

The Alumni Show—A Critical View

Wherein a Few Sincere Bouquets Are Accorded Those Whose Work is Hung at the School of Design in the Semi-Centennial Exhibition

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The Rhode Island School of Design commemorates its 50th anniversary with an exhibit of work by former students which does high credit alike to the school's founders, faculty and students. The quality of the work now on display at the Waterman street gallery amply explains the renown that the institution has won.

With so large and varied an exhibit, it is impossible to mention more than a few of the meritorious pieces shown.

The largest room is devoted to the exhibit of oil paintings. One is first attracted by the large and brilliant still life paintings by Wilfred I. Duphiney, John Sharman, Marion K. Carry, Frederick R. Sisson and Carl J. Nordell. Mr. Nordell commands an extraordinary technique and has a subtle sense of values, which make his painting very convincing.

Stephen Macomber exhibits a powerfully executed portrait of his wife, which effectively contrasts with the delicately tinted "Old Lady in Gray," by William C. Loring.

John R. Frazier's large picture is very interesting not only in portrayal of character, but as an arrangement of closely related grays contrasted with small areas of hot color. The red-haired girl in green, by Marlon Carry, is a satisfying piece of painting.

W. I. Duphiney, R. H. Ives Gammell, Elizabeth J. Green and Elizabeth D. E. Sisson are represented by carefully studied portraits.

The Sea as Inspiration.

Mabel M. Woodward's "Grey Day" is one of the loveliest marine pictures. The large study in blues by Robert H. Nisbet, N. A., and the paintings by Antonio Cirino are done in a solid style rare in paintings of water.

The sea has inspired other such fine pieces as "On the Beach," by Eliza D. Gardner with its hint of mural dignity; "South County Moonlight," by Stephen Macomber; "The Golden Galeon," by Ernest E. Anthony and "Rockport Harbor," by Edna W. Lawrence.

Examples of impressionism are to be seen in the opalescent compositions of New York city subjects, by F. Usher De Voll, and the more abandoned "Spring Wind" by Allen Tucker.

The post-impressionistic school has a larger number of representatives. The at once naive and sophisticated paintings by Niles Spencer reduce nature to its lowest terms in a decorative manner. Esther Pressolr's "Still Life" reminds one of the flame-like technique of Vincent, but he rendered depth and distinguished color effects as well as violent pattern.

"The Blue Teapot" by Lillian E. Swan, "Les Ecoliers" by Gino Conti, "Haying Time" by Nancy Jones, and "Mora Coast, Washington" by Raymond Hill all reflect the primitive manner favored by one modern group.

John Aldrich's Picture

A small picture and one not likely to be noticed at first because of inconspicuous hanging is one of the soundest bits of painting in the exhibition. It states emotionally and honestly, with adequate craftsmanship a fine motif and represents modernism at its best. It is the landscape by John G.

ated by the School of Design, sends two very well done Southern landscapes.

Yellow harmonies of an earlier day charm the visitor in the tenderly painted "Petit Dejeuner" of Cornelia Elizabeth Green, the Chardin-like still life of Albert F. Schmidt, the romantic "At Play" of Charles W. Stetson, the translucent "November Twilight" by Henry R. Kenyon, and the gold-suffused "Street Scene" of Wilbur Dean Hamilton.

The Water-Color Group.

The water-color room is dominated by two landscape compositions from the brush of Sydney R. Burleigh, who has such control of his medium that passages in his work call to mind the virtuosity of some of the great Renaissance painters. Ellsworth Woodward's two Louisiana landscapes are executed with the sure freedom which gives water-color its greatest charm. The exotic paintings by William Drury are admirable for their poetic color combined with solid structure—Hope Smith achieves an exquisite effect of transparency in her "Cloud Reflections."

The landscapes of Gertrude Cady are done with a warm sympathy, which also distinguishes works by Helen Martin, Clara Nelson, Arline Peck and Susan Sisson. Not quite so conservative in intention are Lillian E. Swan's subjective "Magnolia" and Harry Wetherald's and John Goss's landscapes. Belle Boas goes a step further by reducing her picture of houses to a contrapuntal study of edges. H. Anthony Dyer exhibits a highly descriptive painting in the tempera medium of which he has such rare command, and Nancy Dyer sends an expressive sketch in pastel of such quality that one hopes she will one day turn her rich gifts to more ambitious work in portraiture. Of the three miniatures by Martha Wilson Day, one enjoys most the charming portrait group of her sons.

Perhaps the most satisfying expression of the modern mood is found in the drawings of Albert Gold, Albert Potter and Hope Gladding. Helen M. Grose's landscapes represent pencil technique at its very best, and her book illustrations reflect the same pure quality—tender and adorable are the adjectives that best describe the studies by Caroline Chaffee. Interesting as a contrast of silhouettes are the drawings by Chester Dodge and Florence Minard. Other commendable works in this group are exhibited by Florence Bennett, Asa Randall, Anton Refregier and Mary Drowne.

The Graphic Artists.

Eliza D. Gardner, Grace T. Arnold Albee and Edna M. Martin show beautiful block-prints. More artists seem to find a congenial medium in etching than in any of the other graphic arts. Robert Nisbet, N. A., sends two fine etchings, and his four dry-points are excellent examples of that delicate art. Another famous etcher, Arthur Heintzelman, is represented by a number of beautifully rendered heads. Particularly wonderful are those of a little girl and of an old man. The rugged and free sea and mountain compositions by William Drury are excellent. The poetic prints of George Gale indicate an artist of rare sensibilities. Sophia Pitman has a charming etching and two

From the stimulation of these newer paintings, one turns with pleasure of another sort to "The Wet Road" by C. Gordon Harris, and to the works of Hope Smith, Edward W. Dubuque, Elizabeth J. Green, E. L. Swift and a well executed interior by Stacy Tolman.

Frank C. Mathewson's picture of the Red Hill at Matunuck is an outstanding work, such as we might expect from this fine artist. A number of paintings in the exhibit are particularly rich in color. Among them may be mentioned the works of Exene Meyer-sahm, Fred Biesel, Bernice E. Jamieson, V. Helen Anderson and F. S. Greene. William Woodward, who, with his brother, was the first student gradu-

ate, dry-points exquisitely done. The high quality of Lester Hornby's draftsmanship is perceived in two etchings and some book illustrations.

It would be difficult to find finer examples of non-academic American sculpture than the two heads by Elizabeth Prophet Ford. Mabel Gardner's "Head of a Child" and "Head of a Cosack" are examples of successful simplification. More formal are the bronzes by Aristide B. Cianfarani and Gaetano Ceceri. The decorative type of modeling is represented by the works of Albert H. and Louise A. Atkins, and Hugo Carlborg; and the more realistic style by the animal pieces of Cornelia Metcalf Bonticou, Rowena Pierce Brownell and James Lippitt Clark, whose work is interesting scientifically as well as artistically. Excellent portrait sculptures are contributed by Elizabeth Hazard, Henri Schonhardt and Frank Ziegler.

Arts and Crafts.

In the section of decorative design one is impressed by the variety of types of work shown. Unusually quaint is the bookplate of George P. Love. There are charming designs in water-color by Ethel Barr, Mary L. Crosby and Alice Miller; imaginative stage-sets by Edith King, and Christelle Wilcox; rich stained glass designs by Joseph G. Reynolds, Jr., and Oliver Smith; a handsome screen by Elizabeth Parker; hooked rugs by Molly N. Tobey; batiks by Marian Smith and Ebba Roseen.

Clara K. Nelson exhibits original examples of pottery, while the "Lenox" china designed by Frank Holmes and the beautiful gray-blue Newcomb pottery by Ellsworth Woodward are of a more professional nature. Erica Kohlhagen, Clara Buffum and Eglsto Cini are represented by some very fine tooled leather, notably Cini's large volume in pale parchment. Louise Sisson, Frank Marshall and William Heath exhibit highly finished specimens of the silversmith's craft. The rings by Jessie Burbank are exquisite, and other fine pieces of jewelry are the enameled brooches by Mabel Luther, rings and scarfpins by Antonio Cirino, rings by Sidney Rollings, William Brigham's elaborately jewelled creations are admirable and represent the highest type of applied decorative art. His water-color drawings are on the same high plane.

"Commercial" Art.

The most effective exhibits in the section of illustration and advertisement are the carefully painted oils by Henry J. Peck and George P. Love. Both artists are represented by other fine work in black and white. Chester Dodge's panorama of the city is a stunning demonstration of the possibilities of pen and ink.

To be noted also are highly finished illustrations by Harold Breul, Elizabeth S. Green, William Perry and Karl Rittmann, and advertising sketches by Harry Wetherald, Mattie Colwell, Attilio Pascucci, Walter Holt, Hugo Haeseler, Sara Rittman and E. L. Swift.

Much must remain unsaid for lack of space concerning the fine photographs and drawings of architectural work, and the beautiful examples of laces and textiles.

The city of Providence is fortunate in harboring an institution which has not only fostered the development of so many artists of high merit, but has besides powerfully contributed to form the taste of hundreds who have had the benefit of the rare opportunities afforded by the exhibits in its fine museum.