher-training courses for the arts. And professional artists ran the manual training departments. In fact, the manual training department was the art department too."

Before World War I Bill tried to make a living with his painting but he found he could not do so.

"I went to work for the Victor Talking Machine Co., carving legs for Victrolas. I've carved more legs for Victrolas than you'd believe it possible for any one man to do.

### Art Teacher

After a few years of that he served for a time as supervisor of art in the Haddonfield public schools. In the meantime for several Summers he taught art at a Maine camp.

He served as a sergeant for the U.S. Army in World War I for two years, taking part in most of the battles. He was with the U.S. 9th Infantry and was, as he puts it, slightly wounded. He was awarded the Purple Heart.

After the war he returned to Provincetown for a spell but later went back to Haddonfield. There

he started a foundry, returning to his first love: sculpturing.

On New Year's Eve in 1931 he married Alice Williamson, daughter of Alfred and Alice (Spedding) Williamson. The wedding took place in Grace Episcopal Church, Haddonfield. They have two daughters, the aforementioned Mrs. Roberts, and Judith, a Freshman at the University of Massachusetts.

Mrs. Roberts may have inherited some of her dad's artistic ability. He says she's interested in art and paints and models well.

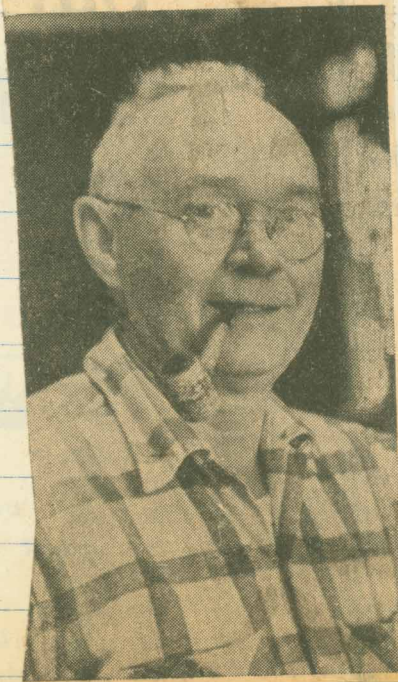
Besides sculpturing and painting, Bill also does wood carving. One of his best-known crosses stands on the grave of the famous marine artist Frederick Judd Waugh in

1958

## Wm. F. Boogar, Jr. Dies In Hospital

William F. Boogar, Jr., of 180 Bradford Street, well-known sculptor, bronze worker and artist, and an authority on birds, died Sunday at the Barnstable County Hospital in Pocasset, where he had been taken the previous day. He was 64 years old.

Born in Salem, New Jersey, a son of William Francis and Clara How Boogar, Bill, as he was affectionately known to his many friends all over the country, was graduated from Haddonfield, New Jersey schools and studied art for three years at the Academy of Fine Arts in Philadelphia. Later he studied for several years with Charles W. Hawthorne here in



Provincetown. At the Academy in Philadelphia a special room was set aside for his oils and water-colors and today at the same Academy a number of his pieces of sculpture may be found as well as at the National Academy of Design, at the Concord Art Association and at the Wilmington, Delaware, Society of Artists. He had also held exhibitions at the National Gallery and a number of others in this country as well as in Paris.

His latest notable work was the designing and executing of the tablet marking MacMillan Wharf here, honoring Admiral Donald B. MacMillan, noted Arctic explorer, with whom Br. Boogar made a trip to the Far North in 1936 as cook aboard the MacMillan vessel Bowdoin, at which time he also painted many watercolors of that northern country.

Mr. Boogar's foundry and workshop was located just off Commercial Street adjacent to the head-

quarters of the Beachcombers, and it was here that he skillfully and lovingly designed and created his famous bronzes, from tiny sand-piper and gull figures to fountains, sundials and other large pieces for gardens and public places. In the garden of the Church of St. Mary of the Harbor is one of his sundials in bronze showing the story of the hare and the tortoise, a memorial to the late Mrs. Frederick J. Waugh. An example of his wood carving also stands in the same church garden, a St. Francis feeding station for birds.

On New Year's Eve in 1932 Mr. Boogar married Miss Alice Williamson of Clinton at Grace Episcopal Church in Haddonfield, and returned to Provincetown in 1933. The couple have two daughters, Mrs. Eugene Roberts and Mrs. Gary S. Eggleston.

He was a long-time member of the Provincetown Art Association, and had been skipper and held many offices in the Beachcombers.

Mr. Boogar had an impressive war record during World War I, through which he served with the 9th Infantry, seeing action at most of the famous battles of that conflict, including Chateau-Thierry, Soissons, Lorraine, St. Michiel, and Champagne, and was wounded twice.

He and his group, defending Hill 204 protecting Paris from the advancing Germans, held on despite the fact all officers were killed and Mr. Boogar, as a sergeant was left in charge. His unit received the Congressional Medal of Honor. He also received the French Croix de Guerre.

From "Blues in the Night"



Richard Whorf and Priscilla Lane  
in the Strand's next attraction

## Wherein a Stage Veteran Proves It's Possible to Like Hollywood

**R**ICHARD WHORF, absent these many months, will be back on Broadway this week—not, however, in the flesh. He makes his screen debut Thursday at the Strand in Warner's "Blues in the Night."

Whorf's former employers, Alfred Lunt and Lynn Fontanne, who warned their protege to have no truck with Hollywood, will not be on hand for the opening of the picture. But if they were in town, they would attend, for long since they have forgiven him. They hold that six months in the film capital is punishment enough for any deserter. Whorf doesn't agree—he still likes pictures.

Last May Whorf was in Los Angeles playing second lead to the Lunts in "There Shall Be No Night" when Warners offered him a three-way contract to write, act and direct. "You're not going to sign, are you?" asked Lunt.

"Yes," said Whorf.

And presently he was making love to Priscilla Lane and banging a piano in front of a camera on Stage 7 at Warners' Burbank studio.

Three-way contracts are not offered to many actors. Orson Welles has one. A couple of older hands like Gregory Ratoff and Vincent Sherman—he's around thirty-five years old, which is out of the boy genius league—have them. Whorf,

in a pinch, could design the Warner sets and help Perc Westmore in the make-up department, for he is an old hand at both those jobs.

Whorf, born in 1906 in Winthrop, Mass., went on the stage with the full consent of his parents. When he was fourteen he decided he had had enough schooling.

"I can get an acting job with the Henry Jarrett company in Boston," he told his father, Harry Church Whorf, an artist.

"Fine," said the elder Whorf.

So young Whorf became an actor in "Oliver Twist." For eleven years he remained with the Jarrett company, enacting some 150 characters. On the side he designed sets and wrote plays. Finally he took a crack at New York and got a part in "Banshee," in which Miriam Hopkins was starred.

Not until he joined the Lunts did Whorf make his real mark in the theater. He became associated with them in "The Taming of the Shrew," in which he played Christopher Sly. He was in all their shows, acting, designing and staging.

It was Whorf who figured out the water-color make-up technique, now widely used in the theater. He tried it—water color on grease paint—the first time in "The Taming of the Shrew," and repeated the stunt in "Amphitryon 38" and several other shows.

### Sketching Is Hobby

One more thing I learned about Dick, as his friends call him, that sketching is his hobby.

"I want to do the Life of Whistler," he said. "His life was almost fictional in its interest. He had no regard for time or people and his clothes were so unconventional they always attracted attention. Moreover, he was a great painter—one of America's greatest. A Whistler play was produced on the stage but it wasn't a success—a better movie, I know, could be written."

So you see, young Mr. Whorf has ideas—and good ones!

Artist John Whorf's brother, Richard, who spent all of his earlier summers in Provincetown, who appeared in a number of Wharf Theatre productions and even had one of his own plays about Whistler performed there when John Shepherd owned the theatre, and who has since gained fame on Broadway and in Hollywood, has joined with Actor Jose Ferrer and Actress Uta Hagen to organize the New York City Theatre Company. Three presentations will be given during January and February. The first will be "Volpone" by Ben Jonson, then "Angel Street" by Patrick Hamilton, and finally a group of four one-act comedies by Anton Chekhov entitled "A Tragedian In Spite of Himself", "The Bear", "On the Harmfulness of Smoking Tobacco", and "The Wedding". All will be presented at the City Center of Music and Drama.

And now Provincetown is to have a night depository for cash. The First National Bank expects to have one of these city contraptions in operation around the first of the year, the first for the Lower Cape. There will be a slot in front of the bank into which cash and deposit slip can be inserted to slide into a heavy steel chest which is surrounded by five-inch reinforced concrete with burglar alarm wires safeguarding the whole affair. While the night depository service will have some use during the off-season months especially with the Saturday closing, it will be especially appreciated during the busy summer period, the bank feels.

HOLLYWOOD, Nov. 29.

Ann Sheridan can forget right now all the critical remarks the Harvard cut-ups printed about her acting. Richard Whorf, who came straight from the Lunt and Fontanne show, and has had praise heaped on his head for his ability as an actor and his knowledge of stage technique, says Ann has definite talent and that she is doing an outstanding job in "Juke Girl."

"She is also the best sport I ever saw," he said. "On that cold night, the coldest in seven months, she had to play her toughest scenes outdoors—and you would never had thought she was the star the way she took all the manhandling without complaint."

I had been intending to write an interview with young Whorf ever since Lynn Fontanne and Alfred Lunt spent a whole evening telling me how lucky the movies are to get him. But you know how it is in Hollywood. You never do half the things you plan to do.

So when a friend asked if he might bring Mr. Whorf by my house for cocktails, I was delighted to get an opportunity to talk with him. He was just out of the hospital and fighting a bad cold, but that didn't keep him from being very amusing. He said when his wife saw the first picture he made at Warners she told him he looked like Mrs. Ida Canter.

## Loves Movies

Whorf, in spite of being with Lunt and Fontanne on the stage, and getting fine notices, has no condescending attitude toward movies. He loves them and is as excited as a kid at the circus over the possibilities of his playing Sam Harris in "Yankee Doodle Dandy."

"I knew Sam so well," he said. "And he was such a sweet person."

I gather Richard knows almost everyone on Broadway. He was a child prodigy and started in Boston when he was a youngster and has spent much time abroad.

I don't know how we started on the subject of George Bernard Shaw, a favorite topic with both of us, but he told a story that matches the interview I had with the 88-year-old cherub. Whorf is an artist and he sketched Shaw and sent it to the bearded playwright with an inscription that read "With Admiration and Regards." It came

back and in the corner in Shaw's fine handwriting was written:

"This is the very worst portrait of me yet perpetrated on me."

Whorf, who was then playing in London, is a Shaw fan and like all good actors, had a profound admiration for the old man.

"Did it cure you?" I asked.

"No, I think he is a great playwright and a better actor than anyone I know—the way he makes rudeness a business, for that is more difficult than being polite."

## Has Many Ideas

Slim, dark-eyed and good looking, Whorf has many ideas, and I wasn't surprised after what Alfred and Lynn told me about him and after hearing Tyrone Power rave over the young man's knowledge of the theatre.

And don't think Mons. Whorf hasn't been using that imagination of his on movies.

"I have an idea," he told me, "of how to get Katharine Cornell, Helen Hayes and Tallulah Bankhead into the movies."

"Why wouldn't it be a good idea to make one or two act plays, running say 40 minutes and starring famous stage stars? If we found a play that Kate Cornell liked or one Helen Hayes approved, these young women who don't want to give too much time to picture making might accept an offer to make a short reel and think what business it would do in the theatre?"

He may have something there, unless, of course the price would be prohibitive for a short—but after all, these half-length movies are popular when they are well done.

## Eulogy for Whorf—C Other Letters

By LAU

TODAY we direct the spotlight on Richard Whorf because, according to A. H., "he made 'Blues in the Night,' a really important achievement." Many fans have singled out Whorf for attention (No. 1 man in our mail box is John Carroll, No. 2 is Mr. Whorf) because he is colorful and versatile, because he looks like a comer of stature and because of his stage performance in "There Shall Be No Night," with Alfred Lunt and Lynn Fontanne.

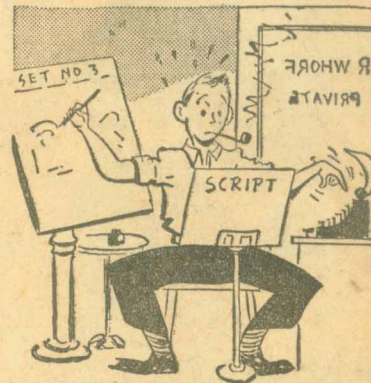
The blue-eyed Bostonian made his movie debut as a swing pianist in "Blues in the Night," though it wasn't really he you heard play.

He is 35, has played 150 character roles in Boston and on Broadway, has written four books and more than 100 plays.

Born in Falmouth, Mass., he is the scion of a family which settled in Boston at 14. In addition to acting and writing, he has directed, produced, designed, criticised and cartooned plays.

Besides "Monkey," which he produced and in which he starred on Broadway, he played Christopher Bly in "Taming of the Shrew," Mercury in "Amphytron 38," Quillery in "Idiot's Delight" and Dave Corween in "There Shall Be No Night."

Father of three children, he finds time to tutor them in his workshop. Two of his best friends are Tyrone Power and Eduardo Cianello and his most treasured possession is a telegram from Robert Sher-



wood, author of "Idiot's Delight" and "There Shall Be No Night," for which he designed the sets. It reads: "Dear Dickey: I love your beautiful sets and I love your artistic acting and I love you."

52

# The Broadhurst Theatre

beginning Monday, August 20, 1951

Matinees Wednesday and

MILTON BERLE SAMMY LAMBERT BERNIE FOYER

present

A New Musical Comedy

Based on

BOOTH TARKINGTON'S

## SEVENTEEN

Staged and Lighted by

HASSARD SHORT

Book by  
SALLY BENSON

Music by  
WALTER KENT

Lyrics by  
KIM GANNON

Book Directed by RICHARD WHORF

Dances and Musical Numbers by Dania Krupska  
with

Ann Crowley — Kenneth Nelson — Frank Albertson — Doris Dalton  
King Calder — Helen Wood — Dick Kallman — Harrison Muller — Ellen McCown  
John Sharpe — Maurice Ellis — Penny Bancroft — Alonzo Bosan — Betty Jane Seagle

Scenery by  
STEWART CHANEY

Costumes by  
DAVID FOLKES

Musical Arrangements by  
TED ROYAL

Choral Arrangements by  
Crane Calder

Dance Musical Arrangements by  
Jess Meeker

Musical Director—Vincent Travers

58

# ALVIN THEATRE

ALVIN THEATRE CORP., OWNERS AND MANAGERS  
Directors James O'Day A. H. Pincus

BEGINNING  
MONDAY EVENING,  
JUNE 17, 1940



MATINEES  
THURSDAY AND  
SATURDAY

## THE PLAYWRIGHTS' COMPANY

Maxwell Anderson S. N. Behrman Elmer Rice Robert E. Sherwood

## and THE THEATRE GUILD

present the

# ALFRED LUNT LYNN FONTANNE

production of

# "THERE SHALL BE NO NIGHT"

by

## ROBERT E. SHERWOOD

with RICHARD WHORF — SYDNEY GREENSTREET — MAURICE COLBOURNE

Staged by MR. LUNT

Settings by MR. WHORF

Costumes by VALENTINA

## CAST

DR. KAARLO VALKONEN .....	Played by .....	ALFRED LUNT
MIRANDA VALKONEN .....	" "	LYNN FONTANNE
DAVE CORWEEN .....	" "	RICHARD WHORF

UNCLE WALDEMAR .....	Played by .....	SYDNEY GREENSTREET
GUS SHUMAN .....	" "	BROOKS WEST
ERIK VALKONEN .....	" "	MONTGOMERY CLIFT
KAATRI ALQUIST .....	" "	ELISABETH FRASER
DR. ZIEMSEN .....	" "	MAURICE COLBOURNE
MAJOR RUTKOWSKI .....	" "	EDWARD RAQUELLO
JOE BURNETT .....	" "	CHARLES ANSLEY
BEN GICHNER .....	" "	THOMAS GOMEZ
FRANK OLMSTEAD .....	" "	WILLIAM LE MASSENA
SERGEANT GOSDEN .....	" "	CLAUDE HORTON
LEMPI .....	" "	PHYLLIS THAXTER
ILMA .....	" "	CHARVA CHESTER
PHOTOGRAPHER .....	" "	RALPH NELSON
PHOTOGRAPHER .....	" "	ROBERT DOWNING



59

**ACT I.**

Living-room of the Valkonens' house in Helsinki. Early in October, 1938.

(INTERMISSION—FIVE MINUTES)

**ACT II.**

Scene 1. The same. Late in November, 1939.

Scene 2. The same. The next day.

Scene 3. The same. January 1, 1940.

(INTERMISSION—TEN MINUTES)

**ACT III.**

cene 1. Dave Corween's rooms in the Hotel Kamp, in Helsinki. Late in February.

cene 2. Classroom in a schoolhouse near Viipuri Bay. A few days later.

cene 3. The Valkonens' living-room. A few days later.

"Mourning Becomes Electra." O'Neill's trilogy moved in from the Guild Theatre February 2, 1932. Nazimova, Alice Brady, Earle Larimore, Lee Baker continued to impersonate the ill-fated Mannons.

Also was at  
Alvin Theatre

# Royal Dutch Art Gallery To Show National Costumes Of Holland

1957

The latest attraction in Provincetown, and certainly one of the most unusual and interesting in many years, is the Royal Dutch Gallery which will be opened to the public Saturday.

The Gallery shows a number of Dutch historical costumes, the most impressive of which are the stately figures of two of Holland's queens, Queen Wilhelmina and her mother, the late Dowager Queen Emma.

Wilhelmina is shown in her coronation robes which she wore in the year 1898 when as a young girl of 18, she ascended Holland's throne. Queen Mother Emma is seen the way she is remembered by most Dutchmen today: a regal old lady dressed in purple velvet, with a magnificent lace cap over her hair. The figures are life-size; the heads were modeled from photographs by the well known sculptress Shelia Burlingame, and bear a striking resemblance to the queens as they looked at that time. The likeness contributes greatly to the impression of royal dignity which emanates from the figures. Queen Emma is surrounded by two ladies-in-waiting, one in a costume of about 35 years ago, the other in a national dress worn in those days by the aristocratic ladies of Friesland, one of Holland's most northern provinces. The young Queen Wilhelmina is greeted by a high-placed woman of Zeeland accompanied by her daughter. Both women are lavishly dressed in the beautiful national costumes of that southern province.

The creator of the Gallery, as well as of the costumes and all that goes with them, is Evert Zeeven, formerly an actor with the Royal Dutch Theatre in The Hague. Mr. Zeeven talks with cautious enthusiasm about his project.

It is his intention, he says, to show the American public something of the House of Orange, the ruling House of the Netherlands, and some of the Dutch National costumes that are worn today and that were worn in former days.

Little is known here about the House of Orange. For close to 70 years Holland has prospered under the rule of three successive queens: Emma, Wilhelmina and Juliana. Especially since the recent adverse publicity concerning the present queen, says Mr. Zeeven, he would like to emphasize

the beneficial influence of the three royal women on the people of Holland.

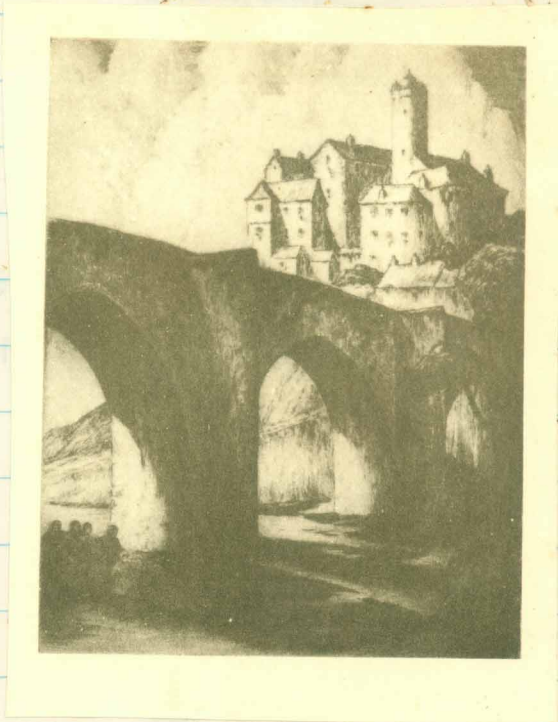
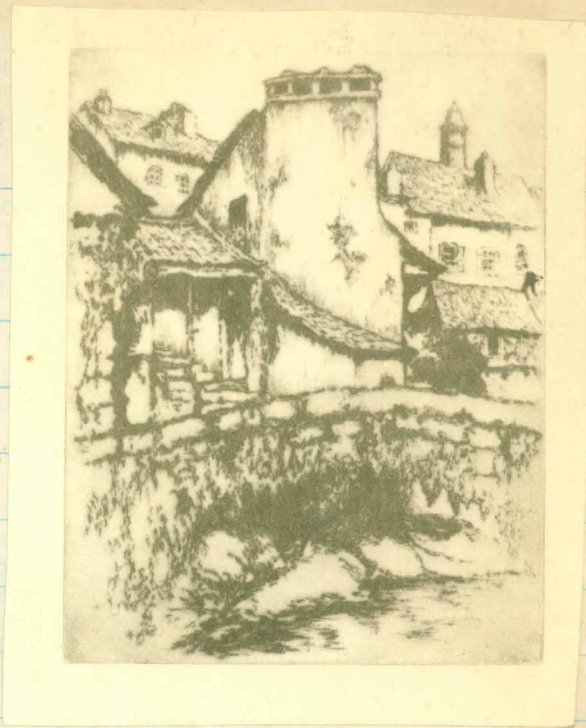
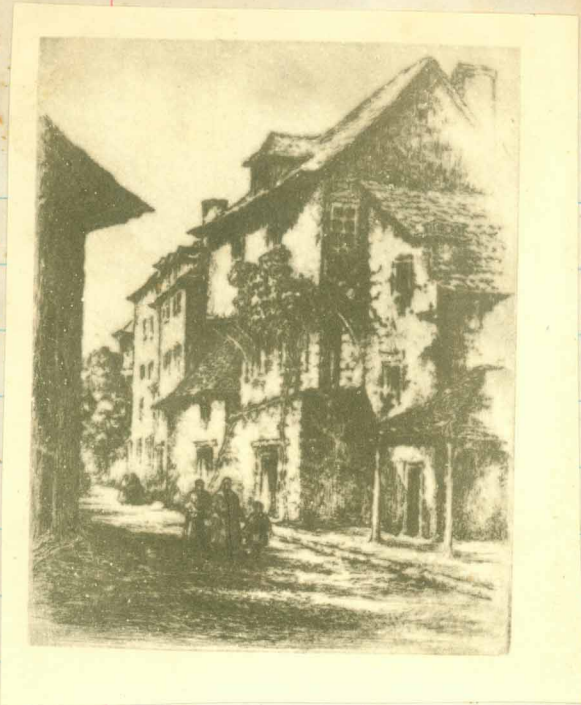
As for the national costumes, the Gallery is only a beginning. There are 72 different national costumes in Holland, some belonging to different regions, some being variations of a basic costume worn on special occasions, such as bridal dresses, mourning costumes, and costumes worn to celebrate a birth.

Mr. Zeeven plans to make these 72 costumes gradually, and put them on display for whoever is interested. He is certainly the right man for the job. During his many travels throughout Holland with the theatre company, he has been able to study the various kinds of national dress at close hand.

"I have always been interested in the history of costume," he tells. "I designed and made many costumes for the stage, and during the years when I had by own children's theatre I dressed every show myself. Tourists in Holland are always shown the national costumes of Volendam, but they don't realize there are countless other costumes worn today that are just as fascinating. I want to show the people here how age-old traditions are still alive in modern Holland, and how they can be traced by costumes that are still worn and that have not changed since generations."

The dresses shown at the Royal Dutch Art Gallery were designed and made by Mr. Zeeven himself from odds and ends of materials given to him by friends and acquaintances. They are true to period and region to the smallest detail. The jewelry, including the crown jewels, were put together by him from bits and pieces collected over the years. The general impression is dazzling, and only a dedicated artist could have created a spectacle of such opulence.

The Gallery is located at 418A Commercial Street, in back of the Christian Science Church, and will be open to the public daily from 10 a.m. to 5 p.m., except Wednesdays and Sundays by appointment only, beginning Saturday. Evert Zeeven will personally be on hand in the Gallery, and art lovers will be pleased to know that the private collection of the Dutch painter Lodewyk Bruckman will be on view at the same time.



Donald F. Winterstein

Donald F. Winterstein  
Provincetown Mass

62  
A Long Ago Cape End Christmas Card



When Mildred McMillen and Ada Gilmore were young girls and had decided to be artists, they came East to study in the Summer School of Charles Hawthorne in Provincetown. Like many others they remained here. In the Winter of 1917-18 they moved into a little Cape Cod house at 3 Central Street where this Christmas wood block print was made jointly. The cat bears the name of Pico, named for the island so well known to many Cape Enders.

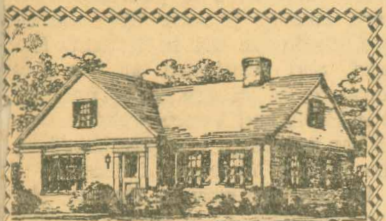
1953

Both living alone

Mildred (Dolly) McMillen at East End 520 C.

and Ada Gilmore now widow of artist Chafee at West End.

he mens chorus singing of "There's Nothing Like A Dame" and "Bloody Mary". Beatrice Grebs, making her first appearance at the Melody Tent, won the ap-



WHO PAYS MORE

OR PAYS MORE OFTEN?

and interment will be in the Provincetown Cemetery.

A resident of Provincetown for 45 years and closely affiliated with art activities for many years, Mrs.

Block Prints

Chafee was born Michigan, and first Belfast School of land. Later, she Art Institute in Robert Henri York, and at the ne School in Prov-completed her art ris. She has ex-wood block prints in various well n this country and work is entrancing ign.

Seven Provincetown artists under the name of Group 7 are opening an exhibition of their work today at 296A Commercial Street to run through July and August. All are year round residents of Provincetown. Their works have been shown in the best galleries and museums in the country and though varied in style, all of them hold to the soundest of the current ideas on art, and the result is an unusually harmonious show. Group 7 will also exhibit in the new gallery of the Arts and Crafts shop of Nieta Cole, in Orleans, July 27 through August 6 and later in New York City.

Perhaps the most versatile of the group is Sheila Burlingame, whose sculpture is widely known and who has won many honors, among which is the Peabody prize for sculpture at the exhibition of the National Association of Women Artists. Her honors also include awards for her paintings, such as, first prize in the Missouri Artists, and a gold medal in the exhibition of Midwestern Artists. Working in a modern vein, she has infused her sculpture with a vitality and charm rarely found today.

Dorothy Lake Gregory (Mrs. Ross Moffett) was born in Brooklyn, New York, and studied at the Pratt Institute, at the Art Student League, and at the Academie Julian. She has exhibited in the National Academy, the Metropolitan Museum, the Brooklyn Museum, and in other places. Her "Alice in Wonderland" series of lithographs is in the collection of the Boston Museum, and other works are in the collection of the Library of Congress. She won second prize for painting in Woodstock, New York, and honorable mention and prize at the Terry Art Institute, Miami, Florida. She was also awarded an honorable mention in the National Contest for Book Design. According to a "New York Times" critic, "Miss Gregory's work is touched with imagination and charm!"

Early Abstract Painter

Blanche Lazzell is a native of West Virginia. She studied art

in New York, at the League; in Paris, with Hote, and Gleizes; and in Provincetown, with Hofmann. Her paintings have been exhibited by invitation in the International Exhibition of Abstract Art, in Paris. She has also exhibited for many years in the Salon d'Automne. She has won the first prize in the exhibition of the American Print Society in Philadelphia, and her color block prints are owned by the Phi

6  
Academia Museum, Carnegie Institute, and Boston Art Museum. A mural painting by Miss Lazzell decorates the court house at Morgantown, West Virginia. She is known as one of the pioneer abstract painters of America.

Mary Cecil Allen, Australian painter, author and lecturer, is represented in the Melbourne National Gallery and in many private collections in Australia. She organized the first all-Australian exhibition in New York, and she was an exhibitor in the second Australian show held at the Metropolitan Museum in New York during the last war. Her lectures on modern paintings have been heard widely both in Australia and in the United States. She is the author of two published books, "The Mirror of the Passing World" and "Painters of the Modern Mind". For the past four years she has been living and working in Provincetown. Her paintings bring us the poetic reality of the vast strange country of Australia. Soundly modern and with much style, she avoids the over spectacular, the result being thoughtful, dignified and beautiful.

### Sees Woman Painter's Work

A letter from Miss Esther C. Townley, written in Elizabeth, New Jersey, while she was on her way north from Florida to Provincetown, to The Advocate, described a stop she made in Savannah, Georgia, where she called on Miss Emma Cheves Wilkins who visits with her sister, Dr. Wilkins of New York, every summer at the latter's Bradford Street home.

Miss Wilkins was having an exhibit of her work at the Telfair Academy of Arts and Sciences in Savannah when Miss Townley arrived so she was able to see a fine collection of the artist's work. Three of them, she wrote, were paintings started in Provincetown last summer.



## PAINTINGS BY EMMA CHEVES WILKINS

FEBRUARY 22 -- MARCH 8

TELFAIR ACADEMY OF ARTS AND SCIENCES

Savannah, Ga.

# Wood Block Print Exhibit Includes Work Of Four Provincetown Pioneers

Though the art of wood engraving has held its own for seven centuries, interest in this medium has been stimulated in the last few days by an exhibition currently to be seen at Studios 77 and 79 Commercial Street. Seventeen artists represented by twenty-nine prints, black and white, and color, covering a period of progress in this art form from 1914 to 1940 by Provincetown printmakers.

Beginning with the works of Ada Gilmore Chaffee, Ethel Mars, Maud Squire, and Mildred McMillan, all four of whom arrived from Paris, where they had studied the technique of wood block prints in the Spring of 1915. These were

ercolor print which refutes its sombre title, will be familiar to some, but the small, strong color print of roosters by Karl Knaths is one of the few examples of his work in this medium by the famous modern painter. "The Green Petunia" by Blanche Lazzell, also "Figure and Head" by Max Weber are worth a second visit.

The show was arranged by Angèle Myrer and Ferol Sibley Warthen, known for their work in the block print field, who have given over the entire space in both studios to this exhibition. An interesting contrast to the prints is provided by groups of African wood sculptures and an assort-



Wood Block

By Mildred McMillan

the first artists to spend the winter here and concentrated their efforts on the development of color prints and abstract design. The show records the great artistic studies made in printmaking during these years, concluding with Hope Voorhees Pfeiffer's delightful "Off Bradford Street" dated 1940.

The works of the original four are supplemented by those of the others who joined them, becoming famous in this and other artistic media. A discriminating selection of prints by the following artists are on display: Blanche Lazzell, Max Weber, B.J.O. Nordfeldt, who discovered the one block method used almost exclusively by printmakers since, Agnes Weinrich, Tod Lindenmuth, Karl Knaths, Juliette Nichols, Emily Edwards, Mabel Pugh, Flora Schofield, Oliver Chaffee, and Elizabeth S. Taylor. Ada Gilmore Chaffee's "The

ment of Far Eastern art objects from Mrs. Myrer's private collection. In particular, a fascinating pair of Javanese puppets made of water buffalo hide, in a beautiful and most intricate design, to represent the traditional characters of good and evil.

The exhibition will continue through August 20 between 4 and 9 p.m. every day. There is no charge for admission.

See also

Molly Hand of Eliz. N.J.

P.

## Old Painting Stirs Interest Here

An Elizabeth man's painting of fifty years ago, labeled "Main Street, Elizabeth, New Jersey," depicting a horse-drawn fire engine responding to a call, hangs in the Museum of Art in Providence, R. I., after a series of transfers of ownership that began when it was taken from the walls of volunteer firemen's headquarters at 446 Walnut street.

Reported to be "prized very highly" as an example of American art of the nineteenth century, the picture was painted by a man who signed himself E. Opper and whose first name old-timers here cannot recall.

Opper, himself, is well-remembered, particularly by Jacob H. Swick, of 422 Cherry street, now almost 90 years old. Swick, then 40 years old, is in the painting as the driver of the horse-drawn engine.

"Yes, I remember him," Swick recalled. "He used to come around to the headquarters and hang around there. I never knew what he did for living. All I knew was that he painted pictures and was quite good at it."

Swick said he thinks Opper moved to Asbury Park many years ago.

Opper also is remembered by Thomas J. Pierson, of 151 Jefferson avenue, head of the Exempt Firemen's Association. "I knew his work was good, but I thought he was an amateur," Pierson asserted. "I never dreamed his work would hang in a museum."

The painting was presented to the volunteers and hung in their headquarters until the paid department was established. When the volunteers were disbanded, it was sold to a New York man.

Information about the picture is being sought by the museum, according to a letter from G. Alan Chidsey, former Elizabethan now associated with the J. F. Tapley Company, book manufacturers, in Long Island. Chidsey, who spent the first twenty-five years of his life in Elizabeth, said he saw the painting in the museum and was "immediately struck with the names on the store fronts—Jacob Meloth, Kaimig Paints and others."

"Because these were very familiar names to me and I very well remember their locations at 103, 105 and 107 Broad street, I was curious to know more about the picture," Chidsey said. "The museum has very little information and wants to know more. It was painted by E. Opper. The officials do not know when, nor under what circumstances."

Opper purportedly presented paintings to a number of old Elizabeth families.

Listed In "Who's Who."

Mr. Simpson and Miss Lange are among the five Elizabeth artists listed in the "Who's Who" of the American Federation of Art. Others are Emilie Guntrum, Marguerite Younglove Larned and Molly Williams Hand. Miss Hand, who was chairman of the Elizabeth Week Committee, is exhibiting three canvases and Miss Guntrum two. Mr. Simpson has achieved national distinction for his work both in oils and etchings. Several of his etchings hang in the New York Public Library, and his canvases in the Newark Museum.

# SKYSCRAPERS --BUT NO SHAFT FOR HIS GRAVE

## Dinkelberg, Architect, Dies Penniless on 50th Wedding Day; Widow, 73, Begg Job

By W. A. S. Douglas.

A man died yesterday in Chicago so poor that his body may go to the potter's field, where no monuments mark the graves of the dead.

And yet monuments to his memory grace the skyline of almost every great city in this country.

Yesterday morning Frederick Philip Dinkelberg, 76, passed away in a rooming house at 4138 Kenmore av. It was the fiftieth anniversary of his wedding. The night before he had asked his wife, Emily, 73, his companion through good luck and bad, in fair or stormy weather, to bake a coffee cake in celebration.

The ingredients were there. Nothing fancy, for the Dinkelbergs had been on relief for quite a while. Mrs. Dinkelberg got up early, went into the little closet that conceals a gas burner, made her cake, fixed coffee and came back to wake her husband. He was dead.

### MONUMENTS EVERYWHERE.

In New York, Frederick Dinkelberg designed the Flatiron Building, the first of the skyscrapers; in Philadelphia his monument is the great Wanamaker store; in Chicago, the Marshall Field Annex, the Edison and the Pure Oil buildings; in Cincinnati, the First National Bank and the Fourth National Bank.

In Memphis, Dinkelberg's monument is the Bank of Commerce; in New Orleans, the Hibernian Bank; in Detroit, the Bank of Detroit.

Born in Lancaster, Pa., of Penn-

Since 1913, when he won the  
Imitate, Wallace Bassford has be  
in ranking among the best of A

Year after year he has been  
clusion in the important exhibit

years he has shown regularly in  
Audubon and University Acad  
later winning the Howard Penn  
the show.

From 1914 on, when his art w  
in ranking among the best of

and painting

### Wong Exhibits Paintings

Mr. H. T. Wong, popular proprietor of the Cape Cod Tea Garden, Commercial Street, and a talented artist, is now showing many of his paintings at his restaurant. The subjects include portraits, still lifes, and Provincetown scenes, and are spoken of with keen regard and admiration by members of the Art Colony.

1931 Return  
to China



*Sea Episode* (1948) *Provincetown*

NEW PAINTINGS BY

# WALLACE BASSFORD

MAY 7<sup>TH</sup> - 27<sup>TH</sup>

VAN DIEMEN - LILIENFELD GALLERIES  
21 EAST 57<sup>TH</sup> STREET · NEW YORK



1958.

SHORE STUDIOS is planning an important exhibition of recent paintings by Wallace Bassford and a selected group of drawings by the late Maurice Sterne, recognized as one of the few really great American draughtsmen of his time. This exhibition will open on Monday, August 25 and continue through September 7 at the exhibition galleries, 90 Commercial Street.

He is very popular & sold many pictures.

CATALOGUE OF EXHIBITION

- 1 REQUIEM
- 2 FIGURE ON THE BEACH *Howard Penrose Prize—Conn. Acad. of Fine Arts*
- 3 HOLIDAY ODDMENTS *Corcoran Biennial 1949*
- 4 GULL A'WINGING
- 5 COMPOSITION FOR NUDE *Hon. Mention, City Art Museum, St. Louis*
- 6 LITTLE NUDE (ANDREA) *California Palace Legion of Honor, San Francisco*
- 7 NUDE ETUDE (DRAPED)
- 8 NUDE ETUDE (SEATED)
- 9 RED JACKET *Audubon 1947*
- 10 BARBARA PENSIVE
- 11 PROVINCETOWN GIRL *Cape Cod Art Association 1948*
- 12 CAPE COD REVERIE *Audubon & University of Illinois Annual*
- 13 SEA EPISODE

Artist Wins Prize 67

The Howard Penrose prize of \$50 was awarded to Wallace Bassford, well known Provincetown artist at the 39th annual exhibition of the Connecticut Academy of Fine Arts for his oil painting, "Figure on the Beach." The exhibition was shown at the Wadsworth Atheneum in Hartford.

The prize winning painting was shown by Mr. Bassford at the Carnegie Hall show last fall and will be included among 25 of his works to be exhibited in a one-man show in the Lilienseld Galleries, 57th St., New York, starting May 7 for three weeks.

1949

and 11 other paintings by other artists.

Since 1933, when he won the Gold Medal at the Kansas City Art Institute, Wallace Bassford has been painting his way steadily upward in ranking among the best of American contemporaries.

Year after year he has been widening his following through inclusion in the important exhibitions and collections. And in recent years he has shown regularly in the Carnegie, the Corcoran Biennial, Audubon and Connecticut Academy of Fine Arts exhibitions, in the latter winning the Howard Penrose prize for the best work of art in the show.

From 1944 on, when his art was first shown formally to New York at the Liliensfeld galleries, his Eastern acceptance has been even greater than in his native mid-west, both as a portrait painter and for his easel -

= new artistic works and painting a select few portrait commissions.



Fisherman's Cottage  
Provincetown

Smoky Lake Hungary

ENTED IN OUR COLLECTION

- MONTE ROYAL
- SOUTINE CHIRICO
- COURBET BRAQUE
- GIRIFUD FEININGER
- LAURENCE SEIBAWA



"Provincetown Boatyard"

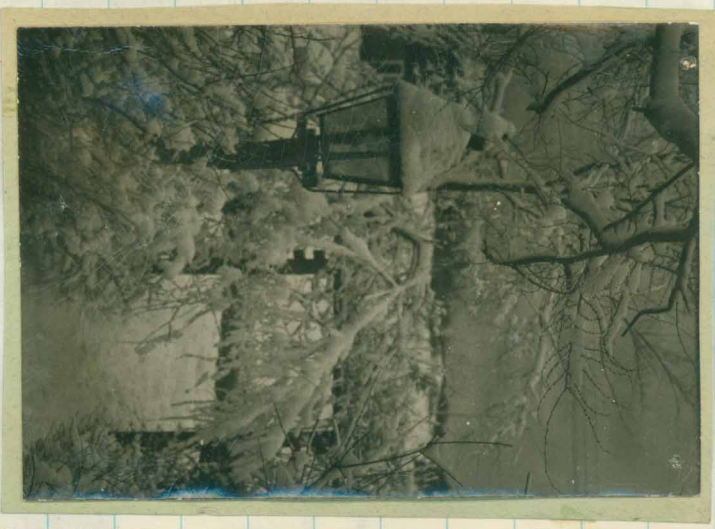
- Howard Mitcham



Wharf opp.

Winter  
1952.

# Hensche Home Gateway



## Hawthorne Talk By Henry Hensche

In his talk last Monday at the Provincetown Art Association Henry Hensche traced the background and beginnings of Impressionism both in Europe with Claude Monet, later in the United States with Charles Hawthorne. He described Impressionism as not so much an artistic discovery as a logical development from the past history of art and part of a long growth in man's consciousness of sight. He regarded it as the highest point reached so far in visual development and paid great personal tribute to Hawthorne and his life work in America in expressing form through color and breaking away from the old methods of tonal shading.

Of even greater importance, said Mr. Hensche, was the legacy of Hawthorne in having evolved a method of teaching by which the student could obtain a clear working knowledge of the steps by which the color of the world around him could be transferred to canvas. Mr. Hensche illustrated his points by many reproductions from the Old Masters and Claude Monet and by paintings by Charles

Portraits are  
notable  
and beautiful -

Character  
"grows on you"  
as you study  
them

Landscapes  
too.

Hensche has presented two pictures to the Provincetown I

Hawthorne and himself, and also by a demonstration of a series of technical steps taught in his Cape School of Art, developed in six canvases of the same still-life. There was a large and appreciative audience.

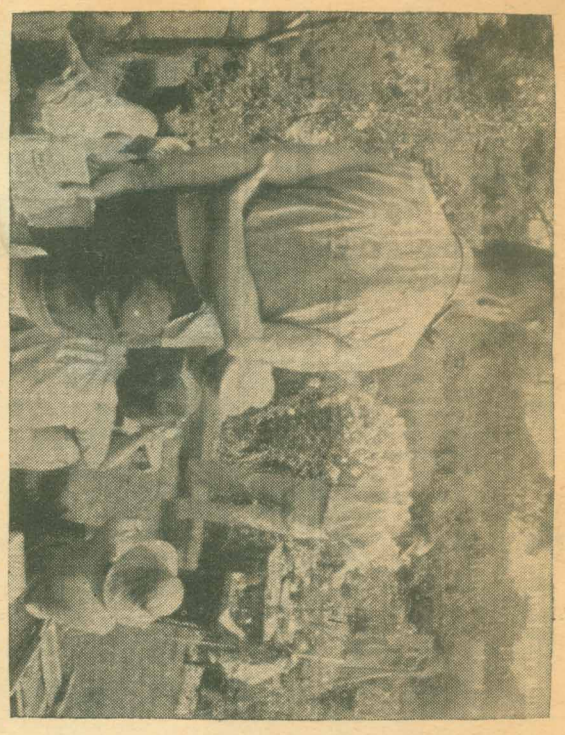
Best lecturer and teacher in P. 1956



\* Mrs  
Hensche

Hensche Home  
in Winter

## The Cape School Of Art Is Provincetown's Oldest

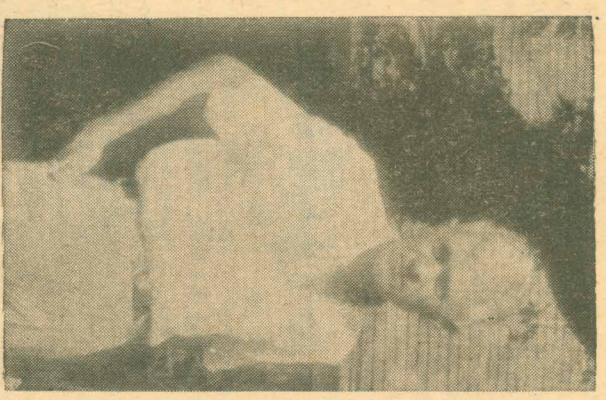


The students of the Cape School of Art watch a Friday morning painting demonstration by teacher Henry Hensche.

The oldest continually operating art school on Cape Cod is The Cape School of Art, founded by Charles Hawthorne at the turn of the century. Since Hawthorne's death in 1930 it has been conducted by the third and last of his assistants, Henry Hensche. Two features of this school characterize its instruction as different from any of the others in Provincetown. It is the last of the schools to base its instruction on the observation of outdoor light; it also is the only remaining school in which the instructor gives a weekly painting demonstration for the assembled students.

The classes are held outside a former barn located on the upper reaches of Pearl Street. At one time it was the painting studio of Hawthorne and was moved to the present spot in pieces from its original site. Inside there are reminders of the earlier occupancy—three portraits and a mudhead by Hawthorne—as well as many of Hensche's own studies over the years and some by his students. There is a large collection of miscellaneous still life junk on shelves which are the principal source of subject matter which the present classes paint. Against one end is a rack with several rows of current studies on display.

Before World War II the Hensche classes were conducted from a shore studio on Commercial Street, and the students painted on the beach in the manner of the Hawthorne classes. The studio was sold out from under The Cape School, however, and the move to Pearl Street followed. In those days the students painted larger panels for their beach figures in the morning and for landscape studies in the afternoon.



Henry Hensche

a palette knife only and to keep each color note as simple as possible. The aim of this procedure is to make keener the students' ability to determine the varying qualities of light, from morning to afternoon. The still life set up is in front of the studio in the morning, in back in the afternoon. The objects are set against the light to enable the students to concentrate on

abstraction. de a charming company with those eye for superior), at unwell Street and garden. on of the ions. Even ted classes es the im- and the pos- re years of

GMM

1953

Since the Nautilus Club, now in its 47th year and belonging both to the State and also the General Federation of Women's Clubs is an organization of women, Mrs. Taverners decided to ask some of the business men of the town owning stores with large windows to allow this space to be occupied for the week by a representative exhibition by women painters of Provincetown. The response was most generous and gratifying and an interesting and varied show sponsored by the Nautilus Club can now be seen during a fifteen minute's walk from Land's End Marine Supply to the Club including the windows of Cutler's, Allen and Allen, the Advocate and Hattaway's.

Starting at the Nautilus Club, one of its two windows shows a group of paintings by Ada Rayner including a brightly colored still life with an exotic Chinese subject in which a strong scarlet and gold are opposed to a rich jade. Two freely handled flower paintings, one of zinnias and asters and the other of gladioli, show the freshness and gaiety of color and the fidelity to her subject for which this painter is noted.

1958

71



John D. Bell Photo

One of the many interesting features at the first annual Arts Festival here this summer was a demonstration of portrait painting by Henry Henschel, noted Provincetown artist.

MRS. HENRY HENSCHEL, who paints under the name Ada Raynor, had made a gift of one of her paintings for living room at the Cape End Manor. And in the news of Provincetown artists—Sol Wilson is having an exhibition of paintings at the Babcock Galleries in New York, which continues until March 29, and a painting by Leo Manso, "Phoenix" is on view in the annual American Abstract Painter exhibition at the Riverside Museum in New York.

She raises beautiful flowers in her own garden as models for her beautiful flower paintings.

HENRY HENSCHEL will arrive in Oklahoma City on February 5th in the interest of the Oklahoma Art Association which is holding its first exhibition in its new Art Centre beginning February 15th. Mr. Henschel has been chosen to act as the sole "jury". As an adjunct of the exhibit of paintings by Oklahoma artists both Henry and Ada Henschel will exhibit their own paintings. The direct invitation came from Dick Goetz, director of the new Art Centre, who was a former pupil of Henry in Provincetown and has developed into a promising artist in Oklahoma. Henry will give lectures in Fort Sill, Tulsa and Oklahoma City on the art of painting as Charles Hawthorne developed it, supplementing them with personal demonstrations.

MASTERS READING ROOM.  
MASTER PAINTER, HENRY HENSCHEL has done an exciting quick, sunlight portrait of our Steve. "It's the best he's done," exclaimed his wife, Ada. Steve sez it isn't the subject, but it's the masterful way Henschel has caught highlights of the moving sun over a three hour sitting last Monday, when it was 90 in the shade. At least that's what Steve said it felt like, and he was sitting in the sun!

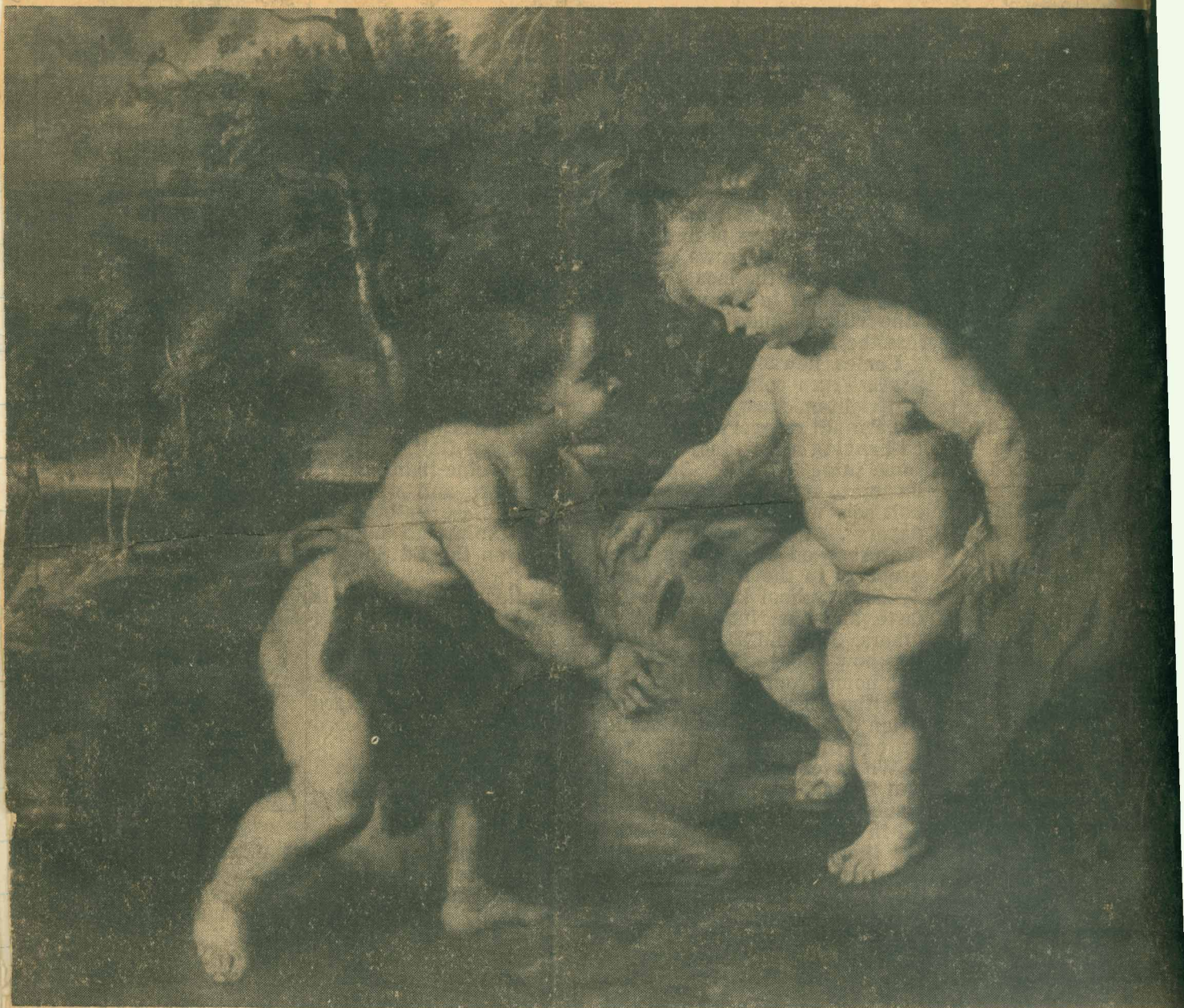
Dear Mrs. Townley,

Christmas is over, but it lingers on in our memory. And you were in our thoughts and we wished you could have shared it with us.

Your present reminded me of your ~~friendship~~ <sup>friendship</sup> + presence and it will be a ~~daily~~ <sup>daily</sup> reminder as we come in and ~~out~~ <sup>out</sup> of the house of you. I haven't put it up yet but will soon and it suits the place exactly. Thank you for the charming and thoughtful gift and your constant friendship thru the years.

We hope that you had a happy holiday season & will come back to Provincetown & us refreshed & happy to get into your little house which is lonely for you - and so are we.

affectionately Henry &



"The Christ Child with the Little St. John the Baptist in a Landscape" by Peter Paul Rubens, one of the famous religious works on exhibit in the Center Gallery of the Chrysler Museum of Provincetown. The painting was purchased from Rubens directly by the Spinola family of Genoa and is known as the Spinola Rubens. Painted about 1635, it was owned by the Spinola family until 1862. It has been termed one of the most famous Rubens in this country and was acquired by Walter P. Chrysler, Jr., for his personal collection in 1954. The painting is one of eleven religious works from Mr. Chrysler's collection in the new exhibition at the Museum which opened last week.

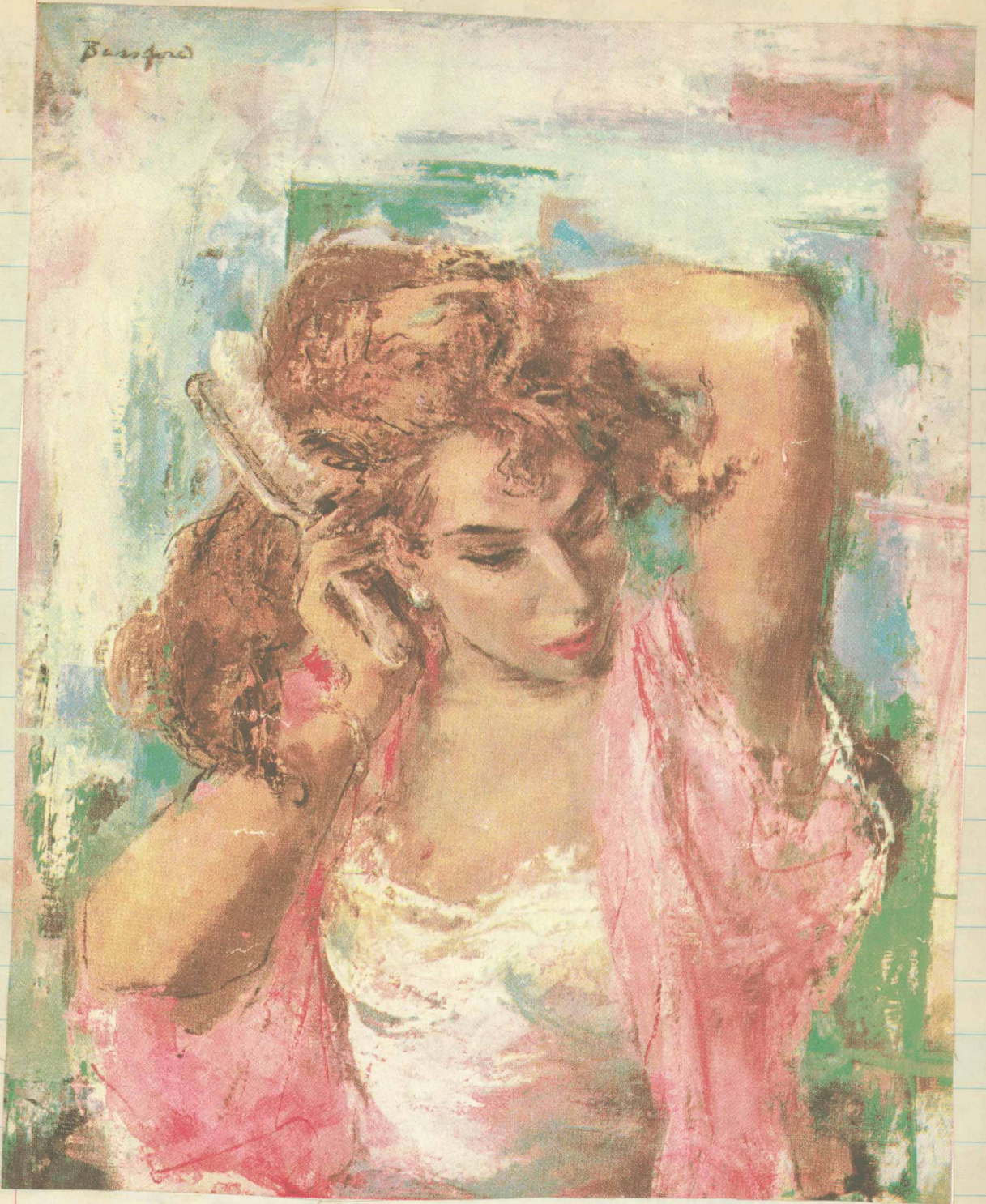


**"Provincetown Fishermen,"** lent by John Herron Art Institute, Indianapolis, Indiana, for the Hawthorne Retrospective at the Chrysler Art Museum of Provincetown, an exhibition of more than a hundred paintings by the artist who painted in Provincetown from 1899 until his death in 1930.

The museum will be open daily from 10 to 10 until the show closes on September 17. Some of the men and women in Hawthorne's paintings are still living in Provincetown.



72



GIRL COMBING HER HAIR OIL BY WALLACE BASSFORD

*Color reproduction courtesy of Abbott Laboratories*

## BRILLIANT PAINTER OF WOMEN

WALLACE

Bassford

By Ernest W. Watson



In *Girl Combing Her Hair*, reproduced in the color plate, we see a perfect expression of the characteristics that account for Wallace Bassford's pre-eminence as a painter of women.

For it is his paintings of women that entitle him to the special distinction he enjoys. To be sure he has painted portraits of men, and good ones, but these are such as another portraitist might have done; they do not reveal his particular genius. Bassford is really Bassford when his sitter is a woman.

This is true whether the canvas is a portrait of a beautiful woman or an uncommissioned figure study inspired by a mood or by a discovered type of beauty either in a professional model or a chance acquaintance; it is especially true when he is under no compulsion other than the urge to make his romantic imagination come to life in color, design and gesture. Such pictures, indeed, can be said to be the foundation upon which his reputation has been built.

Now what are the attributes of such a canvas as *Girl Combing Her Hair* that exhibit the unique Bassford flavor? Well, in the first place there is the evidence of a sensitivity to feminine loveliness that is both idealistic and earthy. This is revealed in the graceful movement of the figure, the natural pose of the tilted head, the felicitous action of the arms. It is manifest in the delicacy of the garments both in color and in drawing; in the way in which the white bodice caresses the bosom as though reluctant to cover it; in the appreciative envelopment of the pink drapery. It is felt in the elegance of the hand holding the brush, in the luxury of the tawny hair; and in the painting of the arms which, through lack of definite contours, contributes a sense of elusiveness. The manner in which the figure slips in and out of the abstract background also enhances the dreamlike quality of the picture.

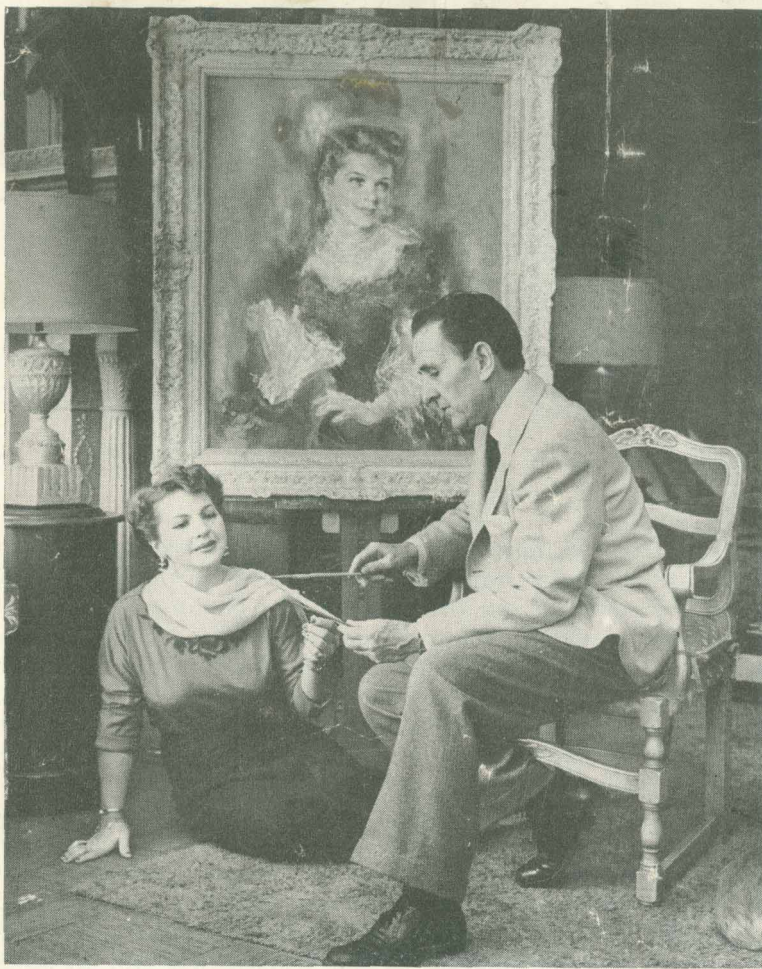
The background in a Bassford canvas, with its art-

fully designed abstract shapes, accounts for much of its success. Usually made up of angular dovetailed elements and rendered with considerable vigor, it presents a contrasting foil for the tender treatment of the figure and gives the canvas a modern flavor. The backgrounds are often more dramatic than in *Girl Combing Her Hair* but in none are the shapes and colors more successfully tailored to the subject.

It is interesting to note in this canvas—and this is a Bassford characteristic—that most of the bright color is in the drapery and in the background. The figure itself is painted in a rather unrealistic ochre touched here and there with natural flesh color. Yet the girl's radiant good health is impressive. The insistence of the pink drapery certainly contributes to that effect.

Bassford almost always draws the figure realistically using only subtle distortions to enhance the charm of his subject. And because he paints that kind of beauty which is universally understood his pictures have a wide appeal. In 1952 his *Gull a Winging* got the popular prize in the big Boston Art Festival. And from critics he has won such epithets as "one of our best moderns" (Cue); "poetic in approach" (Arts Digest); "well controlled vigor that stands for contemporary art" (New York Herald Tribune); "Gay naturalist and blithe colorist working among hues that burst roman candles over familiar objects, Bassford is the S. N. Berman—Noel Coward—Ferenc Molnar of the art world" (Boston Sunday Herald); and "pleasant livable work" (New York Times). Bassford's work demonstrates, I think, that the best modernism holds fast to the essence of natural beauty while enhancing it by expert dramatization of its characteristic qualities.

The qualities we have been discussing, which are present in most of Bassford's uncommissioned pictures, are likewise seen in his portraits of women though, naturally, in the fanciful figure studies they can be given greater freedom. In the portraits he comes closer to naturalistic color although without



he served for a time as political cartoonist for his father's newspaper.

In the thirties he married Helen MacDonald whom he had met in Dayton where she was employed as secretary to the Dayton Art Institute's director.

In 1947 the Bassfords bought a home in Provincetown. Wallace, previously, had spent a few summers there studying with George Elmer Brown and other painters. He maintains a New York studio as well as one in Provincetown.

Bassford has done considerable traveling; he has painted in Brittany, England, Scotland, Holland, France and Canada. He has exhibited in nearly every major museum and has an enviable string of awards to his credit. He is a hard, steady worker who doesn't impress one as the temperamental type. Reserved in

manner, he is endowed with personal qualities important to a portrait painter who must know his way around in society. An exhibition of his work is scheduled at the Grand Central Galleries in May beginning the 17th of the month and running for two weeks.

Two phases of Bassford's work are not represented here by reproductions: his still-life and flower studies and his watercolors. Although these have shared honors with his portraits and figure studies, it is the latter which, as has been explained, give his work special distinction and we have used our space to present these as effectively as possible. And because his drawings are so intimately associated with his figure work and add an important comment upon what I have called the "unique Bassford flavor" one of them has been given prominence here.

Summer of 1957.  
Pictures sold for

## Marantz Painting In Exhibition

The work of Irving Marantz, Elizabeth-born painter, will be part of an exhibition of contemporary American painting to open next Thursday at the Jewish Community Center, Bayonne.

Mr. Marantz, a graduate of Baitin High School, started his career after winning a national high school art contest. His art will be shown among the paintings to be loaned by the Babcock Gallery, one of many galleries co-operating in the show.

The exhibition, which will be open daily to December 17, is a major event in the dedication of the newly completed center.

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Recent Portrait By Provincetown Artist



Mrs. Dudley R. Wood of Livingston, New Jersey and Provincetown, whose home here is at 75 Commercial Street. Her portrait was painted recently by Vollian Burr Rann. ▶

His portraits are growing in appreciation

1955



Irving Marantz, well known artist and teacher, whose exhibition of paintings opens tomorrow at the Provincetown Inn to continue until after Labor Day.

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84 MARANTZ PAINTING IN ASSOCIATION SHOW

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"The Pianist" by Irving Marantz is a traditional painting that has attracted much appreciation in the Provincetown Art Association's First 1956 Show. Using subject matter with immediate appeal, Marantz has produced a painting that communicates directly with the gallery go-er. The strong design, coupled with fresh color and a plastic paint quality, set the painting apart. (Photo by George Yater)

1957

Maurice Sterne,  
Noted Artist, Dies

Maurice Sterne, famous painter and sculptor, who died Tuesday at his home in Mt. Kisco, New York, after a long illness, had for many years been a summer resident of Provincetown with a home at 619 Commercial Street. He would have been 80 years old on August 12.

Born in Libau, Russia, Mr. Sterne came to this country when he was 12 years old.

He studied art at the National Academy of Design, New York City, in Paris and Rome. He exhibited at Salon de Societe Nationale des Beaux Arts in Paris, the Secession in Berlin, the In-

This the second of a series of articles written by Ross Moffett, now one of the older and widely known year round Provincetown artists—this chapter also deals with the very early Cape End scene—others in the series will appear in subsequent issues of The Advocate.

One of the first problems confronting the membership of the new Association was to find a suitable place for the exhibition they expected to hold in 1915. Although the Nautilus Club room, in the upper part of the building now belonging to the Wharf Theatre, and the Masonic Hall were considered, it was decided to use the north room of the Town Hall, for which consent had been given by the Selectmen. In this room, which has since been cut up with partitions, were held the first six of the annual exhibitions.

### Own Quarters

It seems to have been early realized, however, that the Association would eventually need quarters of its own, and in 1918 we find the Association buying for \$2,000 what was known as the Bangs property, and in 1920 purchasing for \$3,500 the property adjoining on the east. The house on the latter property, with remodeling, was to become the present large gallery of the Association, while the Bangs House, between the present building and Bangs Street, was to be torn down.

It may be interesting to note who were some of the people to whom we are indebted for carrying on the necessary but sometimes prosaic work required for the new organization. Many of the artists on the scene at the time appear to have been more

concerned with the actual exhibitions than with attending and taking part in the business meetings. The two artists who, although often at variance with each other, seem to have been most active in all matters pertaining to the conduct of the Association were E. Ambrose Webster and Gerrit A. Beneker. The record shows these two always at the meetings, taking a part and ever ready to assume any duties or responsibilities that might be

had to accommodate it in the 1920's and early 1930's.

For its first year the Association had 147 members. By 1917 the membership had grown to 289, which for that period compares not unfavorably with the present all-time high of over 400 members.

Turning to the catalogue of the 1915 exhibition, we find that the jury consisted of the three vice-presidents and the art committee that had been named on the even-

ing the Art Association was formed. Among the 44 exhibitors, in addition to the jurors, were: Agness Weinrich, Marion Hawthorne, Ethel Mars, Ada Gilmore (Chaffee), Mildred MacMillan, Mar-

Thomas, Sarah Munroe, Florence Waterbury, Tod Lindenmuth, Ives Gammell, Dodge MacKnight, Henry Sutter, Arnold Slade, Lawrence Grant, Adolph Blondheim and Frederick Marvin.

### More Artists

By the summer of 1916 the number of artists in Provincetown was much larger than it had been at the time of the founding of the Association only two years earlier. This increase was largely due to the war in Europe and the consequent closing off of foreign travel for American artists, many of whom came instead to Provincetown. This year saw the inception of the Beachcombers Club and its equivalent women's Sail Loft Club. Several of the artists who appeared on the scene at this time or slightly later—Max Bohm, George Elmer Browne, Richard Miller and Gifford Beal — were what for the period concerned may be called big name artists. Indeed, it may be said that the prestige enjoyed by these men, along with Charles W. Hawthorne, has perhaps no exact parallel at the present time, when the field of art is relatively more crowded

and competitive than in the earlier period.

In this year of 1916, when two exhibitions were held, the August show represented 66 artists. The jurors were the three vice-presidents with George Senseney and George Elmer Browne. What must have been an unwieldy hanging committee was made up of H. Cranford Smith, Kendall Saunders, Frederick Marvin, Oliver Chaffee, Tod Lindenmuth, Ross Moffett and Oscar Gieberich. Gerrit A. Beneker was chairman of the art committee. Among those whose names appeared in an Art Association catalogue were Peggy Bacon, David Erickson, Nancy Ferguson, Elizabeth Howland (Caliga), Blanche Lazzell, Bror J. O. Nordfeldt, William Zorach, Marguerite Zorach and Beatrice Levy.

### Five Art Schools

The 1916 catalogue advertised five art schools: The West End School of Art, George Elmer Browne; A Summer School of

Painting, E. Ambrose Webster; The Cape Cod School of Art, Charles W. Hawthorne, with assistant Oscar Gieberich and director Harry N. Campbell; A Modern Art School, Bror J. O. Nordfeldt, William Zorach, M. Muselman Car, Frederick Burt and Marguerite Zorach; and a Class in Color and Monochrome Etching, George Senseney. Only the first three of these schools were to survive more than two seasons. On the cover of this catalogue was a wood block print by Tod Lindenmuth, whose prints appeared on the covers also for the year 1917 and 1918.

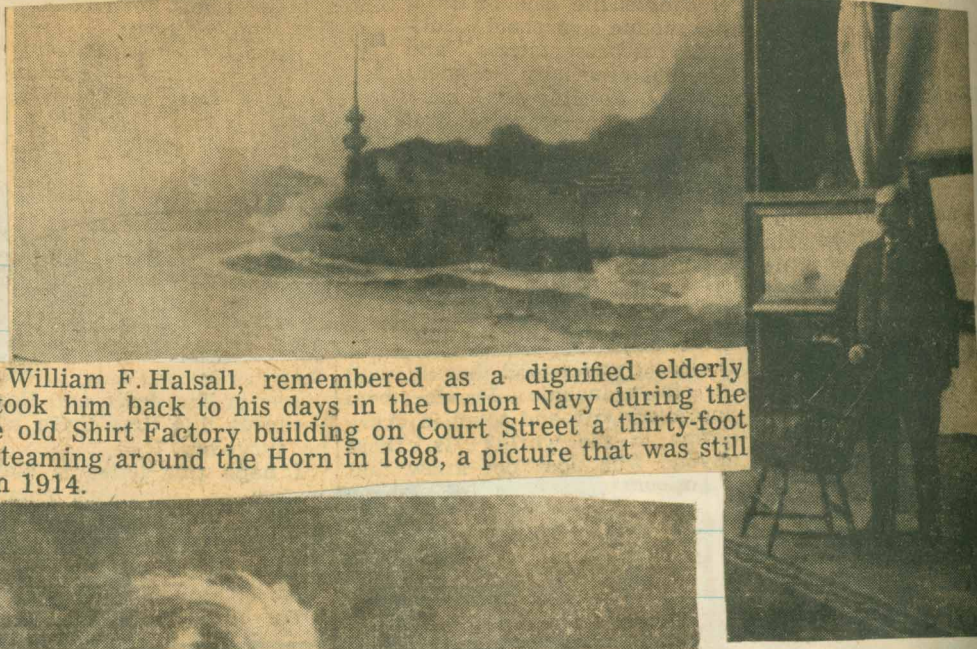
Not content with the two shows in the Town Hall, the Art Association sent out a traveling exhibition of 43 paintings and 25 prints which opened in October 1916, in the Vose Galleries in Boston. The expense of this exhibition, which appears to have been out several months, was \$126, of which \$50 was contributed by the Provincetown Board of Trade.

During the four years following 1916 the annual exhibitions adhered to the pattern of those of 1915 and 1916. To a great extent the same names kept reappearing in the lists of jurors, hanging committees and exhibitors. The new faces in the jury box or on the hanging committee for this four year period include Nancy Ferguson, Ethel Mars, John Frazier, Ada Gilmore (Chaffee), Sarah Munroe, Max Bohm and Mrs. Henry Mottet.

A somewhat random selection of names of new exhibitors during the 1917-1920 period with the dates on which they first appeared in the Art Association catalogue is as follows: 1917; Maude Ainslee, Julie Morrow, Maude Squire, Mary Tannehill, Flora Schoenfeld, Gladys Young. 1918; Lytton Buehler, Charles Demuth, Alfred Groll, Charles Hopkinson, Louis Kronberg, Charles H. Pepper, Harley Perkins, Ellen Ravenscroft. 1919; W. H. W. Bicknell, I. H. Caliga, Frank Carson, Karl Knaths, Lucy L'Engle, William L'Engle, Elizabeth Paxton, Frank Schwartz, Elizabeth Taylor. 1920; William Boogar, Florida Duncan, Edna B. Hopkins, Dorothy Gregory, Albro Hibbard, Catherine Liddell, John Noble, Harry (Heinrich) Pfeiffer, Francoise Verheyden. The cover of the 1919 catalogue carries a block print by Mildred McMillan, and the cover of the 1920 catalogue has an anniversary block print of the Mayflower, with the artist not named.

We have now come to the end of the period of Town Hall exhibitions. When next we take up the Provincetown Art Association it





One of the very early artists was William F. Halsall, remembered as a dignified elderly gentleman, whose thoughts often took him back to his days in the Union Navy during the Civil War. He had painted in the old Shirt Factory building on Court Street a thirty-foot canvas of the battleship Oregon steaming around the Horn in 1898, a picture that was still fresh in the minds of local people in 1914.

Late in the Summer of 1914 there appeared on the streets of Provincetown a family that at once drew our attention. The man was strongly built, of about fifty, blonde, with a squarish face, under a broad brimmed hat and over a black flowing tie. Seemingly incongruous was the fact that his wife was a chic Frenchwoman. Completing this family were two small boys. We needed no telling to know that the head of this family was John Noble, whose coming to Provincetown had for some time been heralded by Richard Miller and others of the old Paris group.



chronology. There is no doubt, however, that John had been at the opening of the Oklahoma strip, when at the crack of a gun land-hungry people raced across a line on horseback and in every imaginable type of conveyance. Years afterwards John was to paint this episode, and the result we were to see in his studio in Provincetown. In showing this canvas he would point out amid the throng a man on a high-wheel bicycle and remark, "I seen him and I put him in". Interestingly enough the man on the high wheel was borrowed by another Kansas artist, John Stuart Curry, who used it in his wall painting in the Kansas State Capitol, and still later John's man on the high wheel cropped up in the movie version of the opening of the Oklahoma strip.

One of the most colorful artists in the history of the Art Association, which has included many, was the late John Noble who saw it through the building stages.

**Flareup Compromise**

As has been noted in an earlier installment of these notes, John Noble became director of the Art Association late in 1920. His appointment came as a compromise there being at the time some flare-up of tension between modern and conservative. John was, for that period, something of a modern and yet acceptable to both factions.

In May, 1921, the exhibition space in the Town Hall was found no longer available. Consequently, on the evening of May 26 an emergency meeting of members, held in the Beachcombers Club, unanimously voted to have the president appoint a committee to consider turning what was called the "east building (the present gallery)" into a museum, and, at the same time, tearing down the "west building (Bangs house)". This committee was to report to a general meeting on May 31, and at the appointed time a positive

finding was brought in by the group, which consisted of Sarah Munroe, Mrs. Henry Mottet, Frederick McKay, John Noble, E. Ambrose Webster, I. H. Caliga and Charles W. Hawthorne. The group from then on seems to have proceeded as a building committee. To raise funds for the new building, the president, as empowered, named a Ways and Means committee made up of John Adams, Dr. Percival Eaton, Frank Potter, Max Bohm, Agnes Weinrich, Mrs. Grace Hall, Mrs. Charles W. Hawthorne and Mrs. Eugene Watson.

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This period was an active one, indeed, for the Art Association, and on June 9, 1921, we find the membership voting unanimously for the president to name a committee to draw up a constitution and by-laws and to take other steps towards the incorporation of the institution.

Selected for this purpose were Charles W. Hawthorne, Max Bohm, George Elmer Browne, John Noble and Dr. Percival Eaton. Missing are the minutes of a member's meeting, presumably held on June 16, at which the conditions of incorporation would seem to have been adopted. We find that by June 20 the incorporation had been completed and

following twelve trustees: Gerrit A. Beneker, John Adams, Horace F. Hallett, Mrs. Grace Hall, Frederick Boynton, Frank E. Potter, William H. Young, Mrs. Henry Mottet, Judge Walter Welsh, Dr. Percival Eaton, Myrick C. Atwood and Sarah Munroe. These trustees then elected by ballot the following officers: president, William H. Young; honorary vice-presidents, Charles W. Hawthorne, E. Ambrose Webster, George Elmer Browne, Richard E. Miller and Max Bohm; director, John Noble; corresponding secretary, Harry N. Campbell. In line with the new constitution, only the above trustees, the treasurer, Willis S. Rich, and the recording secretary, E. Ambrose Webster, had been elected by the general membership.

#### Work Of Committee

The plan for the gallery seems to have originated within the building committee. Director Noble was probably on hand most of the time while work was in

#### 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 the general public, along



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

Miss Abbie, thought of the various exhibitors work from 1915 to about 1930.

#### Three Classes

Miss Abbie's comments tend to fall into one or another of three main categories. First, there are the observations revealing a whole hearted admiration for the work before her and expressed by such terms as "splendid," "beautiful," and "wonderful". Second, there are the comments indicating a qualified endorsement and usually made known by the term "fair". Third, there are the remarks disclosing outright disapproval and conveyed by such terms as "no good," "rotten," and sometimes "rotten as usual".

Hardly any artist received a perfect score from Miss Abbie. Definitely in the first or most envied category, however, were the works of Gerrit A. Beneker and Frank Desch. E. Ambrose Webster was given restrained commendation. Charles W. Hawthorne sometimes fell from the first category, and once we find opposite his picture this noation, "all right, but not worth \$10,000". Max Bohm's painting of Eric the Red drew this, "well done but disagreeable subject." George Elmer Browne got high praise for the most part, but in one exhibit she found his offering "too modern style". In connection 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 brownish and highly finished pictures of Halsall seemed to her old fashioned, and on the other hand the works in which impressionist color effects were lacking or in which the subject matter was not pleasing were relegated to the

An inspection of the treasurer's book indicates that the cost of the new building, including grading and planting of the grounds, was

about \$5,250. At the start of the project the assets of the Association included the two house properties now combined in the present site. Against these there was a \$3,000 mortgage. In addition there was \$830 readily available, including cash and a Liberty Bond purchased in 1917. Remarkably enough, by the end of the season of the building, the improvements had been paid for, save for about \$1,500, of which a part consisted of non-interest bearing loans from certain members and citizens of the town. By 1923 the only in-

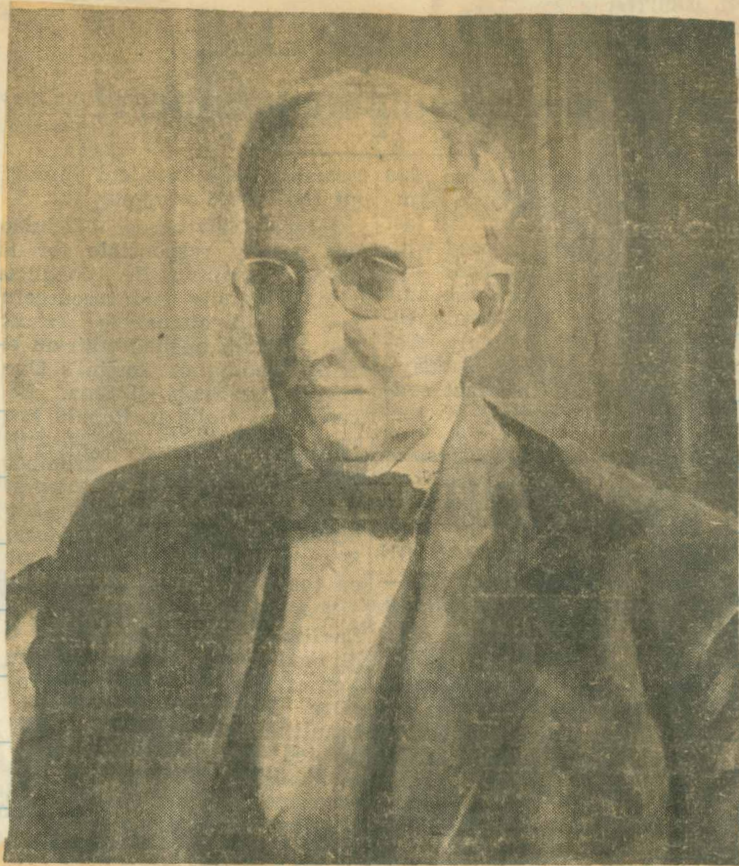
debtedness on the Association property was the original \$3,000 mortgage, which the Association was now in a position to reduce

resignations or deaths and did not reflect any positive volition of the general membership. During these eight years the elections were little more than routine endorsements of a slate of candidates picked by a nominating committee which in turn had been selected by the trustees. Moreover, the nominations of this committee need not be posted or made known until the actual time they were to be acted upon in the annual meeting. It will be remembered that the trustees selected also the president, the director and the five honorary vice-presidents, the last being a board in which there was only one change in the first eight years after the incorporation. It will thus be seen that the Art Association during the 1920's had some of the aspects of a closed corporation.

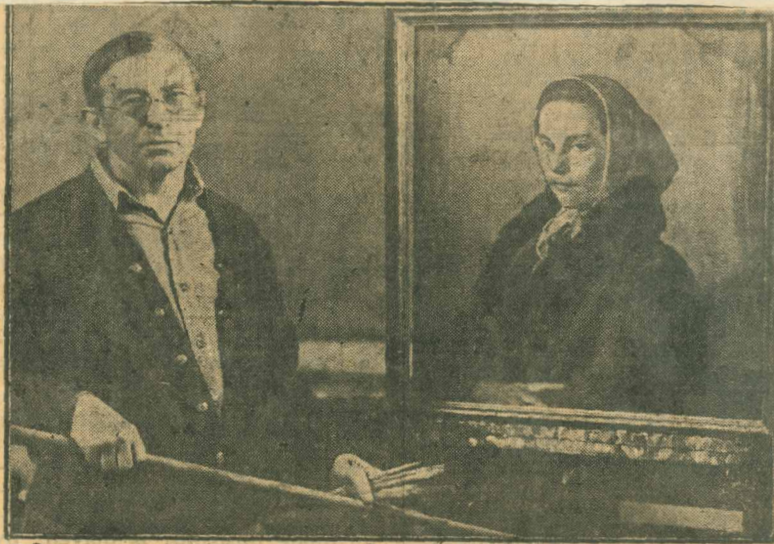
Appointed as director for 1925 was Dr. Percival Eaton, who had been made acting director late in the Summer of 1924. Dr. Eaton was a much respected, retired physician, and he seems to have assumed the office on a temporary basis until someone more experienced in art could be found. Despite a strong bent towards conservatism, he directed the Association fairly and efficiently.

On the jury for 1925, in addition to the honorary vice-presidents, were William L'Engle, Karl Knaths, Charles A. Kaeselau, Robert Ball, William Auerbach-Levy, Harold Haven Brown, Tod Lindenmuth, John Frazier and Ed-

win A. Wilson, the last three constituting a special jury for prints drawings and watercolors. Besides the regular exhibition, a no-jury show was put on late in the summer. Among the new exhibiting this year were Alice Pfeiffer, Morris Davidson, Van Dereck, H. F. Wong,



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.



Richard Miller mixed his rich colors with rare wit.

Mrs. Walter Welsh, John Adams, J. Lothrop Higgins, Mary S. MacIntyre, Frances Gifford and Norine Doane. Of the great importance to the young organization was the interest of the two leading bankers of the town, Moses N. Gifford and William H. Young. The latter, whose skilled political sense steered the association

through its first twenty years may with reason be called the Father of the Art Association.

During the early years the Association was not without its growing pains, which appear to have been the forerunners of the convulsions leading to the division between modern and conservative to which the organization

# Modern

"We, the undersigned members of the Provincetown Art Association, Inc., petition the Directors and Board of Trustees of the Association to add four painters of modern sympathies to the jury for the forthcoming exhibition, the membership of which was announced in a circular of June 1, 1926.

"Considering the fact that there are in Provincetown two groups, each having a different opinion as to what forms of painting are most likely to manifest a genuine artistic merit, we regard it as unfair and out of keeping with American traditions for representatives of either group to be the sole arbiters as to what paintings shall be shown in the galleries of the association.

"If it be objected that change cannot be made in the jury for 1926 because its membership has already been announced in printed circulars, we wish to draw attention to the fact that a precedent has already been established in the association whereby unannounced painters have served on its juries."

In regard to this petition the meeting of June 17 developed into a warm debate between Charles A. Kaeselau, representing the dissidents, and Richard Miller, speaking as an honorary vice-president. Mr. Miller, who liked nothing better than a rough and tumble argument, enjoyed this set-to and stated afterwards that in Mr. Kaeselau he had found an opponent worthy of his steel. The meeting passed a motion asking the honorary vice-presidents to appoint additional jurors and to consider other matters of the petition. In due time the honorary vice-presidents published the names of seven more jurors, but of these only two were acceptable to the signers of the petition.

## Early "Cubist" Painting

When the 1926 annual opened there was on the walls a small cubist-like picture called "Hence the Pyramids," and signed by a purported Ad Wolgast. Soon it became known that "Wolgast" was none other than Richard Miller. This hoax was not received with amusement by all members of the Art Association. Some blamed Mr. Miller, some the Art Association in general, and some the members of the jury who had been counted on to look after the interests of the moderns, but who had been fooled by a faked modern picture.

group, and at the July 15, 1926 meeting a motion asking for such a showing was introduced and passed, as the secretary recorded "unanimous with two dissenting". The text of this motion was, "that in the future, that in addition to the regular annual show directed by the vice-presidents and their

jury, another show of equal duration shall be held by the moderns directed by a committee selected by them from their numbers." The ease with which this motion was adopted came as a surprise to the moderns, who remained skeptical lest it be reversed at the annual meeting in August.

It turned out, however, that the officers of the Association had no other idea than to go along with the motion for a separate modern show for at least the year 1927. Although the provisions of the motion conflicted, as the officers realized, with the provisions of the Association's constitution, it is likely that most of the officials favored this as a way

The "First Modernistic Exhibition," as it was called in the inside of the catalog, opened July 2, 1927, and closed on the 25th of that month. The committee, in reality a jury and hanging committee, in charge of this exhibition comprised Floyd Clymer, Edwin Dickinson, Charles A. Kaeselau, Karl Knaths, Blanche Lazzell, Lucy L'Engle, Tod Lindemuth, Dorothy Loeb, Ellen Ravenscroft, Agnes Weinrich and Ross Moffett, the last named being chairman. Going into the organization of the exhibition was more interest and enthusiasm than any previous Art Association show had seen. Displayed were 75 oils, 51 assorted prints, drawings and watercolors and three wood carvings.

## "Modern" Lecture

During the modern show a lecture on modern art was given in the Association by Charles Martin, who for several years in this period taught a Summer class in Provincetown under the sponsorship of Teacher's College, Columbia University.

How did the Art Association in general take this holding of what was considered an advanced show under a committee representing a minority of the membership and not selected by the duly constituted board of honorary vice-presidents? To answer this we can hardly do more than quote a paragraph from the report of Director Harold Haven Brown, given at the annual meeting of 1927, after the exhibition was over.

"The past season of the Art Association has been noticeable from the fact of a division of the artists on the subject of modernism. This difference of point of view, while in no sense new, had not in past years been sufficiently pronounced to bring about two separate shows. This proposal,



Oliver Chaffee

however, was duly noted upon at the last annual meeting and arrangements proceeded in due course under a competent modernist committee. This exhibition took place during July of this year, was ably hung and managed by its sponsors, and was a distinct success".

The regular annual exhibition of 1927 was held from August 8 to September 5. With the usual honorary vice-presidents there were on the jury Eben Given, Miss M. E. Crocker, Marion Hawthorne, Arthur Woelfe, Frank Desch, Edwin Dickinson, Harold Haven Brown and Dr. Percival Eaton, the last being, as we know, assistant director and one of two laymen who have appeared on an Art Association jury list. The new exhibitors in this annual include Raymond Eastwood, Elsa Hartman, Harold Haven Brown, and

and \$172 for wages. Included \$376 for printing the catalog of catalog \$100. Expenses dues \$344; admissions \$196, and advertisements in the catalog \$77; come were: costume ball \$556; among the main sources of income applied on the mortgage for the year, with \$500 of this being making a profit of over \$700 for 1927 shows the Association's possibilities. The treasurers assume general operational responsibilities, who perhaps had no desire to some of the dissidents of the period, who may have restrained and financing the association, a great enterprise in organizing regard to art forms, they showed time were overly conservative in officials of the institution at this

89

90 As we have already brought out, the committee for the first modern show enjoyed certain prerogatives not sanctioned by the constitution then in force, this committee being in a sense a separate body not under the control of the Association as a whole. In retrospect we can see that sooner or later this setup was bound to bring trouble. And we find that by 1930 there were differences within the committee itself and between the committee and the officers of the Association.

Sept 13 - 1930

of this measure: "It was moved, seconded, and carried that both exhibitions be held under the same rules and regulations, according to the requirements of the 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.

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

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

The lists of jurors serving one or more years for the July exhibitions through 1932, in addition to the original modern committee of 1927, show the following names: Oliver Chaffee, E. Ambrose Webster, Howard Gibbs, Anton Van Dereck, Shelby Shackelford, and Jack Tworikov. 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 Kaesela, 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 Refregier, 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, La Force 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

time.

# Art Association Announces Plans For 44th Season Opening June 29<sup>a</sup> <sup>Pa</sup>

91

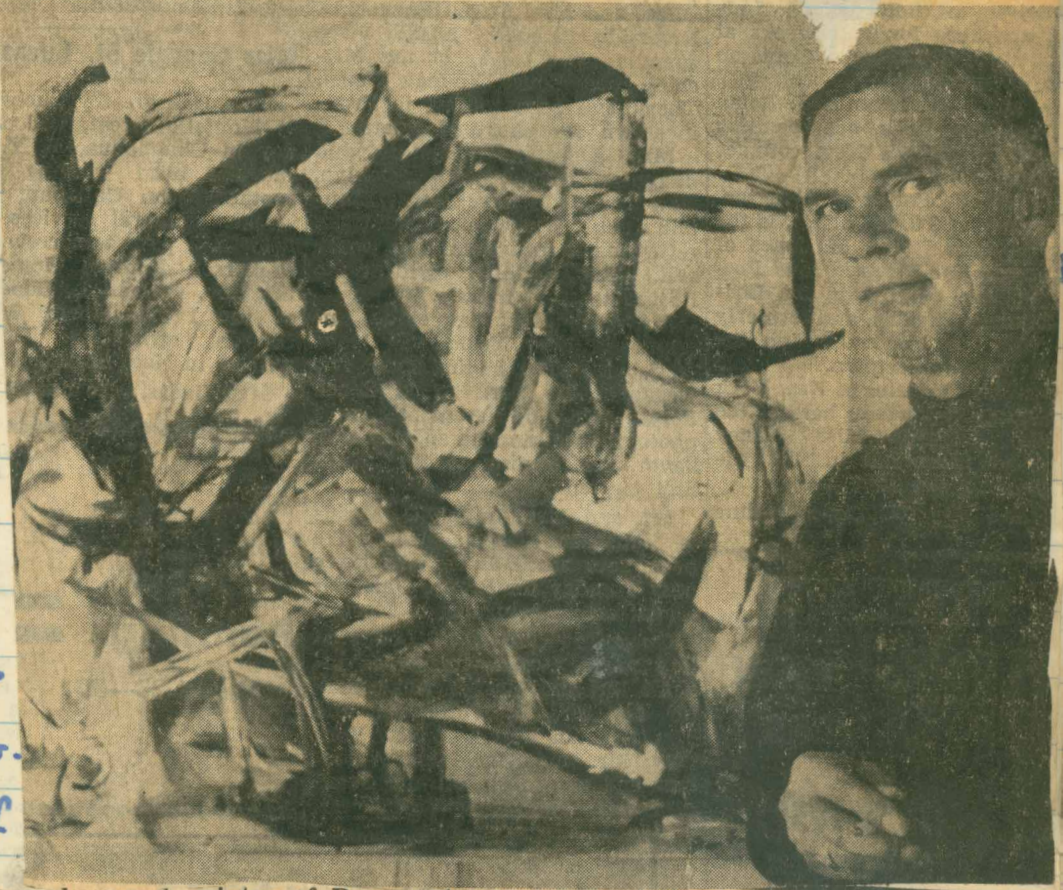
Gallery officials have announced Sunday, June 29, as the opening day for the first 1958 show at the Provincetown Art Association, with the opening reception to be held that evening from 7 to 10 p.m. The exhibition will continue through July 26. Artists, guests, and friends are invited to attend the opening.

This season marks the 44th in the Association's long history of continuous art exhibitions, making it one of the oldest such art organizations in America. According to Director George Yater, the local Association, owned and operated by its artist members, built its membership to an all-time high in 1957, more than in the last ten years. "The Association has probably consumed more than any other building local art Provincetown is organized as collected,

1958

A 1958 Specimen of Modern.

## Cape End Proves Magnet For Arizona Water



Stan Freborg, resident painter of Provincetown is seen with his canvas "Springing Response" now in the Walter P. Chrysler, Jr., collection. This painting was the first of eight paintings which Mr. Chrysler purchased from Mr. Freborg.

When Jessie Phillips, a Western artist now of Sarasota, Fla. read of it in Time

magazine, she wrote a friend in Provincetown

"These modern artists have very peculiar ideas as to what constitutes art."

"I can see no meaning in what they do. Their canvasses seem like a waste of time and paint."

"Probably the real test will be whether future generations see anything of meaning and beauty in them."

92  
New Glamour Comes To Old Church

July Events Will Mark Opening  
Chrysler Art Museum At Cape End

Church Reconstruction Is Speeded



This print shows the Provincetown Methodist Church as it originally appeared following its completion in 1860, with its lofty steeple which, weakened through the years, had to be removed. The almost century old structure is now undergoing changes that will make it the beautiful and outstanding home of the Chrysler Art Museum of Provincetown.

The Chrysler Art Museum of Provincetown will open early in July with its inaugural exhibition of 76 paintings from the 15th century through the present day, drawn from the collection of Walter P. Chrysler, Jr. The three main galleries will be completed for the opening, it was announced today.

On Monday, July 17, a buffet supper will be given for all the people who have worked on construction, and on Tuesday, July 8, Mr. Chrysler will tender a dinner to the officers, trustees, staff of consultants and out-of-town museum visitors. The president and trustees of the museum will entertain for Cape dignitaries and out-of-town guests at dinner on Wednesday, July 9. The following day, Thursday, July 10, the president and trustees will hold a reception from 4 to 7 p.m. for



Walter P. Chrysler, Jr.

residents of Provincetown, artists, and art dealers from town and out-of-town, all events to be held at the museum. Catering will be done by Provincetown firms and by Foster's of Boston. On Friday, July 11, at 10 a.m. the museum will be open to the public, and will remain open the year round from 10 a.m. to 5 p.m.

## Heads Construction

Arthur Avila of Provincetown is in charge of construction of the building. Two terraces are being built, an upper and lower, in front of the building and these will be planted with grass flowering shrubs and evergreen plants. Eventually there will be two rectangular granite fountains, one on either side of the entrance walk. It is planned to install a permanent piece of outdoor sculpture on the upper terrace, and on the east of the museum a permanent sculpture court is planned, but will not be installed at the present time.

The building will be lighted from the outside and all exterior and interior lighting is being installed under the supervision of Howard Burch of Provincetown. The interior lighting is the most modern approved lighting for museums, a blending of various colored fluorescent lighting and incandescent flood lighting which is adjustable for any exhibition area in each gallery.

The floor of the entrance foyer is of Vermont White Cloud marble, and the work was done by George Bianci of Falmouth. The old brass chandelier has been removed from the main part of the former church and reinstalled in the foyer of the museum.

## Rare Plant

Just inside the glass entrance doors is a ten-foot tall cactus, a *Cereus Tetragonus*, which is 150 years old and came from Rio de Janeiro. It is one of the tallest plants to be seen out of its native environment. This and other interior plants from California, Arizona, Florida, New York and New Jersey, which will be placed in the museum, are from C. Kind & Co., of New York. The gallery walls are of bleached burlap and are being installed by Edward Strickler, of New York and North Truro. The floors in the three principal galleries are of vinyl cork supplied by the Nickerson Lumber Company of Wellfleet, who are also supplying the translucent plastic filon ceilings. Interior painting is being done by Richard Henrique of Provincetown.

## Material Suppliers

Exterior granite work is being done by George Bianci of Falmouth, and the concrete work by Frank Joy of Orleans. Glass in-

stallation is by the Mid-Cape Glass Co., Hyannis, and trees and shrubbery by H. V. Lawrence & Co., of Falmouth, Philip Alexander of Provincetown, and Kendall's Gardens, Harwich. The exterior painting was done by Maurice Silverman of Newton, working with the Jennings brothers of Provincetown.

Plumbing and heating by a hot water circulating base radiation system, is being installed by Rusty's of Hyannis. Bulldozing and excavation is being done by James Silva of Provincetown and interior plaster work by Ralph Santos, also of Provincetown. Lumber supplies come from the Higgins Lumber Company, Provincetown; from Nickerson's Lumber Company, Orleans, and from Homeowners, Orleans.

The consulting architect for the museum and its permanent consultant architect is George F. Clements of Yarmouth. In addition to Mr. Clements, other consultants are Bertina Suida Manning, consultant on Renaissance and Italian arts; Yeffe Kimball, consultant on pre-Columbian and primitive arts; Albert Sze, consultant on Oriental and Far Eastern arts, and Courtney Allen, consultant on American art.

Mr. Chrysler said there would be a custodian, three guards and two night watchmen on duty the year round at the museum.

The first ready-made suits for men were made in Boston about 1830 by John Simmons, founder of Simmons College, the Massachusetts Department of Commerce reports.

After this week's festivities, which will be long remembered in Provincetown, the Chrysler Art Museum will be opened to the public tomorrow morning at 10 o'clock.

The first gala event, given by Walter P. Chrysler, Jr., took place on Monday evening when a buffet supper for 125 persons was served to all men who had worked on the construction of the building, and their wives. On Tuesday evening, Mr. Chrysler entertained members of his family, 60 Museum officers, directors, consultants and out of town museum personnel at dinner; and last night, gave a dinner for 100 Provincetown and Cape dignitaries. This afternoon a reception is being held for town residents, from 4 to 7 p.m.

## Gratitude Expressed

At Tuesday evening's dinner, Mr. and Mrs. Edgar Garbisch of New York, sister and brother-in-law of Mr. Chrysler, and his niece and her husband, Mr. and Mrs. Ray French of New York and Nantucket were present. The guests were seated at long tables in the three main galleries, the tables beautifully decorated with arrangements of fruit and flowers, pineapples with delphinium, yellow African daisies and yellow Fuji chrysanthemums. Mr. Chrysler spoke briefly and paid a touching tribute to his wife, who has helped him with the work of establishing the museum. Town Manager James V. Coyne, Jr., and Selectman John C. Snow expres-

sed on behalf of the town and the Cape, sincere gratitude to Mr. and Mrs. Chrysler for the wonderful contribution they have made to Provincetown.

Last night, Provincetown and Cape guests, seeing the interior of the museum for the first time were "overcome", as one said, by its beauty, and by the fabulous collection of paintings and sculpture in the inaugural exhibition. Five centuries of art looked down on the guests as they moved through the foyer, with its floor of Vermont White Cloud marble, and through the three main galleries which have walls of bleached burlap and floors of vinyl cork. The lighting, soft but clear, is the most modern approved for museums, a blending of various colored fluorescent lighting and incandescent flood lighting which is adjustable for any exhibition area in each gallery. Unusual plants from all over the world lend an exotic touch to the interior, and in the foyer is a ten-foot tall cactus, a *Cereus Tetragonus*, which is 150 years old, and came from Rio de Janeiro. It is one of the tallest plants to be seen out of its native environment.

As on Tuesday night, guests were seated at exquisitely decorated tables in the three main galleries.

## Many Priceless Works

There are 76 paintings from the 15th century through the present day, and many pieces of sculpture from Mr. Chrysler's collection, with a total value of around \$1,100,000. Many of the most famous old masters in the world are to be seen, including Tintoretto's "Flora," being shown for the first time in this country. There is Roualt's masterpiece, "Tete de Christ"; Reuben's "Portrait of the Archduchess Isabella," and the marvellous "St. Thomas," by El Greco. Other famous paintings are by Rembrandt, Renoir, Matisse, Van Gogh, Van Dyke, Cezanne, Mabuse, Ricci, Strozzi and Gainsborough, to mention but a few. An extraordinary abstraction, "Into Outer Space," by Provincetown's Hans Hofmann which was painted only last Fall, is also in the exhibition.

## Fine Sculpture

Among the pieces of sculpture is "La Petite Danseuse," by Degas, reputedly the first cast; and one of the few pieces of sculpture done by Paul Gauguin, a female Tahitian figure, which Mr. Chrysler said "is probably the only stone sculpture done by Gauguin that we know." In addition to Rodin's "Eve," on the terrace of the Museum, there is his "Age of Bronze," and the marble "Hands of God". Mailloil is represented by a three-quarter length female figure in bronze; and there are a pair of unique Renaissance bronzes by



Girolamo Campagna, one of the most exquisite of the 14th century Gothic artists, "Madonna and Child." In the 15th century B. ... in marble.

In addition to the sculpture, there are several unique pieces of furniture, among them two matching console tables of satinwood, with inlaid garlands of flowers, by Adam, which are two of the finest known to exist. A clock, of marble, bisque and bronze, signed by Villiamy, London, No. 295 is comparable to one signed by him which is in Buckingham Palace. There are also two pedestals by Kent, dating to the end of Queen Anne's reign, which are of gilt gesso.

#### In The Museum

Included in the show are: "The Madonna and Child," Jan Cossaet Mabuse; "An Arcadian Landscape," Alessandro Magnasco; "Bowl of Apples," Henry Matisse; "The Fish Vendor," Gabriel Metsu; "Femes au Bar," and "La Dame a L'Artichaut," by Pablo Picasso; "La Bonne," Camille Pissarro; "Bacchanale Before a Temple," Nicholas Poussin; "Samson Threatening His Father-in-law," Harmenze Rembrandt; "Pheasant," Pierre Auguste Renoir; "The Contest Between Apollo and Marsyas," Sebastiano Ricci; "Hagar," Salvator Rosa; "Tete de Christ," Georges Rouault.

"Portrait of the Archduchess Isabella Clara," Peter Paul Rubens; "A Wooded and Hilly Landscape," Jacob van Ruisdael; "Le Valet de Chambre," Chaim Sou-

time; "A Jovial Party," Jan Steen; "Portrait of Paolo Gregorio, Ragio, Genoese Governor of Corsica," Bernardo Strozzi; "Flight Out of Egypt," Pieter Muller Tempesta; "The Surgeon," David, the younger, Teniers; "A Sketch For the Ceiling in the Metropolitan Museum," Giovanni Battista Tiepolo; "Flora," Jacopo Robusti Tintoretto; "Portrait of the Venetian Admiral in Armor, Vincenzo Capello," Tiziano Vecellio Titian; "Le Retour de Chasse," Henri Toulouse-Lautrec; "St. Sebastian," Sir Anthony Van Dyck; "End of the Day," Vincent Van Gogh, and "La Vierge au Rameau," Simon Vouet.

Other paintings on exhibition are "Temptation of St. Anthony," by Bosch; "Venus, Cupid and Satyr," by Annibale Carracci; "Moses Striking the Rock," Giovanni Castiglione; "The Procession to Calvary," by Bernardo Cavallino; "Girl with Doll," Paul Cezanne; "Les Prunes," Jean B. Simeon Chardin; "Landscape in a Thunderstorm," Jean Baptiste Corot; "Christ and the Adulteress," Lucas Cranach; "Portrait—Lady

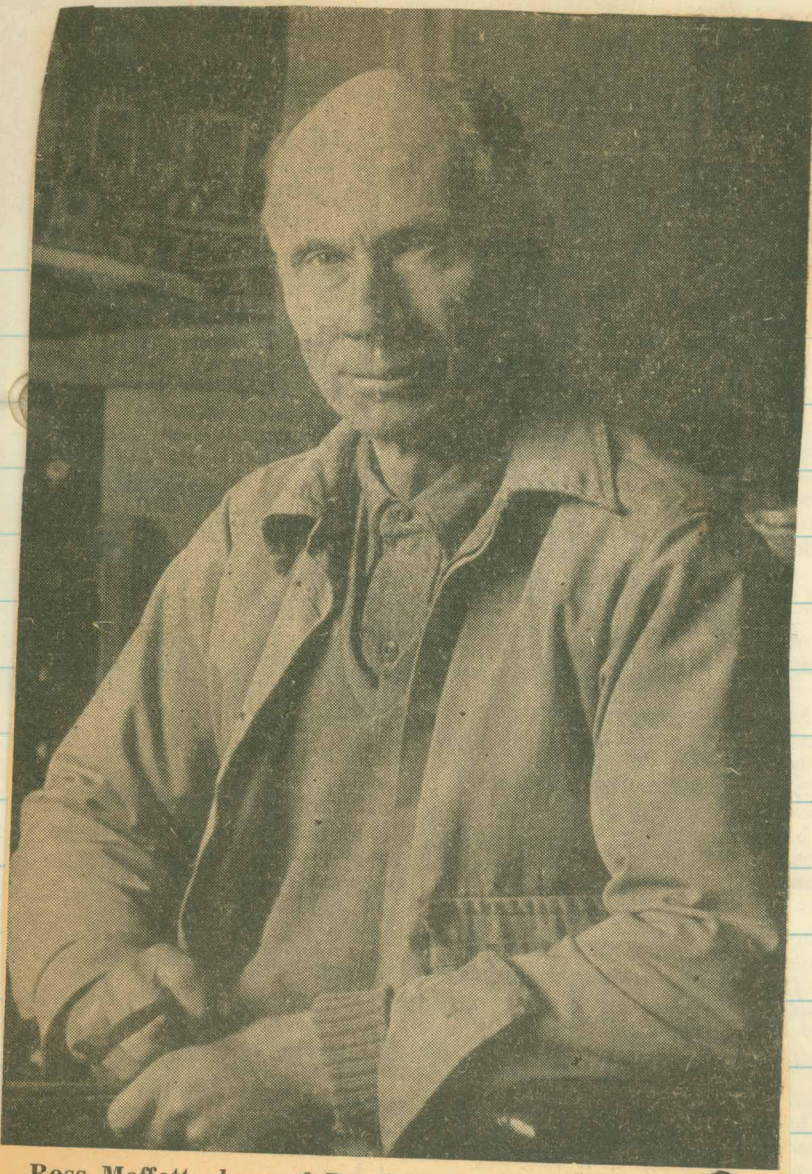
Adby," Andre Derain; "The Girl With the Mouse Trap," Gerard Dou; "St. Thomas," El Greco; "Chev de Billaut," Jean-Honore Fragonard; "Miss Montague," Thomas Gainsborough; "La Perte Du Pucelage," Paul Gauguin; "Bacchus and Ariadne," Lucas Giordano; "Naval Battle In a Storm," Francesco de Guardi; "Samson Bringing Money to His Parents," Giovanni F. Cuercio; "The Young Violin Player," Frans Hals; "Into Outer Space," Hans Hofmann; "The Asparagus Vendor," Pieter DeHooch; "Portrait of Jacob von Hertenstein," Hans, the elder Holbein; "Right Honorable Francis Baring as Boy," by Sir Thomas Lawrence.

Also to be seen are "Mocking of Christ," Jacopo Bassano; "Pieta," Jean Belegambe; "Lot and His Daughters," de Pitati Veronese Bonofazio; "La Nappe Rose," George Graque; "Portrait of Ursula Huppe," and "Portrait of Hermann Suderman," both by Barthel, the elder, Gruyn; "St. Jerome," and "St. Peter," by Vitore Crivelli; "Thanehauser," Andre Derain; "St. Thomas," El Greco; "The Fallen Horse," Gainsborough; "Arrival of a Medici Ship," Francesco Granacci; "Acis at Galathee," Antoine-Jean Gros; "Ecco Homo," Jacobs Van Veen Heemskerck; "Portrait of Frances Wyndham," John R. A. Hoopner; "Alms to Belisarius," Laurent de La Hire.

"Sous Les Arbres," Ferdinand Leger; "The Holy Family," Eustache LeSueur; "Portrait of Senator Pisani," Allesandro Longhi; "A Conversation," George Romney; "A Female Saint with Donor," and "A Female Saint," both by Hans Schaeuffelein; "Pastoral with Donkey," Sinibaldo Scorza; "Portrait of a Knight of the Order of Cyprus," Bernhard Strigel; "Musical Party," Gaspere Traversi; "Madonna and Child," Lucas Van Leyden; "Magdalene," Paolo Caliari Veronese, and "Le Jeune Prince Lubomirski representant l'Amour, tenant une couronne de Myrte et de Laurier."

## "Blessing Of The Fleet" Acclaimed In Preview At Chrysler Art Museum

A triptych in oil, "Blessing the Fleet," by James Winga Parr, now hanging in the foyer the Chrysler Art Museum Provincetown, was shown to 15 invited guests at a preview last Monday night at the Museum. It was purchased last winter by M. Chrysler for his permanent collection.



Ross Moffett, dean of Provincetown painters, whose work is now being shown together with paintings by Bruce McKain and George Yater, two other outstanding Cape End artists, at the Shore Studio Galleries at 47 Commercial Street.

looking in its direction.  
ARTIST MARY CECIL ALLEN is not getting a winter outfit because she is working a schedule which, this year, does not include a winter. Soon she will fly to Los Angeles and take a boat from there to her native Austraila which of course will be edging into Summer when she gets there. And she will stay until the end of April and return to Provincetown in May. During her stay down under she will paint and lecture on art. She held us enthralled about her native land backing to a whisper the tallest of top Texas stories. With that ingenuous, infectious laugh of hers she insisted that Australians never die. When one gives up having reached the age of 200 and some, folks are convinced that there was a weakness somewhere in the family. "Australians just never die," insisted Miss Allen. Touching upon the appetite displayed by our recent Russian visitor, she said that a typical Australian breakfast always included, per person, a large flounder the size of a dinner plate followed by a steak the same size on which two fried eggs are perched. "This is too common to even attract any attention," said Miss Allen. Not only are the men great and powerful, but the girls are wonderful specimens. When sailors from this country visited Australia the girls would take them out for a 'walk' of about 15 or 20 miles. The Navy has no record of any of their men able to keep up.  
CHARLES M. LEIGH of 2812 C...

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"Street in Winter," a painting shown in the First 1959 Show at the Provincetown Art Association by that well known painter of snow scenes, Bruce McKain, was sold to a New Jersey collector. Other paintings by Mr. McKain will be shown later in August at the Shore Studio Galleries, 90 Commercial Street, when Mr. McKain, along with Ross Moffett and George Yater, will present a three man show of recent works.

# PROVINCETOWN UP

## Cape Cod's Summer Art Capital Shows Improvement After a Decline

By JOHN CANADAY

PROVINCETOWN, Mass. **D**ROVICETOWN has at least two things in common with New York—a traffic problem and a reputation as an art center. After bucking the former in order to check up on the latter, I am ready to report that traffic is in worse shape and art in better than they were a few years ago on a previous visit to this tip of the hook of Cape Cod.

After that visit I was ready to write the town off as a deteriorated example of the kind of artists' colony that confuses associated values with the real thing. The relaxed life, the informal dress, the picturesque locale, the concept of the artist as an exceptional and privileged, but not very responsible, person, seemed to be taking over in the form of routine post-card picturesque painting on one hand and beatnikism on the other.

The town itself, as far as its streets and houses and docks and surrounding beaches and dunes are concerned, was then, as now, delightful. The air and light are soft and clean, and at this time of the year every yard is filled with cascades of roses. Walking, you have to shoulder your way along the sidewalks; driving, you creep through narrow streets trying to nudge through to a parking place. But since New Yorkers are conditioned to such locomotion as a fact of life, Provincetown's more pastoral aspects rise above the irritation.

### Summer Spectacle

The year-round non-art inhabitants of Provincetown are a sensible lot, of a character harmonious with the small, neat houses and the cultivation of roses in front yards behind low white fences. In spite of everything, they continue to supply a balance during the cuckoo months. Those artists who over many years have adopted the town as a summer or even as a permanent base are also a steady sort. The summer spectacle is put on by visitors who come to fish or dabble (in the sea or on a canvas) for a few weeks and the tourists who come in for the day while doing the Cape.

incetown this summer very much worthwhile.

Hawthorne, who died in 1930, started the Cape Cod School of Art in Provincetown in 1899, but his retrospective is far from being one of those respectful, but glum, tributes that often turn up as gestures toward a local historical patriarch. As a solid American realist, Hawthorne might be expected to supply only a solid, but badly dated, show. There is plenty of dated painting on the walls, including some of the artist's best known and most ambitious pictures. But alongside there are dozens of other highly finished canvases in which the inventive manipulation of rich color shows why such currently conspicuous abstract painters as Hans Hofmann (a part-time Provincetowner) can still find Hawthorne "robust and provocative."

### Hawthorne's Premise

And, as so often happens in the case of a painter whose major works are out of key with contemporary fashion, Hawthorne's brief, fluid notations in sketches can be seen in direct relationship to current avant-garde standards. But this association is made carelessly and is merely coincidental as often as not. Hawthorne was interested first in mood expressed through pictures of human beings. More important than the Hofmann-type of deviation is Hawthorne's connection with such highly regarded contemporaries as Edwin Dickinson, who has continued the moody expressive element in Hawthorne's art while departing from the element of genre that is the dating element in Hawthorne's pictures.

The Hawthorne show is a large one and leaves little space at the Chrysler Museum for exhibition of the permanent collection, but the portion on view is first-rate. It ranges from Hofmann, Kline, Mathieu and others back via Matisse and Picasso through the nineteenth century, with such nice juxtapositions as Manet and Couture, of prized nineteenth-century names with discarded ones, all hung together in a way that establishes contexts instead of following the current idea of excising one

They put on a pretty good show in the curious garb that has come to mark the summer tourist, but you can find them looking very much the same in such less arty summer sight-seeing centers as the national parks. Provincetown has its honkytonk quarter and its full quota of characters who find artists' colonies tolerant of their eccentricities, but the manifestation is relatively benign. The beatnik at his vicious level is not much in evidence.

This coterie is shrinking in numbers because its members tend to disappear when the police ask them, after nightfall, whether they have a place to stay and any money in their pockets. They are given a list of rooming places supplied by the Chamber of Commerce and are told to report their addresses to the police after getting settled. That is usually the last of them, as far as Provincetown is concerned. The policy is polite but firm.

### Chrysler Museum

Tourist aspects of a summer town in high gear are familiar enough, and enjoyable enough, but it was pleasant to discover that the overlay had not smothered art in a town where it seemed in danger of its life. The greatest single change in recent years may be traced to the establishment of the Chrysler Art Museum, for which Walter P. Chrysler Jr., as president, has adapted a church building that had outlived its congregation. The adaptation is still going on, but is complete enough now so that the current exhibition of a portion of the permanent collection plus an impressive retrospective of Charles W. Hawthorne makes a visit to Prov-

movement from another as if art had developed during the last 150 years in a series of cells walled off from one another.

### Other Shows

From the Chrysler Museum you can go a block or so to the Provincetown Art Association exhibition, an annual affair of a venerable institution that has had its ups and downs. The present show is catholic to say the least. A little bit of everything is included, and half of it is terrible, but part of it is good. The most terrible pictures show how unhappily the Provincetown tradition, as ennobled by Hawthorne, was continued by painters who understood only his genre-picturesque surface and were unable to assimilate the spirit of searching that lay beneath it to make Hawthorne a painter of consequence.

A few commercial galleries in Provincetown still offer post-card-picturesque wares to the tourist, and a few others offer standard brands of pseudo-avant garde slop. But there are half a dozen galleries of high caliber. They had on exhibition last week selections of familiar names that were made with more discrimination than the average New York gallery offers during the year. There was no reason why the painting should have been in Provincetown rather than anywhere else, but that is the character of art today. This fact makes the Hawthorne show particularly good to see on Hawthorne's home ground. It is part of the place as well as part of a larger world. And if it cannot re-establish a tradition, it shows how valid the tradition was and how valid some of its aspects remain.

BUFFALO TO YALE



**"Bird" a large bronze by Arnold Geissbuhler, former resident now spending the Summer in Dennis, occupied a prominent place in the New Exhibition Wing at the Provincetown Art Association during the First 1960 Show.**





Photo by Dan Bernstein

**The chancel of the new Provincetown Methodist Church was most filled with Easter flowers for the first service on Easter morning. The church itself, was also crowded with members and friends for the historic occasion.**



Strongly showing the influence of the Munich period of William Merritt Chase with whom Charles Hawthorne studied, "Portuguese Fishermen" was painted after Hawthorne's return from his trip to Venice and Europe and shortly after he came to Provincetown in 1903.

"Portuguese Fishermen" was exhibited at the Pennsylvania Academy of the Fine Arts in Philadelphia and The Corcoran Gallery of Art in Washington, D. C., prior to Hawthorne's having been selected into the National Academy in 1911.