The Development of Graphic Art In Missouri

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THE DEVELOPMENT OF GRAPHIC ART IN MISSOURI

being

A Thesis presented to the Graduate Faculty in partial fulfillment of the requirements for the Degree of Master of Science by

Ruth Elisabeth Fults, B. S. in Educ.

Approved by: Robert J. McGrath
Chairman Graduate Council

Fort Hays Kansas State College

1933
To

MARY LURA McCluney

whose request

inspired this research
ACKNOWLEDGMENTS

I am glad to have this opportunity to express my appreciation of the helpful advice given so readily at all times by the members of my Graduate Committee. I want to thank especially my major advisor, Robert T. McGrath, Ph. D. for his suggestions and encouragement.
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The development of the art of a people is closely inter-woven with the history and society of that group; the histories and societies of communities are very nearly parallel in the steps of human progress - even taking into consideration the complex cumulative character of progress and the subsequent advantages of later civilizations over old; so that, viewed as a whole or in sections, each normal development of art goes through fundamental states true alike in every other normal art-development. Art reflects in its development the society which produces it. For example, the evolution of art in the state of Missouri reflects the society which produced it, subject, of course, to the influence of previous art-evolution and the contemporary art with which it has had contacts. World art reflects the society of mankind throughout the ages. Each civilization, or segment thereof, in its turn - or simultaneously with another - produces and offers to the world its art. Through its art a civilization gives
of its individuality and, if another art in its evolution has reached a point at which it can be sensitive to it, the essence of that individuality given may act upon that art which may, as a result, be enriched.

The Egyptians showed by their art that they possessed keen observational powers and that their thinking was orderly. Perhaps the monotony of the desert and the horizontal plains was partly responsible for their inability to rise above their anticipated revolutions to freedom.

With death ever in their minds, they worked their fields, their permanent temples. Consequently, art to them could not have been independent, but was born from the necessities of the people. In the development of corresponding technical skill.

In direct contrast to the Egyptians, the Greeks, for a time of life and of the beautiful, found satisfaction. Geographically, Greece possessed international geography and climate. Small, almost isolated Marble grouped the people into cities. Politically, art crystallized the citizen. But saved by any democratic government, the Greek's instinct of liberty gave way to the pruning of rationalism.
CHAPTER I

GENERAL BACKGROUND

The Egyptians show by their art that they possessed keen observational powers and that their thinking was orderly. Perhaps the monotony of the deserts and long horizontal plains was partly responsible for their inability to rise above their antiquated conventions to freedom. With death ever in their minds as their future, they adorned their tombs, their permanent dwellings. This primitive gift to art could not have been other than dignified, and we have from the Egyptians in their monuments an unsurpassed technical skill.

In direct contrast to the Egyptians the Greeks, lovers of life and of the beautiful, were eager for progress. Geographically, Greece presented diversified topography and climate. Small, almost isolated districts grouped the people into cities. Hellenistic art glorified the city-state. Not cowed by any despotic government the Greek's instinct of liberty gave vent to the growth of Rationalism,
that highly-prized Hellenistic gift to humanity. Their art shows their rationalism in its simplicity, its ease and freedom, its content of only what was essential and permanent, its sense of balance and proportion. Above all else, however, the Greeks' gift is the intangible soul and spirit of the artist.

Christianity, more strongly than any other factor, influenced the trend of the art of the Middle Ages. Its geographic scope was greater and being greater was, of course, more diversified in character. Being more diversified in character and of greater scope, the geographic and climatic influence were of minor importance to the mediaeval art as a whole. The visible Church, in its attempt to glorify God, dominated and directed art - as it did, in fact, other human activities - and the art produced was limited to that which the monasteries encouraged. A noble art, high-minded, austere, and religious, evolved. The Gothic cathedral's vertical lines express the restless, up-reaching feeling of the Middle Ages. Here are inspiration and mystery expressed, and the stained or painted glass of these cathedrals is deep and rich in color - its radiant beauty gives a feeling of exaltation. Finally, the high

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attainment, as it were, became the beginning of decadence.

During the Renaissance, the rebirth of art meant the glorification of the despot princes, through their palaces—public and private, and their churches. In Italy the rebirth gave delight in life. There abounded greater freedom of thought, a development of the individual as opposed to the mediaeval emphasis on the community with disregard for the individual. Italian Renaissance paintings were religious in subject matter and exhibited eagerness and vivacity which might be expected in a country rich in the colors and forms of nature. The Florentine artists were draughtsmen and to them modern art may go for accuracy of drawing and details; the Venetians were color artists, expert in the handling of rich light and shade. Italy led the way in the Renaissance revival, then the other European countries gave it widespread currency. It was an age of travel and discovery: Marco Polo and Columbus were the outstanding explorers. So modernity was approached and art, as other activities, showed marked changes.

Rich as the gifts handed down to us are, and as

capable of perfect synthesism as they seem to be for further evolution of art and beauty, the artists of these great creative periods did not have the privilege and freedom, so dear to all real artists, of expressing themselves - their own personal whims. It remained for democracy to demand an art that would mean this freedom for the artist - an art within the comprehension of everybody; an art expressing mankind, all mankind whether rich or poor, lowly or great; an art that would satisfy these demands and yet remain dignified art.

The year 1800 A.D. marks the beginning of modern painting. Before 1800 and following the Gothic Age, the art of a country showed strongly marked national traits. The excellence of Spanish painting lay in its exquisite color harmonies. Much modern art has been strongly influenced by Velasquez and his subtle use of grays, blacks, and silver in harmony. Small pictures to fit into the modest home - from Holland art - with fine painting, representation of homelike interiors, and portrayal of

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character and customs have been of a kind that would assist in the satisfying of democracy's demand. Nationalism is, however, in Dutch painting as strongly marked as in any other country. Brilliant, robust color and the perfection of minute detail marks strictly Flemish art. To the Flemish is owed a debt for the perfecting of the oil medium. England did not contribute much art to the world until the eighteenth century. Then it was mainly portraiture and in the days of the American Revolution and our early independence, the art of America was, naturally, an outgrowth of the portraiture of England and could not, therefore, be called truly American. The art of France before 1800 was chaotic and had as many rapid changes of style as France had changes of rulers. There was revolt and counter-revolt. A classical movement was strong for a time against the frivolous art of the ruling class. Then Romanticism, toward the end of the Revolution, weakened the classicism until finally in the second half of the nineteenth century a return to naturalism, as opposed to the tyranny of the Academy, gave to modern art the Impressionists.

7. ibid. p. 375.
CHAPTER II

GRAPHIC ART IN THE NINETEENTH CENTURY

During the nineteenth century the leadership in painting fluctuated between England and France. The early part of the century found the interest centered in the strong landscape school of English art. Turner and Constable were the most noteworthy exponents of the English landscape school. Previous to the development of this school there had been less emphasis on landscape painting than on most other phases of painting with the exception of Italy - which did not excel in landscape, and Holland - which did produce some noteworthy landscape work. Out of door painting with an attempt to paint sunlight was at this time first becoming popular. American artists were impressed with the tendency toward landscape painting and found source of inspiration from its English masters and also from the French. They recognized the natural beauty of the

land here and since then the landscape mastery has been a favorite choice of study among American artists. In France the Barbizon painters were the artists who followed the trend toward landscape and genre painting and such was the interest evinced in their work that the center of interest was shifted from England to France toward the middle of the nineteenth century. Corot, the poet-painter, was one of the best of the Barbizon group and his followers in America and elsewhere have been very numerous.

The pastoral paintings depicting the home-life of the sixties of England claimed the center of interest for England again for a brief period and then the leadership was acknowledged to France in the artistic domain and remained there. There were several reasons for this: France was more consistently active in art than was any other country; America was too busy with its wild, undeveloped country and natural obstacles to conquer to be very active, as a country, in the production of art; and European countries other than France were inactive. Since France was the acknowledged leader, the artists of Europe and America were

10. ibid. p.100
trained there. As a result the art of the world has been becoming cosmopolitan and the national traits have been disappearing - at least, they have become less marked.

The modern art - the cosmopolitan - is the art of America and has been from the early part of the nineteenth century to the present. It was not until toward the time of the Civil War that any art that might be called real American art had begun to develop. Missouri has always been truly American. Missouri's early literature was some of the first really American literature produced and so, perhaps, her early art was some of the first real American art. Too far from either coast to be strongly influenced by any foreign nation, Missouri is in many ways the most typically American state of the United States. To trace her art-development, then, will be a strictly American procedure - filled with hardships, homeliness, romance, colorful adventures, poetry, and beauty. The procedure will be strictly American only in so far as any development could be strictly national in a world of so many interdependencies.

In the preceding paragraphs it has been pointed out that geography, that is, the natural setting, and history

are very influential factors in the normal development of
the art of a community. There is a strong parallelism
between the art-developments afore-mentioned and that of
Missouri. The development of graphic art in Missouri has
been normal. Its normalcy has been due very largely to
the picturesqueness of the natural background and to the
ruggedness and romance of its history. Of interest to us
in this dissertation, then, is - and may it be said that
the specific problem of this thesis is to show - the way
in which these geographic and historic factors have in-
fluenced art-development in Missouri, the art which
 evolved, and its trend.
CHAPTER III

THE NATURAL SETTING FOR THE ART OF MISSOURI

In historic importance among the states Missouri has as rivals only Virginia, the "Mother of States", and Massachusetts. In all the Union there can be found no state which has had a more graphic history and, in as much as Missouri was the natural gateway to the great West, historic events have taken place in Missouri that could not do other than exert a significant influence on the development of a strong, sincere art.

These events could not have had a more artistic setting than Missouri's hills, prairies, and timberlands; Missouri's streams, rivers, and river-banks. In the south and southwest there is inspiration in the scenery of the classic Ozark hills. Rocky gorges of exquisite beauty, if not of awe-inspiring dimensions, lend their charm and color. Missouri Ozarks form one of the beauty spots of the Americas - called by Missourians, at least, God's country. Perhaps the people of Missouri may be pardoned for their
pride by those who have empathized in the sunrise or the sunset on a river in the foothills of the Ozarks, or in a winding drive around the wooded hillsides on a glorious October day. The lack of underbrush in the forests gives the hills a pleasant park-like appearance.

Along the streams are found beautiful beaches of clean white sand. They lead back to grassy slopes lined with trees. The variety of trees in Missouri is astonishing. Stately elms and giant sycamores, great walnuts, stur- dy oaks, maples, ash, and hickory abound. Native red cedars dot the landscape. More than a third of Missouri is woodland. It is a luxuriant land and happy songs of wild birds fill the air with harmonious music.

The majestic Mississippi river, the "Father of Waters", forms the eastern boundary of the state. The Missouri river divides the state into north and south portions. Along the Missouri river are many steep bluffs. Eastward from the central part of the state these bluffs break down and broaden out into bottom lands. North of the Missouri river lies a great green rolling region of upland prairie. All of these beauties the landscape artist had in early times and still has.

The early Missouri animal painters found, besides the buffalo, an abundance of deer, bears, wolves, panthers, wild cats, wild turkeys, and various small game. William Henry Howe was one of the earliest of the Missouri animal painters who found these native animals of interest to paint.
CHAPTER IV

THE HISTORIC SETTING FOR THE ART OF MISSOURI

Picture against the geographic background of Missouri such an event as the "Indian Attack on the Village of Saint Louis, 1780". Oscar E. Berninghaus, a contemporary Missouri artist, has portrayed the attack vividly in his picture by that title in the Soldiers and Sailors Museum of the Missouri State Capitol at Jefferson City. A careful survey and study of the decorations of the Capitol would not only be both profitable and enjoyable from an aesthetic viewpoint, but it would also present in graphic form the history of Missouri.

A partial description here of the Capitol will give the historic background for Missouri's art-development, in as much as the subject for all of the decorations therein is "Missouri". These decorations include pictures and other graphic representation of Missouri's legends, Missouri's history, and her men and women. Missouri's cities, country, landscapes, and rivers are pictured. There are
exemplifications of Missouri in war and in peace. Missouri's achievements as a state, and her sons who have been distinguished, are recorded as only graphic art can record for the many. In short, Missouri has been graphically recorded in the new State Capitol Building at all stages of her existence and development, even including some of her ideals and ideas visible, otherwise, to only those intimately concerned and visionary enough to perceive them. Few events in Missouri's colorful history are left untold by painting, tapestry, stained glass windows, or sculpturing. The Capitol building, with its decorations, is a worthy addition to the Fine Arts of any country and may be fittingly included in a history of Missouri's art. It is renaissance in style, classic, symmetric, with fluted columns having Corinthian capitals, and with an unusually beautiful dome. Pure white, crystalline, limestone, marble of Carthage, Missouri, was used in the construction of the Capitol. This stone has a hard texture and is very durable.

The north frieze faces the Missouri River. This river was for many generations used as the best means of travel between the East and the West. "On its bluffs mound builders raised memorials to their dead. Upon its waters for centuries Indians passed to and fro. Up this stream the white man's civilization came. Fitting, therefore, that
this frieze should represent an allegory of the changing civilizations, should show how the best of the old order was replaced by the best of the new."

Herman A. McNeil, N. A., sculptor of New York, has shown in relief on the north frieze, "Primitive Man", "From Generation to Generation", "Missouri Welcoming the Culture from the East", "Missouri, Mother of the West", "Aboriginal Religious Development", and "The High Point of Aboriginal Intellectual Development".

The south frieze was executed by Alexander Sterling Calder, N. A., sculptor of New York. It is 138 feet by 6 feet in size and represents in relief the history of Missouri summarized in its typical periods and dramatic episodes.

The art of Frank Brangwyn, R. A., of London, England - one of the greatest mural painters in the world - was procured for the decorations of the Great Dome of the Capitol. His title for all four panels is "Missouri in Four Great Historical Periods". There is, as always in Brangwyn's murals, beautiful color. In this instance the scheme is of bright blue and gold, with deep, rich, orange added.

where most effective. The periods depicted are: "The Historic Landing", "The Pioneers", "The Home Makers", and "The Builders". The eye of the dome Brangwyn has decorated in shades of blue and gold: Mother Earth typifies Agriculture, Commerce is a merchant who is holding in his hands a ship model, Science is pictured as a draped figure surrounded by many of the implements of science, and Education is a draped figure in the foreground of the fourth panel, with a large globe in the background. The four panels of the lower dome Brangwyn has filled with decorative murals illustrative of man's uses of the four elements, "Earth", "Water", "Fire", and "Air", each element providing the subject for a separate panel.

There are four small domes on the Capitol, each one with space for four panel decorations and these have all been decorated by Allen T. True, artist of Denver, Colorado. The panels of the northeast dome are the picturization of some of the life in Missouri from the landing of Laclede in 1762 to the Louisiana Purchase. The first panel illustrates "The Aborigines": the second, "The Missionary Explorer": the third, "Spanish Governors": and the fourth, "Early River Men". The panels of the southeast dome depict life during the period from the Louisiana Purchase in 1803 to the year 1830. They are: "A Pioneer Mother", "The Free
"Trapper", "The Bourgeois or Facteur", and "The Buffalo Hunter or 'Skin Hunter'". Outstanding Missouri interests from 1830 to 1850 are subjects for the decorative panels of the southwest dome. "The Freighter" is the first panel, "The Railroad Builder" is the second, and the third and fourth illustrate their respective titles of "The Cattle Man" and "The River Pilot". "The Miner", "The Builder, or Construction Engineer", "The Scientist", and "The Machinist" are the very familiar sounding modern titles of the equally modern panels of the northwest dome which brings us down to the present from the 1850 of the southwest dome.

A beautiful painted window and murals in the Senate represent five periods of Missouri history. In each period the important achievements of the time have been aptly expressed by the deeds of some of the outstanding and distinguished makers of Missouri history. The artist of the four panels, Richard E. Miller, N. A., who is a native of Saint Louis, Missouri, also designed the window. The window is over the east gallery above the chair of the presiding officer and has for its subject the "Landing of DeSoto". The panels, or murals, present in graphic form "Daniel Boone at the Judgment Tree"; "President Jefferson Greeting Lewis and Clark" on their return from exploring the great northwest territory purchased from France, known
as the Louisiana Purchase; "Benton's Speech at St. Louis, 1849"; and "Frank Blair's Speech at Louisiana, Missouri, 1866".

The Senate Lounge has its walls beautified and its restfulness enhanced by wall tapestries woven specially for it with the subjects chosen consistent with quiet meditation. Peaceful occupations are pictured in soft colors. There are four large panels and several smaller ones. The smaller ones have no large themes worked out in units but consist simply of objects suggestive of occupations and industries which have had a part in Missouri's history. The flintlock and powder horn, the candle lantern with pick and shovel, the agriculturist's scythe and fork, the anchor and steering wheel of a river steamboat; such are the symbols of Missouri's activities woven into the smaller tapestries. The four main panels are each five feet wide and eleven and one-half feet long. "River Traffic" shows in the foreground a pioneer plowing with oxen and in the background the Missouri River with a steamboat in view. "Santa Fe Trail" has in its background, but also as its center of interest, a stage and covered wagon. In its very near foreground there are hunters grouped before a campfire. Against a background of Indians engaged in the chase, there is brought out a log cabin and a hunter who
is skinning a deer which is swung from a tree, and this third picture is called "The Fur Trade". The fur trade is one of the factors which made St. Louis the great city it is today. "Lead Mining" shows early Frenchmen - of whom there were many in the pioneer days of Missouri - and these Frenchmen are hoisting with a windlass lead nuggets from a prospect hole. The largest lead mining district in the world is to be found in southeast Missouri. All of the tapestries, both large and small, have borders formed of different species of wild flowers found in the state. The tapestry form of decoration for walls takes us back to the Middle Ages of Europe when the rough walls needed their ugliness hidden and cold weather needed to be kept out by the use of wall hangings.

The decorations of the House of Representatives have been dedicated to the glory of Missouri in war and in peace. "The Glory of Missouri in War" is a great painting by Charles Hoffbauer, an artist of Paris, France, whose ancestors came from Alsace. It is a wonderfully vital painting and covers one end wall of the room. "The Glory

14. Such tapestries are designed by a drawing in color, full size. The warp is laid over the design and skilled workmen, with yarns of various hues at hand, weave and knot, in the exact form and color of the design, over it. It is a slow and laborious process and four workmen are required months for one like those described in this thesis.
of Missouri in Peace" is pictured in a large mosaic glass window opposite "The Glory of Missouri in War". On each side of the room are beautiful stained glass windows which represent in concrete illustration such abstract titles as Liberty, Equality, Law, Justice, Fraternity, Progress, Honor, Truth, Virtue, and Charity - these ten being chosen as the ten greatest characteristics of Democracy.

The second floor corridor is given over to the graphic representation of some of the interesting, specific, incidents in the history of Missouri. There are twenty-two lunettes in this group, so perhaps it will be sufficient to dwell on only those which have been painted by Missouri artists in this instance, since they are the only ones which can be termed strictly Missourian and our theme is Missouri art. Some of those not mentioned specifically herein are wonderful achievements and powerful. There are three by the well-known artist, E. Irving Couse, N. A., of New York and Taos, New Mexico, and these feature Indians. All of these lunettes are twelve feet by six feet in size. Richard E. Miller has shown the costumes and accessories true to life and the times in his lunette, "The Assembly of the Legislature at St. Charles in June, 1821". "Early Lead Mining in Washington County" by Oscar E. Berninghaus, an outstanding, contemporary, Missouri artist, shows again
the importance of lead mining in the early eighteenth century. Two other lunettes in the corridor by Berninghaus are "Old Ste. Genevieve" and "Herculaneum". Ste. Genevieve was the first permanent settlement in Missouri. It is situated on the Mississippi River. The picture shows its chief industry, mining, and the rolling hills back of the town. In the foreground are accurate types of people and their mode of dress, also their mode of transportation and river activity. Herculaneum is south of St. Louis on the banks of the Mississippi between two limestone bluffs a mile apart. Its historic distinction is due to its activity in the making of shot for the War of 1812. In the early nineteenth century it was engaged also in the shipping of furs and in mining.

As befitting the nature of its scope of interest, the lunettes in the Resources Museum of the Capitol are paintings which illustrate the developments and resources of the state. Robert A. Kissack, St. Louis artist, has as representative of his art a lunette entitled "The Father of Waters", a Mississippi River scene three miles north of Alton, from a bluff two hundred feet high and on the Illinois side of the river. To the right is the location of the historical Portage des Sioux and in the distance can be seen the Missouri River winding along the line of bluffs. "Wealth of
the North" is the title of a lunette by F. Humphrey Woolrych, another St. Louis artist:

Here is a typical farm in northwest Missouri. The sunny reaches of rolling fields are bounded by low hills along the horizon. The trees cast pleasant shadows. There is a bumper crop of golden grain. The growing corn is a field of waving green. Sleek cattle graze in fertile pastures. The chickens and the hogs are there. Pleasant farm homes with well-filled barns and silos give evidence of thrift and contentment. Over all is arched a sky of azure blue with soft masses of fleecy clouds. The artist has well portrayed the teeming wealth of "God's Own Country". 15

A lunette, "The Artery of Trade" is a picture of Eads Bridge over the Mississippi at St. Louis and is by the St. Louis artist, Frank B. Nuderscher. Robert Ball, a Kansas Citian, painted the lunette, "The Gateway of the West", which depicts the western city of Missouri which grew to its size and importance because of its location between the Great West and that part of the United States already explored and partially settled. Kansas City's famous Cliff Drive is glimpsed in the lunette, winding along the bluffs. Industry and commerce are shown at the right and below. "Ha Ha Tonka", the most famous of the beauty spots of the Missouri Ozark country, provides the

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subject for a lunette in the Resources Museum by E. H. Wuerpel, St. Louis artist. The beautiful Niangua River is in the background and the foreground shows a glimpse of the lake and the top of the bluff.

Although mines are very important industrially, in nature they present drab scenes, almost desolate and devoid of beauty to the casual observer. Notwithstanding this, however, the lunette by Tom P. Barnett, St. Louis artist, is picturesque, colorful, scintillating, and full of dramatic beauty. It has well-balanced masses. Picturing a scene in the zinc country, the painting shows piles of chat; in the center there is a foul, sluggish, stream; in the right foreground is a "cave-in"; beyond, there is a dumping pier; mining buildings of no particular description are seen in the distance; and to the left, there are the tall smokestacks. Barnett has taken this uninteresting real life, used the magic of glowing colors, and made it good to look upon. "The Reclamation of the South", lunette by Charles F. Galt, another St. Louisan, is a picture of the lowlands of southeast Missouri - its transformation from unhealthful, worthless, swamps to a rich, fertile, agriculture country by a system of drainage canals. "Power from the Hills" shows southwest Missouri. It was painted by Ralph Chesley Ott, artist of Springfield, Missouri, who
died in 1931. He was successful in putting into his picture the atmosphere of the hills in autumn. There are a dam and powerhouse in the foreground of the picture—a scene at the foot of Lake Taneycomo which winds away among the hills.

In accord with the nature of the museum, the decorations in the Soldiers and Sailors Museum take the form and content of an epic cycle of Missouri's activities in war. The lunette by Berninghaus previously mentioned—that of the Indian Attack on the Village of Saint Louis, 1780" is herein to be found. In the right foreground Indians are skulking under the trees and behind the fences. In the middle distance an Indian interrupts a plowman in his plowing. In the background there is a stockade made in the pioneer manner, logs on ends and chinks filled with mud. Beyond can be seen dimly the houses of St. Louis and the smoke of the cannon. A second lunette by Berninghaus portrays the "Surrender of the Miamis to General Dodge, 1814". The scene is near Miami at the bend of the Missouri River at that point. It is a wide view. Gen. Dodge is in the center on horseback. The canvas is well-filled with Indians and Rangers, but also well-unified so that there is order and not confusion in the mind of the observer.

"The Battle of Sacramento, 1847" and "The Entry into
Havana, 1898" are two lunettes by Fred G. Carpenter of Webster Groves, Missouri. The first is a picture of a charge up a hill to a Mexican position on the heights. There is action exemplified, also grimness and determination in the faces and bearing of the man. In strong contrast with the ragged clothing of the United States soldiers, the heap of dead Mexican soldiers in the foreground of the picture shows elaborate costume. The second lunette by Carpenter shows a skillful handling of a difficult composition - marching troops.

"The Battle of Wilson's Creek, August 10, 1861" and "The Battle of Westport, October 23, 1864" by N. C. Wyeth are vivid picturizations of battles of the Civil War, both of which were in Missouri and of importance among those battles fought in Missouri. There are other lunettes, too, by other than Missourians and they picture Missouri's part in the several wars in which she has partaken. No more descriptions, however, will be necessary for the setting forth of the historic background which was so great a factor in the development of Missouri's art.

Dr. John Pickard, acclaimed "Missouri's Apostle of the Beautiful", was the president of the Capitol Decorations Committee. He was born 1858 and he has made the study and teaching of Fine Art his life work and chief interest. He
has studied in Leipzig, Berlin, and in the American Schools of Classical Studies in Athens and Rome. He is the author of many articles on art; a lecturer on art; and since 1902 he has been professor of the history of art, University of Missouri. It is to his knowledge of art, his fine sense of judgment, and his leadership that Missouri owes much for the art in the State Capitol at Jefferson City.

Obviously the artists who decorated the Capitol, all contemporaries, expressed in their several types of graphic art, subjects which, for the greater part, they had never observed actually nor experienced. There are, however, among the artists of Missouri some who lived and painted during the early times, as well as the artists who painted later. The early artist took part in the social life around him, of course, and was a part of it. His pictures of such frolics as the old time house-raising, sap-collecting, sugaring-off, or corn-shucking expressed the personalities and mannerisms of the people. He could depict with charming accuracy the whimsicalities of the old fiddlers' contests, the quilting bees, the jigs, quadrilles, and other dances so popular as an amusement in the nineteenth century. For him the election days afforded material for graphic characterization. One of the quaintest themes, and with irresistible fascination, too, it seems, was the
life and jollity of the river boatmen. River transportation was accomplished by the usage of a number of different types of boats. The simplest kind was the canoe. One of the most picturesque was the flatboat which was a long, flatbottomed boat propelled by poles. Another interesting type was the bull boat which was made of buffalo hides sewed together and stretched over a framework of poles. It, too, was propelled by poles. The keel boat, the largest of these river boats, was made to be propelled by means of a "cordell" and pulled upstream by men on shore. Many river boatmen were needed for the large amount of river transportation and they were a free, merry, group who danced, sang, and played stringed instruments as they transported their cargoes in their queer crafts. The pictures the artists of the time painted of life as they saw it are the early genre pictures of Missouri. George Caleb Bingham was the first artist who painted this Missouri life and his pictures have made him outstanding as one of America's genre painters.
CHAPTER V

GEORGE CALEB BINGHAM

The "Missouri Artist", George Caleb Bingham, came with his parents to Franklin, Missouri, in Howard County, in 1819 at the age of eight. He was born in Virginia. Although he grew up in a pioneer country and shared generously in its hardships, he followed art as his vocation while the chief thought of nearly every one else was for only the necessities of life. Bingham is just now coming into his own. As an artist he possessed decided genius. Even as a child he showed at an early age a particular aptitude for art. For paint, in his early experiments in Virginia, he is said to have used axle grease, vegetable dyes, brick dust mixed with oil, even his own blood obtained by clipping the ends of his fingers, and possibly ocher from Wier's Cave.

Bingham is rightly considered the first artist of Missouri. There was one Jeremiah Paul who painted portraits in the territory, which is now the state of Missouri, between the years of 1791 and 1820. He died in Missouri in 1820.

The art of Bingham may be divided into three periods; his early portrait work, 1833-1837; his genre and his better portrait work, 1837-1856; and his later work, 1856-1879, in which he showed progress in the ease of his technique and ability to express. In this period his genre pictures are more historical in nature and are not so full of the attempt to express character individuality, but delineate contemporary life about him. It was in this delineation that Bingham was more successful than any other American artist of his time.

A Bingham portrait was at one time considered to be almost as essential in a Missouri household as a useful piece of furniture. The early Bingham portraits usually showed striking likeness to the subject, but the color was unsatisfactory. The flesh was ruddy and leathery; the hair resembled a wig; nevertheless, the artist used a firm,

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straightforward, manner and proper subordination of such non-essentials as details of dress, and centered the full light and interest upon the face. American portraiture of this period, it will be remembered, was still English. So, also, did the American genre painting partake of the English rather than of the Dutch, placing the chief interest in the subject matter rather than in the creation of an artistic production. In 1835 Bingham studied in St. Louis and made a decided advance in his use of color and especially in his treatment of hair. The later works of this first period show these improvements and have, in addition, a more pictorial quality.

In 1837 Bingham went to Philadelphia to study in the Pennsylvania Academy of Fine Arts. There he had opportunity to see and study genre. He became deeply interested. When he returned he had formed the habit of carrying always a sketchbook. He studied the characters of people about him—those in politics, speakers, workmen, and people engaged in any activity which interested him and seemed a markedly characteristic part of life in his time and state. In his sketchbook he sketched many figures and attitudes that attracted him. These sketches he worked into his genre pictures. "The Dull Story" is one of the first genre pictures. In this picture he has painted his wife sitting in a chair, asleep.
and holding an open book. Bingham sketched the subject rapidly and in great amusement. The story is that Mrs. Bingham had mentioned the exceedingly interesting book which she had and had sat down with it to enjoy it. When Bingham found her asleep he could not resist the sketch and the title. The picture shows rich color and fine finish.

It was during this period, the second, that so much of Bingham's better portrait work was done. In 1840 he opened a studio in Washington and painted many portraits of statesmen and celebrities. Among them were portraits of Webster, Clay, Buchanan, Van Buren, John Howard Payne, John Quincy Adams, and others. The portrait of John Howard Payne is the only known extant work by Bingham done in water color.

Of greater importance, however, than his portrait work of this period was his genre painting. It was this representation of the unique Western life which gained for Bingham his title, "The Missouri Artist". The first well-known genre painting by Bingham is the "Jolly Flatboatman", done in 1845, in Washington City. Bingham was attracted by the rough life, hardy character, and jovial comradeship of these free and untrammelled Missourians, the boatmen,

and he liked to sketch them. The "Jolly Flatboatman" had a wide circulation through engravings made of it and interest was created in Bingham all over the country. It is a pyramidal arrangement with the jolly boatman at the peak. Such is the spontaneity of the picture that it seems as if the boat had just drifted into view and the artist had caught in a moment the attitude of the whole group. Bingham never saw this exact group. Separate sketches of the different figures have been found in his sketchbook—some identical. The picture represents a flatboat floating down the river with a party of gay boatmen in it. The boat is drifting with the gentle current. The seven men on board, each with a distinctive attitude and character, are enjoying their leisure. The central figure, the "Jolly Flatboatman", is standing on the highest part of the boat and dancing gaily. An older man is playing a fiddle and a boy is beating a tin pan. The rest look on with interest. The picture is alive and scintillating. The perspective is good. The coloring is harmonious, if not decidedly expressive.

There are other genre paintings of this period which should be mentioned. "Lighter Relieving a Steamboat Aground" and "Raftsmen Playing Cards"—sometimes called "In a Quandary"—are two others depicting river life. "The Stump Orator", painted in 1848, is the first picture to show a
phase of Bingham's paintings which was later to become a very important phase - that of the treating of political subject matter. "Woodyard", a scene on the Missouri River: "A Boatman", which is a picture of a figure seated on a pile of wood on the banks of the river: and "Shooting for the Beef"; all three are genre pictures painted before 1850. The last mentioned is very life-like. It is a portrayal of one of the early customs, that of a contest in marks-manship. The prize, which is also the target, is a fat ox shown in the picture, chained to a stump nearby. There are eager marksmen in the attire of the backwoodsmen. The scene is outside a log cabin at the crossroads - the post office and grocery - and as a background the artist has painted a beautiful landscape in perspective.

"Fishing on the Mississippi" shows three men on the rocks on the shore of the river and a flatboat coming down stream toward them. "The Squatters" tells in picture form the common event of a family having built its log cabin in the midst of a clearing and having commenced housekeeping. In "The Trappers' Return" figures are descending the river in a dug-out, or typical early Missouri canoe, and at the bow a bear is chained. "Daniel Boone Coming Through Cumberland Gap" is an historical composition. The "County Election" is one of the best-known and most popular works
by Bingham. It contains sixty figures and most of them are very distinct and show individual characterization well done. The setting is an intersection of village streets at which such political scenes were wont to take place. The perspective is good, the spirit of the day is feelingly portrayed and, in all, the picture is a successful and faithful delineation of its title. It is three feet by four feet in size and now hangs in the Mercantile Library at St. Louis, Missouri. A similar composition of the same period is Bingham's "The Verdict of the People", which shows the election results. The success of these pictures which contain such a large group of figures is due somewhat to the skillful line direction. Bingham was able to arrange in such a way that the eye of the observer was led easily from one figure to another and quite surely to the central theme.

The third period of Bingham's painting began in 1856 with the four years of his career which are sometimes referred to as the Düsseldorf Period. Bingham and his family spent some time in Düsseldorf where he studied. It was during this period that he painted the only allegorical painting known to have been painted by him, "The Thread of Life". It is very academic and shows the direct influence of foreign training. Portraiture shared equally with genre
in importance during this period. The latter had now become almost entirely historical and political. Bingham's avocation was politics and so influenced his art to an increasing degree year by year. His most famous picture, "The Martial Law", better known as "Order No. 11", expresses Bingham's belief that "there is no nobler employment for the artist than that of making his art the handmaid of history". This masterpiece represents a tragic scene - a scene which could be imagined as a result of the famous, cruel, and uncalled for "General Order No. 11" issued in 1863 by Brigadier General Thomas Ewing, Jr., in order to exterminate the Missouri Guerillas and the Kansas Jayhawkers. The fame of Bingham's picture is due partly, at least, to its curious history. Bingham, State Treasurer at the time of the order, protested against its enforcement and tried to stop it. He was unsuccessful, but made this threat - that if the order were executed, he would make Ewing infamous by his pen and brush. At the close of his term of office in 1865 Bingham began to paint "Order No. 11". The picture is six and one half by four and one half feet in size and as he could not find a canvas large enough...

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enough he painted it on two large tablecloths glued together. He finished in 1868 and had 5,000 steel engraving copies made and sold. When, after the war General Ewing returned to his home in Ohio and ran for governor of that state, Bingham took his large painting of "Order No. 11" to Ohio; exhibited it in all the large centers; and lectured upon it, denouncing General Ewing and defeating him for the office. The original, which must become a part of our social heritage after Rollins has lived his life, now hangs in the home of the late George Bingham Rollins of Columbia, Mo., a son of Bingham's closest, lifetime friend.

In 1877 a School of Art at Missouri University was established and Bingham was elected the professor. He served two years and died in 1879. The Arrow Rock home of Bingham has been preserved and presented to the state by the Daughters of the American Revolution - a gift to Missouri as a shrine of historic interest. At the south entrance of the Senate Chamber in the Capitol at Jefferson City, there is a portrait of Bingham by E. L. Blumenschein, N. A., of Taos, New Mexico, and New York. It is nine and one half by five feet. The artist used for the likeness a self-portrait painted by Bingham at twenty-four. He is represented with brush in hand and palette on arm, pioneer in Missouri art and history.

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CHAPTER VI

EARLY MISSOURI ARTISTS AND PROTAGONISTS OF ART

The artists of this early period were not numerous in Missouri, or perhaps they were here and few had time to express themselves. Certain it is that there were no masters with whom to study in Missouri and most of the artists of this time studied abroad where they could find the masters to teach them.

Carl Ferdinand Wimar was born in Germany in 1829. His family came to America when Carl was a lad of fifteen and settled in St. Louis. The Indians around St. Louis were always a source of interest to Wimar and he spent much of his time with them. He was a favorite among them, so there was good opportunity for him to study their life and customs. He appreciated the picturesque beauties of the buffalo, the Indians, the old forts, Missouri's hills, rivers, and wealth of superb landscape beauty. Although he was not a native American, he saw the artistic in what many Americans
had failed to appreciate and became more than an ordinary artist and one of Missouri's great Indian painters. His paintings of Indians have never been excelled in vigorous conception and the fine artistic treatment of subject. His most famous and best remembered picture is "The Buffalo Hunt". Other works are: "The War Trail", "The Buffalo Dance", and "The Mouth of Yellowstone".

His opportunity to study art came to him in an unexpected and interesting manner. An Indian brave, sick and in need of care, happened to seek help at Wimar's home. Wimar helped his mother to nurse him through a long illness. The Indian, true to the loyalty so characteristic of his race, remembered the kindness and when he died left Carl enough to enable him to study four years in Germany. After his study, Wimar returned to Missouri and painted the most American of subjects at that time - Indians and buffaloes. His last work was the painting and decorating of the dome of the St. Louis courthouse. He died of consumption in 1862 at the age of thirty-four.

William Henry Howe has been mentioned as one of the early Missouri animal painters. He was nearly forty when he decided to study painting and was the winner of many medals both here and in Europe. He was a successful
exhibitor at the Paris Salon and other European exhibitions for ten years.

Howe was born at Ravenna, Ohio, in 1846 and came to Missouri where he made his home. In 1880 he began the study of art at the Royal Academy of Düsseldorf, Germany. In 1882 he studied at Paris with Otto de Thoren and F. de Vuilleforey. He was decreed by the French Government an Officier d'Academie and a Chevalier of the Legion of Honor. He returned to the United States and was elected to the National Academy and to membership in the Society of American Artists.

One of the Barbizon masters, Constant Troyon, influenced Howe's art and Howe was a worthy disciple of that famous animalier. His work shows sympathetic interpretation of animal character. Although his pictures do not have brilliancy, or even charm of style, they are faithful to nature. His landscapes are backgrounds which are well in accord with the animals in the foreground. His drawing is good and so is his composition. His "Monarch of the Farm", in the National Gallery, and his "Norman Bull", in the St. Louis Museum of Fine Arts, are characteristic examples of his work.

Howe is represented in the permanent collection at the St. Louis Museum of Fine Arts; at the Cleveland Museum; at National Gallery, London, England; and at the Grand...
Thomas Allen was born at St. Louis in 1852. Like the others he obtained his art training in Europe. He studied in France three years and exhibited in the Salon of Paris. He was a pupil of Professor Ducker in Düsseldorf, Germany. He returned to America and exhibited at the National Academy first in 1876. In 1884 he was elected A.N.A. He is represented in the Boston Museum of Fine Arts where he won many medals, as he did likewise at Buffalo. One of his best and most representative works, "Maplehurst at Noon", is in the private collection of T. B. Clark, New York. Other works of importance are: "Toilers of the Plains", "Upland Pastimes", "Moonlight Landscapes", and "Portals of the Mission of San Jose, Texas". The last mentioned is now in the Boston Museum of Fine Arts. He achieved high honors as one of Missouri's own landscape painters during the seventy-five years of his life.

Another of early Missouri's own sons to achieve membership in the National Academy was James Carroll Beckwith, of Hannibal, Missouri. He was born in 1832 and died 1917. He was a pupil of Carolus-Duran, a French artist who was, in turn, inspired in his best work by Velasquez, the Spaniard.
Beckwith was a student, also, at the Ecole des Beaux Arts in Paris, the institution which remained conservative at the time the Barbizon painters revolutionized the art of France. In spite of this fact, Beckwith was sufficiently impressed with the work of the Barbizons and the English pastoral painters to specialize in genre paintings, as well as formal portraiture.

Besides being a National Academician, Beckwith was a member of the American Water Color Society and the National Institute of Arts and Letters. His picture, "The Blacksmith", is the property of the National Museum, Washington. In 1878 his two pictures, "Judith" and "Falconer" were sent to the Paris Exposition. His works are mainly portraits.

Missouri was extremely fortunate in the middle of the nineteenth century to have two artists in her midst who did much to create more intense interest in art in Missouri among all those interested in art and to further art teaching, the organization of art societies, and the founding of museums within the state. They were; Halsey Cooley Ives, the founder of the St. Louis School of Fine Arts and the first director of the City Art Museum of St. Louis; and William Merritt Chase, who was not a Missourian and did not live in Missouri long enough to justify a claim by
Missouri as one of her artists, but who taught many pupils while he had a studio in St. Louis and exerted a strong and lasting influence on the art-trend there.

In recent years a very important school of American painting has developed from the teachings and influence of William Merritt Chase. He studied in Europe and at first was influenced strongly by the Munich school. Later he became a mass-impressionist and it was there he found himself. His still-life studies are his masterpieces, but his rapid method of execution enabled him to paint many portraits and landscapes as well. His most talked of picture is his "Interior of the Munich Studio". This picture has a three fold appeal; it was done while the artist was at his zenith: Frank Duveneck, the artist, is the central figure in it: and the composition is such that it would challenge the skill of the most seasoned painter.

In 1871 Chase had a studio in St. Louis with J. W. Pat- tison and painted still-life, mainly flowers and fruits. He was born in 1849 and died 1916 - a great American artist whose influence and works were lasting contributions to the art of the world. He is not to be confused with Harry Chase, whom Missourians are wont to claim without sufficient justification. Harry Chase was a contemporary of William Chase but he was a landscape and marine painter.
He did paint the Mississippi at St. Louis when the surface was torn and lashed by wind, and his pictures have the depth and swell of the ocean. He had a passion for the sea and went east where he painted many pictures of the Atlantic Ocean along the coast of the United States.

Halsey Cooley Ives, artist, teacher, and art museum administrator, was born 1847, in Montour Falls, New York. He was primarily a draughtsman and painted little of any consequence because of his teaching and administrative work. Nevertheless, he won medals for landscapes and is represented in the St. Louis Museum of Fine Arts by his landscape, "Wastelands".

Ives was a dreamer with imagination and a wide vision. He wanted Missouri to have a well-equipped art school. His was an altruistic ambition. He wanted students to go forth from his school and teach the layman, thereby creating a demand for beauty and enriching the lives of many. Then, too, he had the idea that art and industry should go hand in hand and stimulate and support each other and that such a relationship should be brought about through the medium of the schools and museums of art. To quote Professor Ives, "The work to be done in the West is not to bring French or other paintings before the public, but to do something with raw material. Nearly all the useful ores, with iron
at the head, are found in Missouri. What the school and museum must help in doing is the working up of these ores with brains, so that the work shall be recognized, and a school founded like those of Nuremburg and Belgian iron-workers."

In such an industrial center as St. Louis, it is not surprising that Ives was popularly received. In 1874 he was an instructor in the St. Louis Polytechnic School. It was at this time that he organized a free evening class in drawing which, finally in 1879, grew into the St. Louis Museum and School of Fine Arts. This School of Fine Arts afterward developed into the art department of Washington University and Ives was the director.

Halsey Cooley Ives traveled widely abroad to examine and report upon art teaching methods used in foreign schools and museums of art. He made it the custom for his instructors to go abroad and study every second or third year and so become refreshed and invigorated for teaching. As a teacher he inspired his pupils with lasting respect and affection. As an organizer, administrator, and protagonist of the popularization of art, he was a power not only in his own community but throughout the country. He died in 1911.

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CHAPTER VII

INSTITUTIONS OF ART IN MISSOURI

MUSEUMS ASSOCIATIONS SOCIETIES SCHOOLS

It is surprising to note how many institutions of art were founded in Missouri after a start had been made. The creative and the appreciative attitudes toward art are so interpenetrating, so to speak - each one requiring the complement of the other for its very existence; that, if a locality is to produce creative artists, the museums, schools, and art societies must and will, naturally, be maintained.

The City Art Museum at Forest Park, St. Louis, is the oldest art museum in Missouri - founded 1879 as the St. Louis Museum of Fine Arts, the outgrowth of the evening drawing classes conducted by Halsey Cooley Ives. It was reorganized in 1908. It is supported by a city tax.

Exhibitions of invited paintings by American artists are held annually. There is regularly held what is called 23.

Chapter of the American Federation of Arts.
the Thumb Box Exhibit and each year a Black and White competition is conducted. Purchases are made annually and many gifts are received.

The permanent collections include paintings, sculpture, prints, and objects illustrative of the decorative arts. The collection of paintings includes comprehensive representation of both foreign and American schools of art. The American paintings have received special attention and emphasis has been placed, too, on the work of the modern French impressionists. The collections are from all corners of the world, as nearly as possible, and include a good representation of pictures by artists who lived prior to the XIX century. The print collections are very nearly complete in their representation of every period in the development of graphic art.

The sculpture collection is quite large and has in it work by American and European sculptors in bronze, marble, and plaster.

Period furniture from the XVI century to the XVII century representative of both the French and the English, makes an interesting and instructive collection in one department of the museum.

One of the most beautiful of the collections is that of textiles. This collection embraces Gothic and Renaissance
tapestries, Gothic velvets, richly embroidered vestments and laces.

The Chinese and Japanese departments are very comprehensive. There are Chinese paintings and Japanese color prints. There are rare Chinese textiles. Most of the historic periods of China are represented in ceramics, bronzes, and jades. There is a collection of Buddhist sculpture. Both Chinese and Japanese lacquers have been collected and sculpture and carvings from each of these countries. There are collections of Japanese arms, armor, and other metal work, as well.

Other departments include collections of Korean ceramics; Egyptian antiquities; Greek sculpture, vases, and other Grecian objects of art; Persian textiles, metal work, and ceramics; casts of Greek, Roman, and Renaissance sculpture; and Graeco-Roman glass.

The educational department of the Museum cooperates with the public schools and other educational institutions, and gives, for their benefit, art lectures and instructive story hours for children.

The Nelson Gallery of Art, Kansas City, Missouri, was founded 1897 by William Rockhill Nelson. The founder died in 1915 and in his will provided a fund for the purchase of pictures and objects of art. The purchases are limited
to the works of only those artists who have been dead thirty years or more, and whose works still live.

Faithful copies of masterpieces of paintings of all schools from the 14th to the 17th century have been collected and these are done in the exact size of the original with the original framing reproduced. Besides these copies there are many carbon photographs of the works of the Old Masters. Another collection consists of reproductions in bronze, marble, terra cotta, and plaster, of antique and Renaissance sculpture.

The Nelson Gallery is free to all and is open to its visitors week days all day and on Sunday afternoons.

The Springfield Art Museum, Springfield, Missouri, is a much later institution than either the St. Louis Museum or the Nelson Gallery. It was founded 1928. It holds exhibitions annually, besides owning permanent collections which are on exhibition throughout the year.

The Joplin Art League has its very small, but well-equipped gallery in the Public Library Building of Joplin, Missouri. The league was organized in 1921, has a membership of nearly one hundred, and is gradually acquiring a permanent exhibit of original paintings. It is active in the holding of exhibitions of outside work and in the giving of lectures on art.
The St. Louis Artists Guild, organized 1905, has, open to the public at all hours during the day except Sunday mornings, a club house which contains galleries, social rooms, and a crypt. There is, also, in connection with the gallery a Little Theatre. A special feature of the Guild is the numerous and unique competitive exhibitions held each year.

The St. Joseph, Missouri, Art League, organized 1914, maintains arts and crafts classes, sponsors lectures on art, and holds exhibitions regularly.

In 1901 the Two-By-Four Society of Artists of St. Louis was founded and this is its "true story" as told by one of its "charter members", as it were. In the days of St. Louis when the breweries served free lunches, a decorator by the name of Harvey Jones; an architect, M. P. McArline; and Sylvester P. Annnan, a decorative designer, ate regularly at Lippes', St. Louis, in an alcove which had been named the Grindstone. Their interchange of ideas on art and architecture became regular and valuable. When they suddenly realized their value they decided to enlarge their group. Fortwith, invitations were extended to those

24. Chapter of the American Federation of Arts.
25. idem
whom they considered real artists. Among these were E. H. Wuerpel, Robert Bringhurst, and later Frederick Oakes Sylvester. The number was limited to twelve. They met to adopt a name and "Two-By-Four" was suggested by Annan because it meant, so frequently, something small and insignificant. The name was popularly received and decided upon. Nothing of any importance happened until in their little group a brief period of enthusiasm was caused by a dynamic foreign artist, Zolney, who suggested organization, dues, and the enlarging of the membership to twenty-four. This was done and the organization has since then been active, if not spectacular, as an art society. It recently instituted the Claude Monet Medal, entitled "The Two-By-Four Society of Artists Medal", which is to be awarded annually to the most outstanding work exhibited in any of the public galleries of St. Louis. The Society has in its membership some of the best-known and most outstanding Missouri artists of today. Otherwise, as its members say, it "jes' grow'd" and is only a delightful club.

Several art societies in St. Louis have as one of their special functions the aid which their scholarships

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can give to art students. The Art Students Association of
the St. Louis School of Fine Arts, organized 1884, gives
two scholarships yearly to needy students. The Twentieth
Century Art Club, organized in 1900, gives a partial
scholarship to the Washington University Art School. The
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Art Alliance of St. Louis was organized in 1921 for the
purpose of assisting worthy art students, promoting a pub-
lic interest in and cooperating with the St. Louis School
of Fine Arts. It gives scholarships to the students of
that institution and, in addition, another of its activities
is the procuring of lectures on art for the public.

Some of the schools of art in Missouri are of very
high standard and three are very old. Lindenwood College art
department dates back to 1827 - just six years after the
admission of Missouri as a state to the Union. The College
is at St. Charles, Missouri, suburb of St. Louis. In its
art department courses are offered in the History of Art,
painting, outdoor sketching, theory of design, applied de-
sign, freehand drawing, public school art, crafts, ceramics,
commercial art, and art-appreciation.

The art department at Central Missouri State Teachers
College at Warrensburg, Missouri, was established in 1871.

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Chapter of the American Federation of Arts.
It is a well-organized department, and adapted to fit the needs of an educational institution of its type.

The St. Louis School of Fine Arts, founded 1874 by Halsey Cooley Ives, is one of the principal schools of Fine Arts in the United States. It was formally established as a department of Washington University in 1879 under the directorship of Professor Ives. The first building that the school occupied was the gift of Wayman and Isabella Crowe. A large collection of casts was obtained from Europe and a loan collection of paintings was shown when the building was dedicated in 1881. In 1904 the City Art Museum, which up to that time had been a part of the School of Fine Arts, was located in Forest Park as separate from the School. In 1909 the School was moved to what was formerly known as the British Pavilion, now a part of Washington University Grounds.

Courses are offered in drawing, painting, modeling, illustration, design, interior decoration, metal work, etching, pottery, bookbinding, wood-carving, crafts, basketry, weaving, jewelry, and commercial design. The Washington University, Department of Drawing and History of Art was established in 1896.

The School of Fine Arts offers several scholarships yearly aside from those offered by associations interested
in the furtherance of art-education.

The Kansas City Art Institute is a growing and very able institution. It was incorporated in 1907 and maintains an art school and a museum. The summer classes were begun in 1894. Now the Institution offers a four year course to be chosen from courses in drawing, painting, design, illustration, modeling, interior decoration, costume design, and normal, industrial, and commercial art. The courses are arranged for day, evening, and summer classes and Saturday classes for children.

In September 1927, the present location of the Kansas City Art Institute was first available for use as a school. The building, a large, beautiful building of Queen Anne Renaissance design, was deeded to the Institute by Howard Vanderslice. His only condition was that during his lifetime he should be paid an annuity. The building has twenty-six spacious rooms and several large corridors, and it is surrounded by well-kept grounds with plenty of large trees.

The museum of the Art Institute is open daily and part time on Sundays. It works in cooperation with the Board of Education of Kansas City by giving art lectures in schools, gallery promenades, and free Saturday classes at the Institute. Seven scholarships are given each year.

The art departments of Stephens Junior College at
Columbia, Missouri, and of William Woods College, at Fulton, offer well rounded courses in the more popular phases of art - such as drawing, painting, ceramic decoration, the theory of design, interior decoration - and these courses are under the guidance of excellent instructors. Birger Sandzen was the director of art at Stephens College for a number of years.

Missouri University, at Columbia, Missouri, has a rapidly growing Department of Art in the School of Fine Arts. It is growing partly because of the increasing demand for art courses and partly because it is becoming a more complete unit with higher standards. The course of study includes drawing, design, painting, elements of architecture, interior decoration, applied art, art-appreciation, the history of art, newspaper illustration, and commercial art. It will be remembered that George Caleb Bingham was the first art director at the University.

The teachers colleges of Maryville, Missouri, and of Springfield, Missouri, each established art departments in 1906. These offer courses which are more general than those of a special art school and which reach, in

28. Chapter of the American Federation of Arts.
29. idem
their influence, a very great number of Missouri homes, and very probably those of other states as well.

About six or seven years ago, perhaps in 1926, the Missouri State Fair Board inaugurated the custom of offering each year, for the best painting entered in the class for professional artists in the art exhibition, a purchase prize. The picture so obtained by them should remain in the Fine Arts Building on the fair grounds at Sedalia, Missouri. By this custom a permanent collection of original paintings by Missouri artists is being acquired. At the present the selection has as many different types as it has paintings. There are in it: "Fruit Stand" by Fred G. Carpenter; "Lovers Lane" by Tom P. Barnett; "St. Albans, Mo." by Frank P. Nuderscher; a ship picture by Ilah Marian Kibbey; "The Red Barn" by E. Oscar Thalinger; and "Snow Scene" by William Bauer.

Thus the art of a community is developed - through its schools, museums, organizations, and artists is sympathetic cooperation with its appreciative citizenry.
CHAPTER VIII

MISSOURI PAINTERS

LANDSCAPE MARINE

If you would enter the world of beauty in which the artist dwells, enter by the artist's door. Look upon this bright and moving world in terms of Proportion, Balance, Symmetry, Rhythm, Pattern, Color, Harmony, Contrast, Beauty, as the artist does. 30

- H. Van Buren Magonigle.

Toward the latter part of the nineteenth century, a "back to Turner" movement in the realm of art was manifested in the Broken-Color Impressionism. Monet's Impressionism, Manet's mighty achievement in Impressionism and his use of color, the Mass-Impressionists, Cezanne's Primal-Academism, and above all Turner's Color Orchestration which he developed before the world was ready for it; all these movements which are based on the understanding and effective use of color, even dependent upon color, have had a powerful and far-reaching influence on the art of the world of today, 30.

and incidentally on the art of Missouri. The line between the old art which believed in the technical draughtsmanship and which based all teaching on the impeccable charcoal drawing, first, fully rendered before paint was put on; and the new art which reveled in the study of color - the line cannot be sharply drawn because the new must slowly evolve always, and we hope, at least, that the importance attached to the use of careful draughtsmanship will never die out.

Of the landscape and marine painters of Missouri in the latter nineteenth century some few were still of the old school, worthy of its teachings, and well worthy of mention among Missouri's best artists.

Those who sought training at the Ecole des Beaux Arts, the Academies of Julian or Colarossi received the old careful training in technical draughtsmanship with almost no training in the use of color. Such masters as Gerome, Boulanger, Lefebvre, Bouguereau and Robert-Fleury of the Julian Academy, and Bonnat, were draftsmen and so taught. Carolus-Duran, however, based his teaching on painting.

The Missouri painter, F. Humphrey Woolrych (1864- ), was a graduate of the Royal Academy of Fine Arts, Berlin, 1884; he studied at Ecole des Beaux Arts and at the Academy of Colarossi, Paris; he studied, too, with R. Collin,
Gustave Courtois and Puvis de Chavannes. Mrs. Bertha Hewit Woolrych (1868- ), wife of F. Humphrey Woolrych, studied in Paris with Collin and Courtois and with Morot. Will Sparks (1862- ), was another Missourian who studied at the Ecole des Beaux Arts and at the Colarossi Academy in Paris. Paul Cornoyer (1864-1923), was a pupil of Lefebvre, Constant, and Louis Blanc in Paris. Edmund Henry Wuerpel (1866- ), studied with Bouguereau, Tony Robert-Fleury, Gabriel Ferrier, and Edmund Aman-Jean, Paris. Fred Greene Carpenter shows the influence of his study at Julien Académie, Paris, but he shows more definitely the influence of his study with Lucien Simon who represents a reaction from the Salon type of picture. He used and taught the use of rich color - some darker than it would seem necessary; a bold handling of paint; and decorative composition. Carpenter studied with Richard Miller, too. Richard Miller (1875- ), and Blendon R. Campbell (1872- ) were pupils of Constant and Laurens, both of whom were Realists of a slightly earlier period. Laurens did chiefly historical paintings and Benjamin Constant showed the influence of the Mid-Century Orientalism in his portraiture. Edith Fairfax Davenport (1884- ) was a pupil of Collin, Laurens, and the Ecole des Beaux Arts, Paris. She is a landscape painter of Kansas City, Missouri. Roland Thomas (1883- ) was a pupil of William
Merritt Chase, Robert Henri - a portrait painter whose work- 
manship shows broad, sure, and masterly technique, and of 
Frank Vincent Du Mond who painted easel pictures of lovely 
girls grouped in suitable surroundings.

These ten Missouri landscape and marine painters clung 
to the older idea that art training should be received 
just as it had been received for some time. They were con-
servatives, slow to change to the new until it was tried and 
found good. Some of them excelled in their chosen field and 
their works merit further comment.

F. Humphrey Woolrych has been mentioned before as one 
of the decorators of the Capitol at Jefferson City - as 
have also, Fred Greene Carpenter and Richard E. Miller. 
Woolrych was born at Sydney, Australia. He was educated 
under private tutors and then pursued his study of art. 
He came to the United States in 1888, and settled in St. 
Louis. Since then he has done much that is good in por-
traiture, landscape, and mural painting, in both oil and 
water color. In his landscape he achieves one of the most 
difficult attributes of a good landscape - a sky that 
forms a canopy over the earth. His water color, "Summer 
Clouds", is fresh and scintillating. In another water color, 
"Waiting", he approaches genre. He is represented by work 
exhibited in the St. Louis Public Library. Two oil paintings
which have received favorable comment are: "A Sylvan Scene", and "Sycamores on the Meramec". Woolrych is a member of the Two-By-Four Society of St. Louis Artists: the St. Louis Artists' Guild: the Hellas Art Club of Berlin: and other organizations of art in the United States.

Will Sparks is a landscape painter and illustrator, native of St. Louis. He has also executed murals in various institutions. Besides his study in France he studied four years at the Washington University School of Fine Arts in St. Louis. Some of his principal works are; "Harbor of Bordeaux", in Bordeaux, France: "A Portrait", St. Louis Museum: and "California Mission", in the Toledo, Ohio, Art Museum.

Paul Cornoyer, a native of St. Louis, was one of the outstanding landscape painters of St. Louis during the last quarter of the nineteenth century and until his death in 1923. He was of French descent, very friendly, and much beloved by his fellow artists. He was elected to associate membership in National Academy in 1909.

In his choice of subject matter and in his technique, Cornoyer showed the influence of the European development of 1873 when "atmosphere" in landscape began to dawn. He chose tranquil city scenes into which he could work rare atmospheric qualities. He liked snow and rain effects. His
work, "After the Rain", which is now in the Brooklyn Institute Museum, shows a subtle sense of values and an unusually keen appreciation of rainy day effects. He liked to portray dull gleaming pavements and the intermingling of natural and artificial lights. "Madison Square" is in the Art Association of Dallas, Texas. "Rainy Day, Columbus Circle", is the property of the Newark Art Association; "Library Lane" and "Morning, Madison Square" are both in the William Merritt Chase Collection, New York. All of his pictures, especially the creative work of his last period, may be described as interpretations of a highly poetic character.

Edmund Henry Wuerpel, the present director of the Washington University School of Fine Arts, St. Louis, was formerly an instructor there and has been director since 1909. He paints landscapes and interiors, besides some murals and portraits. He is a lecturer on the history of art. Most of his painting he does in summer because of his teaching duties which take the greater part of his time the remainder of the year. Despite the fact that his time for painting is limited by teaching, he does not consider teaching a sacrifice of a career. He can paint hundreds of thousands of pictures through his students; he is painting his pictures and doing his creative work in the minds of
youth, as he is wont to say.

Before his study abroad, Wuerpel was a student at the St. Louis School of Fine Arts. His work is represented in the St. Louis Museum of Fine Arts and in the Indianapolis Art Museum. Some of his more noteworthy landscapes are: "The Birches at Dawn", "Nightfall", "Sunset in October", "Sunrise" - all still, peaceful, poetic, delightfully restful, and full of charm - a type of landscape in which Wuerpel is at his best.

He is a member of the St. Louis Artists' Guild, the Society of Western Artists, and the American Art Association of Paris. He is a charter member of the Two-By-Four Society of St. Louis Artists. His work has won many medals and honors both in Europe and in America.

Fred Greene Carpenter has done many landscapes and won honors in that work. He is more outstanding, however, as a figure painter and rightfully belongs with that group. His work will be described with theirs.

Richard E. Miller, too, is better known for his figure work and still-life than for his landscapes, although his picture, "The Coming Storm", is a skillful picture; and "Concarneau" is a marine painting of note. In his landscapes...
he chooses subjects in which he can paint tree masses, running water, and decorative clouds.

Roland Thomas is a Kansas City artist. As a landscape painter he has won prizes and honors in Missouri. He is a member of the Kansas City Arts and Crafts Club and of the American Artists, Munich. "Autumn", by Thomas, is in the Elverhoj Art Gallery of Milton, New York. "Winter Dachaön" is the property of the American Artists Club, Munich.

John H. Vanderpoel, not previously mentioned, is considered a Missouri artist because of his long residence in University City. He was a Dutch painter, born in Holland in Haarlemmer-Meer, 1857. He moved to St. Louis, University City, and had most of his career in America. He died in St. Louis, 1911.

American painting, like American government, literature, and what not, is perforce affiliated with oversea creeds and traditions, by either blood or schooling. It does not follow, however, that American painting is always foreign. The cosmopolitan direction of art-development in the nineteenth and twentieth centuries removes national traits. The founding of the Art Students League in America in 1875 has steadily increased the importance of the American art and its leaders. The modern French Impressionists
are often referred to, but Winslow Homer, American, was truly an Impressionist. John Singer Sargent and William Merritt Chase were Mass-Impressionists with their own individuality of technique. Child Hassam stands forth as one of the most individual of Broken-Color Impressionists. In fact, it might almost be said that an overstress of individualism is an American weakness.

Missouri artists who did not seek training on the Continent or in England are members of this great group of American artists. Some of the landscape painters received most of their training in St. Louis or Kansas City, while others were almost entirely self-taught.

Frederick Oakes Sylvester (1869-1915); John Sites Ankeney (1870- ); Tom P. Barnett (1870-1929); Hanson Duvall Puthuff (1875- ); Paul F. Berdanier (1879- ); and George Pearse Ennis (1884- ) are Missouri landscape and marine painters who are products of American art institutions. Some of Missouri's women landscape and marine painters are; Emily Bausch Summa (1875- ); Mrs. Kathryn E. Cherry (1880-1931): Ilah Marian Kibbey (1888- ); Florence Hazeltine; and Jessie Beard Rickly. Frank P. Nuderscher (1888- ); Oscar Edmund Berninghaus (1874- ); E. Oscar Thalinger (1885- ); and William Bauer (1888- ); are landscape painters who may be classed as self-taught.
Frederick Oakes Sylvester was born in Massachusetts, but he was reared in and attended the public schools of St. Louis. He taught art in Central High School, St. Louis, from 1892 until two years before his death in 1915. He spent his later years at Elsah, Illinois, north of St. Louis on the Mississippi where, "among the 'hills of Elsah' he painted the river and the further shore. He was the artist who first made the world realize that the Mississippi was beautiful. He painted little else. Most of his paintings showed it in a gray mood. He excelled in depicting that poetic mistiness - that 'silver grayness' of Andrea del Sarto. Browning makes him say:

'There's what we painters call our harmony!
A common grayness silvers everything,-''32

One of Sylvester's smaller landscapes, "The Golden Oaks", is the property of Miss Jessie A. Blair, Sedalia, Missouri. He painted mural decorations for the Noonday Club, Central High School, St. Louis. He is the author of two books of charming poems. Verses was published 1900, and The Great River was published 1911. It contains half-tones of twenty-four oil paintings of his beloved Mississippi River by the author.

32. Blair, Jessie A. In a letter to the author, July 24, 1933. Sedalia, Missouri.
Sylvester was a member of the St. Louis Artists' Guild, the Society of Western Artists, and one of the early members of the Two-By-Four Society of St. Louis Artists.

John Sites Ankeney, art educator and landscape painter, studied some in Paris, but the greatest influence shown in his paintings seems to be that of Twachtman and Chase, especially Twachtman, with his delicacy of impressionistic coloring and technique. Ankeney studied at the Art Students League, New York, and at Harvard. He received his A. B. degree at the University of Missouri in 1906; his Litt. D. at Bethany College, Lindsborg, Kansas, in 1926. Since 1901 he has been connected with the Fine Arts Department of the University of Missouri as student, instructor, or professor. Since 1929 he has been on leave of absence, and is director and curator of the Dallas, Texas, Public Art Gallery. His work is represented in collections at the University of Missouri; Smoky River Art Club, Lindsborg, Kansas; and the Carl Milles Collection, Cranbrook, Michigan. He is a member of the Western Arts Association, the St. Louis Artists' Guild, National Arts, and Salamagundi, New York.

Tom P. Barnett was a painter of winter landscapes and marine life. He was a St. Louis architect, the youngest appointed to serve on the World's Fair Commission of St. Louis, and the designer of the Palace of Fine Arts.
Barnett began to paint about 1905. His "Lover's Lane" was the first picture purchased for the Missouri State Fair Permanent Collection. He was one of the painters for the Capitol at Jefferson City, Missouri. His work can be seen among the paintings in the St. Louis Museum of Fine Arts and elsewhere. He was a member of Salamagundi Club, New York; Artists' Guild, St. Louis; North Shore Art Association, Gloucester, Massachusetts; Allied Artists of America; and several other societies of art.

In an article in an issue of the American Magazine of Art, Paul W. Brown has much to say in commendation of Barnett as an artist:

"As an architect, Mr. Barnett always treats his materials respectfully.---Mr. Barnett's experience as a painter has enriched his architectural work. It shows itself in a freer use of color and an enhanced delicacy in the balance of light and shade.---His use of color is most interesting. The modern picture that is all climax is an abomination to him. He understands how nature, while lavish in color, loves to concentrate its glory at certain focal points or burning places in a landscape. So he uses his pigments. --- Few painters have more lovingly studied or more successfully reproduced the intensity and purity of certain cold tones in landscape. On the stairway of the Missouri Athletic Association in St. Louis there hangs a picture of a wind-swept reach of ice-bound river, the blues of which have an unforgettable luminosity and purity. No one who knows Missouri's rivers in winter can look at that picture without feeling the icy air on his cheek.

and hearing the groaning of the tables of ice torn
and wrenched by sullen tide and biting wind.
Mr. Barnett and his work constitute one of the
creative forces in the contemporary art of the
middle west."

There is no imitation evident in Barnett's paintings.
In his pictures are lines of his own. His Marines and land-
scapes have bold treatment. "Father of Waters in Winter",
a marine of the Mississippi, has a very strong treatment.
So, too, has "Snow and Ice". In "Venice" there are plenty
of sky and distance, and some distant vessels. "Guinea
Boats", "Call of the Sea", and "Sabbath Day" are three
well-known marines by Barnett. "Sabbath Day" shows many
vessels at rest in a harbor, each one seeming to be the
embodiment of a New England personality capable of adher-
ing to the strict Puritan Sabbath day rest. "Woodland" and
"Down to the Sea" are landscapes. "Woodland" is a forest scene
and "Down to the Sea" is a view from back in a woods through
an opening between the trees where an almost wave-like path
leads to the sea.

Hanson Duvall Puthuff of Waverly, Missouri, has done
most of his landscapes in and around Colorado and California
where he has been the winner of many prizes since 1909.

Paul F. Berdanier will be grouped with the etchers.
He was first a landscape painter of merit and won many
medals and awards. He has since then devoted his talent
almost entirely to etching. His painting, "St. Louis Veiled Prophet Ball" is in the permanent collection of the Missouri Historical Society, and his "Canal at Moret, France" is in the permanent collection at the Museum of Fine Arts, Moret, France. He is a member of the Society of American Etchers, the Two-By-Four Society of St. Louis Artists, and the St. Louis Artists' Guild.

George Pearse Ennis, St. Louisan, is a landscape and mural painter. He has won many awards for landscape, watercolor, and pencil drawings. He is head of the faculty, John and Mable Ringling School of Art, Sarasota, Florida.

The women landscape and marine painters of Missouri have produced some strong paintings, as well as some very exquisite ones. Some of them show a mastery of the use of color and the bold, modern, technique. Others are delicately handled subjects.

Emily Bausch Summa is German by birth. She has been taught very little, but hers is a sensitive genius, better perhaps for lack of teaching. Her pictures have the power to soothe. They are loved by all. Is it because the artist had tasted the bitter and the sweet of life, and so understood and appreciated both that her pictures are so very magnetic, even human, in their appeal? Perhaps she put
her personality into her work. Certainly, her work shows mastery of tone and harmony.

Almost her entire training consisted of training in Central High School art classes conducted by Frederick Oakes Sylvester, two terms in the St. Louis School of Fine Arts, and one summer sketch class with Edgar Bissell. In 1917 she won the Sylvester Prize for landscapes. She is a member of the St. Louis Artists' Guild.

Mrs. Kathryn E. Cherry was an art-educator, as well as a successful landscape and still-life artist. She studied at the St. Louis School of Fine Arts, the New York School of Art, and in Europe one year. She was at different periods of time a pupil of Hugh Breckenridge, Paul Corroyer, Richard E. Miller, and Arthur Dow. She was head of the art department, Principia Academy, St. Louis, from 1914 until her death in 1931.

Mrs. Cherry's still-life paintings are exquisite, seeming almost to reflect the influence of the Aesthetes of England in their colorful, tapestry-like qualities. Nevertheless, landscape painting was Mrs. Cherry's choice of work and in this field she was the winner of many prizes and medals.

She was a member of the St. Louis Artists' Guild, the National Society of Women Painters and Sculptors, and
of the Eight Women Painters, Philadelphia.

Ilah Marian Kibbey, artist of Kansas City, chooses marines for her field of expression. Her technique is very modern and especially well-adapted to the strength of waves and to the ruggedness of boats. Withal, she achieves mistiness. She studied with Henry B. Snell and, although the individuality of Miss Kibbey has manifested itself in her work and given it merit on its own account, there can be traced a hint of her training by a master of marines whose "atmosphere" was misty and gentle and was obtained with delicate, broad, stretches of finely modulated color. Miss Kibbey uses unusually fine color treatment. "Evening" is a marine which has very little sky and about three fourths, or more, of the canvas given over to the water and the boats. It is cool in color and harmonious, as is likewise her marine in the Missouri State Fair Permanent Collection. Miss Kibbey is officially connected with the Art Institute in Kansas City, Missouri.

In the summer of 1932 Jessie Beard Rickly and two other artists, Aimee Schweig and Bernard Peters, formed the Ste. Genevieve Art Colony. The inhabitants of the little old southeast Missouri town were startled, then wondering, and finally flattered when they were asked to pose. Again they were startled when Miss Rickly began to paint and did
most of her landscape painting with a putty knife. She painted the town square; quiet streets patterned in the sunlight and shadows of the leafy limbs of the old giant trees; the lime kiln; and the old Rozier Academy building. In 1927 Miss Rickly won the Halsey Cooley Ives Prize for landscape painting.

The self-taught landscape and marine painters of Missouri are not by any chance the least important among her artists.

Frank P. Nuderscher is a St. Louis painter, illustrator, mural painter, and etcher. He is best known for his interpretation of the Ozark scenery in his landscapes. He gets some of his themes, too, from St. Louis and its vicinity. He sometimes paints pictures of the Mississippi River with boats and smoke. In fact, Nuderscher's painting of smoke is famous. He often gives his pictures unusually lovely tone with an autumn veil of dead-leaf smoke of almost no density. He paints as one who understands and is in perfect sympathy with his theme. The Ozark country is artistically a very rich field. Nuderscher interprets in his pictures its characteristic charms of nature. "Morning in an Ozark Village" gives one the feeling that the artist was at one with his theme and his art.
"The Foundation of a City" is a painting by Nuderscher of a St. Louis industrial scene, and won the first prize, a St. Louis Chamber of Commerce Purchase Prize, for being just that. It is charming in color - Nuderscher's paintings have that attribute, always; it is apt in compositional arrangement - being both powerful and vital; and its handling is vigorous in treatment.

"St. Albans, Mo.", the painting purchased by the Missouri State Fair, is well balanced, masterful in technique, and exquisite in its autumn yellows and violets.

In 1928 Nuderscher completed for the Hamburg-American liner, The Saint Louis, a mural painting representing a panorama of St. Louis.

Nuderscher is a member of the Artists' Guild, St. Louis, and a member and past president of the Two-By-Four Society of St. Louis Artists.

Oscar Edmund Berninghaus, A. N. A., is one of the foremost painters of Western life, and one of the founders of the Taos Society of Painters, Taos, New Mexico. He was born and lives in St. Louis. He studied a short time at the St. Louis School of Fine Arts - otherwise he is self-taught. His speciality is the Indian and Mexican life of the Southwest.

"Winter in the West" is the property of the City Art
Museum, St. Louis. His work is well represented in the Capitol at Jefferson City, the library, and city schools of St. Louis. "One of the Old Men of Pueblo" won the St. Louis Artists' Guild Prize at the fourteenth annual exhibition held by that organization. "Winter Day on the Mississippi" and "A Miner's Rendezvous" are both characteristic of Berninghaus' vivid style. Just recently, Berninghaus has completed a mural in the coffee shop of the Lennox Hotel in St. Louis. It consists of three panels: "Christopher Columbus", "Balboa Discovering the Pacific", and "De Soto at the Mississippi", center.

He is a member of the American Federation of Arts; the Society of Western Artists; the St. Louis Artists' Guild; St. Louis Art League; the Two-By-Four Society of St. Louis Artists; the Taos Society of Artists; and in 1926 was elected A. N. A.

E. Oscar Thalinger is a modernist. His idea is to portray character rather than beauty. He believes that colors have personalities - that blue, for instance, is a symbol of introspection; that red expresses, on the other hand, a mere surface interpretation of nature. Thalinger is a subjective painter, which means that he must be able to empathize in a landscape before he can paint it. If he can "feel" at one with the region he is to interpret on
canvas, then he paints - but not until that time. "The Spirit of the Ozarks", winner of the Halsey Cooley Ives Prize not long ago, was painted after Thalinger had thought about telling its story on canvas for many years. In order to empathize, he visited the Ozarks, lived out in the open, slept on pine needles, looked up at a canopy studded with countless stars, caught the "Spirit" he sought, and returned to his studio in a garret in St. Louis and painted the picture under an auto light - his own idea of the way in which to achieve the best color effects. His landscapes are good examples of Color-Orchestration, or in other words, they are musical, rhythmical, symphonies of the outdoors. Thalinger says,

"Painting is purely an illusion (and this was the theory of Monet) - Nature has a thousand colors. We have only a few hundred. When we try to simulate nature we get a weak reflection. Modernism, or Presentism - as it is now called, accentuates the whole by casting aside the irrelevant detail.---Time will tell whether or not modern art will live. It is unfair to judge what is created today by the things of the past that have lived. We are comparing the thousands of pictures, good and bad, with one masterpiece that has lived through the centuries. Time alone will reveal how much of a common language is being developed today."34

William Bauer is a St. Louis landscape painter who has spent most of his life in St. Louis and has had most of his career in and around St. Louis and Kansas City. He

is self-taught, except for some study in St. Louis. His picture, "Snow Scene", in the Missouri State Fair Permanent Collection seems to resemble snow scenes by Twachtman. It is of graceful proportions, has variations and contrasts of tint, and like Twachtman, too, has some parts of the canvas left absolutely bare, especially around the lines of drawing.

In the landscape group mention should be made of the landscapes of Carl Gustave Waldeck, St. Louis figure painter. Landscapes are the subjects of his later choice and have won for him membership in the Society of Ozark Painters.

"In Hushed Vale" is a landscape after Corot, by Olive Herbert Chaffee, Missouri contemporary landscape painter.
CHAPTER IX

MISSOURI PAINTERS

PORTRAIT FIGURE GENRE MINIATURE ANIMAL

By the middle of the nineteenth century the artists who had almost no training, such as the itinerant portrait painter who often had artistic talent—perhaps even genius—but no knowledge of technique or material; those artists in America, were a thing of the past. This does not mean that training must come from an institution and does not include that very commendable group of self-taught artists, but only those who were satisfied with a lack of knowledge as long as there was an easy market for their pictures. Earlier than the '50's in England the portraits by William Etty (1787-1849), were models for flesh painting. Science, too, was making discoveries which advanced the development in the use of pigments. The scientific discoveries of light and colors by Chevreul in 1864 interested the whole world in the seven colors of the spectrum. Monet found that it was better to not mix colors, but set little
strokes of the colors side by side and thereby create an illusion of the subject before him. Technical knowledge was gaining such importance that there was everywhere a demand for trained artists; trained portrait painters were the only ones who could be successful in obtaining commissions.

As in the case of the Missouri landscape and marine painters, the early portrait painters sought their training in England and in France. The most popular choice at the time was the training in Paris with Constant and Laurens. England and Munich were recognized by many as excellent, too — especially the study of portraiture in England.

Colonel H. Stanley Todd was born and reared in St. Louis. He studied under Halsey Cooley Ives with E. H. Wuerpel. He left St. Louis and studied in Paris in the studios of Benjamin Constant and Jean Paul Laurens. With them he learned his sound fundamentals and his expert draughtsmanship; and derived from their teaching the permanent habit of drawing definitely in ink all of his portraits before the painting was started. He later studied in England and it was there, perhaps, that he first learned fine arrangement and color. His method of procedure might be called interpretive; to study the figure before him until a perfect mental
picture can be retained with the eyes closed: to draw and then paint from memory: to study the character and the personality of the subject: to interpret the whole in his painting. This method has made Col. Todd a noted portrait painter.

Carl Gustave Waldeck (1866-1931), mentioned among the landscape painters, was at first a portrait painter and as such won many medals. He studied at the St. Louis School of Fine Arts and, later, at the Académie Julien, Paris, with Constant and Laurens. He was a member of the Society of Western Painters: the St. Louis Artists' League: the American Art Association: and was an Officier d'Academie, Paris, France, 1904.

Ralph Chesley Ott (1875-1931) was born and lived in Springfield, Missouri. He was a portrait painter, although he did other notable works, also. He has been mentioned as one of the painters for the Capitol at Jefferson City. His first training in art was obtained at the St. Louis School of Fine Arts; his later training he received in Paris with Constant and Laurens.

Ott was schooled thoroughly in the works of the Old Masters. He had no sympathy and little to do with what he considered worthless innovations and fads of the modernists. He studied most closely the works of Titian and of
Tintoretto, Venetian masters of the sixteenth century: and the works of Sir Joshua Reynolds, Romney, and Lawrence, all representatives of the remarkable portrait-painters which grew up in England towards the middle of the eighteenth century under the influence of Rubens and Van Dyck, Titian and Murillo. These painters were all colorists and masters of tone.

One of the outstanding portraits by Ott is that of Mrs. Sam Baker, "Orange and Brown". True to his study the artist has here achieved an ensemble of drawing, color, modelling, texture, atmosphere, and quality - it is a beautiful work of art.

Richard E. Miller, N. A., is another Missouri portrait-painter of this period who studied with Constant and Laurens. His fields of expression are so numerous and varied that he can hardly be grouped conclusively with any one group. His landscapes have been mentioned. His paintings and stained glass window designs for the Capitol have received notice herein. He is also well-known for figure work and still-life paintings. He has taught many pupils. His works are to be found in the Metropolitan Museum of New York: in the Rhode Island School of Design: and in 1908, 1909, and 1914 the French Government purchased his Salon pictures for the Luxembourg Galleries. He was elected National
Academician in 1915.

Albert Bloch (1882- ) was born in St. Louis. He is a painter of portraits and a lecturer on art. He received his training at Munich, which was for a time the mecca for American students.

Since 1923 Professor Bloch has been director of the department of drawing and painting in the School of Fine Arts at the University of Kansas, Lawrence.

Bloch's work shows the influence of Max Pechstein, an artist who has gone back to the peasant art of Germany of a century or so ago. Pechstein's art is very decorative and has in it, above all, the attempt to express the facts of nature in landscape - the brightness and heat of the sun, the intense gloom of the storm-cloud, and in figure work the vital energy of life. Bloch's work is more cosmopolitan in outlook than that of Pechstein. He is building up a very promising individual style.

Professor Bloch has made "one man shows" in both Europe and the United States, but he has never submitted pictures for the approval of juries and has never competed for prizes.

Charles Galt (1884- ) was born at St. Louis. He

received his training at the St. Louis School of Fine Arts and under the teaching of Richard E. Miller. His first portraits were very creditable. Suddenly he showed a sparkle of genius and his later works in portraiture are meritorious. The figures are life-like; they really sit in chairs; they have energy and vitality expressed.

Mabel Edsall is a contemporary portrait-painter. She is a St. Louisan. Her portraits are very promising. "Portrait", which is a comparatively recent painting, depicts in natural, easy, style a boy in a chair reading a book.

The figure-painters and the genre can hardly be separated or even distinguished one from the other in some cases. F. Humphrey Woolrych does some very characteristic figure painting in addition to his landscapes. "A Gypsy Girl Sketch", oil, and "An Italian Peasant Girl", water color, are two very attractive and colorful figures by him; while "Waiting", an interior in water color, seems to savor of genre. All are distinguished by pure, fresh, color.

Eugene Higgins, A. N. A., was born in Kansas City, Missouri, in 1874. He is very outstanding as a figure and genre painter. He was a pupil of the St. Louis School of Fine Arts and later of masters in Paris. Some of his works
bear a close resemblance to the genre of the Barbizons of France; others, those which portray poverty and types of dissolute and ruined humanity, seem to show resemblance to, if not direct influence of, Harry Becker, the pastoral impressionist of the nineteenth century who liked to portray in his paintings such subjects as weariness of toil, and the like.

"Over Green Hills", by Higgins, won the one thousand dollar prize and Samuel T. Shaw medal at a recent Salamagundi exhibition. "The Black Cloud" was awarded the Altman prize of one thousand dollars at the National Academy exhibition, 1931. The tone of the picture is of rather low pitch. The figures of a man and a woman, poorly dressed and bent against the weather, are hurrying away from a physical cloud, dark and threatening, in the sky; but seemingly they are under an unescapable cloud of poverty. The figures resemble the peasants in the genre pictures of Millet. The natural background for them is powerful and fitting in mood. The pictures by Higgins have a strong relationship, it seems, to the art of Courbet, the French genre painter whose paintings of material things killed the Beauty folly of the early nineteenth century and had a wide influence on the development of modern painting. In modern painting the emphasis has ceased to be on Beauty, alone, but bespeaks
Character. The modern Impressionism has compelled artists to look at Life.


Robert A. Kissack (1876- ), St. Louis artist, shows more skill and technique in his figure and genre work than in any other type of painting, although he is well-known for his portraits, landscapes, and marines. He was one of the painters for the Capitol at Jefferson City and has been mentioned previously in that capacity. He received his training at the St. Louis School of Fine Arts and at Paris. "The Little Bride" and "The Window Seat" - interior with figure, are portraits. "Hobos Three" is distinctly a genre painting. It is a portrayal of a bit of life often to be observed in a city park - three hobos in characteristically lazy positions on a park bench. "The Pattern Maker" is a very interesting figure study - a character sketch, well-done, of an old man in his workshop surrounded by his working materials.
which he seems to love. "Moonlight" is a beautiful landscape and "Moonlight-Clovelly Bay" is a marine.

Fred Greene Carpenter (1882—) has been previously mentioned in several capacities. His best work, however, is his figure painting of riotously rich and remarkably well-organized coloring. He studied at the St. Louis School of Fine Arts, and at Julien Académie, Paris. He was a pupil of Lucien Simon and Richard E. Miller. He is an instructor of drawing and painting at the St. Louis School of Fine Arts.

He is represented in the permanent collection of the City Art Museum, St. Louis: the John Herron Institute, Indianapolis: the Pennsylvania Academy of Fine Arts: and the Capitol at Jefferson City. He has won many medals in America and Paris. He has twice received the Carl Wimar prize for figure painting and the Bettie Boffinger prize, St. Louis. He is a member of the Two-By-Four Society of St. Louis Artists and of the Society of Western Painters.

"The Breeze-Blown Girl" is full of ecstatic and vivifying color. The girl is gay and carries brass buckets which have an enlivening sheen. In complement there are patches of blue water which bespeak the tang of the sea. "The Gossips" is a decorative painting with Oriental coloring and theme. "Caprice" is the winner of a Carl Wimar
prize for figure painting at the fourteenth annual exhibition of the St. Louis Artists' Guild. "Cardplayers" is full of vivid color and life and portrays the costumes of Spanish or Mexican rioters.

The works of Alfred Russell have a realistic quality. The world of outdoor sports supplies his subject material. The titles are descriptive: "The Swamp Angel", "Mallards", "Sundown - When the Sportsmen's Guns Grow Silent", "A Day With Bob White", and "In the Lowlands". The last named is entirely landscape. The others emphasize figure painting and bits of outdoor life.

Of a peculiar interest are the compositions by a contemporary Missouri painter, Thomas H. Benton, which are illustrative of the history of America from the Indian to the bootlegger. Benton started these interesting historical and genre paintings in the summer of 1929. He wandered through the Southern states in a Ford and painted. Benton was born and reared in Missouri and has pictured these bits of life with understanding and with even a touch of satire. His chief interest is the world of industry and labor, the factory, mine, railroad, the steamboat. His drawings are powerful and living. His pictures of the river traffic are particularly stimulating. All are epic and possess one essential quality - the breath of life. "Logging" is matter
of fact and vigorous. These pictures are a decided improve-
ment over his pictures of the past which have been rather
disappointing. Benton has always shown a potential force,
but stifled his art with an excess of his own theories.
His attitude toward the current art - theories of others -
has been "I'm from Missouri". He has evolved his own
theories and they seem to be enabling him to find himself.

Alice Beckington, born in St. Louis 1868, is a mini-
ature painter. She studied at the Art Students League, New
York: the Academie Julien, Paris: and with Charles Lazar,
Paris. She is the founder of the American Society of Mini-
ature Painters and is its president.

Mrs. Georgia Timken Fry (1864-1921) may be classed as an
animal painter, her speciality being landscapes with sheep.
She studied with Harry Thompson, Aime-Morot, Schenck and
Cazin in Paris. It was Morot who first made use of the
knowledge gleaned from photographs for action in the pain-
ting of animals, and reproduced this action in his horses.
It was from him that Mrs. Fry learned to paint animals.
Her "Return of the Flock" is the property of the Boston
Art Club. She was a member of the National Society of Women
Painters and Sculptors: the Society of New York Artists:
and the Society of Women Artists. She was a St. Louisan.
For inspiration for the late and promising field of decorative art which includes murals, some still-life, and paintings of pure fancy, the American artist had to go back to the Greeks and Romans with their gods and goddesses, and to the Italian artists who knew these classical antiquities so well. The present mural decorators are the very fortunate inheritors of the harmonious and codified great Italian traditions which started with Raphael and Correggio.

Jules Guerrin, A. N. A. (1866- ) is probably the best known mural painter of Missouri. He studied the technique of art in the studios of Constant and Laurens, Paris. As a mural painter he has enjoyed wide-spread popularity throughout the United States.

Guerrin has executed decorations in Lincoln Memorial and Pennsylvania Railroad Station, New York. He was the mural decorator for the Federal Reserve Bank, San Francisco.
Several years ago Guerrin painted seven large murals for the Cleveland Terminal Building, Cleveland, Ohio. They are lunettes in which the figures are approximately lifesize. In subject they represent the four elements; the first represents Water; the second and third represent Air; the fifth and sixth represent Earth; the seventh represents Fire; and the fourth panel, which is the center, is a representation of Commerce and Industry, largely dependent upon the four elements and particularly appropriate to the purposes for which the building was erected. "Water" has in it the picturization of some of the various uses to which water is put: a boy drinking, men fishing, a woman carrying water jugs - these against a background of the sea with aquatic birds near and sailboats in view. In "Air", the trees and grass are bent to the wind, geese and other fowls of the air are a part, the center figure has a falcon which is poised for flight, and the uses man has made of air are shown in windmills, sailboats, and Col. Lindbergh with the "Spirit of St. Louis". The "Earth" lunette is representative of the productivity of the earth - fruits and vineyards, with civilization adding wine jars, plowing, and cultivation of the ground. In "Fire" there is in center a brazier of burning coals. Back of it an old man is warming himself. Another figure is holding his hands over it.
There is snow in the foreground and on the distant hills, but there is, also, wood for fire. The industrial use for fire is shown by steel mills in the distance. The entire work is colorful - Guerrin is famous for his harmonious and effective use of color. Some of his murals have been epoch-making in the development of mural painting in America.

Guerrin is a member of the National Institute of Arts and Letters: the American Water Color Society: the Society of American Illustrators: the New York Water Color Club: and the Amateur Comedy Club. Among numerous other distinctions he has been awarded the Yerkes Medal.

Edgar Alwin Payne (1882- ), born in Washburn, Missouri, is a painter who has done a number of murals in prominent buildings. He was a pupil of the Art Institute of Chicago for a short time, but he is chiefly self-taught.

His mural decorations for the American Theater, Chicago, have received very commendable praise. Besides several American art organization memberships, he is honored with membership in the Union Internationale des Arts et des Lettres, Paris.

George Pearse Ennis, of whom there has been mention

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made before, has achieved successful murals. He is, also, a designer of stained glass windows. These, in many churches in the United States - including the victory windows in the Military Chapel, New York Military Academy - and his murals comprise his principal works.


Among the still-life artists of Missouri Mrs. Kathryn E. Cherry, landscape painter, deserves placement. Her "Fish, Fruit, and Flowers" is the winner of a gold medal.

Stuart C. Edie received his training at the Kansas City Art Institute. It is evident in his use of paint that he has been influenced by the modern French art. In his still-life, in which he is at his best, he uses thick paint, smoothly applied. His color possesses body and warmth. The subjects of his canvases are mainly abstract, and rely on the excellence of pattern and rich, luminous, coloring for their appeal. Two typical examples of his works are: "Still-Life With Head" and "Still-Life With Triangle". Both show an intelligent use of simplification and both are very decorative.
Dooley Dionysius, of Kirkwood, Missouri, paints pure fancy. His art is microscopic. He paints miniatures which are only three inches square and few of his paintings are larger than eight inches by ten inches, yet some of them contain hundreds of distinct figures and flowers of exquisite daintiness. He is by profession a designer of jewelry. He explains that he owes his skill in such fine drawing largely to a peculiarity of eyesight which causes him to see objects somewhat larger than they appear to persons with normal sight. Dean Wuerpel, of the St. Louis School of Fine Arts, says that the fanciful creations of Dionysius have both music and poetry in them.

Mildred Bailey Carpenter, wife of Fred Greene Carpenter, has to her credit some highly individual water colors. They are aesthetic, fanciful, creations, beautifully done. Her characters might, apparently, have stepped from some of the old books of romantic times.

The field for the application of modern art is large and of great variety. Last year Mrs. Gisella Loeffler Lacher, painter of St. Louis, transformed a modern surgical operating room into a colorful fairy-tale hall. It is in

37.
Austrian peasant style with brilliant, fanciful, scenes over every nook and cranny of it. It was designed to interest both children and adults and intended to divert the patient, since most of the operations done there are done under local anaesthetics. The room is in Barnes Hospital, St. Louis, Missouri.
CHAPTER XI

MISSOURI SCULPTORS AND ETCHERS

Again the classic Greek art is called upon for the inspiration for the modern when the field of sculpture is surveyed. For training - besides the Missouri institutions - the Missouri sculptors have had the French schools, Rodin, Saint-Gaudens, Lorado Taft, Barnard, Grafly, Zolnay, and numerous other master sculptors. In this field, too, some have been self-taught.

Robert Porter Bringhurst (1855-1925) was a sculptor of St. Louis who received his training there and at the Ecole des Beaux Arts, Paris. Some of his principal works and their locations are: "Awakening Spring", Art Institute, Chicago; statue of General Grant, City Hall Park, St. Louis; Minnesota's monument at Gettysburg; and Pennsylvania's monument at Shiloh. Bringhurst was a member of the Society of Western Artists; the National Sculpture Society, New York; the St. Louis Artists' Guild; and the Legion of Honor.
Bessie Onahotena Potter Vonnoh, N. A., (1872- ) was born in St. Louis. She had some training in the Art Institute of Chicago under Lorado Taft, but is otherwise self taught. She has met with success as a sculptor and has some outstanding works representing her art. She is represented in the Capitol, Washington, D. C., by a portrait bust of James S. Sherman. She is represented by work in the Metropolitan Museum, New York.

Mrs. Vonnoh's specialty is statuettes of women and children. In her chosen work she has won medals in Paris and America.

In 1925 Mrs. Vonnoh made the Roosevelt memorial bird fountain, Oyster Bay, Long Island. In 1927 she designed a life-size fountain group for a children's garden to be planted in Central Park as a memorial to Frances Hodgson Burnett. The group is composed of a standing girl figure holding a basin of water for birds and a boy at her feet playing a reed pipe.

Mrs. Vonnoh is a member of the National Sculpture Society. In 1921 she was elected National Academician.

Charles P. Crumb (1874- ), Bloomfield, Missouri, sculptor, was a pupil of Barnard, Taft, and Grafly. He was a successful exhibitor at the Pennsylvania Academy of Fine Arts, Philadelphia, in 1924.
Maud Daggett (1883- ) is a sculptor who is a native Kansas Citian. She studied with Lorado Taft and has designed and executed fountains at Hotel Raymond, Pasadena, California, and Memorial Fountain, "Castelar St. Creche".

Mrs. Nancy Coonsman Hahn (1892- ), wife of Emanuel Hahn of St. Louis, was born and has always lived in St. Louis. Her training in sculpture was received from Zolnay and Grafly. She is represented in the City Art Museum, St. Louis, by her statue, "Maidenhood". For Memphis, Tennessee, she executed a war memorial, "The Doughboy". She is the designer of the monument to Missouri soldiers erected by the state in Chopy, France.

Walker Hancock (1901- ) is a young and very promising sculptor of St. Louis. He studied at the Pennsylvania Academy of Fine Arts. He does portrait sculpturing, two examples of which are: "Janet Shields" and "James W. Walker". He models also fountain figures. "Sea-Weed" is one of his fountain figures.

Roy van Auken Sheldon, St. Louis sculptor, is considered by Paris as the greatest of young sculptors. He went to France for the purpose of studying with a master sculptor. He was at once advised by Antoine Bourdelle to subject himself to no teacher. Bourdelle saw in Sheldon a great talent which had the ability to shape itself, and which should
not, therefore, be suppressed, but should be allowed to
work out its own greatness. Sheldon was inexperienced and
inclined, at first, to lack confidence in ability to train
himself. However, he followed Cizek's idea of self-train-
ing. In order that he might not ever be misled or influenced
by an early product of his own, he smashed each figure as
soon as he completed it - his practise had its effect on
his training, but his practise subjects were as fleeting
as the studies and exercises which a musician does for
mastery in technique.

Sheldon's success lies partly in his clear, decided,
idea of what good sculpture must have as its attributes.
Precision and hardness he considers two necessary quali-
ties. Good sculpture should never be exclamatory, but
should hold and repose the eye. Three-dimensional rhythm
must be obtained by complete unity and interpenetration
of its masses. Sculpture, to accomplish its perfect free-
dom, must stand free in space.

Sheila Burlingame, contemporary Missouri sculptor,
has her own ideas about sculpture. Her style is very un-
conventional, and is also very strongly individual. She
does her own glazing on terra cotta and her result is
unorthodox, it is true, but possesses a beautiful, velvety,
luster. Miss Burlingame does many bronze portraits. They
are rather rugged in their "unfinish", as it were, and perhaps some of their aliveness is due to this technique. She has done a number of bronze portraits of prominent Americans, among them Senator Borah of Idaho.

Just as the perfection of color harmonies in a painting may be, and is in some schools, termed Color-Orchestration: so fine etchings possessed of rhythmical unity may be termed Line-Orchestration— the employment of line in musical rhythm. Skillful etchings require accurate drawing, a keen eye and steady hand, and fine design. It is upon the variety and life in the lines, the line direction, and the rhythmical pattern that the whole charm of an etching is dependent. It was an English artist, Aubrey Beardsley (1872-1898), who was the master of a line which had such exquisite quality that it had the same effect on the eye that the perfect notes of a violin have upon the hearing. In his short life his individual style created schools of followers in England, Europe, and America. No one has achieved Beardsley's perfection. In America W. H. Bradley is one of his most gifted followers. In England, Brangwyn is, perhaps, the greatest etcher. In America and England, Whistler was one of the great masters of etching. The American etcher, C. J. Watson has outstanding etchings to
Among Missouri etchers there are some of national repute, as well as many who have not yet arrived.

Robert Bartholomew Harsh (1879- ) is a Missouri etcher who is nationally known. In 1905 and 1906 he was an instructor of Fine Arts at Missouri University. He is now director of the Art Institute of Chicago. He is represented by his etchings in the Los Angeles Museum, the Brooklyn Museum, and in the Luxembourg Museum. He is a member of the Palette and Chisel Club and an honorary member of the Brooklyn Society of Etchers. He is the author of Readers Guide to Modern Art and Prints and Their Makers.

Charles K. Gleeson (1878- ) is a St. Louis painter and etcher. He studied at the St. Louis School of Fine Arts, the Academy of Colarossi, and the Academie de la Grand Chaumiere, Paris. He has successfully exhibited etchings at the Paris Salon. His etchings are represented in the permanent collection of the Art Institute, Chicago: the Toledo Art Museum: the New York Public Library: the Library of Congress: the Worcester Art Museum: and the John Herron Art Institute, Indianapolis.

Gleeson has had for his specialty paintings and etchings of Mexico. Recently his added specialty of subject choice has been bits of interesting life pictured
in the activities of city playgrounds.

In painting, Gleeson has been very successful, too. In 1916 he was awarded the grand prize for painting given by the St. Louis Art League. He is a member of the St. Louis Artists' Guild and of the Chicago Society of Etchers.

Troy Kinney (1871- ), born in Kansas City, is a painter, etcher, and author. He studied art in the Yale School of Fine Arts and at the Chicago Art Institute. In his etchings and paintings he has specialized in subjects which relate to the dance, and he has written many historical and analytical articles on the dance. These have appeared in some of the principal American and Spanish-American magazines and have been replete with many decorations, designs, and illustrations. He is co-author of The Dance, Its Place in Art and Life, published 1914. His wife, Margaret West Kinney, was the joint author. A review of this book will give not only its qualities as a book, but also an insight into the attitudes of the authors and artists - Mrs. Kinney is an artist, too - toward all art, and a word of description of the illustrations therein:

The Kinneys confess in the preface to this book that the subject of which they write is one of their two "overwhelming enthusiasms". The other, we take it, is their own particular art of painting; but they write of dancing, too, as an art and accord it a place of honor with its sisters. "Appreciation of an art", they say, "requires no faculties not included
in the normal human equipment; more than anything else it is a matter of knowing what to look for." Their aim is to help others to an appreciation of dancing by telling them what to look for. There are chapters devoted to: The dancing of ancient Egypt and Greece; Dancing in Rome; The Ballets' technique; European folk dancing; Oriental dancing of to-day, etc. The book has frontispiece in color, many line drawings, and over three hundred illustrations from photographs. 38

Kinney is a member of the Chicago Society of Etchers; the Architectural League of New York; and an honorary member of the Print Club of Philadelphia.

Eugene Higgins, whose genre paintings have gained so much recognition, is an etcher of equal skill. So, likewise, is Frank P. Nuderscher, the self-taught painter of interpretive Ozark landscapes.

Paul F. Berdanier, who has been mentioned among the landscape painters, is - in the opinion of England - one of the most gifted etchers of his generation. Dry points are his latest achievement and he has four in the exhibition of the Society of American Etchers. At first, because of his massive technique in the use of pigment in his paintings, his etchings were said to have the quality of a modern painting. Although the criticism was not meant to be adverse, Berdanier did not consider it

favorable and since then has worked toward a finer line expression. He has achieved this in his "Antarctica", selected recently by the American Art Dealers' Association as one of the one hundred best prints of the year.
CHAPTER XII

A FEW MISSOURI COMMERCIAL ARTISTS

Hitherto, the fields of art treated in this thesis have been of the fine arts group. Some of them are applied, all are certainly useful, and many of them are of commercial value, but these phases of them do not constitute their real reason for being and, consequently, they are not so classified. Toward the beginning, however, mention was made of the art which democracy demanded. Commercial art — although a useful and applied, rather than a fine, art — is most assuredly a graphic art demanded by democracy. True enough, some of the so-called commercial art is not worthy of the name of art, but the same is true of some examples of would-be fine art and should not bring condemnation upon the entire field concerned. Commercial art, even though it is not one of the finer arts, has a fine and worthy purpose to serve. In America it has had, probably, a wider berth of freedom than it has had in any other country. As a result the commercial art of
America has been more prolific and, at once, consistent of a large amount of bad and good. The good merits its place in graphic art.

In Missouri only about six commercial artists will be mentioned. These six chosen represent a portion of the best in illustration, cartoon, caricature, and poster art.

Alice Beach Winter (1877- ), an artist of Green Ridge, Missouri, is an illustrator. She was a student at the Art Students League, New York, in 1901. She is a member of the Society of Women Painters and Sculptors, New York, and of the Gloucester Society of Artists. Her favorite type of illustration, and the type in which she excels, is that of the stories of child-life. She has originated cover designs in color for many magazines. Besides her illustrations she is a painter of child life. She has exhibited at the National Academy, New York: the Pennsylvania Academy of Fine Arts, Philadelphia: the Carnegie Institute, Pittsburgh: the St. Louis Museum of Fine Arts: and the Museum of History, Science, and Art, Los Angeles, California.

Hugh Ferriss (1899- ) is an illustrator, etcher, and author. He is also a consulting architect and some of his principal work has been the preparation of original designs for civic projects in architecture. His book, _The Metropolis of Tomorrow_, published in 1929, is criticized as being
beautiful but probably a menace, inasmuch as in it the author is guilty of exploiting the glory of the skyscraper at the sacrifice of true human and economic values. It is considered beautiful because of charming and imaginative illustrations which Ferriss put in it. Ferriss' illustrations appear frequently in Arts and Decorations and in Harper's. He is a member of the League of American Artists.

Angus Peter MacDonall (1876-1927) was a St. Louis illustrator and lecturer on art. Besides illustrations for books, he was illustrator and cartoonist for a number of popular magazines among which was Life. He was a member of the Chicago Water Color Club: Palette and Chisel Club: and the New York Society of Illustrators.

George McManus (1884- ) is a St. Louisan. He is one of the most popular cartoonists in America. There is real understanding of human nature in his comic strips. They are dramatic episodes in life which are universal in their appeal. Skill of line expression makes his use of only a few lines effective. Perhaps it is superfluous to mention the comic series of which he is the creator, but for the benefit of the few to whom they are unfamiliar they are: Let George Do It: The Newly Weds and Their Baby: Bringing Up Father: and others. McManus is a member of the Authors' League of America.
Ralph Barton (1891– ) was born in Kansas City. He is an artist and caricaturist. He received his training in Paris. At the age of nineteen he began his contributions of caricatures to such magazines as Puck, Life, Judge, Collier's, Vanity Fair, and Harper's Bazaar. In 1922 he designed a theater curtain of caricatures for Chauve-Souris. In 1925 he made drawings for a special edition of Balzac's Droll Stories. Barton is the author of Science in Rhyme Without Reason, published 1924, and God's Country, published 1929. In God's Country the author "makes merry with his country's history, choosing those scenes which best lend themselves to caricature and burlesque and illustrating them with drawings in the same spirit of buffoonery."

In a criticism of the same book, Robert Littell, in the May 1929 issue of the Bookman, says that although a great deal of Mr. Barton's fun-making is not much fun "his illustrations are on the other hand, quite wonderful."

Science in Rhyme Without Reason is reviewed:

Professor J. Arthur Thomson's The Outline of Science inspired Mr. Barton to make use of certain poetical material overlooked by the prosier narrators of the world's adventures. Here is a garland of verse and pictures containing libelous portraits of the master-

40. Ibid.
scientists of the ages and many a gem of thought which never occurred to any of them. All of the leading problems are rhythmically considered, from aeronautics, aesthetics and astronomy straight through to zoology. --N. Y. Tribune.41

In 1925 Barton was the illustrator for Gentlemen Prefer Blondes. His caricatures are dramatic, droll, and full of lively expression.

McClelland Barclay (1891- ) is a St. Louis painter and illustrator who has received numerous prizes for poster work. He was the pupil of Halsey Cooley Ives, George R. Bridgman, and Thomas Fogarty. During the World War Barclay painted striking posters. Two of them won first awards: "Navy Poster", 1917; and "U.S.M.C. Recruiting Poster". His allegorical paintings of the "Commerce of Chicago" received a first prize from the Chicago Association of Commerce.

Barclay is a member of the Chicago Art Club and the Art Students League of New York.

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CHAPTER XIII

THE TRENDS OF MISSOURI GRAPHIC ART

The future development of Missouri graphic art does not necessarily mean its improvement - Missouri art is good, and not, as a class, weakened by extreme styles, fads, and some of the bizarre modern techniques - but rather it means the increase of the gamut of artistic expression. That range is ever increasing and widening every place, and all along the way there have been forward trends followed by backward movements, or even mere mimicry. At times, as in the "back to Turner" movement, it has been well, indeed, to go back and re-interpret an artist who seemed to have produced art which was ahead of art in his time. It seems now as though the artist of today will need to go forward in this rapidly changing order of the machine age.

Modernism, with its freedom to express and its literal expression of nature and life - even their uglinesses - has been a product of the times which led to the era of the
machine rule which is upon us. With that era come order, tidiness, dignified construction, discipline, centralized control, and a certain rigidity — perhaps it is hardness. Art reflects the society which produces it. The modern artist will express these ideals.

And what of Missouri specifically? St. Louis is undeniably the center of art in Missouri. St. Louis is in some ways unique. She has never enjoyed a boom; she has never suffered a reaction, therefore, from a boom. St. Louis is old, respectable, sure of her position, and with an air of permanence that permeates her very streets; but St. Louis is also progressive, normally so, and is an industrial center. St. Louis art will progress along the lines of the modern machine age and lead the way for all Missouri.

Throughout the nineteenth century and so far in the twentieth, Missouri artists have shown themselves to be sensitive to the art of the world — giving where they could and benefiting at all times from the gifts of other arts. The Missouri artist of today, and the present day artist generally, will have done with his pupilage which will be thorough in its scope and then, with sincerity and fearlessness, go his way alone finding new paths, modern ones whether they be good or bad. Color, brilliant and vivacious,
will be his to delight in. Typical Missouri themes will be present in the new order - street scenes, industries, characteristic still-life, genre - old and yet ever of new variety, and Missouri's personality will be manifested in those themes from her life story. Some artists will hold to old methods of painting, but they will intensify and simplify actual appearances in such a way that their work will be interpretive rather than imitative. Let us hope that all will be serious, sincere, and strong in character - worthy of the pioneers of the State.

A calendar for the year 1927-1928 in art. Concise descriptions of the art museums, associations, societies, and schools of America. Obituaries of artists whose deaths have been recent, and a necrology covering an earlier period of time.

Blair, Jessie A. Correspondence. Sedalia, Missouri, 1933. 3 folders.

Informational data concerning Frederick Oakes Sylvester, with whom the writer had been personally acquainted.


A personal and detailed analysis of some of the individual qualities and techniques of Tom P. Barnett as a painter.


A biographical dictionary with authentic facts; also a dictionary of works. Very good reference for artists of special merit whose works have stood the test of time.


An analysis of Albert Bloch's style of painting and a prophesying of his future promising development.


A short, analytic, review based on reviews from magazines of high standard.


Brief, biographical paragraphs containing the time and place of birth of the artist, his classification, preparation for his work, some of his works, awards, places in which his work is to be found, his specialty, his address, if living, or the time and place of his death.


A general survey of the arts of all the ages from the prehistoric period in Europe down to the twentieth century, first decade. Especially good for historical background of each period.


Comments on the exhibitions held in 1929. The one of interest for Missouri art is the one explaining the series of pictures by Thomas H. Benton.

Hitchcock, Ripley. The Western Art Movement. (In Century
Contains a good descriptive article of the aims and methods of the St. Louis School of Fine Arts in its early days.


One of a series of books on the history of American art written from the artists' point of view. The opinions in the book on American painting are the opinions of experts in the subject about which they were asked to write.


An excellent and authoritative national biography of recent time; contains no living persons; contains only those who have made significant contribution to American life; contains concise, but adequate articles, each article followed by a bibliography; has value partly because sponsored by the American Council of Learned Societies.


A brief, interesting, and graphic review based on reviews from a number of standard magazines.

Contents--Barton, Ralph. In God's Country.

Contains two criticisms of the book from reliable critics.


A good reference regarding the status of education in and prior to 1911. Used in this instance for the status of the St. Louis School of Fine Arts.


An aesthetic work of art, as well as excellent and satisfactory reference material.


A good reference for the art of a period; its relationship to that period to which it belongs; the causes of its individual characteristics; and the trend.


Brief statements of the essential facts about notable living Americans. Cross references to other volumes included when necessary.


A good descriptive article about the murals of Jules Guerin, especially those in the Cleveland Terminal, by L. M. (L. M. were the initials signed to the article and supposedly are the initials of the editor, Leila Mechlin.)

Missouri Library Commission, Compiler. [Scrapbook, St. Louis Artists and Their Paintings. 1924-1929, inc.] 6v.


These scrapbooks contain clippings from magazines and newspapers of articles published from time to time about Missouri artists, the greater number of them contemporary. The facts are authentic, but the opinions are not to be taken too literally as they have not usually had the passage of time to prove their soundness.


General suggestions about the art in Missouri and in her schools of art.

A detailed and explanatory description of each decoration placed in or on the Missouri State Capitol Building, and the name, classification and residence of the artist.


Contents--The History of Missouri from the Earliest Times to the Present, p.147-407.

A rather comprehensive and detailed history of Missouri's development, her distinguished sons and their deeds, and her importance as a state - as told by a Missourian.


A concise history of the art of the world from the earliest times to, and including, the nineteenth century.

Rollins, Curtis B. Correspondence. Columbia, Missouri, 1932. 2 folders.

Specific information about George Caleb Bingham's works.

Kansas City, Missouri, The Kansas City Star Co.

An interesting feature story about George Caleb Bingham by a son of his closest and life-long friend. Some of the incidents told happened in the presence of Mr. Rollins, the writer of the article.


A very accurate, comprehensive, and exceedingly interesting biography of George Caleb Bingham. It gives the reader knowledge of the artist and his works and also understanding of Bingham's career as a progressive, pioneer citizen of Missouri.


Very interesting and valuable for the procuring of an understanding of and an insight into the mode of living in Missouri one hundred years ago.


A very graphic and instructational description of Missouri life, scenery, industries, etc.

Smith, Ralph Clifton. A Biographical Index of American
Artists. Baltimore, The William and Wilkins Company,
1930. 102p.

This list of some 4,700 names gives the artist, place and time of birth, address, date of death unless living, classification, and reference for further research. It is a very helpful source of information.
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