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French Lancet Window of the Late Thirteenth Century From the Region
of Bourges Depicting Two Scenes in the Boyhood of a Sainted Bishop

The Gift of Mr. James Sibley Watson

A Gift of Thirteenth Century Stained Glass

THE past several years have brought to the Gallery for its permanent possession some notable examples of the art of Gothic France in the fields of sculpture, tapestry-weaving, and furniture design. These, added one by one to the Fountain Court, have enriched its spacious dignity with the beauty of woven color, chiselled detail and the sinuous lines of Fourteenth Century carving.

The most recent acquisition from this great creative period of Christian art of the West is in a medium in which it excelled all other times and efforts, that of stained glass, which reached its highest development in France of the Thirteenth Century. By the notable gift of Mr. James Sibley Watson, three pieces of French glass from the middle and last quarter of that century, have come to the Gallery; one a presumably complete lancet window from the region of Bourges in central France, and the other two a pair of quatrefoil medallions by the "Master of the Sainte-Chapelle" from an important source of Thirteenth Century glass in Paris, which the Gallery is not for the present at liberty to name. They have been set into the outside north wall of the Gallery, in a shadowed bay adjoining Gallery E and bordering upon the Fountain Court, where they have the inimitable advantage of natural daylight. This installation, directed by Mr. Watson, was made after several weeks of experimentation in the unsuccessful effort to approximate with electricity the clear cool light from the north, which is the ideal illumination for stained glass.

"The Last Supper"

The two Paris medallions, quatrefoil in outline, bounded by a glowing border of red, depict "The Last Supper" in terms of full-hued tones of red, green and yellow against a deep background of blue. In one, at a table covered with a patterned cloth and set with naively

disposed dishes, sits a beautifully characterized figure of Jesus Christ, among four of his apostles. It is probably the dramatic moment when He has said "One of you will betray me", for surprise and consternation are eloquent in the facial expressions and gestures of three of his hearers. Judas, the fourth, who is portrayed with a mean and ugly countenance, cowers in shame and disgrace against the right border of the composition. The finger of accusation which Peter, usually represented at Christ's left, raises toward him suggests also that it may be that other moment of dramatic revelation when Christ has said, "He it is to whom I shall give a sop, when I have dipped it" and gives it to Judas, the son of Simon. The subject is both historical in its telling of the story and mystic in its picturing of the institution of the Eucharist, in Christ's act of raising the cup and His wearing the crown.

The beautifully rendered lines of characterization, which give the face of Christ its poignant spirituality, with majesty and sorrow mingled, and to all of the countenances and figures their dramatic vitality of expression and bending grace of form, are done by a master hand which understood the effectiveness of silhouetted dark against light.

"Two Servitors"

In the medallion below two servitors are bearing a bowl and a stag across an open arcaded gallery to the "upper room", their bourgeois faces offering a characterizing distinction to the spiritualized portrayal of Christ and the company of Disciples. Dressed in ruby-red and green, they are outlined against a background of the typical deep blue of Chartres. In color the "Two Servitors" is of indescribable brilliance of full-hued primaries with the subtle plum-color as halftone: in drawing it is excelled by "The Last Supper".



TWO QUATREFOIL MEDALLIONS

by the "Master of the Sainte Chapelle"—French, School of Paris—Thirteenth Century, Depicting, above, the Last Supper, and below, Two Servitors Bringing Food to the Upper Room

The Gift of Mr. James Sibley Watson

The Lancet Window

The lancet window of the School of Bourges presents two scenes—probably from the boyhood of a sainted bishop, whose crozier is used as a motive of the border with the fleur-de-lys of France. In the upper diamond-shaped composition, as a youth dressed in a green robe and tunic of plum, he is taking leave of the home of his parents, his mother admonishing him with her uplifted finger, and his father expressing sorrow in an appealing gesture of his hand. Below, accompanied by a monk-tutor in the act of salutation, he is received by two women, kneeling before them with a clasped book in his hands. The background between these medallions is filled with a geometric network of diaper-patterns, which, as a form of stained glass decoration, succeeded the scroll designs in the background of the Thirteenth Century windows of Canterbury Cathedral.

Thirteenth Century Methods

Stained glass, by the beginning of the Thirteenth Century in France, had succeeded fresco painting as the great architectural decoration of the Gothic cathedral, reaching such a degree of importance in the Sainte-Chapelle in Paris, for instance, that the stone structure of the building had become merely the framework and setting for the great walls of glass. This primarily decorative purpose regarded the stained glass window as a mosaic screen for the light, its small pieces of transparent color set in intricate leading, which traced the design like lines boldly drawn in black. In the course of the next century the mosaic of glass was to become more and more like a picture on canvas, losing its simple planes and growing increasingly realistic through effects of relief modelling in light and shade. This was the work of the painter rather than the glazier, and was prepared for by the Fourteenth Century discoveries of colored stains for white glass and the economy methods for reducing the labor of cutting and leading by using larger pieces of painted glass. The Thirteenth Century glaziers, knowing and respecting

their limitations, confined their subjects to only two dimensions, without realistic modelling, and used their colors as the sole instrument for dramatic effects. Their imperfect materials produced glass of a wavy surface, rough, full of bubbles, and uneven in color,—but it is those "defects" which give it its unrivalled brilliance, sparkle and life.

The Gallery windows are still in the decorative, mosaic phase of the Thirteenth Century, the golden period of stained glass. The splendor of their color is that of the purest pot-metal hues, secured in the melting-pot by the fusing of metallic oxides with the fluid glass, which means that the color is in the glass itself, not painted upon it. Their reds have the characteristic striations of uneven fusion; the blues are the unequalled sapphires of that greatest period; and their bottle-greens and ruddy yellows are found only in these years, before the staining of glass superseded the early pot-metal methods.

The only work of the painter upon them is the delineation of features and folds, the blocked-in shading of such small areas around the hands and the details of the stag as were too small for cutting and leading, and occasional ornamentation, like the stone-work, the figures on the dishes, and the matt-pattern on the white table. This was all done with an opaque, brownish pigment made from oxide of iron or burnt umber mixed with a flux of ground soft glass, which fused with the surface in the heat of the kiln. This was the only color in the glass-painter's palette, the secret of whose enduring nature has never been rediscovered. It was simply and directly applied, with occasional shading to soften a line or rubbing-off to bring out a high-light.

Mr. Watson's gift has brought to Rochester three documents of the art of the medieval glazier, "among the most important Gothic glass in America", in the opinion of several experts. They were removed from their notable sources during the harsh Nineteenth Century period of restoration.



THE FOUNTAIN COURT

Fountains and Columns of Verona Marble with the Recently Presented Credenza—which comprise the Gift of Mrs. Samuel Gould in Memory of her Daughter, Marion Stratton Gould

A Sixteenth Century Credenza

THE Fountain Court, which is the center of the large addition to the Gallery opened in 1926, derives its name from the Verona marble fountain with Verrocchio's "Putto with Dolphin" in bronze which occupies the center of the lofty, stone-floored room. This vivacious example of Italian Renaissance sculpture, a replica of the original bronze in the courtyard of the Palazzo Vecchio in Florence by Andrea Verrocchio, Florentine sculpture and pupil of Donatello, (1435-1488), was the gift of Mrs. Samuel Gould of Rochester, together with four antique Verona marble columns of the Thirteenth Century from a church in Northern Italy. This generous presentation was made to the Gallery by Mrs. Gould in memory of her daughter, Marion Stratton Gould, whose love of beauty in the arts in her short life was given this noble commemoration.

Mrs. Gould has recently added to that

memorial an Italian credenza or high cabinet of the Sixteenth Century which is placed below the Renaissance tapestry on the west wall of the Fountain Court, in direct association, as shown in the view of the middle quarter of the Court, with the fountain and one of the pairs of marble columns. It is a piece with dignity in the fine proportionment of its parts, and of great beauty in the concentrated richness of carving—one which well deserves its important placing and is happily effective from the long vistas of the Court.

Of light-toned walnut with a beautiful patina of satin-quality, the credenza stands five feet seven inches long and three feet eight inches high on a moulded gadrooned base resting upon boldly carved claw feet. Its panelled front, divided into three suggested pilaster forms and two doors with round knob handles, and crowned by the richly carved cushion

apron, is architectural in its elements, as is all Renaissance furniture. Its beauty depends first upon the relation of parts and the division of areas, and next upon the elaboration of the surface. The latter, while rich and revealing bold chisel design, is carefully controlled by being confined to architectural accent of the outlining of the doors, panels and horizontal members with running reciprocal designs. The climax of carved ornamentation is reached in the frieze of Florentine lilies in deeper relief, which shows very direct chisel-use and invites an interesting play of light and shade.

The credenza is without restoration except for a single minor interior brace of the door panel. The solid plank floor, top and shelves, and the entire front and side panels are intact in their original state.

Mrs. Gould's gift adds one of the most characteristic of Italian Renaissance furniture types to the Gallery's carefully



CREDENZA OF CARVED WALNUT

Italian Renaissance

Sixteenth Century

*Presented by Mrs. Samuel Gould in Memory of her Daughter,
Marion Stratton Gould*

chosen group of period pieces. The credenza or sideboard was the larder of the Sixteenth Century palazzo. Its general form, which is well exemplified in the Gallery's new possession, is rectangular with the front spaced into two or three doors and a frieze above with drawers.

The June Exhibition

Paintings by Living Southern California Artists

THIRTY-SIX paintings by nineteen living artists of Southern California, the private collection of Mr. Harry C. Bentley of Boston, are on view in Galleries D and E during June. A well-balanced collection which stays within the extremes of the ultra-modern and the conservatively academic, it is a revealing cross-section of American painting from a part of the country which seems to have imposed a locality-influence upon its artists.

To the California artist, its landscape is primarily a vehicle for the play of brilliant and constantly changing sunlight, the high-keyed forms of mountains or coastal rocks emerging or receding in the shifting rays. "It is the despair of painters in this region that they cannot



*Market on the Quay (Douarnenez, France) by Barse Miller, in the Current Exhibition of Paintings by Living Artists of Southern California
Lent by Mr. Harry C. Bentley of Boston*

(Continued on page 12)

Lithographs by Honore Daumier

THE most influential graphic artists since 1500 are those who through the printing press have put their designs into the hands of thousands who would otherwise have been totally ignorant of the artists' work.

Two generations of artists in Paris—1830—1872—were brought up on the lithographs of Honore Daumier, although strangely enough there is nothing to say of his life except that the editor of *Le Caricature* took him on his staff and provided him for forty years with material to illustrate.

The prints up to 1860 show us the bourgeois in night-shirt and cap, or shirt and trousers—in short everything an honest Parisian did from the time he stopped snoring in the morning until he began again at night, in a long series of caricatures which is an invaluable human document. For up to 1830 we have no life-like representations, other than in words, of the every-day life of every-day people, either Roman or Renaissance. Millet discovered the peasant, but Daumier showed us ourselves—people of city ways, soldiers and singers, politicians and undertakers, for he was both a political and social caricaturist. He seems to have dipped his pen in vitriol in his unsparing portrayal of the foolish moments of men's lives.

Like most caricaturists contributing work regularly to magazines, Daumier invented certain characters or subjects which reappear frequently throughout his work. Robert Macaire is one of the most famous of his personalities. He is the archtype of the humbug, and appears in the present exhibition in the drawing called "The Hypnotist." Another series, "Family Life," occupied Daumier frequently, and is represented by a drawing bearing the caption "You're always complaining, you're never satisfied—."

Other series are "Parisian Sketches," "Landlords and Tenants" and "The Bathers."

In spite of his uneventful private life, Daumier exerted more influence than any artist of his period. His production was enormous, there being credited



"It is true that you have lost your case, but you must have experienced intense pleasure in hearing my oration"—Lithograph by Honore Daumier from "Le Charivari" of 1848

Lent by the Minneapolis Institute of Art for the Current Exhibition

to his hand 1,000 wood-cuts, and about 4,000 lithographs, as well as many drawings and a few paintings in oil. Long after his death his paintings began to be highly prized, and now bring enormous prices.

And what faces he records! Obviously no one individual could ever hope to invent a similar gallery of vivid scowls, jowls, sharp noses, chinless freaks and comic masks. What poses and movements—life itself! No wonder Delacroix admired him more than any other living artist, and that Corot had hanging in his bedroom two pictures and only two, a portrait of his mother and a painting by Daumier. Daumier had life at the finger tips that held the bit of crayon with which he worked his stones.

Until 1835 he caricatured political personalities, individuals; but in that year the September laws forbade all such work and he was forced to portray and ridicule crowds in their foolish movements. He turned out a series of bathers

and of lawyers,—especially lawyers and judges. After 1850 while his subjects were the same his attitude towards life and his methods were different; his humor was more gentle and he became the serious artist searching for the best means of portraying light, atmosphere and richness of effect. He began working in oil also and the series "Comedians of Society" are all but the very finest of his work. From then on he showed his greatest powers in some wonderful composition where the limitations of the frame are taken into consideration and every line and value is exactly right for the design or space-filling.

When the Franco-German war came on he had to make his last great adjustment to life by portraying abstract ideas—war, peace, the Empire, etc. He is at the same time artist-brother to Rembrandt and to the greatest of the Impressionists.

Wood Engravings by Claire Leighton of England

MISS Claire Leighton's wood engravings show an interesting technique and a discriminating choice of subjects. It is a debatable question whether she knows what subjects are best suited to her methods or whether she likes to grapple with all problems.

She builds up her forms in splendid simple masses by few lines on black spaces but which nevertheless attain to three-dimensional proportions. Her tone quality is rich and she gets fine effects of light and warm shadows as in "Dawn on the Train to Mostat" and "Lambing".

Good compositional work is shown in one picture entitled "Cavtat" where the coast of Dalmatia sweeps round in a lovely bay mostly in shadow but where the light falls full on the walls of the houses, and the more distant hills.

Examples of Miss Leighton's work are in the Metropolitan Museum of Art, the British Museum, National Gallery of Stockholm and the National Gallery of Canada.

Future Exhibition Plans

FOR future loan exhibition plans the Gallery is assembling information regarding the presence in Rochester or the vicinity of portraits by Grove Sheldon Gilbert, a portraitist born in Clinton, New York, in 1805, who settled in this city in 1834 and painted portraits of many prominent Rochesterians during a long and active career. Word of the identity and location of any of these local examples will be gratefully received at the Gallery in a telephone call or note addressed to Miss Jessie A. Vaughn, Secretary to the Director.

Information is sought also in regard to the existence in Rochester of any portrait miniatures on ivory or porcelain by American or European artists of the Seventeenth to Nineteenth Centuries, inclusive. These may be framed or mounted or in the form of snuff-boxes, jewelry, or decorative objects of art. They will be used for exhibition in plate-glass sealed cases for a month during the coming season.

Announcement of the Summer Exhibition

A COLLECTION of twenty-five paintings selected from recent exhibitions in the East will be the offering of the Summer months at the Gallery, opening early in July and continuing through September. Chosen particularly for the purpose of introducing contemporary American artists some of whom have never before exhibited in Rochester, these paintings will considerably broaden the year's representation of American art of today. The following artists are included in the group: John F. Carlson, Constance Cochrane, Emil Ganso, Aldro T. Hibbard, Emil Holzhauer, Felicie Waldo Howell, J. Theodore Johnson, William J. Kaula, Hobart Nichols, Carl J. Nordell, George L. Noyes, Marie Danforth Page, Marjorie Phillips, Edward W. Redfield, David Tauszky, Allen Tucker, Sandro Vago and Stanley W. Woodward.

This announcement is here made to the members of the Gallery in lieu of the usual mailed card.

Membership Department

IF numbers are any indication of enthusiasm and appreciation, then this Gallery has come to mean more to Rochester's citizens and its own subscribers than ever before in its history. Since last June, we have had 87,000 visitors. Of this number 46,000 people have availed themselves of its educational advantages alone, including the children of members who have enjoyed week after week, during the season, their classes in modelling, painting and drawing, details of which are given by Miss Heacock in another part of the Bulletin.

The seven private-view teas for members and their friends have been very well attended. They offer such a pleasant opportunity to the Membership Department for contact with the Gallery membership that we look forward another year to a still closer contact and hope that this Department may be the means of establishing a greater mutual understanding between the Gallery and its supporters. Thus we may know, more in detail, the wishes and needs of our subscribers and

in turn the subscriber may know more of our problems in trying immediately to fulfill their requests. An intimate co-operation will lead, we are sure, to a certain and satisfying growth.

The Service Council, formed last Fall, has been gracious in meeting the demands on its time during the Winter and Spring. It is with regret, that we announce that its chairman, Mrs. C. Walter Smith, has left Rochester and as yet, no new chairman has been appointed.

Although there still remain a trifle over four months, of the subscriber's year, the Gallery's fiscal year ending June 30. The Membership Committee is anxious to have in hand as much money as possible by that date. If you are one of the 250 members whose dues are unpaid, will you try, if it is possible, to pay them within these next few weeks, so that the Committee can act accordingly, in formulating its new Budget.

GRACE R. MACDOWELL

Secretary of the Membership Department

New Books in the Art Library

AMONG the books recently added to the Library are the following, most of which are available for borrowing for a week with the privilege of renewing for a second week:

ARNOLD, SIR T. W.—"Painting in Islam"

BELL, CLIVE—"Landmarks in 19th Century Painting"

CARLSON, JOHN—"Elementary Principles of Landscape Painting"

CAW, J. L.—"Scottish Painting, Past and Present"

FONTAINAS, ANDRE—"Histoire Generale de l'Art Français de la Revolution a nos jours"—3 Volumes

METROPOLITAN MUSEUM OF ART—"Museum Color Prints: Series I, "Italian Painting," Series II, "American Painting,"

MOUREY, GABRIEL—"French Art in the 19th Century"

PFISTER, O. R.—"Expressionism in Art"

SEABY, A. W.—"Art in the Life of Mankind"—Volumes I and II

RICHTER, JEAN PAUL—"The Golden Age of Classic Christian Art"

STRONG, EUGENIE—"Art in Ancient Rome"—2 Volumes

WULF, PROF. DR. OSKAR—"Altchristliche und Byzantinische Kunst"—2 Volumes

JEANNERET—GRIS, C. E.—"Towards a New Architecture"

PONTEN, JOSEF—"Architectur Die Nichts Gebaut Wurde"—2 Volumes

RUSSELL, A. L. N.—"Architecture"

WATTJES—"Moderne Architectuur"

ARMSTRONG, SIR WALTER—"Sir Henry Raeburn"

BINYON, LAURENCE—"The Followers of William Blake"

BOULTON, WILLIAM B.—"Thomas Gainsborough"

DORÉ—"The Dore Gallery"

GOWER, LORD R. C. S.—"Sir Joshua Reynolds"

GUERLIN, HENRI—"Goya"

HENDERSON, MRS. M. S.—"Constable"

MAUCLAIR, CAMILLE—"Greuze et son Temps"

NOLHAC, PIERRE de—"Boucher," "Nattier, Peintre de la Cour de Louis XV"

PENNELL, JOSEPH—"Charing Cross to St. Paul's"

ROLLAND, ROMAIN—"Vie de Michel-Ange"

STALEY, J. E.—"Watteau and his School"

VOLLARD, AMBROISE—"Degas"

MARY MCCONNELL, *Art Librarian*



A Report and Farewell from Miss Heacock

The Drawing and Painting Classes in Brief Review

IF every member who contributes time and money to the support of the Gallery could visit the children's classes, I am sure that he would realize that his contribution was not being made in vain. Week after week boys and girls, eager to learn, have come here, some even from neighboring towns, in spite of the fact that it means sacrifice of play-time to do so.

The majority of the boys and girls in the classes come as early as possible in order to visit the Gallery upstairs to see what is new and interesting before they begin their own work.

Freedom, without imposing the ideas of the teacher, has been the object throughout the year. Consequently the work has been interesting in variety and individual in expression. The criticism for the most part has been given by the class members themselves,—a plan which has proved to be beneficial both to those who gave the helpful advice and to those who received it.

Each week representative work has been hung in the corridor leading to the Children's Museum. It was particularly desired that no-one feel inferior and so, at one time or another each boy and girl has been able to view his or her own work with the work done by boys

and girls in other classes and so to be his or her own judge.

The work that the boys and girls have been doing must be seen to be appreciated, as all the interesting projects of the year cannot be adequately visualized. In fact, the zest and creative activity of the children, working in a studio rather than class-room atmosphere, are something which an adult visitor would sense at once but could never describe for another.

The members' children aged from six to eleven have, from a vote taken in class, undertaken with the keenest delight the making of imaginative compositions of Mother Goose Rhymes. The pictures are eighteen by twenty-four inches in size and have a surprising amount of depth and form, the colors having been kept simple but very fresh and gay. In addition to the imaginative drawing they have done still-life in pencil, charcoal, pastel and water-color, and have also desired to try sketching from life, a cat, dog, some of the class members, and even the gold-fish in the fountain pool serving as willing or unwilling models.

The groups of older children selected from the public schools or those voluntarily enrolled have done still-life sub-

jects in pencil, charcoal, pastel, oil and water-color, as well as some sketching from life. They have also made imaginative compositions, designs for book-plates, cut and printed from linoleum blocks, and decorative maps. In the latter project each selected his own subject with great enthusiasm and such a variety it proved to be! There was everything from "William the Conqueror", "Lindbergh's Flights", "Wanderings of Odysseus", "Dr. Doolittle's Voyages", "Treasure Island", "Dream Voyage", "Robinson Crusoe", "Ancient Mariner", "Voyages of the Norsemen", to "Moon-land", "Martin Johnson's Expedition" and "Fairyland".

Several of the boys and girls have tried batik on paper for book-jackets and silk for handkerchiefs and scarfs. Because we are handicapped by lack of running water in the room, nothing very complicated can be attempted.

The Thursday and Friday Studio Hour groups, made up of voluntary

workers who come after school to the average number of fifteen each day, have been provided with every desired material and entire freedom. Some sketch in the Gallery upstairs; others bring their own models for sketching from life; while others have been cutting and printing compositions from linoleum blocks.

The interest in the Hobby Exhibit in the Children's Museum has grown so that the Hobby Committee has been kept constantly busy selecting and changing exhibits. At present there is an interesting group of pastel sketches done last summer by a fourteen-year-old member of one of the classes.

It is with sincere regret that I say good-bye to each class. Every boy and girl has taken such keen interest and it has been delightful to watch their vision and power of expression grow and develop.

ANNE MAE HEACOCK

Children's Museum Hours

THE art season in the Children's Department of the Gallery is now coming to its close, which suggests a backward look upon one of the busiest and most engaging corners of the Gallery, the Children's Museum, with the Modelling Studio adjoining and the Little Theatre opposite, where the Saturday, Sunday and Wednesday hours for children have been held since October 20th.

Saturday, in the public Story-hour, has had its regular weekly program of stories, plays (one of them the Easter play, written by an eleven-year-old girl) lantern-slide talks, blackboard drawing contests, and occasionally a moving picture from the Metropolitan Museum of Art of New York, their subjects following the exhibitions, new acquisitions, or other phases of art. Lately there were presented a one-act play of St. Francis and the Wolf of Gubbio and Kipling's story of "The Miracle of Puran Pass" for the celebration of "Be Kind to Animals" Week. The season closed with a film showing the casting of a Bronze Statue and an ex-

hibition of the best of each child's drawings of the year.

After Story-hour a group of children averaging fifty have stayed for an hour of free sketching on lap-boards in the main galleries or in the Little Theatre.

Sunday Children's Museum Hour has been held each week from two until five o'clock in the cheerful children's quarters, where materials and guidance have been furnished to a total of 3650 children since its opening in October. This is an opportunity for any child who wishes to draw, paint or model in soap or plastilene.

Troop Number 21 of the Girl Scouts, under Captain Clark has helped most faithfully through the year, giving voluntary service every Sunday for the passing-out of supplies and the maintenance of order.

Sunday is a day when the parents too are our visitors. A short time ago a father was happily surprised to see his three little sons in the Modelling Studio, as he had had no idea that they were coming to the Art Gallery when he believed them to be playing at a

neighbor's. Another father said that, his boy, who had been ill and listless had found an absorbing and invigorating interest in coming to the Gallery Sundays with his parents. Many a visitor has told the instructor that the happy, busy crowd of children working away in the Children's Museum makes one of the most interesting sights of a Sunday afternoon at the Gallery. These children do not have set lessons-plans or formal instruction, for the instructor can give but a few minutes to each worker: instead, they model or draw what interests them, setting out upon a subject with surprising clarity of purpose and directness of application. Anything which a child has worked upon seriously, though the result may be crude, is put on display, for he enjoys showing others what he has found happiness in producing. The instructor rarely finds that display is the chief motive, but rather that it crowns the child's happiness in producing.

The Sunday group of unselected children who come voluntarily because they want most to do what the Gallery offers them as a recreational interest, is distinct from the regular week-day classes in its value, but very real, nevertheless. The informality and freedom of the group is its life. Most of the children will never be artists and are not even talented; but they are satisfying their child-need to express by drawing and modelling something that interests them and getting to feel happily and interestedly acquainted with one of the finest influences in their community, an Art Gallery as a place where beauty is at-home.

Wednesday in the Children's Museum has been a day of more individual contact with those children who could come after school and get assistance not possible in the larger groups of Saturday and Sunday.

Summer Sketch Classes for Children

SUMMER Art Classes for children, free of all charge for instruction or materials, are being offered by the Gallery through the month of July in

Painting and Drawing under Miss Sally Kitchen and Modelling under Miss Elsa Schramm, who has been associated with Miss Blanca Will in the Educational Department. Morning and afternoon classes in each subject will be held daily, the same group of children coming twice a week, Monday and Thursday, Tuesday and Friday, and Wednesday and Saturday, making a total of twelve classes and twenty-four class-periods a week. No more than twenty children will be admitted to each group, so as to make the instruction as individual as possible. Children aged from eight to ten and from eleven to sixteen, inclusive, will be grouped together.

The enrollment of children has already reached a total of 600, before the public invitation has been issued, as a result of Miss Kitchen's visits to several neighboring public schools, where the opportunity has been eagerly received.

Out-of-door sketching on the Campus of the University, in the garden of Mr. and Mrs. James Sibley Watson and at Cobb's Hill and Highland Park will be the basis for later design and composition projects to be worked out in direct painting or linoleum block printing, summer travel-posters and the like. A sketch-walk, a picnic and a puppet-show for which the children will model the puppets and make the scenery are included in Miss Kitchen's plans.

The modelling classes will work in plastilene directly from life.

June Exhibition

(Continued from page 6)

find pigments strong enough to keep their full color pitched with the glory of light they seek to depict".

The artists have found many of their subjects far from the California countryside, which adds to the individual handling of these nineteen personalities:

The artists represented are: Carl Oscar Borg, Colin Campbell Cooper, Helena Dunlap, John Frost, Arthur Hill Gilbert, Clarence K. Hinkle, Paul Lauritz, Barse Miller, DeWitt Parshall, Douglass Parshall, Edgar Payne, Hanson Puthuff, Charles Reiffel, Otto H. Schneider, Henrietta Shore, E. Roscoe Shrader, Elliot Torrey, Edouard A. Vysekal and William Wendt.



The Augmented Collection of Dutch Delft of the Seventeenth Century which is the Completed Gift of Mrs. John W. Oothout

The Oothout Collection of Delft

MRS. John W. Oothout has added very notably to her original gift of Delft-ware by the recent presentation of forty more plates of Delft make of the Seventeenth Century. They comprise both blue-and-white and polychrome types, in sizes which range from diameters of six to eighteen inches. The enlarged collection furnishes an unusually rich variety of decoration, brushwork and glaze, which it would be difficult to duplicate in these days of diminishing supply of original early Delft.

Mrs. Oothout's gift includes two handsome plate-glass cases of American walnut, in which to display the collection.

The first presentation of the complete group was made at the private-view reception of June seventh.

As a result of the trade with Japan carried on by the Dutch East Indian Company, the Seventeenth porcelain produced in the town of Delft borrowed its blue and white patterns from the newly imported Japanese originals.

The Gallery collection is predominantly of the interesting period which immediately followed that earliest phase, when Oriental brush-work was being shaped by Dutch hands to a decorative result.

Gallery Terrace Replanted

THE replanting of the formal terrace setting of the Gallery with evergreens has been generously provided by Mrs. James Sibley Watson. This beautifying of the garden corners with planting whose formality is in keeping with

the architectural treatment of the Gallery, and whose dark forms are in fortunate contrast to the light grey of the limestone, has greatly enhanced the fine approach to the Gallery's lovely facade which the climbing terrace offers.

Gallery Notes

Notice is published with considerable satisfaction by the Department of Art Instruction of the Gallery that Arturo J. Cerasani of Rochester has been awarded Honorable Mention in the senior class of the Fifth Annual Soap Sculpture Competition, a national event which opened with an exhibition of the hundreds of entries at the Anderson Galleries, New York, on June fourth.

Arturo has been a member for several years of Miss Blanca Will's class in modelling and this past season was engaged to assist the younger children in the classes to cast their sculpture into plaster. He was an exhibitor in the recent Sixteenth Annual Exhibition of the Work of the Artists and Craftsmen of Rochester, contributing several pieces of sculpture in white soap.

The following other seven young people in the modelling classes have had their soap sculpture accepted for exhibition in New York and on a nation-wide circuit of museums: Helen Fladd, Michael Golben, Marion Leek, Emily Jane Little, Albert Metter, Frank William Schmitt and Evelyn Stark.

On the eighth of May, the first art auction was broadcast by radio from the Anderson Galleries of New York City, the occasion being the sale of two notable Italian masterpieces from the collection of Carl W. Hamilton. Both of these paintings, "Madonna and Child" by Fra Filippo Lippi and "Crucifixion" by Piero della Francesca, were in the Inaugural Exhibition at The Memorial Art Gallery in November of 1926, when Mr. Hamilton's entire collection of paintings, furniture and decorative objects of the Twelfth to Seventeen Centuries was on view for the opening of the new addition to the Gallery.

A notable company of art connois-

seurs, collectors and dealers attended the New York sale, which brought the following prices:

"Madonna and Child" by Filippo Lippi—\$125,000. Sold to Mr. Shinasi, a private collector.

"Crucifixion" by Piero della Francesca \$375,000. Sold to Sir Joseph Duveen and reported to be added to the collection of Jules S. Bache.

The latter price is but two thousand dollars lower than the highest figure ever attained by a painting at auction, \$377,000, for the celebrated portrait entitled "Pinkie" by Sir Thomas Lawrence at the Michelham sale in London, in November, 1926.

In her visits to several public schools recently, Miss Kitchen of the Educational Department has encountered several interesting evidences of the value which the Gallery's classes for children has had from the point of view of the school. A very enthusiastic and possessive interest in the Art Gallery was shown by both teachers and pupils.

At the Ellwanger and Barry School Miss Kitchen happened upon a long row of Indian designs hung on a Fourth Grade wall, which the teacher explained had been made after a visit to the Gallery where the children were given an illustrated talk on Indian Life and Art and shown a collection of old Indian baskets and pottery.

Again and again Miss Kitchen was told by a principal or teacher that some child had surprised them with unsuspected talent, which was traced back to work in the Gallery's classes. At School Number 25, for instance, a Second Grade child had modeled a squirrel so well that her teacher made inquiries and learned that she had been attending the modelling classes for the children of Gallery members.

THE MEMORIAL ART GALLERY

University Avenue, between Prince and Goodman Streets

STAFF OF THE GALLERY

Director; GERTRUDE HERDLE
Assistant to the Director: HENRY E. SCOTT, JR.
Secretary to the Director: JESSIE A. VAUGHN
Director of Educational Work: MABEL TRATHEN WRIGHT
Director of Art Instruction: BLANCA WILL
Assistant and Curator of the Children's Museum: ANNE MAE HEACOCK
Instructor: SALLY KITCHEN
Membership Secretary: GRACE R. MACDOWELL
Assistant: THELMA HAWKEN
Special Assistant: GRACE S. WEBSTER
Librarian and Custodian of Prints: MARY E. MCCONNELL
Publicity Secretary: MABEL TRATHEN WRIGHT
Registrar: MABEL E. LANSING
Superintendent of Buildings and Grounds: RAY M. PIKE
Assistant: WILLIAM HONDORK

ADMISSION

Daily: 10 A. M. to 5 P. M.

Sunday: 1:30 P. M. to 5:30 P. M.

Admission free every day except Friday, when a charge of twenty-five cents is made to all but the members of the Gallery and their friends, and school children.

The Gallery is closed on July 4th, Thanksgiving Day, Christmas and New Year's Day, and Labor Day.

GUIDANCE TO SPECIAL GROUPS

THE OPPORTUNITY of special guidance through the collections is offered to groups and study clubs with a minimum attendance of five. Because of the pressure of many duties, it is necessary to make arrangements for such appointments with the Registrar in advance.

To clubs guaranteeing an attendance of no less than thirty, an evening hour may be offered upon application.

THE ART LIBRARY

THE ART LIBRARY of works on art, books, magazines, photographs, prints, lantern-slides and portfolio plates, is open daily from nine to five o'clock, and on Sunday afternoons from two to five-thirty between October and May. A ruling of the Library Committee has now extended the borrowing privilege to the public, for loans.

PUBLICATIONS

COPIES OF THE *Bulletin*, mounted photographs and postcards are for sale at the Registrar's desk at the main entrance. By recent ruling of the Board of Directors, catalogs of the current exhibitions are given free to all gallery visitors. They may be procured at the desk.

MEMBERSHIP

PATRON MEMBERS: Contributing annually \$500.

SUPPORTING MEMBERS: Contributing annually \$250.

SUSTAINING MEMBERS: Contributing annually \$100. or more but less than \$250.

CONTRIBUTING MEMBERS: Paying annually \$25. or more, but less than \$100.

ANNUAL MEMBERS: Paying annually \$10. or more, but less than \$25.

ASSOCIATE MEMBERS: Teachers and those professionally engaged in art work paying annually \$5.

BULLETIN OF

THE MEMORIAL ART GALLERY

University Avenue, Rochester, New York

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The dues of membership in The Memorial Art Gallery include a subscription to the Bulletin, which is mailed to all members in good standing. Communications should be addressed to the Editor.

