

# THE BULLETIN

OF THE MEMORIAL ART GALLERY  
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SCULPTOR'S MODEL OF A PORTRAIT SCULPTURE

Egyptian, XVIII Dynasty. 1580-1350 B. C. Added by Purchase to the C.  
Herbert Ocumpaugh Collection of Egyptian and Eastern Mediterranean Art

AN Egyptian head in limestone of the XVIII Dynasty (1580-1350 B.C.) has been added by purchase to the C. Herbert Ocumpaugh Collection of Egyptian and Eastern Mediterranean Art. Its extreme delicacy of delineation and precision of line in the modelling of the eyes, ears and mouth give it the characteristics of the Theban School of portrait sculpture of one of its greatest periods. The Theban sculptors at this time strove above all for a likeness, sketching their subjects in fragments of stone to form small models called ostraca, of which there are many in the Cairo Museum. Such is the Gallery's new acquisition, with even the axis and perpendicular guide lines cut into the back and top for the process of enlargement from this miniature model to the life-size or heroic size of the completed statue. Its chief purpose was evidently to procure a likeness in this comparatively soft and workable limestone, in which effort it may be the last in a long series of trials discarded because of hesitations in form, corrections and variations of thought.

The head is on exhibition in Gallery B.



## A French Gothic Credence

THE Fountain Court holds an impressive piece of Gothic furniture acquired by the recent gift of Mr. James Sibley Watson, which has taken its place on the east wall fittingly beneath the French Gothic millefleur tapestry of approximately the same date. A walnut credence or cabinet on legs, of the late Fifteenth Century, from the Castle of Hermanceaux, near Clermont-Ferrand, it brings the elements of beauty as they were made to serve those of use in a furniture form highly characteristic of this late-Gothic century.

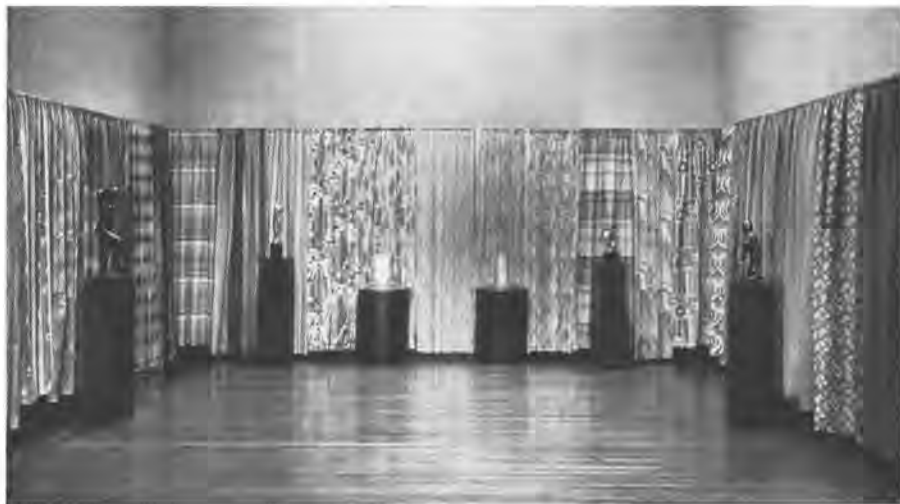
The credence of the Middle Ages was used for both ecclesiastical and secular purposes; in the church to hold the sacred elements and vessels, and in the dining hall of the castle for the dispensing of food. For domestic needs it often attained the height of several stories, but was most characteristically in the form of a two-doored cabinet on legs, with a lower shelf and panelled back, excellently illustrated in the Gallery's new acquisition. The Fifteenth Century had

brought a great refinement of proportion and detail to the form of the credence, whose earlier simplicity and sturdiness took on the delicacy of ornament into which the structural lines of the Gothic cathedral had already flowered. The stressing of rising vertical lines and the system of Gothic decorative forms like the quatrefoil, ogive and "linen-fold panel" were translated from stone to wood in the designing of the furniture of the time.

Credences of this date and of strikingly similar form are to be found in the Louvre and the Cluny Museum of Paris and the Victoria and Albert Museum of London. There is also an interesting contemporary documentary record of its form carved on the stalls of Amiens Cathedral.

The Gallery's credence has strongly architectural lines in the accenting of horizontals and verticals and the moulded edges of panels. Its lines are structural and ornament is confined to the

*(Continued on page 9)*



#### TEXTILES LENT BY F. SCHUMACHER AND COMPANY

*Sculpture lent by E. Weyhe. Pottery lent by Rena Rosenthal in the Current Exhibition of Decorative Arts in the Contemporary Spirit*

## The Current Exhibition

A COLLECTION of modern fabrics by designers and manufacturers of American, French and German schools, lent by F. Schumacher and Company of New York City, has made an event of important opportunity and general interest as a part of the present exhibition of contemporary interior arts. Assembled on the invitation of a group of American museums as a means of picturing a cross-section of modern design as applied to woven, block-printed or air-brushed fabrics, it reveals a state of distinguished effort, in which the American designers are following—and closely—the more venturing pioneers of the Continent. Natural and mechanical forms have been used as the basis of design, broken down and reassembled in abstract geometrical patterns which are carried out with an unfailing distinction of color.

Printed and air-brushed alpacas, voiles and moires, block-printed cottons, pile fabrics, damasks and brocades form the rich variety of the collection in which the modern note of stimulating originality is constantly sensed. Probably in no field outside of modern architecture

has the creative contemporary spirit so universally expressed itself as in that of design applied to articles of use. The strangling hold of the period styles—that archaeological grip of an icy hand upon all vitalizing impulses to create—has been loosened. Designers are speaking in the idiom of our own day through the magnifying medium of the machine of wholesale production.

Against this textile background have been arranged a carefully selected group of contemporary sculpture, "Woman" by Aristide Maillol (French), "Kneeling Woman" by Georg Kolbe (German), "Dancer" by Arnold Ronnebeck (American) and "Torso" and "Mask" by Alexandre Archipenko (Russian), which present five varied forms of sculptural experience. The Maillol is a thing of weighted mass, with almost architectural columnar feeling in the limbs; the Kolbe is a carefully built-up plastic accumulation of form with a high spiritual content; the Ronnebeck is a spirited series of angles which give it motion; the two Archipenkos are expressionistic, presenting interior form by an accent of certain external planes and proportions.

A room hung with formal shaft-like folds of modern textiles of striking design and distinguished color, against which sculpture and Ufrecht and Viennese pottery have been placed with studied care for simple arrangement, and an adjoining gallery transformed into three interior units designed in the contemporary spirit have made a stimulating and provocative opening exhibition event. They carry the application of art into the modern home to meet its problems of reduced space, simplicity of maintenance, and rationalized comfort.

Through the cooperation of the Art Center of New York three rooms, all bedrooms of the modern apartment size, designed by Lucian Bernhard, Bruno Paul and Paul Poiret, were lent by *Contempora*, a group of American, German and French artists who have associated themselves with American manufacturers for the advancement of art in industry. This movement has as its chairman Professor Charles R. Richards, Director of Industrial Art of the General Education Board. It is directed toward the use of the products of American wholesale manufacture in a scheme of "harmonized rooms" built with simple forms upon a central idea of unity, kept moderate in cost, and

honestly suited to the special needs of modern life. The furniture, hangings, wall-coverings and lamps are all factory made on rational lines, and even such personal records of the artist's hands as the block-printed hangings and batiks are obtainable in quantity.

Lucian Bernhard, one of the continental leaders in the art-to-industry movement, has said of a good interior: "It must be a compromise between the self expression of the artist and the self expression of the owner. First, it is designed to please for a comparatively long time; second, it has to suit not only the gay hours but the sad moments; third, it has to be restful, intimate and comfortable; fourth, it has to please not only one member of the family, but all of them with their usual very different views of life. It must be remembered that comfort here is more important than style, and practicability more than effect." And again—"The smallness of the modern apartment should make us learn from the automobile and yacht to use every inch for practical comfort. Instead of filling the scarce and precious space with only decorative pieces we should embody all the beauty we desire in the really necessary pieces among our

*(Continued on page 13)*



**BEDROOM DESIGNED BY BRUNO PAUL**

*and Executed by Contempora, Incorporated, in the Current Exhibition of Interiors Designed in the Contemporary Spirit*

## Art for Children

EVERY day of the week in the Children's Museum, and on Saturday in the Little Theatre, enthusiastic young Rochesterians come in for a few hours of concentrated work in the Children's Art Classes. Already, though the classes have been meeting for but a month, some children have shown a very marked ability, and all have shown great interest, which is, after all, the fundamental requisite for accomplishment in work or play.

In regard to the organization of the classes, children may choose work in one or more of several different media—modelling, drawing, painting, listening to stories and afterwards drawing; and if they wish, they may have help in soap carving, linoleum cuts, or batiking. All materials are furnished them without charge.

Classes for the children of members of The Memorial Art Gallery are held on Saturday morning; and on Saturday, Monday, Tuesday and Wednesday afternoons there are classes for especially talented children selected from the public schools.

On Saturday afternoon Miss Sally Kitchen holds in the Little Theatre a

Story-hour for any children who are interested. She tells throughout the year many fine stories, supplemented by plays and puppet shows, and after each one her listeners are given the opportunity of drawing, often giving their conception of some part of the story.

On Sunday afternoon Miss Kitchen and Miss Elsa Schramm have classes in Drawing and Modelling respectively for voluntary workers—with an average attendance of fifty children. Also on Sunday afternoon Miss Blanca Will leads a rather highly specialized group of older students, in which there may possibly be several embryonic artists. This group has formed itself into an Art Club, and its members work in any medium which they may choose. Thursday and Friday in the Children's Museum are open Studio Days, when anyone, any age, is welcome to come in and work in any medium. If a student wishes to carry out a project all alone, all the encouragement possible is offered. Miss Elizabeth Landacre has charge of these Studio Days.

Every week there are new exhibits of the children's work in the lower halls.

The aims of the Children's Art De-



*Saturday Morning Drawing and Painting Class of Children of Gallery Members*



*Saturday Morning Modelling Clubs of the Children of Gallery Members*

partment are not to help only those who intend to specialize in some form of art, because those children develop in spite of training—but rather to give all children the opportunity of finding themselves. Methods and styles in art are not taught, because to immature minds, a superficial style if stressed, assumes the role of the true and all-important attainment in art—whereas anyone with sufficient effort can learn a style of work, and can copy others meticulously; but how few are free enough from the tangles of their training and environment to express their own ideas and ideals! Every child has imagination. Some can freely express their imaginations in different forms of artistic performance; others often do not realize that they have imaginations, until they become so conscious of their own ideas, that they express them in spite of themselves.

This hope to teach children to express themselves does not preclude instruction and guidance. That is given freely—but it is given in such a way as to teach a child to be critical of his or her own work in view of a few simple fundamental laws which seem to be requisites for a living art.

For a few, art is the sole interest in life, but for most it is just one of many

interesting phases of a creative existence. If children can be taught and helped sincerely though simply to express their creative natures in some form of art, then there should be greater hope for their being able to work sincerely and creatively in whatever work they do all during their lives.

E. W. L.

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The anonymous gift of a Fourteenth Century Orvieto jug is announced as a recent acquisition to the treasures of the Fountain Court. Of Orvieto pottery, with a flat handle and a lip impressed to form a spout, its dark brown and light green brush decoration carry out the lines of the contour.

Three oval motives stand out in relief on the swelling sides, two of which present bunches of grapes and the third and middle one a medieval cowed figure carrying a staff and a wine vessel in his hands. It is in an excellent state of preservation for its considerable age.

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At Mr. Watson's expense the granite steps and sidewalk leading down from the front terrace of the Gallery have been reset.



#### PUPPETS AND PUPPETEERS

*After the Performance which Closed the Summer Sketch Class Project of Puppet and Marionette Making*

## Summer Art Classes for Children

SUMMER Classes in Modelling, Painting and Drawing on a greatly expanded schedule were offered by the Gallery to the children of the city during July. The invitation to join was made as widely public as possible in order to supplement the winter's work, which is principally with special and selectively enrolled groups; with the result that an average of sixty unselected children attended daily except Sunday, coming twice a week. Two classes were held each morning and each afternoon, in Modelling under Miss Elsa Schramm and in Drawing and Painting under Miss Sally Kitchen.

Modelling was done in plasteline directly from life, the children using their pets, rabbits, kittens, puppies and turtles as subjects of spirited sketches, done with the directness of a child's conception and choice of the essentially life-like qualities. Many of these plasteline sketches were cast into plaster by the children, a difficult process which they undertook to learn with particular zest.

The drawing and painting work, un-

der Miss Kitchen, included instruction in the cutting of and printing from linoleum blocks and the making of marionettes. As much as possible, sketching was done out-of-doors from nature.

The marionette-making, introduced as an optional project, was carried on with unexpected intensity and success. Each child or group of children chose, planned and made a puppet, modelling it in plastic wood, dressing and stringing it, and finally presenting it in a three-to-five-minute act in the public performance which closed the season.

Although it was a very hot afternoon the Little Theatre was filled for this event, and the young puppeteers, standing on a raised platform to manipulate the sensitive strings, made their little nine-inch characters talk and act with surprising skill and imagination. Old King Cole was the announcer, who summoned such characters as Jack, the Giant and the Giant's wife, Captain Kid in red boots, Pinnocchio, and Little Bo Peep to their spirited parts.

## The Textile Collection

THE collection of textiles, which has been growing secretly through gifts of friends of the Gallery, has now, for the first time, been installed for public display in Gallery H on the main floor. While it needs extensive development and is by no means representative of all of the great periods of textile design, it already includes a number of items of unquestionable importance, among them:

Scarf from the Isle of Rhodes of the Eighteenth Century, silk embroidered on cotton—*Presented by Mrs. William R. Taylor*

Royal Persian embroidered scarf of the Eighteenth Century—*Presented by the late Mrs. Lauriston L. Stone*

Persian needlepoint embroidery of the Seventeenth Century—*Presented by Mrs. John W. Oothout*

Indian print on linen of the Seventeenth Century—*Presented by the late Mr. C. Herbert Oumpaugh*

Italian and Spanish Renaissance brocades of the Sixteenth and Seventeenth Centuries—*Presented by Mrs. John W. Oothout*

Indian bridal veil, silk embroidered on cotton of the middle of the Nineteenth Century—*Presented by Mrs. Brewster Marwick*

Scarf—silk embroidered on cotton from Tetuan, Morocco, of the Eighteenth Century—*Presented by Mrs. Brewster Marwick*

Sardinian Hooked Hanging of the Seventeenth Century—*Presented by Mr. Hiram W. Sibley*

Moroccan Towel of the Nineteenth Century—*Presented by Mrs. James Sibley Watson*

Rumanian Peasant Blouse of the Early Nineteenth Century

Lace of Various Makes—*Presented by Mrs. Keddy Ray Fletcher, the late Mrs. S. L. Ettenheimer, and Mrs. Rose Schatz.*

The Gallery would welcome the gift of any fine example of textile design and weave from its members, for the growth of this collection must depend entirely upon presentation rather than purchase. Even small pieces of old fabrics or characteristic modern ones would serve a useful purpose as illustrating a type of design or loom treatment.

### A French Gothic Credence—(*Continued from page 3*)

panel enclosures. There is a concentration of detail, crisply cut for the play of light and shade, upon the doors, which are covered with a quatrefoil motive, giving a so-called fenestrated effect. On each door is a heraldic shield, carved and with traces of polychrome; that on the right presenting the fleur-de-lys and fish "quartered," and that on the left three fleur-de-lys mounted by a crown, denoting the fact of the royal lineage of its owner. In places this rich detail has suffered from the visitations of corroding age and worm-burrowing.

The Fifteenth Century had brought the introduction of the linen-fold panel and given it its notable development as a characteristic form of Gothic decoration. Probably originating in France in the sense of formal beauty existing in the folds of ecclesiastical robes, it preserved a stylized formality of treatment

even into the more florid days of the Early Renaissance. The single fold moulded in very low relief with a ridge running down the middle and the upper and lower edges of the napery having an ogee outline, was the simplest form, which was later doubled, tripled and even quadrupled by the addition of folds.

The new credence has single, triple and quadruple folds in the front, side and solid back panels—all carved in low relief into fineness of form.

The wrought iron locks and door straps are original to the cabinet and excellent examples of cut-out forge design.

The integrity of this Fifteenth Century piece is unimpaired by restoration, an element fully as important as its great beauty in its placing among the Gallery's growing treasures of Gothic art.

G. R. H.

# The First Rochester International Salon of Photography

FOR months preparations have been actively proceeding for the coming First Rochester International Salon of Photography, which will be held at the Gallery from December 7, 1929 to January 5, 1930. The aim is to exhibit the internationally best in photographic art, and for that comprehensive purpose the leading pictorial photographers of the world have been invited to contribute their work for the choice of a notable Jury of Selection.

Their responses have indicated a world-wide interest in the event, for prints have already been received from England, Germany, France, Belgium, Sicily, Latvia, New Zealand, Philippine

Islands, Uruguay, Poland and Java and from many states of the Union.

The expenses of the exhibition will be borne by the organization of the Rochester International Salon of Photography, a group of interested citizens of Rochester who are paying membership dues of three dollars and to whom the abundantly illustrated catalogues will be sent free of charge. All those who are desirous of enrolling themselves in this worthy effort to identify the most artistic standards of pictorial art with Rochester as an international center of photography are asked to appeal to the Registrar of the Gallery, Mrs. Mabel Lansing, for membership cards.

## The Coming Lecture Series

A SERIES of four lectures on "Masters of the Venetian School" by Mr. Stewart Dick, until recently official lecturer at the National Gallery, London, and now at the Pennsylvania Museum in Philadelphia, is to be given on Wednesday evenings, November 6, 13 and 20, and December 4 in the Little Theatre. The subjects are as follows:

I THE BELLINI FAMILY

II FOLLOWERS OF THE BELLINI TO  
GIORGIONE

III TITIAN

IV TINTORETTO AND VERONESE

They will be illustrated by lantern slides.

Admission will be free to members of the Gallery, to whom two tickets for each lecture will be gladly sent if reservation is made by telephone. For non-members there will be a charge of three dollars for the series.

A special announcement and calendar of the lectures will be sent to the members of the Gallery later.

## The Saturday Story Hours

SATURDAY Story Hours for children between the ages of eight and fourteen are held weekly under the direction of Miss Sally Kitchen, assisted by the pupils of the Hochstein School of Music. The program, which has always a content of artistic subject-matter, may take the form of a story-recital, a puppet play, or play written, staged and acted by the children themselves, or an actual demonstration of an art-process. The invitation is cordially extended to all children of the city.

November and December subjects are to be as follows:

- Nov. 2-3 "Children, Saints and Angels"
- 9 "A Master of Music"
- 16 "An Athletic Meet in Ancient Greece"
- 23 "The Harvest Dinner"
- "The Pilgrim Fathers"
- A one-act play
- 30 "Famous Children in Painting"
- Dec. 7 "Funny Pictures That are not Always Funny"
- 14 "Roses and the Wind"
- 21-22 "A Nativity Play"
- By the children
- 28 "Sailing the Great Michael in the Days of Queen Anne"

## Gallery Notes

Mrs. James Sibley Watson's generosity has provided for the replanting of the two terrace gardens in a formal arrangement of evergreens suggested by their Italian architectural background. Bristling dark forms of conical outline set against the gray stone of the Gallery's Early Renaissance facade have brought the beauty of contrast of line and tone.

The lower corner between the east steps and the terrace wall has been planted with rhododendrons.

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"Tom Cafferty," Mrs. Granger A. Hollister's gift to the Permanent Collection, was reproduced in the September issue of the *International Studio* in the announcement of the death of its great painter, Robert Henri. Artist and teacher, he exerted "his beneficent influence as a liberator of American painting from the shackles of convention."

Among the hundreds of painters whom Robert Henri guided to self-realization were George Bellows, Rockwell Kent, Eugene Speicher and Leon Kroll. His book "The Art Spirit" will continue to be a credo and guide to the young artists of all schools of thought.

In this letter written to Miss Herdle in December, 1928, Mr. Henri speaks of the illness which brought his death a half year later:

"... Do just as you like about having 'Young Anthony' . . . it is one I think a lot of, so therefore think it may find others of same opinion. . . . I can't attend to anything as I am in hospital—nothing serious except the hurt of it—I am really in great good health. Neuritis seems to be a boogy that jumps out of a clear blue sky. They say I'll be out in a week or ten days.

Sorry for delay in answering your letter.

Sincerely yours,  
ROBERT HENRI"

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Mr. Norman Kent of Rochester has presented to the Gallery for the Collection of Prints a process set of wood-

blocks and the four successive prints made from them, which add, (1) green, (2) blue, and (3) black to the original yellow. The first, second and third blocks have been printed over one another and the fourth (black), which expresses line detail, after the first three impressions have dried.

This series of wood-blocks and prints adds another graphic process to the demonstration sets of etching and lithography which receive constant attention from Gallery visitors.

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The Gallery has secured a valuable form of co-operation from the *Democrat and Chronicle* and the radio-broadcasting station, WHAM, of the Stromberg-Carlson Company, whereby once monthly, there will appear a group of illustrations of the current exhibitions or notable recent acquisitions in the gravure section of the Sunday *Democrat and Chronicle*, to be described at an announced hour in a radio talk by some member of the Gallery staff. The first in this series of visual-auditory programs was given by Miss Herdle on the opening Sunday of the October Exhibition.

The Gallery feels much gratitude toward these two potent agencies of publicity in Rochester for the opportunity of enlarging the reach of its educational work and placing the value and appeal of the special exhibitions before the public in a doubly convincing way. Only with the accompaniment of the visualized thing as it is presented in the illustration can a work of art be vitalized or made real to a listening audience. Therefore the joint co-operation is of particular value.

It is intended that the radio talks be short and pithy, a concentration of material made as concrete and analytical as possible. Mr. William Fay, Director of WHAM, has devoted a valuable quarter-hour in the Sunday afternoon schedule to the program.

The success of the project has been amply recorded in the increase in attendance and the reaction of gallery visitors.

# Membership Department

GRACE R. MACDOWELL, *Executive Secretary*

THE Membership Department wishes to direct the attention of the members of the Gallery to the series of lectures by Stewart Dick, formerly Official Lecturer of the National Gallery, London, and at present of the Pennsylvania Museum, Philadelphia, on "Masters of Venetian Painting," which are offered as a privilege of membership. This is a course of four lectures taking place on Wednesday evenings, November 6, 13 and 20 and December 4, for which a fee of three dollars will be charged to non-members. Two tickets will be available to each member and an entire set for the four lectures will be mailed upon request. Members are asked to telephone their reservation for tickets as early in the week of the lecture as possible.

The Saturday morning classes in Modelling, Drawing and Painting for the children of members have started a spirited season with record enrollments. Several of the classes have organized themselves into art clubs, with officers and committees in charge. Members intending to enroll their children in one of the four classes are urged to do so at once so that all pupils may have a common introduction to the Gallery and one another.

The following new members, enrolled since June, are here announced and warmly welcomed to the privileges and pleasures of membership:

## CONTRIBUTING

Briggs, Mrs. Theodore C.  
Costich, Mrs. Oliver  
Geer, Major Joseph W.  
Harris, Mrs. Albert H.  
Ingle, Arthur H.  
Knapp, Mrs. Morris D.  
Stonaker, Mrs. Edwin R.

## ANNUAL

Alan, Mrs. Walter B.  
Ames, Mrs. Charles F.  
Angevine, Mrs. O. Laurence  
Avery, Dr. Elroy James  
Barrows, Mrs. John W.  
Beers, Mrs. Leroy F.

Bloom, Mrs. Guy H.  
Bown, Carlton F.  
Brooks, Mrs. Halbert G.  
Brounstein, Miss Fannie R.  
Brown, Mrs. Hazelton  
Chappell, Miss Jane M.  
Cole, Mrs. Donald R.  
Collins, Mrs. Frank J.  
Cunning, Mrs. Charles M.  
Downs, C. Porter  
Esser, Maurice H.  
Field, Mrs. Kenneth H.  
Foxall, Mrs. William H.  
Garner, Mrs. Charles L.  
Graham, Mr. and Mrs. John A.  
Grashof, Mrs. Charles H.  
Graves, Mr. and Mrs. Loren O.  
Hall, Mrs. William G.  
Hartmann, Mrs. Otto A.  
Henry, Mr. and Mrs. William H.  
Hitchcock, Mrs. Joseph F.  
Hughes, Mrs. H. Walter  
Jones, Mrs. Lillian R.  
Knowles, Mrs. Harry C.  
Kooman, Mrs. John M.  
Likly, Mrs. Henry  
Luther, Miss Katherine  
Maggs, Richard C.  
Maier, Mrs. Fred J.  
Melville, William J.  
Moll, Dr. Clifford F.  
Morley, Mrs. Charles F.  
Muhlhauser, Mrs. Frederick P.  
Naramore, Mr. and Mrs. Gordon C.  
Nelson, Mrs. George F.  
Norris, Mrs. Grace C.  
Norton, Mr. and Mrs. Herman J.  
Peachey, Dr. and Mrs. Clarence H.  
Pearsall, Mr. and Mrs. Chester B.  
Peck, Mrs. Henry Chase  
Rapp, Mr. and Mrs. Harry F.  
Reed, Mrs. Edgar M.  
Seeber, Mr. and Mrs. Edward J.  
Sellen, Mrs. Bert C.  
Shackleford,  
Mr. and Mrs. George Gordon  
Silcox, Miss Marjorie E.  
Siller, Mrs. Everett F.  
Simmons, Mrs. Edward B.  
Slater, Dr. and Mrs. Frank L.

Stewart, Mrs. Audley D.  
 Stewart, Mr. and Mrs. Harold O.  
 Sumner, Dr. Cyril  
 Sweeney, Miss Mary  
 Van Demark, Mrs. Howard M.  
 Wearing, Dr. Thomas  
 Weeks, Mrs. Orlo J.  
 Wehle, Mr. and Mrs. Louis A.  
 Weiss, Mrs. Ralph S.  
 Weter, Mrs. Edward

#### ASSOCIATE

Bristol, Miss Millie J.  
 Cowles, Harold E.  
 Eggena, Mrs. Helen  
 Hungerford, Ned  
 Koester, Miss Marie Knoll  
 Moore, Mrs. Clarence King  
 Myers, Miss Dora C.  
 Snyder, Miss Madeline J.  
 Westbrook, Mrs. Eleonora

## The Gallery Seeks Information

THE GALLERY is searching for all available information regarding the presence in Rochester and the vicinity of portraits by Grove Gilbert which are desired for an important exhibition of Eighteenth and Early Nineteenth Century art owned in Rochester, planned for the coming year.

Grove Gilbert, at first an itinerant portrait-painter who settled in Rochester in 1834, attained more than local fame, as is witnessed by his election to the National Academy of Design of New York. His portraits of Rochesterians, painted over a period of nearly fifty years, many times reach heights of artistic excellence, and form a series of biographical interest of particular importance as a background of the projected exhibition.

Other subjects on which information is earnestly sought are: Early Glass, Pottery and Porcelain; Miniatures; Jewelry; Loom-woven and Hand-embroidered Textiles; Brass and Pewter, and other interior accessories. The requirement throughout is that they have been owned and used in Rochester and are characteristic of its life in the Eighteenth and first three quarters of the Nineteenth Century.

The cooperation of the members of the Gallery and their friends in this quest is solicited as the best means of bringing to light and placing on record the unsuspected assets of the city in the terms of its early domestic life. Sent by letter or telephone to the Director, this helpful word will be warmly appreciated.

### (The Current Exhibition—*Continued from page 5*)

furnishings, which heretofore, in most cases, have been synonymous with ugliness.

"Our tendencies should be not to hide away the necessities of our modern life but to turn them into a joy to the eye and to make them an important part of our scheme of decoration."

Furniture in the modern home is regarded as a useful accessory, an instrument not ornament of living.

Bruno Paul, the designer of the room illustrated, is an eminent architect of Europe and a leader of the art and industry movement in Germany. He is Senator of Arts and Director of the German State Academy of Art; builder of the Nuremberg railroad station, one of the first modern buildings of Ger-

many; and designer of the Glass and Metal Exposition held in Berlin last winter and the German section of the Monza Exhibition of Decorative Arts. His designs for modern dwellings show a practical and intelligent compromise between theoretical modernism and too great adherence to tradition.

His room in the exhibition is dominated by a block-printed textile, indirectly lighted from above, which hangs in folds across one entire wall. Window and bed-hangings of warm-toned velvet and chartreuse lacquered furniture with silver leaf form both a contrast and repetition of color notes.

Lucian Bernhard's versatility of interests and abilities has been evinced in the

(Continued on page 14)

## The Current Exhibition

(Continued from page 13)

fields of architecture, decoration, poster art, and type designing. First in Germany and now in America he has shaped contemporary styles with the bold hand of an innovator, adapting primarily the fundamentals of modern design to the challenging exigencies of space conservation as they are presented by the modern apartment house.

His room in the exhibition is restrained, light-keyed in the blue walls, and curly maple furniture, and centering its interest in the Rockwell Kent "Sunrise" over the bed.

The orchid and purple bedroom ensemble by Paul Poiret has an exotic, luxurious, and highly modish air, with the Parisian note of lightness. It should be considered as a personal expression of style on the part of an arbiter of fashion. M. Poiret's recent activities have been in the fields of furniture and textile design, stage settings and the interior treatment of the modernistic steamship, "Ile-de-France."

The furniture, which is at once responsible for the individuality of the Poiret room, predominates in curves, the bed and its low seats at the foot and hinged cabinets at the head, the dressing table and sofa all shaped in sheets of laminated wood pressed into form and covered with a washable lacquered fabric. The decoration by Rockwell Kent at the head of the bed and the luxuriously draped hangings of purple satin make their effort toward elegance and the bizarre most successfully.

The B. Forman Company and Sibley, Lindsay and Curr Company of Rochester have generously lent the lamps and several decorative accessories to the arrangements.



A small boy participating in "Medieval Life," one of the many subjects of illustrated lectures and Gallery talks offered on daily schedule to classes of school children. A touch of reality is given to the Middle Ages when one can put on and wear for an exciting moment a real helmet of the Fifteenth Century.

The work of the Education Department has begun this year much earlier than last. Bulletins have been sent by the Board of Education to the Principals of all the Rochester schools and a schedule of appointments is being worked out so that practically every grade will have a chance to participate in some way in what the Gallery offers.

A visit to the Gallery is regarded as a real pleasure, so that a great opportunity lies at our hand of enriching the lives of these children.

M. T. W.

# THE MEMORIAL ART GALLERY

*University Avenue, between Prince and Goodman Streets*

## STAFF OF THE GALLERY

Director: GERTRUDE HERDLE  
Secretary to the Director: JESSIE A. VAUGHN  
Director of Museum Education: MABEL TRATHEN WRIGHT  
Director of Art Instruction: BLANCA WILL  
Instructor and Curator of the Children's Museum: ELIZABETH W. LANDACRE  
Instructor: SALLY KITCHEN  
Executive Secretary for Membership: 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 fifty, 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.

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## BULLETIN OF

### THE MEMORIAL ART GALLERY

*University Avenue, Rochester, New York*

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