American Art Writers Are Stirred to Thought by Chicago Show

[It will be no too much the curiosity of the idle, but the thought that will be stirred in the minds of the art students, as the vagrant notice of the Century of Progress Art Exhibition, which is now open, is carried to their ears. A typical exhibition by American art writers began.]

The exhibition is the first in the history of American art to be held in Chicago. The art students of the city and the surrounding area will be greatly interested in it. The exhibition will be open to the public from May 15 to October 15.

The art students of the city and the surrounding area will be greatly interested in it. The exhibition will be open to the public from May 15 to October 15.

The exhibition is the first in the history of American art to be held in Chicago. The art students of the city and the surrounding area will be greatly interested in it. The exhibition will be open to the public from May 15 to October 15.

The art students of the city and the surrounding area will be greatly interested in it. The exhibition will be open to the public from May 15 to October 15.

The exhibition is the first in the history of American art to be held in Chicago. The art students of the city and the surrounding area will be greatly interested in it. The exhibition will be open to the public from May 15 to October 15.
America’s Valuation of Its Own Masters Revealed at World’s Fair

The most striking feature of the myriad spread of art appreciation in the United States is the recent years has been the renewed interest in American painting of the last century. This painting of course may be more familiar with these artists. Thus Albert Ryder, the “American Romanticist” whose poetic and poetic images have been preserved, will be represented by several paintings. Typical of his mood for moonlight and sea the “Marine” in the Martin A. Ryerson Collection; this will be supplemented by his “Death of the Pale Horse” lent by the University of Pennsylvania, and by two paintings, “Diana the Hunt” and “Eve in a Country Churchyard” lent by Mr. Ralph Colby of Chicago. Ryder’s place in the history of American painting is acknowledged in Europe as well as in America. The exhibition will give the opportunity to thousands of people to come in close touch with his exciting and original art.

The other makes Thomas Eakins, who in the best of a new and detailed biography by Lloyd Goodrich, is already known to Chicago through the “Music,” a double portrait of his music years. At times Eakins comes close to the spirit of the XVIIIth century; his canvas “Adieu” lent by the Pennsylvania Academy is another example of Rembrandt’s penetrative feeling. As more and more of his work is shown at the World’s Fair, a sketch for “The Patriotic Song,” lent by the Rockefeller Fine Arts, will supplement the other works. At the first Chicago World’s Fair, Eakins was a bronze medal for his group sculpture “The Chariot.” In 1915, Mr. Martin A. Ryerson, may be studied in comparison with the “The Look Out,” lent by the Woman’s Home Missionary Society from the Museum of Fine Arts, Boston, some critics have claimed as Homer’s masterpiece.

When we talk of American artists who looked back at nature and painted her in very many of the same hues with which he is well accustomed, it will be particularly well shown. “The Birthing Scene,” a painting lent by Mrs. Martin A. Ryerson, may be studied in comparison with “The Look Out,” lent by the Woman’s Home Missionary Society from the Museum of Fine Arts, Boston, some critics have claimed as Homer’s masterpiece.

O’Brien’s World’s Fair Show

The Galleries of M. O’Brien & Sons in Chicago are participating in their world’s Fair, an exhibition entitled “The Century of Progress Exhibition of American painting and sculpture in the United States” to be shown at the World’s Fair Columbian Exhibition (1893). The exhibition will be shown through the winters of 1911-1912. It is a unique collection of American art and represents the finest in the field.

The Art Institute School

The Summer School of the Art Institute of Chicago, opening June 26, will offer a special class in American Art. The course is being conducted by Helen Gardner, author of "Art through the Ages." The class will be open to students of all ages and will cover the materials and methods of American art. The classes will be held in the evenings and will continue through the summer months.

School to Suit Fair

The Chicago Academy of Fine Arts is taking advantage of its proximity to the great display of fine and decorative arts to offer a series of lectures, demonstrations, and exhibits on various aspects of art. The lectures will be given by distinguished artists and scholars, and will cover a wide range of topics, from the history of art movements to current trends in contemporary art. The exhibits will include works by many of the finest artists of the day, as well as objects from the permanent collection of the museum. The school is open to the public, and registration is now underway. For more information, please visit the museum’s website or call 1-800-ARTS-CHIC.
High Points of the Italian Renaissance Seen in Bellini and Botticelli


When Fragonard Painted Hubert Robert


"Hubert Robert" (1732-1808), by Jean Honore Fragonard. Lent by Jacques Seligmann & Co.
Duven Lends Landscape by Gainsborough

Gainsborough’s "Landscape with a Bridge," formerly in the collection of Lord Althorne, is one of three important loans which Sir Joseph Duven, Lord of Millbank, has made to the Century of Progress Art Exhibitions. Painted during the artist's later period, this masterpiece has previously been shown both in America and abroad. The picture portrays a verdant landscape of rich and transparent greens, browns and yellow. A stream courses through a wooded valley from Florence, 1412-1499, "Portrait of a Man (Anonymously)" (Art Institute); "Dover's Heights" (Art Institute); "Queen Charlotte of England" (John S. White) (Art Institute); William Hogarth, 1697-1764, "Monsoon and Walker" (Art Institute); "Portrait of Sir Edward Wickenham" (John Johnson Collection). John James, 1776-1841, "The Blue Lion" (Art Institute); Frederick T. (Kelly) Tuckwell, 1766-1825, "Honoruable Mrs. Voches" (Francis Niven); John Johnson Collection.

ITALIAN PAINTING, 17th, 18th, and 19th Century—Francesco Guardi, Venetian, 1712-1793, "Gondolas on the Grand Canal" (Art Institute); "Ruisdael Archway" (Art Institute); "Rebus in the Field" (Art Institute); "The Smallest Palace" (Art Institute). Pietro Longhi, Venetian, 1702-1783, "The Dance" (Art Institute); "The Famous "What's My Bag?" (Art Institute); "The Smallest Palace" (Art Institute). Giuseppe Canaletto, Venetian, 1697-1768, "The Dance" (Art Institute). Giovanni Battista Piranesi, Venetian, 1720-1778, "The Album of the Rosary, by St. Dominus" (Art Institute); "Madonna and Child With St. Dominus" (Art Institute); "Saint Eligius Enthroned by Arnolfo" (Art Institute); "Ravili and Arcilla in the Garden" (Art Institute).

SPANISH PAINTING, 14th, 15th, 16th, 17th, 18th, and 19th Centuries—Francisco de Zurbarán, Spaniard, 1598-1664, "The Dance" (Art Institute); "The Smallest Palace" (Art Institute). Francisco de Zurbarán, Spaniard, 1598-1664, "The Dance" (Art Institute). Francisco de Zurbarán, Spaniard, 1598-1664, "The Dance" (Art Institute). Francisco de Zurbarán, Spaniard, 1598-1664, "The Dance" (Art Institute).


ITALIAN PAINTING, 10th Century—Jacopo Bassano da Ponte, Venetian, 1477-1530, "Virgin of the Rosary" (Art Institute); "Madonna and Child With St. Dominus" (Art Institute); "Saint Eligius Enthroned by Arnolfo" (Art Institute); "Ravili and Arcilla in the Garden" (Art Institute); "The Smallest Palace" (Art Institute).

ENGLISH PAINTING, 16th and 17th Centuries—Sir John Everett Millais, English, 1829-1896, "Santa Maria della Salute" (Washington, D.C., National Gallery of Art) (Art Institute); "Shakespeare's "The Dance" (Art Institute); "What's My Bag?" (Art Institute); "The Smallest Palace" (Art Institute). Sir John Everett Millais, English, 1829-1896, "Santa Maria della Salute" (Washington, D.C., National Gallery of Art) (Art Institute); "Shakespeare's "The Dance" (Art Institute); "What's My Bag?" (Art Institute); "The Smallest Palace" (Art Institute). Sir John Everett Millais, English, 1829-1896, "Santa Maria della Salute" (Washington, D.C., National Gallery of Art) (Art Institute); "Shakespeare's "The Dance" (Art Institute); "What's My Bag?" (Art Institute); "The Smallest Palace" (Art Institute). Sir John Everett Millais, English, 1829-1896, "Santa Maria della Salute" (Washington, D.C., National Gallery of Art) (Art Institute); "Shakespeare's "The Dance" (Art Institute); "What's My Bag?" (Art Institute); "The Smallest Palace" (Art Institute).
CENTURY OF CULTURAL SPECIAL NUMERAL

Amazing Progress in Print Appreciation Shown at World's Fair

By Martin Proctor

The revival of etching in France will be represented by Jean Baptiste, Louis Bruneau, and the Impressionists. English etchers will be shown by William Blake, Thomas Bewick, and the Pre-Raphaelites. The exhibition will feature the etchings of famous artists from around the world, including works by Rembrandt, Durer, and Hokusai. The etchings will be displayed in a glass case, allowing visitors to appreciate the intricacies of the etching process. Visitors will have the opportunity to purchase prints from the artists featured in the exhibition.
Nation’s Miniature Painters Stage Impressive Exhibition at Fair

works of art. Who would order a custom-made dress or pair of shoes from a painter at the door? Yet the miniature hatmakers do a thriving business and their prices often equal or exceed those of accredited artists. The success of their products alone ought to disprove the notion that miniatures are made only for the extreme motley tastes of the more eccentric persons. The value of miniatures in the exhibition are measured by the skill and care with which the miniaturist has depicted the subject. The costumes of the Frontier days are particularly notable. Miss Morra’s portraits are admired by the modern taste, one toward informality of pose, realism of setting, and color in possession of the artist’s type. Contrary to the popular fancy the miniatures are entirely suitable, now as herefore.

The exhibits show the variety of backgrounds, the different classes of persons, and many collection by a single person. As a general rule, the portraits are not equal in value to the miniatures, but they are as good in their class as the miniatures are in their class, and the value of a collection should be measured by the value of the collection as a whole. The collection of Mr. and Mrs. H. M. Rundle, of the Pennsylvania Society, is one of the best in the country. The collection of Mr. and Mrs. H. M. Rundle, of the Pennsylvania Society, is one of the best in the country. The collection of Mr. and Mrs. H. M. Rundle, of the Pennsylvania Society, is one of the best in the country. The collection of Mr. and Mrs. H. M. Rundle, of the Pennsylvania Society, is one of the best in the country. The collection of Mr. and Mrs. H. M. Rundle, of the Pennsylvania Society, is one of the best in the country. The collection of Mr. and Mrs. H. M. Rundle, of the Pennsylvania Society, is one of the best in the country.
Rivera Again

Diego Rivera is in the limelight again. With the smokes of the Detroit controversy scarcely settled, the powers that rule Rockefeller Center can fear no more Mexican murals on their scaffolding in the RCA Building, where he was permitted to achieve such strides in his sculpture, than is the average businessman. He was handed a check for the balance of his contract (making $21,000 all), and dismissed no doubt after the manner of an ordinary pedestrian. Once more Rivera had devised a tempest in art circles and given the hard working city editors valuable copy.

The immediate cause of the disturbance, as stated in the press, was Rivera's refusal to accept Nelsen A. Rockefeller's request that he remove Lenin's head from the fresco because it "might very easily seriously offend a great many people." Lenin, represented as the "great leader," is shown joining the bands of a soldier, a worker, and a Negro. From. another viewpoint, however, it becomes known that the artist's entire conception was objected to because of its communist theme, although the original sketches had been accepted; and it is declared that the vivid colors of the painting did not harmonize with the other decorations. It will be remembered that two other foreign artists were commissioned to furnish murals for the huge hall—Jose Maria Sert of Spain and Frank Brangwyn of England. Sert's decorations have already been installed, while Brangwyn's have been delayed by the artist's illness. The title of Rivera's mural had been announced as "Human Intelligence in Possession of the Forces of Nature."

The New York dismissal was not the end of the artist's troubles. Another blow was to fall. Three days after the Rockefeller dismissal he received a telegram informing him of the cancellation of his commission to paint another huge mural on the walls of the General Motors Building at the Century of Progress Exposition. The telegram, signed by Albert Kahn, architect for the automobile corporation, said: "I have instructions from General Motors executives to discontinue with the Chicago panel. This is undoubtedly due to the controversy created by the Radio City situation. Am terribly disappointed and will still do my best to get permission for you to proceed."

The Chicago mural, according to Rivera, was not to be controversial but was to portray only the beauty and utility of machinery. Rivera, who has at various times contended that art which is not propaganda is not art at all, stated that the Rockefeller Center trouble is "not a legal question. It is a moral question. They have violated two fundamental, elementary rights—the right of the artist to express himself, and the right to receive the judgment of the world, of posterity."

"They have no right, this little group of commercial-minded people, to assassinate my work and that of my colleagues, and if they wish to do it, cover it with tar paper as they have done, that is as much assassination as it can constitute destruction would be.

The New American artist hit editorially at the Rockefeller Commission. "A Communist of the controversial art, if he is the highest principle of decorative art to be observed, ought to represent in some way the American spirit, if not the American scene. But there is certainly nothing American about Communism, which surely Rivera chose to celebrate in his design, and not even a flimsy Red would pretend that Lenin belongs in the Pantheon of American heroes."

"The finale of all is that Don Rivera has lost his Rockefeller job for promoting to make a Communist canvas out of what was intended to be idealistic and beautiful."

"If the penalty seems hard to him and to his doctrinaire sympathizers, let him bless his lucky stars that it happened in America."

"He has his liberty and received his pay in full."

"He, Rivera, had exercised a questionable liberty contrary to the sentiments of the "prevailing classes," the Chaks would have had him in prison before now and probably on the road to Siberia."

Meanwhile, individuals and groups have hastened to take sides. The Communists charged that the dismissal of Rivera was an atrocity of the same magnitude with "the vicious deed of Hitler." Demonstrations in protest before the building were broken up by the police. A group of artists met in the studio of Suzanne La Follette to discuss ways and means.

On the other side the newly organized Ad Hoc American Art Commission, composed of a group of well-known American artists, in a resolution following statement: "Mr. Rockefeller is to be congratulated on his action in discharging Rivera in defense of the right of the American people to their beliefs and form of government; but the Ad Hoc American Art Commission feels that this incident illustrates the error in bringing foreign artists to this country, particularly when American artists are as great as any foreigner and when the rest of the world excludes American artists."

The commission's governing board is composed of: De Witt M. Lohman, George E. Brown, Langdell Seffert, Dean Cornwell, Louis Betti, Wayman Adams, Ulric Ellenshouse, Joseph Schlesinger, Sidney Dickinson, Eugene Savage, Robert Atkinson and John Taylor Arms. It has been reported to good authority that a prominent American artist will be engaged to paint a mural to be hung over the Rivera frescoes.

If the decision of both General Motors and the Rockefeller interests are final, Rivera says he will remain in New York and spend the money already paid him in painting murals, free of charge, for the Rock Island, the International School of Workers and the New Workers School. The New York Herald Tribune points out that this would give him perfect liberty to express any class feeling he may desire.

All doubt of the orthodoxy of Rivera's commission was dispelled at the recent meeting of the Town Hall audiencum, where he led the singing of the "International," was seated as "Comrade Rivera" and expressed a whole-hearted defense of art for propaganda purposes as a weapon of the worker against the exploiters class. "Art," he said, "is not what the decadent bourgeois say it is—inspired, coming from above, to be enjoyed in leisure. Art is the life blood of a people."

Throwing down the gauntlet to the Ponda and the Rockefeller, the artist spoke of his entry into the United States. "I had to come in as a spy, in disguise," he was quoted as saying in the New York Herald Tribune. "At first I kept my principles in the background. Then, as they came to me more and more, my ideal became clearer in my work. Finally, in the murals in Detroit, I expressed by true analysis life in an industrial country." From that it was a "true analysis," he said, was found in the fact that the bourgeoisie immediately attacked it and the proletariat as readily rose to defend it.

Speaking of the Rockefeller fresco, he said: "I could not have painted any man but Lenin as a leader, but then they would have fired me."

【Continued on page 49】

**Permanent Exhibition of Paintings by Hildegard Hamilton**

**Permanent Address:**

**COURVOISIER GALLERIES**

480 Post St. • San Francisco

Rare Rarities and Engravings

Paintings, Watercolors and Drawings

Correct and Distinctive Picture

EXPERT CLEANING AND RESTORING OF PAINTINGS

**EXPERT RESTORER OF OLD MASTERS and Authority on their Authenticity.**

**ARTISTS MODELS FOR MEMBERS & CONTRIBUTORS**

**JOHN LEVY GALLERIES, Inc.**

**FRENCH ACADEMIC MASTERS OF THE XIXTH CENTURY**

**ONE EAST 57TH STREET, NEW YORK**
THE BROWNE ART CLASS
PROVINCETOWN, MASS.

STONE CITY
COLONY AND ART SCHOOL
ADRIAN J. DORNBUCH • GRANT WOOD

TWENTY-FOUR MILES FROM CEDAR RAPIDS,
EASILY ACCESSIBLE FROM CHICAGO.

THE MID-WEST’S MOST INTERESTING
VENTURE TOWARDS THE
DEVELOPMENT OF AMERICAN ART.

JUNE 27 TO AUGUST 22

For full particulars address
JEFFERSON R. SMITH
Executive Secretary
STONE CITY • IOWA

CITY OF PROGRESS SPECIAL NUMBER

A REVIEW OF THE FIELD IN ART EDUCATION

Yale’s 8-Year Grip on Prix de Rome Broken by Cleveland Student

“Trocadero” by Robert Amundsen.

For the first time in eight years Yale’s virtual monopoly on the Prix de Rome award in painting has been broken. Daniel Boto, a student at the Cleveland School of Art for the past five years, is this year’s winner. In sculpture, however, the honor once more went to a student of the Yale School of Fine Arts, Robert F. P. Amundsen of Boston. Each winner will receive $5,000 a year for a term of two years, instead of the three years period of previous scholarships. Free residence and studio will be provided at the American Academy in Rome.

CORCORAN SCHOOL OF ART
WASHINGTON, D. C.

TUITION FREE
Annual Entrance Fee $25.00

DAILY AND EVENING CLASSES IN
DRAWING, PAINTING, SCULPTURE, COMPOSITION

For Information and Prospectus
Address
MISS AGNES MAYO
SECRETARY

METROPOLITAN ART SCHOOL
58 West 57th Street
New York City

MICHEL JACOBS, Director

SUMMER CLASSES

NEW YORK CITY SCHOOL:
Modern instruction in portrait, life, advertising and commercial illustration, interior decoration, costume design, textiles design, illustration, color, and dynamic symmetry.

COUNTRY SCHOOL:
Outdoor landscape painting, from July 1st to September 1st, on the banks of the Shrewsbury, New Jersey, one hour from New York City, bathing, boating, golf, and other sports. A delightful vacation. Full particulars on request.

SUNDAY OUTDOOR LANDSCAPE CLASS:
Outdoor landscape painting, meeting at the Indian Hut, Inwood Park, 207th Street, New York City, Sundays from 11 A.M. to 3 P.M.

SOMETHING NEW: For those who cannot attend the New York School, HOME STUDIO COURSES can be had in all departments, including the celebrated ‘Art of Color’.
A Review of the Field in Art Education

Schools and Progress

The art schools of the country, as much as in any other phase of art, the past hundred years has been a century of "progress". Where a hundred years ago, or even fifty, America could boast of no art school worthy of the name, today all sections of the country are dotted with well-equipped institutions, possessing the best of equipment and the ablest of teaching faculties. Obtaining more. Than 175 specialized art schools, together with 200 colleges having creative art departments, are listed in the last issue of the American Art Annual. No longer is it necessary for the American youth to go to Paris, Rome or Munich for art education. The art awards of the American Whistler, Sargent, Chase, Daubigny and Inness are ample sources, and more, are available in veritable American schools to prepare the student with a better training than he could get abroad—better in the sense that he would render his work more competitive alien to his native scene. This is a point which takes on new significance with each year. It has long been noted by critics that only American artists are in the forefront of American art at the present stage of American Renaissance be possible. Grant Wood and John Steuart Curry are but two of the many names in the Middle West, merely for examples, represented in the phase of American art, very often a vision of the "past" movement.

One can realize by statistics how few American schools really were the equals of the famous ones in the 1880's and '90's the marvel of this "Century of Progress" that the art schools are now the most superior ones in the world. The Pennsylvania Academy of the Fine Arts, dean of them all, was founded in 1805; the National Academy of Design Free Schools, in 1817; the Art Institute of Chicago, in 1860; the Cincinnati Academy, in 1865; the Cleveland Art League, in 1879; the Art Students League of New York, in 1875. Six of them have been in existence for twenty years or more.

A Review of the Field in Art Education

Pratt's Annual

The annual art show by students of the School of Fine and Applied Arts of Pratt Institute usually draws critical comment, so the progress the school is making in its efforts to eliminate the gap between the student's training period and his final entry into active professional life. "Progress is the word most frequently used to describe the twelve galleries of exhibits, including sculpture, works of art of all media, interior decoration and advertising layouts, through which new talent is being discovered... Twenty-five hundred persons visited the exhibition on the opening day, many of whom are students from the schools with which they are completing their studies..." In the following students' show, which is held in the auditorium of the institute.

The Eastport Summer School of Art

EASTPORT, MAINE

George Pearse Ennis

PRESIDENT

The Eastport Summer School of Art will open its sessions this summer, July 15th, under the direction of George Pearse Ennis, and will continue until August 6th. The school will be held in the old Norwood School building and will offer instruction in painting, sculpture, drawing and art appreciation. The school will be addressed by numerous artists and will be open to all students, regardless of age or ability.

SUMMER SESSION 1937-HANS BÖHM/JOHANNES FABER of Munich

East Gloucester, Mass.

The Thurn School of Art

TERMINUS, JUNE 1ST-AUGUST 30TH

Robert C. Craig

Treasurer

The Thurn School of Art is located in the beautiful Kennebunkport, Maine. The school offers instruction in painting, sculpture, drawing and art appreciation. The school is under the direction of Robert C. Craig. The school is open from June 1st to August 30th. The school offers instruction in painting, sculpture, drawing and art appreciation. The school is located in a beautiful setting and is open to all students, regardless of age or ability.

Pratt's Annual

The annual art show by students of the School of Fine and Applied Arts of Pratt Institute usually draws critical comment, so the progress the school is making in its efforts to eliminate the gap between the student's training period and his final entry into active professional life. "Progress is the word most frequently used to describe the twelve galleries of exhibits, including sculpture, works of art of all media, interior decoration and advertising layouts, through which new talent is being discovered... Twenty-five hundred persons visited the exhibition on the opening day, many of whom are students from the schools with which they are completing their studies..." In the following students' show, which is held in the auditorium of the institute.

The Eastport Summer School of Art

EASTPORT, MAINE

George Pearse Ennis

PRESIDENT

The Eastport Summer School of Art will open its sessions this summer, July 15th, under the direction of George Pearse Ennis, and will continue until August 6th. The school will be held in the old Norwood School building and will offer instruction in painting, sculpture, drawing and art appreciation. The school will be addressed by numerous artists and will be open to all students, regardless of age or ability.

SUMMER SESSION 1937-HANS BÖHM/JOHANNES FABER of Munich

East Gloucester, Mass.

The Thurn School of Art

TERMINUS, JUNE 1ST-AUGUST 30TH

Robert C. Craig

Treasurer

The Thurn School of Art is located in the beautiful Kennebunkport, Maine. The school offers instruction in painting, sculpture, drawing and art appreciation. The school is under the direction of Robert C. Craig. The school is open from June 1st to August 30th. The school offers instruction in painting, sculpture, drawing and art appreciation. The school is located in a beautiful setting and is open to all students, regardless of age or ability.

Pratt's Annual

The annual art show by students of the School of Fine and Applied Arts of Pratt Institute usually draws critical comment, so the progress the school is making in its efforts to eliminate the gap between the student's training period and his final entry into active professional life. "Progress is the word most frequently used to describe the twelve galleries of exhibits, including sculpture, works of art of all media, interior decoration and advertising layouts, through which new talent is being discovered... Twenty-five hundred persons visited the exhibition on the opening day, many of whom are students from the schools with which they are completing their studies..." In the following students' show, which is held in the auditorium of the institute.

The Eastport Summer School of Art

EASTPORT, MAINE

George Pearse Ennis

PRESIDENT

The Eastport Summer School of Art will open its sessions this summer, July 15th, under the direction of George Pearse Ennis, and will continue until August 6th. The school will be held in the old Norwood School building and will offer instruction in painting, sculpture, drawing and art appreciation. The school will be addressed by numerous artists and will be open to all students, regardless of age or ability.

SUMMER SESSION 1937-HANS BÖHM/JOHANNES FABER of Munich

East Gloucester, Mass.

The Thurn School of Art

TERMINUS, JUNE 1ST-AUGUST 30TH

Robert C. Craig

Treasurer

The Thurn School of Art is located in the beautiful Kennebunkport, Maine. The school offers instruction in painting, sculpture, drawing and art appreciation. The school is under the direction of Robert C. Craig. The school is open from June 1st to August 30th. The school offers instruction in painting, sculpture, drawing and art appreciation. The school is located in a beautiful setting and is open to all students, regardless of age or ability.

Pratt's Annual

The annual art show by students of the School of Fine and Applied Arts of Pratt Institute usually draws critical comment, so the progress the school is making in its efforts to eliminate the gap between the student's training period and his final entry into active professional life. "Progress is the word most frequently used to describe the twelve galleries of exhibits, including sculpture, works of art of all media, interior decoration and advertising layouts, through which new talent is being discovered... Twenty-five hundred persons visited the exhibition on the opening day, many of whom are students from the schools with which they are completing their studies..." In the following students' show, which is held in the auditorium of the institute.
GUY WIGGINS
ART COLONY
LYME, CONN.
Opening: June 1st
Classes: Superintendents, Assistants, Instructors, et cetera.
Figure, Portrait, Drawing, Costume Design & Wood Carving.
Write for booklet
REVISED RATES
Heart Lake Summer School of Art
CARL T. HAWLEY, M.P.
Secretary
333 Pearl Street, New York, N. Y.
Tel. 3-8412

MATILDA BROWNE
SUMMER CLAS.
F. E. HAMMAGREN'S
ARTS SCHOOL.
Black River Summer School of Painting
ARTHUR NICHOLSON COB, Director
HARTFORD ART SCHOOL
ART AND SCULPTURE
ART EDUCATION
ART SCHOOL
ART SCHOOL OF THE ARTS
ART SCHOOL OF THE ARTS
MUNDAY AND DAVIS
ART SCHOOL OF THE ARTS
VESPER GEORGE
School of Fine and Applied Art
Hartford, Conn.

MOORE INSTITUTE OF ART,
SCIENCE AND INDUSTRY
SERVED WITH
Philadelphia Institute of Design for Women
Professional training in the fields of industrial design, architecture, and graphic design.
Distinguished Faculty—Practical Courses
Bachelor of Fine Arts Degree for graduates of teacher training institutions, plus professional training.
The only institution in Pennsylvania devoted to professional education for women.
European Fellowship for Post-graduate study in Europe.

CHOUINARD SCHOOL OF ART, LOS ANGELES

SCHOOL OF THE BOSTON MUSEUM OF FINE ARTS.

THE PENNSYLVANIA ACADEMY OF FINE ARTS

MARYLAND INSTITUTE COLLEGE OF ART

SANTA BARBARA SCHOOL OF THE ARTS

CAYA DIGIT, 15th May, 1953
CENTURY OF PROGRESS SPECIAL NUMBER

GUY WIGGINS
ART COLONY
LYME, CONN.
Opening: June 1st
Classes: Superintendents, Assistants, Instructors, et cetera.
Figure, Portrait, Drawing, Costume Design & Wood Carving.
Write for booklet
REVISED RATES
Heart Lake Summer School of Art
CARL T. HAWLEY, M.P.
Secretary
333 Pearl Street, New York, N. Y.
Tel. 3-8412

MATILDA BROWNE
SUMMER CLAS.
F. E. HAMMAGREN'S
ARTS SCHOOL.
Black River Summer School of Painting
ARTHUR NICHOLSON COB, Director
HARTFORD ART SCHOOL
ART AND SCULPTURE
ART EDUCATION
ART SCHOOL
ART SCHOOL OF THE ARTS
MUNDAY AND DAVIS
ART SCHOOL OF THE ARTS
VESPER GEORGE
School of Fine and Applied Art
Hartford, Conn.

MOORE INSTITUTE OF ART,
SCIENCE AND INDUSTRY
SERVED WITH
Philadelphia Institute of Design for Women
Professional training in the fields of industrial design, architecture, and graphic design.
Distinguished Faculty—Practical Courses
Bachelor of Fine Arts Degree for graduates of teacher training institutions, plus professional training.
The only institution in Pennsylvania devoted to professional education for women.
European Fellowship for Post-graduate study in Europe.

CHOUINARD SCHOOL OF ART, LOS ANGELES

SCHOOL OF THE BOSTON MUSEUM OF FINE ARTS.

THE PENNSYLVANIA ACADEMY OF FINE ARTS

MARYLAND INSTITUTE COLLEGE OF ART

SANTA BARBARA SCHOOL OF THE ARTS

CAYA DIGIT, 15th May, 1953
CENTURY OF PROGRESS SPECIAL NUMBER
"THE ART OF KINGS"

The art of kings or of leaders is often spoken of as something that is difficult to define. Yet it is this very thing that makes kingship so appealing. A leader is someone who commands respect and admiration, not out of fear or coercion, but because of the qualities of character and vision that he possesses. This is why the title of "kings" has been reserved for certain individuals throughout history, and why it continues to hold a special place in our society.

BARRY WILLS' PLAN

Mr. Barry Wills has given an excellent presentation of the work of some of the contemporary artists who are currently exhibiting their work in the United States. He has done this by means of a series of lectures and discussions, and by means of a exhibition of their work. His views were well received, and it is hoped that his words will encourage others to become involved in this exciting field of art.

EXHIBIT OF NATIONAL COUNCIL

The New York State Council of the Arts has undertaken an extensive program of exhibitions and publications to promote the arts in New York State. The exhibitions will be held in various locations throughout the state, and will feature works by emerging and established artists. The program will also include a series of workshops and lectures to help artists develop their skills.

NEW JERSEY STATE EXHIBITION

A successful exhibition was held in April in the galleries of the House of Nations at Ashbury Park, N. J. In the next few months the visitors numbered 5,000. The display was arranged by Mr. W. E. Haig, the director of the New Jersey State Council of the Arts, and included works by many contemporary artists.
PAST and FUTURE

Financial Aspects in the Consideration of Paintings

The Depression Period has furnished valuable lessons about the purchase and ownership of paintings.

1. A number of former collectors have been saved from ruin because, even when many of their works were worthless, their paintings could still be sold.

2. New buyers have come into the market with the courage to take advantage of the many real bargains that have been offered.

3. The belief has rapidly gained ground that goods are substantial as well as cultural assets.

4. Prices have undergone a much-needed readjustment—radical, in the case of inflated contemporary work, much less so in the case of desirable paintings of real quality.

In a period of inflation, it will be recognized that things, rather than money, will be valuable. The things that mere first appetizers today are those that have proven their worth over the Depression period.

Those who take advantage of present prices for paintings are likely to find that they have made good use of their available funds. Already there are indications that these prices will not long continue.

Through an experience covering more than forty years of dealing in American Art, we are prepared to offer not only a splendid collection of paintings for your selection, but sound financial advice on the problems involved in their purchase.

Inquiries will receive personal and courteous attention.

WILLIAM MACBETH INCORPORATED

15 and 19 EAST 57TH STREET

NEW YORK CITY
E. and A. SILBERMAN GALLERIES
[Adjoining American Art Association]

NEW YORK
32 East 57th Street

VIENNA
Seilerstatte 5

MADONNA AND CHILD
by BARTOLOMMEUS VIVARINI

Signed and Dated
BARTOLOMMEUS VIVARINUS
DE MURIANO PINXIT 1481

OLD MASTERS
High Class Medieval Objets des Art