

THE BULLETIN

OF THE MEMORIAL ART GALLERY
ROCHESTER, NEW YORK

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“HOUSES AND TREES”

by

MAURICE DE VLAMINCK

Contemporary French

*The first Purchase for the Permanent Collection
from the Charles A. Dewey Endowment Fund*

"Houses and Trees"

by Maurice de Vlaminck

The Charles A. Dewey Fund of \$20,000. is the bequest of the late Dr. Dewey in consummation of his years of devoted interest in the work of the Art Gallery, which he had supported, as a Sustaining and later a Patron Member, from its opening in 1914. Not only its extent but the enlightened terms of its deed of gift, which flexibly apply its interest generally to the purposes of the Gallery and specifically, if possible, to the purchase of objects of art for the Permanent Collection, make this first bequest a particularly valuable means of help to the Gallery.

Dr. Dewey, whose father, Dr. Chester Dewey, was the first Professor of Natural Sciences at the University of Rochester, in whose memory his son gave the Chester Dewey Building on the new campus, died in 1928. The first object of art purchased with the proceeds of his bequest is the landscape, "Houses and Trees" by Maurice de Vlaminck which is here announced. Its selection and acquisition represent the first realization of a long desired opportunity of adding certain necessary elements to the Permanent Collection through direct purchase on the part of the Gallery directorate.

GERTRUDE R. HERDLE, *Director*

THE landscape "Houses and Trees" by Maurice de Vlaminck, has added a new note of vigorous contemporaneity and an excellent example of romanticism in modern painting to the permanent collection. There is much to remind one of Delacroix and Constable—the dark, rich colors contrasting with the white houses and menacing sulphurous clouds. The dramatic qualities of nature and especially the effect of impending disaster or oncoming storm have, for this generation, become the special province of Vlaminck. He has a portentous emotionalized and highly personal view of nature which is essentially romantic, and expressed with a gusto and enthusiasm which are no less romantic but at the same time contemporary in its bold assertiveness.

Vlaminck was born in Paris in 1876 and began exhibiting in 1904. His father was Flemish, an inheritance which explains much of his healthy vigor. It recalls pictures of Flemish fairs and feast days and the tremendous energy of Rubens, and perhaps gives his Romanticism the healthiness which that point of view often lacks. Vlaminck grew up in the environs of Paris, from which he has drawn his most characteristic subjects. His early works were in strong sharp colors brushed on with great violence—very often colors squeezed directly from the tubes. The painter was brought to the attention of the artists of Paris by Derain who discovered him

wiping his freshly painted canvas on the grass so that no one could see his work. The next phase was his association with the group of "Fauves", younger men who found the painting of their time sterile and a great bore and decided to be as carefree and "wild" as possible. It was perhaps having run the gamut of vehement protest with this group that wore out some of the savage energy of Vlaminck, for soon after he turns to a more moderate style, of which the new landscape is an example.

There is much of Cezanne in this Vlaminck. The line scheme of a few strongly marked verticals leaning slightly to the left and supported by many smaller right-angle thrusts forms a web for the color and form. The very simple geometrical forms also remind one of Cezanne. The contrasts of dark and light however, build up a drama which is very different from that of Cezanne and very similar to that of the Romanticists of 1830 and particularly to that of Constable, the Englishman, who gave Romanticists much of their color expressiveness. Like a true Romanticist Vlaminck is impatient of the Old Masters in painting and claims to be interested only in the direct expression of his subject. For the generation of Vlaminck the exposition of the "old masters" had to come either through the stagnant official channels with their bias for schematic line and ignorance of color or

(Continued on page 7)



BOWL ENTITLED "COURTSHIP"
Designed by Edward Hald and Executed by the Orrefors Glass Works

Scandinavian Arts and Crafts

TWO events of international significance, not to mention the actual coming of a millenium to Iceland, are focusing the attention of the world of art upon Scandinavia this year. One is the coming exposition of the arts of the home as conceived in the modern spirit, soon to be opened in Stockholm, whose universal value for present-day design was foreshadowed in 1925 by the spectacular success of the hundred Swedish contributors to the Paris International Exposition of Applied and Decorative Arts, winners of thirty-five grand prizes, forty-six gold medals, and thirty-nine silver medals. The other is an exhibition of American art assembled by Mr. George W. Eggers at the invitation of the Scandinavian-American Foundation, as a means of revealing the evolution and present state of our national school of painting to the public of northernmost Europe.

Scandinavia is a world-capital of modern art, in her architecture, sculpture, and decorative arts, for, through such groups as the Swedish Handicrafts Association and commercial firms as the Orrefors Glass Works, a "new feeling for the aestheticism of machines and motors" has rationalized taste and

created objects of beauty at low cost adapted to the needs of the people of our time. The strong rustic and national foundation of design, of which one becomes so vividly aware in the folk museums of Oslo and Skansen, upon which were overlaid the classical and baroque culture of Eighteenth Century France, and finally the modern industrial rationalism incited by Austrian and German designers are all potent elements in Scandinavian art of today.

The present exhibition reveals all three—in the ancient art of Norwegian and Swedish weaving, exemplified in mats woven in the fjord country and an excellent piece of tapestry design and weaving, "The Adoration of the Magi" of the early Seventeenth Century, lent by the Worcester Art Museum, porcelain, stoneware and pottery made by the Royal Copenhagen Porcelain Works and Kahler's, and the rationalized, vigorously creative design of the glass of Orrefors, pewter of Dagsted, and silver of Ewald Nielsen.

Through the co-operation of Miss Meta Lassen, who had assembled the recent Danish National Exhibition, representative groups have been secured from these firms and craftsmen, together

with individual loans of an old knotted textile lent by Mr. C. F. Hellstrom, Vice-Consul of Sweden, and seven tapestries depicting the Saxon kings, made by Miss Elna de Neergaard.

Mrs. Walter Will of Rochester has been the valued means of bringing a finely representative group of Orrefors Glass, whose world-wide supremacy was established at the Paris Exposition and the great Swedish exhibition held at the Metropolitan Museum of Art on the occasion of the visit of the Crown Prince.

Only a decade ago the small glass works of Orrefors, deep in the forests of Smaland, insignificantly producing ink-bottles and window-glass, came into the hands of Consul Johan Ekman, who

wisely secured the services of two renowned artist-designers, Simon Gate and Edward Hald, and a skilled group of artisans. The result has been a great renaissance in the art of glass-engraving and designing, which, in another sense, is not at all a renaissance of the old but a vital expression of the life of a vigorous present. Simon Gate retains the baroque forms of the early Eighteenth Century in a certain extravagance and exuberance of outline and design, but infused into them is creative energy which comes only from contemporary life. Edward Hald is more truly of the present, with a freer imagination playing upon more definitely modern themes.

G. H.

Paintings by Isabelle Hollister Tuttle



VASE OF FLOWERS
by Isabelle Hollister Tuttle

AFTER eight years of now-revealed growth Isabelle Hollister Tuttle is again exhibiting in the Gallery a collection of flower and landscape subjects which record her impressions of Nantucket, decoratively conceived, and the insight with which she has come to understand the essential character of flowers as things both of form and sur-

face beauties. Where her sense of them had been two-dimensional as expressed in a decorative device of flat-toned, strongly outlined color areas, it is now definitely three-dimensional, plastically considered, without the loss of the delicacies of surface texture.

More interesting organization of the elements of a landscape or still-life is also to be noted, the lines of stems, for instance, repeated one in the other or shadowed on the background wall, the excellent "spotting" of the items of linear or color interest, and often a daring color progression, close-intervalled and itself expressive of a certain individuality in the flowers—an essentially aesthetic means, significantly employed for more abstract purposes than were heretofore found in Mrs. Tuttle's work.

In her use of color, particularly, Mrs. Tuttle has reached a highly interesting ability to build up schematically a series of tone and hue relationships, usually upon a dark ground, and applied so thinly that they function almost like glazes.

Isabelle Hollister Tuttle, who was born in Rochester, received her training in art under Josephine Cochrane, in the Slade School of London and the School of Fine Arts of Yale University. G. H.

The Seventeenth Annual Exhibition of Work of Artists and Craftsmen of Rochester

THREE well-known artists were chosen to act as the Jury of Selection and Award for the Seventeenth Annual Exhibition of Work by the Artists and Craftsmen of Rochester, on view at the Gallery during the month of May, Mr. William M. Hekking, Director of the Buffalo Fine Arts Academy and painter of marines, Mr. George M. Haushalter, landscapist and painter of the mural decorations in St. Andrew's and St. Philip's Church in Rochester, and Mr. Roy M. Mason of Batavia, recently elected to Associate Membership in the National Academy of Design of New York and designated for this year's Henry W. Ranger Purchase award.

This jury met on May third, selecting from nearly three hundred and fifty entries in the classes of paintings in oils and watercolors, sculpture, drawings, prints, commercial art, illustration and handicrafts by the artists of Rochester and the vicinity, the objects accepted for exhibition.

The following awards were made in the various departments:

PAINTINGS IN OILS

First Prize: Evelyn Joseph Lyons for two portraits "Althie May" and "Honey Lee Brown"

Honorable Mention:

Harold S. Bishop for "Landscape"
Nina Mason Booth for a still-life "Flowers" and a portrait, "Lydia"
Haskell Etkin for "Still Life"
Emil Maurer for "Still Life"
Minnie Rankin Wyman for a still-life, "The Golden Pair"

PAINTINGS IN WATERCOLOR

First Prize:

Harwood Steiger for a Group of Landscapes

Honorable Mention:

Nathaniel C. Burwash for "Still Life No. 2"
Joseph Magro for "Still Life"

DRAWINGS IN CHARCOAL

First Prize:

Ralph H. Avery for "In old Massachusetts"



ALTHIE MAY
by Evelyn Joseph Lyons

Honorable Mention:

Clifford M. Ulp for "At the Yacht Basin, Summerville"

The large number of first exhibitors among the contributors and prize-winners furnishes a highly gratifying measure of growth. A comparison of the art of Rochester of twelve years ago dominated by a few set styles reminiscent of the Dutch School of the late 19th Century and that of this iconoclastic and more energetic today gives the proper perspective for an appreciative approach toward this newly opened exhibition as an object for particular commendation. Tendencies that are decidedly contemporary in their reaction against over-drawn rigidity of form and stiffly wrought color are generally perceptible, together with a healthy desire to experiment.

The department of paintings which occupies all of Gallery D with a strong group of landscapes, portraits of unusual numbers, interest and merit, and a great prevalence of still-life subjects, varying from the quiet tapestry-toned flower-



THE GOLDEN PAIR
by Mimie Rankin Wyman

pieces of the recently-old schools to the full-hued blatancy of the newer, is forceful with the compelling conviction of surer handling.

Adjoining are the departments of watercolors, commercial art and illustration, drawings in charcoal and pastel, prints, illumination, and handicrafts, among the last hand-woven textiles by many new individual exhibitors and the occupational departments of the Rochester State Hospital and Iola Sanitorium, pottery and bookbinding.

Etching by Laurencin's

"MANDOLIN PLAYER", an etching in stipléd color by Marie Laurencin of the contemporary French School, one of the few outstanding women-painters and graphic artists among contemporaries, has been presented to the Gallery by Mrs. James Sibley Watson for the permanent collection of prints. Essentially esoteric, of a quality of high

sophistication and graceful fantasy, it is typical of the most characteristic elements of Marie Laurencin's manner of mind and method.

A GROUP of wood-block prints in color by Jane Berry Judson of Castile, New York, have introduced a frequent exhibitor in the annual local exhibitions in a new medium of recent undertaking. The difficult technique of the wood-block has been handled by Miss Judson with interesting success and outright acknowledgment of its essential character of flat tonal patterning. In color her work is well unified and of proper structural suggestion without disclaiming its source in the planographic printing surface. A sense of the medium animates these prints, establishes their idiom of form and color and directs its expression with honest experimenting.

Miss Judson has studied the technique of block cutting and printing under Professor Allen W. Seaby, of Reading University, England, who was trained in the Japanese tradition.

A COLLECTION of miniatures of the 16th to 19th Centuries from the collection of Mr. Gordon Dunthorne of Washington, D. C. forms a much-enjoyed part of the present exhibition. French, English and Dutch, they comprise the work of some of the leading miniature portraitists of the important schools: Richard Cosway, R. A., John Smart, Jr., Jean Petitot, whose portrait of Louis XIV is of fine execution and characterization; Henry Bone, whose portrait in enamel of Melancthon after Holbein has a high degree of decorative beauty and technical excellence, and Pierre Adolphe Hall's portrait of Count Anders von Hoepkin, which was at one time in the possession of Emanuel Swedenborg.

With the collection has been placed a "Portrait of a Man in Orange Coat", a miniature on ivory by John Smart, (English School, 1741-1811), which has been presented to the Gallery by Mrs. Arthur C. Smith and is here for the first time publicly displayed. It is of excellent quality in the firm, plastic modeling and vitality of characterization.

Sculptures in Wood by Alec Miller

ONE is perhaps tempted to a use of too-lightsome adjectives in trying to give words to the charm of Alec Miller's sculpture in wood—so engaging, jocund and immediately pleasing is it. Upon a more deliberate assessment of its qualities, however, terms descriptive of even the monumental in sculptural art seem justly appropriate, for Mr. Miller works with a sense of his material in a three-dimensional conception of mass, and is withal so mindful of the more exquisite possibilities of surface and texture that his works incite both the visual and tactile senses. It is warmth, the almost living quality of wood when it is properly sensed and treated which gives abundant vitality to these sprightly children subjects. The elfish subtlety of their characterization, its gaiety, tenderness and marvelous economy of achievement are results both of Mr. Miller's own piquant simplicity and his honesty in the use of his tools. His child-subjects, not asked to congeal their exuberance in any set pose of features, are allowed to romp about in play while their sculptor gives them form directly released from the matrix of a crude block of wood.

Christopher Morley, a friend of Alec

Miller's, has written this of his art: "No intermediate process stands between our eye and the artist's work. This, compared to a figure cast in metal, is as the author's manuscript against the printed book. How winsome are those sure and tiny traces of the cutting, against the pure grain and pattern of the wood; how prettily the knots and whorls fit in; how the complexion enriches and deepens the more they are handled and made one's own. And how, in the alabaster naiad, the queer semi-translucence of the stuff adds to the elfish intangibility of the whole."

Mr. Miller is a Scot, now living near Chipping Campden in Gloucestershire. His work, both in stone and wood, is to be found in such placement as Coventry Cathedral, Rugby Parish Church, the Carmelite Church of Kensington, London, the reredos of the Cathedral of Montreal, Canada, and, in America, at Bryn Mawr College, for whose cloisters he carved a series of gargoyle corbels in 1910.

Craftsmanship founded on a respect for the nature of his materials, sensitivity in appreciating subtleties of surface delineation, and a content of spirituality in making of childhood a universal concept are the elements both great and small of Mr. Miller's art.



SPHINX
by Alec Miller

"Houses and Trees"

(Continued from page 2.)

through the equally schematic and academic form in which impressionism survived. It is no wonder that the masters of the past seemed very dead indeed and the "Fauves" cut loose on a livelier vein of their own. The total of Vlaminck is rather like a Romanticist of 1830 who has seen much of Cezanne—enough to know how much was necessary for his own purposes—and had the whole stirred up and seasoned by Fauvism. With it all, too, the healthy exuberant Flemish quality is not to be forgotten.

R. T. DAVIS



“Boots and Shoes”

An Industry Traditional to Rochester

FOR several years the Gallery has offered annually, in its program of current exhibitions, various events featuring certain of the industries or commercial interests of Rochester, where they have employed the principles of art in the larger sense of fitness and distinction of design. Thus, the exhibitions of wrought iron and forge design in decorative appurtenances of domestic architecture, printing and photography have recently offered the artistic possibilities of three local industrial pursuits.

This year's presentation has the title of "Shoes," being a display of the evolution of styles of footwear through five hundred years in examples of ancient, historic and national types from many and remote parts of the world and a complete synoptic exhibition of the

important steps in the present-day manufacture of Goodyear Welt shoes. This latter department is in the form of a miniature shoe factory with jig-saw models of machines and the dissected parts of shoes illustrating the various processes of making.

Through the co-operation of the United Shoe Machinery Corporation of Boston and the helpful services of Major Charles T. Cahill and generous loans of Mr. Joseph Brummer, this invaluable educational project was made possible. During the course of the exhibition the window space of B. Forman and Company was offered as an extension and publicity opportunity for four days and helped considerably to draw a record attendance to Gallery H throughout three busy weeks.

The Sunday Art Fellowship

A Student Group

THE Sunday Art Fellowship seeks creative living in every phase of life, and in sculpture, painting, black and white, words, rhythm, and music. We believe that every activity that fills a human need, when done thoughtfully and joyously, may be a work of art; and we believe that the creative principles of living are latent in the creative principles of art. These we are trying to formulate and state in a symbolic manner to the best of our ability.

The Sunday Art Fellowship—some of whose work illustrates the article, has enjoyed happy informal gatherings each week, missing no Sunday except Easter Sunday this year. The group was formed with fourteen charter members, those who had shown themselves most earnest, most happy in creative work, the larger proportion of which had been working with me either since three years ago January, when the department of Art Instruction started, or almost from the beginning. These students have traveled farthest along the road of our aims and have entered most deeply of any so far into the spirit of our undertaking and have carried their results the farthest. A number of kind friends of the gallery and the children have been interested enough to have a group of five students' work cast in plaster. We appreciate this very much indeed as our time and equipment do not allow of our casting more elaborate things ourselves.

All children who love art are invited to attend some class.

All are eligible to strive for entrance in the Sunday Fellowship. The student may ask for membership and be recommended when he has shown himself much

in earnest, has developed a positive sense of form, preferably through modelling, and has shown creative thought and faculty, and has attained the age of fourteen. This careful preparation is apt to take at least a year's time. Once in the class he may paint, draw, model, or experiment otherwise, and may also, write or make music. Several of our members are interested in writing. One belongs to the "Pencil Pushers," and one member who has just had a play accepted by the International Film Production Company is now writing a play based on his underlying philosophy of art and life. This is an aim which any member of the group may strive to achieve. We are hoping that this play may be so good that the production of it may constitute our Sunday creative work and play for next winter.

We feel we have gone as far as we can in the Sunday group without the regular use of models for life study, so plan in addition to Sunday afternoon Fellowship meetings, a regular evening life class. This class will be limited in number. Recommended high school students may enter it and will be able to



SCULPTURE BY CHILDREN IN THE MODELLING CLASSES

work for admittance to the Sunday group.

RECOMMENDATION

We seek to base our work on structural form, and advise beginning with modelling as the best foundation for developing form sense

SCHEDULE

The exhibition of work done in the Modelling and Drawing classes in the Children's Museum of the Memorial Art Gallery opens on Sunday, May the eighteenth. Each of the sixteen groups will be represented. The classes as scheduled, are divided by ages in the following manner: on Saturday morning there are classes at nine and at ten-thirty o'clock in both modelling and drawing for children of subscribers to the Gallery; on Saturday afternoon there are—a modelling class for specially selected school children of ten to twelve years, a drawing class for seven to nine year olds, and also a drawing and painting group for boys and girls who can come no other time during the week; on Sunday Miss Kitchen and Miss Schramm have groups in drawing and modelling for any children who wish to work, while Miss Will guides and sponsors the Sunday Art Fellowship,—the most advanced group of the week; a modelling class for children of fourteen years and over is held on Monday, while on Tuesday and Wednesday are drawing and painting classes for children ten to twelve years, and thirteen years and over, respectively. Thursday and Friday afternoons are the voluntary studio days when anyone may work in any medium. These afternoons are more particularly designed for students seeking expression through art, who have not been especially recommended from the public schools. While the special classes are made up mostly of children recommended by their school art teachers, children may all aim to enter them through the voluntary afternoons.

STAFF

Modelling, drawing, and painting are taught by Blanca Will, director of the Department of Art Instruction, assisted by Freda Schramm, member of Sunday Fellowship. Drawing and painting are

taught by Elizabeth Landacre, Curator of the Children's Museum, assisted by Viola Kiskiss, member of the Sunday Art Fellowship. Sunday Voluntary drawing and painting is taught by Sally Kitchen. Sunday Voluntary modelling is taught by Elsa Schramm. B. W.

THE OIL PAINTING, "Indian Village, Taos" by Thomas J. Mitchell, in the recent exhibition of his work held at the Gallery, has been presented to the permanent collection by Mr. Julius M. Wile, Bursar and member of the Board of Directors of the Gallery. Painted in New Mexico during Mr. Mitchell's winter sketching trip, it records a new ability in the use of color and choice of values to construct in three dimensions.

The last Bulletin of the Gallery contained a half-tone reproduction. When not hung with the permanent collection, the picture will be lent to the public schools of the city for periods of two weeks in a new undertaking of the Gallery's to bring children into the direct experiencing of an original work of art.

Boots and Shoes, *Con't from page 8*

Chopines, raised on leather covered clogs as high as eight inches above the mire of Fifteenth Century France, a jousting boot said, to have been worn by Henry IV of France, a papal slipper of brocaded silk which belonged to Pope Pius VI, English, Italian, Spanish and French shoes of the Seventeenth and Eighteenth Centuries, a series of early American embroidered satin shoes, side-laced, and crude bench-made, copper-tipped children's shoes of the colonial period, in addition to bizarre national styles still in use in such remote parts of the world as peasant sections of Tibet, China, Japan, of the era of the ancient daimios, Russia, the Near East, Java, Africa and even Greenland, whence comes a rare collection of Eskimo seal-skin shoes brought back by Captain Donald MacMillan from his 1924 expedition, exemplify the almost universal range of the exhibition and its singular interest. G. H.

The Membership Department

GRACE R. MACDOWELL,
Executive Secretary

A SUCCESSFUL Membership year will draw to a close with one more Private View Tea for the Gallery Members and their friends in June. Four hundred and one new names have been added to the subscribers' list since last October. This total includes the following sixty-two new members, listed below, who have accepted the invitation to join during April and whom we welcome with pleasure.

Not from the "sublime to the ridiculous" but from the pleasant to the practical, our next statement is made with the hope that we may continue to have the understanding cooperation of all our subscribers, of whom there are now 1,840.

In planning a Budget for the Gallery's necessary expenditures, we count on each and every one of the old and new members for support, inasmuch as our very being, as you know, is entirely derived from membership dues. When this support is delayed or not forthcoming for one reason or another, plans for further growth must be withdrawn or at least curtailed.

In order that this may not happen, we feel justified, even with the knowledge that the Gallery year is only half over, in urging the prompt payment of dues.

Annual

Abbott, Mrs. Helen Probst
Ackerman, J. Alexander V.
Appleton, Robert B.
Baker, Mrs. Mary O.
Bickford, Mrs. Edwin C.
Bonny, Mrs. Frederic C.
Clark, Mrs. E. Payson
Connor, Dr. William B.
Cowen, The Rev. William E.
Diment, Miss Grace
Donnelly, Mrs. Phillip H.
Dye, Mrs. Charles F.
Engel, Miss S. L.
Garber, William S.
Garfield, Mrs. Harry H.

Goda, Lester E.
Goelitz, Mrs. Walter A.
Haak, Frederick H.
Hallauer, Carl S.
Hart, Leo
Hill, Mrs. Joseph H.
Houck, Miss Dorothy C.
Houghton, Mrs. Ernest B.
Hunt, Mrs. Edward K.
Ingalls, Mrs. Kate A.
Kimmel, Mrs. Henry W.
Kraft, Dr. J. Eugene
Latimer, Alister G.
Loomis, Mrs. Lynn A.
McLennan, Colin
McNair, Mrs. Hugh T.
McNeill, Mrs. George A.
Moone, Mrs. Edward C.
Morrow, Mrs. Glenn C.
Mudge, Mrs. Charles E.
Munroe, Dr. William E.
Ostendorf, Otto M.
Parce, Mrs. Yale
Pratt, Mrs. Hazen C.
Pryor, Mrs. Dean T.
Remington, Dr. Alvah C.
Rogers, Mrs. Augustus W.
Rutherford, Mrs. Martin C., Jr.
Sackett, Mrs. Walter M.
Schaffer, Mrs. William
Sidell, Mrs. Ward E.
Spencer, Mrs. Edmond S.
Statt, Mrs. Joseph J.
Thistlethwaite, Mrs. Joseph L.
Thorpe, Herbert S.
Von Deben, Fred H.
Wallace, Miss Elizabeth
Washburn, Mr. and Mrs. Cyrus V.
Welsh, Mrs. Frederick S.
Williamson, Mr. and Mrs. Herbert C.
Winans, Dr. William W.
Wolfert, Roman
Zimmerli, William J.
Zweigle, Mrs. William A.

Associate

Lodder, George C.
Maddox, Mrs. Lucy Smith
Shepard, Mrs. Leon R.

THE MEMORIAL ART GALLERY

University Avenue, between Prince and Goodman Streets

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Secretary to the Director: JESSIE A. VAUGHN
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Director of Art Instruction: BLANCA WILL
Instructor and Curator of the Children's Museum: ELIZABETH W. LANDACRE
Instructor: SALLY KITCHEN
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Assistant: THELMA HAWKEN
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Registrar: MABEL E. LANSING
Superintendent of Buildings and Grounds: RAY M. PIKE
Assistant: WILLIAM HONDORF

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 of books.

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

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