



PROVINCETOWN ART ASSOCIATION
SUMMER CATALOG 1977
Sixty-third Season

THE PROVINCETOWN ART ASSOCIATION
DEDICATES THIS SEASON TO THE 250TH
ANNIVERSARY OF PROVINCETOWN

Cover design: Larry Maglott

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PROVINCETOWN

ART

ASSOCIATION

Sixty-third Season • Founded in 1914

SUMMER

1977

CATALOG

IN MEMORIAM

VICTOR CANDELL

MAY MURPHY

HUDSON WALKER

PROVINCETOWN MUSEUM OF ART

by

Ciriaco Cozzi, President

The Provincetown Museum of Art, formed in the summer of 1976, is a necessary adjunct to the Provincetown Art Association. Its primary aim is to develop, maintain and exhibit the permanent collection. This collection comprises approximately 200 works plus over 100 pieces in the Bicknell bequest. It encompasses a wide span in time, style and media, representative of the unique and creative endeavor of the artists identified with this area and is augmented by works by other artists unrelated to this group.

The space and equipment needed to protect and store this collection and those to be added in the future is provided by a temperature-controlled underground vault and a security alarm system. The new gallery, begun with the gala fanfare of the May 1976 "GET-IT-UP" project, will be ready this summer. Some part of the permanent collection will always be on view, continuously changing to allow it to be seen in its entirety during the course of a year. Other museums and galleries are expected to borrow from the collection.

The collection, the vault, the security system and the new gallery are accomplishments of a high order. They are the elements essential for the development of an authoritative although modest museum dedicated to preserving the work of Provincetown artists, sharing it with a wide audience and enhancing the reputation of the artists, the Association and the town. It is expected that many important works of art will be donated as a result. Major effort will be devoted during the coming year to soliciting works for the permanent collection.

The creation of the Provincetown Museum of Art may be regarded as a celebration of the town's 250th anniversary. A joyous birthday to this venerable town and to the new Museum! Cheers and congratulations to the Provincetown Art Association membership, to its friends and to Provincetown.

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CALENDAR OF EXHIBITS 1977

JUNE 18 – JULY 5

Open Show, Members' Non-Juried

JULY 2 – JULY 21

Works from Cape Collections

JULY 9 – JULY 27

Members' Juried Show

JULY 23 – AUGUST 16

Hawthorne Exhibition

JULY 31 – AUGUST 18

Print and Drawing Competition

AUGUST 20 – OCTOBER 2

Provincetown Painters Hawthorne to Hoffman

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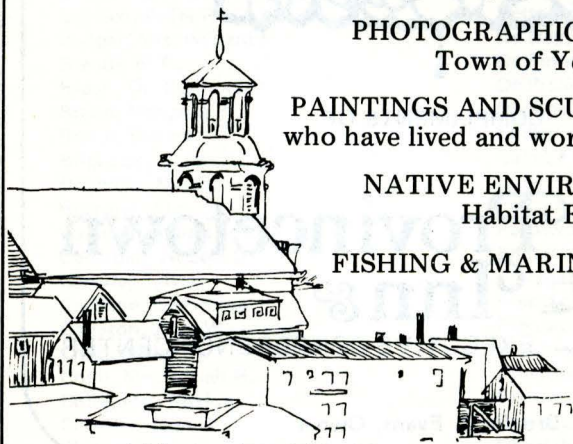
PHOTOGRAPHIC ESSAY of the
Town of Yesteryear

PAINTINGS AND SCULPTURE of Artists
who have lived and worked in Provincetown

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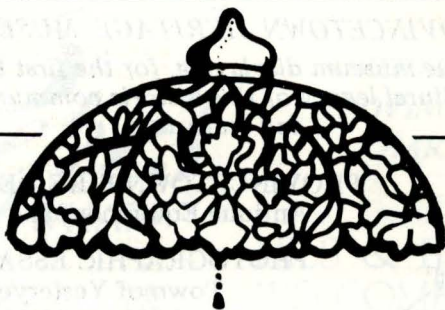
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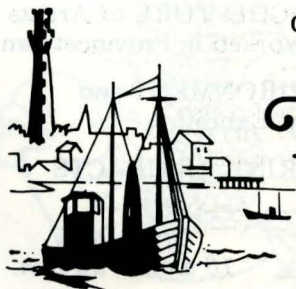
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WINTER PROGRAMS 1976 – 1977

OCTOBER

- 3 TEN-CHI-KEMPO
 Demonstration – Norman Armstrong
- 9 EXHIBIT – New Acquisitions
- 10 CONCERT – Richard Busch
- 16 CONCERT – Ron Mooradian
- 17 FILMS – Chaplin
- 18 FILMS – Children's Program
- 22, 23 CAPE COD THEATER – Blithe Spirit

NOVEMBER

- 16 OCEA Meeting
- 20 DANCE PERFORMANCE – Gretchen MacLane
- 26 CRAFT FAIR – Exhibit and Sale
to Dec. 24

FEBRUARY

- 2 JAZZ CONCERT – Tom Filogomo
- 13 TALKING BEAR ACT – Children, Chuck Anderson

MARCH

- 5 CLASSICAL MUSIC GROUP – Mike Duncan
- 27 JAZZ GROUP – 'Real Life', Jean Heroux
- 29 OCEA Meeting

APRIL

- 16 GRAND CLIMAX – New Gallery Work Crew
- 28 CAPE COD POTTERY Meeting

at town hall, provincetown



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1977

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at town hall, provincetown at town hall, provincetown at town hall, provincetown at town hall, provincetown

WINTER EXHIBITS 1976 – 1977**FIRST SHOW**

Ray Elman
Jack Larned

SECOND SHOW

Tony Fitsch
John Gregory
Candy Jernigan
James Loomis
Danile Marcus

THIRD SHOW

Salvatore Del Deo
Conrad Malicoat
Philip Malicoat
Bruce McKain
Pat Saffron
Jay Saffron
Carl Tasha

FOURTH SHOW

Susan Baker
Richard Iammarino
Jackson Lambert
Sharli Powers Land
Frank Milby
Erna Partoll
Cyril Patrick

FIFTH SHOW

Mary Bono
Reeves Euler
Susan Hopkins
Joyce Johnson
Peter Macara
Sheila Miles
Frank Schaefer
Howie Schneider

SIXTH SHOW

Chuck Anderson
Nancy Bastien
Mary Cunningham
Ann Feitelson
Russ Kimball
David Longwell
Anne Mathews
Chuck McCorkle
David Wheeler
Bert Yarborough

SEVENTH SHOW

Charles De Carlo
Pat De Groot
Doris Dickason
Rachel Giese
Marit Jensen
Paul Koch
Anne Lord
Romanos Rizk
Ray Wells

Eighteen works of art were sold from the above shows.

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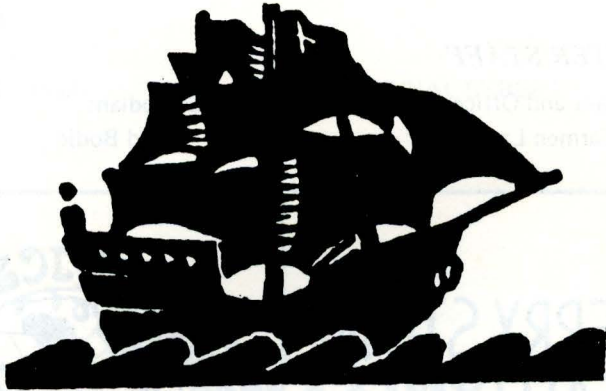
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CIRO

VAN GOGH AT ARLES

The fields lie patterned
 with snow still lying between the furrows.
 The vineyards on the hillsides are pruned.
 Vines spiral to rotted strings and ribbons.
 Hard tendrils, death knots, cut and hanging free,
 somersault on the iced wires as wind runs
 in a skeleton, the dry stems clicking.
 The spirits of the body tire. It is all
 made out of memory and observation —
 the field, the bridge at noon, the warring fish,
 now asleep in the pools, their long bodies
 balanced in the current.

The yellow house is burning!
 Smoke rises and is gone,
 beyond the difficult ceremonies of words,
 above the prison of breaths, to the axis
 of flowers and wonder, through the thousand white storms
 of the almond tree, toward clouds
 that may not exist at all.

Keith Althaus

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A non-profit gallery showing the work of artists who
 have participated in the Fine Arts Work Center's
 winter community of artists and writers.

24 PEARL STREET

PROVINCETOWN

CHARLES WEBSTER HAWTHORNE

Charles Webster Hawthorne was born in Lodi, Illinois, on January 8, 1872, the son of Cornelia Jane (Smith) Hawthorne and Joseph Jackson Hawthorne, who was master of a vessel engaged in the New England coastal trade. The family lived in Richmond, Maine, a town on the Kennebec River. Young Charles attended school there until the age of eighteen when he left for New York to study art.

He attended the evening classes at the Art Students' League, first supporting himself as a dock hand and later working in a stained glass factory. At the League he studied under Frank Vincent du Monde, George de Forest Brush and Siddons Mowbray, and with William Merritt Chase at his summer school at Shinnecock, Long Island. In the fall of 1896 he was Chase's assistant at the summer school where he met Ethel Marion Campbell, a fellow student whom he later married.

In the summer of 1898 Hawthorne went to Holland. On his return home he opened a summer school in Provincetown, Massachusetts in 1899, calling it the Cape Cod School of Art. It flourished until his death in 1930.

Ross Moffett in his book *Art In Narrow Streets* had the following to say about Hawthorne.

In his teaching Hawthorne concentrated almost entirely on juxtaposition and relationship of color areas. As his concern was not with subject matter, nor with realism in its narrow sense, but with the quality of relations, his instruction . . . was based on sound aesthetic. He often recommended a student to paint a rusty tin can on the beach and try to make it beautiful. Class studies consisted of a few simple masses of color applied thickly with a pallet knife. He said little about drawing, which he perhaps thought could be learned just as well in the conventional art school life classes.

In the winter of 1915-1916 Hawthorne painted in studio number ten at Days lumber yard his largest canvas, 'The Crew of the Philomena Manta.' Hawthorne usually arrived at the lumber yard at about eight o'clock each morning, gathered from the yard an armful of kindling, started a fire in his coal stove, and after the stove had been red hot long enough for the temperature to become bearable, he began to paint. In his simple preliminary, as in all Hawthorne did in his prime, he exhibited a vigor and force such as one encounters with few men. The very sound of his voice commanded attention.

Living at the lumber yard studios that winter were Charles Kaeselau, Edwin Dickinson and I, and we each had some part in the production of 'The Crew of the Philomena Manta', at least to the extent of posing for hands, wearing oilskins, and so on. In the end the 'crew' consisted of an artist, gardeners, lumber yardhands, and one genuine fisherman, who stood for the most prominent figure. Hawthorne said he chose the title because it sounded euphonious and because there had once been a Provincetown schooner with that name.

'The Crew of the Philomena Manta', which Hawthorne had painted to occupy the center of his scheduled one-man exhibition at Carnegie Institute in Pittsburgh, did not leave Provincetown without its incidents of comedy. With the picture completely crated, in a room on the ground floor of the lumber yard, Harry Campbell asked how the crate was to be got out of the door. "Why I never thought of that!" exclaimed old Mr. Frank Days, Sr., who had done the crating. So he removed the picture from the crate, tore the crate apart, and, with the advice and help from the rest of us, re-assembled the lot out of doors. But after the crate was hauled to the train in the one-horse wagon for delivering lumber, a similar difficulty occurred, for the crate would not go in the



George Yater

"The Crew of the Philomena Manta"

door of the express car. The Adams Express Company, however, promised to send a car with a larger door on the next run. So the following day, with 'The Crew of the Philomena Manta' at last aboard, we said farewell at the depot to Hawthorne, all dressed up for Pittsburgh . . .*

*Moffett, Ross, Art in Narrow Streets. Falmouth, Mass. 1964.

We wish to express our sincere thanks to Elizabeth Moffett Johnson who has given us permission to quote from "Art In Narrow Streets" by her father Ross Moffett.

Printers for
Provincetown
and the Arts


**SHANK PAINTER
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Shank Painter Road
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THE NEW DIRECTOR

SALLY LINDOVER first arrived in Provincetown in 1945 pedalling a bicycle. She continued to visit but not until she had explored many foreign climes was she reassured that Provincetown provided the most therapeutic environment on the planet. Much of her previous life has been spent as a psychologist but always conscious of the need for art to enhance life.

Since her tap dancing days at six years, Sally has dabbled in dance, theatre, film, photography, television, crafts and sculpture but poses no serious threat to other artists other than in exhibiting and publicizing them.

Before coming to Provincetown she was Foundation Coordinator for Paolo Soleri's Cosanti Foundation in Arizona where she helped to build the new city of Arcosanti. Previously, she had spent many years living in old cities in other countries.

Her first effort as a year-round resident when she arrived here in January 1975 was the initiation of National Endowment of the Arts City Spirit Project. She worked as a staff psychologist at the Drop-In-Center but she is probably best known for her "Food Guide to Provincetown", a clear indication of her artistic sensibility.

She served as Treasurer of the Art Association in 1975-76 which provided early insights and helped her to prepare for the director's mantle. She favors artists in the home, money in the pockets, dancing in the streets and art everywhere.

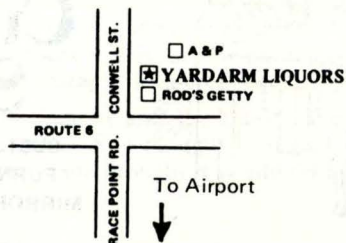
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357 COMMERCIAL STREET

THE SCULPTURE

She said it moved and was motionless. He thought she was afraid of it. She said it meant more to him than to her. He said it contained many things. She said it was for children. He said nothing meant more to him than anything else.

She said it was what it was there was nothing to be afraid of. He said it felt cold. He said it contained many things. She thought it came from a dream. He thought it couldn't be for children. He thought he would like to wrap it in something.

She thought it belonged in a big space. He thought he would be afraid of it some other time. She thought the wind would be a factor. He said it would bring them together.

She said it meant more to him than to her. She said it was hard to define. He said it hurt to be next to it. She thought it moved. He thought blue was the wrong color but the white was right. He said they should sit next to it for a long time. She thought it would burn. She thought it came from a dream. She thought it was herself but not now.

He said they could sell it. They could sell it and be the same as they were. She said it was what it was. She thought it was motionless.

He thought it would bring them together. She said it meant more to him than to her. He said they could be the same as they were. He said nothing meant more to him than anything else.

He thought she was afraid of it. She thought it was hard to define. He thought blue was the wrong color. She thought the wind would be a factor. She thought it stood in the way. She thought it was herself but not now.

He said they could sell it. He said it felt cold. He said they could sell it and be the same as they were. She thought it came from a dream.

He said it would bring them together. She thought it belonged in a big space. He said it contained many things. She thought it would return to the earth. He said they should wait. He said they should sit next to it for a long time. He thought she was afraid of it.

She thought it was motionless. She thought it was herself but not now. She said it was for children. He said it contained many things. He thought he would like to wrap it in something.

She thought she could hear it and the trees. She thought she could hear its life and the trees. She thought it moved. She said it meant more to him than to her. She thought it would return to the earth.

THE SALT CELLAR

... a cookshop

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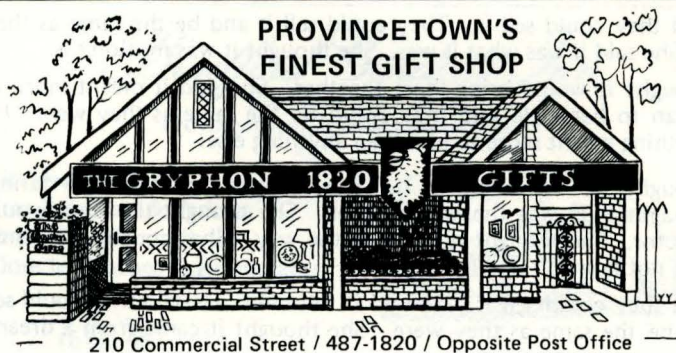
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Boogaz Bronze

465A COMMERCIAL STREET

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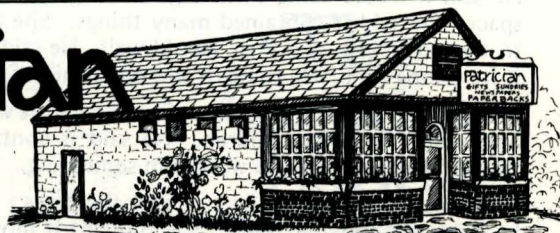
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He said it hurt and that it would keep on hurting. He said they could be the same as they were. She said it meant more to him than to her.

He said it felt cold. He said they could sell it. She thought she could hear it. She could hear its life and the trees. He said he thought they should wait. She thought it came from a dream.

She thought it would return to the earth. She thought there was nothing else. She thought they would lie down before it. She thought they would lie down before it and there was nothing else. She thought it was herself but not now. She thought it stood in the way.

He thought he would be afraid of it some other time. He said nothing meant more to him than anything else. He said they could sell it and be the same as they were.

She thought there was nothing else. She thought there was nothing else and they would lie down before it. She thought she could hear it and the trees. She thought the wind would be a factor.

She thought there was nothing else. She thought it was herself but not now. He said he thought they should wait. She said it was for children. He said it contained many things.

She thought they would lie down before it and there was nothing else. She thought it stood in the way. He thought it would bring them together. He thought they would be afraid of it some other time.

She said it was what it was there was nothing else to be afraid of. She thought she could hear it and the trees. She said it moved and was motionless.

She said it moved and was motionless and they would lie down before it. She thought it was from a dream. He thought she was afraid of it.

He said they could sell it and be the same as they were. He said nothing meant more to him than anything else. She said it was hard to define.

He said it hurt to be next to it. He said it felt cold. She thought she could hear its life. She thought it was herself.

He said it hurt. She said it moved. She could hear it.

Louis Postel



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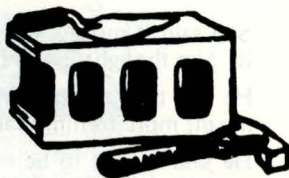
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Along with painting, sculpture and photography shows, the Association put on a Craft Fair to celebrate the Christmas season. It opened Thanksgiving weekend, running every weekend until Christmas Eve. Organized by Romanos Rizk with the assistance of Carmen Lambert, it was a show of unusually high quality. The twenty-five craftsmen, mostly from town, displayed ceramics, leather, jewelry, macrame, inlaid wood scenes of Provincetown, quilting, crocheting, to mention a few. It was undoubtedly one of the most colorful shows to take place in our building and was very well received. The attendance and sales were impressive, especially for the winter months. (In fact, more work in general was sold this winter than during the summer season.) The Association received 20% of the \$8000 netted by the Craft Fair.

Like all the shows throughout the winter, the opening drew an enormous crowd. During the Fair there was live and taped music. All in all, it was a most festive occasion, financially and artistically rewarding.

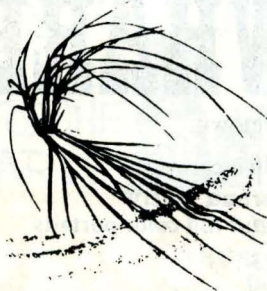
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On my knees next to you in your astronaut's suit
we study a map of the town and I tell you,
as I have before, that when the pilgrims
landed, only dunes were here.

"No streets?"

You are left out. The house unbuilds itself,
the street becomes sand. Your small blue rump
moves under my hand: we speak of the explorers.

Miriam Goodman

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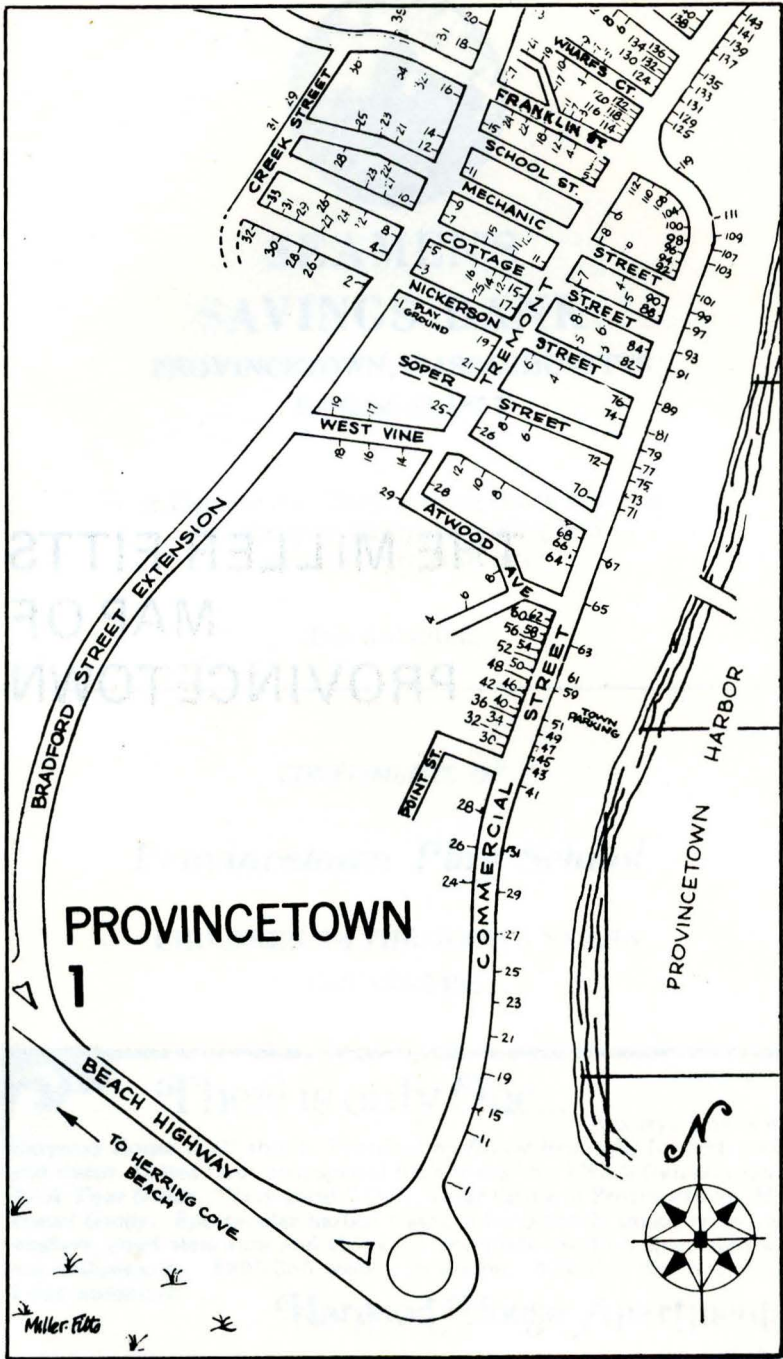
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**THE MILLER-FITTS
MAP OF
PROVINCETOWN**



PROVINCETOWN
1

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BEACH HIGHWAY
TO HERRING COVE
BEACH

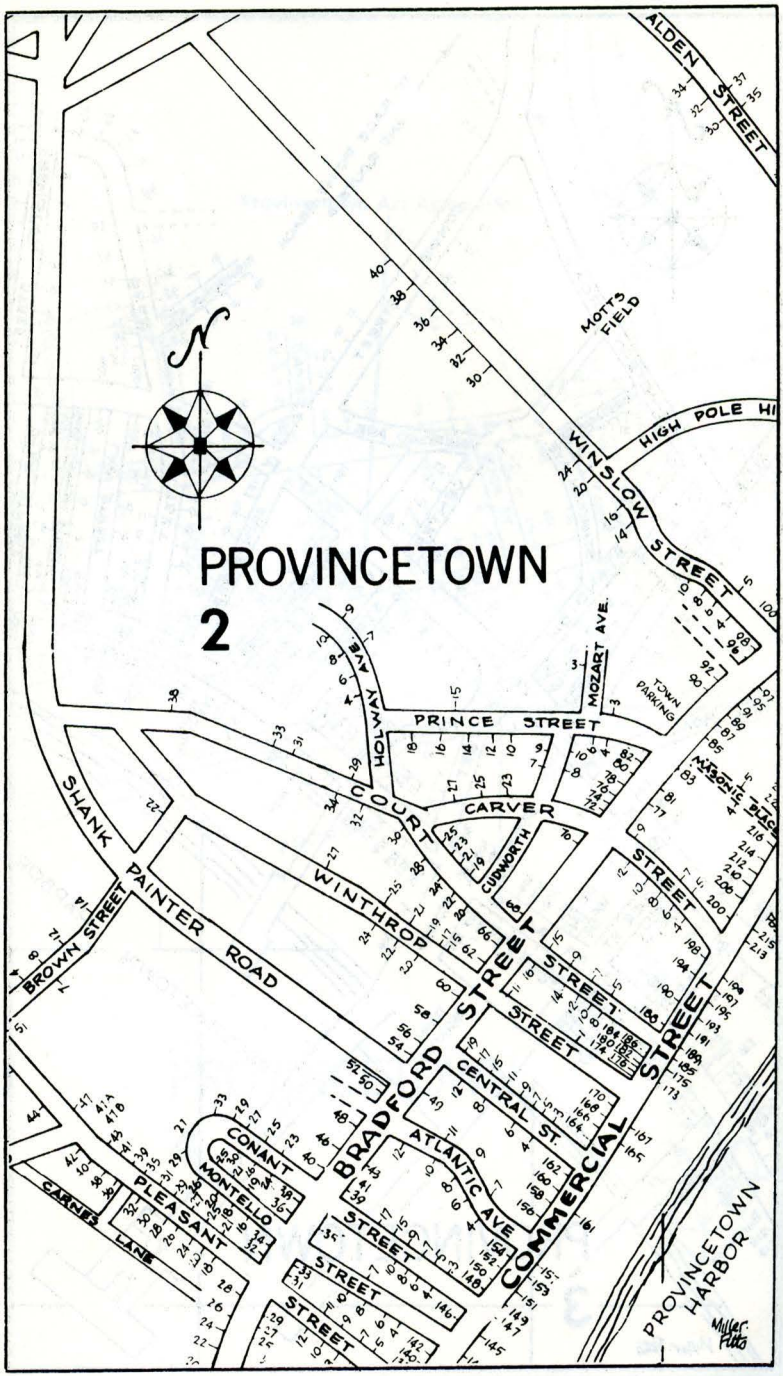
Miller Flats

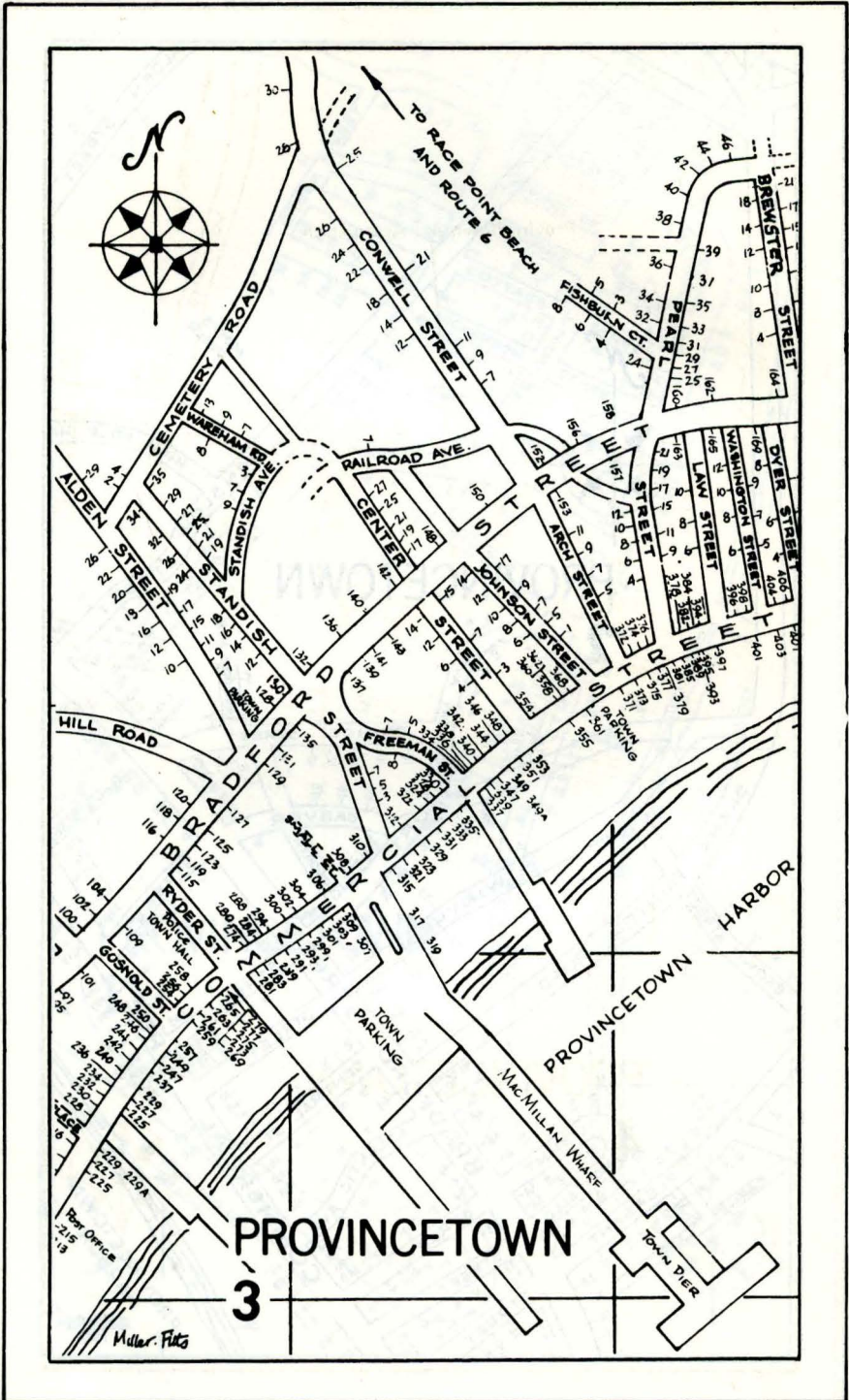
PROVINCETOWN HARBOR





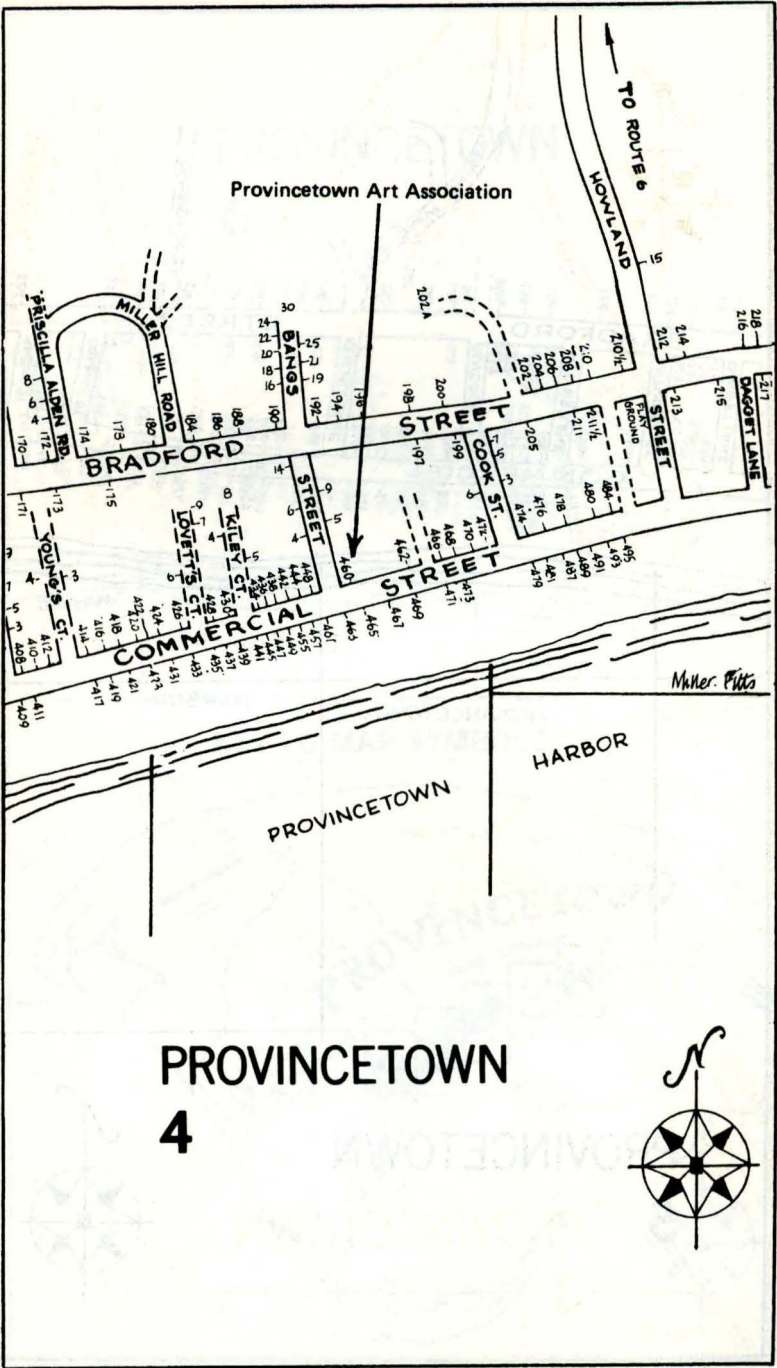
PROVINCETOWN 2





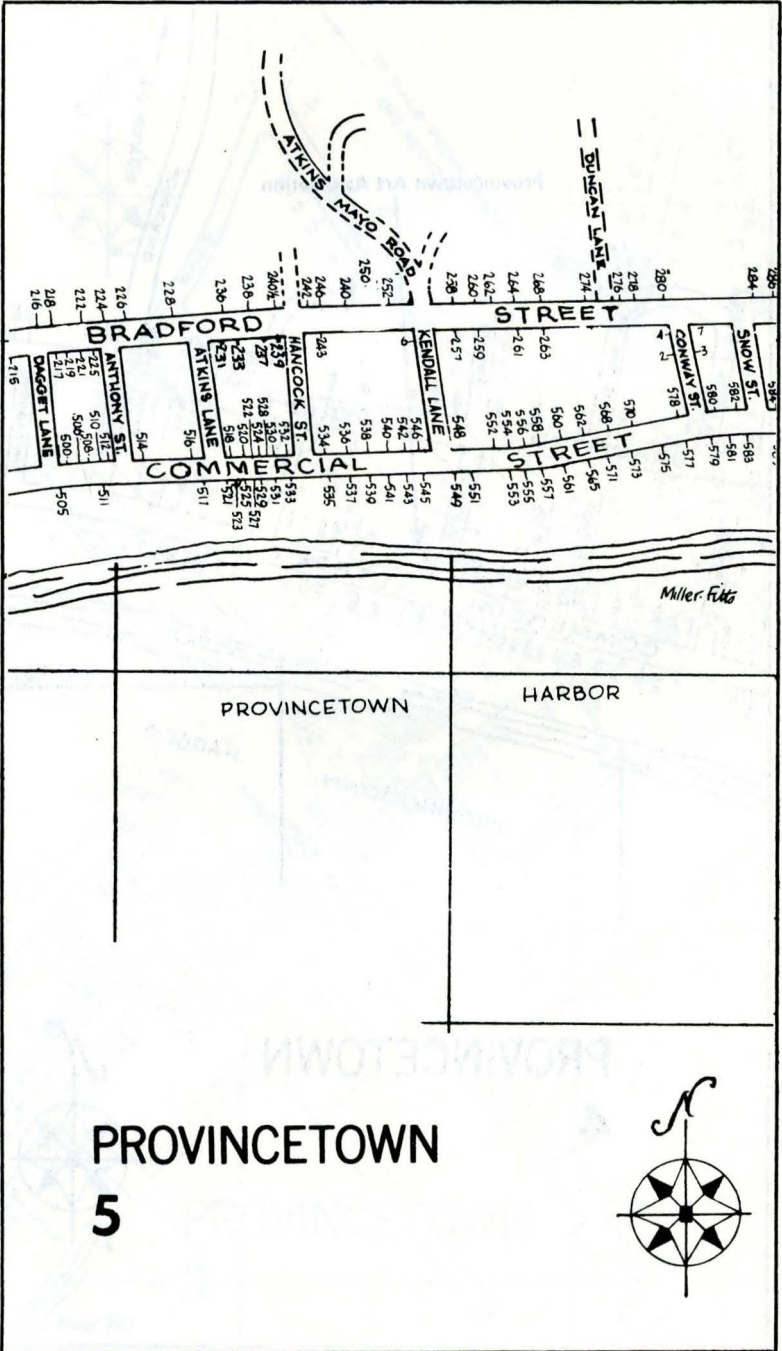
PROVINCETOWN

3



PROVINCETOWN
4



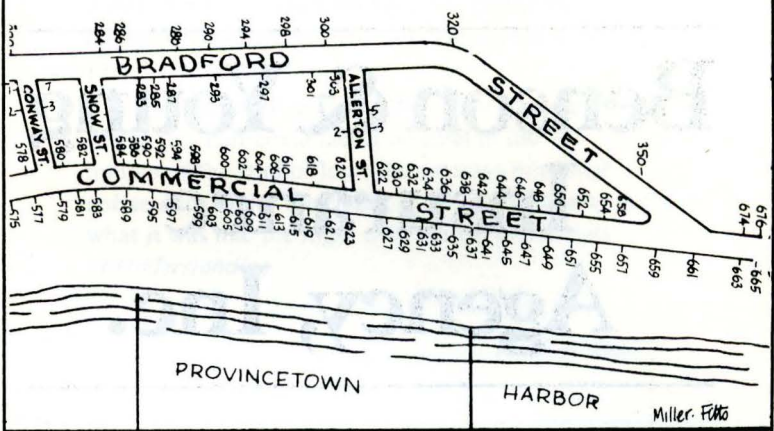


PROVINCETOWN
5

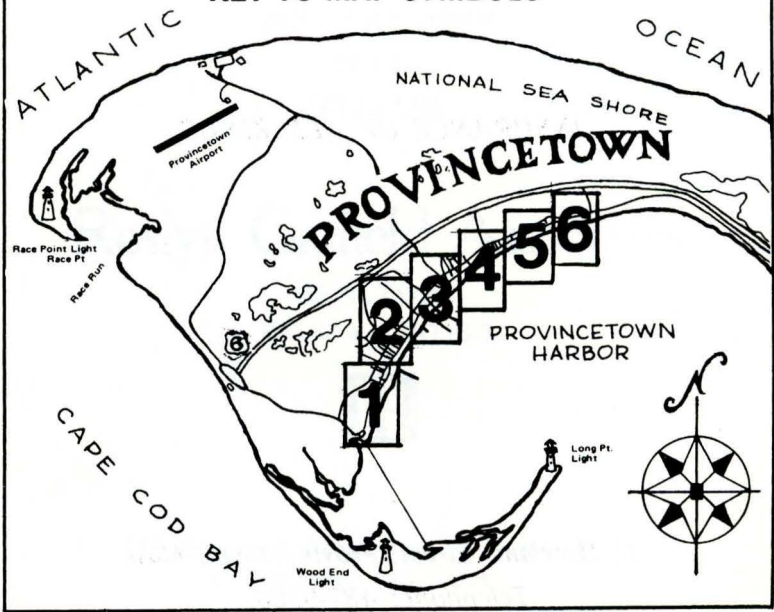


PROVINCETOWN

6



KEY TO MAP SYMBOLS



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A FANTASY ON A PAINTING BY PAUL KLEE

In Zurich between the wars Paul Klee used to sit with his friends in the evenings and they'd think up names for his latest paintings. Hermann Hesse, Hugo Ball, and sometimes, Carl Jung, were there.

I see them now; younger than their photographs; sitting in a half circle facing an easel in the middle of the studio floor; the ashtrays piled high, coffee cups under the chairs. I wonder what was said, what it was like the night they named *The Limits of Understanding*.

Keith Althaus

PROVINCETOWN

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FRONTAL ASSAULT

Julia spends lunch hitting me.
 Tie up that child, she's moving.
 And how she will grow to know
 she can't beat thickets
 into bloom, bludgeon her own
 unease or her lover's. And see
 him find in someone else
 the oblique ways that make
 his joy emerge like an un-
 winding snake, controlled by the high
 note of a flute, artful,
 unsuspect.

Miriam Goodman

"Long ago, *Remembrance of Things Past* meant tea
 and petites madeleines. Now it means, at least
 in the plural, the corner of Pearl
 and Commercial Streets."

H. G. Lyons



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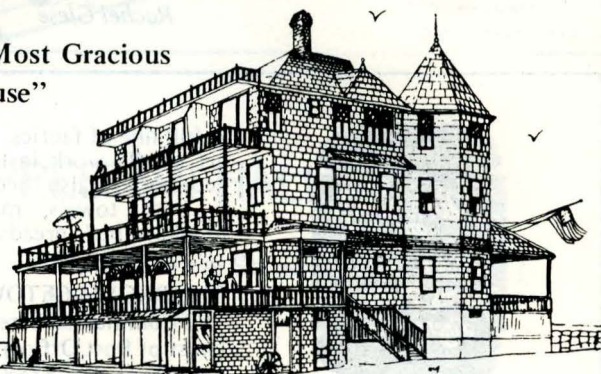


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**ON A REPRODUCTION OF
RYDER'S "DEAD BIRD"**

Lying flat
on my desk
it is a piece
of the roadside,
a moment
on a walk,
come upon suddenly,
wings
in the glazed ditch;
the gold bird
lying in the worn outline
of a leaf or fish
in the dry creekbed,
in the stomach of a fossil.
Ryder's bird, immortal, dead,
a point on a line made up of points,
a star fallen from a constellation
in the branches.

Keith Althaus

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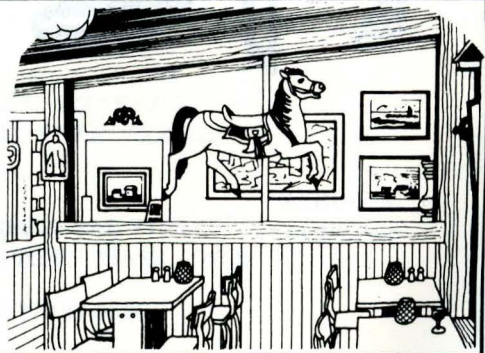
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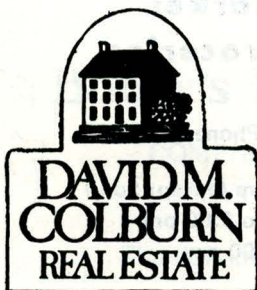
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THE SCRIMPER

As I swagger along the beach
Shouting fantastic confessions at the ocean
I cram my pockets with special pieces
Relics of myself

Each night I empty
My pockets of the dull dry shock
Of ordinary things
I make up little lies to tell my fingers

Donna K. Rushin
Copyright 1976



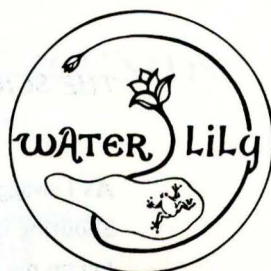
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***BRUSHING HAIR, I'M THINKING OF THE
MORAL DILEMMA IN MAINTENANCE WORK***

Pulling each stroke extends the minute, joins this to its sisters, clears a pathway through the cells to be leapt again. How nice to do this brushing, wipe out tracks. The wind from her attic, recognizes me, just as I can tell it's you who keeps the broom repeating strokes. Listen, Auntie: we are keepers of illusion, true magicians, making up the beds that come undone. The chair collapses at a poke? They look to us. Someone's gasping in the bushes. Do perfectly.

Miriam Goodman



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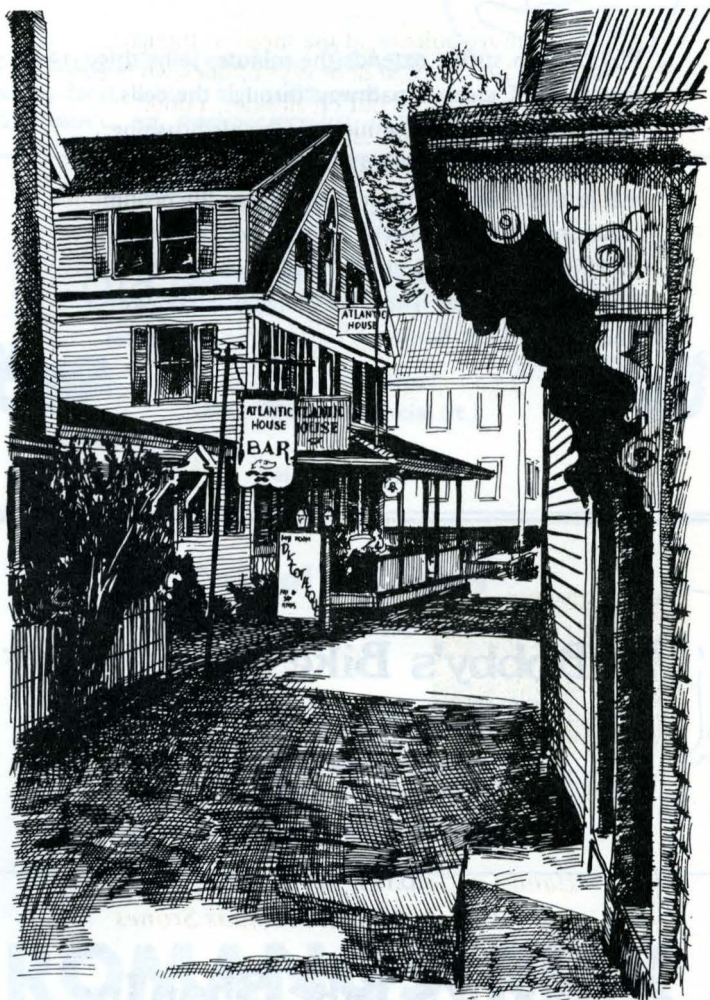
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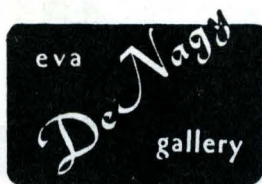
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CASPAR DAVID FRIEDRICH
 (1774-1840)

We move quickly, at the speed of thought,
 from the hillsides and doorways of our own lives
 to a slope that looks out on all skies, a door
 that opens on all insides; from the objects
 seen close up, in an almost granular clarity,
 the wood atoms whirling in the grain of the hermit's
 door, to the granite cliffs misting in the distance,
 becoming abstract, the panoramic sunset bleeding
 on a rustic cross: Freidrich's cloaked Thought,
 trying to outstare the sun, the sea, the other
 mountainside, the owl perched on the shovel,
 the moonlight in the hole.

Keith Althaus



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You can tell, on the last rainy day
in October, when leaves carpet
the residential street,
and more come down,
that the forest that stood here once,
wet and yellow,
will stand again
and the buzz saw, only intermittently silent,
will stop.

Miriam Goodman

We wish to express our sincere thanks to Keith Althaus, Rachel Giese, Miriam Goodman and Donna K. Rushin for their permission to print their poems, and to Louis Postel for his permission to print "The Sculpture".

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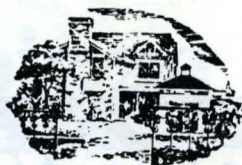
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THE HAWTHORNE BUST AND THE HAWTHORNE MEMORIAL GALLERY

After Mr. Hawthorne's death in 1930 a suitable memorial to him was discussed at a members' meeting of the Provincetown Art Association in July 1931. Two ideas were considered: the purchase of a bust of Mr. Hawthorne and the building of a memorial wing in his honor. A committee was appointed to acquire the bust and this was presented to the Art Association at the Annual Meeting, August 11, 1932 in the name of the students of Charles W. Hawthorne. The work is a replica of the bronze bust of Mr. Hawthorne which was modeled from life . . . by Albin Polasek and which is owned by the Art Institute of Chicago.

"Consideration of a memorial gallery laid dormant until Thomas Blakeman became President in 1938 when he revived the idea. The main drive to obtain funds took place in 1939 and the year 1942 saw the completion of the Hawthorne Memorial Gallery.

"Construction of the memorial gallery by the local firm of Frank A. Days and Sons began late in 1941, only a few days before the attack on Pearl Harbor. The cost of the building, including the architect's fee, totaled \$4,144.37.



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"The dedication of the Hawthorne Memorial Gallery, on July 18, 1942, began with a ceremony in the old gallery, presided over by President Blakeman. Edwin Dickinson spoke briefly on Hawthorne as an artist and then Ted Robinson gave the main address of eulogy. At the end of the program in the main gallery, Mrs. Charles W. Hawthorne and her son Jo, who was then in navy uniform, unlocked the door to the memorial gallery with a key presented to them by the President. Hanging in the new gallery were some twelve Hawthorne paintings, among them the famous 'Trousseau' from the Metropolitan Museum and the outstanding 'Family' from the Buffalo Museum."

From "Art In Narrow Streets" by Ross Moffett, 1964.

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SPIES

"During World War I 'spies' received no lack of attention from Provincetown super-patriots, who, curiously enough, were self appointed and above the draft age. For the likes of their unflagging zeal we can go only to Salem. Artists and other 'outsiders' were often followed home from the movies and from the Post Office after the sorting of the evening mail, to make sure they were not engaged in some unpatriotic business. Particularly was this true of people bearing German names, and any name whose national origin was not at once recognizable might be thought German. One would be approached and asked the meaning of a foreign word in a newspaper, and woe to him that could supply an answer. Did a stranger write out a telegram, the ever watchful would demand a copy from the telegraph operator. Mrs. Oscar Giebrich put a letter in the mail box at the foot of Pearl Street. 'Sending off some more information to the Kaiser?' asked Mrs. Cy Young in her most pleasant and agreeable manner.

"At the outbreak of our entry into the contest, we heard that two 'spies' had been arrested at the point of a gun in the dining room of the Atlantic House. Evidence against the suspects seemed conclusive, for, rumor had it, the men had definitely carried into the dunes a black box, beyond much doubt containing an apparatus for signaling to the Kaiser's men. Later it turned out the black box held nothing more worthy of suspicion than a Corona typewriter, and one of the suspects was Eugene O'Neill, whom we knew of as an obscure writer of one-act plays."

From "Art In Narrow Streets" by Ross Moffett, 1964.

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THE PROVINCETOWN POSTER SERIES, each a limited edition of 100 signed prints, is increased to nine with the addition of three new posters for the summer exhibition season. The new series, featuring three major exhibitions, has been done by Budd Hopkins for the National Print and Drawing Competition, Henry Hensche for the Charles W. Hawthorne Show and Joseph Kaplan for the Provincetown Painters Exhibit.

Still available are posters by Varujan Boghosian, Ray Elman, Richard Florsheim, Jim Forsberg, Seong Moy and Romanos Rizk. Posters are black on white (except for Budd Hopkins' red on white) and measure 35" x 38". Each is available for a donation of \$10.00 to the Provincetown Art Association.

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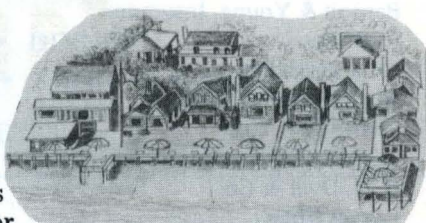
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CONSTITUTION AND BY-LAWS

Article II. Objects and Purposes. The objects and purposes of this Association shall be to promote and cultivate the practice and appreciation of all branches of the fine arts, to assemble and maintain for the town of Provincetown, a collection of works of art of merit, to hold temporary exhibitions, and by forums, concerts, and similar activities to promote education of the public in the arts, and social intercourse between artists and laymen. To these ends it shall operate strictly within its charter as a non-profit, educational, artistic, and cultural organization.



Your membership and support realizes the function of the Provincetown Art Association as a place for the healthy exchange, stimulus and evolution of ideas in the visual arts. It also helps support an essential community resource in Provincetown. Your membership helps update, for the town of Provincetown, a valuable collection of works of art.

The Art Association also functions for the creative community and the public as a place for cultural programs, such as forums, concerts and films. You help provide a place for classes in art instruction during the autumn and winter; and you take part in bringing fine loan exhibitions to Provincetown.

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If you are already a member, please contribute your time in one of the many functions of the Art Association.

A SPECIAL THANKS

to the officers and board members
of the Art Association who
performed beyond the
call of duty:

Jules Brenner
Ciriaco Cozzi
Salvatore Del Deo
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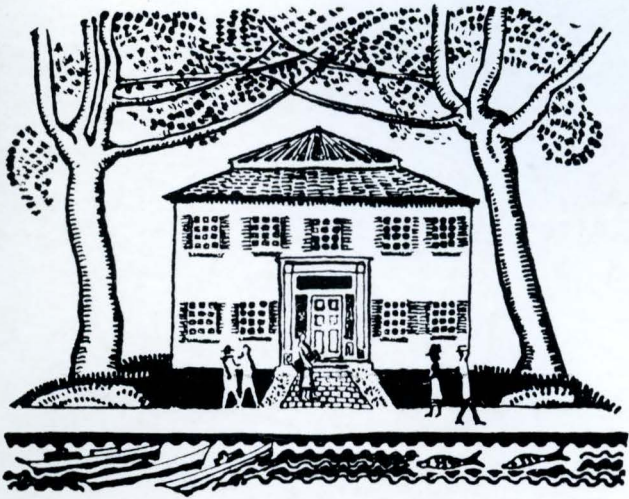
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