

THE WHITE HOUSE

WASHINGTON

March 29, 1955

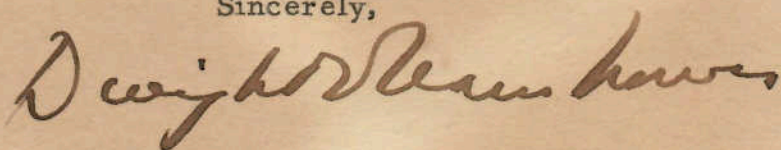
Dear Mr. Peters:

Thank you very much for your informal inquiry as to whether or not I could accept honorary membership in the Landscape Club of Washington, D. C. While I am most grateful for your thought of me, I must decline. I would not want to become a member of any local organization without participating actively in the affairs of the association, and obviously, for the time being at least, I cannot.

I assure you of my deep appreciation of your thought of me, a sentiment I hope you will be good enough to convey to the membership of your Club.

With best wishes,

Sincerely,

A handwritten signature in dark ink, reading "Dwight D. Eisenhower". The signature is written in a cursive style with a large, prominent "D" at the beginning and a long, sweeping tail that extends to the right.

Mr. Francis C. Peters  
3749 Jocelyn, N. W.  
Washington, D. C.

# National Symphony Orchestra

## NOTES

MARCH, 1957

Vol. 1 No. 7

### 3 PHILADELPHIA CONCERTS IN MARCH

#### Women's Committee to Accept Series Ticket Orders

Sixty volunteers from the National Symphony Orchestra's Women's Committee will attend the Philadelphia Orchestra's concerts on March 5th and 6th to accept series ticket renewals and new orders for next season's concerts. Beautiful carnations will be given by the volunteers to all those renewing and ordering tickets.

Announcements will be made at the concerts of the artists and programs for the coming symphony season. Both the Boston Symphony and the Philadelphia Orchestra will again appear in series concerts. Artists scheduled for next season include: Elisabeth Schwarzkopf, Glenn Gould, Zino Francescatti, Rudolf Serkin, Philippe Entremont, Isaac Stern, Clara Haskil, and Nathan Milstein.

Seats held by present subscribers will be held for them until April 15th, at which time they will be made available to the public.

As in the past, these series tickets may be charged to the subscriber's account at Hecht's, Garfinckel's, Jelleff's and Woodward and Lothrop's. Subscribers can also use the National Symphony *three-payment plan*, that allows the subscriber to pay one-third down, one-third on November 30th, and one-third on January 15th of next year.

Season tickets for the 1957-1958

Lisner Matinee series

Can be ordered and renewed at the

April 11th Concert

#### Art Exhibition in Constitution Hall March 19th

The District of Columbia Chapter of the American Artists Professional League will hold an art exhibition in the lobby of Constitution Hall on March 19th. The exhibition will be presented as an added feature of the concert to be given by the Philadelphia Orchestra and pianist Byron Janis.

Artists showing are of the conservative, realistic school of painting and will include: Io Miller Allman, Lee Atkyns, Walter Bachrach, William Kennedy, Jr.,

(Continued on Page 3)

#### PROGRAMS

##### PHILADELPHIA ORCHESTRA

Eugene Ormandy Conducting

March 5 & 6

##### ALL BEETHOVEN

Beethoven . . . Leonore Overture No. 3

Beethoven . . . Symphony No. 3

"Eroica"

Beethoven . . . Symphony No. 5

##### PHILADELPHIA ORCHESTRA

*Special Concert*

Eugene Ormandy Conducting

March 19

Byron Janis, Soloist

Prokofiev . . . Symphony No. 5

Prokofiev . . . Piano Concerto No. 1

Rachmaninoff . Piano Concerto No. 1

This concert is not on the series

Eugene Ormandy and the Philadelphia Orchestra will present an All-Beethoven concert in Constitution Hall on Tuesday and Wednesday, March 5th and 6th. Featured on the program will be the Leonore Overture No. 3 and the Symphony No. 3 in E flat Major "Eroica". The program will be climaxed by a performance of the Fifth Symphony.



BYRON JANIS

Concert pianist Byron Janis, the brilliant young artist who will appear here with the Philadelphia Orchestra in Constitution Hall on March 19th, started his career at the age of fifteen, and now is recognized as one of our leading virtuosi of the keyboard.

(Continued on Page 2)

1779 MASSACHUSETTS AVE., N.W.

Mrs. T. J. Shryock, Jr.  
3707 Chevy Chase Lake Dr.  
Chevy Chase, Md.

## "Music for Young America" Series

Begins April 17th

The National Symphony Orchestra with Howard Mitchell conducting will again offer a "Music For Young America" concert six nights a week from April 17th through May 21st. Students and their adult companions are admitted free to these one-hour programs that present five or six well-known selections from symphony repertoire, selections especially chosen by Howard Mitchell for their appeal to this age group.



MRS. MERRIWEATHER POST

Also, in connection with the concert series, and as a tribute to their sponsor, Mrs. Merriweather Post, the National Symphony Orchestra will again hold the "Merriweather Post Contest," a nation-wide competition for talented high school violinists, cellists and pianists who hope to make music a career. Free tickets for the concerts, as well as contest application forms and details, can be obtained by writing to the National Symphony Orchestra, 1779 Massachusetts Ave., N.W., Washington 6, D. C.

## La Boheme Scheduled March 28th and 30th

The National Symphony Orchestra, conducted by Joseph Rosenstock, will perform with a distinguished company of stars

## National Symphony Southern Tour

On March 1st, Howard Mitchell and the National Symphony Orchestra begin a twenty-two day, 20 concert tour that will take them through nine southern states. The trip will be made in three Greyhound buses leaving from Washington, D. C. on Friday. The complete itinerary is:

Mar. 1 Winston-Salem, North Carolina  
 Mar. 2 Lynchburg, Virginia  
 Mar. 3 Sweet Briar, Virginia  
 Mar. 4 High Point, North Carolina  
 Mar. 5 Greenville, North Carolina  
 Mar. 6 Greenville, South Carolina  
 Mar. 7 Sumter, South Carolina  
 Mar. 8 Auburn, Alabama  
 Mar. 9 Albany, Georgia  
 Mar. 11 Tampa, Florida  
 Mar. 12 Miami, Florida  
 Mar. 13 Orlando, Florida  
 Mar. 15 Mobile, Alabama  
 Mar. 16 Greenwood, Mississippi  
 Mar. 17 Oxford, Mississippi  
 Mar. 18 Shreveport, Louisiana  
 Mar. 19 Little Rock, Arkansas  
 Mar. 20 Ruston, Louisiana  
 Mar. 21 Hattiesburg, Mississippi  
 Mar. 22 New Orleans, Louisiana

## Art Exhibition

(Continued from Page 1)

Eunice Hayden, Clemens Poiecz, Florence Hall, Lillian Bricker, Linda Miller, Dr. Robert Motley, Kathryn Dimmitt, Margaret Jasper, P. P. A. Trapier, Mabel Throckmorton, Leona Steinberg, Marie Barnhart, Thomas M. Beggs, Jean B. Flagg, Garnett Jex, Margaret Kimbrough, P. Wayne Kittelle, Dorothy Leef, Dorothy Malony, Annettee Metcalf, Ruth B. Murray, Jane O'Neill, Mildred Payne, Francis C. Peters and May Spaulding.

Proceeds from the sale of paintings will benefit the Sustaining Fund of the National Symphony.

in a performance of Puccini's exciting La Boheme. The opera will be presented in Richie Coliseum of the University of Maryland on Thursday, March 28th and in Constitution Hall on Saturday, March 30th.

"Friends of the Symphony" Cards (mailed to everyone who gave \$5 or more to the 1956 campaign) may be used for two free tickets to the March 30th performance of Boheme. Popular prices will be in effect.

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### Traditionalists

The D. C. Chapter, American Artists Professional League, is holding an exhibition of members' paintings, in the Cosmos Club's assembly hall, through next Saturday. (Open weekdays 3 to 6, entrance through the club's garden, Florida and Massachusetts avenues.)

Identified in recent years, chiefly with the Metropolitan State Art Contest each November at the National Museum, the chapter was reorganized last December, and has made plans for several exhibitions annually. It is aligned, as before, with 2,000 other members throughout the United States who have adopted the policy and principles of the national organization, which has its headquarters in New York City. These artists are contemporary traditionalists.

First award in oils was given to Polly Wayne Kittelle's "Barn at Truro," an old building in a sunny field. Second went to Martha Bache's capture of a storm in a little harbor; third, to Dorothy Malony's "Snug Harbor" seen from a height, with a nice effect of light on water; Jeanette Smith's "Old Buildings," received honorable mention.

#### Water Color

In water color, Jane O'Neill's "Ebb Tide" fetched first award; it contrasts wharfside activities in the foreground with New York's noble skyline. "Winter, Rock Creek Park" by Dorothy Leef received second; the cold, quiet season is inherent in the scene's subdued color scheme. John Oakley's "City," given the third award, struck me as too detailed, with the scale of distant figures somewhat suspect. Garver Miller's black and red crayon drawing, "After Fiesta" (honorable mention), captures the austere desert atmosphere in which the Pueblo Indians live.

This exhibition of 30 works is a pleasant one, generally competent in execution, and concerned with subjects having pictorial appeal. To mention a few representing different theme classes, there are Gertrude Hamblin's watercolor landscape, Walter Bachrach's romantic harbor scene and Phoebe Pryor's flower and still life.

## Art Exhibit by American Artists Professional League

D. C. CHAPTER

NOW IN THE  
ASSEMBLY HALL

THE EXHIBITION of paintings by members of the D. C. chapter of the American Artists Professional League, now on view at the Cosmos Club, has been extended through April 13.

THE RELIGIOUS Art Exhibition, now circulating in churches and parish halls throughout the District, Maryland and Virginia, will follow this schedule: through April 11 at the Congregational Church, Silver Spring; April 11-17, St. Jane Frances Chantal Catholic Church in Be-

MEMBERS OF THE D. C. chapter of the American Artists Professional League are exhibiting their work in the assembly hall of the Cosmos Club. The show may be seen from 3 to 6 p. m. weekdays until April 6. Entrance is through the garden at Florida and Massachusetts aves.

THE EXHIBITION of paintings by members of the D. C. chapter of the American Artists Professional League, now on view at the Cosmos Club, has been extended through April 13.

ON POST and TIMES HERALD  
Sunday, April 7, 1957

E7

## Chatter Corner

By Jo Stephens



Mrs. Dale Flagg, 3707 Chevy Chase Lake, Chevy Chase, has been appointed membership chairman of the D. C. Chapter of the American Artists Professional League. The new group now is aligned with 2,000 other members across the United States. Their policy and principles are to crusade for a return to the time-honored tenets of beauty, craftsmanship and integrity. In a scathing editorial in "The War Cry," their news bulletin, they state:

"For too long a time, and with our habitual American tolerance, we have stood aside and let the sensationalists and revolutionaries take the center of the stage. We have tolerated, without protest, the initiators of the decadent 'isms' which were spawned abroad some decades ago. We have permitted without public protest, this debauching of all that is noble in art. So long have we tolerated this intrusion that it has now gained a disproportionate place in the American art scene."

The Hon. George A. Dondero, Congressman from Michigan, is leading a fight in Congress against Communism in modern art.

\* \* \*

### Federal Aid to Arts

It is unfortunate that Lillian Gish does not have the power of thinking through the whole problem of Federal aid to the arts. Being an actress (and an excellent one) she is emotional and surely her proposal to create a cabinet post to encourage the arts is an emotional appeal—lacking in sound reasoning.

The huge Federal budget is primarily the result of swollen bureaucracy and the pressures of thousands of special-privilege groups who want their free handout but scream to the heavens about handouts to others. At some place handouts must stop—and this is as good a place as any because the aid-to-arts bills before Congress not only affect architects, but musicians (250,000 of them), dancers (fan and strip, too, I suppose), sports, sculptors, artists of all categories. Being against this bill is like being against motherhood. Now they only want \$2 million, but with all the categories listed and a cabinet member as the chief super salesman for the group—in five years the appropriation will begin to look like the budget for the Defense Department.

One of the pleas is for a larger, more representative, Federal Arts Commission. This is the old Supreme Court packing plan all over again. We now have a perfectly good Fine Arts Commission doing an excellent job.

It is comforting to note that men like Howard Mitchell of the National Symphony Orchestra and Dr. Leo Friedlander, former head of the National Sculpture Society, have the sense and fortitude to voice their opposition to Miss Gish's planned Federal aid to the arts.

Remember — red-blooded Americans everywhere—nothing is free! The back-breaking taxes you are paying today on food, fun and future are the results of 20 years of promotion of the "tax, tax, spend, spend" theory of Harry Hopkins and the New Deal. So I beg you all to rise up and halt this insane boondoggle.

Francis C. Peters,  
President, D. C. Chapter,  
American Artists  
Professional League

### New Artist Group To Show Paintings

An exhibition of paintings by members of the newly organized District Chapter of the American Artists Professional League will be held at the Cosmos Club for the next three weeks.

The group of about 40 paintings was previewed last night at Constitutional Hall on the occasion of the Philadelphia Symphony Orchestra concert.

Following judging of the works by Rowland Lyons and William Walters, these awards were announced:

Oils—First, Polly Wayne Kittelle, "Red Barn at Truro, Mass.," second, Martha Bache, "Harbinger"; third, Dorothy Malony, "Snug Harbor," and

honorable mention, Jeanette Smith, "Struggle With Destiny." Watercolors—first, Jane O'Neill, "Ebb Tide"; second, Dorothy Leef, "Winter, Rock Creek"; third, John Oakley, "The City," and honorable mention, Garber Miller, "After Fiesta."

The District Chapter of the A.A.P.L. received  
 First Award for the Best Group of paintings  
 The Award  
 A Show at the Arts Club



**Gallery Notes**

**Arts Club Displays Art**

THE AMERICAN Art League, Inc., a new group formed by former members of the American Artists' Professional League, is exhibiting at the Arts Club. The exhibition was awarded to the new organization by the Arts Club for having the most outstanding display of works at its May Art Fair last year. First prize in watercolor went to Clem Polesz for a well-handled study, "Low Tide." First prize in oil was awarded to George Rowen for a rather dry study of boats, "Secured." Other works of interest include Garnet Jex's pleasant impressionist landscape; Gertrude Hamlin's watercolor, "Relics," and her rhythmic "Autumn Still Life"; Marian Zimmerman's well-controlled "Thinning Fog"; Theodora Kane's strong "Night in Geneva," and Audrey Glassman's "Pastel Still Life."

stract paintings by Isotta of Switzerland Vienna Barn, 322 Ma Vienna, Va., from 4 with a tea to meet th exhibit to be open d. 4:5:30 p. m., closed and Monday . . . O MONDAY: Exhibit o art by Embassy pers the benefit of the R from 7-10 p. m. at Galleries, to be through June 11 . . . ING WEDNESDAY: Show: Past and Fut the Gres Gallery, whi ing on its summe schedule: Tuesday-Fr 6 p. m.; closed Saturd day and Monday . . . URDAY: Annual Art of the Arts Club, to from 9 a. m. to 7:30 p James Monroe Park, the street from the C case of rain, the Fair held Sunday. Area arti present oils, watercol graphic art in a comp to be judged by Gu

*Art Notes*  
 OPENING TODAY: Ab

Montly... lende  
**MAY FAIR**  
**INTERNAT**

may 23, 24, 25, 26 . . .

at the arts club of washington and james monroe park

Enclose check payable to The Arts Club of Washington, May Fair.

Please send me:

- \_\_\_\_\_ tickets at \$3.50 for Gala buffet and formal dance ( May 23rd
- \_\_\_\_\_ " " \$1.00 " afternoon bridge party (May 24th.)
- \_\_\_\_\_ " " \$2.00 " International Costume Bal (May 24th.)
- \_\_\_\_\_ " " \$2.50 " Fashion Lunch in garden (May 25th.)
- \_\_\_\_\_ " " \$2.50 " Buffet and Gala musical (May 25th)
- \_\_\_\_\_ " " \$1.00 " Gala Musical only (May 25th)

Those wishing to subscribe to all events may do so for a total of \$ 10.00

Your Name .....

Address .....

**THURSDAY MAY 23rd**

FORMAL OPENING OF BAZAAR INTERNATIONALE

BUFFET SUPPER....CHAMPAGNE COCKTAIL

DANCE IN THE GARDEN AND GALLERY

7:00 PM to 1:00 AM \$3.50 per person



**FRIDAY, MAY 24th**

12:00 NOON OPENING OF ART EXHIBIT  
IN JAMES MONROE PARK

BAZAAR INTERNATIONALE  
BRIDGE PARTY....PRIZES  
\$1.00 per person

2:30 PM

INTERNATIONALE COSTUME  
BAL \$2.00 per person

9:00 PM  
to  
1:00 AM



**SATURDAY, MAY 25th**

11:00 AM ART IN THE PARK  
Exhibit in James Monroe Park

1:00 PM LUNCHEON AND FASHION SHOW  
INTERNATIONALE \$2.50 per person

7:00 PM BUFFET SUPPER & MUSICALE  
Presentation of prizes \$2.50 per person

**SUNDAY 26th**

10:00 AM to 3:00 PM

ART IN THE PARK

COFFEE IN THE CLUB



# MAY FAIR INTERNATIONALE

*a gala spring festival of the arts*

# District Artists League Sets Date for Show

Amateur and professional artists of the Washington area are invited to submit painting, sculpture, pottery, leather and other handicraft entries in the 20th Anniversary Exhibition of the District Chapter, American Artists Professional League.

Entries are due on October 8. The show will be held from October 20 to November 12 in the Natural History Building of the Smithsonian Institution, Tenth street and Constitution avenue N.W.

Prize winners will be eligible to show at the grand national exhibit in New York of the league's 28 chapters. Prizes will include the league prize for the top oil painting and The Evening Star award for the best water color.

### Selections October 9

Selections will be made on October 9 by a board including Dr. Thomas Beggs, director of the National Collection of Fine Arts; Miss Florence Berryman, art critic of The Star; Roger Rittase, artist with the Interior Department; William Walter, Washington artist, and Francis C. Peters, president of the District league chapter.

Judging will take place on October 11. Oil and water colors will be judged by Joseph Marulies of New York City. A native of Vienna, he studied in Europe and at the National Academy of Design under Joseph Pennell. He is a member of the American Water Color Society, the Commercial and Graphic Artists, and the Chicago Society of Etchers. He has executed work for the Carnegie Institute, the New York Public Library, the Brooklyn Jewish Hospital and the State Capitol of New York.

### Sculpture Judge

Judging sculpture will be Dorothy Pohiman Michelson, staff lecturer at the National

Louis. She has done sculpture for the Masonic Temple of St. Louis and for private collections, and has had fellowships in Belgium, Holland, the University of London and the Corning Museum of Glass in New York.

The show will tie in with National Art Week to be observed the first week of November.

Paintings submitted for the exhibition must be framed.

Miss Eunice Haden is exhibit chairman, and Mrs. Dorothy Maloney is assistant chairman.

## Metropolitan State

The Metropolitan State Art Contest, sponsored each autumn by the American

Artists Professional League, D. C. Chapter, will open its 20th Annual October 20, to extend through November 11. Entries will be received in the foyer, Natural History Building, Tenth street and Constitution avenue, October 8, from 10 a.m. to 8 p.m. A prospectus and entry blanks have just been mailed to several hundred artists; but those not on the league's mailing list can obtain them from Eunice Haden, Apartment 111, 5112 Connecticut avenue.

\* \* \* \*

# Twentieth Metropolitan State Art Contest

to be held in the National Collection of Fine Arts, Smithsonian Institution, from October 20, 1957, to November 11, 1957, inclusive, under the auspices of the D. C. Chapter, American Artists Professional League, Mr. Francis C. Peters, President.

### Delivery

ALL WORKS RECEIVED TUESDAY, OCTOBER 8, 1957  
in the Foyer of the National Museum, 10th and CONSTITUTION  
AVENUE ENTRANCE from 10:00 A.M. to 8:00 P.M.

### Shipping

No boxes, crates or parcel post packages will be received at the Museum. All cost of transportation must be borne by the exhibitor. All exhibits must be delivered ready for exhibition.

### Exhibits Eligible

Original work by artists and craftsmen now residing in the Washington, D. C., Metropolitan Area and never before exhibited publicly in Washington. Entries must be designed and executed entirely by the entrant.

Work in black and white or color.

Paintings of an objective style, modern or traditional, in oil, watercolor, pastel, tempera, gouache, and mixed media.

Etchings, block prints, drawings, etc.

Sculpture in wood, stone, metal, clay, and mixed media; no impermanent forms such as plasticene, wet clay, etc.

Crafts: ceramics, metalwork, woodwork, leatherwork, enamels, glass, jewelry, and bookbinding.

### Cards and Entry Fee

Fill out all sections; include sale price or state if not for sale; Detach top sections and fasten securely to back of entry; Return bottom section of card with fee on or before October 5, 1957, to: Miss Eunice Haden, 5112 Connecticut Ave., N.W., (Apt. 111), Washington 8, D. C. Fees to be sent by check or money order; Make all remittances payable to the American Artists Professional League, D. C. Chapter.

Entry Fee: \$3.00 for any two entries. A one-dollar charge will be made for each additional entry. (Not refundable)

### Frames

All paintings must be suitably and securely framed, overall dimensions not to exceed 40"x50". Prints to be on standard size mats. Miniatures should not exceed 8x10 inches, including mat and frame. Omit screw eyes and wire.

### Removal of Rejected Work

Rejected work must be called for on Saturday, October 19, 1957, between 10:00 A.M. and 4:00 P.M. at the 10th and Constitution Avenue entrance.

### Removal of Accepted Work

At the close all exhibits must be removed from the Museum on Tuesday, November 12, 1957, between 10:00 A.M. and 8:00 P.M. No accepted work may be removed from the exhibit before that date. Exhibits not called for at that date will be removed to a reliable agent and stored at the artist's expense. The Gallery will not permit storage privileges.

### Sales

Competent people will assist in handling of sales.

### Opening Day

Exhibitors and their friends are invited to be present on Sunday Afternoon OCTOBER 20, 1957, at 3:00 P.M. for the presentation of awards.

### Liability

Neither the D. C. Chapter, American Artist's Professional League, nor the Government will be responsible for any loss or damage to any work submitted, but the utmost care will be exercised in the handling of same.

### Jury and Awards

Jury will be announced later. Awards will be made in each class.

### Officers:

Francis C. Peters  
Garver N. Miller  
P. Wayne Kittelle  
Dorothy Malony  
Dorothy Leef  
Marvin Mangus

Eunice Haden, Exhibit Chairman

Dorothy Malony, Assistant Chairman

For Information call:

In daytime: Mrs. Malony, OT. 4-8028

Evenings: Miss Haden, EM. 3-1558



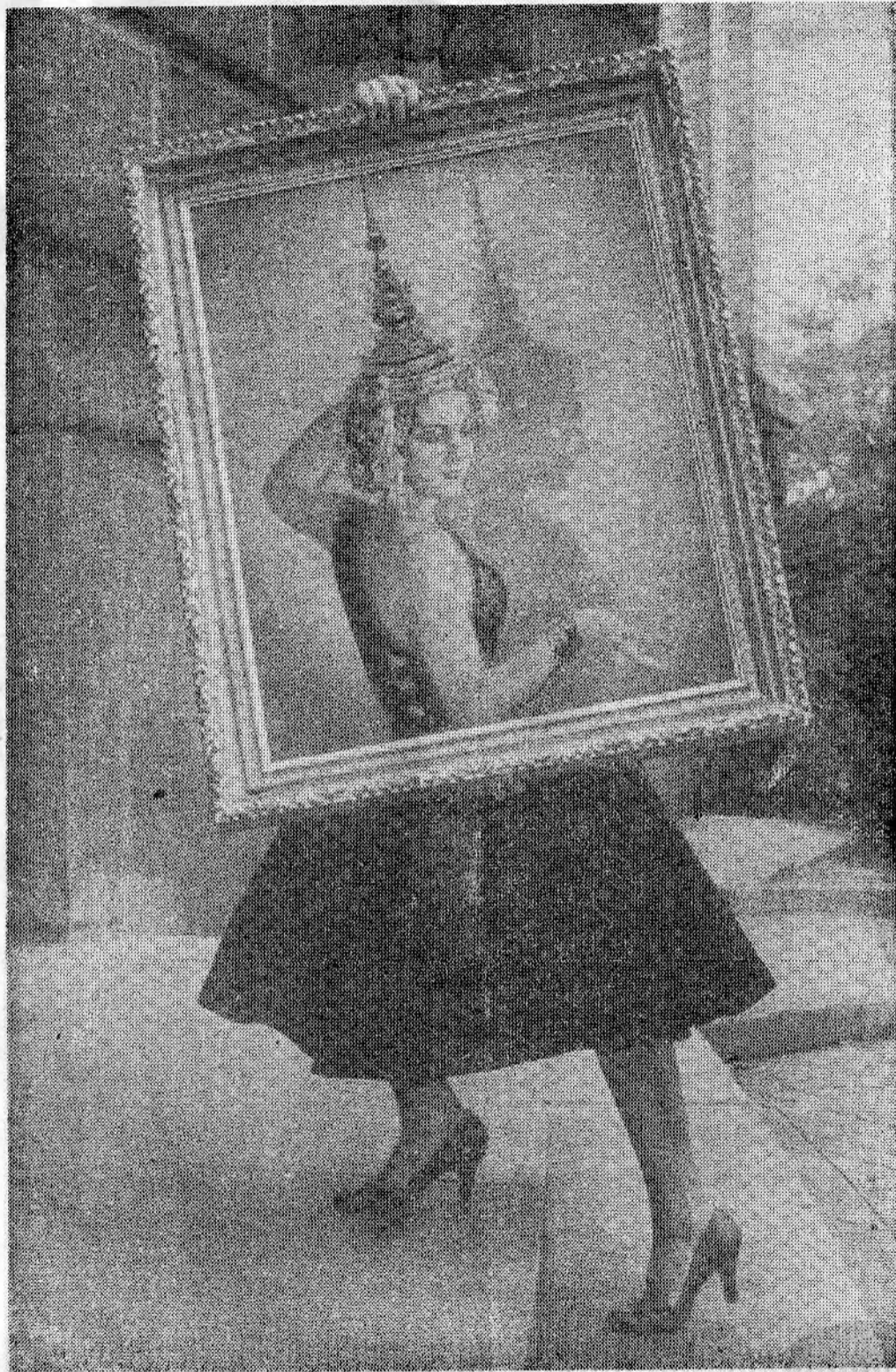
# The WASHINGTON DAILY News

36th Year—No. 288 DI. 7-7777

Entered as Second Class Matter at D. C. Post Office

CITY EDITION

WEDNESDAY, OCTOBER 9, 1957



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SHALL WE DANCE?—"Linda Verril—Dancer," an oil painting by Mrs. Helen Minifie, of 1417 31st-st nw, is carried into the Smithsonian's Natural History Building. It's among works that will go on display there Oct. 20-Nov. 11 in the 20th Metropolitan State Art Contest, sponsored by the D. C. Chapter of the American Artists Professional League.

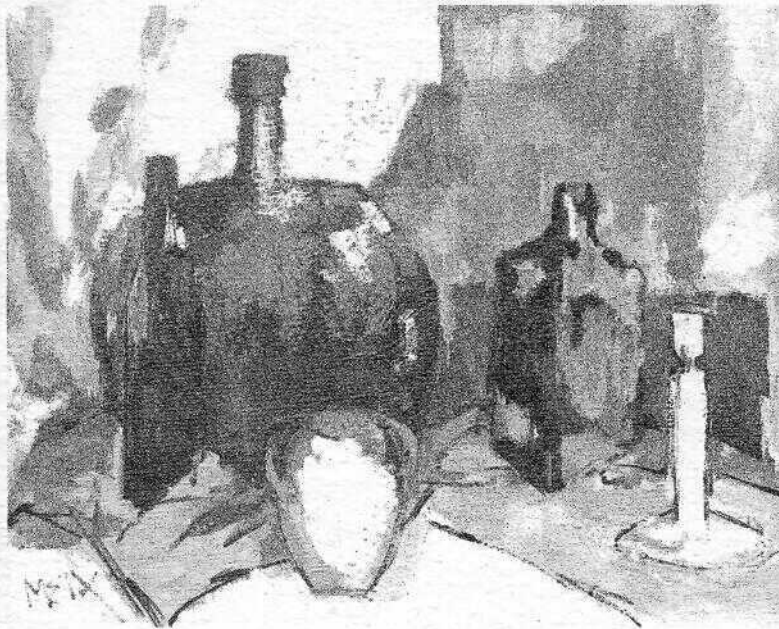
—News Staff Photo by Wellner Streets

TWENTIETH METROPOLITAN STATE  
ART EXHIBITION

UNDER THE AUSPICES OF  
THE D. C. CHAPTER, AMERICAN ARTISTS  
PROFESSIONAL LEAGUE

**1957**

OCTOBER 20 — NOVEMBER 11



SMITHSONIAN INSTITUTION  
THE NATIONAL COLLECTION OF FINE ARTS

Jury of Awards

Joseph Margulies  
New York City

Dorothea P. Michelson  
Washington, D. C.

No.	Name	Title	Price
<u>O I L S</u>			
1.	Phoebe Pryor	Housetop View	\$100.00
2.	Gloria Besser	Point Lookout	65.00
3.	Marisha (Mary Sharp)	Autumn Arrangement	100.00
4.	John Bryans	Quiet Composition	75.00
5.	Ruth Meixner	Miscellany	35.00
6.	Martha Moffett Baché	Avenue Flowers	100.00
7.	Charlotte Miller	Young Clown	50.00
8.	Gail Mercey	D. C. Waterfront	50.00
9.	William F. Walter	Perley Loud's Station	125.00
10.	James F. O'Brien	Cityscape	67.00
11.	Francis C. Peters	Bay Shack	125.00
12.	Donald Robertson	Rue Rustique de Montmartre	250.00
13.	Louis Stern	Arcade	Not for sale
14.	V. H. Leguey - Feilleux	Sunday Fishing on the Potomac	45.00
15.	Robert H. Place	Horned Deity, Guitar and Bagatelle	Not for sale
16.	Ruth Meixner	Composition in Blue and Green	50.00
17.	Ralph de Burgos	Henderson's Castle	300.00
18.	Jo Ann Hunsinger	Decoys	80.00
19.	Elinor H. Jackson	Cathedral	50.00
20.	Joan M. McGuire	Grade School	75.00
21.	Dr. Milton L. Goldman	Still Life and Window	---
22.	V. H. Leguey - Feilleux	A Young Man of Morocco	65.00
23.	Garland Michie	Still Life No. 1	60.00
24.	Clarence H. Steele	Kitchen Mood	150.00
25.	Gloria Besser	Lighthouse on Nantucket	Not for sale
26.	James L. Coffin	A Cross	Not for sale
27.	Walter Bachrach	Quiet Cove	200.00
28.	Elinor H. Jackson	Still Life in White	50.00
29.	James V. Cupoli	Little Boy Lost	200.00
30.	L. H. Sanders	Ladd	75.00
31.	Marie Barnhart	Gems of the Sea	50.00
32.	Elaine Oudine	The Cathedral	150.00
33.	L. H. Sanders	M & V, Summer 1957	200.00
34.	Audrey Glassman	Landscape	Not for sale
35.	William F. Walter	Fishing Boats	100.00
36.	Barksdale Rogers	Boulevard des Capucines	150.00
37.	Walt Green	Composition Nude	300.00
38.	Nance Hall Asher	Birthday Party	150.00
39.	Theodora Kane	Studio Vienna	100.00
40.	Dan Marshall	The Marble Players	100.00
41.	Clarence H. Steele	First Avenue Gothic	100.00
42.	Sarah J. Olmstead	Flowers	50.00
43.	D. Jinx Walker	Circus Clown	150.00
44.	Kathryn W. Smittle	Girl and Book	P.O.R.
45.	Robert H. Place	Still Life With Violin	100.00
46.	Mildred E. Payne	Cartagena	115.00
47.	Elisabeth Houghton	Breezy	75.00
48.	Marvin Mangus	Sweet Valley	100.00
49.	Helen Minifie	Linda Verrill, Dancer	---
50.	Ruth Cunningham	The Deane Shop	40.00
51.	Ruth Houser Williamson	Patterns of Thought	Not for sale
52.	Betty Beaumont Brown	"Will"	35.00
53.	Dr. Milton L. Goldman	From Church Steps, Harpers Ferry	---

No.	Name	Title	Price
54.	Garnet Jex	Mill at Pigeon Forge	\$125.00
55.	Betty Beaumont Brown	Morning Light	75.00
56.	Samuel B. Pratt	Market	150.00
57.	Polly Wayne Kittelle	Route 1, U.S.A.	65.00
58.	Margaret L. Williams	Timberline	100.00
59.	Doris L. Nutt	Still Life with Fruit	75.00
60.	Nannette H. Schweig	Mother and Child	150.00
61.	George M. Rowen	Arrangement with Violin	100.00
62.	Margaret L. Williams	Gargoyles	50.00
63.	Mae E. Harris	Georgetown Spires	35.00
64.	Alice Spencer	Georgetown Corner	---
65.	Helen Clingan	Geranium	Not for sale
66.	M. S. Hardesty	Portrait Study	100.00
67.	Elisabeth Houghton	Doorway	60.00
68.	Robert Hogue	Shackleton's Hut, Antarctic	Not for sale
69.	Nance Hall Asher	Bouquet	100.00
70.	Warren Allin	Girl with Red Scarf	200.00
71.	Ruth L. West	Guitar	85.00
72.	Dan Marshall	Clown	75.00
73.	Roger Rittase	Mountain Crossroads	125.00

#### S C U L P T U R E

101.	J. Ernest Beavin	Euhla	300.00
102.	Valentin Simiancev	Portrait of Mrs. F. Clark	Not for sale
103.	Claire Laufer	Sylvia	65.00
104.	Belle Bellerose	Easter Angel	Not for sale
105.	Marianthe Karaberi	Dr. Praveena Vashi	300.00
106.	Thelma Simms	Head of Girl	200.00
107.	Virginia Wilson	Mother and Child	150.00
108.	Pietro Lazzari	Dr. Carlton Washburne	Not for sale
109.	Inda Lepson	Equivocal	Not for sale

#### M I N I A T U R E S

110.	Marian U. M. Lane	Contentment	40.00
111.	Marian U. M. Lane	Maytime	35.00
112.	Sallie Smalley	Dixie Market	7.50
113.	Sallie Smalley	Marina	7.50
114.	Jeanne C. Whitmore	Rossdhu Castle	25.00
115.	Martha Moffett Baché	Potomac Wharves	15.00
137.	Martha Hall	View on Seine	6.00

#### C R A F T S

116.	Merry Bean	Wonder Tree No. 2	25.00
117.	Merry Bean	Wonder Tree No. 3	35.00
118.	Mabel C. DuBois	Silver Vase	Not for sale
119.	Mabel C. DuBois	Silver Jewelry	Not for sale
120.	Dr. Florence A. Everhart	Enamel on Copper	18.00
121.	Dr. Florence A. Everhart	Enamel on Copper	36.00
122.	Dr. Florence A. Everhart	Enamel Pin	10.00
123.	Vinetta Bianchi	Bird (Feathers)	15.00
124.	Jean Snavelly Holt	Ash Tray	10.00

No.	Name	Title	Price
125.	Jean Snavelly Holt	Ash Tray	\$ 6.00
126.	Gail Mercey	Ceramic	Not for sale
127.	George A. Scheirer	Bookbinding (D. H. Lawrence: Pansies)	75.00
128.	Annette J. Metcalfe	Bookbinding - Sonnets	65.00
129.	George A. Scheirer	Bookbinding - Don Quixote	Not for sale
130.	Annette J. Metcalfe	Bookbinding - Spare Minutes	Not for sale
131.	Hope B. Moore	Silver Pin and Earrings	Not for sale
132.	Vally Possony	Ceramic curry set	25.00
134.	June Y. Reed	Painted Jewelry	10.00
135.	Sophia O. Geesink	Glass Mosaic	350.00
136.	Sophia O. Geesink	Glass Mosaic (Dutch Flowers)	500.00
138.	T. H. Drummond	Campfire	10.00
139.	E. J. Laughlin	Carved Cane	250.00
140.	E. J. Laughlin	Carved Cane	250.00
141.	E. J. Laughlin	Carved Cane	250.00
142.	Sophia O. Geesink	Glass Mosaic	500.00

W A T E R C O L O R S

200.	Sophie DeRomer	Child	Not for sale
201.	Audrey Glassman	Glen Echo	100.00
202.	Robert C. Magio	Ten and Six and Up	150.00
203.	Dorothy Leef	Pines and Snow	75.00
204.	Jane O'Neill	Sunday Afternoon	75.00
205.	Mary Elizabeth King	Lady in Blue	---
206.	Vaughn L. Jackson	Schooners at Wiscasset	100.00
207.	Katherine S. Summy	Flowers of the Field	50.00
208.	John Bryans	Pony Ring	40.00
209.	Dorothy Leef	Water Lillies	75.00
210.	Ralph DeBurgos	Arrangement with Driftwood	300.00
211.	Ruth Perkins Sufford	Interior	---
212.	B. Claffy	Impression from a Cornfield	50.00
213.	Garver Miller	Grand Tetons	100.00
214.	Marlin E. Fenical	High Tide	150.00
215.	Betty Beaumont Brown	Dumbarton	75.00
216.	James L. Coffin	King	70.00
217.	Jacqueline A. Reid	Rollo	Not for sale
218.	William M. Kennedy, Jr.	Key West Light	Not for sale
221.	Esau Notovich	Night Reflections	50.00
222.	Robert W. Nicholson	Late Afternoon	75.00
223.	Robert Andrews	Maine Avenue	45.00
224.	Garver Miller	Red Canyon	100.00
225.	John Loughlin	Incoming Mallards	75.00
226.	John W. Wilson	Adirondack Autumn	---
227.	Marion Zimmerman	Wet Dusk	45.00
228.	Elizabeth V. Nichols	Frivolous Trees	50.00
229.	Constance White	Tea Party	Not for sale
230.	Merle Foshag	Guatemalan Market	50.00
231.	Frank H. Alston, Jr.	Tom's Creek	Not for sale
232.	Theodore Kane	November in Montmartre	100.00
233.	Kathryn S. Lyman	New England Winter	55.00
234.	Joseph Vignola	Old Homestead	30.00
235.	H. Lester Cooke	St. Tropez, France	150.00

No.	Name	Title	Price
236.	Molly Stern	Sara	Not for sale
237.	Elsie Nelson	Still Life	---
238.	Theodora Kane	Across the Tiber	\$100.00
239.	Benjamin Rubin	Easter Service at the Pentagon	50.00
240.	Paul R. Hoffmaster	Ot's Place	40.00
241.	Jean Snavely Holt	Harper's Ferry	30.00
242.	Robert I. Landry	Storekeeper's Helpers	75.00
243.	Clem Poiesz	End of Winter	35.00
244.	Mary Etta Sharpe	Felling Trees	75.00
245.	Robert Andrews	Across the Mall	45.00
246.	D. Robertson	Viaduct	75.00
247.	Jeanette M. Smith	Fisherman's Wharf	50.00
248.	Phoebe Pryor	Pat Whitaker	Not for sale
249.	Robert Hogue	Manhattan	Not for sale
273.	Pierre Landy	Changing New York	---
275.	Paul R. Hoffmaster	Georgetown	40.00
276.	Lottie L. Fahrenbruch	Pasture Gate	30.00
277.	Constance White	Still Life	Not for sale
279.	Jean S. Holt	Housing Project	20.00
280.	Kathryn S. Lyman	The Virginian	55.00

#### S M A L L P A I N T I N G S

250.	Martha Hall	Scene #1	15.00
251.	Marjorie Evans	Pansy Posy	25.00
252.	Mrs. John Taylor	House Tops	Not for sale
253.	Samuel B. Pratt	Storm	20.00
254.	Sallie Smalley	November	15.00
255.	Walt Green	Indian Girl	100.00
256.	John Rogers	Old Daly Mine	---
257.	Hildegarde Van Roijen	Stillness	25.00
258.	Furman Johnson	Calm Waters	10.00
259.	Furman Johnson	Long Shadows	15.00

#### D R A W I N G S & P R I N T S

260.	Jeanne C. Jarvis	Winterswept	10.00
261.	Mary Ellen Randolph	Aquatint	10.00
262.	Mary Ellen Randolph	Aquatint	10.00
263.	Wilda P. Mackenzie	Prologue	15.00
264.	Isabella Walker	Epergne	15.00
265.	Bess MacMaugh	Ringtail	Not for sale
266.	Bess MacMaugh	Great Horned Owl	Not for sale
267.	Evelyn B. Wynne	Always Welcome	25.00
268.	Margaret Clay	Transparency	35.00
269.	John C. Rogers	Georgetown Street	15.00
270.	Peggy Rogers	Studio Corner	5.00
271.	Margaret Clay	Book of the Dead	25.00
272.	Vinton L. Pickens	Seated Girl	30.00
274.	Theodore R. McCann	Tree Pattern	45.00
278.	James V. Cupoli	At Rest	65.00

WASHINGTON, D. C., TUESDAY, OCTOBER 22, 1957



**EVENING STAR AWARD**—"Wet Dusk," prize-winning watercolor by Mrs. Donald Zimmerman, 718 North Overlook drive, Alexandria, is admired by Mrs. Bert Whitaker, 4012 Seventh street N.E. It is The Evening Star award winner in a contest sponsored by the District chapter of the American Artists Professional League at the National Museum.

SMITHSONIAN INSTITUTION  
**THE NATIONAL COLLECTION OF FINE ARTS**  
 REQUESTS THE HONOR OF YOUR PRESENCE  
 AT THE OPENING OF THE  
**TWENTIETH METROPOLITAN STATE  
 ART CONTEST**  
 UNDER THE AUSPICES OF  
**THE D. C. CHAPTER, AMERICAN ARTISTS  
 PROFESSIONAL LEAGUE**  
 SUNDAY AFTERNOON, OCTOBER 20, 1957

*From two to four-thirty o'clock*

In the foyer of the Natural History Building  
 Entrance on Constitution Avenue at Tenth Street, NW.  
 Washington, D. C.

The exhibition will continue Sundays and weekdays 9 a. m. to 4:30 p. m. through November 11th

## District Artist Wins Oil Award

### Water Color Takes Evening Star Prize

"Henderson's Castle," a painting of a former Sixteenth street landmark, won first prize today in the oil painting division of the 20th annual Metropolitan State Art contest at the National Museum.

The artist, Ralph de Burgos of 1303 Wisconsin avenue N.W., also won honorable mention in the water color division. The first prize in water colors went to Mrs. Donald Zimmerman of 719 North Overlook drive, Alexandria. Her work, which received The Evening Star Award, is titled "Wet Dusk."

This year's exhibit includes a record 700 entries by area artists, according to Francis C. Peters, president of the District chapter of the American Artists Professional League, the sponsoring group.

Judges included Joseph Margulies, New York artist, and Dorothea Michelson of the National Gallery staff. The exhibit, at the Natural History building, Tenth street and Constitution avenue N.W., is open daily from 9 a.m. to 4:30 p.m. It will run through November 11.

The other winners:

Oils — second prize, Betty Beaumont Brown, "Will"; third prize, Mary Sharp, "Autumn Arrangement"; first honorable mention, Elaine Oudine, "The Cathedral"; second honorable mention, Dan Marshall, "The Marble Players."

Water colors—second prize, Mary Etta Sharpe, "Felling Trees"; third prize, Marlin E. Fenical, "High Tide"; first honorable mention, Ralph de Burgos, "Arrangement with Drift Wood"; second honorable mention, Constance White, "Tea Party."

Sculpture—First prize, Inda Lepson, "Equivocal"; first honorable mention, J. Ernest Beavin, "Euhla"; second honorable mention, Thelma Simms, "Head of a Girl."

Miniatures—First prize, Jeanne C. Whitmore, "Rossdhu Castle."

Small paintings—First prize, Walt Green, "Indian Girl."

Drawings and prints—First prize, Peggy Rogers, "Studio Corner."

Crafts—First prize, George A. Scheirer, for bookbinding.



## Twentieth Metropolitan State Art Contest

to be held in the National Collection of Fine Arts, Smithsonian Institution, from October 20, 1957, to November 11, 1957, inclusive, under the auspices of the D. C. Chapter, American Artists Professional League, Mr. Francis C. Peters, President.

### Delivery

ALL WORKS RECEIVED TUESDAY, OCTOBER 8, 1957  
in the Foyer of the National Museum, 10th and CONSTITUTION  
AVENUE ENTRANCE from 10:00 A.M. to 8:00 P.M.

### Shipping

No boxes, crates or parcel post packages will be received at the Museum. All cost of transportation must be borne by the exhibitor. All exhibits must be delivered ready for exhibition.

### Exhibits Eligible

Original work by artists and craftsmen now residing in the Washington, D. C., Metropolitan Area and never before exhibited publicly in Washington. Entries must be designed and executed entirely by the entrant.  
Work in black and white or color.  
Paintings of an objective style, modern or traditional, in oil, watercolor, pastel, tempera, gouache, and mixed media.  
Etchings, block prints, drawings, etc.  
Sculpture in wood, stone, metal, clay, and mixed media; no impermanent forms such as plasticene, wet clay, etc.  
Crafts: ceramics, metalwork, woodwork, leatherwork, enamels, glass, jewelry, and bookbinding.

### Cards and Entry Fee

Fill out all sections; include sale price or state if not for sale; Detach top sections and fasten securely to back of entry; Return bottom section of card with fee on or before October 5, 1957, to: Miss Eunice Haden, 5112 Connecticut Ave., N.W., (Apt. 111), Washington 8, D. C. Fees to be sent by check or money order; Make all remittances payable to the American Artists Professional League, D. C. Chapter.  
Entry Fee: \$3.00 for any two entries. A one-dollar charge will be made for each additional entry. (Not refundable)

### Frames

All paintings must be suitably and securely framed, overall dimensions not to exceed 40"x50". Prints to be on standard size mats. Miniatures should not exceed 8x10 inches, including mat and frame. Omit screw eyes and wire.

### Removal of Rejected Work

Rejected work must be called for on Saturday, October 19, 1957, between 10:00 A.M. and 4:00 P.M. at the 10th and Constitution Avenue entrance.

### Removal of Accepted Work

At the close all exhibits must be removed from the Museum on Tuesday, November 12, 1957, between 10:00 A.M. and 8:00 P.M. No accepted work may be removed from the exhibit before that date. Exhibits not called for at that date will be removed to a reliable agent and stored at the artist's expense. The Gallery will not permit storage privileges.

### Sales

Competent people will assist in handling of sales.

### Opening Day

Exhibitors and their friends are invited to be present on Sunday Afternoon OCTOBER 20, 1957, at 3:00 P.M. for the presentation of awards.

### Liability

Neither the D. C. Chapter, American Artist's Professional League, nor the Government will be responsible for any loss or damage to any work submitted, but the utmost care will be exercised in the handling of same.

### Jury and Awards

Jury will be announced later. Awards will be made in each class.

### Officers:

Francis C. Peters  
Garver N. Miller  
P. Wayne Kittelle  
Dorothy Malony  
Dorothy Leef  
Marvin Mangus

Eunice Haden, Exhibit Chairman

Dorothy Malony, Assistant Chairman

For Information call:

In daytime: Mrs. Malony, OT. 4-8028

Evenings: Miss Haden, EM. 3-1558

## ARTISTS AND EXHIBITIONS

# American Art League 20th Anniversary Show

By FLORENCE S. BERRYMAN

The 20th anniversary exhibition of the D. C. Chapter, American Artists Professional League, opened last Sunday afternoon in the foyer of the Natural History Building, Tenth street and Constitution avenue, with a large audience on hand for the presentation of 18 awards in various classes. A preliminary news story was in The Sunday Star September 29 (page A-34) and an illustration of "Wet Dusk" watercolor by Marian Zimmerman, which received The Evening Star prize, and complete list of awards in The Star last Tuesday.

This is the first annual since the D. C. Chapter was reorganized last winter. As heretofore, it is the largest local annual of conservative work, and is composed of competent, knowledgeable paintings, sculpture, graphics and crafts. It is free of primitives and what appeared to be copies of photographs, which dimmed the luster of some earlier editions.

### Selected Works

The Metropolitan has an average of 700 to 1,000 entries each year. From such a total, 280 works were selected for the current display. These are well hung and arranged, respectively, and do not appear crowded, as some former shows did. Entries in modern idioms were few, and the proportion of such in the show is correspondingly infinitesimal. But two of the three award-winning sculptures are abstractions: Inda Lepson's man and woman "Equivocal" (first award) and Thelma Simms' compact little head of a girl, with incised features (second mention). In J. Ernest Beavins' little kneeling nude (1st mention) the grain of the wood is beautifully brought out.

Ralph de Burgos turned "Henderson's Castle" ruin (1st oil award) into a pleasing rose and green pattern with variegated textures of foliage and old brick. (A rosy glow also suffuses his "Driftwood" still life which fetched him 1st watercolor mention.) The two mentions in oil seemed to me exceptionally good: Elaine Oudine's "Cathedral," allover pattern semi-abstract in effect, of architectural forms with the subdued glow of stained glass and linear overlay of tree branches; and Dan Marshall's "Marble Players," their diagonal position giving the absorbed boys a dynamic quality. Another outstanding figure painting with a strong sense of immediacy is V. H. Leguey-Feilleux' "Sunday Fishing on the Potomac."

### Well-Deserved Honors

The second and third watercolor prize winners, too, obviously deserved their honors. Mary Etta Sharpe emphasized in her naturalistic "Felling Trees" the vertical and diagonal lines of trunks into an effective design. Marlin Fenical's "High Tide" is distinguished because of the bravura of its execution.

The craft section, I regret to note, is the smallest I have seen in any of these annuals. Its size, however, was set by the comparatively small proportion of entries in craft media. First award in crafts went to veteran bookbinder George A. Scheirer's "Don Quixote," exquisitely bound in warm tan morocco with elaborate gold and color tooling in an ivy leaf and foliated pattern. Another book by him, and two by Annette Metcalfe are gems in this beautiful craft which today has so few practitioners. The art of illumination is still another with few exponents; it is gratifying to

see two flawless examples by Marian U. M. Lane, whose illumination for the Cathedral each year is its most popular Christmas card.

### Appealing Show

The public should find something to enjoy in every alcove in this exhibition. There is Old World warmth, for instance, to the unpretentious "Bay Shack" by Francis Peters (president of the D. C. Chapter) in the first alcove, the 14 paintings which include landscapes and urban scenes, harbor and waterfront themes, figures, still life and flowers. While the catalogue includes prices of most of the exhibits, those in charge of the show have instituted a "silent auction" whereby a visitor may deposit in a box at the entrance, the top price he would pay for a chosen work. The exhibition remains through November 11.

\* \* \* \*

THE SUNDAY STAR, Washington, D. C.  
SUNDAY, OCTOBER 27, 1957

E-7



**PRIZE WINNER**—"Henderson Castle" ruin, by Ralph de Burgos, which fetched first prize for oil paintings in the 20th anniversary exhibition of the District of Columbia Chapter, American Artists Professional League, at the National Museum.—Star Staff Photo.

# Metropolitan State Art Show, Best Yet, Ends Soon

ONLY MONDAY remains to see the 20th Metropolitan State Art Exhibition at the Smithsonian's National Collection (Natural History Building). This show is the best yet in this series of exhibits devoted to representational painting. By cutting the number of works and ap-

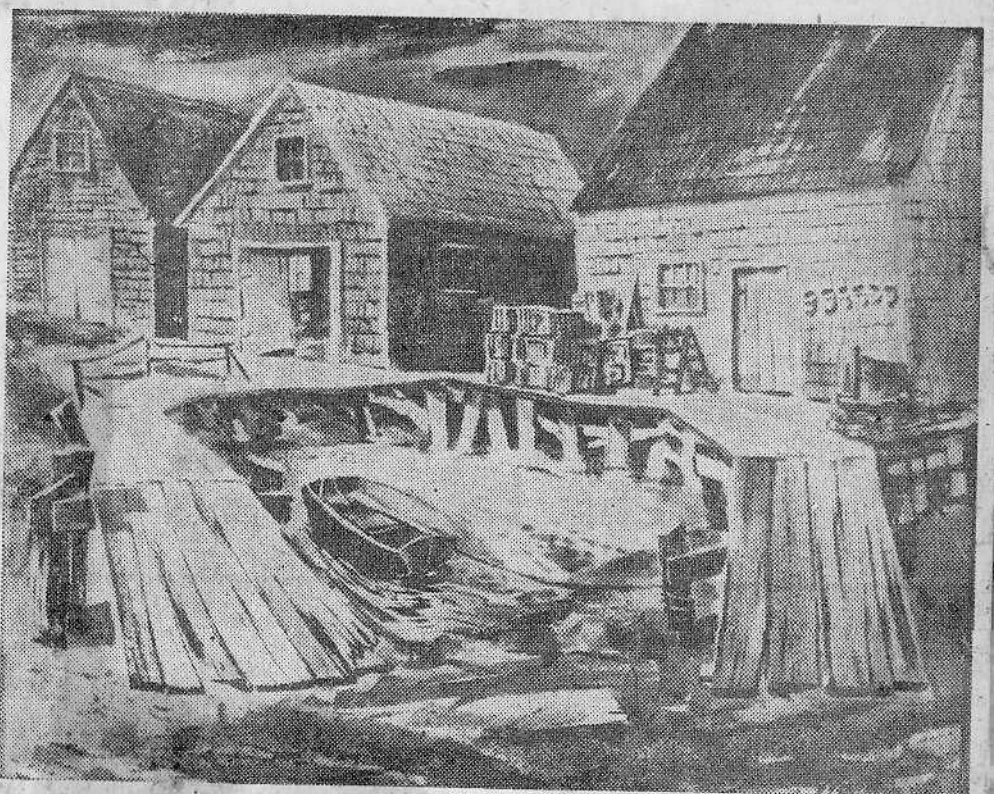
plying more professional standards, the level of work has been made substantially higher. The 278 works range from photographic realism to decorative semi-abstract, and cover the fields of oils, watercolors, miniatures, drawings and prints, as well as bookbinding, enamelwork, sculpture and crafts.

For further information call Juniper 9-1793.

RALPH DE BURGOS announces art classes in painting and drawing at his Georgetown school, 1303 Wisconsin ave. nw., and at his new school in Virginia in partnership with Ruth L.

## Art Calendar

- AMERICAN INSTITUTE OF ARCHITECTS**, 1741 New York Ave. nw. Weekdays, 9-5; Sunday, 2-5; closed Monday. Half a Century of Architectural Education; through Nov. 27.
- ARENA STAGE**, 26th and D sts. nw. Open during performances. Evelyn Marx & Danny Pierce; through Nov. 30. (Arranged by IFA Galleries.)
- ARTISTS' MART**, 1361 Wisconsin ave. nw. Monday-Saturday, 9:30-5:30. Dec. Ferriter, Von Maknus; through Nov. 28.
- ARTS CLUB**, 2017 I st. nw. Daily, 11-5. Gladys Milligan; through Nov. 15.
- ART RENTAL GALLERY**, 505 18th st. nw. Tuesday-Friday, 11-5; Saturday-Sunday, 2-5; closed Mondays. Group Show; through Dec. 8.
- BARNETT ADEN GALLERY**, 127 Randolph place nw. Daily, 12-7; Sunday, 2-5. Fourteenth Anniversary Exhibition; through Dec. 30.
- COLLECTORS' CORNER**, 1625 Wisconsin ave. nw. Tuesday-Saturday, 10-4; Thursday, 10-9; Sunday, 3-5; closed Mondays. Sculpture by Alfred van Loen; through Nov. 30.
- COLONY LOUNGE**, 1727 De Sales st. nw. Monday-Saturday, 11-10. Theodore McCann; through Nov. 15.
- CORCORAN GALLERY**, 17th st. at New York ave. nw. Closed Mondays; Tuesday-Friday, 10-4:30; Saturday, 9-4:30; Sunday, 2-5. American Paintings and Sculpture; the Clark Collection.
- U. C. TEACHERS' COLLEGE**, Harvard and 11th sts. nw. Monday-Saturday, 9-4:30; Monday and Wednesday, 7-9; closed Sundays. Artists on Capitol Hill; through Nov. 29.
- DOMING GALLERY**, 1628 Wisconsin ave. nw. Daily, 10-6:30; Thursday, 10-9. Stefan Lokos; through Nov. 20.
- DUPONT THEATER GALLERY**, 1332 Connecticut ave. nw. Daily, 11-11. Caricatures by Aline Pruhoff; Nov. 12-Dec. 23.
- FANTASY GALLERY**, 1332 Connecticut ave. nw. Daily, 10-6:30. Closed Sunday. Marcello Stolanovich; through Dec. 7.
- FRANZ BADER**, 1705 G st. nw. Monday-Saturday, 9-6. Yuen-Yuey Chinn; through Nov. 11. "Twelve by Twelve," Nov. 12-Dec. 2.
- FRER GALLERY**, 12th st. and Jefferson dr. sw. Daily, 9-4:30. Works of art from Far East, Near East and India. Paintings and prints by Whistler, Isanici; through Nov. 27.
- GEORGE WASHINGTON UNIVERSITY LIBRARY**, 2623 G st. nw. Monday-Saturday, 9 a. m.-10 p. m.; Saturday, 9-5; Sunday, 2-6. Arthur K. D. Healy; through Nov. 27.
- GEORGETOWN PUBLIC LIBRARY**, Wisconsin ave. at R st. nw. Monday-Saturday, 9-9; closed Sunday. Josephine Danforth; through Nov. 30.
- GREY GALLERY**, 1744 Columbia rd. nw. Daily, 11-7; Sundays, 2-5. Closed Mondays. Cuevas of Mexico; through Nov. 16.
- HOWARD UNIVERSITY GALLERY**, 2401 6th st. nw. Monday-Friday, 9-5. Faculty exhibition; through Nov. 30.
- IFA GALLERIES**, 2623 Connecticut ave. nw. Monday-Saturday, 9:30-6. Richard Lehey; Nov. 11, 30.
- INSTITUTE OF CONTEMPORARY ARTS**, Corcoran Gallery 43, 17th st. and New York ave. nw. Frank Lloyd Wright; through Dec. 8.
- JEFFERSON PLACE GALLERY**, 1216 Connecticut ave. nw. Monday-Saturday, 11-6; Thursday, 11-9. Marty Owen; Nov. 12-Dec. 7.
- LIBRARY OF CONGRESS**, 1st st. and Independence ave. se. Monday-Saturday, 9 a. m.-10 p. m.; Sundays and holidays, 11:30-10. The Gutenberg Bible; the Great Bible of Mainz; the Gettysburg Address.
- LOEW'S CAPITOL**, 1326 F st. nw. Daily, 10:45 a. m.-11:45 p. m. Artists on the Arts; through Nov. 30. (Arranged by IFA Galleries.)
- MILICENT CHATEL GALLERY**, 1675 Wisconsin ave. nw. Daily, 4-7. Cecelia Rogers; through Nov. 30.
- NATIONAL ARCHIVES**, Constitution ave. at 7th st. nw. Monday-Saturday, 9 a. m.-10 p. m.; Sundays and holidays, 1-10. Declaration of Independence, the Constitution, the Bill of Rights and the Formation of the Union and States of the Union exhibits.
- NATIONAL GALLERY OF ART**, 6th st. and Constitution ave. Monday-Saturday, 10-5; Sunday, 2-10. Paintings and sculpture from the Mellon, Kress, Widener Collection, with gifts from other donors, Gutenbergian Collection, Rosenwald Collection, miniatures and prints. New additions to Kress Collection; 20th-century French paintings from the Chester Dale collection. William Blake; through Dec. 1.
- OBELISK GALLERY**, 3241 P st. nw. Tuesday-Saturday, 11-6; Sunday, 3-6; closed Mondays. Kishio Murata and Brian Flores; through Nov. 13. European Masters of Our Time; Nov. 15-Dec. 1.
- PAN AMERICAN UNION**, 17th st. and Constitution ave. nw. Monday-Friday, 9-5; Saturday, 9-4; Sunday, 1-5. Raquel Former and Alfredo Bisatti; through Nov. 16.
- PHILIP BELL'S STUDIO** 33, 3354 M st. nw. Tuesday-Saturday, 1-5. Hungarian Folk Art; through Nov. 14. Political cartoons by Rowlandson, Cruikshank and Gilray; Nov. 15-Dec. 31.
- PHILLIPS GALLERY**, 1600 21st st. nw. Monday, 11-10; Tuesday-Saturday, 11-5; Sunday, 2-7. Modern European and American paintings. Marjorie Phillips; through Nov. 26.
- PLAYHOUSE ART GALLERY**, 727 15th st. nw. Daily, 11-1:30. Artists' Pets; through Dec. 1.
- SCULPTORS' STUDIO AND GALLERY**, 1227 Wisconsin ave. nw. Monday-Saturday, 10-12; Tuesday-Saturday, 1-3; Monday-Friday, 7:30-9:30. Faculty exhibition; through Nov. 30.
- SILVER SPRING ART GALLERY**, 9216 Flower ave. Daily, 10-8. Prints, drawings and photographs; through Nov. 21.
- SMITHSONIAN INSTITUTION**, 10th st. and Constitution ave. nw. Daily, 9-4:30. National collection of fine arts. Division of Graphic Arts; permanent collection in anthropology, natural history, American history, arts, engineering and aeronautics. Natural History Building; 20th Metropolitan State Art Contest; through Nov. 11.
- STUDIO GALLERY**, 814 Prince st.—Alexandria. Daily, 2-6. Jennie Lea Knight; through Nov. 16.
- TEXTILE MUSEUM**, 2320 S st. nw. Monday, Wednesday, Friday, 2-5. Rugs and textiles of Near East, Far East and Peru. Special exhibition. Main Gallery. Persian rugs and textiles.
- VEERHOFF GALLERIES**, 1512 Connecticut ave. nw. Monday-Saturday, 9:30-6. Closed Sundays. Guy Wissme; Nov. 16-Dec. 7.
- WASHINGTON CATHEDRAL**, Massachusetts ave. and Wisconsin ave. at Woodley rd. nw. Daily and Sunday, 9-5. Religion and Man in Contemporary Art; through Dec. 28.
- WATKINS GALLERY**, American University, Massachusetts and Nebraska ayes. nw. Daily and Sunday, 2-5; closed Saturdays. Belisario Contreras; Nov. 17-Dec. 6.



"LOW TIDE, WELLFLEET"—This water color by Marlin Fenical, on display in the Art Club's Winter show, received a prize in the Metropolitan State Art Contest last October.

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**American Art League**

The American Art League, launched last month, is the former District of Columbia chapter of the American

Artists' Professional League which has withdrawn from the national organization to become an independent local group.

The league has a show of its members' work in the assembly hall of the Cosmos Club through April 30. It comprises representational paintings in oil, watercolor and pastel, selected and hung by a jury of Washington artists and judged by a nonmember artist.

Awards are: Oil, first, "Cartagena" by Mildred Payne; second, a simplified figure in interior by B. B. Brown; third, a misty harbor scene by Dorothy Malony. Watercolor, first, "Fishing Boat" by Jo Danforth; second, "Surf at Point Lobos" by Gertrude Hamlin; third, a dark, harsh landscape by Marian Zimmerman. Awards for the two sculptures have no meaning, since that is the total on view. Claire Laufer's portrait head of Hemingway is a convincing likeness; but the work which won second award is characterless and superficial.

I liked also oils by Ralph de Burgos, James O'Brien, Marie Barnhard, Garnet Jex and Walter Bachrach; watercolors by Vaughn Jackson and Barbara Russell, and Sophie de Romer's pastel "Back Yard in Snow," one of the show's best works.

Alexander Zircov of Israel.  
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**League's Second**

The second members' show of the American Art League at the Arts Club, through next Friday, is the "award" from the club to this group of artists for having had the best group exhibition at the club's 1957 May Fair. The selection and awards jury were nonmembers of the league: Gustav Trois, Rowland Lyon, Sheffield Kagy and William F. Walter. All are represented with meritorious paintings as an introduction to the show.

Oil awards were given to George Rowen's boat at a wharf, Ruth West's old houses after a shower and Audrey Glassman's high-keyed, sketchy still life. Awards in watercolor went to Clem Poiesz' "Low Tide," Gertrude Hamlin's still life of old bottles, etc., and Louis Stern's "Conversation" (the most interesting work). The only sculpture on view, a figure pyramidal in pose by Valentin Simiancev, received an award.

The American Art League is composed of artists who work generally in traditional idioms. But there are a few semiabstract paintings in this show.

THE WASHINGTON POST and TIMES HERALD

**NEW OPENINGS**

LIVING TODAY: ARCHITECTURE AND DECORATIVE ARTS, Corcoran Gallery of Art, April 18-June 22.  
SWEDISH TEXTILES TODAY, National History Museum, Constitution avenue at Tenth street N.W., April 19-May 11.  
PAINTINGS BY NEW AMERICAN ART LEAGUE OF WASHINGTON, Cosmos Club, 2121 Massachusetts avenue N.W., Current-April 30.  
PAINTINGS BY ALICE ACHESON, Franz Bader Gallery, 1705 G street N.W., Tuesday-May 5.  
PAINTINGS BY ROWLAND LYON, D. C. Teachers College, Harvard and Eleventh streets N.W., Wednesday-May 14.  
PAINTINGS BY HUGHIE-LEE-SMITH, Howard University Art Gallery, Tomorrow-May 6.  
POLYCHROME CEMENT PAINTINGS BY PIETRO LAZZARI, I.F.A. Galleries, 2823 Connecticut avenue, Tuesday-May 3.  
PERSIAN MINIATURE PAINTINGS BY JA'FAR SHOJA, Middle East Institute, 1761 N street N.W., Current-April 21.  
WOODBLOCK PRINTS BY CONTEMPORARY JAPANESE ARTISTS, opening the new Hiratsuka Nippon Gallery, 3144 N street N.W., Current-April 20.  
NEW GROUP SHOW OF PAINTINGS, The Art Rental Gallery, 303 Eighteenth street N.W., Tuesday-May 1.  
10th ANNUAL ART CLUB SHOW, George Washington University Library, 2023 G street N.W., Current-May 4.  
WATERCOLORS BY ANN GOSHDIGIAN, Alexandria Public Library, Current-April 15.  
PAINTINGS BY JOYCE DOYLE, Veerhoff Galleries, 1512 Connecticut avenue N.W., Current-April 18.

The newly formed AMERICAN ART LEAGUE is holding a show of its members' work through the end of the month at the Cosmos Club. Since even the prize-winners showed little competence, suffice it to mention them: Mildred Payne, first prize in oil for a view of "Cartagena"; Josephine Danforth, first prize in watercolor for a fishing boat, Provincetown; Mrs. C. Pratt Brown, second prize, oil, for "Pensive"; Valentin Simiancev, second prize, sculpture, for a head; Dorothy Malony, third prize, oil, for "Fog Bound"; Marian Zimmerman, third prize, watercolor, for "Mosaic." Present but not prize-winning were three good works by Theodora Kane, Ralph de Burgos and Audrey Glassman.

# A A L

## THE BULLETIN

OF THE AMERICAN ART LEAGUE INC.

"The learned understand  
the reason of art; the  
unlearned feel the pleasure.--"

Quintilian

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VOL. 1 -- NO. 1

Washington, D. C.

September, 1958

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### MESSAGE FROM THE PRESIDENT

Autumn's haze hangs early on the landscape this year. Cool, crisp nights and the slanting rays of the golden sun create an urge that will not be denied the true artist - to paint.

Likewise, those of us with organizational responsibilities also feel the need to get the wheels turning - and early - for the many exciting programs coming up!

December brings our biggest event - The Metropolitan Show of the American Art League, which will be held in the Rotunda of the Smithsonian Institute.

The 100th Anniversary of the Ranger Fund Exhibition will hang at the same time creating great interest locally and nationally in both shows featuring traditional painting!

Our new organization will go into high gear with a membership drive for artists and patrons together with a fund raising drive to promote American Art and Artists in Washington.

We need many enthusiasts with much enthusiasm. How about letting us know your preferences on Committee service?

Francis C. Peters  
President  
A.A.L. Inc.

### OFFICERS ELECTED AT SPRING MEETING

At the spring meeting held for the entire membership, a full quorum attended, thereby making it possible to elect the officers for the coming year. The results produced the following elections: President, Francis C. Peters; Vice-President, Garver Miller; Secretary, Jane O'Neill; Treasurer, Dorothy Malony, along with Walter Bachrach who will act in Dorothy's absence. Polly Kittelle, second Vice President; Helen Clingan, Corresponding Secretary; Exhibition Chairman, Ralph DeBurgos, and Membership Chairman, Marion Zimmerman.

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### GARNET W. JEX APPOINTED

After lengthy discussion of the rules and regulations regarding exhibitions of the art endeavors of the members of A.A.L., it was decided that the president should appoint a chairman who would set up a committee of ten members. They will look into the matter of how to better handle all future shows. Even though the work involved with each event has been well planned in the past, most of the labor has fallen to a few. Garnet Jex graciously accepted the appointment as chairman so let's all cooperate with him, the committee, and do our share when called upon to do so.

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## FINANCIAL REPORT

The report by the treasurer at the full members meeting was one surrounded by an aura of BLACK - a color many of you do not like to squeeze on to your palettes - but in this case, the hue was most welcome. During the past year the League received an income of about 1700 dollars and we are starting off the fall season with approximately 300 dollars in the treasury. The expenditures - in general - went toward the re-organization matter, prize money, and exhibition costs. With such a nest egg to hatch out and no re-organization needed in the foreseeable future, we are beginning to see our way toward the higher rungs of the ladder - someday (who knows) we might be able to proudly present a 1000 dollar first prize.

## NEWS OF MEMBERS

DOROTHY MALONY writes from far places that she has been up and down every mountain the west has to offer and from all indications she will be ascending the descending for at least another month.

HELEN CLINGAN made several trips to Gettysburg and the Eastern Shore to do some water color sketching -- EDNA DAVIES went on a photographing spree in Massachusetts-- VIRGINIA LEQUEY-FEILLEUX spent the summer baby tending her new daughter Monique who arrived just thirteen months after her big sister. Says Virginia - "But we LIKE little girls" --- and to add to the female population of her household she now has her mother-in-law with her who just arrived straight off the boat from Marseilles, France to live in the U.S.A. for ever -- so Virginia is now learning to "parlez" in French. GALE MERCEY is attending American University at night and Corcoran during the day while working toward obtaining a teaching certificate for high school. JAMES O'BRIEN sold quite a few paintings during his exhibition at Del's Gallery during the month of July. ELAINE OUDINE made elaborate plans to go home to England after a twenty year absence and after making herself an entire new wardrobe the trip was cancelled - the summer was not a total loss however, as she had several paintings on exhibition at the Coffee Shop in Georgetown during September. RUTH WEST has been teaching landscape classes for children, painting in the middle west and has started a portrait of her son. KATHERINE SUMMY painted in the rain for five weeks in Massachusetts and then went south to Frederick, Md., where she whipped off three landscapes in one week. DR. MOTLEY was ambling across a country lane in search of a spot to paint - he never found the scene because the next thing he saw was a blank wall of a hospital room at Walter Reed where he has been for several months with two broken legs. All the members of A.A.L. wish you a speedy recovery, doctor. IO ALLMAN captured on canvas some scenes all the way from Nags Head to the Great Smokies -- EDITH ADAMS has been preparing courses for her pupils of the fall term

"VOYAGE TO THE UNKNOWN", the title of Polly Kittelle's just published book, might best be described in a quote from an international magazine - The Diplomat - which concluded its review of the "VOYAGE" with: "The theme is not a new one. Indeed with variations it has been explored since Socrates, but this book ties loose ends of foggy theorizing into a knot of plausible evidence that communication with the spirit world can be as helpful as it is illuminating."

A.A.L. PORTRAIT PAINTERS COMPLETE  
IMPORTANT COMMISSIONS

Betty Brown has completed portraits of Mrs. A. J. Pessel (her husband is head of Matson Line); Mrs. Charles Teague (her husband is the Congressman from Calif.) Mrs. P. M. Patrick of Rock Hill, S. C.; Mrs. Wm Passano and Mr. Harry Ogden of Gibson Island, Md.

Roma Harlan has completed portraits of three past presidents of the National Guard - Sen. Ed. Martin of Penna.; Gen. Ellard Walsh and Gen. Rickard who was the Provost Marshal under Gen. Eisenhower during World War II.

at Montgomery Junior High but found time to splash off a few water colors -- HELEN AEBERLI has been in Rochester, N. Y., visiting her son since mid-March -- LEE ATKYNS is studying for the ministry at the church of Divine Science and has another year and a half to go before he will be ordained. KATHERYN DIMMETT will move during the last two weeks of October to their new home at 5801 Massachusetts Avenue -- LILLIAN BRICKER, who already runs a seventy-three bed sanitarium, has added thirty-five more beds, a therapy room, a recreation room, dining room, public speaking and inter-com system - but she turned out thirty-six paintings in sixty-three days while in Rockport and environs. BETTY BROWN, GERTRUDE HAMLIN, and MARION ZIMMERMAN returned to their favorite summer art school at Burnsville, N. C. -- Betty and Gertrude will be studying painting at American University this winter and Marion has joined the Bookatz School. JO GOODALE attended a writers conference on the Isles of Shoals, Massachusetts and then proceeded to Fire Island where she finished five paintings. MARTHA BACHE has articles on her silent auction in four magazines this month.

No doubt other A.A.L. members have been accomplishing great things this summer but if you don't answer the phone how can we find out?

GOOD PAINTING!!

SMITHSONIAN INSTITUTION

THE NATIONAL COLLECTION OF FINE ARTS

REQUESTS THE HONOR OF YOUR PRESENCE

AT THE OPENING OF THE

TWENTY-FIRST ANNIVERSARY OF THE METROPOLITAN ART EXHIBITION

SPONSORED BY THE AMERICAN ART LEAGUE

ON WEDNESDAY, DECEMBER 3, 1958

FROM 8:00 TO 10:30 P. M.

In the Rotunda of the Natural History Building

Open daily, except Christmas Day, through January 4, 1959

# Art Winners Receive \$800 Awards Tonight

Winners of the 21st Washington Metropolitan Art Exhibit opening tonight at the Smithsonian Institution will receive more than \$800 in awards at the Natural History Building.

The winners selected yesterday among some 800 entries by area artists and the categories were:

John Bryans of 4207 North Twenty-third street, Arlington, Va., water colors, \$100 prize.

Josephine Danforth of 3227 South Utah street, Arlington, water colors, \$50 award.

Jane O'Neill of 4541 North Nineteenth street, Arlington, water colors, \$50 prize.

In the oils category, Tracy Coleman of North Spring Brook road, Colesville, Md., won a \$100 award. Another winner in the category was Russ Henrickson of 5502 Fontana place, Springfield, Va.

Winner of the \$75 sculpture award was Don Turano of 3311 Chillum road, Mt. Rainier, Md.

The prints, drawing and pastel award went to Gustav Trois of 9946 Cottrell Terrace, Silver Spring, Md.

The exhibit will be open to the public during visiting hours

through January 3 at the museum, Tenth street and Constitution avenue N.W.

Firms contributing prize money for the show include the George F. Muth Co., Hahn's Shoe Stores, Grummacher Art Supplies and Kosto's, Inc.

Judges of the contest were Ogden Pleissner, a New York art authority; Andrew Wyeth, a painter from Chads Ford, Pa., and Walker Hancock, a sculptor from Gloucester, Mass. All three served on the Smithsonian's Fine Arts Committee.



## ARLINGTON ARTIST WINS STAR AWARD

Francis C. Peters (left), president of the American Art League, and John A. Bryans, 4207 North Twenty-third street, Arlington, discuss Mr. Bryans' prize-winning water color, "Falls of the Genesee," in the 21st Washington Metropolitan Art Exhibit at the Smithsonian Institution's Natural History Building. The painting won The Evening Star award of \$100. The exhibition continues through January 3.—Star Staff Photo.

## \$800 in Prizes Slated for Art in Smithsonian Show

Area artists exhibiting work in the 21st Washington Metropolitan Art Exhibit opening December 3 at the Smithsonian Institution will be competing for more than \$800 in prize money, it was announced today.

Prizes of \$150 each will go for the top oil and water color, and the sculpture winner will receive \$100, according to the American Art League, Inc., exhibit sponsor.

Entries for the show, expected to attract some 1,000 amateurs and professionals, will be accepted from 10 a.m. to 8 p.m. Saturday at the Smithsonian's Natural History Building, Tenth street and Constitution avenue N.W.

Firms contributing prize money for the month-long show include the George F. Muth Co., Hahn's Shoe Stores, Grummacher Art Supplies and Kosto's, Inc.

### Artists Invited

The 21st annual Metropolitan Art Exhibition will open in the Natural History Building, December 3, under auspices of the American Art League. Entries will be accepted in the foyer, Tenth street and Constitution avenue, next Saturday from 10 a.m. to 8 p.m. Application blanks are available at 2029 M street N.W.

The Artists Mart, 1361 Wisconsin avenue N.W., in-

### Art in Washington

THE UNDISCERNING EYE and the erring taste are meanwhile having a field day at the Smithsonian, where, in the cathedral-like rotunda, the Academicism's Last Stand is defending the bastions of the banal and the obvious. First, a Henry Ward Ranger Centennial Exhibition pays tribute to some acres of canvas which regrettably will hang in the Smithsonian's art gallery when it gets one. The fact that half the names of the artists are unknown today, and that Thomas Moran, Cecilia Beaux, George Luks, Ernest Lawson and Daniel Garber must defend the rest of American art (no Dove, no Homer, no Ryder, no Bellows, no Henri, no Glackens, no Maurer—but why go on?) makes the blood run cold. Enough said that the paintings were selected by the National Academy of Design in New York.

The 21st Annual Washington Metropolitan Art Exhibit encircles the Ranger show like a snail and demonstrates effectively how much bad painting is still being done today. Although the press releases promised 1400 entries from 600 area artists, the 86 works finally chosen are indication enough of the awful job that must have faced the jury.

Professional works were submitted by Katherine Hobbs, Russell Hendrickson, Marlin Fenical, Ralph de Burgos, Robert Kuhn, B. W. Allen Jr., Don Turano, Rowland Lyon, Gustav Trois, Essu Motovich, John Bryans, Dorothy Leef and Betty Rowe. The rest are on the student or amateur level.



## 21st Metropolitan

The 21st Washington Metropolitan Art Exhibition which opened early in December, to remain through January 4, is numerically the smallest edition I have seen in the series. Arranged in the outer circle of the Natural History Building's rotunda, it comprises just over 60 oils, watercolors and graphics, and about 15 sculptures.

Dedicated to sound work in any technique, with emphasis on conservative or representational, this exhibition tops all its predecessors in the proportion of work in modern idioms. Four of the 10 awards went to modern works. Factual data and a list of winners were published in The Star December 3, and the following day, a photograph of John Bryans and his "Falls of the Genesee," which fetched The Evening Star prize of \$100. This interesting, competently painted watercolor should prove a popular winner.

The other watercolor

awards, too, were given to deserving representational items: Jane O'Neill's "Hunters" in sun-flecked woods (Grumbacher prize), and Josephine Danforth's "Annapolis Street" with its lively crowds.

### Oil Awards

Oil awards were made to Tracy Coleman's rich autumnal landscape with a discouraged farmer (American Art League prize); Russell Hendrickson's faceted "Korean Market" (George Muth award); and E. Holt's rose red and gray blue still life of lanterns, well painted but dull (Kosto prize).

Sculpture and print awards were all given by the league: First to Don Turano's sturdy, stylized "Wood Carver"; second to Robert Kuhn's abstract but cleverly suggested "Bull"; and mention to Katherine Hobbs' excellent traditional "African Buffalo." The single graphics prize was bestowed on Gustav Trois' Picassoish "Woman Before a Mirror."

Of many sound works shown, I particularly liked: Oils, B. W. Allin's "Pensive Girl," Gib Crockett's sunny street in Harper's Ferry, Joan McGuire's "See Saw" and Walter Bachrach's misty autumn "Cat Tails"; watercolors and gouache, Ralph de Burgos' "Old House," Merle Foshag's rainy day on the Avenue, Marlin Fenical's "Antique Shop," Esau Motovich's "Gray and White" and Dorothy Leef's "Back Yard"; Sophie de Romer's pastel "Autumn" and Phoebe Pryor's charcoal portrait of a boy.

This comparatively small exhibition was selected from some 800 entries, which makes its inclusion of some mediocre examples surprising.

\* \* \* \*

# The Washington Post

AN INDEPENDENT NEWSPAPER

TUESDAY, DECEMBER 23, 1958

PAGE A14

## Art for Whose Sake?

Leslie Judd Portner's disparaging and intemperate attack in her art column of Dec. 14 on the 21st Anniversary Metropolitan Art Exhibition at the Smithsonian is both shocking and revealing.

It is shocking because of her snide, sneering, abhorrent attitude toward art that is "obvious," versus her love for "abstract" which she touts in her columns, through her favorite painters and the *avant-garde* galleries.

She states in her column that this is the last stand of the realists. Please inform Mrs. Portner that she was never more wrong.

We believe that in America, all types of art, providing they are competently handled, have a right to be seen and exhibited, whether they are abstract, expressionist, or realism.

Our organization is dedicated to seeing that this opportunity is returned at least to our local galleries which are now controlled by Mrs. Portner and the liberals who now deny this opportunity.

It is a sad commentary that day after day the beautiful halls of the Corcoran Gallery are bankrupt and devoid of the art-loving peoples of our community because of the continued unintelligible trash that occupies four fifths of the gallery walls during sponsored exhibitions.

FRANCIS C. PETERS,  
President, American Art League,  
Inc.  
Washington.

As an artist who did not even submit to the 21st Annual Washington Metropolitan Art Exhibit, I nevertheless find your art critic's justified castigation of this exhibition extremely harsh and marked more by prejudice than perception.

There is just as much bad painting done today in the so-called "modern" styles, but this seldom evokes so much as a complaint from Mrs. Portner, who seemingly cares not whether artists can draw or paint, so long as they turn out an abstract.

The fault of the 21st Annual does not lie with the jury, who obviously tried to do much

with little, but with exhibiting painters who are not artists and have no serious intent toward art. Granted, the 21st Annual's officials have a phobia against modern art. The same phobia exists among modern artists toward the Academicists, but with less prejudice.

There is very little honesty in the world of art, and hardly any tolerance. Semantics is an unheard of science. Abstract artists are all branded as Communists. Academic painters are lucky if they are only called reactionary. So the art waters are muddied and everybody suffers. It should be the duty of artists and critics to set and maintain their own high standards.

JOHN C. ROGERS,  
Alexandria.

I object strenuously to your critic's Dec. 14 review of the art show in the rotunda at the Smithsonian, because:

1. Sneering at the Ranger Fund paintings is in rather bad taste. Or was it just a controversial low blow? The few beautiful pictures on display are only a sample of this wonderful collection, which your reporter should know.

2. Smearing the National Academy of Design is unworthy of *The Washington Post*—and it seems that local artists are powerless to prevent such outrageous reporting.

3. Attacking the Smithsonian requires a warped mentality, particularly when the charge is that the art is "obvious" (sic), meaning the paintings are recognizable. I'll bet your reporter likes modern music of the "off-beat" and "gone" variety.

I am bearding the power of the press, I must admit, for personal as well as artistic reasons. Having won the third award for watercolor, I am as proud of this award as of higher awards I have previously won.

Fortunately, the vast majority of art-loving Americans want paintings that are understandable—not mere conversation pieces, perhaps produced by a chimpanzee.

JANE O'NEILL,  
Arlington.

A-16  
★★★★THE SUNDAY STAR  
Washington, D. C., October 18, 1959

This painting by Gib Crockett, editorial cartoonist for The Star, took first place in water colors at the Metropolitan Art Exhibition opening at 8 o'clock tonight in the Natural History Museum. Viewing the picture are Mrs. Robert M. Guggenheim, one of the patronesses for the exhibition, and Dr. Leonard Carmichael, secretary of the Smithsonian Institution.

THE METROPOLITAN Art Exhibition has just opened at the Smithsonian Institution, to continue through Nov. 11. Completely reorganized under the auspices of the American Art League, it is a good cross-section of work in all techniques and media.

Predominantly conservative in the past, it has been widened this year to include abstract paintings, though these are decidedly in the minority. The traditional work, however, is of much higher standard than in the past, and there are many very creditable things on view.

In the field of graphics and drawing, there is excellent work by Arthur Hall Smith, Barbara Craig, Evelyn B. Wynne, Frank Spagnolo, Nan Hoover and Banton Stewart. Among the conservative works should be cited those by Mildred Elliott, Kamran Diba, Babs van Swearingen, Andre Kormendi, Gib Crockett, Elizabeth Curtis and Richard Powell.

Among the abstractions are those by Lowell Owisley, John O'Mara and Alice Mavrogordato. Sculpture is particularly well represented, with inter-

## 'Drip and Drizzle' Art Rapped at Exhibit Here

The "drip and drizzle school" of abstract expressionistic art is on its way out, Francis C. Peters, president of the American Art League declared last night as prizewinners were announced for the Metropolitan Art Exhibition in the Museum of Natural History. The show opens to the public tonight.

Mr. Peters said his organization hopes to broaden its membership and to gain public support now that the pendulum of "taste in art" is swinging back to recognizable form.

His prediction was apparently borne out by the selection of winners at the exhibition which will be open to the public from today until December 3. All were paintings or drawings done in the traditional form which have stood the tests of the years.

Winners included:

Water color—Gib Crockett, political cartoonist for The Star, first prize for his "Boats for Hire"; Vaughn L. Jackson,

second, "Retreat," and Marlin Fenical, third for "Lewes, Del."

Oils—Babs Van Swearingen, first for her "Bazaar"; Andre Kormedi, second, "Mother and Child," and Richard M. Powell, third for "Deserted."

Sculpture — Harvey Moore, first for "Two Little Sisters"; Minnie Barz, second, "Honorable Ancestor," and Valentin Simiancev, third for "Jean."

Prints and drawings—Evelyn B. Wynn, first for her "Venice," and Frank Spagnolo, second for "Vortex." No third prize was awarded.

D-10

THE SUNDAY STAR  
Washington, D. C., November 1, 1959

### ART NEWS OF THE D. C. AREA

## Busy Art Week Offers Outstanding Shows

By FLORENCE S. BERRYMAN  
Star Art Critic

Washington's major annual group show of traditional painting and sculpture, the Metropolitan Art Exhibition, opened its 22nd edition last Sunday in the foyer of the Natural History Museum, Constitution avenue at Tenth street N.W. It is now sponsored by the American Art League. (A news story was in The Star October 18 on page A-16.) Since the exhibition will remain through December 3, it will be reviewed here next Sunday. All the exhibitions discussed below, will close by the end of the coming week.

## OFFICERS

Mr. Francis Peters, President  
Mr. Marlin Fenical, First Vice President  
Mrs. J. R. Leguey-Feilleux, Second Vice President  
Mrs. Ralph O'Neill, Secretary  
Mrs. Harry J. Maloney, Treasurer  
Mrs. Gertrude Schwenk, Corresponding Secretary  
Mrs. Walter Bachrach, Chairman of Hostesses  
Mr. Ralph de Burgos, Exhibition Chairman  
Mr. Gib Crockett, Chairman of Membership

## PATRONS

Mrs. Estes Kefauver  
Mrs. Wiley T. Buchanan  
Mrs. Robert M. Guggenheim  
Mrs. Eugene Carusi  
Mrs. John F. Kennedy

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## EVENING STAR

22nd Annual  
Metropolitan Art Exhibition

AWARD

1st PRIZE  
In Water Color

# 22nd METROPOLITAN ART EXHIBITION

Dec. 3  
Oct. 20 - Nov. 11  
1959



AMERICAN ART LEAGUE INC.

## The Jelleff Picture . . .

We think it would take a canvas of sweeping proportions, color unlimited and talent untold to capture the wonder and excitement of six Jelleff fashion stores. Each is an integral part of the community it serves, together they are one Jelleff's, with the same friendly Jelleff manners, the same good Jelleff value, the same sincere Jelleff purpose to serve our customers the best we know how.

1st AWARD in Sculpture

FINE ART

DRAFTING

CIVIL  
ELECTRICAL ENGINEERING  
AERO

COMMERCIAL ART

ARCHITECTURE

MUTH'S IS YOUR "ONE STOP" SHOPPING  
CENTER FOR QUALITY SUPPLIES

GEO. F. **MUTH** CO., INC.

2nd AWARD in Oil

## EXHIBITS . . . . .

NAME	TITLE	ART
1. John Bryans	Circus Morning	W. C.
2. Louis Stern	Point of View	W. C.
3. Lowell Owlsley	Blue Tide	Lacquer
4. Ann Goshdigan	Inspiration	W. C.
5. Richard B. Maury	White Still Life	Oil
6. Mildred E. Elliott	Dreamer	Oil
7. Mrs. Vernon E. Gardner	Frutta	Drawing
8. Emogene Carter	Spread of Fruit	Oil
9. Richard M. Powell	Maine Bridge	Oil
10. Rosette Klieiman	Construction	Oil
11. Dorothy J. Kuttler	Family Sanchez	Oil
12. Merle Foshag	Another Day	W. C.
13. Richard B. Maury	Susan	Oil
14. Arthur Hall Smith	Polly	Sepia Ink
15. Gladys T. Lowrey	Autumn	Crayon-Ink
16. William L. Drevo	Still Life	W. C.
17. Frederick Witten	Rene Batigne	Oil
18. A. Kormendi	Street in Mexico	
19. Ruth West	Manhattan Mist	Oil
20. Kamran Diba	Backyard	Oil
21. Jeanne C. Jarvis	Water Scene	W. C.
22. Joan M. McGuire	Great Falls, Virginia	Polymer
23. Wilda P. Mackenzie	End of K Street	Block Print
24. Barbara L. H. Craig	Masks	Etching
25. Evelyn B. Wynne	Venice	Felt Point
26. Marie Skora	Woman with Buckets	Wood Cut
27. Isabella Walker	Highly Improbable	Block Print
28. Theodore Jones	Mother and Child	Stone
29. Frank Spagnolo	Vortex	Ink
30. Dorothea Daniell	Novice	Pastel
31. Opal Owens	Bag of Fruit	Oil
32. John W. O'Mara	Portrait Head	Black Crayon
33. M. E. Fowle	Capri	W. C.
34. Ruth Meixner	Jetty	Oil
35. Dorothy Kuttler	Sandy	Oil
36. Elaine Cafritz	Distant Hills	Oil
37. Peter Schoettle	Composition	Oil
38. Nance Van Asher	The City	Oil
39. Josephine Terrill	Taxco Street Scene	W. C.
40. Gustav Trois	Music in Architecture	Lino Cut
41. Louis Stern	Mine Disaster	Black & White
42. Sara E. Stephens	Looking Toward Town	Pencil
43. Florence A. Everhart	Wind Blown Willow	W. C.
44. John W. O'Mara	The Channel	Oil
45. Virginia L. Riley	The Studio	W. C.
46. Delilah W. Pierce	Harbor Lights	Oil
47. Oliver W. Cairns	Weisbaden Market	Oil
48. Betty Sheinis	Park	W. C.
49. Walter J. Obman	Harbor	W. C.
50. Babs Van Swearingen	Bazaar	Oil
51. James F. O'Brien	M Street at 17th, N. W.	Oil
52. John W. O'Mara	Summer Night	Oil
53. Lucile N. Still	September Calm	Casein
54. Herbert Foerster	Bridge to the City	Oil
55. Jean McCann	After Dinner	Oil
56. Frank Spagnolo	Adagio	Ink
57. Tracy Coleman	Cement Shed	Oil

NAME	TITLE	ART
58. Opal Owens	Robby	Oil
59. David Campbell	Riverside Drive	Oil
60. Walter K. Bachrach	Southpaw	Oil
61. Banton Stewart	Growth	Ink
62. Dorothy Harwood	Blue Pitcher Still Life	Oil
63. Richard M. Powell	Deserted	Oil
64. Charles P. Jenkin	Trotting Cracks at the Forge	Oil
65. Vaughn L. Jackson	Retreat	W. C.
66. Rosette Kleiman	Sous les Arcades	Oil
67. Ruth H. Lee	San Marino	W. C.
68. Elaine Cafritz	Fantasy Forrest	Oil
69. Russell J. Hendrickson	Mama-San	Oil
70. Andre Kormendi	Motherhood	Oil
71. John Landry	Mary	Oil
72. Pris Shankle	Dancer in Black Leotard	Oil
73. Elisabeth Houghton	Orchid Plant	Pen and Ink
74. Nan Hoover	Head	Oil on Paper
75. Marlin E. Fenical	Lewes, Del.	Water Color
76. Theodora Kane	Dockside Hyannis	W. C.
77. Lois M. Jones	Haitien Mother	Gouache
78. Alice Mavrogordato	Cascade	Oil
79. George S. Johnsen	Blue Regatta	Oil
80. Samuel Bookatz	Gas Works	Oil
81. Kathryn W. Smith	Girl in Black	Oil
82. Jean Miller	Victoria	Oil
83. Dorothy Leaf	Tall Timbers	W. C.
84. Jo Miller Allman	Portrait of Albert R. Allman (No tag attached)	Oil
85. Marie Barnhart	Geneva (or Genwa)	Oil
86. Evelyn Turner	Persimmon and Sumac	Oil
87. V. H. Leguey-Felleux	Boats for Hire	W. C.
88. Gib Crockett	Composition with Georgine	Pastel
89. Elizabeth Wickenheiser	City Twilight	Oil
90. Mary E. Souder	Tropical Leaf Pattern	Oil
91. Phoebe Pryor	Still Life with Horn	Oil
92. M. Zelinda Johnson	Nassau	W. C.
93. Ann Goshdigan	First Day at School	Oil
94. Rosalie Ritz	Hill Top	Oil
95. James Watson	Alice	Oil
96. Elizabeth Curtis	Weight of Glory	Sculpture
97. Cecilia Rogers	War Orphan	Sculpture
98. Cecilia Rogers	Sun Worship	Sculpture
99. Guy C. Sheatz	Fortune Teller	Sculpture
100. E. J. Laughlin	Pelican	Bronze
101. Harvey Moore	Blues	Terra
102. Edith Mason	Squirrels	Sculpture
103. Minnie Barz	Senator	Bronze
104. M. E. Fowle	The Poet	Wood Sculpture
105. Marta E. Hall	Two Little Sisters	Bronze
106. Harvey Moore	Capricorn	Terra C.
107. Katherine B. Hobbs	Patricia	Cement
108. Anita Reichert	Figure in Repose	Plaster
109. Nan Hoover	Mere D'Espere	Bronze
110. Harry Atanostian	Young Fisherman	Plaster
111. Valentin Simiancev	Honorable Ancestor	Cedar
112. Minnie Barz	Fish	Steatite
113. Belle Bellerose	Protection	Stone
114. Theodore Jones	A Moment's Rest	
115. Leona Blanche Pichetto	Jean	Plaster
116. Valentin Simiancev	Moonfish	Terra Cotta
117. Katherine B. Hobbs		

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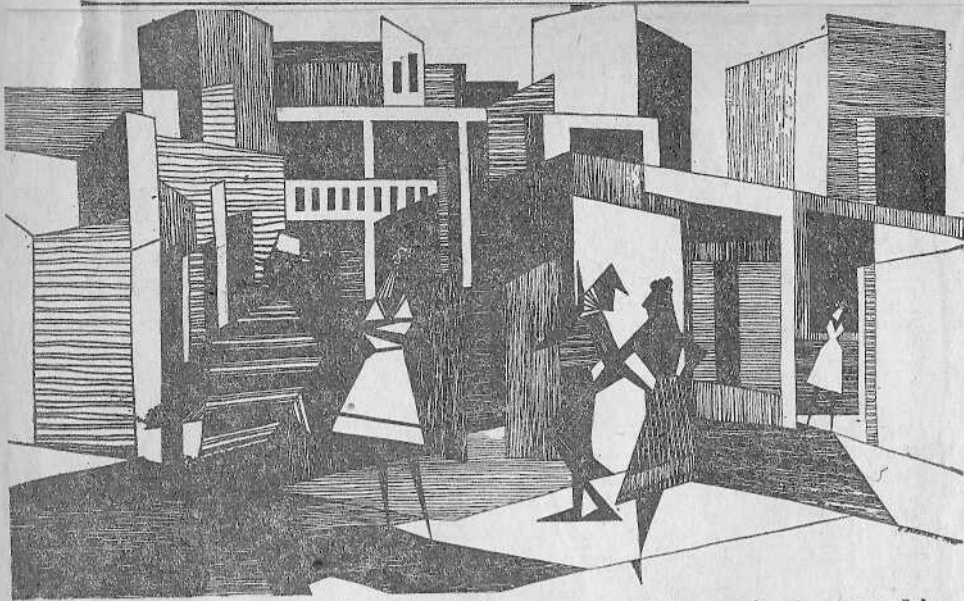
TWENTY-SECOND ANNIVERSARY OF THE  
METROPOLITAN ART EXHIBITION

SPONSORED BY THE AMERICAN ART LEAGUE

On Sunday, October 18, 1959  
from 8:00 to 10:30 p.m.

IN THE NATURAL HISTORY BUILDING

Open daily through December 3, 1959



"Vortex," ink drawing by Frank Spagnolo, which received a graphics award in the twenty-second Metropolitan Art Exhibition at the Natural History Museum, reviewed here.—Star Staff Photo by Oates.

## ART NEWS OF THE D. C. AREA

# Metropolitan Annual Show Is Very 'Modern'

By FLORENCE S. BERRYMAN  
Star Art Critic

The 22d Metropolitan Art Exhibition, sponsored by The American Art League, in the foyer of the Natural History Museum, Constitution avenue at Tenth street N.W., through December 3, is the most "modern" show I've seen in this series. There is no reason why it should not include examples of every technique; but since it is just about the last large local annual offering opportunity to traditionalists, whose chances are slim of getting work accepted in other important annuals here, one rather expects a jury of selection for the Metropolitan, to be receptive to representational work over other types.

Francis Peters, president of the league, was quoted in The Star of October 18 as saying that the "drip and drizzle" school of abstract expressionism was on the way out. He must have said that before he made a tour of this show, which has a number of such works, along with other approaches to non-objective painting and some messy collages.

### Prize Winners

The list of prize winners was given in the above-mentioned issue of The Star, which reproduced Gib Crockett's beautiful "Boats for Hire," winner of The Evening Star prize, first for water color. Painted from a height, it has a diagonal pattern of boats and pier, cool color and compositional interest throughout. Vaughn Jackson's "Retreat" (second water-color award) shows Japanese influence. Marlin Fenical's "Lewes" (third) is another excellent wharf scene.

Awards for oil went to Eleanore Van Swearingen's large "Bazaar" which turns an assortment of still life objects into a unified composition; Andre Kormendi's brooding "Mother and Child," and Richard Powell's quiet, low-keyed "Deserted" boat in a marsh.

The first two sculpture prize winners are in contemporary idioms: Harvey Moore's flat zombie-like bronze "Little Sisters" (his "Pelican" is superior); Minnie Barz' long-headed "Ancester" carved from cedar, and (third) Valentin Simiancev's appealing head, "Jean."

Two awards were made in the graphics section, first to Evelyn Wynne's felt-point drawing "Venice" a panoramic stretch, and second, Frank Spagnolo's ink drawing "Vortex" (illustrated), with sharp-angled figures and background, and good contrasts.

### Honorable Mentions

Not given in The Star October 18 were a number of honorable mentions. That in sculpture went to Katherine B. Hobbs' lively ceramic "Capricorn"; the little goat's horn and fish tail are blue-glazed. In oil, Kamran Diba's large "Backyard" has an abstract effect, with its well-handled composition, whereas John O'Mara's abstract "Channel" has the representational effect of a colorful brick wall. Dorothy Kuttler's family group in its cluttered room and Gladys Lowry's primitive heads were recipients of mentions impossible (for me) to understand.

Other paintings I liked are urban scenes by Samuel Bookatz and James O'Brien; landscapes by William F. Walter, Francis Peters, Tracy Coleman, Walter Bachrach, Ruth Lee and Dorothy Leef; wharf and harbor by Merle Foshag, Delilah Pierce (abstract), Walter Obman and Theodora Kane; and sculpture by Ceclia Rogers (head of a "War Orphan"), Edith Mason, M. E. Fowle (a Dauter-like little head) and Minnie Barz' "Squirrels." (Open daily 9 to 4:30.)

## LETTERS TO THE STAR

Pen names may be used if letters carry writers' correct names and addresses. All letters are subject to condensation.

camp will cranberries be found?

It's an ill wind that blows nobody good, and this "fox pass" should make the Democrats chortle with glee.

Howard B. Smith.

### Critic to Critic

Miss Florence Berryman's article covering the Metropolitan Art Exhibition, dated November 2, was excellent except for some errors and omissions which I would like to correct in order to bring the critique into perspective.

The American Art League, Inc., always sheds the responsibility of controlling the Board of Selections for the Annual Metropolitan Art Exhibition. While the by-laws provide that the president should chair the committee each year—which he does—all other members of the committee are always nonmembers of the organization. However, this year an exception had to be made when an invited member had to decline at the last moment and Ralph de Burgos (a league member) substituted.

We feel privileged to have had the services of three illustrious personages in local art circles and, for the public record, the entire committee is herewith listed: Francis C. Peters, chairman; Ralph de Burgos, Col. James T. Wharton, Hugh T. Broadly and William F. Walter.

The name of the awards judge was omitted. It should be noted that he is a nationally recognized, conservative water colorist and academician. Henry C. Pitz of Plymouth Meeting, Pa., is also professor of art at the University of Pennsylvania and carries an imposing listing of accomplishments in Who's Who in American Art.

Now, as to the paintings in the exhibition, Mrs. Ahlander of the Washington Post found them "mostly traditional with few abstracts" and no mention of "Drip or Drizzle," so, therefore, that makes us two to one (I am including myself) in public appraisal of the show as being exceptionally well balanced in all types and styles but primarily traditional. There were only nine abstracts out of 95 exhibited pictures.

We are flattered and pleased that Miss Berryman admired the exhibition well enough to give it feature billing—that is something we have never enjoyed before in her column, even during the earlier years when the exhibitions catered to the carefully painted traditionals.

Francis C. Peters,  
President, American Art League, Inc.

\*\*\*\*

In his first paragraph, Mr. Peters mentions plural errors and omissions, but actually cites only one of each. It seems to me unsporting of him to blame us for the omission of the jurors, names and qualifications, to which subject he devotes the greater part of his letter. I would like to have had that information in time to use it. It was promised me in a letter from the league's secretary, three weeks before the opening. Nor were the jurors' names given in the exhibition catalogue, or in the advance data published in The Star October 18. Finally giving up hope of getting the information, I telephoned Mr. Peters 24 hours before my deadline for the review, but he was out. He called back much too late for the deadline. So I had to omit the jury.

The "error" he imputes to me is in his fifth paragraph, in which he says that he and the Post's critic found the show traditional, making

them "two to one." I can only conclude that he did not really note what I said—that this Metropolitan was "the most modern show I've seen in this series." I was comparing this 22d Metropolitan with those of earlier years, all of which I have seen and reviewed since 1945. I was not comparing this show with the large number of esthetically radical group exhibitions not related to it.

What really annoys me, however, is his statement that the league was pleased that I gave the show "feature billing," and "that is something we have never enjoyed before in her column," etc. No responsible person should make such sweeping statements without checking. I have an incomplete file of my columns at home. I found only four of my Metropolitan art show reviews of the last six years. But three of those four are the leading articles in the respective pages: November 14, 1954; November 11, 1956, and this latest.

Mr. Peters also says "there were only nine abstracts out of 95 exhibited pictures." I counted 15 abstracts out of 117 exhibited works, paintings, sculpture and prints. Why omit the sculpture? It was part of the show.

Florence S. Berryman.

## Diogenes' Vision Off?

"Diogenes'" letter concerning "drip and dribble" art indicates that the writer has serious symptoms of intellectual and artistic stultification, plus physical and mental myopia, to say nothing of a faulty wick for his lamp. Any way you look at it, his vision is limited.

In the first place, my title for the art is "drip and drizzle," not "drip and dribble." Anyone whose perception is so poor as not to properly identify a quotation obviously is not qualified to criticize the type of art he wishes to discuss. Secondly, the writer sounds like the type person who became simply amazed at his ability to identify and possibly paint a red barn and a haystack and never fully recovered from this exceptional performance. In the interest of better illumination and education, I should like to offer a personal award of \$100 if "Diogenes" can produce a competent art critic who will identify more than nine non-objective items of painting in the American Art League's entire exhibition at the Smithsonian.

Here is an excellent opportunity for "Diogenes" to obtain a new lamp or a new wick for same. This offer is good until December 30, 1959.

Francis C. Peters,  
President, American Art  
League, Inc.

# 'Drip and Drizzle' Art Declared Dated

By Phil Casey  
Staff Reporter

Pictures are going to get so you can figure them out.

This is the claim of Francis C. Peters, though he phrased it differently. Peters, president of the American Art League, sponsoring the Metropolitan Art Exhibition at the Smithsonian's Natural History Museum, says the "drip and drizzle school" of art is on its way out.

And, while it's true that you can figure out most of the painting and sculptures in the exhibition, you still can't tell some of them any of the time without a program, not even if you stay there from now until Dec. 3, when the exhibition ends. Even with a program, it can get to be nip and tuck.

### Art Turns Backward

Peters, an amateur artist and a professional real estate man, says "the pendulum of

taste in art" is moving back to recognizable forms and academic standards.

Still some of the art at the exhibition, opening tonight, doesn't get too close in. There's a beautiful thing there, unidentified yesterday and mostly blue, that looks like either hills or women. And there are some other paintings that defy any program.

But on the walls mostly are pictures you can read. Among them are some women, and they look great.

Winners in the show already have been selected. First prize winners are: Babs Van Swearingen, oil; Gib Crockett, watercolor; Harvey Moore, sculpture, and Evelyn B. Wynne, drawings and prints.

### Rep. Price Reports

## Peters at Treat

Francis Peters has a small collection of his latest paintings at the Beef Treat Restaurant, 13th and E streets N.W. through next Sunday. Pleasing in subject and well executed, they include street scenes with incidental figures such as his colorful "Twenty-first & K Street Market"; harbor, of which "Lake Erie Port" is particularly good, a farm landscape full of fresh air and sunshine, and urban views, "Morning Shower" with clearing sky and wet streets and people hurrying to work. (Open 11 a.m. on.)

# LETTERS TO THE STAR

TUESDAY, DECEMBER 29, 1959

## 'Drip-Dribble Art'

I agree with Art Critic Florence Berryman's evaluation of the American Art League's exhibition at the Smithsonian. Surely, the president of that organization is joking when he claims that this show heralds the beginning of the end for "drip and dribble art."

This, the only remaining group devoted to realistic painting, now makes drastic concessions to "drip and dribble."

A few more such "liberal" concessions and the AAL will become indistinguishable from the exhibitions at the Corcoran mausoleum. Then, those of us, the overwhelming majority, I am sure, who appreciate realistic art, will have only the past to remind us of a very admirable talent once possessed by man.

Diogenes.

## Matter of Perspective

Replying to Herman W. Williams, jr., I point out that Miss Berryman of The Star and Mrs. Ahlander of the Post have rendered the long-suffering public, and first-rank artists, a signal service in placing the Corcoran Area Exhibition in proper perspective.

Mr. Williams' defense of his policy in the current area exhibition points up the weaknesses in this policy, which sacrifices first-rate artists on the altar of questionable novelty, giantism, and eroticism, in the name of avant-garde art. By virtue of elimination and selection, the Corcoran Gallery (and other United States galleries) have dictated the vogue and taste in art for the past decade by planned censorship. Competent artists who have studied and sought truth in sincerity of effort in accordance with recognized standards and values, have in effect been told to junk what they have learned, and paint what the galleries dictate, or you just don't get in!

Many artists have been bamboozled into succumbing to the "drip and drizzle" school of painting in order to have their entries accepted! Now they are overrun by the whirling slap-the-canvas incompetents — the shoot-it-from-a-grease-gun novelty boys and paster-uppers.

For Mr. Williams to say that "there is little a gallery can do to encourage artists to submit work to a juried exhibition" indicates he either lacks knowledge concerning the desires of local artists, or is voicing nonsense.

Does Mr. Williams think that rated artists are going to compete with the chimpanzees, charlatans, and "20 easy lesson" boys?

Mr. Williams points with pride to the "eloquent tribute paid by the public" in

purchasing \$3,366.41 worth of paintings, but neglects to say how much the gallery itself purchased. I understand through a gallery spokesman it was a substantial amount.

Critics found the Metropolitan Art Exhibition (22d annual) at the Smithsonian a very interesting show because it had many well-known "first rate artists" represented. It was praised by a Metropolitan Museum top staffer as the finest show in the Washington area in 10 years. Exhibitors received 88 bona fide bids from the public locally and from various parts of the Nation covering 117 works of art. Total sales volume is indeterminate, pending final negotiations on 18 works. It represented all styles of painting, including realistic, impressionistic, and abstract nonobjective, interwoven in a beautifully balanced exhibition, with tribute to all participants—and malice toward none.

The Corcoran Gallery can retrieve its position in the art world and command the respect of competent artists, critics and the public alike, when it again selects works of art based on quality and fine standards of painting which have stood the test of time, regardless of style.

Francis C. Peters,  
President, American Art  
League, Inc.

## Defend Corcoran

The Corcoran Gallery of Art has been an important center of creative activity in the fine arts in this community for many decades. It is disturbing to friends of the Gallery to see it attacked in a scurrilous manner without any justification. I am referring to a letter that appeared in The Washington Star on December 30 by Francis C. Peters of the American Arts League. His letter implies that the Gallery and its director are somehow trying to dictate the taste in art, are seeking to prevent competent artists from having their works displayed in public and are encouraging a degenerate art form.

A list of the artists who have been selected to jury the Washington Area shows over the last few years should be sufficient evidence that Mr. Peters is talking through his hat. The works exhibited in the shows have been selected by nationally known artists of great competence whose work and tastes embrace an extremely wide range of styles and subjects. These jurors include Lamar Dodd, George Grosz, Nikolai Cikovsky, Andrew Wyeth, Karl Knath, Xavier Gonzales, Robert Brackman, Mitchel Jamieson and Jack Levine. Only one or two of these men might be classed as an extreme modernist. One of them, Andrew Wyeth, is a realist; one, Robert Brackman, is a portraitist; and two of them, George Grosz and Jack Levine, are satirists. It is plain for any fair-minded person to see that the management of the Corcoran Gallery has made a sincere effort to make the selection of works as universal as possible.

I suspect that if some artists in Washington do not submit their work to the area shows it is because they are indeed out of step with the times, because they are too precious to have their works compared, or feel otherwise insecure. There are many first rate artists in the area who regularly submit works to the area shows regardless of who is the juror. Many of them get in the shows regularly.

The public, as well as the artists of the Washington area, should be grateful to the management of the Corcoran Gallery for its successful efforts in the past years to stimulate the creative efforts of local artists in the widest possible range of taste and style. It is to the credit of the Gallery that it has not yielded to the dictates and pleadings of special groups, and that it realizes that it must be the artists themselves who create the fashion in painting not the critics, not the public, not the galleries, and not organized groups of self-styled professional artists.

Clare Ferriter.

In his letter to The Evening Star of December 29, Francis C. Peters, President of the American Art League, Inc., compares the Corcoran's Annual Area Exhibition to the Metropolitan Art Exhibition (which he presumably helped organize). Whereas, in his words, the Corcoran Area Exhibition "sacrifices first rate competent artists to the altar of questionable novelty, giantism, and eroticism," the Metropolitan Art Exhibition was "beautifully balanced . . . with tribute to all participants and malice to none". Mr. Peters furthermore recommends that the Corcoran "select works of art based on quality and fine standards of painting which have stood the test of time."

Ultimately the selection of works for such exhibitions is made not by the organizers but by a jury consisting of one or more experts that are attempting to be impartial. In the case of the Fourteenth Annual Area Exhibition, with which Mr. Peters seems to be so dissatisfied, it is unlikely that the jury bore "malice" towards any exhibitor, or attempted to do anything but "select works of art based on

quality and fine standards. . . ."

Mimi Bolton, Samuel Bookatz, Marjorie Deo, Grace Hyatt, Jacob Kainen, Helen Rennie.

## THE EVENING STAR

Washington, D. C., Tuesday, January 5, 1960

## Corcoran's Standards

As a former student of the Corcoran School of Art, and as a local artist who has been both accepted and rejected from local exhibits at the Corcoran Gallery of Art, I feel that it is in especially bad taste for nonprofessional artists to condemn the Corcoran Gallery for promoting local exhibitions that are entirely free of bias.

There can be no quarrel with the juries, or juryman, selected to view Corcoran local exhibits. If the selections appear to be a bit erratic, we can only assume that the jury had a jaundiced view of contemporary art. Critics of the Corcoran exhibit policy are largely real estate operators or refugees from the Pentagon, and are not, in the strict sense of the word, artists. They are, it is admitted, talented persons who are able, with a little guidance, to paint by the numbers. Their life is taken up with the mundane task of earning a living, and their knowledge of art begins and ends with that monumental painting, "The Helping Hand." I recall, as a child, my father taking me to the Corcoran Gallery of Art, and we stood in awe before "The Helping Hand."

It was later I discovered that the same gallery had a room of those wonderful Monticellis and some elegant Corots. Still later I was to discover the art of Picasso, the greatest living artist and a master draughtsman, equal to Ingres and Durer. Now, it appears we are to be regimented into accepting the calendar art of citizens who pursue art as a hobby and object to any gallery that admits art with no strings attached. Quality, we are told, must be sacrificed to quantity, that bugaboo of democracy. Thanks to Corcoran, the community enjoys a high standard of art.

John C. Rogers.

### Etched in Acid

Regarding the letter from Clare Ferriter defending Corcoran's policies, I am sorry to see a sincere artist, whose teaching technique I admire, fronting for the many "horrible examples" hung in the Corcoran Area shows.

More—I would question Miss Ferriter's remark about "self-styled professional artists"—which again brings up the subject of "what is a professional artist?" Does one have to starve in a garret or cut off an ear or grow a beard or teach bored housewives, or encourage children to express themselves—to be a professional artist? No! At some point—and I think this is important—an artist who has studied and painted for many years and shown in many shows, and taught in many places, can choose not to be an amateur. And it is at this point we "separate the men from the boys." What really is pertinent is that an artist like Clare Ferriter should feel it necessary to defend an obvious situation, perhaps because she is one of those "whose works have been chosen by every single juror in the last ten years."

Are we painting with our own visions—our own love of the beautiful—or are we becoming servants of the chancey quirks and desires of the gallery directors, who seem to be competing with each other for sensationalism in art?

There is much need for encouragement in the Washington Area for those who have resisted these temptations. I don't think that the Corcoran Gallery has been making this effort. I do think that the American Art League, though gallery-less and without public funds, is a rallying point for the sincere artist, both professional and amateur.  
**Jane O'Neill.**

### 'Snobbish' Art

In the letter by Claire Ferriter defending the policies of the Corcoran Gallery of Art, the jurors mentioned of national prominence are on record as having castigated the low estate of entries of recent years to both the Biennial and Area shows. Judge Jack Levine was reported to be "disgusted with the quality of the work." Walter Stumpf selected 3 works out of 1,200 entries, with 19 probables. Robert Brackman was quoted that "the caliber of work was very poor." Is this a record to defend?

I have no quarrel with abstract painting. Some work is excellent, particularly that of artists with years of formal training. Experimental painting and new ideas certainly should be encouraged. But, I reject the fallacy that any style or fashion should be promoted and displayed to the detriment of all other styles. I am dead against artistic or intellectual snobbery.

It is timely that Corcoran policies be re-examined, inasmuch as local taxpayers are being asked to back an excellent bill before Congress supporting the local cultural arts. The bill would take one mill of every D. C. tax dollar for the cultural arts (total collection amounting to approximately \$175,000) of which Corcoran would get a substantial share.

Under these circumstances, we should insist that Corcoran exhibit a broader and more imaginative leadership, encourage the participation of the finest artists of Washington and the Nation by abolishing snobbish art fashion and faddism.

**Francis C. Peters,**  
President, American Art League, Inc.

### League Members

More than 60 paintings in oil, tempera and watercolor by members of the American Art League fill the enlarged and improved gallery on the second floor of Muth's, 1332 New York avenue N.W., through next Friday. The majority of these exhibits are representational.

Omar Carrington judged the show and made six cash awards. The first he bestowed on Gail Mercey's "Construction," colorful and simplified, with many short straight strokes. Second went to Mary Ann Ginter's realistic "Old Wood," presumably for its forms, colors and textures; it is not particularly interesting.

Garver Miller's excellent watercolor, a broadly handled gray green "Harbor," fetched third. Mentions were presented to Evelyn Turner's "After," in which figures can be discerned through a murky haze of related colors: gray violet, dusty rose, mauve, etc.; to Blanche Kirchner's carefully executed still life "Violin," and Barbara Russell's vivacious watercolor.

Other paintings I liked are Hildegard van Roijen's pen and wash "Palace Square," harbor scenes by Dorothy Malony and Lillian Bricker, Francis Peter's marine, street scenes by James F. O'Brien and Louis Stern, Walter Bachrach's sunny interior with a figure and detailed still life, Gib Crockett's autumn landscape with riotous colors, Jo Danforth's "Village Picnic" and still life by Dorothy Leef ("Blackeyed Susans") and John Landry, the last an effective arrangement of brown objects.

### Officers Show

Francis C. Peters and Marlin Fenical, president and vice-president, respectively, of the American Art League, are having joint one-man shows at the Arts Club, through next Friday.

Mr. Peters' more than 20 landscapes and urban scenes in the two reception rooms depict places beautiful or interesting per se, or as seen through the artist's eyes. They represent Washington and nearby Virginia and Maryland, the Adirondacks, northern New York and Canada, and several of them have fetched awards.

Among the best are "Rainy Day," with skyscrapers, clearing skies and wet streets; "Adirondack Winter" with rainbow-tinted snow; the Whistlerian "Buffalo Harbor" (an award winner); the soft, lush "Spring Snow" and the contrasting hard earth-red "Virginia Avenue."

#### Traditional

Mr. Peters' paintings are traditional, faithfully portraying his subjects, with a flair for color and overall interest.

Mr. Fenical's 19 oils, water colors and gouaches in the Arts Club gallery, range from naturalistic to abstract. He says that during the summer he tries to get close to nature; and his sunny water colors of boats and harbors are his most traditional. His oils in contrast, are modern to abstract, and his subjects varied. "Don Quixote," for example, is a faceted pyramid

of red and blue in heavy impasto; and several urban subjects are mosaics of closely co-ordinated color.

Before World War II, Mr. Fenical was an advertising illustrator. During the war he served as captain in the Army Signal Corps, and since 1947 has been chief art director of the United States Army.

\* \* \* \*

Until this provincial barrier is breached with vision and leaders of these organizations abdicate their false positions, propped upon the quicksands of snobbery, jealousy and selfishness, nothing can be done by the leading citizens of Washington or the business community for art in Washington!

**Francis C. Peters,**  
President, American Art League, Inc.

### Culture in 'Hick Town'

Harry L. Merrick, former president of the Board of Trade, is to be applauded for his forthright statement that Washington citizens and particularly the business community should erase the well-earned designation of "Hick Town of the Cultural Arts" in the United States.

Contrary to Mr. Merrick's opinion, the American Art League, Inc., seeking prize money for its annual exhibition and financial support for these activities, found heads of banking institutions, private industry, department stores, real estate firms and newspapers all willing to generously support these activities with thousands of dollars, providing the various groups consolidate for a united effort. There are too many puny art organizations, each clamoring for money, which, in most cases, is nothing but a charity hand-out.

The American Art League, Inc. last year made a forthright effort and invited representatives of the major art organizations of this area to a meeting in an attempt to solve this problem. Everyone turned out, but suspicion of the Art League's motives fear of losing organizational identity and just plain selfishness were the sum total of a very bitter two-hour wrangle.



MRS. JOHN F. KENNEDY  
HYANNIS PORT  
MASSACHUSETTS

October 5, 1959

Dear Mr. Peters:

I would be delighted to serve as a patron for your 22nd Annual Exhibition at the Smithsonian Institution Gallery.

Unfortunately, I will not be in Washington on October 18 and so, I will be unable to be a hostess.

I admire the work which you are doing and I am happy to lend my name to what I am sure will be an event of great artistic interest.

Again, thank you for your thought of me.

Sincerely yours,

  
(Mrs. John F. Kennedy)

Mr. F. C. Peters  
2029 M Street, N.W.  
Washington 6, D.C.

### 'Magnifico!'

Herman Warner Williams' decision to use color slides of pictures submitted to the selection jury of the Corcoran Biennial this year should come as no surprise. He has used excellent judgment, as a matter of fact, and in so doing will enrich the Corcoran Gallery treasury by many, many thousands of much-needed dollars.

In fact, properly promoted by the paint and art supply industry, maybe a couple of hundred thousand canvas-wallopers over the United States will be separated from a fee. That's good business. A bit tawdry, and commercial for the misty-eyed avant garde, but still good business.

Evaluation of the fairness of the method is unimportant inasmuch as few of the standards of good painting are observed and novelty is the prime objective. Moreover, what a whale of an opportunity to lay out the whole show—theme against theme and color against color, ad infinitum, right in the privacy of your own office.

May I offer a fitting ending to this plan that will further simplify the problems of handling, shipping and hanging?

Get sizes of pictures from each artists to complete—cut plain white boards to size—individual projectors to project each slide on the board! Presto! No shipping — no handling—no hanging! Magnifico!

Francis C. Peters,  
President American Art  
League, Inc.

THE EVENING STAR  
Washington, D. C., Monday, May 9, 1960

## Herman E. Hiatt, 83, Army And Agriculture Draftsman

Herman Elroy Hiatt, 83, a retired employe of the Army Map Service, died Wednesday at the Washington Sanitarium, Takoma Park, Md.

Mr. Hiatt, whose home was at 5609 Twenty-ninth avenue, Hyattsville, Md., came to the area in 1936 as an employe of the printing division and later of the drafting division of the Agriculture Department.

Before his arrival in the area, Mr. Hiatt taught school in Nebraska and served as a county superintendent of schools in Winter, S. Dak.

#### Returned in 1950

He retired from the Agriculture Department position in 1948 but in 1950, when the Korean War broke out, he returned to Government service as a draftsman with the Army Department's map service. He had been in retirement since then.

Mr. Hiatt was a member of the Theodore Roosevelt Lodge No. 44, FAAM; Nebraska Camp No. 3, United Spanish War Veterans; the American Art League and the South Dakota State Society.

He leaves three daughters, Mrs. Lorraine Hahn of 3421 Toledo terrace, Hyattsville, Md.; Mrs. H. C. Worcester of White River, S. Dak., and Mrs. Harry W. Nelson of Yankton, S. Dak.



HERMAN ELROY HIATT

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ART NEWS OF THE D. C. AREA

League's Fall Show

The American Art League's fall exhibition at the Arts Club, 2017 I street N.W. through next Friday, presents between 40 and 50 works, most of them paintings. The show is predominantly representational, although the League's policy is broad, as stated by its president, Francis Peters: "We support the broad fundamentals of all good art, with each one free to choose his own manner and style."

First and second prizes were awarded to coast scenes by Elizabeth Curtis and Ruth McCollum, respectively.

Third went to Garver Miller's watercolor street scene, "D. C. Chinatown," in which the calligraphy on signs and buildings was done by Toy Wong. Cecilia Rogers' translucent near-life-size head of a woman in alabaster fetched the sculpture prize.

Honorable Mentions

Mentions were bestowed on five works; Gib Crockett's watercolor of palm trees and shacks in a muted scheme of browns and grays; Ruth Lee's vital watercolor portrait of a farmer; Jean McCann's modern oil, "Sun Drenched;" Harriet Rosenbaum's oil; and one sculpture, "Brunhilde," a self-conscious figure in wood by Edith Mason.

Paintings which impressed me as better than the top prize winners are those by William F. Walter, Garnet Jex, Theodora Kane, Francis Peters (atmospheric "Waterfront"), Garver Miller (Great Falls), Dorothy Leef, Ralph de Burgos (his gouache of chipped and broken "Bricks," beautiful in color); Katherine Summy; a modern still life with emphasis on light and shadow by Eleanor Van Swearingen; and those by Ruth Meixner and James O'Brien. (Open daily 11 to 5.)

AMERICAN  
ART LEAGUE  
MEMBERS'  
JURIED SHOW

june 29th to  
july 17th 1960

Preview

June 29th 8 to 10 p.m.

In February 1958, the American Art League was formed as a non-profit charitable organization; it was built upon the former members and the Board of Directors of the Washington Chapter of the American Artists Professional League. This organization has now become the fastest growing art organization in the Washington area and in the past two years has produced exhibitions that are both broad and democratic in selection and presentation, embracing all types of painting but with special accent and emphasis on recognizable form and realism.

collectors' gallery

1625 Wisconsin Ave., N.W., Washington, Adams 2-6340

Gallery Hours: 10 to 5 Daily, Sunday 3 to 5

# A A L

THE

## BULLETIN

OF THE AMERICAN ART LEAGUE INC.

April 1960

The following is a list of Spring Exhibits open to you in the Washington area:

Saturday Arlington Realty Company Open Show - Free. 2300 Wilson Boulevard,  
April 23 Arlington, Va. (If rained out, show will be held April 30). Cash prizes and ribbons will be awarded in all groups. Show is open to adults and children aged 12-15, and 11 years old and under. All art works must be for sale. Enter work between 9:30 A.M. and 12:00 noon. Exhibits must be taken down by 4:00 P.M. Awards will be made at 2:00 P.M.

Saturday  
May 7 Kanns Fence Show (Virginia Store) - Free. One-day show. Cash prizes and merchandise awards. Enter work between 9:00 A.M. and 12:00 noon. For further information, call Ruth West, CR 3-4789, or Sally Smalley, OV 3-3428.

Friday & Westmoreland Hills Art Fair (Congregational Church) Massachusetts and  
Saturday Western Avenues, N. W. Arts and crafts - (weaving, jewelry, ceramics,  
May 20-21 etc.) \$1.00 for one picture, \$2.00 for three pictures, 50 cents for three smaller craft units, silent auction, 10% commission on all sales. Cash and merchandise awards. Bring entries to the church on May 19th between 10:30 A.M. and 8:30 P.M. Exhibit from 2:00 P.M. - 8:30 P.M. on Friday (indoors) and 10:00 A.M. - 6:00 P.M. on Saturday (outdoors, weather permitting.) Strawberry Festival on Saturday between 10:00 A.M. and 8:00 P.M. For further information, call Mrs. Ethyl Coon, EM 3-8701, or Mrs. Claude Marshall, OL 2-5073.

June 18 - Washington Area Religious Arts Festival - Free. 5841 Chevy Chase Pkway.,  
July 1st (Chevy Chase Circle) Open to all artists in the Washington Area - professional, college, high school and amateur. Three original entries in any medium may be submitted. Selection and grouping will be made by a professional art commission. Awards will be made in each group. Exhibitors will be notified if entries are acceptable. Entry cards must be filed by June 10. Pictures must be matted or simply framed and presented without screw eyes, hooks or wire. Bring entries to Blessed Sacrament School on June 10, 11 or 12th between 1:00 and 5:00 P.M. Silent auctions. Bidding encouraged. (Only religious art approved by the commission is acceptable). For further information and entry cards, call William M. Carrigan, EM 2-0020.

June 22 American Art League Members Show - Free. Collectors Corner (Wisconsin Avenue in Georgetown). Show will be selected by jury. Further information will be sent to you by mail.

Note: If you have not paid your dues yet, it is wise that you do so, as only paid members will be considered eligible for the Members Show.

### Membership Committee

The Membership Committee will issue application blanks on request to prospective members of The American Art League. The Committee members are Jane O'Neill, Acting Membership Chairman; Meta Marshall, Chairman of the Maryland area; Sally Smalley, Chairman of the Virginia area, and Jeanne Victor, Chairman of the District area.

The applicant, after mailing in the application blank to the Committee (preferably to the committee member of his or her area) is then invited to submit his work for approval by the A. A. L. Board.

### Mme. Mattret Has One-Man Show at French Consulate

Mme. Mattret (Marcelle Fanny), was sponsored by Madame Camille Chautemps in a private showing of her paintings at the French Consulate, Sunday, April 3.

She exhibited a wide variety of media and subject matter, though oils and trees seem to be her favorites. You will probably remember her view of Paris in the Members Show. Felicitations, madame!

### Babs Van Swearingen is Sold Out

A chat with Babs revealed that she has been completely sold out of all her paintings, including all the old ones stacked up in the attic. What a nice feeling that must be - well that's what happens when you win a first prize at the American Art League's Metropolitan Exhibition at the Smithsonian.

By the way, our 1960 show at the Smithsonian will be from December 11th to January 6th, 1961.

# A A L

THE

## BULLETIN

OF THE AMERICAN ART LEAGUE INC.  
July 1960

### MESSAGE FROM THE PRESIDENT

1. I should like to compliment the membership on the tolerance and patience shown during trying periods of controversy! It denotes a maturity of thought that is healthy and sound for the organization.
2. We are all subject to error and mistakes and a volunteer organization such as ours is no exception.
3. I firmly believe our Exhibition Chairman has been sincere in his efforts to obtain the best possible judge for our exhibitions but to have the same judge two exhibitions in a row was not good judgment nor was it wise to employ a thoroughly committed avantgarde judge for these exhibitions.
4. While there were some competent paintings accepted in both avantgarde and traditional style, it is doubtful whether the aims and desires of the organization were fully observed in selecting the exhibition.
5. You may be assured that in the future there will be at least three judges for an exhibition.

### PRESENT STATUS AND FUTURE PLANS

Your organization has been quietly growing for the last two years until now we number approximately 125 members.

We have been advised on good authority by an official high in the Smithsonian Institution that our new headquarters to be located at 2306 Massachusetts Avenue, is almost an accomplished fact. We trust that there will be no slip-ups in the final consumation of this project. You will

be interested to know that the Treasury is also quietly growing in order to have enough funds on hand to care for the maintenance of our new headquarters when we get it.

In order to achieve our goal of ample funds, a new headquarters and better exhibitions, we believe the time is now ripe to hold a drive for new members. It is our sincere hope that all of you will participate and bring in at least one new member between now and the beginning of the new Fall season, September 1st. Every new member that you bring in to the organization will reduce your cost of membership by \$1.00 and offer your artist friends the opportunity of joining subject to committee approval for a one-half year's fee of \$5.00 providing they sign up by September 1st. Let's get behind this project and use the enclosed membership blanks at once.

### Workshop Meeting - August 10, 8:00 P.M.

What artist has not at one time crumpled a rejection slip and muttered "why didn't I get into the show?", or stood before a painting and allowed his voice to rise loud and clear in an exclamation of "How did That get into the show???"

You are being given an excellent opportunity to find out the answers to these ever baffling questions that have plagued the artist since time immemorial by attending our "Workshop meeting", Wednesday evening, August 10th, at the Smithsonian. You will have a chance to hear the judges "think out loud" as they judge your painting.

Here is how it works. You bring a painting, just one. (You'll probably want to mask out the signature.) After all the paintings are assembled on the stage, the judging will begin.

The panel of three recognized judges will mark ballots secretly. The audience will make their own private appraisal. After the panel has made its decision, ballots are opened and read aloud. Each judge will tell the audience precisely why he decided thus. Who knows, the judges may disagree. At any rate, it is bound to be a thoroughly interesting evening and a nice cool spot to be on an August night. By all means try to be there and bring guests if you like. Don't forget your pic-turrrrrre.

#### Appointed

Juanita Howison has been elected assistant treasurer during the absence of Dorothy Malony.

#### Item

"The American Art League has offered its members four shows in the year 1960. This is more than in any other art organization in Washington." quoth the man who probably has more information on these details than any other man in town, Ralph de Burgos.

#### Outdoor painting! Starting July 30th

It will be getting cold outside before you know it, and all last winter you dreamed of just taking off and painting someplace in the great out of doors once the weather warmed up. Well, let's go! The foot of King Street in Alexandria is the place, offering us old buildings, cobble stone streets, boats, across the water landscapes, and best of all, wonderful food nearby at Seaport Inn, King 9-2341. Let's have a real turnout and paint here every Saturday and Sunday for the rest of the summer.

The bulletin board at the Inn will post notices which will be helpful in locating earlier arrivals. Phone Virginia Leguey-Feilleux, ADams 2-8028 for further information.

#### Please pick up paintings!

Those members who have not picked up their paintings at the recent show at the Collectors' Corner Gallery please contact:

Ruth Meixner  
1921 - 35th Place, N. W.  
FEderal 3-4238.

#### From the Editor

The Members' Show at the Collectors' Corner has been controversial. Your editor, who herself flunked the juried show, will not stir the waters except to say--: There were rejectees - many of them, - more than half.

The judge was blamed (there were supposed to be two, but at the last minute Mr. Yamowsky called in sick leave and considered himself irreplaceable). Ralph de Burgos was blamed (he wasn't present at the judging but eight of the members who study under Ralph were accepted, - so of course (tongue in cheek) let's blame him! The Collectors' Corner was blamed for the selection (though they had nothing to do with the judging - and wished that they had) and the accepted artists were blamed for (1) being accepted, (2) "student work", which could be taken as beginners learning to paint under the instruction of a teacher, or that an experienced painter got carried away by it all and decided to study some more to improve his painting, and (3) some entered abstractions.

Let's not get too excited or angry as perfection on this earth is an elusive thing! Let's be charitable and hope that future exhibitions will be upgraded by all of us submitting our VERY BEST work and having it well framed! Yours for more and better painting!  
-The Editor

#### Dinner Meeting, September 9th

The American Art League will open the Fall season with a big dinner at the Ted Lewis Restaurant. Our last

meeting there was a huge success, with nearly 100 people attending. We hope every member will bring a prospective member as well as husband or wife or friend! Notices and details will be forwarded to you at a later date. Mrs. Meta Marshall is the dinner chairman.

#### New Members

We wish to extend a warm welcome to all new members including:

Patricia Luker  
William Walter

#### A. A. L. Fall Shows

A.A.L. Members' Show - Arts Club -  
Sept. 11-30, juried.  
Reception for all members and friends. Further information, regarding prizes, etc. will be forwarded soon.

23rd Metropolitan Art Exhibition,  
mid-December through mid-January, Smithsonian Institution, Open show.  
Notices will be mailed.

#### One-Man Shows by A.A.L. Members

Martha Bache - May 22-  
June 10, Arts Club, miniatures and large oils (bet it was a sell-out, Martha!)

Francis C. Peters, president  
Rehobeth Beach Gallery

William Walter - Rehobeth  
Beach Gallery

#### Members' Show at Collectors' Corner

Members' Show opened at the Collectors' Corner, in Georgetown, opened June 29th with an evening reception at the gallery, and closed July 17.

Twenty-four pictures, selected by Omar Carrington, were hung out of 80 pictures that were submitted.

The prize winners were:

- 1st - Marian Strickland
- 2nd - Dorothy Leef
- 3rd - Gale Mercey
- 4th - E. Curtis

#### MY REPLY TO THE PRESIDENT'S MESSAGE

Over the years the professional artist receives a certain number of rejections from various exhibits he might submit to. If he cannot take this, he has no business to be in the competitive field of painting. I personally have no apologies to offer.

Ralph deBurgos

#### HELP!

Anybody who knows what is involved in staging summer theatre - or any large production for that matter, knows the reward of having had a hand in its production.

Our 23rd Annual Art Exhibition, December 12th at the Smithsonian, will be such a production. This is the show that always puts the American Art League in the public eye in Washington.

**WE NEED HELP - LET'S MAKE THIS YEAR'S EXHIBIT THE GREATEST!**

Three hours of your time on entry day to receive paintings, and three hours after selections to hand back rejects, would be considered very generous on your part.

Addressing and stamping envelopes is another task that can be done at home with the aid of one or two others around your dining table. Lots of fun.

**WE NEED INDIANS AS WELL AS INDIAN CHIEFS - PLEASE FILL OUT THE ENCLOSED CARD AND TELL US YOU WANT TO PARTICIPATE IN MAKING THIS EVENT THE BIGGEST EVER - YOU SIGN YOUR NAME - MAIL THE CARD. WE WILL DO THE REST!**



# 23rd METROPOLITAN ART EXHIBITION

SUNDAY, NOV. 27TH - THURSDAY, JAN. 5TH, 1961

DELIVERY	ALL WORKS RECEIVED SATURDAY, NOVEMBER 19, 1960 in the Foyer of the National Museum, 10th and CONSTITUTION AVENUE ENTRANCE from 10:00 A.M. to 4:30 P.M.
SHIPPING	No boxes, crates or parcel post packages will be received at the Museum. All cost of transportation must be borne by the exhibitor. All exhibits must be delivered ready for exhibition.
EXHIBITS ELIGIBLE	Original work by amateur or professional artists now residing in the Washington, D. C., Metropolitan Area. Entries must be designed and executed entirely by the entrant. Paintings in oil, watercolor, pastel, tempera, gouache, and mixed media. Etchings, block prints, drawings, etc. Sculpture in wood, stone, metal, clay, and mixed media; no impermanent forms such as plasticene, wet clay, etc.
CARDS AND ENTRY FEE	Fill out all sections; include sale price or state if not for sale. Entry Fee: \$3.00 for any two entries. A one-dollar charge will be made for each additional entry (Not refundable) payable when delivering entries. Members have one free entry.
FRAMES	All paintings must be suitably and securely framed, overall dimensions not to exceed 40" x 50". Prints to be on standard size mats. Omit screw eyes and wire.
REMOVAL OF REJECTED WORK	Rejected work must be called for on Saturday, November 26th, 1960, between 10:00 A.M. and 4:30 P.M. at the 10th and Constitution Avenue entrance.
REMOVAL OF EXHIBITED WORK	At the close all entries must be removed from the museum on Saturday, January 7th, 1961, between 10:00 A.M. and 4:30 P.M. No accepted work may be removed from the exhibit before that date. Exhibits not called for at that date will be removed to a reliable agent and stored at the artist's expense. The Gallery will not permit storage privileges.
SALES	Bid boxes will be available for purchasers bids and artists will be notified of bids.
OPENING DAY	Exhibitors and their friends are invited to be present on Sunday Evening, NOVEMBER 27, 1960, from 8-9:30 P.M. for the presentation of awards.
LIABILITY	Neither the American Art League, nor the Government will be responsible for any loss or damage to any work submitted, but the utmost care will be exercised in the handling of same.
SELECTION JURY AND AWARDS JURY	Will be announced later in newspapers. Awards will be made in each class.
PRIZES	Cash awards totaling at least \$500.00.

Ralph De Burgos, Chairman  
Federal 3-5580

William F. Walter, Co-Chairman

## Artists Invited

The American Art League will hold its 23d Metropolitan State art exhibition at the Natural History Museum, Tenth street and Constitution avenue N.W., from November 27 through January 5, 1961. It is open to all local artists working in oil, watercolor, sculpture and graphic media, for which prizes totaling \$500 will be awarded by Juror Franklin Watkins, nationally known painter and director of the Pennsylvania Academy of Fine Arts. Entries are invited, ranging from traditional to abstract, to be delivered at the Museum next Saturday from 10 to 4:30.

The Muth Christmas Card Contest, invites original entries from 3 by 5 to 8 by 10 inches, in ink, watercolor or block print. Entry blanks available at George F. Muth Co., 1332 New York avenue N.W., must be returned with entries by December 19 at 5 p.m. in care of Lee Muth. All entries will be displayed at Muth's December 21 through 31. Entries which win awards, gift certificates worth \$25, \$20 and three at \$15, will be shown in Muth's window through January 3.

## NEW OPENINGS

THE AMERICAN ART LEAGUE'S 23d METROPOLITAN ART EXHIBITION, Natural History Museum, Constitution Avenue and Tenth Street N.W. This afternoon through January 5.

18th NATIONAL EXHIBITION OF PRINTS, Library of Congress, Next Thursday, through January 5.

PAINTINGS BY MILTON AVERY, Galerie Internationale, 2041 E Street N.W. Next Friday, through December 23.

WATERCOLORS OF PARIS BY STEPHAN WEIBEL, George Washington University Library, 2028 G Street N.W. Tuesday 4 thru December 19.

PAINTINGS BY RUTH L. ELLIOTT, Colony Lounge, 127 13th Street N.W. Next Friday through January 28, 1961.

LATIN AMERICAN CONTEMPORARY PAINTING, A. B. A. International Gallery of Modern Art, 3044 Street N.W. Next Saturday through December 23.

HOLIDAY SHOW, Associated Artists Gallery, 2156 Florida Avenue N.W. Current through December 23.

PAINTINGS BY HENRY D'ANTY, Dickson Gallery, 3227 P Street N.W. Today through December 19.

PAINTINGS BY ANNA LAHMER AND PIETRO GENTILI, Potter's House Gallery, 1068 Columbia Road N.W. Tomorrow through December 19.

EXHIBITION BY PUPILS OF ELAINE HARTLEY AND JOHN BRYAN'S, Hill's Art Supplies, 708 North Glebe Road, Arlington, Va. Today, 10 to 6 p.m.

## Gib Crockett To Hold Show

Mr. Gib Crockett, Associate Political Cartoonist of The Evening Star, will be honored by a private showing of his paintings and cartoons in the George Washington University Library January 7 from 5:30 to 7:30 p.m.

This is Mr. Crockett's first one-man show.

Named to his present position as political cartoonist in 1948, Mr. Crockett began his career at The Star in 1933. He has received Freedom Foundation and Headliner awards for his cartoons.

Mr. Crockett received First Water Color Prize in the American Art League's Metropolitan Art Competition here in 1959.

He has also been awarded the Second Water Color Prize in the Washington Arts Club Fall Festival Show in 1959 and the Second Water Color Prize from the Landscape Painters Club of Washington this past year.

The exhibition will be open to the public January 8 through January 29.

D-6

Art News

THE SUNDAY STAR  
Washington, D. C.  
November 27, 1960

ART NEWS OF THE D. C. AREA

## American Art League Show Opens Today

By FLORENCE S. BERRYMAN  
Star Art Critic

The American Art League's 23d Metropolitan Art Exhibition will open this afternoon at the Natural History Museum, Constitution Avenue and Tenth Street N.W., to remain through January 5. This is Washington's major annual opportunity for traditional painting, sculpture and graphics, although the league welcomes good work in all idioms. The show will be reviewed here later in detail.

## Freed Family Offers \$1,000 for Art Prizes

Mrs. Frances W. Freed, president of the Allie S. Freed Family Foundation, has contributed \$1,000 to be used as prize money for the 23d annual Metropolitan Art Exhibition.

The exhibition, made up of work by Washington area artists, will open November 27 in the National History Building of the Smithsonian Institution. It will run through January 6.

## 23d Metropolitan Art Exhibition

By FLORENCE S. BERRYMAN  
Star Art Critic

Paintings compose approximately four-fifths of the 23d Metropolitan art exhibition of the American Art League at the Natural History Museum through January 5. Among them are many interesting and well-done oils and watercolors, and a minority of works which add nothing to the show.

Although this is predominantly an exhibition of traditional or representational painting, one-seventh of the paintings are abstractions, and an equal or greater number are in other modern idioms. Ralph de Burgos' large, handsome "Rhythms" is the best of the abstractions. It suggests the sun piercing a cloudy blue sky. Lowell Owsley's "In the Beginning," apparently done with some sort of enamel paint, is another evocative abstraction. Peter Schoettle's "Herd" exemplifies simplified, stream-lined modern handling of a recognizable subject.

### Noteworthy Oils

Besides the award-winning landscapes and urban scenes mentioned in review here December 4, there are noteworthy oils and watercolors in the same theme class by Marlin Fenical, Gib Crockett, Garver Miller, Tracy Coleman, Francis Peters, Ruth Lee, Sally Smalley, Gunnar Johanson, Theodora Kane, Jane O'Neill, Horace Heafner and Robert Johnstone.

Ruth Safford's Georgetown interior is outstanding. Mary Ann Ginter's golden "Harvest" and Sylvia Boncesco's "Zinnias" are among the best flower and still life paintings. Effective portraits and figure subjects include Carolyn Seymour's "Kibitzers" (superior to her prize-winning landscape), and those by Virginia Levy, Martin Puryear, E. Lloyd Vitol, James Cupoli and Ruth Starr Rose. William F. Walter's "Boats" is one of the show's best. Pauline Lieberman and Alice Bindeman also have meritorious harbor scenes.

### Graphic Awards

Artists whose prints or drawings were accepted for the Metropolitan had the best chance for an award: 6 were bestowed in the small section of 16 graphic works. The outstanding work in the group and one of the show's best is Samuel Bookatz' beautiful crayon drawing of the head of a young woman, about twice life-size; it received a mention and was reproduced here December 4. Two other recipients of mentions are also admirable: Hartwell Priest's lithograph "Ferns" and Marie Skora's woodcut "Fishermen of Reconcavo."

Winners of the first three awards seemed to me below the above in technical excellence and subject appeal: first, Harriet Sinrod's "Pieta," spotty and ineffectual; second, Lee Gerlach's "Forest," a pattern of heavy trees against greens; and third, Dyan Wilson's "Flower Market," a modern figurative lithotint.

# 23<sup>RD</sup> ANNUAL

## Metropolitan Art Exhibition

November 27, 1960  
through January 5, 1961

AMERICAN ART LEAGUE

# 23<sup>RD</sup> ANNUAL

## Metropolitan Art Exhibition

November 27, 1960  
through January 5, 1961

### ● SELECTIONS JURY

Lee Atkyns  
John Bryans  
Edmund Archer  
Katherine Hobbs  
Francis C. Peters

### ● AWARDS JUDGES

Henry Gasser  
Heinz Warneke

### ● DECOR

John Greer & Associates

### ● FLORAL DESIGN

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## Evening Star

23rd Annual

METROPOLITAN ART EXHIBITION

## AWARD

1st PRIZE

In Water Color

# Exhibits

Number	Name of Artist	Name of Entry
1.	Dyan Wilson	"At the Fair"
2.	Carolyn Seymour	The Valley
3.	*Marlin Fenicol	December Dust
4.	Ether Rice	Still Life with Jug
5.	Jack Arthur	Self Portrait
6.	Keith Metzler	Landscape #44
7.	Paul H. Rowley	Roland
8.	Dr. Milton Goldman	Conversation
9.	Dorothy Leef	Good Morning
10.	*Lois M. Jones	Fishing Smacks
11.	Kathy Axilrod	Landscape
12.	Dorothy S. Paul	Alexandria Victorian
13.	Pauline B. Lieberman	Sirens of Aeon
14.	Richard Powell	Fishing Boat
15.	Carolyn Seymour	Kilbiters
16.	Mary C. Bouldin	Woman in Black
17.	E. Fishbein	Onail
18.	Peter Schoettle	Herd
19.	Laura Brylawski	The Balcony
20.	William Galpin	Georgetown Garden
21.	*James F. O'Brien	Penn Ave. at 14th
22.	*Ruth H. Lee	Hordanger Fiord Norway
23.	Wayne Peterson	Ghost Town
25.	Samuel Bookatz	Head Study
26.	*Jean McCann	Power
27.	David T. Cassidy	Fourth Conclave
28.	Gay Glading	Old Woman
29.	Robert Bockis	Deserted Station
30.	Helen Ross	Last Know
31.	Virginia C. Levy	Andrea
32.	Grace Hyatt	Vienna, Virginia
33.	Joseph Baumer	On the railway
34.	Ruth Perkins Safford	Living Room Georgetown
35.	Richard Powell	Innocence
36.	Richard Mawry	Riverside Drive
37.	*Sally Smalley	Guamania
38.	Margaret D.	Borghese Park
39.	Helen Kirtland	Seascape
40.	Arlington Gregg	Ad Libs
41.	Margaret Bellinger	Country Lake
42.	Sylvia Bonnesco	Zianias
43.	Richard Copeland	Main Wharf before Bridge
44.	Sara Watt	Old Shoes
45.	Nancy T. Cusick	Desert Gold
46.	Bert Johnson	Silver Spring
47.	*Mary Ann Glider	Harvest
48.	Martin Puryear	September Drizzle
49.	Tagora Katz	White House
50.	Tagora Katz	Ocea Waterfront
51.	Jan Frank Nebel	Just Outside of Madrid
52.	Jan Frank Nebel	Street Corner
53.	Martha J. Singleton	Spring Night Georgetown
54.	Beverley Hoge	Laine Valley
55.	Carolyn Seymour	Still Life
56.	Lowell Owsley	In the Beginning
57.	Robert Bockis	Canabridge Harbor
58.	E. Lloyd Vital	Jenny
59.	Denny Atard	Night unto Night
60.	Gunnar Johannson	Stormy Sky
61.	Mary C. Bouldin	Autumn
62.	Rebecca Jane Bol	Mortality
63.	De Nann	Window Still
64.	Margaret E. Moyer	Fowl at Rest
65.	Alice B. Bindeman	Company Town
66.	Judith Peiss	Boy with Flute
67.	Oliver W. Cairns	Pilgrimage to St. Johns
68.	Grace F. Hudson	From Land and Sea

Number	Name of Artist	Name of Entry
69.	*Theodora Kane	Hurricane Donna
70.	Ruth S. Williams	Bittersweet Fruit
71.	Lily G. Spandorf	Old Rome
72.	*Gib Crockett	Autumn Stetsa
73.	Marija B. Pavlovich	Oysters at home
74.	O'Meara	Still Life
75.	*Jane O'Neill	November Mood
76.	Aylett L. Wood	Portugese Girl
77.	Ruth S. Williams	Bullfight
78.	Jerome R. Katz	Nude
79.	Peggy Ward	The Elevator Man
80.	*John E. Landry	Still Life
81.	June McAdams	C&O Land at Great Falls
82.	R. L. Bowen	Sunny Lark
83.	Lowell Owsley	Big Catch
84.	Opal Owers	Under the Bridge
85.	Daniel B. Mistrik	Five Friars
86.	Mary R. Gerguson	Hector
87.	*Garver Miller	Mystic Morning
88.	Katherine McAdams	Fern Cliff
89.	Mary Frances Pearson	Figures on Green Ground
90.	Zalman Kekst	The Ghetto
91.	Margaret Moyer	Lonely Road
92.	*Tracy Coleman	Lost Drift
93.	Gladys A. Kazigian	Daydreaming
94.	Lois M. Jones	Port au Prince Kendars
95.	Aylett L. Wood	Tired Jester
96.	Robert B. Redwine	Bull Spirit
97.	Gail Mercey	11th St. Bridge
98.	Marcelle Fanny	Solree
99.	*Margaret L. Williams	Street Scene
100.	*Gladys D. Barnes	Fenced in
101.	W. H. Bradley	Sails
102.	Emalie Lorenz	Marlene
103.	Robert B. Johnstone	Dusk
104.	Katheryn W. Smitlle	David
105.	Mosman W. Bradley	Landscape
106.	Vaughn Jackson	Shadows
107.	H. L. Cooke	North Atlantic Sunrise
108.	*Gail Mercey	Fish
109.	Gustav Trois	Genghis Kharl
110.	Jose M. Bravo	Offering
111.	*Elizabeth Curtis	Shag Rocks
112.	Ortrude Lemke	Bridge Construction
113.	Rosemund Tirano	April
114.	T. L. Frestone	My Studio Door
115.	James V. Cupoll	Circus
116.	Ruth Starr Rose	Bonille Fair
117.	Stanley W. Arthur	County Fair
118.	John Clendenning	Portrait of a Young Man
119.	Wm. Woodward	Flower Pots
120.	Walter Burke	Young Man
121.	Horace Heafner	The Old Passes Away
122.	Andre Komendl	Market
123.	Christopher Lorenz	Portrait
124.	Mrs. Frances Kelly	No Title
125.	Alice R. Bindeman	Wet Doeks
126.	Elsie J. Erwin	Pink Carnation
127.	*Dorothy Malony	Harbor Morning
128.	Sheffield Kagy	Evening Shodows, Maine
129.	Mariano Eckert	Toledo Spain

Number	Name of Artist	Name of Entry
<u>Prints and Drawings</u>		
130.	Lee Gerlach	Forest
131.	Harriet Stroud	Pieta
132.	Leolla M. Glick	Study
133.	Dyan Wilson	The Flower Market
134.	Hartwell Priest	Ferns
135.	Ann McPhail Lyne	Shirley
136.	E. Kutschke	Eve
137.	Dorothy Van H. Harrison	Quiet Water
138.	Elizabeth B. Styran	Liza
139.	Lucy Gomersall	St. Francis of Assisi
140.	Marie Skora	Pescadops de Reconcavo
141.	Hartwell Priest	Toucan Gossip
142.	Lila Olive Asher	Gaite in a Circle
143.	Virginia Lequey-Feilleux	Untitled

Number	Name of Artist	Name of Entry
<u>Sculpture</u>		
144.	Richard Shorten	Dancer
145.	Cecelia Rogers	Unweened
146.	Sonia Crofton	Masako
147.	Ena Marie Neves	Mother and Child
148.	Ena Marie Neves	Sketch
149.	Phillip Amow	Brute Strength
150.	Shulamite Y. Hockatein	The Maiden
151.	Connie Dalzell	WildBoar
152.	Shulamite Y. Hockatein	The Judge
153.	Herbert W. Monaghan	Shore Birds
154.	Maxine Shanklin	Peacock
155.	Tamar Fishman	Notille
156.	Minnie Barz	Silhouette of Love
157.	Eloise Millman	William
158.	Don Turano	Wine Cellar
159.	Don Turano	John Henry
160.	Inda Lepson	Promise of the Space Age
161.	Robert E. Kuhn	Sea Bird
162.	Robert E. Kuhn	Matador
163.	Sonia Crofton	Dos Galois

\*Member of American Art League

The  
Allie S. Freed  
Family Foundation, Inc.  
  
AWARD

Mrs. Frances W. Freed, President,  
PARAMOUNT MOTORS CORPORATION,  
BUCKINGHAM COMMUNITY, INC.

For many years, Mrs. Freed has  
been a generous benefactor to  
local and national charities.

Recently, attention has been  
focused on the New York Times  
criticism regarding the "lack of  
leadership in the cultural and  
graphic arts in the Nation's  
Capital"

In order to stimulate local art  
and artists, Mrs. Freed has  
contributed \$1,000.00 to the  
American Art League, Inc. for  
prize money for the 23rd Annual  
Art Exhibition.

Francis C. Peters  
President

## ART NEWS OF THE D. C. AREA

160 Exhibits on View  
In Metropolitan ShowBy FLORENCE S. BERRYMAN  
Star Art Critic

The 23d Metropolitan Art Exhibition, sponsored by the American Art League, which opened last Sunday in the Natural History Museum's foyer, to remain through January 5, comprises more than 160 oil paintings, watercolors, sculpture and graphics. More than 20 prizes totaling \$500, and mentions were bestowed on works in all categories, ranging from naturalistic to abstract expressionist. The colorful installation was designed by John Greer; apparently some last-minute additions brought one or more improvised screens into the set-up.

## Oil Paintings

Daniel B. Mistrik's deep-toned oil portrait, "Five Friars," with characterful faces fetched the prize (given by Allie S. Freed family) for "best in show." Other awards for oil painting were given as follows: First, Lois M. Jones' picturesque "Fishing Smacks"; 2d, Carolyn Seymour's "Valley," a narrow vertical panel with angular tree and landscape forms in autumn colors; 3d, Bert Johnson's "Silver Spring," a night scene illuminated with neon signs and car headlights. Mentions went to Mariano Eckert's sunny panorama of Toledo, Spain, where he spent last summer; Richard Powell's "Fishing Boat" in a dark, stormy setting, and Stanley Arthur's simplified, modern figurative, "County Fair."

## Water Colors

Watercolor awards were: First, The Evening Star Award, June McAdams' high-keyed traditional "C & O Lands at Great Falls"; 2d, Lily Spandorf's ink and gouache, "Old Rome," a tall tenement courtyard with figures; 3d, "Conversation," simplified figures in colorful garb by Dr. Milton Goldman; mentions to Katherine McAdams' detailed "Fern Cliff," and Andre Kormendi's "Market," crowded with peasant women.

## Sculpture

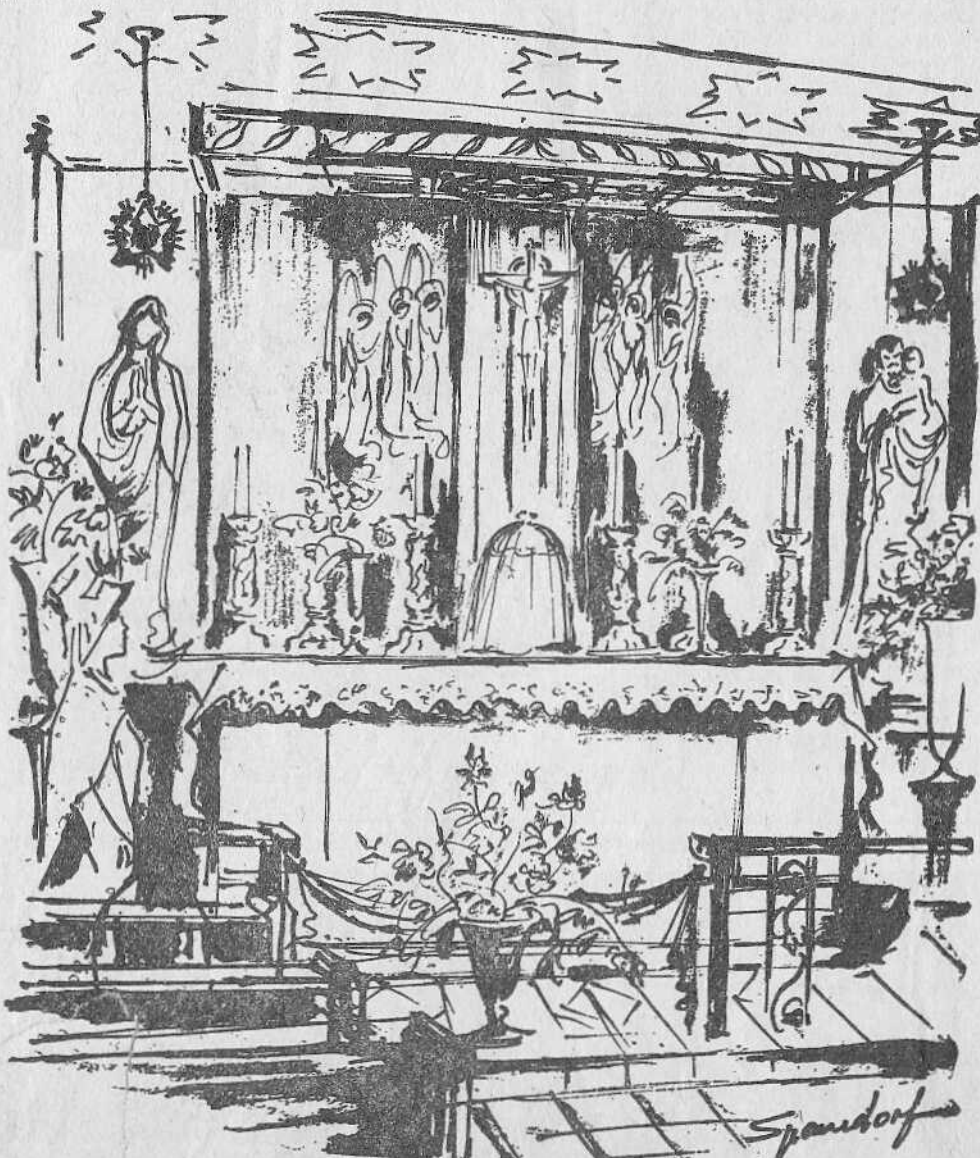
First sculpture award was won by Don Turano's bas relief of two figures in a "Wine Cellar"; 2d, Robert Kuhn's welded metal, "Sea Bird," full of life; 3d, Sonia Crofton's quiet head of a Japanese woman; mentions by, Connie Dalzell's little "Wild Boar" and Richard Shorter's resting nude dancer.

Graphics will be reviewed later.



"Head Study," by Samuel Bookatz, which received honorable mention in the 23d Metropolitan Art Exhibition at the Natural History Museum, through January 5.

## E-4 Society-Home

THE SUNDAY STAR  
Washington, D. C., December 11, 1960

## SCENE OF CHRISTENING

This pen sketch of the chapel at Georgetown Hospital was done by Vienna-born artist Lily Gabriella Spandorf the day John F. Kennedy jr. was christened there. Miss Spandorf was one of the prize winners this month in the American Art League show at the Smithsonian Institution.

Don't Miss  
THE AMERICAN ART LEAGUE'S  
Workshop Discussion  
at the

Smithsonian Institution - 10th and Constitution Avenue, N.W.  
Friday Evening, April 14th, 1961 at 7:30 P. M.

Bring your framed painting for jury analysis.  
We feel that this critique is very helpful to our members.

Make sure the Frame is Securely Attached to the painting.

Gustave Trois is the art critic.

Francis C. Peters  
President

**AMERICAN ART LEAGUE JURIED SHOW**

April 10 through 28

At the Muth Gallery, 1332 New York Avenue, N. W.

Members are invited to submit one picture in any medium  
(screw eyes and wire attached, please) on Thursday,  
April 6 from 9 A.M. to 5 P.M. or on Friday, April 7  
from 9 A.M. to 2:30 P.M. to the Muth Gallery.

Judges - James Cupoli and Gustave Trois

Opening - Monday, April 10, 1961

Members' Reception - Saturday, April 15, 1961  
11 A.M. to 1 P.M.

Exhibition Chairman,  
Ralph DeBurgos

**NEW OPENINGS**

RETROSPECTIVE EXHIBITION OF  
PAINTINGS BY ALBERT PINK-  
HAM RYDER. Corcoran Gallery  
of Art, Seventeenth street and New  
York Avenue N.W. Just opened,  
through May 14.

EXHIBITION OF THE COLLECTION  
OF THE HON. AND MRS. W.  
AVERELL HARRIMAN. National  
Gallery of Art, Constitution ave-  
nue at Sixth street N.W. Next  
Saturday, through May 15.

RETROSPECTIVE EXHIBITION OF  
PAINTINGS BY SARAH BAKER.  
Watkins Gallery, American Uni-  
versity campus, Massachusetts  
and Nebraska avenues N.W. To-  
day through April 30.

WATERFRONTS, BOATS AND  
BAYS. WATERCOLORS BY HER-  
WARD LESTER COOKE. Franz  
Bader Gallery, 1705 G street N.W.  
Tuesday through May 1.

RECENT SCULPTURE BY FLOR-  
ENCE B. HIGGS. The Artists'  
Mart, 1361 Wisconsin Avenue  
N.W. Today through May 6.

GRAPHICS OF ARTISTS BY  
ARTISTS. The Phillips Collection,  
1500 and 1612 Twenty-first street  
N.W. Next Saturday through May  
15.

OIL PAINTINGS BY JACK PERL-  
MUTER. Dupont Theater Gal-  
lery, 1332 Connecticut Avenue  
N.W. Tuesday through June 1.

PAINTINGS BY LILLIAN GOLD-  
MAN. Associated Artists Gallery,  
2156 Florida Avenue N.W. Cur-  
rent through April 30.

EXHIBITIONS BY LYN EGBERT  
AND GARVER MILLER. The Arts  
Club, 2017 Eye Street N.W. Today  
through April 28.

PAINTINGS BY MARIE-THERESE  
FEVRIER. Dickson Gallery, 3237  
P Street N.W. Today through  
April 30.

ONE-MAN SHOW BY GLENN  
HEATON. Artists Gallery, 2919  
M Street N.W. Friday through  
April 30.

THE LANDSCAPE: REFLECTION  
AND IMAGE. The Obelisk Gal-  
lery, 3241 P Street N.W. Current  
through April 30.

IRISH LANDSCAPES BY KENNETH  
WEBB. Veerhoff Galleries, 1512  
Connecticut Avenue N.W. Tomor-  
row through April 29.

EXHIBITION BY DANIEL MILL-  
SAPS. Cloak Room Restaurant,  
319 Pennsylvania Avenue S.E.  
Current through April.

PAINTINGS BY RABBI EMMETT  
FRANK. Beth El Hebrew Congre-  
gation, 3830 Seminary Road,  
Alexandria, Va. Thirty oils, most-  
ly abstract. Opening this after-  
noon 3 to 5, to remain through  
the week.

JURIED EXHIBITION BY THE  
AMERICAN ART LEAGUE. George  
F. Muth Co. 1332 New York Ave-  
nue N.W. Tomorrow through  
April 28.

THE EVENING STAR  
Washington, D. C., Tuesday, May 23, 1961

A-15

**LETTERS TO THE STAR**

**Prods Udall on Art**

Bull in the China Shop criticism of national memorial art and sculpture in the Washington area may be great verbal exercise for adolescents, amateur artists and publicity seekers, but it ill befits a man of Secretary Udall's prominence and office to waste time offering questionable advice on closed business.

However, Secretary Udall could render a signal service to art and artists, both local and national, if he were honestly interested in artistic performance and in assisting in improving knowledge of art through providing proper facilities for such education.

In the Interior Building, on the top floor, is a gallery that was especially designed and built, under the direction of Harold Ickes, to provide space for the exhibition of local and national art. Upon Secretary Udall's advent to office, I wrote his executive secretary, Orren Beatty, about this facility and never received the courtesy of a reply. I presumed this to exemplify the measure of his interest in art.

If Secretary Udall and this administration are serious about doing something for the cultural arts, here is a good place to begin.

As soon as the present Smithsonian building is taken over for scientific purposes, there will be no gallery available for local or national artists to exhibit. The Patent Office Building was supposed to provide this facility and now we have bills sponsored by Senators Clinton Anderson and Leverett Saltonstall, (S. 1057) and Congressman Frank Bow (H. R. 5739) before Congress that would deny this opportunity.

It surely seems a sad commentary on national leadership in the cultural field when brave words and empty speeches, promising cultural assistance, supplant bricks, mortar and structural steel, needed so badly to erect and provide a proper gallery in the Nation's Capital for the encouragement of living artists.

Francis C. Peters  
President, American Art  
League, Inc.

# Art League Fears Loss Of Patent Office 'Home'

By GRACE BASSETT  
Star Staff Writer

Will American art take second place to American history in the first suitable home for native talent now planned in the Nation's Capital?

Some Washington artists are afraid so, despite assurances to the contrary from the Smithsonian Institution and Congress. The 170 members of the American Art League, Inc., have resolved to fight legislation which, they feel, may keep the National Collection of Fine Arts out of the monumental old Patent Office Building at Eighth and F streets N.W.

The history of the bill, the building and the collection has made artists wary. They can point to a 23-year record of futile efforts to establish a suitable gallery for American art in the Federal City.

Failures seem no less frustrating to Smithsonian Secretary Leonard Carmichael, who assured the House Appropriations Committee this year that a requested \$400,000 would finance remodeling plans for the building for an art gallery. Included would be both the National Collection and the National Portrait Gallery, he testified.

### Crammed in Museum

The House granted the \$400,000, which appears assured of Senate approval.

Paintings, ceramics, prints and sculptures of the collection now are crammed among the stuffed elephants and plaster Eskimos of the Smithsonian's Natural History Museum. The collection, with a board of its own, accommodates native artists by exhibiting their works in the foyer. History, not art, sets the mood of this museum.

The National Portrait Gallery still has no board of its own. But it has been a favorite concept, if not an organ, of the Smithsonian for a century. The Clark collection of portraits of Americans of the 18th and 19th centuries by prominent American artists has been envisioned as the nucleus of a national portrait gallery. Most of the Clark paintings are stored in the basement of the National Gallery of Art, which displays work — mostly Euro-

pean — primarily of artistic rather than historical interest.

Although many of the works in the portrait collection are considered of finer quality than those of the fine arts collection, history, not art, sets their mood.

It is this conflict between artistic and historical art that disturbs the Art League.

### Portraits Would Gain

And the Smithsonian's predisposition for history and science instead of art is the real danger league members see in a new bill introduced by powerful Senators Anderson, Democrat of New Mexico, and Saltonstall, Republican of Massachusetts. Both are regents of the Smithsonian.

At the request of the Smithsonian, they sponsored legislation to create a board, controlled by Smithsonian regents, for the National Portrait Gallery. This board could use "the whole or any part" of the Patent Building for the Portrait Gallery.

Should the board decide to use "the whole," the National Portrait Gallery would squeeze the National Collection of Fine Arts right out of the Old Patent Building, league President Francis Peters reasoned.

Yet, the building is eminently suited for a gallery to show off and to improve the quality of American art, the league is convinced. An architectural

treasure itself, the building is to be transferred to the Smithsonian under a 1958 law when its present occupant—the Civil Service Commission—vacates. The CSC is due to move into a new building by 1963.

American Architect Robert Mills, who designed the Washington Monument and the Treasury Building, fashioned the Old Patent Office Building in Greek Revival style. The two-block site downtown, bounded by Seventh, Ninth, F and G streets N.W., was set aside in the L'Enfant Plan of 1791 for an "American Pantheon."

### Fears Called Unfounded

Senator Anderson said the league fears were unfounded. It would be impractical to section off the Patent Building, one half for the collection and another for the portrait gallery, he said.

He cited language in the congressional reports on the 1958 transfer law saying that the Patent Building would be used for both collections.

Hardened by past disappointments, the league has yet to be convinced. Members have thrown their support instead behind a bill sponsored by Senator Humphrey, Democrat of Minnesota, creating a Portrait Gallery Board headed by the chairman of the board of the National Collection. Further, the Humphrey bill would limit Portrait Gallery occupancy of

the Patent Building to half of the space.

Co-sponsors of the Humphrey bill are Democratic Senators Williams of New Jersey and Long of Missouri and Representative McDowell of Delaware.

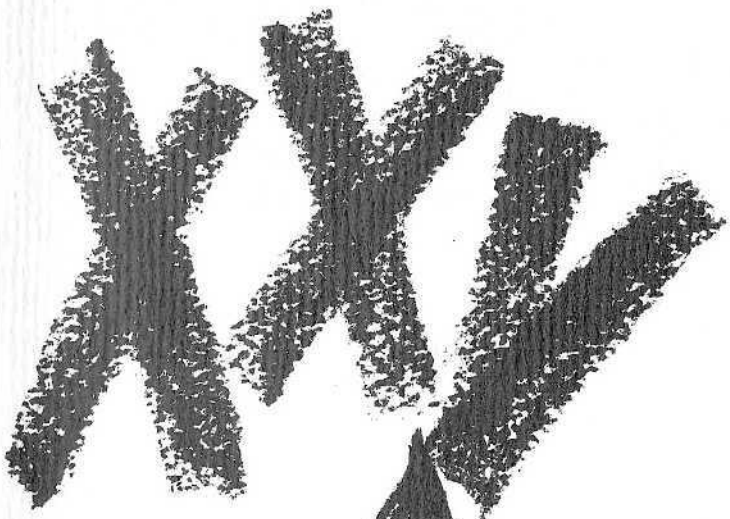
### Law Seen Needless

Some league members feel no legislation is required, at all.

Congress in a 1938 resolution called for establishment of a suitable gallery for national collections of "fine arts, comprising paintings, sculptures, bronzes, glass, porcelain, tapestry, furniture, jewelry and other types of art." Also, the gallery would house portraits of eminent Americans and exhibit works of artists deserving recognition, the resolution said.

But the resolution fixed a site along the Mall, now occupied by the new Smithsonian Air Museum, for the gallery.

The intent of the resolution protects the National Collection of Fine Arts in a new gallery—now proposed in the Patent Building—according to one view. But to the majority of league members, the fact that the Smithsonian built an air museum on one art gallery site hints that the pattern could be repeated by history nosing out art again in the Patent Building.



METROPOLITAN

art

EXHIBIT



Marlin

DECEMBER 16, 1962

JANUARY 3, 1963

AMERICAN ART LEAGUE, INC.



MARLIN FENICAL  
... New President

### M. E. Fenical Elected by Art League

Marlin E. Fenical, prominent Arlington artist, was elected president of the American Art League, well known area-wide organization of artists.

Mrs. Felicia Gannon, 875 N. Longfellow St., Arlington, was elected secretary. Other officers include William F. Walter, 3027 Newark St. NW, Washington, vice president and exhibitions chairman; and Mrs. Charlotte Meeth, 815 Bradford Ave., Silver Spring, Md., treasurer.

Fenical, director of the art department of the Army, has planned many new events for members including painting trips by bus, exhibitions, lectures and critiques by famous artists. He is interested in promoting activities and interest in the American Art League in the contemporary revival of realistic painting.



# Exhibitors

Number	Name of Artist	Name of Entry	Price
* 1.	Tracy Coleman	"Tidewater Creek"	P.O.R.
2.	Meredith Meeks	"Misty Morn"	\$ 60.
* 3.	Gladys D. Barnes	"Still Life with Bucket"	\$150.
* 4.	Ruth Coffelt	"Winter Bouquet"	\$ 75.
* 5.	Elizabeth Curtis	"Fleurs Tissus"	\$ 65.
* 6.	Jennie-Belle Perry	"Still Life with Fruit"	\$100.
* 7.	Mary Ann Ginter	"Marine Offering"	\$ 80.
* 8.	Esther P. Rice	"Shore Sketch"	\$150.
* 9.	Lois Mailou Jones	"Place du Tertre"	\$300.
* 10.	Constanza M. Thonnard	"Shrimp Boats"	\$110.
* 11.	Gerald Hennesy	"Flower Market"	\$125.
12.	Phyllis Frame	"Rockport"	P.O.R.
* 13.	Ann Forchielli	"The Villa"	\$125.
* 14.	James F. O'Brien	"Sunlight and Shade"	\$215.
15.	Theima Burke	"Prelude"	\$150.
* 16.	Gregorio Marquez	"Gymnasium"	\$ 98.
17.	Stan Lintner	"The Pass"	\$ 75.
18.	Yolanda Mayhall	"Rockscape"	\$ 75.
19.	Frank Spagnola	"Labyrinth"	\$ 75.
20.	Dorothy Short Paul	"November"	\$100.
21.	Gladys Kazigian	"Florence"	N.F.S.
* 22.	Juanita Hawison	"Apple and Pitcher"	\$ 75.
23.	S. Warren Lowery	"Climax"	\$120.
* 24.	Alice Bindeman	"Over Construction"	\$250.
25.	Anthony De Bone	"1984"	\$125.
* 26.	Dorothy Malony	"The Day's Beginning"	\$200.
* 27.	Gib Crockett	"Anchor Line"	\$150.
28.	Sandra Penniman	"Fourteenth Street"	\$150.
29.	Delilah W. Pierce	"Still Life"	\$100.
30.	Wayne Peterson	"Late A.D."	\$ 70.
* 31.	Richard M. Powell	"The Hook"	\$ 90.
* 32.	Bernice Powell	"Symphony"	\$ 60.
* 33.	Gail Mercey	"End of Autumn"	\$ 50.
34.	Joy Turner Luke	"Landscape"	\$150.
35.	Samuel Bookatz	"Andrea"	N.F.S.
* 36.	Francis C. Peters	"March"	\$250.
* 37.	William F. Walter	"Woods in Fall"	\$ 50.
* 38.	Teal Dennen	"Sea Squall"	\$ 50.
* 39.	Robert W. Galvin	"Key Bridge and Canal"	\$ 40.
40.	Ed Carlos	"Credendum"	\$200.
41.	Marjorie Moore	"Still Life"	\$ 40.
42.	Jack Petter	Untitled	P.O.R.
* 43.	Dale Meyers	"Temple of Nike"	\$100.
44.	Nancy H. Eggleston	"Construction"	\$120.
45.	June McAdams	"Summer Afternoon"	\$125.
46.	Rosamond Tirana	"Waves"	\$400.
47.	R. J. Hendrickson	"Solitude"	\$225.

# Exhibitors

Number	Name of Artist	Name of Entry	Price
48.	James L. Jenkins	"Still Life"	\$100.
49.	Bernard Le Clercq	"Marrokech"	\$250.
50.	Bernard Loiselie	"Miami Wharves"	\$350.
* 51.	James V. Cupoli	"Fantasia"	\$300.
* 52.	S. Bruce Brown	"Abstract"	\$100.
53.	Erica Markwood	"Let There Be Light"	\$150.
54.	Max Barth	"Alma"	\$ 75.
* 55.	Theodora Kane	"Night Reflections"	\$250.
56.	Paul H. Rawley	"West of Syracuse"	\$150.
57.	Ruth H. Noordhoff	"Blue Whirl"	N.F.S.
58.	Tagara Katz	"Mosque"	\$150.
* 59.	Warren Bass	"Bird"	\$ 20.
* 60.	Ruth Westergren	"Sampan"	\$125.
* 61.	Sigrid Westfall	"Seacoast"	\$ 50.
62.	Rosamond Tirana	"Morning"	\$350.
* 63.	Jean Mc Cann	"Winterscape"	\$150.
* 64.	Peter Schoettle	"Little Herd"	N.F.S.
65.	John Bryans	"Breakfast Table"	\$ 65.
66.	Sharie L. May	"Construction"	N.F.S.
67.	Mona Eaton	"Forest Home"	\$100.
68.	Ann Stewart Anderson	"Still Life"	\$150.
69.	Betsy Akers	"Untitled"	\$125.
70.	Andre Kormendi	"Poverty"	\$200.
* 71.	Gustav Trois	"Church in Venice"	\$300.
72.	Sue Granberg	"Yacolt"	\$125.
73.	E. Piltz	"Cascade"	P.O.R.
* 74.	Helen Ross	"Portrait"	\$ 75.
* 75.	Dale Meyers	"At the Edge of Town"	P.O.R.
76.	Shirley Krogmann	"Cathy"	\$ 60.
77.	B. Taubman	"250 B. C."	\$ 95.
78.	E. Piltz	"Rain Forest"	P.O.R.
* 79.	Janice Meyer Moss	"102 <sup>nd</sup> on Wisconsin Ave."	\$100.
80.	Russel Hendrickson	"Construction"	\$250.
* 81.	Lucille D. Roberts	"Docks, St. Trapez"	\$200.
82.	Evelyn Turner	"Yellow Painting"	N.F.S.
83.	Bernard Le Clercq	"The Talking Statue"	\$500.
* 84.	Mrs. George T. Conrad, Jr.	"Focal Points"	\$ 80.
* 85.	Warren Bass	"Untitled"	N.F.S.
86.	Neysa Ojalvo	"Still Life #3"	\$ 25.
87.	Susan Coerr	"Primanera"	\$ 60.
88.	John C. Rogers	"Girl on a Bus"	\$ 25.
89.	Millicent C. Roder	"The Depths"	\$ 45.
90.	Delilah W. Pierce	"Shimmering Reflections"	\$ 25.
* 91.	Gail Mercey	"Impromptu"	\$ 15.
* 92.	Babs Van Swearingen	"Girl and Bird Cage"	\$150.
* 93.	I. Louis Firestone	"Small Fram"	\$495.
94.	Neysa Ogalvo	"The Unheard Piper"	\$ 15.

# Exhibitors

Number	Name of Artist	Name of Entry	Price
95.	Evelyn Wynne	"Swiss Holiday"	\$ 30.
96.	Barbara S. Beck	"Young Woman"	\$ 20.
* 97.	Lily Spandorf	"Place du Tertre"	\$175.
98.	Paul F. Hoffmaster	"Sparklers"	\$ 50.
99.	Paul H. Rawley	"O of the Band O"	\$180.
*100.	Ruth Meixner	"Forest Cathedral"	\$ 30.
*113.	Marlin Fenical	"Bridge No. 1"	N.F.S.

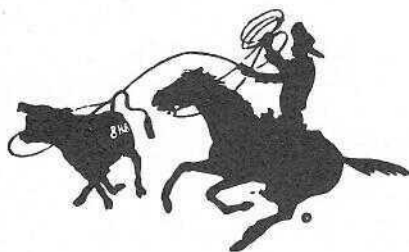
# Sculpture

101.	Robert F. Kuhn	"Three Men in the Pool Room"	\$900.
102.	Lisa L. Paulson	"St. George"	\$175.
103.	Al Hebert	"Federal Mogul"	\$125.
104.	Maria Wishner	"Architect Relief #5"	\$200.
105.	Sid A. Levy	"Portrait of Claudia"	N.F.S.
106.	Elinor L. Horwitz	"Mother and Child"	\$ 75.
107.	William T. Jamison	"Torsi"	P.O.R.
108.	William T. Jamison	"Hermes"	P.O.R.
109.	Paul Hoffmaster	"Rope Skip"	N.F.S.
110.	Marjorie Coffey	"Abstracts"	\$ 75.
111.	Linda C. Herman	"The Restless Thinker"	N.F.S.
*112.	Richard H. Shorten	"Girl Waiting"	\$200.

CHAIRMAN - William F. Walter  
Co-Chairman- Gladys D. Barnes

\*Members American Art League

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25th ANNUAL

**EVENING STAR**

METROPOLITAN ART EXHIBITION

**AWARD**

1st PRIZE IN WATER COLOR

# A A L

## THE BULLETIN

OF THE AMERICAN ART LEAGUE INC.

"Cleverness in art is not enough, there must be a real man with a real, if not always intellectually reducible passion behind the art."

-- T. S. Elliot

Officers were elected at the biennial meeting of the American Art League, Inc., held at Barney Studio House, 2306 Massachusetts Ave. on June 8, 1963. Approximately 100 members and guests enjoyed an excellent meeting and superb refreshments. Sincere thanks to Mr. and Mrs. Francis Peters for arranging an excellent buffet and the large variety of cocktails (free, too).

Officers elected for the coming two years were:

President, Marlin E. Fenical

Vice President, William F. Walter

Secretary, Felicia Gannon

Treasurer, Charlotte B. Meeth

We need volunteers to serve on committees. Let us know your preference, and please serve on at least one of them.

The following members have accepted chairmanships of committees:

Mary Anne Tennant, 2710 Bradley Circle, Annandale, Va. CL. 6-5134

Membership Committee

Lawrence C. Lemmon, 2514 4th St., So., Arlington, Va. JA. 7-6692

Bulletin & Printing Committee

William F. Walter, 3027 Newark St., N.W., Washington, D.C., WO 6-0243

Exhibition Committee

Francis C. Peters, 6845 Glenbrook Rd., Bethesda, Md., 654-4582

Finance & Patrons Committee

### PRESIDENT'S MESSAGE .....

It is an honor to have been selected to preside over the American Art League for the coming two years. I value the compliment, especially coming from an organization whose members are experienced and well-known artists. The success of meeting my responsibilities will depend largely upon the support and cooperation of all of you.

I have watched with much satisfaction the growth of the American Art League in membership popularity and excellence in art. This progress, it appears, is due in great part to the splendid leadership of our past President, the officers and committees who have worked so dilligently.

Again, with the help of all members, our objectives for the coming year will be realized. First, we must increase our membership; secondly, have more demonstrations and critiques; thirdly, foster the highest quality in art and educate the public in the field of good contemporary, understandable art; and fourthly, arrange field painting trips to historic and artistic areas, holding demonstrations and critiques on these trips.

We have planned the first bus trip in July (see last page of this bulletin). It will be an experiment. If it succeeds, more will be arranged.

Again, thanks. Let's all look forward to an interesting and rewarding year.

Sincerely, Marlin E. Fenical

Let's make this summer a membership drive. Let's double our number! After July 1st new members pay only \$5.00 for the remainder of the calendar year. This entitles them to enter all exhibitions, all activities, and the big Metropolitan Art Show in December.

Make it your business, as a member of the American Art League to bring in at least one new member this summer. An application blank is enclosed for your convenience. If you need more, just call me, CL 6-5134.

Mary Anne Tennant, Chairman  
Membership Committee.

We welcome the following new members:

Edward P. Cole, 3900 Cathedral Ave., Washington, D. C.  
Joan E. Crampton, 8500 River Road, R #3, Bethesda 14, Md.  
Mariano Eckert, 950 Saginaw Ave., Silver Spring, Md.  
Julia C. Finley, 507 Monticello Blvd., Alexandria, Va.  
Mrs. Milton C. Grace, 1415 Cavalier Corridor, Falls Church, Va.  
Frances A. Grim, 7305 Exmoor St., Springfield, Va.  
France Spatz Leighton, The Woodner, 3636 16th St., N.W., Washington, DC  
Lawrence C. Lemmon, 2514 4th St. S., Arlington, Va.  
Rowena Moore, 4836 Exmoor St., Springfield, Va.  
Bess Northcutt, 7404 Floyd Ave., Springfield, Va.  
Bernice E. Parker, 802 Moss Dr., Annandale, Va.  
Dorothy K. Patterson, 6096 N. 9th Pl., Arlington, Va.  
Dorothy Short Paul, 607 Sprucedale Dr., Annandale, Va.  
Louise Pettit, 4025 Oxford St., Annandale, Va.  
Marie E. Schutt, 1721 Quincy St., Arlington, Va.  
Mrs. Earl C. Sutherland, 4315 Knox Rd., College Park, Md.

#### PALETTE PATTER .....

A new and revised membership directory is in production. If your address or telephone number is not listed correctly, please call Felicia Gannon at once.

New member, Frances Grim, recently won first prize in oils and sold five paintings at Seven Corners NVA street show. Gladys Barnes took an honorable mention and sold four paintings at the same show. Our new member, Mariano Eckert, won first prize at the recent Harper's Ferry Art Festival. Other members who were in the winners' category were: Dorothy Leef, Gail Mercey, Gerald Hennesy, and Marlin Fenical.

Your president recently won the Abbe Award for the Best Set Design for the 1962-'63 season with the Little Theatre of Alexandria. Your VP is a grandfather again, he is very proud of his small granddaughter! How many members read the article in the Washington Post, "Cheap Originals flooding the Art Market"? It warns art buyers that many new galleries are selling paintings that are turned out by the dozens by European hack artists, sold in job lots through importers, and foisted off as great original works of art at ridiculous prices.

#### HARPER'S FERRY TRIP .....

It takes a little while to get up enough steam to plan and start a series of new activities. We can now announce, however, the first one planned for you, a painting excursion to Harper's Ferry in an air-conditioned bus, on Saturday, July 27th, 1963. The bus will comfortably seat 41 passengers. Plans are to leave at 8:00 A. M. Each passenger should bring along a small picnic lunch to satisfy mid-day hunger, and we do mean SMALL, because an appetite will be required to eat the BIG chicken dinner waiting for you at Hilltop House at 4 in the afternoon.

For those of you who have not been to Harper's Ferry, it is being reconstructed by The National Capitol Parks, and will be a National Monument. It has many excellent subjects for painting. One of the most paintable is the Church of St. Peters on the hill overlooking the Shenandoah and Potomac Rivers. This is the area to which Thomas Jefferson referred when he said, "the scene is worth a voyage across the Atlantic." The rock on which he stood is still there. You can sit on it and watch the rivers meet, see the shadows of the town and the main street, and the lazy, flat rocks in the water. Be absented minded a minute and listen. You can be taken back in history to the cannon and the musket, to the yells of the battle and the cries of the wounded on "Bloody Steps". All the town is surrounded by mountains and three states are visible: West Virginia, Virginia and Maryland.

This is going to be an unusual and novel experiment, in which we hope many members will participate. If the demand is great enough and the first bus is filled, don't be discouraged. We will have another bus in readiness.

The cost will be \$5.00 per person. This includes round trip fafe and chicken dinner, country style, at the Hilltop House.

Ample parking facilities will be available at Kann's Virginia Square in Arlington. Be there between 7:30 and 8:00 AM when we depart. The parking will be off street and is furnished to us through the courtesy of Kann's Department Store.

SCHEDULE: NO reservations will be accepted after July 24th.  
LEAVE Kann's Virginia Square, Washington Blvd., Arlington, at 8 AM.  
ARRIVE Harpers Ferry approximately 10 AM.  
DINNER at Hilltop House 4 PM.  
LEAVE Harpers Ferry Approximately 6 PM  
ARRIVE Kann's approximately 8 PM.  
CCST, ONLY \$5.00 per person includes everything. MUST BE PAID IN ADVANCE, --  
SEND remittance with reservation; make check payable to American Art League and send it to Marlin E. Fenical, 3192 Key Blvd., Arlington, Va. 22201.

-----  
AAL            BUS EXCURSION TO HARPERS FERRY            July 27, 1963  
RESERVE            1            2            seats, (circle number.)  
ENCLOSED IS \$5.00            \$10.00    (circle amount)  
SIGNED, MEMBER \_\_\_\_\_  
NAME OF GUEST \_\_\_\_\_

PLEASE SEND THIS FORM WITH YOUR REMITTANCE  
Thank you !

# A A L

## THE BULLETIN

OF THE AMERICAN ART LEAGUE INC.

September, 1963

"The true work of art is but a shadow of the divine perfection."

-- Michelangelo

Saturday, July 27th, was a day which many of our members and their guests will remember with a great deal of pleasure. Thirty-nine persons enjoyed songs and laughter and delightful harmonia playing in a comfortable air-conditioned, Arnold lines bus as they made the trip from Kann's parking lot to the Hilltop Hotel in Harper's Ferry. Here they were joined by other members and friends who had made the trip in private cars. Shortly after arrival the artists of the party went to work sketching and painting wherever they found inspiration (and/or shade). Rex Hicks, our most accommodating driver, was kept busy hauling his charges between the hotel on the hill and downtown or bringing a refreshing drink to a sweltering artist as the need was felt.

OUR FIRST PROJECT - A SUCCESS  
HARPERS FERRY 27 JULY 1963



By three-thirty easels were folded and even the most rugged members made the trip back up the hill to display their efforts and to partake of a delicious meal of fried chicken family style. Forty-six members and friends sat down to table. After dinner each of our paintings and sketches received the benefit of professional criticism by Mr. Sheffield Kagey, an established artist. Token awards for best efforts were handed to Rosamond Gaydash (oil), Faye Mogin (pastel) and Joan Bopst (ink).

Shortly thereafter those of us who had come by bus boarded for the home trip. Everyone gave our "Prexy" three cheers for a very delightful outing and all agreed that we should make a similar excursion right soon. It was noted that while everyone was in a happy frame of mind on the return trip, it was generally conceded that everyone was just too full of fried chicken to do much vocalizing.

COMMENTS: "Let's do it again!" "I had a barrel of fun". "Delightfully refreshing, exhilarating, exhausting. I'll be ready to go again any time". "Day was swell, I'm sold on AAL". "Great Day, Great Company, Great Food, and Budding Art". "A grand day with nice people thanks to a fine president". "Congratulations, Mr. President!" "Three Cheers for Marlin!"

#### Harper's Ferry Painting Trip:

Members (traveled by bus, unless otherwise noted)\*

Gladys Barnes	Martha Hall
Preston E. Baustian *	Marie Houston
Ruth Coffelt *	Larry Lemmon
Marlin Fenical	Charlotte Meeth
Julia Finley	Faye Mogin
Felicia Gannon	Joan McGuire
Betty Hunt Gardner	Dorothy Patterson
Dorothy Gatchell	Dorothea Peters, (Mrs.)
Helen Gillespie	Bernice Powell
Robert Galvin	Louise Pettit
Rosamond Gaydash	Marie Schutt
Frances Grim	Betty Hartnell Smith *

Guests (traveled by bus, unless otherwise noted)\*

Millie Blevens	John Lindman
Joan Bopst	Hal Meeth
George Coffelt *	Flo Martin
Harriet Fenical	Alice Moore
Mr. Finley	Jeffery Moore
Kitty Firth	Irene Ostmann
Bob Gannon	Ted Powell
Vernon Gardner	Miss Dorothea Peters
Mr. Gaydash	West Smith *
Ruth Lemmon	Josephine Terrill



Committees:

Hospitality:

Rosamond C. Gaydash, Chairman, 2108 16th Street, N. W., Wash., D. C. (Tel. CO 5-8036)  
Gertrude Welton, 4750 North 34th Road, Arlington, Virginia (Tel. KE 8-2463)  
Bernice Powell, 4010 25th Street, North, Arlington, Virginia (Tel. JA 5-4444)

Bulletin:

Larry Lemmon, Chairman - 2514 Fourth Street, Arlington, Virginia (Tel. JA 7-6692)  
Frances Grim, 7305 Exmore Street, Springfield, Virginia  
Dorothy Patterson, 6096 North 9th Place, Arlington, Virginia (Tel. JE 4-6182)  
Rowena Moore, 4836 29th Street, South, Arlington, Virginia (Tel. 931 - 1089)  
Penny Krug, 1005 Poplar Drive, Falls Church, Virginia (Tel. JE 4-1430)

AWARDS:

May Showing - AAL ARTS CLUB

Oils -	Nannette Schweig	1st prize	\$20.00
	Mary Anne Tennant	2nd prize	10.00
	Sharie L. May	3rd prize	5.00
Water Color -	Marlin Fenical	1st prize	\$20.00
	William F. Walter	2nd prize	10.00
	Betsy Bublitz	3rd prize	5.00
Other -	Louis Stern	1st prize	\$20.00
	Warren Bass	2nd prize	10.00
	Russell J. Hendrickson	3rd prize	5.00
Honorable Mention	Frances Peters Gail Mercey Dorothy Short Paul		

D. C. Recreation Department Outdoor Art Fair

Portrait (Oil) Larry Lemmon Honorable Mention

Neighborhood Art Fair, The Plains, Virginia

Pastel Frances Grim 1st prize

HARRIGAN'S .....

Water color Ruth Noordhoff 2nd prize

HRH FIRST SOUTH WEST ART SHOW .....

Rowena Moore sold two oils at this show.

**CORRECTIONS:**

Rowena Moore's address is 4836 29th St. So. Arlington, Va.  
Dorothy Gatchell's address is 4801 Kenmore St., Apt. 617 Alexandria, Va.

Frances Grim did sell five paintings at the Seven Corners N. V. Art show, BUT it was Romaine Beaver who won first prize in oils there.

**WE WELCOME THE FOLLOWING NEW MEMBERS:**

Helen C. Gillespie, 4900 Longfellow Court, McLean, Va.	356-6077
Patrick M. Kelly, 8312 Verona Drive, Hyattsville, Md.	982-4460
Ruth Noordhoff, 6918 Merle Place, Alexandria, Va.	FL4-5317
Dorothea E. Peters, 5344 27th St. N., Arlington, Va.	KE8-4640
Holly B. Reed (Mrs.) 2621 N. Potomac St., Arlington 7, Va.	JE 4-3708
Josephine Terrill 6414 Ridge Drive, N.W., Washington, DC.	986-2591
Caroline Grosse Gawarecki, 1104 Jackson Ct., Falls Church, Va.	534-6522
Serafina Smith, 413 Woodland Drive, Washington 21, D.C.	567-2909
Antoinette Reynolds, 3053 S. Columbus St., Arlington, Va.	931-7838
Marjorie S. Bleakley, 6612 Williamsburg Blvd., Arlington 13, Va.	532-7158
Eleanora J. Doiron, Rt. #1, Box 282, Oakton, Va.	385-9302
Penny Krug, 1005 Poplar Drive, Falls Church, Va.	JE4-1430
Joan Linsley, 1700 S. Monroe St., Arlington, Va. 22204	525-9351
Clotilda M. Henderson, 5028 River Rd., Wash. 16, D.C.	652-4244
Romaine Beaver, 5817 Flanders St., Springfield, Va.	FL4-8271

**PALETTE PATTEN ... ..**

Sold AMERICAN !!! The following persons sold paintings at A.A.L. show last spring at the Arts Club. -

Shirley Gingerich,  
Ruth A. Westergren and Felicia Gannon.

OUR PREXY'S Harpers Ferry Painting was sold. It now hangs in the Hon. Jennings Randolph's Senate office.

Mary Anne Tennant who is our Chairman of the membership committee and is also the chairman of the PEN WOMEN'S HARVEST ART MART, was on Ingas Angle August 29, where she was seen painting a portrait of her daughter.

The following A.A.L. members had their work on display on Ingas program that same day. They were:

Gladys Barnes, Co-Chairman of The Harvest Art Mart,  
Shirley Shaneyfelt,  
Gertrude Welton and Anna Cornwell.

COMING NEXT SPRING ... The Members Arts Club Show !!!

DON'T CONFUSE . . . . . the American Art Week Exhibition sponsored by American Artists Professional League at the Smithsonian Institution, - with our 26th ANNUAL METROPOLITAN SHOW at the same location.

We open Saturday November 30, when pictures will be received. Pictures will be on view starting December 8, 1963 at the museum of Natural History at 10th and Constitution Ave. N.W. from 10:00 A.M. to 4:00 P.M.

- - - - -

The Society of Washington Artists will have their show in the museum of Natural History at 10th and Constitution Ave. N.W. from October 5th, through the 24th. Hours from 8:00 to 10:00 P.M. Submissions: September 28 Sculpture, oils and related; no work under glass. For further information, write Ruth Williams 4515 Sangamore Rd., Washington 16, D.C., Apt. 302. (OL 6-6152).

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#### CULPEPPER ART FAIR . . . . . (2nd Annual)

Sept. 14, 9 A.M. to 4 P.M. (in case of rain Sept. 21). Entry fee \$1.00 ea. Judging 10 AM Awards 12 Noon. On any sale 20% to Culpepper Library.

#### THE TENTH ANNUAL HARVEST ART MART OF THE NATIONAL LEAGUE OF PENWOMEN . . .

Mary Anne Tennant, Chairman. Gladys D. Barnes, Co-Chairman. Saturday, Sept. 21, 1963, 8:00 A.M. to 4:00 P.M. (in case of rain, Sept. 28). WOODWARD & LOTHROP, 615 N. Washington St., Alexandria, Virginia. (Call 931-8865)

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COMING EVENTS - Arrangements are being made for a critique and/or demonstration this fall by a famous American artist.

OUR TAX STATUS - The U.S. Treasury Internal Revenue Service has advised us that we are exempt from Federal Income Tax as described in Section 501(c) (3) of the Internal Revenue Code. In other words, we are Tax Exempt.

TUNE YOUR RADIO to WWDC, Sept. 18th at 10:00 PM, and hear fellow members, Ralph de Burgos and Prexy Fenical "Chew the Fat" on Art.

HOW ABOUT ANOTHER PAINTING TRIP THIS FALL??

LET US KNOW!

## Art League Packs Gear For Harper's Holiday

The American Art League will take its first painting excursion of the summer to Harper's Ferry on July 27.

The League has hired a bus for the trip and will leave for Kann's Virginia Square at 8 a.m. July 27. Parking has been furnished by Kann's Virginia Square and the group will spend the day, carrying a small lunch and finishing off the excursion with a chicken dinner at Hilltop House.

The bus will seat 41, and if more sign up, another bus will be added. The group will return about 8 p.m.

Reservations must be made by

League members by July 24. In the recent Harper's Ferry Art Festival Northern Virginia winners included Dorothy Leef of Annandale, Gerald C. Hennesy of Falls Church, and Martin Fenical of Arlington.

The League is a Metropolitan area-wide organization of artists.

## Area Artists Prepare Show

Three Virginia artists have been named to organize the 26th Metropolitan Art Exhibition, sponsored by the American Art League at the National Museum, Smithsonian Institute, in December.

The artists are Marlin E. Fenical, 3192 Key Blvd., Arlington, president of the American Art League; Mrs. Gladys D. Barnes, 514 N. Pickett St., Alexandria, chairman of the show; and Mrs. Mary Anne C. Tennant, 2710 Bradley Circle, Annandale, co-chairman.

All area artists are eligible to enter original work on Nov. 30 at the National Museum. For entry blanks and further information, call Mrs. Barnes, 931-8865, or Mrs. Tennant, CL 6-5134. Entry blanks are also available at local art stores.

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**BULLETIN**

OF THE AMERICAN ART LEAGUE INC.

November, 1963

Uppermost in the hearts of all members of the American Art League, as we approach our 26th Metropolitan Art Show at the Smithsonian Institution, is the knowledge that we have lost a great and good friend.

Our founder and counselor for many years, Walter K. Bachrach, has left us, but his influence and devotion will remain with us through the years as an inspiration to everyone.

Mr. Bachrach passed away in October, after a long illness. He was a native of Baltimore, where he grew up with his cousin, Gertrude Stein. He graduated from Baltimore Polytechnic Institute in 1906, and at his family's request began a career in civil engineering and surveyed railroad rights through the Allegheny Mountains.

Quitting that job in 1910, Mr. Bachrach moved to Washington and opened the second of his father's photographic studios. By 1950 there were 30 studios in the chain.

In 1925, Mr. Bachrach sold his photographic interests to his brother, Louis Fabian Bachrach and went into commercial real estate in and around Washington.

On his 55th birthday, Mr. Bachrach took up figure skating. After four years, he had won six medals in competition.

He gave up sports in his early 60s, and obtained a painting kit. In less than three years he had turned out numerous landscapes, had a one-man show at the Arts club, and had a painting chosen for the biennial exhibition at the Corcoran Gallery. He became a member of the Salmagundi Art Club of New York, one of the oldest art clubs in the country. In the midst of all his activities he found time to organize the American Art League, and with the help of his good friend, Francis C. Peters, brought it to its present success.

Besides his wife, the former Mildred Landis Rinehart, Mr. Bachrach leaves a sister, Miss Helen K. Bachrach of Newcastle, Maine. And he leaves all of us, his friends, ever grateful for his help.

Let's make this coming Metropolitan Show a memorial to Mr. Bachrach, by having every member submit as many paintings and sculptures as possible. We want to make this the best show we have ever had, as a fitting tribute to a fine man.

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All works will be received Saturday, November 30 in the Foyer of the National Museum, 10th and Constitution Ave. entrance from 10:00 A.M. to 4:30 P.M.

Help will be available at the entrance, so you may unload and then find parking space.

# 26TH METROPOLITAN ART EXHIBITION

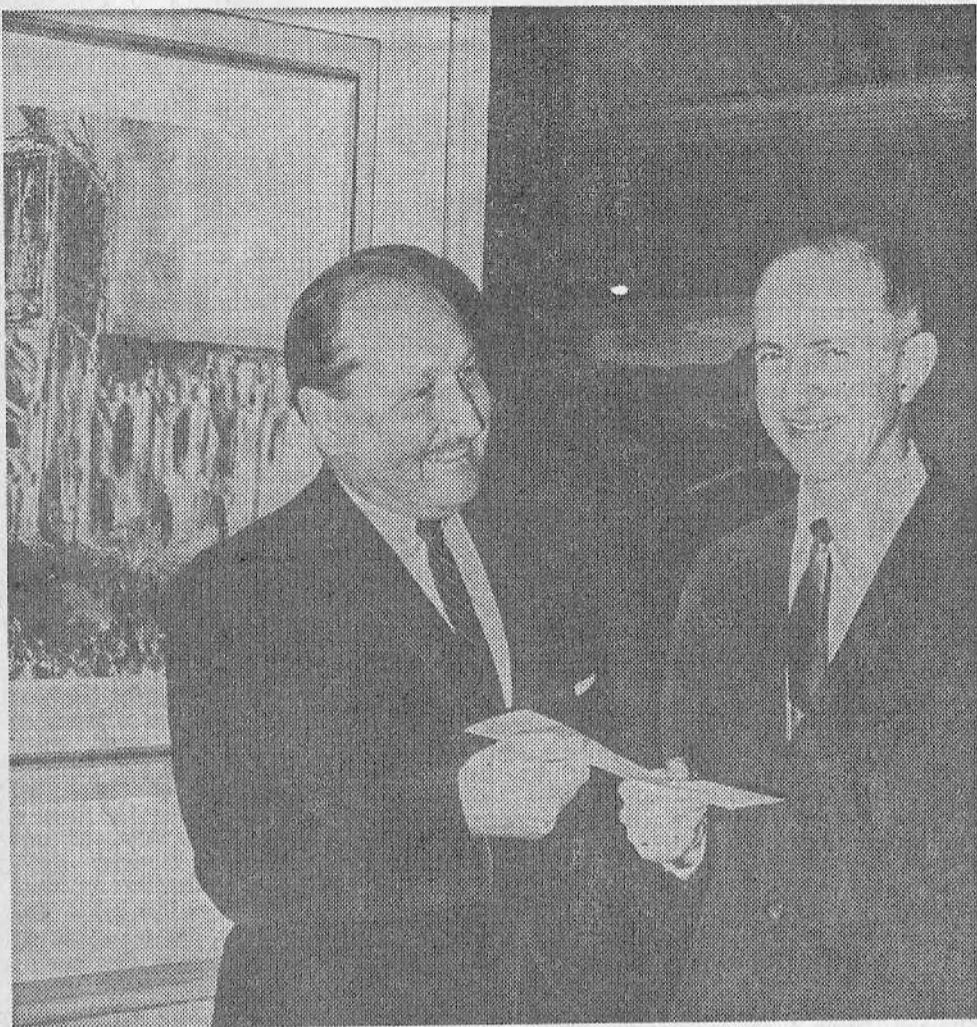
SUNDAY, DEC. 8TH, 1963 - THURSDAY, JAN. 2ND, 1964

- 
- DELIVERY** ALL WORKS RECEIVED SATURDAY, NOVEMBER 30, 1963  
in the Foyer of the National Museum, 10th and  
CONSTITUTION AVENUE ENTRANCE from  
10:00 A. M. to 4:30 P. M.
- 
- SHIPPING:** No boxes, crates or parcel post packages will be received at the Museum. All cost of transportation must be borne by the exhibitor. All exhibits must be delivered ready for exhibition.
- 
- EXHIBITS ELIGIBLE:** Original work by amateur or professional artists now residing in the Washington, D. C., Metropolitan Area. Entries must be designed and executed entirely by the entrant.  
Paintings in oil, watercolor, pastel, tempera, gouache, and mixed media. Etchings, block prints, drawings, etc.  
Sculpture in wood, stone, metal, clay, and mixed media; no impermanent forms such as plasticene, wet clay, etc.
- 
- CARDS AND ENTRY FEE:** Members of A A L - First Entry Free; \$1.00 for each additional entry. Non-members - \$3.00 for any two entries. A one-dollar charge will be made for each additional entry (not refundable) payable when delivering entries.
- 
- FRAMES:** All paintings must be suitably and securely framed, overall dimensions not to exceed 40" x 50". Prints to be on standard size mats. Omit screw eyes, and wire.
- 
- REMOVAL OF REJECTED WORK:** Rejected work must be called for on Saturday, December 7th, 1963, between 10:00 A. M. and 4:30 P. M. at the 10th and Constitution Avenue entrance.
- 
- REMOVAL OF EXHIBITED WORK:** At the close, all entries must be removed from the museum on Saturday, - January 4th, 1963, between 10:00 A. M. and 4:30 P. M. No accepted work may be removed from the exhibit before that date. Exhibits not called for at that date will be removed to a reliable agent and stored at the artist's expense. The Gallery will not permit storage privileges.
- 
- SALES:** Bid boxes will be available for purchasers bids, and artists will be notified of bids.
- 
- OPENING DAY:** Exhibitors and their friends are invited to be present on Sunday, December 8th, 1963, from 2 - 4:30 P. M. for the presentation of awards.
- 
- LIABILITY:** Neither the American Art League, nor the Government will be responsible for any loss or damage to any work submitted, but the utmost care will be exercised in the handling of same.
- 
- SELECTION and AWARDS JURY:** will be announced later in newspapers. Awards will be made in each class.
- 
- PRIZES:** Cash awards totaling at least \$500.00.

Mary Anne Tennant, Co-Chmn.  
Tel.: CL 6-5134

Gladys D. Barnes, Chairman  
Tel.: 931-8865

THE EVENING STAR  
Washington, D. C.  
Saturday, December 7, 1963



### WINS THE STAR AWARD

Marlin E. Fenical (left), president of the American Art League, presents The Evening Star award of \$100 to Max Barth, Washington artist, for a watercolor (behind Mr. Fenical) titled "Washington Cathedral." The award-winning painting is one of 96 pieces of art in the 26th annual Metropolitan Art Exhibition, presented by the American Art League. The show opens at 3 p.m. today at the Smithsonian Institution's Collection of Fine Arts, Tenth street and Constitution avenue N.W., and continues through January 2. Hours are 10 a.m. to 4 p.m. each day. Star Staff Photo.

AMERICAN ART LEAGUE Bulletin - February, 1964

Now that the holidays are past and we have concluded the most successful Metropolitan Art Exhibition in recent history, it is time that we start planning to attend the new events scheduled for this spring and summer.

You may wonder why there has not been a program for January and February, and why this bulletin is late, well your editor Larry Lemon was hospitalized in December; had a successful operation, and is now recuperating at his home.

Prexy Fenical, was cut off from all activities by his doctor on December 9th, and is only now returning to active participation in the art world. However, he has planned and made the arrangements for several exciting programs to be held this spring.

MARCH, "A Night of Movies" all subjects relating to painting and the creative arts.

APRIL, when spring warms the earth and nature bursts forth in all her glory we will have our painting excursion by bus, to Harpers Ferry, topped off with a fried chicken dinner and a critique at Hilltop House.

MAY, the Members Show will be held at the Arts Club of Washington, from May 3rd to May 22nd. Entry blanks will be mailed later.

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Now is the time to pay your dues, please forward them to Mrs. Charlotte B. Meeth, 815 Brantford Ave., Silver Spring, Maryland, before the income tax takes its toll.

The Chairman of our Metropolitan Show, Gladys Barnes and her co-chairman Mary Ann Tennant, are to be congratulated for the splendid job they did on the Metropolitan Show and we cannot overlook the good work their co-workers did, everyone deserves a vote of thanks.



The chairman will have her report ready for the next bulletin; however, I'll let you in on a secret. I understand that even tho' one local art critic called the show "Dull" over \$2,000.00 of "dull" paintings were sold. Perhaps this indicated the "last dying gasp" of the drip and doodle school of painting. It is unfortunate when the local art critics fail to encourage local artists, who incidently are better painters than the mediocre art reviewers are critics.

BOOKWORM SUGGESTIONS... New Techniques in Painting, by Frederic Taubes  
...Discovery of Painting, by Rene Berger

PALETTE CHATTER ... The president called a meeting of officers to convene on February 6th.; first a member of the Trustees phoned, sick .... then the Vice-President called, sick .... then the president called the Secretary, sorry, sick .... this left the president and the treasurer, however, a half-hour later she called the president; had an accident in Georgetown and was injured,so-o-o-o no meeting. We'll try again.

The coming Motorola non-professional art show will be held at Curtis Bros. furniture store, April 20 - May 2, 1964, with prizes and a chance to be selected for exhibition in the National Show, Art League Member Theodore Kane and Vice-president William Walter are judging ... Marlin Fenical is designing the stage sets for Gadsbys restoration play produced by the Little Theatre of Alexandria, it will be held in the courtyard of historic Gadsby Tavern in Alexandria ..... we have had several resignations due to rejection in the Metropolitan Show, this is a poor excuse; however, their paintings were probably as good as their excuse ..... The intrepid Mary Ann Tennant, and Dorothy Short Paul were seen eating roast turkey and judging the St. Patricks Church Art Exhibit after trudging through 10" of snow.

AMERICAN ART LEAGUE MEMBERS EXHIBITION

PLACE Arts Club of Washington  
2017 Eye Street, NW  
Washington, D.C.

DATES Paintings received, May 1, 1964, between 12 noon and 6:30 P.M.  
Opening and reception, Sunday May 3, 1964. 5:30 to 6:30 P.M.

REMOVAL OF WORK Paintings must be picked up on Friday, 22 May. between the hours of 12 noon and 6 P.M. All work not picked up on the 22nd will be sent to a storage house at the artists expense.

WORK ELIGIBLE One painting will be accepted from each member. 1964 dues must be paid. All work must be original. Bring your BEST work, any painting considered by the officers of the club to bring discredit to the exhibition will be rejected.

SIZE Due to limited hanging space no painting larger than 24" x 36" (including frame) will be accepted

PRIZES There will be First, second and third prizes in oils, watercolors, and other media.

RESPONSIBILITY Neither the Arts Club of Washington or the American Art League will be responsible at any time for loss or damage. However every precaution will be taken to protect the work.

CHAIRMAN Mrs. Gladys Barnes

---

ATTACH TO BACK OF PAINTING.

Fill in both columns

○ NAME \_\_\_\_\_

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

ADDRESS \_\_\_\_\_

TITLE \_\_\_\_\_

TITLE \_\_\_\_\_

MEDIUM \_\_\_\_\_ PRICE \_\_\_\_\_

MEDIUM \_\_\_\_\_ PRICE \_\_\_\_\_

○



AMERICAN ART LEAGUE  
**FILM FESTIVAL**

*Contemporary Artists at Work*

7.30 P.M. Wed. April 1, 1964

SMITHSONIAN — 10th & Constitution

**ROOM 43**



By Harry Naltchayan, Staff Photographer

**Art Exhibition Winners**

Winners of the 26th Metropolitan Art Exhibition at the Natural History Building, Smithsonian Institution, are shown above with their winning works. They are, from left: John Bryans, winner of Best in Show award, whose work is on

the wall behind him; Lois Mailou Jones, who holds her winning entry for First Prize in oils, and Marlin Fencal, American Art League president, who was a member of the jury which selected the winners. The art display lasts until Jan. 2.

AMERICAN ART LEAGUE BULLETIN . . . . . JUNE, 1964

"Nature contains countless meanings that have yet to be discovered . . . "

- Leonardo Da Vinci

PRESIDENT'S MESSAGE:

This June ends a year as President of the American Art League. It is a year to be remembered, with many activities and a leap forward in improving the position of sane and understandable art. I thank you for your help and look for even more assistance in the coming year when we hope to increase the number of our activities.

\* Many of us remember with pleasure the delightful painting excursion to Harpers Ferry last summer, and look forward to another bus trip this year.

(see last page).

\* A new membership directory was prepared and furnished to each member.

\* The Metropolitan Art Exhibit sponsored by the American Art League, held its most successful show, where sales topped the \$2,000.00 mark.

\* Our "Film Festival" held at the Smithsonian, showing contemporary artists at work, is remembered as an evening of excitement and encouragement.

It sent many of us to our studios to paint prize winners.

\* In May, the members' show, (the best ever), was held in the redecorated galleries of the Arts Club.

AWARDS      Oil;    First, Dorothea Darnell  
                  Second, Theodora Kane  
                  Third, Alice Reinders  
                  H. M., Mona Thompson

Water color; First, Jessie Bloodworth  
                  Second, Marlin Fenical  
                  Third, Louise Simmons  
                  H. M., Eleanor True Jordan

Sincerely,

Marlin Fenical

## PALETTE PATTERN

All too often the local art critics content themselves with simple recognition of an individual style or method exploited by money and art dealers, and if the dealers are insistent, the critics consider the artist as being important. Now the artist is rebelling from these reviews and the art buyer is shunning the "Critics Choice". They are not accepting the tomfoolery that is being thrust upon them, "that the style of a style" or "a frog likes another frog" idea. The old cliché "I know what I like and I like what I know" is rapidly becoming the popular slogan again . . . . . - Permalba Pete

We are happy to learn that Larry Lemmon has returned to work. We are sorry to report that our good friend Gladys Barnes is ill.

Mary Ann Tennant is our new Secretary. Felicia Gannon resigned.

Don't forget the Harpers Ferry Art Festival, the 20th and 21st of June, being held at Hilltop House (prizes), Sheffield Kagy is the judge and your prexy is the Chairman.

The Eighth Annual Southwest Outdoor Art Exhibit will be held at Harrigan's Restaurant, the 26, 27, and 28th of June, (prizes). The art critic of the <sup>Star</sup> ~~Post~~ will be one of the judges.

## HARPERS FERRY TRIP

Our painting excursion to Harpers Ferry will be Saturday, July 11, 1964. The bus will be air conditioned and comfortably seat 41 passengers with their painting gear. Each passenger should bring along a small picnic lunch to satisfy mid-day hunger - we do mean SMALL because an appetite will be required to eat the BIG CHICKEN DINNER awaiting you in the famous Hilltop House dining room at 4:00 p.m. The cost will be the same as last year; \$5.00 per person. This in-

cludes round trip fare and the chicken dinner, country style. **SEND** in your reservations early, First come first served. We can only accept 41 passengers. Your 1964 dues must be paid, and you can bring guests. Parking will be off street and is furnished to us through the courtesy of Kann's Department Store, Virginia Square, Arlington, Va.

**SCHEDULE . . . . . NO reservations will be accepted after July 8, 1964**

LEAVE Kann's at 8:00 a.m. sharp

ARRIVE at Harpers Ferry approximately 10:00 a.m.

DINNER at Hilltop House approximately 4:00 P.M.

LEAVE Harpers Ferry approximately 6:00 P.M.

ARRIVE at Kann's approximately 8:00 P.M.

COST, ONLY \$5.00 per person includes everything

**MUST BE PAID IN ADVANCE!**

SEND remittance with reservation; make check payable to  
American Art League and send it to  
Marlin E. Fenical  
3192 Key Blvd.  
Arlington, Va., 22201

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AMERICAN ART LEAGUE BUS EXCURSION TO HARPERS FERRY  
JULY 11, 1964

RESERVE    1    2    seats (circle number)

ENCLOSED IS   \$5.00    \$10.00 (circle amount)

SIGNED, MEMBER \_\_\_\_\_

NAME OF GUEST \_\_\_\_\_

PLEASE SEND THIS FORM WITH YOUR RESERVATION & REMITTANCE.

(THANK YOU)

SEE YOU ON THE 11TH!

AMERICAN ART LEAGUE BULLETIN . . . September 1964

At 8:15 Saturday, 11 July 1964 everyone had arrived and the signal was given for take off. Another day of fun, artistic endeavor, and good fellowship, began. The comfortable, air conditioned bus with its cargo of artists, easels and stuff, arrived at Harpers Ferry at approximately 10:00 a.m. stopping at Hilltop House for coffee and a relaxing few minutes before accepting the challenge of painting the historic buildings in the town John Brown made famous . . . It was a beautiful day. The artists of the party went to work wherever they found inspiration and/or shade. Our bus driver was most accomodating; he ran a shuttle between Hilltop House and the downtown historic section, bringing refreshing drinks to the artists or driving them up the steep hill to another painting location. By 3:30 the easels were folded and the artists made the trip back to the hotel, where the day's results were exhibited. A delicious fried chicken dinner, family style with all the fixins was thoroughly enjoyed, afterwards the members and their guests, obligingly entered into a round table critique of the paintings and sketches. Many excellent suggestions were made as each work was exhibited. Mr. Dixie Kilham, proprietor of Hilltop House and a patron of the arts, judged the work and awarded the A. A. L. prizes for the best artistic endeavor to our Secretary, Mary Ann Tennant; Ruth Nordhoff and Phyllis Fair. Mr. Kilham remarked that all the work showed great improvement over last year's paintings.

PALETTE PATTTER

Want to EXHIBIT in a Crab House in Southern Maryland? Contact Helene Coakley, 301-645-4091. (No commission charged.) Robertson's Crab House at Popes Creek. The space will be available after September 15th. Current exhibitors are Faye Mogin and Helen Gillespie.

WELCOME - - NEW MEMBERS:

Adelaide H. Gill,	5443 - 8th Road So., Arlington, Va. 22204
Ann L. Beyer,	13018 Old Stagecoach Rd., Laurel, Md. 20810
G. K. Brobeck, Jr.	4602 Gourney Rd., Washington 6, D. C.
Peggy L. Timblin	3150 No. Pollard Street, Arlington, Va.
Mrs. Helene B. White	1115 So. Quincy St., Arlington, Va. 22204

New Addresses:

Lucille N. Still,	1711 S, St. N.W., Washington, D. C. 20009
Louis Stern	5536 - 32nd St., N.W., Washington 15, D. C.

Ruth West has returned from Europe, Congratulations to Gladys Barnes, Chairman of the all-male Landscape Club current show. Mary Ann Tennant will be Chairman of the Annual Metropolitan Show this year. Would the members like a fall painting trip? We are open for suggestions!

PERMALBA PETE SAYS . . .

We are being overwhelmed by a deluge of articles, books, TV Programs, Dissertations, lectures, guides and gallery nonsense.

Because it is a continuous flood, it fools the unwary into becoming reader, a viewer and a listener, thus neglecting our great gift of comprehension of things our senses tell us. The incapacity to discover meaning in what we see is the result of our eyes being used only for identification and our ears only for pleasant sounds.

What I mean to say is, the easy exposure to the familiar written word, picture books, galleries and art dealers increases our misconceptions and we become slaves to dogma and dollars.

There is only one way that we can be reawakened to art, and that is to work at it handle the pencil, the brush and the paint. Remember, language is not the main street for the sensory contact with reality. \*\*\*\*\*

WELCOME ABOARD!

Now something different has been planned for the members of A. A. L.

On Friday, September 25, 1964, at 7:30 P. M. the gangplank will be lowered on the "Chippewa Chief" (a Wilson Line Boat) for the annual meeting and a pleasure cruise down the beautiful Potomac. Set-ups and refreshments will be provided. 1964 dues must be paid.

Since the maximum capacity is ONLY 80 passengers, the first 80 reservations received will be honored. Send your reservation promptly; none will be accepted after 21 Sept. 1964. You will be notified if you're too late.

DATE: SEPTEMBER 25, 1964                      TIME: 7:30 P. M.

PLACE: Wilson Line, Pier 4; Maine Ave. & N. Streets, S. W.  
Washington, D. C.

SEND RESERVATIONS TO: AMERICAN ART LEAGUE

3192 Key Boulevard  
Arlington, Va. 22201

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AMERICAN ART LEAGUE "WELCOME ABOARD" POTOMAC CRUISE

Signed \_\_\_\_\_

(Please send this form with your reservation) -- Thank you! See you on the 25th.





## Art League Will Sail Down River

Members of the American Art League will take an evening cruise down the Potomac starting at 7:30 p.m. Sept. 25 on the Chippewa Chief, leaving on the Wilson Line, Pier 4, Maine Ave. and N. Sts. S.W. Washington.

Reservations should be made with the American Art League, 3192 Key Blvd., Arlington. The maximum capacity is 80 members with dues paid up for 1964.

Recent Northern Virginia members admitted to the group are Adelaide H. Gill, 5443 8th Rd. S., and Mrs. Helene B. White, 1115 S. Quincy St., Arlington.

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AMERICAN ART LEAGUE BULLETIN

October, 1964

NEW OFFICERS

At a meeting of the Board of Trustees held Sunday, October 3, 1964, the following changes in officers were made:

William F. Walter - President

Mr. Walter, serving as Vice President, automatically succeeded to the office of President, upon the resignation of Marlin E. Fenical.

Gladys B. Barnes - Vice President

Mrs. Barnes was appointed to succeed to the office vacated by Mr. Walter. This officer becomes the Chairman of Exhibits.

Sallie Smalley was appointed Secretary to fill the vacancy caused by the illness of Felicia Gannon.

These officers will serve for the remainder of the current term which ends in June 1965. Your cooperation and help in all activities will make their work much easier.

VIGNETTE ON WILLIAM F. WALTER

Studied at the Corcoran School of Art for four years under S. Burtis Baker

Studied under the famous artists, Charles Hawthorn and W. Lester Stevens.

Was an artist with the Navy Department during World War II.

Has had many one-man shows here, in New York City, and many other cities around the country.

Is a perennial prize winner. Three First Prizes in Washington, D. C. this year.

### SOMETHING DIFFERENT

There has been much demand among members for another "Critique". So, we are going to have one!

But this critique will be different. You have all wished to see how a Selection Jury works, and why certain paintings are selected and other rejected.

Now you will see the entire operation. Sheffield Kagy and Lee Atkyns will act as a Jury. They will vote on entries and set up a "Mythical Show."

The entries which do not make the Show will be discussed and reasons for their rejection will be explained.

The Time: Sunday, P. M., October 25, 2:00 to 4:30 P. M.

The Place: Room 43, Natural History Building, Smithsonian Institution, 10th and Constitution.

This will be a wonderful opportunity for all of us. All we have to do is to bring along one painting each. If we are rejected, we will have time before the Metropolitan Show to make changes they think advisable.

Make the most of this opportunity. Bring a painting. Bring a friend.

### THE 27TH ANNUAL METROPOLITAN ART EXHIBITION

The dates for our Big Show are set.

Entry Date: December 5. 10:00 A. M. to 4:30 P. M.

Opening: December 13.

Show ends: January 3, 1965.

You will receive a brochure as soon as the printer gets them out, probably about November 1st.

Let's make this show the best ever, and PLEASE set a price on your paintings if they are for sale. It is hard to get bids on a P. O. R. basis. Bidders just don't know where to start.

Let's dream up some fresh, new ideas-- and everybody make the show.

WELCOME TO NEW MEMBERS

Joy D. Baker, 2566 Ross Road, Silver Spring, Maryland

Rolf M. Nelsen, P. O. Box 7225, Washington, D. C.

# 27th ANNUAL

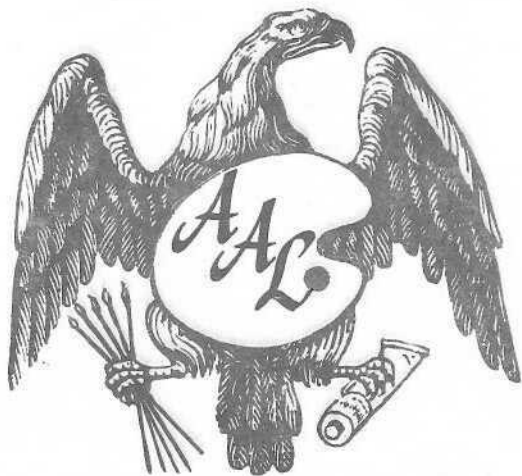
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## METROPOLITAN ART EXHIBITION

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at  
National Museum of Fine Arts  
SMITHSONIAN INSTITUTION

December 13, 1964  
through  
January 3, 1965



SPONSORED BY  
AMERICAN ART LEAGUE

# 27th ANNUAL

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## METROPOLITAN ART EXHIBITION

---

at  
National Museum of Fine Arts  
SMITHSONIAN INSTITUTION

December 13, 1964  
through  
January 3, 1965



SPONSORED BY  
AMERICAN ART LEAGUE

# E X H I B I T O R S

## PAINTINGS & GRAPHICS

No.	Name	Title	Price
1.	Selma Cohen	"Yellow Scape"	\$125.00
2.	Betty D. Myers	"Masue-san"	225.00
3.	James V. Cupoli	"Trapeze Artist"	400.00
4.	Helen Hoffman	"Plate Sailors"	400.00
5.	Mary Ann Ginter	"Shrimp Fleet"	150.00
6.	Dottie Mello	"Discovery"	150.00
7.	Jean Seagears	"Fantasia"	250.00
8.	Mary Jo Partch	"Ocean City Board Walk"	200.00
9.	Lois Mailou Jones	"Letitia and Patrick"	350.00
10.	Pierce G. Rice	"Constitution Avenue"	1000.00
11.	Elizabeth Curtis	"Ginia"	N F S
12.	James F. O'Brien	"Georgetown"	200.00
13.	Isabel C. Mahaffie	"Lake In the Hills"	200.00
14.	Phyllis Holt	"Lagoon"	150.00
15.	J. Louis Firestone	"Shechina"	P O R
16.	Meyer Gilden	"Jungfrau"	N F S
17.	Richard Lundberg	"Silent Night"	20.00
18.	Byrd V. Fariolletti	"Winter Trees"	100.00
19.	Rhea Stowell	"Rain Forest"	85.00
20.	B.E. Freeman	"Mums"	25.00
21.	Phyllis Gottlieb	"Vieux Carre"	150.00
22.	Elizabeth Sherman	"h. m."	N F S
23.	A. Karafyllakis	"35th St. N. Arlington, Va."	350.00
24.	Antonio del Moral	"Hecatombe"	250.00
25.	Nancy J. Grady	"Old Man in Red Cap"	N F S
26.	Jack Hammond	"Circus Wagons - Night"	175.00
27.	Elaine Tennant	"R. F. Remembered"	175.00
28.	Charles G. Larkins	"Still Life"	N F S
29.	Terry N. Street	"The Rehearsal"	500.00
30.	Barbara Tirk	"Homestead"	100.00
31.	Robyn Johnson	"Voyeurs"	190.00
32.	Ruth West	"Floral"	475.00
33.	Stan Cooper	"Revelation II"	300.00
34.	B.J. Taubman	"Orienta #3"	175.00
35.	Sharon Craven Kinzer	"Egyptian Lyre"	750.00
36.	Dorothy Malony	"Misty Morn"	200.00
37.	Ernest A. Land, FRSA	"Election Year"	450.00
38.	Larry K. Mansker	"Possum in the Weeds II"	200.00
39.	Richard M. Powell	"Tobacco Country"	250.00
40.	Helen Gillespie	"Pines and Ponds"	150.00
41.	Margaret Bellinger	"Over the Back Fence"	60.00
42.	R. Beckley	"Alexandria Marina"	50.00

## PAINTINGS & GRAPHICS

No.	Name	Title	Price
43.	M. Barnhart	"My Shangri-la"	\$125.00
44.	Carolyn G. Gawarecki	"Forgotten Town"	50.00
45.	Edmund C. Gyurkey	"Penna. Ave., Wash., D.C."	35.00
46.	Serafina Smith	"Old Woman"	50.00
47.	James Kuhn	"Untitled"	200.00
48.	Barbara Sobol	"Bridal Chamber"	25.00
49.	Isabella Walker	"Autumn Ballet"	10.00
50.	Neysa Ojalvo	"The Backyard"	25.00
51.	Ruth Meixner	"Puffer Billies in a Row"	90.00
52.	Murtia H. Affeld	"The Middle Step"	300.00
53.	Carman Rollin-Mandich	"Fisherman's Wife"	200.00
54.	Ida Dalinsky	"Musician with Flowers"	65.00
55.	Betty B. Brown	"Still Life"	200.00
56.	Margaret Farmer	"Blue Ice"	125.00
57.	Herbert Foerster	"The Harbor"	400.00
58.	Sonia Schelpark	"Steel"	150.00
59.	Gladys D. Barnes	"Inner Harbor, Tokyo"	100.00
60.	William F. Walter	"Winter"	100.00
61.	Gib Crockett	"Duck Country"	300.00
62.	Charlotte B. Meeth	"Still Life"	N F S
63.	Sallie S. Smalley	"Clear and Colder"	100.00
64.	Louise Craven	"Time of the Fiesta"	450.00
65.	Francis C. Peters	"God's Country"	300.00
66.	Helen Kirtland	"Freeway at Night"	125.00
67.	Elizabeth Hecht	"Cypress and Sea"	75.00
68.	Berniece Edwards	"The View"	55.00
69.	Romayne Beaver	"Early Spring"	85.00
70.	Richard G. Scott	"Huntington Parkway"	100.00
71.	Pat Golden	"Youth"	45.00
72.	Judy Wengrovitz	"Ballerina's Dream"	50.00
73.	Catherine Smille	"Unnamed"	25.00
74.	Lillian Nardone	"Pussy Cat"	30.00
75.	Dale Faust Shenk	"Saccajawea"	75.00
76.	Ann Ellsworth	"School Days"	200.00
77.	Bart Stewart	"November Woods"	50.00
78.	Bernice Powell	"Deep Pond, St. Remy"	50.00
79.	S. J. Sowinski	"Idle Moments, Hong Kong"	185.00
80.	Mary Walker	"Autumn Mist"	250.00
81.	Yolanda Mayhall	"Bamboo in Snow"	75.00
82.	Gustav Trois	"Urban Panorama"	300.00
83.	Brooks L. Scurlock	"Sunday Afternoon"	50.00
84.	Dorothy Reddig	"The Hills Beyond"	75.00

No.	Name	Title	Price
85.	Bernice H. Lebbin	"Sautri"	\$160.00
86.	Ruth Noordhoff	"Don Quixote's World"	125.00
87.	Roslyn Latta	"Well Fleet Harbor"	60.00
88.	Merle Foshag	"Night Flight"	125.00
89.	John Bryans	"Autumn at Great Falls"	50.00
90.	Rosamond Gaydash	"Sunny Bouquet"	300.00
91.	Georgette S. Powell	"Mary"	125.00
92.	Theodora Kane	"San Francisco"	150.00
93.	Sally Barnard	"October Song"	100.00
94.	Jon Bergstrom	"Tree Study"	N F S
95.	Lily Spandorf	"Old Pennsylvania"	150.00
96.	C. A. Enright	"Frozen Landscape"	80.00
97.	Gail Mercey	"Autumn End"	60.00
98.	Sigrld W. Hull	"The Styx"	85.00
99.	Anthony Campagna	"Construction, T. Roosevelt Bridge"	N F S
100.	Dorothy B. Campbell	"Denver"	N F S
101.	Joseph B. Ross, Jr.	"The Reaper"	35.00
102.	Bernard Leclercq	"Old Dock, Port Alexandria"	125.00
103.	Teal Dennen	"Night Tide"	65.00
104.	Nancy Stinson	"Still Life"	125.00
105.	Charles R. Eyer	"House by the R. R. Yard"	100.00
106.	Edward L. Gummel	"South Lawn Citadel"	N F S
107.	Esther P. Rice	"Hatteras Wreck"	125.00
108.	John Petter	"Rock Creek Park"	50.00
109.	Leolla M. Glick	"Dancer"	20.00
<u>SCULPTURE</u>			
110.	L. J. Emmerlich	"Puellina"	\$400.00
111.	Erna Marie Neves	"Refugees"	N F S
112.	Rod A. Taylor	"Rejected"	50.00
113.	Harrison Saunders	"Age Fifteen"	N F S
114.	Anthony De Bone	"Man and Woman"	250.00
115.	Joan Caryl	"Transfiguration"	300.00
116.	Rod A. Taylor	"Simon"	75.00
117.	James A. Danisch	"Struggle - Fat Man"	100.00
118.	John McCarty	"Small Head"	100.00
119.	James Flanigan, CSC	"Temptation of Christ"	N F S
120.	Shulamite Yagen	"Hagar"	500.00
121.	Erna Marie Neves	"The Ram"	N F S
122.	Gordon S. Bennett	"Untitled"	P O R
123.	Stalthong Schmutzhart	"Dinner-Time"	P O R
124.	Edward Jones	"Faith"	N F S
125.	Frank Basky	"Portrait of Nell"	N F S
126.	Frank Basky	"Toni"	N F S

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# EVENING STAR

**METROPOLITAN  
ART EXHIBITION**

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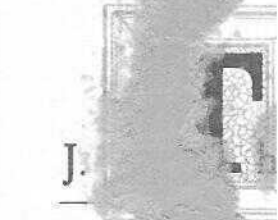
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**SCULPTURE \* ART MATERIALS**  
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TWENTY-SEVENTH ANNUAL  
METROPOLITAN ART EXHIBITION

A W A R D S

THE WALTER KEYSER BACHRACH MEMORIAL AWARD - **Best of Show**

No. 38 Larry K. Mansker  
"Possum in the Weeds"

FIRST PRIZE IN OILS

No. 11 Elizabeth Curtis; "Ginia"

SECOND PRIZE IN OILS

No. 39 Richard Powell; "Tobacco Country"

THIRD PRIZE IN OILS

No. 3 James V. Cupoli; "Trapeze Artist"

FIRST PRIZE IN WATERCOLOR

No. 88 Merle Foshag; "Night Flight"

SECOND PRIZE IN WATERCOLOR

No. 97 Gail Mercey; "Autumn End"

THIRD PRIZE IN WATERCOLOR

No. 96 C.A. Enright; "Frozen Landscape"

FIRST PRIZE IN GRAPHICS

No. 50 Neysa Ojalvo; "Back Yard"

SECOND PRIZE IN GRAPHICS

No. 78 Bernice Powell; "Deep Pond, St. Remy"

THIRD PRIZE IN GRAPHICS

No. 109 Leolla Glick; "Dancer"

FIRST PRIZE IN SCULPTURE

No. 110 L.J. Emmerglick; "Puellina"

SECOND PRIZE IN SCULPTURE

No. 111 Erna Marie Neves; "Refuges"

THIRD PRIZE IN SCULPTURE

No. 112 Rod A. Taylor; "Rejected"

HONORABLE MENTION

Harrison Saunders, "Age Fifteen"

Anthony De Bone, "Man and Woman"

Joan Caryl, "Transfiguration"

Erna Marie Neves, "The Ram"

# Today's Events *What's Going On In Washington*

Today is Sunday, Dec. 13, the 348th day of the year. In 1797, Heinrich Heine, German poet, was born. The Battle of Fredericksburg took place in 1862.

### TODAY'S FEATURE

Charles L. Freer's private collection of Oriental fine arts and his generous endowment fund have created one of the foremost museums of Far and Near Eastern Art in this country.

Today the Freer Gallery of Art, held in trust by the Smithsonian Institution, attracts scholars and art enthusiasts from around the world.

The Gallery also houses one of the largest collections of works by James McNeill Whistler, including his famous Peacock Room, an ambitious attempt at interior decorating.

Included among the collections are paintings, ceramics, sculpture and manuscripts from China, Japan, Korea, India, Iran, Egypt, Syria and Greece.

Western artists represented include Childe Hassam, Winslow Homer, Albert P. Ryder, John Singer Sargent, John H. Twachtman and Augustus St. Gaudens.

A current exhibition of Iranian art in Galleries VI and VII will run through Dec. 31.

The Freer Gallery, located at Jefferson dr. and 12th st. sw., is open daily except Christmas day, from 9 a.m. to 4:30 p.m.

### BREAKFASTS

**Beth Torah Congregation:** Speaker, Arnold C. Sternberg on "The Role of the Right in the Election—What of the Future?" 10:30 a.m., 4601 Eastern ave., Mount Rainier.

**International Crossroads:** Speaker, Henry E. Gardiner of Anaconda Co. on "Problems of an Extractive Industry in South America," 9 a.m., Central YMCA, 1736 G st. nw.

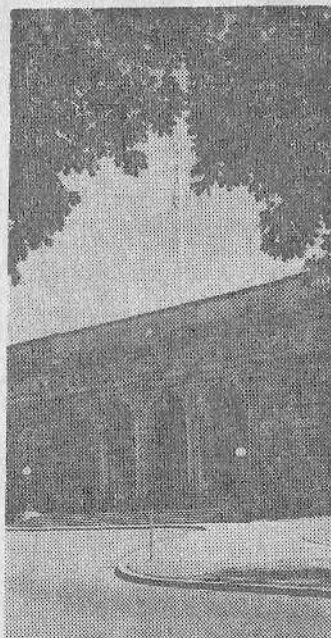
### MEETINGS

**American Assn. of Teachers of French, D.C. Chapter:** Jean Renson, medievalist on "Medieval Music," 2:30 p.m., Conference Room, University Library, 2023 G st. nw.

**Greek Orthodox Youth of America:** Film program, "Birth of the Saviour," "Wings to Europe," "Wings to Greece" and "New York World's Fair—Orthodox Pavilion," 7:30 p.m., St. Sophia Greek Orthodox Cathedral, 36th st. and Massachusetts ave. nw.

**Hillel Foundation of George Washington University:** Speaker, Leo W. Schwarz on "Jewish Values and Ideas in 20th Century America," 8:15 p.m., Hoover Room, Mary Graydon Center, Massachusetts and Nebraska aves. nw.

**National Presbyterian Church:** Sunday Evening Club, Speaker, Curtis Tutthill, on "Self Realization and the Healthy Personality," 7 p.m., at the church, Con-



rian are, Museum of African Art, Frederick Douglass House, 316 A st. ne.; Mon. through Thurs., 11 a.m. to 6 p.m.; Sat. and Sun., 2 to 5 p.m.

**"Carnival of Stars":** 60 painters from France represented, Agra Gallery, 921 17th st. nw.; Mon. through Sat., 11 a.m. to 7 p.m., ends Dec. 31.

**Etienne Hajdu:** Sculpture, Phillips Collection, 6100 21st st. nw.; Sun. 2 to 7 p.m.; Mon., 11 a.m. to 10 p.m.; Tues. through Sat., 11 a.m. to 6 p.m., ends Dec. 27.

**"Galerie Collection of Contemporary Artists":** Chevy Chase Galerie, 7424 Waverly st., Bethesda; Tues. through Sat., 10 a.m. to 5 p.m.; Thurs. and Fri. until 9 p.m.; Sun., 1 to 5 p.m.; ends Dec. 31.

**Holiday Group Show:** Paintings, drawings and sculpture, R Street Gallery, 2009 R st. nw.; Mon. through Fri., 11 a.m. to 7 p.m., Sat. 11 a.m. to 5 p.m.; Sun., 1 to 5 p.m., ends Jan. 2.

**IWAMA of Japan:** Paintings and sculpture, Obelisk Gallery, 3241 P st. nw.; Sun., 3 to 6 p.m.; Tues. through Sat., 11 a.m. to 5:30 p.m., ends Dec. 24.

**Kiki:** Paintings and robots, Henri Gallery, 113 S. Royal st., Alexandria; Sun., 3 to 6 p.m.; daily, 10 a.m. to 6 p.m., ends Jan. 3.

**Luba Krejci:** "Murals in Lace," National Housing Center, 1625 L st. nw., 10 a.m. to 6 p.m., Mon. through Sat.; 1 to 6 p.m., Sun., ends Dec. 27.

**Metropolitan Art Exhibition:** Paintings, watercolors, graphics and sculpture, sponsored by American Art League, Natural History Museum, 10th st. and Constitution ave. nw., 2 to 4:30 p.m., today; 9:00 a.m. to 4:30 p.m., daily until Jan. 3.

**Richard Diebenkornt:** Retrospective exhibition of paintings, Washington Gallery of Modern Art, 1503 21st st. nw.; Tues. through Sat., 10 a.m. to 6 p.m.; Sun., 2 to 6 p.m.; ends Dec. 31.

**Slobodan Jevtich:** Paintings, Channell Art Gallery.

FRIDAY, NOVEMBER 27, 1964 THE ALEXANDRIA (Va.) GAZETTE

## Area Resident To Give Awards For Sculpture At Exhibition

Robert E. Kuhn of Mount Vernon will present awards in sculpture at the American Art League's 27th annual Metropolitan Exhibition.

The event will take place from Dec. 13 to Jan. 3 at the Foyer Gallery of the Natural History Museum, Smithsonian Institution.

Kuhn studied at the Art Institute of Chicago, and in Mexico. One of the few artists who lives exclusively by the sale of his works, he has had 26 one-man shows in the United States and Mexico.

He is represented in galleries in New York, Washington, Chicago, Mexico City, Los Angeles and San Francisco. His works are owned by many prominent private collections, such as the Marshall Field Collection, Adm. Lewis Strauss Collection, and Jock Whitney Collection.

Jacob Kainen, curator for Graphic Art at the Smithsonian will make the awards in the painting class. Kainen has paintings and prints in 14 museums,

including the National Gallery, Brooklyn Museum, Carnegie Institute and in the Phillips and Corcoran galleries.

Area artists may submit entries in the Foyer of the National Museum of Fine Arts, 10th Street and Constitution Avenue entrance from 10 a.m. to 4:30 p.m. on Dec. 5. Entry blanks may be obtained at all art stores.

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***Bulletin***

2824 Pennsylvania Ave., N.W.  
Washington, D. C. 20007

SCHEDULE OF EVENTS

ELECTION OF OFFICERS:  
December 21, 1965

PRESIDENT FRANCIS C. PETERS  
PRESIDENT ELECT GARNET W. JEX  
VICE PRESIDENT TRACY COLEMAN  
SECRETARY-TREASURER CHARLOTTE MEETH

THE BOARD OF TRUSTEES  
HAS BEEN AUTHORIZED TO  
EXPAND ITS MEMBERSHIP TO  
TWELVE. NEW MEMBERS TO BE  
ELECTED AT ANNUAL MEETING.

ANNUAL EXHIBITION:

WE ARE PLEASED TO ANNOUNCE THAT YOUR CLUB WILL HOLD ITS ANNUAL EXHIBITION AT THE ARTS CLUB OF WASHINGTON - OPENING WITH REFRESHMENTS - SUNDAY February 27th 1966 - ALL PAINTINGS MUST BE AT THE CLUB FEBRUARY 25th (FRIDAY) BETWEEN 9 a.m. - 9 p.m. EVERYONE SUBMITTING WILL BE IN EXHIBITION - SO - YOUR BEST WORK PLEASE! LETS MAKE THIS AN OUTSTANDING MEMBERS SHOW.

ART CRITIQUE:

SMITHSONIAN - NATURAL HISTORY BUILDING - 10th and CONSTITUTION AVENUE  
SUNDAY March 20th 1966 - 3 p.m. ROOM 43 ART CRITIC TO BE ANNOUNCED  
LATER.

ANNUAL MEMBERS MEETING:

ARTS CLUB OF WASHINGTON - DISCUSSION AND REFRESHMENTS Friday evening  
MAY 6th 1966 - 7.30 p.m. EVERY MEMBER INVITED TO BRING A GUEST.

REVIEW OF 1965

ART CRITIQUE BY:

FRANK GETLEIN

EXCELLENT TURN OUT! VERY STIMULATING REVIEW OF MEMBERS' PAINTINGS AND THOSE ATTENDING FOUND MANY HELPFUL HINTS FROM CRITIC. THOSE WHO ARE NOT PARTICIPATING IN CLUB ACTIVITIES ARE MISSING A RARE OPPORTUNITY.

DEMONSTRATION BY:  
HELEN VAN WYK

AUDITORIUM OF SMITHSONIAN CROWDED TO CAPACITY. FIVE HUNDRED SIXTY-FOUR PEOPLE WITH OVER ONE HUNDRED TURNED AWAY. EVERYONE APPLAUDED MISS VAN WYK'S PERFORMANCE AS ONE OF THE GREATEST DEMONSTRATIONS EVER! A GREAT LESSON IN THE USE OF PAINT AND THE PRODUCTION OF A PORTRAIT! SHE WILL RETURN IN 1967.

ART CRITIQUE BY:

ROWLAND LYON

MR. LYON, CURATOR OF THE SMITHSONIAN, REVIEWED MEMBERS PAINTINGS WITH DISCERNING CLARITY AND THE EXCELLENT TURNOUT REFLECTED THE MEMBERSHIP'S PREOCCUPATION WITH IMPROVING THEIR WORK.

BACKGROUND INFORMATION

B A C K G R O U N D    I N F O R M A T I O N

LETTER TO ALL LOCAL  
ART CLUB PRESIDENTS:

YOUR CLUB IS LEADING THE FIGHT TO CONTINUE TO HAVE A  
PROMINENT LOCAL GALLERY SPONSOR AN ANNUAL EXHIBITION  
FOR ALL LOCAL ARTISTS. THE FOLLOWING TYPICAL LETTER  
WRITTEN ON ART LEAGUE LETTERHEAD AND INITIATED BY  
YOUR PRESIDENT IS SELF-EXPLANATORY. YOUR PRESIDENT  
ALSO INITIATED THE MEETING WITH HERMAN WILLIAMS -  
DIRECTOR OF THE CORCORAN:

Mrs. Evelyn Shaffer Spence  
The National League of American Pen Women, Inc.  
1300 17th Street, N. W.  
Washington, D. C. 20006

Dear Mrs. Spence:

The Arts Club of Washington is sponsoring a meeting of the Presidents  
of local art groups to be held Wednesday January 5th at eight o'clock  
in the evening at the Club.

We hope you will attend to discuss a most important matter of significant  
interest to every amateur and professional artist in Washington.

"The possibility of an annual exhibition for all Washington area artists  
to be held at the Corcoran Gallery."

Since the Smithsonian has denied all local art groups the opportunity of  
exhibiting - this becomes a most important project.

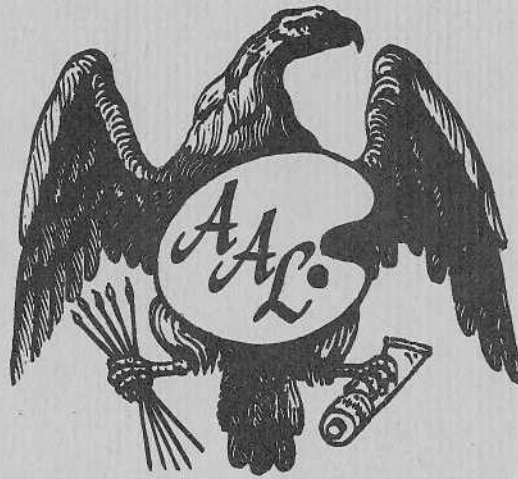
Please advise the Club - 337-7282 - if you will or will not attend.

Sincerely,  
AMERICAN ART LEAGUE, INC.

WELCOME - NEW MEMBERS:

Hope B. Cales - John A. Danisch - Antonio del Moral - Alice Fidler - Phyllis Gottlieb -  
Barbara Hammond - Slobadan Jevtich - Ruth S. LaFever - Betty D. Myers -  
Dorothy Patterson - Janet Fitch Sewall

S U P P O R T    Y O U R    C L U B



AMERICAN ART LEAGUE INC.  
A NON-PROFIT ORGANIZATION