

1970
DESIGNS IN GLASS

BY

TWENTY-SEVEN

CONTEMPORARY

ARTISTS

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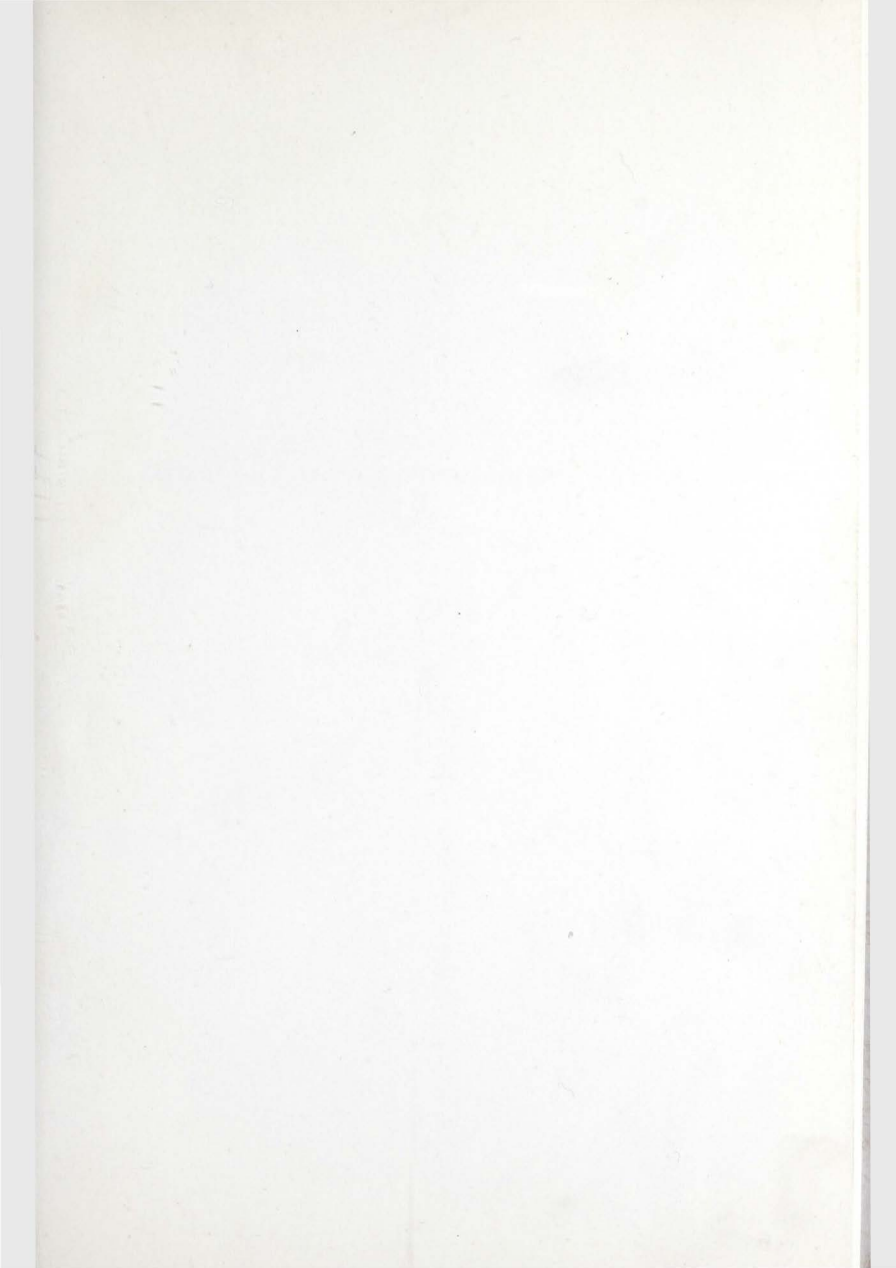
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TWENTY-SEVEN CONTEMPORARY ARTISTS



THE COLLECTION OF
DESIGNS IN GLASS

BY

TWENTY-SEVEN

CONTEMPORARY

ARTISTS



STEUBEN GLASS INC.
NEW YORK CITY

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JANUARY 1940

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THE EDITION OF THESE
PIECES IS LIMITED



STEUBEN WILL MAKE SIX PIECES
FROM EACH OF THESE TWENTY-
SEVEN DESIGNS OF WHICH ONE
WILL BE RETAINED BY STEUBEN
FOR ITS PERMANENT COLLECTION
THE REMAINING FIVE ARE THUS
AVAILABLE FOR SALE

F O R E W O R D

SAM A. LEWISOHN

This is a most important enterprise. To connect the creative artist with every-day living is a difficult task. What a chasm there appears to be between the two and how perplexing to bring them together. To use the designs of important artists of today in transforming glassware into OBJETS D'ART is to take an important step in solving this problem, and no one who sees this exhibition can but be impressed with the interesting result. Artists and artisans have combined to create a unique product. My congratulations go to the organizers of this exhibition.

P R E F A C E

FRANK JEWETT MATHER, JR.

*Director and Curator, Museum of
Historic Art Princeton University*

A work of art may be thought of as a form which has found a fit material or as a material which has found a fit form. Thus a Michelangelo conceives the statue as pre-existing in the marble. It was this kind of a thought that came to the guiding spirits of the historic Corning Glass Works when they produced a glass of extraordinary hardness and transparency. It was a very fine material which seemed to ask for forms more ornate than the skillful glass blowers could supply. Accordingly upward of a score of distinguished artists were asked to decorate and in some cases to design pieces of the new glass. The choice of artists was most catholic. It comprised inveterate academicians and surrealists, cubists and celebrators of the American scene; sculptors, painters, and an etcher.

From contributors so variously disposed one would expect discordant results. One finds on the contrary a surprising harmony. Matisse and Paulanship even enhance each other, while Marie Laurencin lives comfortably with Grant Wood, and the professionally frivolous Raoul Dufy fraternizes with the professionally serious Thomas Benton. Now this unexpected harmony is largely due to the pressure of the material upon the artistic form, and here limiting conditions were wisely imposed. All pieces were to be blown. This excluded elaborate shapes in favor of shapes broadly globular, cylindrical or conical. Next, such facile methods as enameling and etching

were barred. Everything was to be cut in the glass, itself. The cutting could vary from a mere scratch, a technique charmingly illustrated in the plates by Berard and Noguchi, to deep intaglio. Most of the contributors have chosen this latter technique as traditional and richer.

By an optical reversal of actual relations this cutting in depth is seen as a relief, which according to the handling of the edges and the surfacing may seem high (Maillol's vase), or low (Benton's plate). What the observer actually sees is a translucent cameo in grays against a background transparent, but variously so, being full of reflections or even iridescences. Now the simplest course is simply to decorate one side of the vase treating it as if it were opaque. Most of the artists who have joined in this experiment have followed this conservative way. The results vary from single classical figures in what one may call the Wedgwood tradition to elaborate and fairly pictorial designs such as those of Chirico and Peter Hurd. Along either line excellent results and some less excellent have been achieved. This, however, is to treat the decoration of hollow glass as two-dimensional.

Two audacious spirits, Dufy and Manship, have not been contented with this simplification of the problem. Since the vase is three-dimensional and transparent, they decorate most of the surface, using the transparency instead of ignoring it. What this means practically is that features on the further side are seen well behind the part of the decoration nearest the eye, in curious reversals, foreshortenings, and more or less veiled. It is a form of decoration that changes infinitely as the vase is turned or the level of the eye is raised or lowered. Here we seem to find possibilities of design which are proper to glass only. It seems to me that Manship of all the contributors has most fully realized that he was dealing with a new problem and must find a new idiom in order to solve it, and while I by no means deprecate other more conventional methods, I am ready to guess that the historian of intaglio design in transparent glass is likely to award pioneer honors to Mr. Manship.

It has seemed better to describe the special technical problems involved in this interesting experiment than to express my personal preferences. In general, while there are a few bad lapses which the spectator must find for himself, from glass idiom the general excellence of the work is gratifying, indeed surprising, since the distinguished contributors are after all novices as designers for glass.

Finally I take my hat off to the extraordinary craftsmen who can cut glass so that twenty different styles may easily be distinguished. They should be encouraged to sign with the artist, as at all times the reproductive engraver has set his "sculpsit" on the same line with the artist's "invenit". The obvious interest of this exhibition as an extension of activities generally utilitarian needs no emphasis. It is symptomatic of much that is going on to make America as good to look at as it is good to live in.

THE NATURE OF THE COLLECTION

JOHN M. GATES

Director Steuben Glass

Three years ago I met Henri Matisse in Paris. I had with me several photographs of large engraved pieces which we were then showing at the Paris Exposition, and, to my delight, I found that he was keenly interested in them. I later took one of the pieces to show to him so that he might see the object itself. He then told me that he would like to make a design for Steuben, to be engraved in crystal.

Greatly encouraged by Matisse's interest, and confident that crystal could be the medium of high artistic expression, I then set about with Steuben's liberal and whole-hearted backing to gather the greatest contemporary artists in Europe and in America into a single group for the purpose of proving that conviction. For three years I sought out these artists and enlisted their interest and their genius toward the creation of this unique collection. From each we received drawings from which our engravers have worked. In most instances the artists have indicated the shape or "blank" on which they wished the decoration placed; in a few cases, however, they have left us to design a shape that would be in keeping with the decoration, both in outline and in character. Naturally enough the collection of original drawings is in itself fascinating, as are the numerous drawings and documents that go with the transmission of the originals to our blowing and engraving rooms.

In assembling the list of artists, we have tried to subordinate personal preference and inclination to the end that the various schools of thought would each be represented by the acknowledged leaders. Such a selection is, perforce, arbitrary. We have sought in no way to direct the work of each artist other than to point out the limitations of the medium, and to discuss in general the characteristics of engraved glass. Thereafter the work has been his entirely, and from his drawing

we have sought to interpret as closely as possible his technique, his character, and his thought. It is stimulating to see the variety and color that has evolved from this widely divergent group where the imprint of each personality is so vivid.

The Technique:

There are two schools of thought about modern glass designing. One is entrenched behind a taste for the utterly simple; the other behind the opinion that decoration enhances the clarity of the crystal. There is no doubt that a perfectly designed piece of clear crystal is most satisfactory to the eye; it is fluid and reflective and elusive. When decoration is imposed the piece then carries a superimposed message. Objectively the quality of the material is heightened through contrast; there is an additional concentration on the decoration because of its own significance as well as the aesthetic relationship between it and the shape and character of the piece.

In the past important glass has often been decorated; that is, the surface has been treated either by moulding, cutting, enameling, or engraving. For each method there is a technique, an assembly of factors contributing to the successful exploitation of the material by process to achieve a satisfactory whole. It is obvious that were the colored enamel decorations of one excellent piece to be copied on another piece by engraving, the result in all likelihood would be most disappointing. Hence each method must be treated in its own lights, and for each there is a careful and educated technique.

The Collection:

Behind this collection of glass there is an object. This object is the creation of works of art in crystal where true artisans develop the imaginative conceptions of great artists. In this medium the result can be obtained only in collaboration, the one being absolutely dependent on the other. The artist can scarcely learn the art of glassmaking; nor can the glassmaker, absorbed in the long training of his profession, develop artistic mastery. I do not believe that ever has such a comprehensive effort been made to combine the greatest artists of the world with the greatest artisans. In this respect the collection is significant.

These pieces are purely decorative. Though they often assume the shape of vases or bowls, they do so because those are the traditional and natural forms for the glassmaker. It is in the decoration that the glassmaker, realizing the limitation of his talents, has turned elsewhere for new creative impulse. We present a collection of crystal objects behind which has gone the thought and genius of most of the great contemporary artists in the world today. We have been fortunate in enlisting their cooperation in making up these special designs for Steuben Glass; in them a rare combination of genius, talent, and craftsmanship takes concrete form. To these artists go not only our profound thanks but our wonder and admiration for the intelligence and spirit with which they have approached and solved the problem, each in his own particular vocabulary and style.

A casual tour of the collection might give an impression that the individual impact is not distinct. That, however, is because the material and the process is the same throughout. There is no color, and no high relief. Yet a serious observation of the pieces loosens the memory, and the artists, so well known in paint or bronze, suddenly come to life and live in all vigor again in the glass. That is the exciting element—to see the individual arising in a new medium, transfixed in crystal. Caught is the elfin grace of Marie Laurencin, the paganism of Matisse (in its valentine frame), the equine vigor of Chirico, the baroque of Sert, the massed simplicity of Grant Wood, and the rural scene dear to the ubiquitous Benton. Each has its flavor and each the essence of that quality that has placed these artists in the forefront of Modern Art. Caught in crystal is the wide front of art in our times, reduced to a common denominator of medium and technique, yet moving in the undercurrent of a restless, endless search for artistic expression.

Acknowledgment:

We are most anxious to acknowledge the great assistance of many friends, not only in arranging interviews, but also in lending further substance to our quest. In particular, we thank Mrs. Charles B. Goodspeed, Mr. Reeves Lewenthal, and Mme. Jacques Bousquet.



THE TWENTY-SEVEN ARTISTS

THOMAS HART BENTON

(1)

A Missouri family of politicians and soldiers produced this man who, says Thomas Craven, "is more than a painter; he is an American phenomenon, combining in an explosive mixture the various offices of social historian, anthropologist, cultural irritant and vivid exponent of American civilization."

His father was a member of Congress, his grandfather United States Senator from Missouri. He was born April 15, 1889, at Neosho, Missouri. A few months at the Western Military Academy, Alton, Illinois, was his only concession to family tradition; after that he entered the life of the artist, cartooning on the Joplin "American" at the age of seventeen, and following that with five years of study at the Chicago Art Institute and the Academie Julien in Paris.

After serving as a common seaman in the World War, he joined Rex Ingram in designing sets for the movies, but soon returned to painting, inspired by his experiences at the Southern naval base. An immediate success as a lusty "new voice" in American art, he enlarged his scope. He spent the next seven years at work on a mural history of the United States. But it was not until 1924, when he returned to his native state of Missouri that he found his real keynote in the delineation of the men and scenes of his own people. During the next ten years he traveled the length and breadth of America piling up what Craven calls "a mountain of Americana," which he has used for his subsequent paintings and murals.

Works by Benton now form the nucleus of almost every collection of American art. The latter, more than once the center of bitter and vituperative controversy, include the decorations for the Whitney Museum Library, the Indiana mural (still not permanently placed) commissioned by the State of Indiana, and the murals for the State Capitol of Missouri, received simultaneously with an appointment as director of Painting at the Kansas City Art Institute.



Diameter 13½ inches
Price \$800

B E N T O N

C H R I S T I A N B E R A R D

(2)

This "naturalist painter in reaction against abstraction," leading spirit of the Neo-Romantic group in french art, was born in Paris in 1902. He studied painting under Vuillard and Maurice Denis at the Academie Ranson. In his early twenties he was already well known to connoisseurs. He early showed an interest in delineating the haut monde of society and art, and his portraits, with a sense of magic and mysticism about them, are said by critics to reflect the same force and emotional content which Degas gave to his studies of the ballet. Many of his pictures have been painted for American fashion magazines. He is also noted as one of the leading spirits of the decorative side of the modern theatre and Ballet, having created many settings and costumes for the Monte Carlo Ballet Russe and for Georges Balanchine, the costumes for Edouard Bourdet's "Margot" and for many plays of Cocteau.

Since 1930, when his work was given its first one-man showing at the Galerie Vignon in Paris, Berard has been an increasingly powerful name in modern art. Julien Levy introduced Berard to the New York art public for the first time in 1934.



Diameter 13 inches
Price \$500

B E R A R D

This artist who, like Piranesi, finds beauty and emotional appeal in the lights and shadows of architectural mass, was born in Glasgow on March 23, 1876, the son of a journalist.

He was trained to be an architect, but instead of finding his first subject matter in the nobility of classic ruins or modern steel and stone he first recorded the shape of the Glasgow slums and the huddled hovels on the banks of the Clyde. In 1901 he went to live in London and two years later held his first exhibition there.

As his mastery of the art of painting, pencil drawing and etching grew, his fame grew with it. During the World War he was commissioned by the British Government to make drawings of the Western Front, and his prolific drawings form a graphic record of the war. From 1916 until the end of the war he held the post of official artist to record the environment of the British Army, the Royal Navy and the munitions workers.

In 1937 the Knoedler Galleries presented his work to the New York art world in an exhibition of his dry points. In this exhibit appeared a number of studies of scaffold-covered buildings for which he has an undue devotion.

He has been a trustee of the National Gallery of British Art and of the Imperial War Museum.

At present Sir Muirhead Bone makes his home in Grayfleete, Ferry Hinksey, Oxford.



Height 11½ inches
Price \$750

B O N E

The little star and the scrawled "Jean" are almost as well-known as a signature to students of art today as was Whistler's butterfly half a century ago. But perhaps more than as the draughtsman of his own brilliant and curious thoughts, Cocteau may come to be remembered as a Force, influencing a whole school both of arts and letters.

Born in 1891 in a bourgeois mansion, in the heart of Paris, Cocteau spent an unhappy childhood in and out of many schools. At seventeen he was already seeking self-expression in writing and drawing, and within a few years had drawn to him a circle of devotees among the young artists of Paris, particularly in the Anglo-American colony.

A shining success at everything he has tried, he has tried many things, playwriting, novels, memoirs, biography, fantasy and poetry, portraiture, illustration, costume and stage design, fashion drawing, sculpture and surrealist painting.

It has been said of him: "The truth remains that it is impossible to talk of Paris and its youth without coming back to Cocteau."



Height 11¼ inches
Price \$500

C O C T E A U

J O H N S T E U A R T C U R R Y

(5)

Born in Dunavant, Kansas, in the heart of "the American scene," John Steuart Curry's vigorous and romantic realism still reflects the environment of prairie life. In 1916, when he was nineteen, he began the study of art in the Kansas City Art Institute, later continuing his education at the Chicago Art Institute, Geneva College, Pennsylvania, Russian Academy, Paris, and the Art Students' League of New York.

He began his professional career as an illustrator, being particularly adept at "blood and thunder" scenes for Western magazines. In 1925 he abandoned commercial art for painting, chiefly the color, drama and romance of the farm and the circus. In line with his interest in the latter he traveled with Ringling Brothers Circus in 1932 and from that tour produced a notable series of paintings, of which the best known is "The Flying Codonas," now owned by the Whitney Museum.

In the past few years honors have been heaped upon him. He has been commissioned to execute murals and frescoes for many government buildings, including the Department of Justice Building and the Department of Interior Building in Washington, D. C., and a series of monumental frescoes for the Kansas State Capitol. He was awarded second prize at the Carnegie International exhibition in 1933 and received the unique appointment of "artist in residence" at the University of Wisconsin.

Curry's paintings are owned by the Metropolitan Museum, the Corcoran Gallery, the Whitney Museum, Phillips Academy at Andover, Massachusetts, Kansas City Museum and the University of Kansas.



Diameter 14 inches
Price \$500

C U R R Y

The "enfant terrible" of surrealism was born in Figuras, Spain in 1903. He early rebelled against the routine instruction of the Spanish Art Schools and had the distinction of being expelled from the Madrid Academy. In his early twenties he went to Paris and found a plane of expression in the association of the Dadaists and Surrealists, fruit of the War years, growing out of the wholly irrational conditions under which artists worked and suffered.

Under the influence of men like Giorgio de Chirico, Yves Tanguy and Miro he worked to become "technically irreproachable and subjectively frightening." "The only difference," says Dali, "between myself and a madman is that I am not mad."

From 1929, when his first exhibition was held in Paris, he was and has continued to be, a sensation and a storm center. He not only painted; he wrote poetry and prose, he illustrated, etched, designed ballets and helped to produce two surrealist films. Intent on bringing the mystic realm of the subconscious into the ken of the man in the street, he has taken it off the gallery wall and translated it into terms of shop windows and a World's Fair sideshow.

Julien Levy, who has been Dali's sponsor to the American public, says of the artist in his book on surrealism: "Dali succeeds in evoking poignantly those affective states which he considers fundamental—nostalgia, anguish, desire, not by vague symbols, but by concrete images of the subconscious."



Height $8\frac{3}{4}$ inches
Price \$900

D A L Í

This artist, who anticipated the fantasies of surrealism, though for many years he violently opposed being included among them, was born at Volo, Greece, July 10, 1888, the son of the Italian engineer who built the first railway line through the plains of Thessaly. From early childhood he was consecrated by his parents to the life of an artist. At seventeen he was sent to Munich to study at the Royal Academy and there came under the influence of Arnold Böcklin, the German painter. Soon afterward he went to Paris where he met Picasso and exhibited with the young moderns.

The dreamlike architecture of Greek ruins led him into an early period of "metaphysical" paintings which explored the subconscious. What was natural to Chirico because of his temperament and environment became, fifteen years later, the dogma of a new group, the Surrealists, but by that time he had gone on to another phase.

Chirico served as a soldier for Italy in the World War and painted in his own country until 1925, when he returned to Paris to paint scenery for a play by the composer, Alfredo Casella. Since then he has divided his time between Paris and New York.



Height $11\frac{3}{4}$ inches
Price \$750

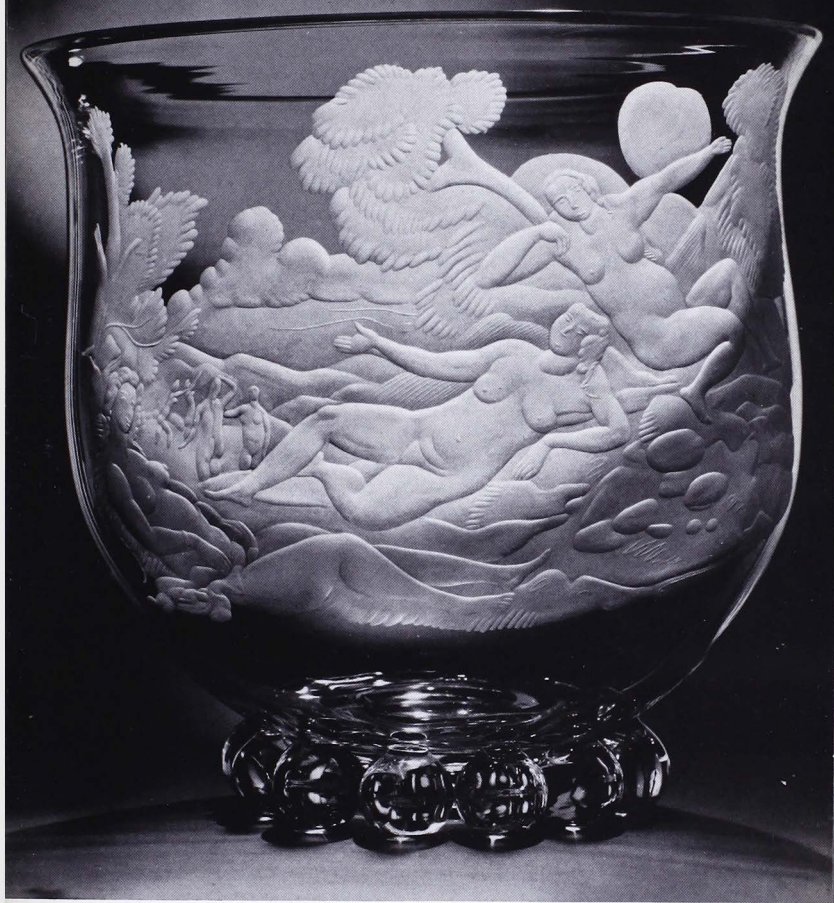
D E C H I R I C O

One of the greatest of the "kings of Montparnasse," Andre Derain was born June 10, 1880 at Chatou, Seine et Oise, the son of a successful pastry cook.

His parents wanted him to be an engineer, but from his earliest boyhood his heart was dedicated to painting. At fifteen he was on his way toward an artist's career, studying at the Academie Carriere. He met Vlaminck, who encouraged him to override his parents' continued opposition, and the two artists shared a studio. Here, with Matisse, were evolved the theories that resulted in the Fauvist movement, with the three artist friends as its leaders.

In 1905 Derain's work received its first important recognition when shown at the Salon d'Automne and the Salon des Independants. In 1913 he went through a brief cubist period, but abandoned that trend quickly to return to the richer, deeper solidity of form and color for which he has become famous. For the five years of the World War he served as an aviator, but managed to paint and to create some beautiful sculptures during the war years.

Like many of the leaders of the French school, Derain has extended his scope beyond painting and sculpture to the creation of ceramics, stage and ballet decor, and illustration.



Height 11¼ inches
Price \$900

D E R A I N

This painter, gay in spirit, brilliant in color and technique was born at Le Havre, June 3, 1877. He studied at L'Ecole des Beaux-Arts under Bonnat and Gustave Moreau but it was not until he was thirty-four years of age, when he illustrated a book called "Bestiaire" by Apollinaire, that he gained his first great success and found his name became included among the masters.

Identified with the "Fauves" movement at an early age, the influence of which he never completely lost, this light, witty and sophisticated artist makes use of a kind of pictorial shorthand in his work which extends beyond the easel. His dancing, volatile textile designs for carpets, tapestries, his ceramics and ballet decor, make him one of the leading contributors in the field of decorative art today.

For almost a year he studied the technique of dyes and color printing and made some preliminary experiments with a chemist, and his light, flexible and brilliant talent adapted itself perfectly to the technique of these brilliant materials.

Pre-eminently a painter of the pleasure class, he is well known for his interpretation of race track scenes, boating parties and beach scenes and his fondness for large panoramas. He has painted many seaside resorts, particularly at Havre and Trouville and landscapes in Provence and Normandie.

Every great collection of modern art, including the Museum of Modern Art owns examples of Dufy's paintings.



Height $11\frac{5}{8}$ inches
Price \$600

D U F Y

A modern example of the devotion of art to the glorification of religion is found in the career of Eric Gill. He was born at Brighton, England on February 22, 1882, son of the curate of the church "The Countess of Huntington's Connexion." At seventeen, after a short period of study in the art academy at Chichester, he was sent by his father to London and there apprenticed to an architect. This profession did not interest him, however, and he entered Westminster Technical Institute to learn stone-cutting, setting up as a master mason in 1904, carving letters and shields for tombstones. In 1910 he made his first sculpture, a Madonna and Child. His work came to the notice of Augustus John, who arranged the first Gill exhibition at the Chenil Gallery in London in 1911. The "isms" of art have never touched him and he is considered the most rooted in the national life of any contemporary British artist.

In 1913, after a monumental spiritual struggle, what he describes as the culminating event of his life took place when he was received into the Catholic church. In the same year he was commissioned to carve the Stations of the Cross in Westminster Cathedral. Most famous of his other works is the War memorial created in 1922 for Leeds University. He is represented in the Tate Gallery and most of the other museums of the British Empire.

Art and religion are inseparable to Gill, and he attempts consciously and deliberately to base his artistic impulses upon religious instinct.

His life today in his small cottage at High Wycombe, England, is lived in monastic simplicity, even to the wearing of monk's robes.



Height 14 inches
Price \$800

G I L L

DUNCAN JAMES CORROW GRANT

(11)

Described flatly by some critics as the best English painter alive, Duncan Grant was born in 1885 at Rothiemurchus, Inverness, the son of a Major in the Hussars. The Slade and Westminster Schools and ateliers in Paris and Italy contributed to his education. Always interested in the functional aspect of art, he was associated with Roger Fry in the famous Omega Workshops, where he made designs for carpets, marquetry and needlework which represent a high-water mark of applied design in England. Through single pieces exhibited at the New English Art Club and the London Group his paintings became known, but so small is his output that it was fifteen years after he began his professional career that he amassed enough material for a one-man show.

With Vanessa Bell he has collaborated in the decoration of rooms and has designed settings and scenery for the ballet in England.

A tower of the modernist movement in England, scholars of Grant's work trace in it such varying influences as Piero della Francesca, Gainsborough, Cezanne and the Elizabethans.



Height 11½ inches
Price \$400

G R A N T

Though born in London, John Gregory may be ranked as an American sculptor, having come to America as a boy of fourteen. His grandfather, though not famous, was a successful portrait painter in England at the time of the Indian Mutiny.

After a youth which he says was chiefly devoted to day-dreaming, Gregory at twenty was employed as bookkeeper by the sculptor J. Massey Rhind. He was quickly fired as a bookkeeper, but retained as an apprentice in the studio. At night he studied under George Grey Barnard at the Art Students' League. Four years later he went to Paris to study at the Beaux Arts, and in 1912 he was awarded a fellowship at the American Academy in Rome. On his return to New York he worked under Gutzon Borglum on the figures of saints and angels for the Cathedral of St. John the Divine, and at the same time completed his first independent commission, two standing figures of a Bacchante and Nymph for Mrs. Harry Payne Whitney. These statues, designed for the Whitney garden on Long Island, have since been transferred to the Whitney Museum.

During the war, Gregory turned his talents to designing camouflage for the Navy Department.

Among the best known of Gregory's sculptures are the nine panels illustrating Shakespeare's plays for the Folger Shakespeare Library in Washington, the decorations for the Huntington Mausoleum in California and his recently completed equestrian statue of General Anthony Wayne for the City of Philadelphia.

He has been the recipient of many honors, including the presidency for five years of the National Sculpture Society, the National Academy of Design, and election to membership of the National Institute of Arts and Letters.



Height 15 1/8 inches
Price \$500

G R E G O R Y

This greatgrandson of France's great master of literary minutiae, Victor Hugo, has inherited the microscopic eye and made use of it in paint. His delicate, romantic landscapes, peopled with figures, and his frescoes in miniature, his "art flat and tranquil" have brought him the same success-while-living that his illustrious ancestor so richly enjoyed.

Born in Paris November 19, 1894, Jean Hugo was a student at Elizabeth College on the Isle of Guernesey at the outbreak of the World War. Enlisting as a private, he subsequently rose to the rank of Captain and received the Croix de Guerre. During the war years he met Jean Cocteau and through him came to know that group of artists and painters which included Paul Morand, Raymond Radiguet, Georges Auric, La Fresnaye and Max Jacob. For Cocteau he has illustrated two books and designed costumes and scenery for three plays. In addition he has illustrated the work of Andre Maurois, and designed the decor for a Parisian production of Aristophanes' "Les Oiseaux."

In 1931 New York saw Hugo's work for the first time at the Demotte and Becker Galleries and since that time he has had a steadily rising acceptance as a strong and unlabeled talent in the French School.

Completely self-taught in a technique of his own which includes opaque water-colors and a version of the ancient art of egg-painting, Jean Hugo is regarded by many critics as a greater artist than Victor Hugo, "Because his art comes straight from the heart." His is implacable serenity in a feverish and restless world.



Height $8\frac{3}{4}$ inches
Price \$400

HUGO

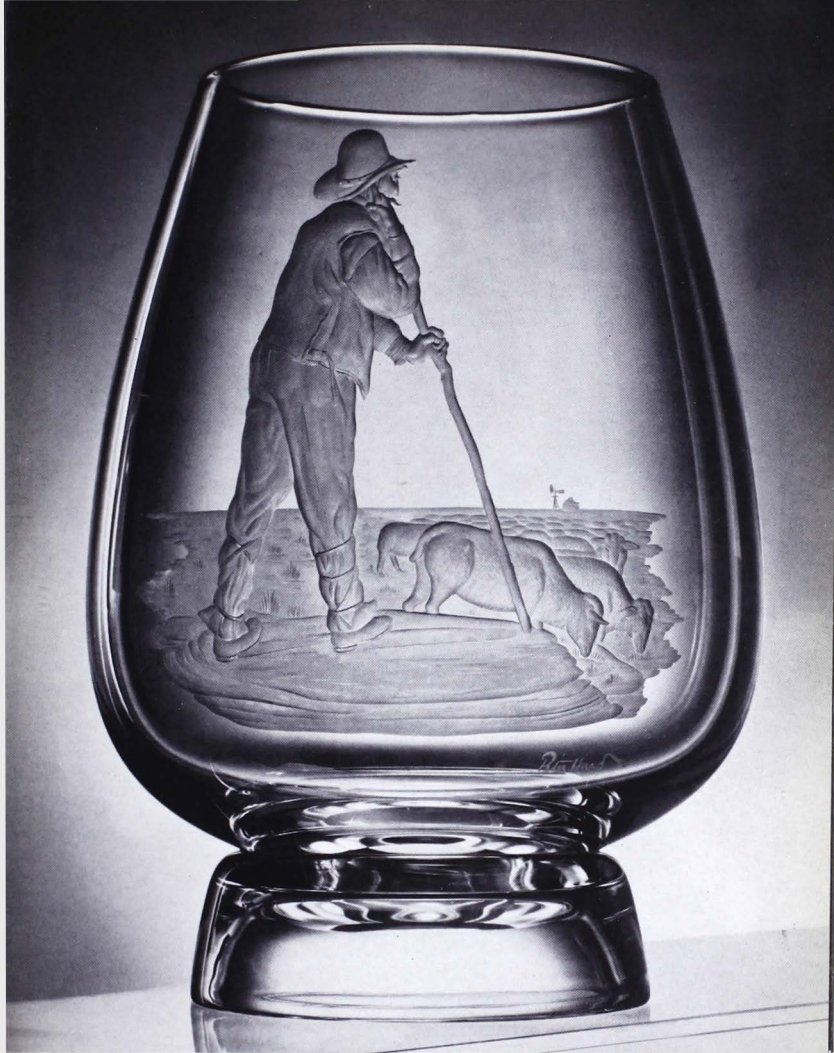
This artist, who derives subject matter from utilitarian things such as farm implements and ranch houses, and who portrays with affection the heritage of the soil, was born in the environment he paints today—New Mexico—on Washington's Birthday, 1904.

His education was divided between military and art schools, beginning at the New Mexico Military Institute and the United States Military Academy and ending at the Pennsylvania Academy of Fine Arts in Philadelphia.

He does paintings and lithographs, both essential local and veracious records of New Mexico life. Christian Brinton says of him that he has stark economy of statement—factographic truth. He evokes, with a kind of uncanny fixation, a definite mood, a specific sense of place. His most powerful work is in tempora. For great depth he provides light or mist in the middle distance, and creates an atmosphere that is tangible.

Now represented in many private collections since his introduction to the New York art world through the interest of Mrs. Cornelius J. Sullivan, Hurd may also be seen in the collections of the Metropolitan Museum, the Chicago Art Institute and the museums of Kansas City, Wilmington and Andover, Massachusetts. He recently executed a frieze in fresco for the New Mexico Military Institute.

Many of his pictures are scenes on his own ranch, San Patricio, New Mexico.



Height $12\frac{3}{8}$ inches
Price \$500

H U R D

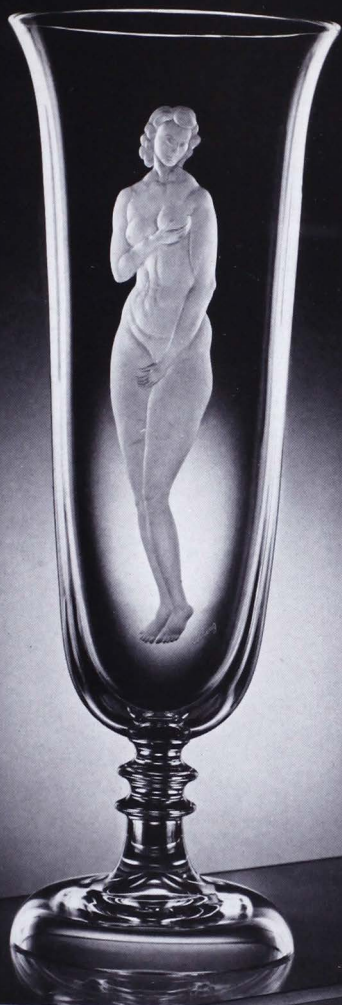
Last of the "Romantiques," friend of Modigliani and Derain, Moise Kisling was born in Cracow, Poland, January 22, 1891. He arrived in Paris in 1910, where he studied at L'Ecole des Beaux Arts and became as well known in Montparnasse as he is known all over the world now—for his characteristic of "delicate despondency," his grace and charm in art.

Although touched by the birth of cubism, he has never adhered completely to the movement and has used many different techniques. His work is influenced by his environment—sad and melancholy in Poland, happy and bright in Paris. In his heart is a somber picture of suffering children in the European ghettos.

While in Paris, he joined the Foreign Legion and fought through the Great War, where he was wounded, and since 1918 he has become a naturalized Frenchman.

He has a studio in Paris and exhibits regularly in the Salon d'Automne and the large group exhibitions. London, Stockholm and Oslo have seen many exhibitions of his work.

In the summer he works in Provence and particularly in the vicinity of Marseilles, and Saint Tropez.



Height $19\frac{3}{8}$ inches
Price \$400

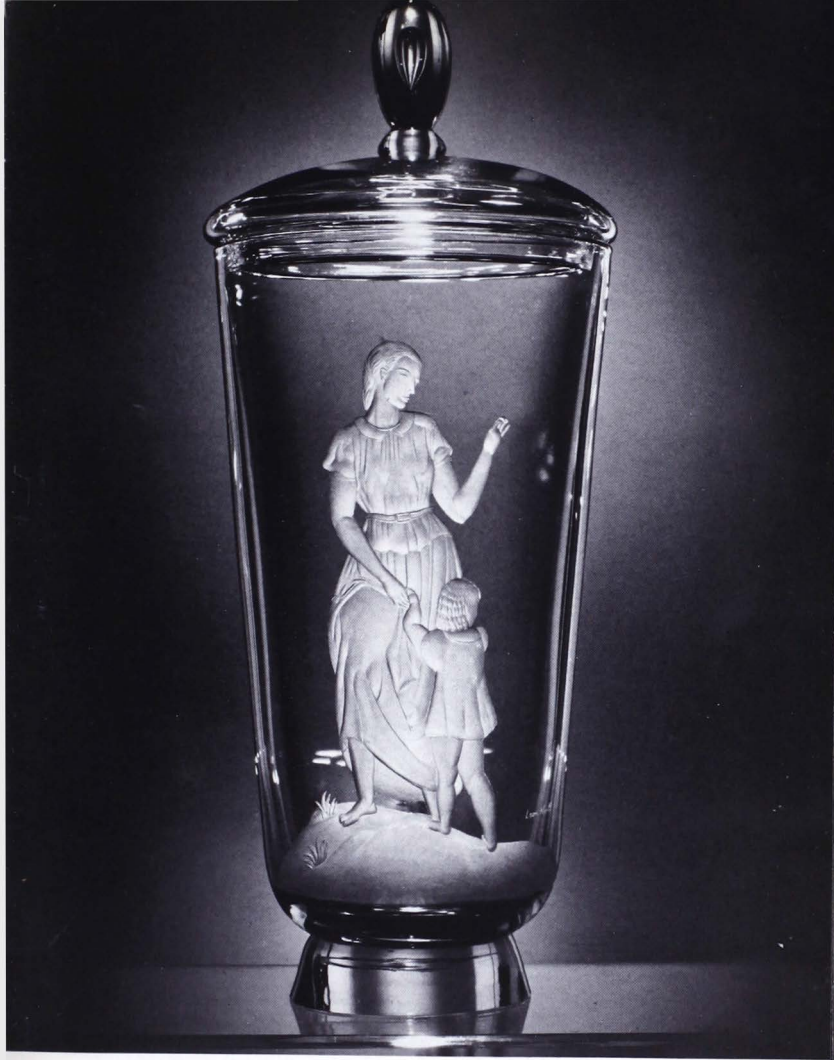
K I S L I N G

This eminent painter, celebrated for his treatment of figures in landscapes, was born December 6, 1884, in New York City. In order to realize his dream of an art career, he worked at nights as a librarian in order to study at the Art Students League and the National Academy of Design art school. Eventually he went to Paris and studied under Jean Paul Laurens, who added a sound conception of technique to the "saturation" in the theory of pictorial design which he had achieved under his first teacher, John H. Twachtman.

Soon after he emerged as an independent artist, recognition was given to him. He was awarded the first Logan Medal at the Art Institute of Chicago in 1919 and since then has received almost every art honor in America, including the medals of the San Francisco and Panama-Pacific expositions, the first Altman Prize of the National Academy of Design, the First Prize of the Carnegie International Exhibition (1936) and election to the National Institute of Arts and Letters and the National Academy of Design.

In the realm of mural decoration he has had signal success. His murals, the "Triumph of Justice" and the "Defeat of Justice" adorn the new Department of Justice Building in Washington, and he is represented by paintings in the collections of the Metropolitan Museum, the Detroit Museum, the Chicago Art Institute, the Pennsylvania Academy of Fine Arts, the Whitney Museum of American Art, the Cleveland Museum and the Carnegie Institute of Pittsburgh.

In 1910 Kroll was given his first one-man show in the National Academy and since that time has exhibited regularly in New York Art Galleries and Museums of the principal cities of the United States.



Height $18\frac{3}{8}$ inches
Price \$750

K R O L L

M A R I E L A U R E N C I N

(17)

This artist who "eased" many thousands of the great public into the realm of modern art by the very charm and delicate appeal of her work, was born in Paris on October 31, 1885.

As a child her great talent was recognized by her mother who, however, tried to make it conform to the conservative ideals of the period. She studied in Humbert's Academie but quickly broke away from the traditional and came under the influence of Picasso at the outset of Cubism. In 1907 she made her professional debut at the Salon des Independants and in 1912 had her first one-man show at the Barbazanges Gallery. By 1913 her intensely feminine art was already well known to collectors and it was at this time that she was identified with the French theatre, designing stage decorations and costumes for the Comedie Francaise and Diagilhev's Ballet Russe.

Having married a German shortly before the World War, Marie Laurencin spent the years of the war in unhappy exile in Spain. Shortly after the Armistice she divorced her husband and returned to Paris, where she has lived ever since.

Of Marie Laurencin, Maurice Sachs in his "Decade of Illusion" has said: "She has made youth and its grace eternal, she has ribboned the epoch in lavender blue, in pale rose. If her personages had noses, they would sniff endlessly the suave perfumes of fairytale gardens; they haven't, but the palette of Marie Laurencin is odorous as a springtime bouquet."



Height 11 inches
Price \$750

LAURENCIN

The great cubist of modern art 1940, Fernand Leger, was born in 1881 in Normandy, where his father was an important cattle merchant. He studied at the Ecole des Beaux Arts under Gerome and Ferrier, but began his career as an architectural draughtsman. Later he earned his living retouching photographs. In 1908 his work caused comment in the Salon des Independants, and by 1912 he was established as a leader of one side of the Cubist movement, with Picasso leading the other. He has spoken proudly of the fact that he alone of all the well known cubists has never used a mandolin in his compositions.

Machinery gives Leger the theme of his pictures. He has said, "Nowadays a work of art must bear comparison with any manufactured object."

He is represented in most of the museums of the world; in New York in many important private collections including a mural for the drawing of Nelson Rockefeller's home and in the Museum of Modern Art and the Museum of Living Art.



Height 11 inches
Price \$500

LEGER

ARISTIDE JOSEPH BONAVENTURE MAILLOL

(19)

Aristide Maillol, the great classicist of the modernist school of art, was born December 8, 1861, at Banyuls-Sur-Mer, Rousillon, France, one of many children in a poor family. The need of earning a living prevented his satisfying his early yearning for art expression.

At 21, after studying briefly at Perpignan, he entered the studio of Cabanel in Paris to learn painting, but soon joined the group of young artists who followed Gauguin in the trek away from impressionism. To realize his aspirations toward a more decorative expression, he worked in tapestry, modelled majolica vases and experimented with glazes. In Early Greek art of the 5th century he discovered the confirmation of his beliefs, and this became the guiding principle of his genius. His theme, the glorification of the female body, is seldom evolved from study of a living model, but is developed from memory, drawings and photographs and chiefly on his knowledge of the perfection of form.

When his art had crystallized, Maillol went back to his native fishing village, where he lives and works, except for a few months of the year at Marly, near Paris.

For ten years he labored on a reclining figure of the goddess of Fame for the monument to Cezanne, completing it in 1925. He has executed war monuments at Elne, Ceret and Port Vendres and his monumental figures are housed in the great museums of the world and private collections.



Height 12 inches
Price \$900

MAILLOL

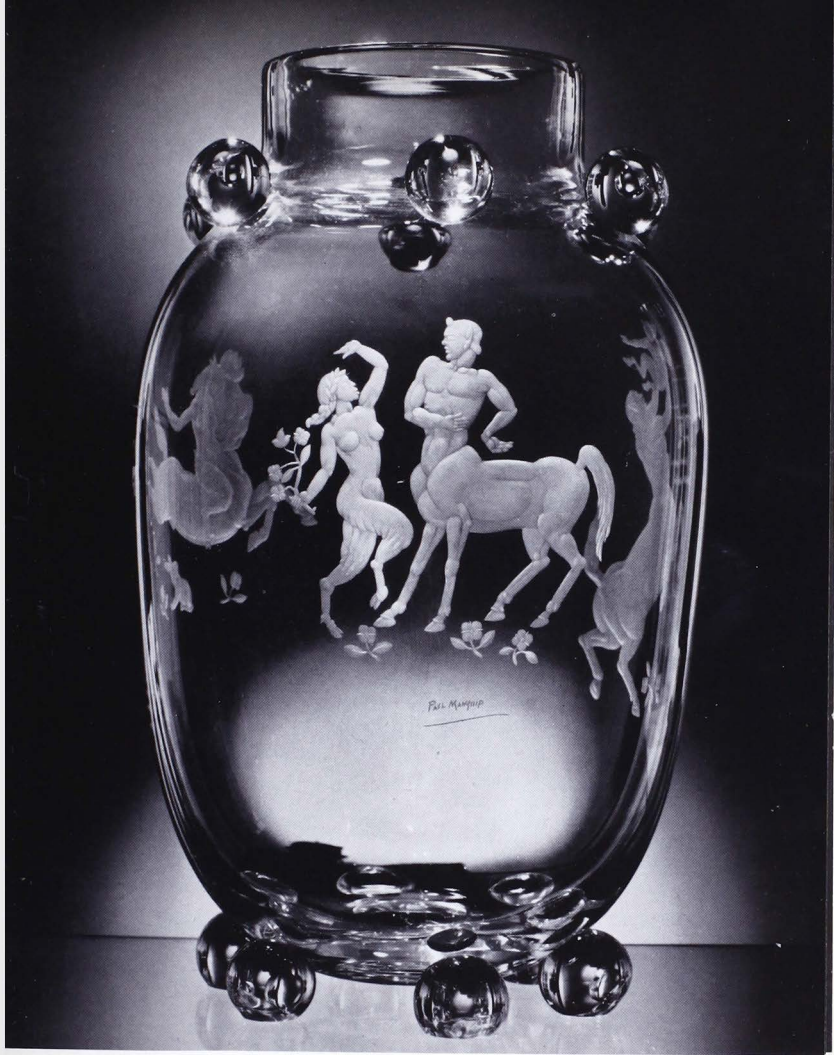
This exponent of "the archaic coupled with the intensely modern" in sculpture was born in St. Paul, Minnesota, on Christmas Day, 1885. He began his studies at the St. Paul Institute of Art and then came East to the Pennsylvania Academy of Art in Philadelphia.

At twenty he worked for two years in the studio of Solon Borglum. He also worked in Philadelphia under Charles Grafley, and with the Viennese sculptor, Isidore Konti.

In 1909 he was awarded a fellowship at the American Academy of Rome and remained abroad three years. Almost immediately on his return home his work gained recognition, and he was quickly placed in the front rank of American sculptors. In 1914 he was awarded the Widener Memorial Gold Medal at the Pennsylvania Academy of Fine Arts, and the following year received the gold medal at the San Francisco Exposition. He devoted himself chiefly to classical subjects, but has executed many very striking portraits, notably the bust of John D. Rockefeller and the head of his infant daughter, aged three weeks, now in the Metropolitan Museum.

Among the notable Manship works are the Morgan Memorial in the Metropolitan Museum, the Armillary Sphere and Fountain at Andover, Massachusetts, the Rainey Memorial Gateway in the New York Zoological Park, the bronze statue of Lincoln as a young man in Fort Wayne, Indiana, and the Prometheus Fountain in Rockefeller Plaza, New York.

He has been made a member of the Legion of Honor of France and of the American Academy of Arts and Letters.



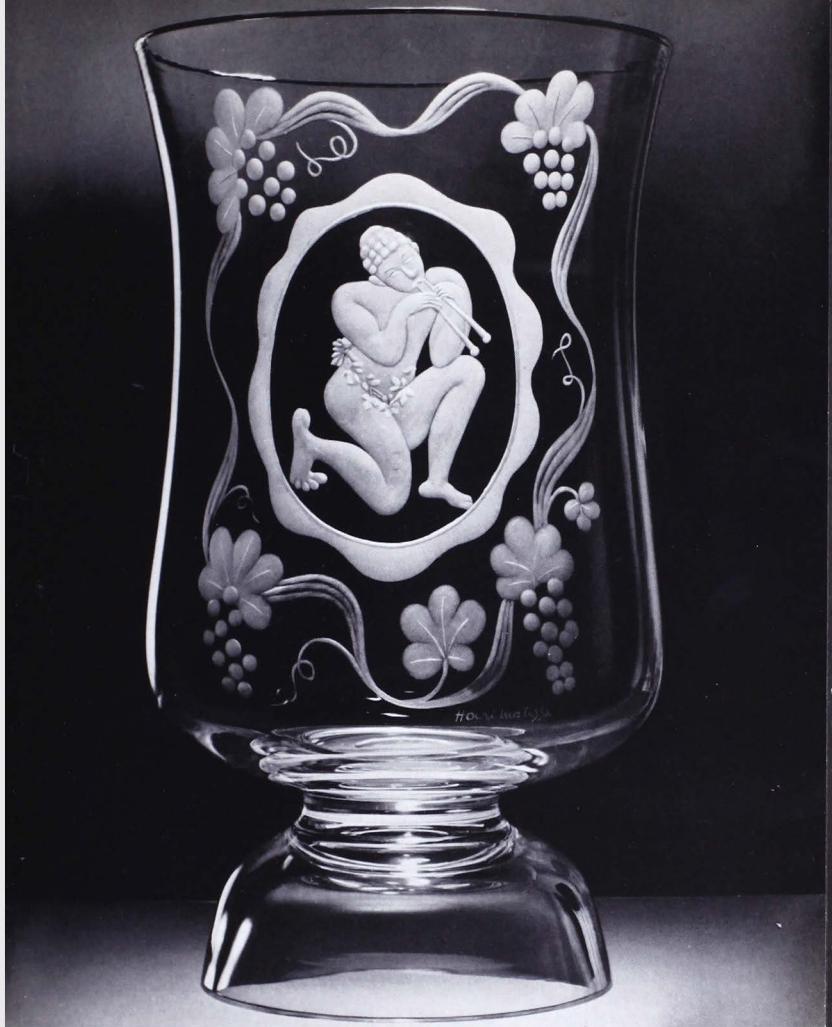
Height 13 $\frac{3}{4}$ inches
Price \$1,000

M A N S H I P

This giant of French art, the greatest exponent of the subjugation of nature to the fundamentals of design, color and imaginative vision, was born at Le Cateau, Picardy, on New Year's Eve, 1869. He was destined by his parents for the profession of notary, and dutifully tried to carry out their wishes by studying law and entering a lawyer's office in St. Quentin. But during an illness in 1890 he painted with the aid of a textbook his first picture, a still life, and from that time forth his path was clear. Two years later he finally turned his back on deeds, torts and contracts and escaped to Paris and painting.

His willingness to conform to tradition in spite of a free spirit that led him toward new and more adventurous horizons was again evident at the beginning of his career as an artist; he worked for some years as a government copyist at the Louvre, making scrupulous copies of old masters for provincial museums. By 1901, however, he was launched as a pioneer of a new doctrine—that "actuality" is unimportant to pictorial art. This became known as the Fauves movement, with Matisse as its prophet.

In his early years, Matisse divided his painting time between Brittany and Paris, but in 1911 a new sphere of subject matter, of odalisques, sundrenched plaster and tile was entered when he spent the winter in Morocco. Since 1917 he has lived and painted chiefly on the French Riviera. He has also visited and painted in Tahiti, and has made three trips to the United States. Every museum and private collection of any claim to pretensions in modern art both in Europe and America afford examples of Matisse's work. America can boast a unique example in the set of enormous decorative murals commissioned by the Barnes Foundation at Merion, Pennsylvania.



Height $14\frac{3}{4}$ inches
Price \$1,000

M A T I S S E

Isamu Noguchi was born in Los Angeles, California, in 1904, but was reared in Japan from the age of two. Mother of Irish-Scotch descent, educated at Bryn Mawr; father a famous Japanese poet who had lived many years in England and America. Noguchi's knowledge of the United States dates from his being sent here alone by his mother to a private school in Indiana, in 1917, when he was 13 years old. In the best American tradition he sold papers, mowed lawns, tended furnaces, until his graduation from high school, when, through the kind recommendation of a friend, he went first to work for Gutzon Borglum. Before really deciding upon sculpture as a life work, he undertook two years of pre-medical training at Columbia University.

A Guggenheim Fellowship awarded when he was twenty-two gave him two years in Europe, in which, he says, his birth as an artist took place. He worked for Constantin Brancusi, and made abstractions himself with which he returned to the United States.

In 1930 he went back to the Orient where he spent a year each in China and Japan experimenting in the media of scroll drawings, terra cotta urns and figures. Back in the United States in 1933, he became more and more preoccupied with the meaning of sculpture to the great mass of people. He made a figure of a lynched Negro. He went to Mexico and executed a large sculptured frieze in colored cement. Lately he has turned to industry where, he believes, lies great opportunity for sculpture. He made the "Radio Nurse" which won him a 1938 award in plastics. The Ford Fountain at the World's Fair is his work. A monumental panel in stainless steel for the Associated Press Building in Rockefeller Center is being completed.

Noguchi is represented in the Metropolitan, Whitney, and Museum of Modern Art in New York, and in the Museums of Honolulu and Toronto.

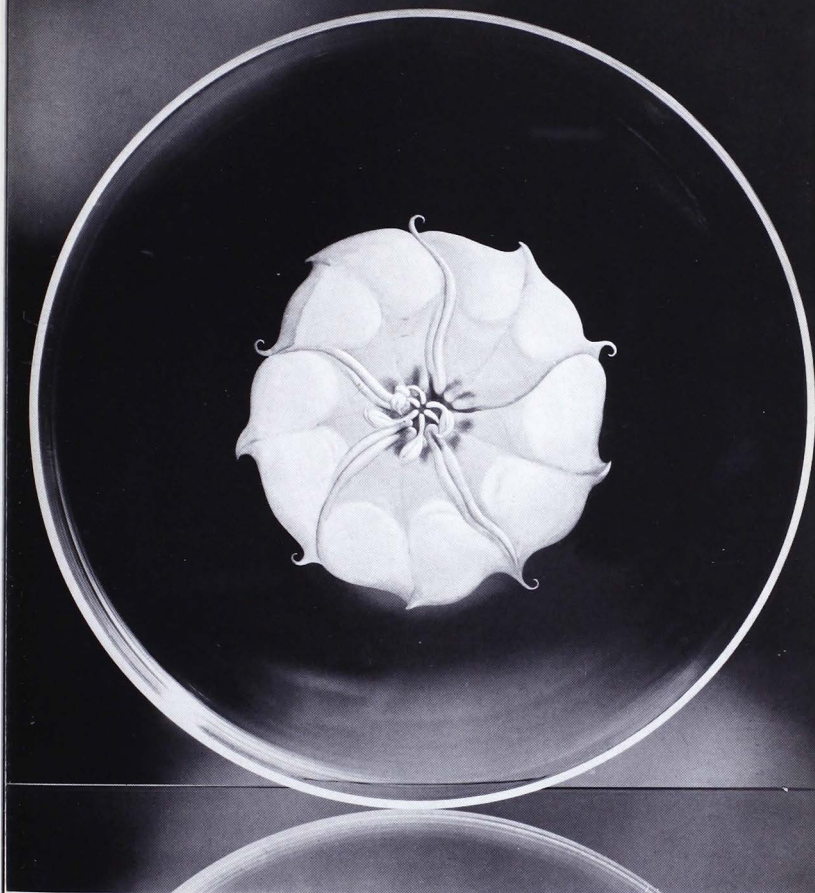


Diameter 10 inches
Price \$400

NOGUCHI

The Middle West, which has sired such realists as Benton, Curry and Grant Wood, was also the birthplace of America's greatest exponent of symbolism, Georgia O'Keeffe, to whom the convolutions of a single flower teem with as much character and drama as Benton finds in a boomtown saloon.

She was born in Sun Prairie, Wisconsin, on November 15, 1887. After graduating from the convent and high school of nearby Madison, Wisconsin, she entered, at seventeen, the Chicago Art Institute and later studied at the Art Students' League in New York. When she was twenty-two, she was already launched on a career as an advertising artist, but quickly abandoned that in favor of teaching. Amarillo, Texas, was her first post, where she spent two years as Supervisor of Art in the public schools, coming East to the University of Virginia to teach in that institution's art department during the summers. From 1916 to 1918 she acted as head of the West Texas State Normal College Art Department at Canyon, Texas, during which time her painting came to the attention of her mentor and eventual husband, Alfred Steiglitz. New York saw its first O'Keeffe at Steiglitz's famed "291" Gallery in 1916, and two years later all other activities were abandoned in favor of painting. Since 1921, annual exhibitions of her work have been held under the Steiglitz banner and her pictures have been acquired by almost every museum and private collector in the United States, including the Metropolitan, the Museum of Modern Art, the Phillips Memorial Gallery and the Detroit Institute of Arts. In 1938 she was made Doctor of Fine Arts by the College of William and Mary and in 1939 was chosen as one of 12 outstanding women of the past 50 years by the Committee of the New York World's Fair.



Diameter 14 inches
Price \$500

O ' K E E F F E

Jose Maria Sert was born at Barcelona, Spain, in 1876. He went to Paris in his early twenties and has lived there ever since. His fame as a mural painter is established throughout Europe and in the United States. Examples of his work are to be found in the Royal Palaces, public buildings and aristocratic homes of Spain as well as in various other European countries and every New York tourist and resident knows him with awe for his gigantic wall decorations in Rockefeller Center and the Sert Room of the Waldorf-Astoria.

Senor Sert held his first exhibition in the United States at the Wildenstein Gallery in New York in the spring of 1924 where, among other examples of his work, were shown two series of decorative panels, the first painted for the King of Spain and the second for the house of Mr. J. M. Cosden at Palm Beach.

These panels aroused widespread enthusiastic comment. "Nothing quite so impressive in the form of romantic realism in mural decoration has come before the public in a long time," one American art critic declared, "nor is there any artist about who half-way approaches him in the grandeur of his pictorial story telling."



Height 13 inches
Price \$600

S E R T

Pavel Tchelitchew was born in Moscow in 1898, the son of rich parents. During the Revolution, he was spirited out of Russia to Berlin, where he immediately began to develop his talent for painting in practice rather than theory. Before he was twenty-five, and without training in an art school, he had designed settings and costumes for the Meyerhof Theatre and the Opera in Berlin and for the Diagilhev Ballet in Monte Carlo. In France he gravitated to other young painters who had felt the influence of Picasso's blue period but had verged away from that artist when he turned to cubism. With Berman, Leonide, and Berard, Tchelitchew became a leader of the Neo-Romantic school of French Modernism.

In 1928 his work was given its first comprehensive showing in Paris at the Galerie Pierre, and the following year at the Claridge Gallery in London. It was not until 1934 that New York was afforded an opportunity to see more than reproductions of his sapient and soignee painting. Then Julien Levy presented in a one-man showing his paintings and the sketches for the decor of the American Ballet's "Errante." At the same gallery in 1938 his gigantic vivisection of modern society, the painting entitled "Phenomena" was shown. He recently designed a ballet entitled "St. Francis."



Height 13½ inches
Price \$750

T C H E L I T C H E W

Sole artist in this group who has previously used glass as a medium of expression, Sidney Waugh was born in 1904 in Amherst, Massachusetts.

His childish inclination toward art was fostered by his parents, with the reservation that he agree to study architecture before entering upon the undisciplined career of art student. This training, reluctantly undertaken, has been of great value to him in his career as sculptor and designer.

After studying at Amherst and Massachusetts Institute of Technology, Waugh went to Europe to study for five years, first at the academies of Paris and the Ecole des Beaux Arts and finally as pupil of Bourdelle and as assistant to Henri Bouchard. He exhibited at Salon d'Automne, the Salon des Tuileries, and received two medals from Salon du Printemps, the first at the early age of 23. He executed several commissions including "Virgin of the Annunciation" for the church at L'Eveque, a decorative group for the Exposition at Barcelona, and was sculptor for the American Battle Monuments Commission.

In 1929 Waugh won Prix de Rome in sculpture, while in Italy. One of his works, an equestrian group of "Saint Martin" was acquired by the King of Italy. In 1932 he returned to America and was immediately engaged for two large commissions, the pediment group for the new Post Office Department Building, and a colossal seated figure for the National Archives Building, both in Washington, D. C.

Besides his large architectural works and portrait busts, Waugh has specialized in the study of animals and has executed them in both the monumental and decorative manner.

Since 1933 Waugh and John M. Gates, a young New York architect who in 1929 won the international competition for the replanning of the City of Stockholm, have collaborated in the direction of Steuben's artistic development and in the supervision of Steuben's design atelier.

Sidney Waugh is represented in the Metropolitan Museum, the Victoria and Albert Museum and the Detroit Museum of Fine Arts.



Height $15\frac{3}{8}$ inches
Price \$750

W A U G H

"In Grant Wood," writes Thomas Craven, "Iowa has produced one of the most distinguished of living painters, one who planted in his own state—as others planted corn—an art movement of the highest significance in our national life."

This artist who captured the imagination of America overnight with a dour but loving portrait of an Iowa farmer and his wife, has spent his entire life in the environment he has immortalized. He was born in 1892 of Quaker stock, on a farm near Anamosa, Iowa. At ten, when his father died and the family was left destitute, he became the sole support of his mother and sister. At night, after hours at odd jobs of truck gardening, housepainting and holding the doctor's horse on his calls, the boy taught himself to paint. By the time he was eighteen, longing for an art career had got the upper hand, and he turned to handicraft as a solution. After a year and a half's study with the Handicraft Guild of Minneapolis he returned to Cedar Rapids, Iowa, and opened a craft shop of his own. Then to Chicago, where he studied at the Art Institute at night, working in a handmade jewelry shop during the day. Then followed seven years as art instructor in the Cedar Rapids public schools with summers spent travelling and studying in Europe. In a Munich Museum, poring over the meticulous, unpretentious portraits limned by the early German masters, he received the impetus to set on canvas the uncompromising worthiness of the simple people of his own home town; he returned to Iowa and to fame.

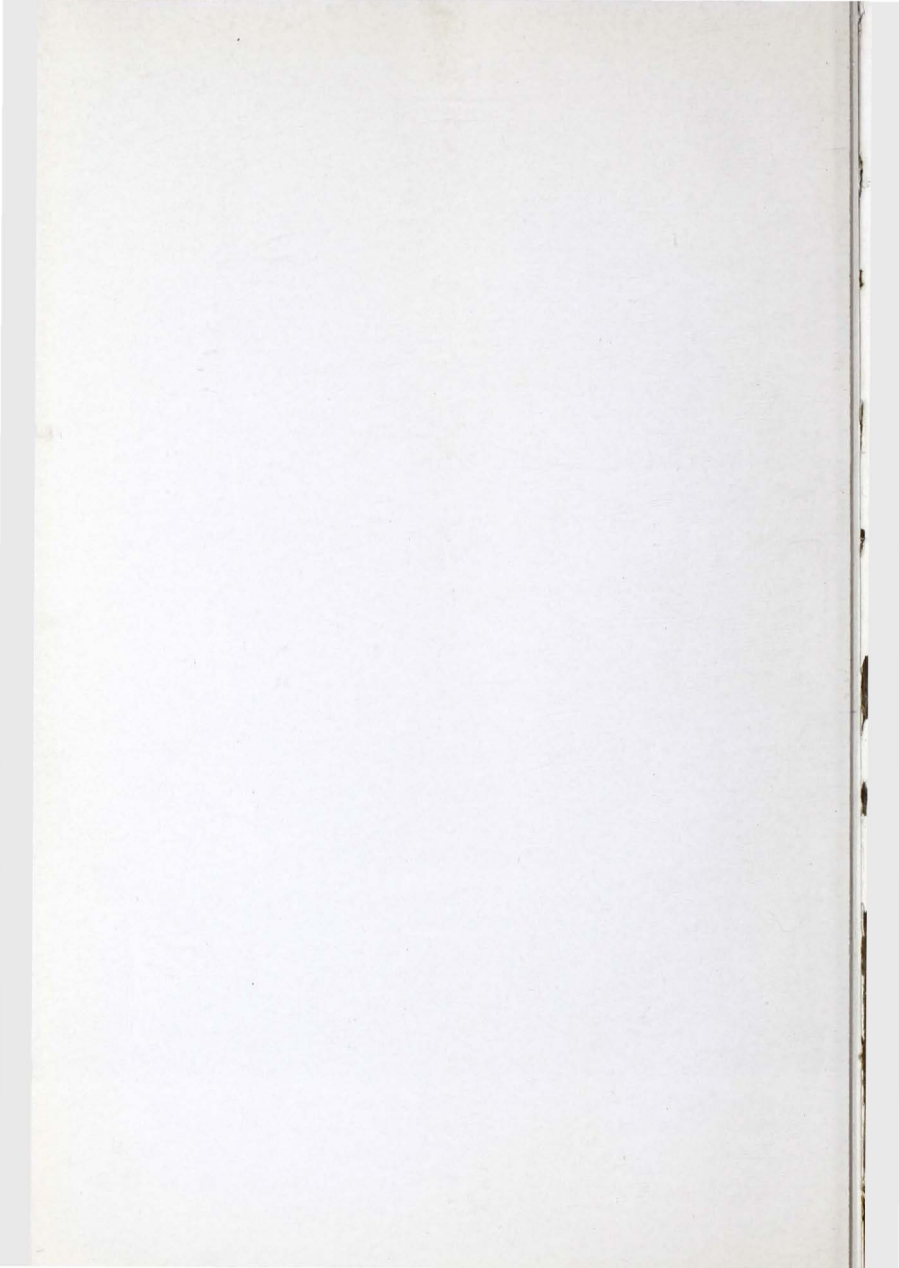
Today he lives in Iowa City, seat of the State University, in which he holds the post of art instructor.

Though probably the American art "name" best known to the average American, Wood is still comparatively rare in museum collections. His most famous painting, "American Gothic," is owned by the Chicago Art Institute, which first exhibited it, and his design for a mural entitled "Dinner for Threshers" is owned by the Whitney Museum of American Art.



Height 13½ inches
Price \$800

W O O D



OF THIS BOOK

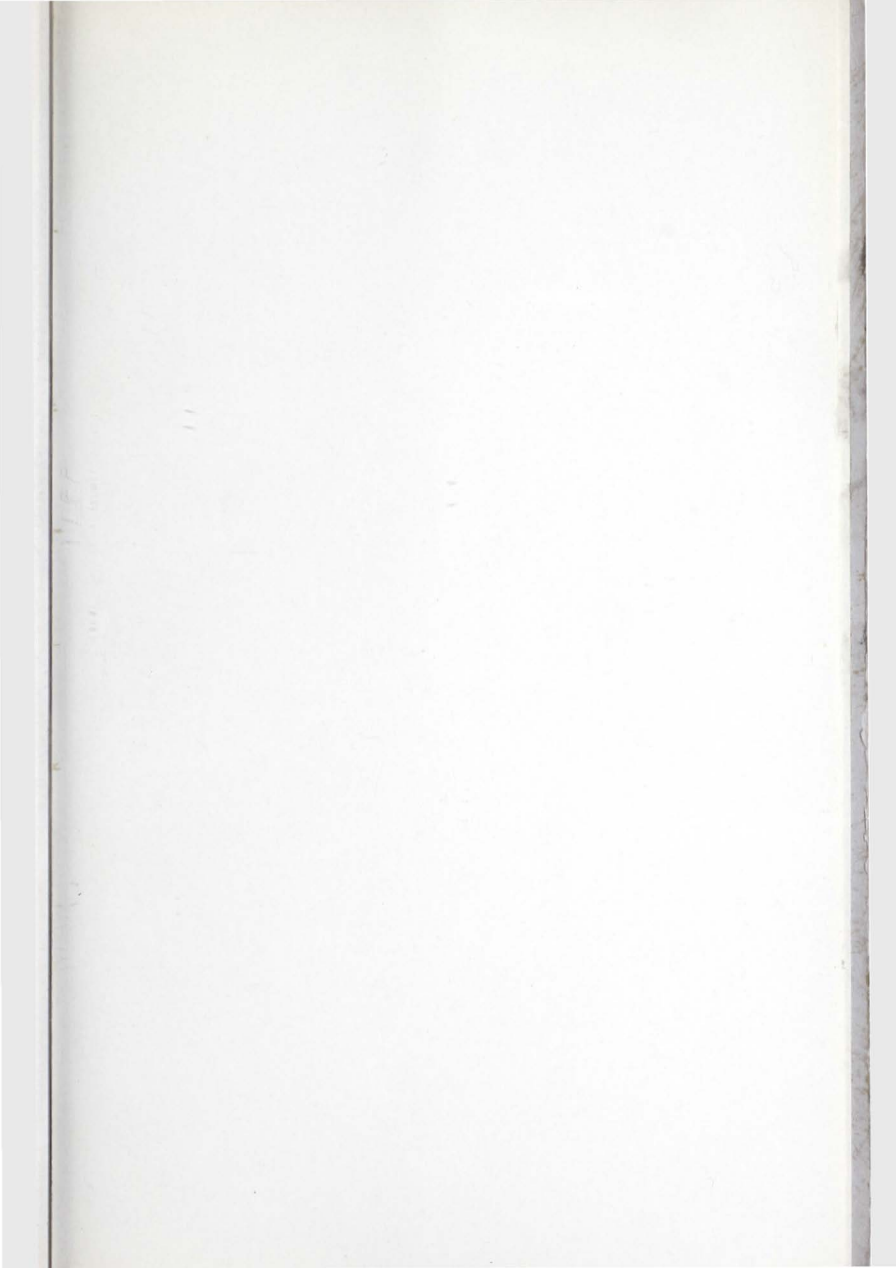
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