

The Week in Art Circles--News of Screen and Drama

Some Interesting Episodes in The Graphic Arts, New and Old

Good Work by the Art Directors' Club; Advertising as an Aid in Campaign Against Modernism; Tiepolo as a Draughtsman

By Royal Cortissoz

Paris had an important exhibition of the works of Prud'hon this summer, and one of the most welcome bits of news to be heard about our own season is that this affair is presently to be repeated here. The collection will be diminished in scale somewhat, but it will retain enough of its original character to give a really adequate idea of one of the delightful painters of the Napoleonic era. It is now on its way to America and will be seen at the Wildenstein gallery, beginning some time this month.

Prud'hon conquered a place of his own in French art—if "conquered" is not too strong a word for a man of his gently beguiling traits. He had in him the steady instinct of the academician. But even when he painted his "Andromache" of "The Departing Hector," using ideas of form and composition allied to the classical tradition of David, he contrived to touch his severity with a certain suave romanticism. He designed a "Triumph of Bonaparte," placing the lean, young Napoleon in an antique car drawn in a pseudo Roman procession. He liked to dip into allegory. But his fame has come ultimately to rest upon paintings and drawings of lovely feminine figures, seen against sylvan backgrounds; he began with an academic gesture, but he ended a type of pure charm. The forthcoming exhibition will be historical in its nature, a revival of an old minor master, but it should above all things give sheer pleasure through the lightness and elegance of the style embodied in it.

Art in Advertising

The seven organizations co-operating in the second annual exhibition at the Art Center have been prevented, by the very nature of things, from achieving anything like an harmonious ensemble. Their productions are a little more than numerous and they are scattered about on different floors. But in the long run one discovers a certain unity running through the things that are shown. This diversified, even kaleidoscopic young cosmos contains some work from which it is possible to draw definite, and delightful, conclusions.

You get at it by a process of elimination. There are some of the societies which have comparatively little of interest to say for themselves. The members of the Art Alliance, for example, show paintings which are creditable enough, but do not rise above an ordinary average. The members of the Stowaways likewise do no more than mark time, and in the exhibition of the Society of Illustrators the designs of a few clever men are obscured by the rather conventional performances of the artists filling most of the space. A greater vitality steals into the atmosphere when we reach the rooms occupied by the American Institute of Graphic Arts. Printing is here represented, and much of it is brought up

to a high standard. Judging not only from the books and booklets of the private presses, but from the commercial specimens displayed, the art of printing is in a healthy condition in this neighborhood, full of knowledge and good taste. It is a natural transition from this part of the show to that other part, which constitutes the backbone of the occasion. We refer to the collection of drawings brought together by the Art Directors' Club in illustration of recent developments in artistic advertising. It invites serious and encouraging reflection.

Deploping the ravages of modernism the other day, in conversation with an experienced and wise philosopher, we were advised by him to look for salutary influences in a quarter nominally having nothing to do with the matter. "Ordinary argument must make slow progress," he averred. "But watch the advertisements. Have you noticed how free they are from subversive nonsense? And they are bound to have, by and large, enormous weight." The suggestion drives deep. When criticism goes against the modernist he falls back upon an appeal to "the public," as though that judge were infallible. Well, suppose we take the modernist at his word. Suppose we leave it to "the public" and pause to consider its state of mind. We live in an industrial age. The captains of industry are commonly believed to know what they are about. They address themselves to "the public" not on any esoteric program of high erected canons of taste, but on the bed rock assumption that "the public" is, among other things, sane, intelligent, existent in an element of common sense. You may see one illuminating contribution to this matter in the show of the Art Directors' Club.

It is an absolutely representative show. Here are the things that America cares about, care about because it cannot do without them—things like automobiles and socks. They make the substance of the conversation that goes on between the advertiser and the American every day in newspapers and magazines. Time was when the advertiser and the managers of the papers and periodicals in which his product was described, remained content with a statement printed in plain type. The present writer has a vivid recollection of the trepidation with which the "display ad" was first introduced into the columns of The Tribune years ago. The old tradition of a prudent simplicity had seemed impregnable. The boldest type we used was a very modest type indeed. But when richer and bolder fonts came into use and the contrast between them and a fairly generous area of white paper was appreciated everybody wondered why the improvement had been so long in commending itself to newspaper publishers. From that day on tremendous strides forward have been made. Latterly art has come in, the magazines have given color its chance, and the advertisers are exercising an influence as well as opening new avenues for the sale of their goods. Consider what their designs must mean as they circulate among myriads of readers. They can vulgarize or improve current taste. If they choose to inject modernism into their stuff they would be really powerful propagandists for the movement. Happily they do nothing of the sort. They are on the side of the angels and we are glad of it.

There are about 350 drawings in the group at the Art Center. Some are, of course, better than others. Medals have been awarded to six or seven designs and a number of honorable mentions have been bestowed. Frequently drawings appear on which it would be tempting to comment in detail. But the essential point to the show is the general advance for which it stands.

First Exhibition

of the
'Salons of America'
AUTUMN SALON
ANDERSON GALLERIES
59th Street and Park Avenue

Representative Exhibition of
PAINTINGS
From All Parts of the United States

Artists wishing to exhibit at the "Salon" register with the secretary, 109 Columbia Heights, Brooklyn, N. Y., or at the desk at the "Autumn Salon."

PAINTINGS

from the Estate by
William M. Chase

FERARGIL GALLERIES
607 Fifth Ave. at 49th St.
UNTIL OCTOBER 28TH

EXHIBITION
Recent portraits by

Howard Chandler Christy
October 16th to November 1st

AINSLIE GALLERIES
677 Fifth Avenue, at 53d Street

Study for a Composition



(From the Drawing by Tiepolo)

Along with the originals the reproductions are nearly always hung. The dual exposition of a new art thus made is positively exciting. We can imagine the disparagement flung at these designs by some impatient commentators. There are no Fornals among them, we might be told, no Abbeys, no Howard Pyles. True, no doubt. But there are any number of competent draughtsmen, drawing for reproduction with a shrewd feeling for composition, form and color, spirited in their attack upon the fancy of the beholder, altogether lively and human interpreters of what we may call the commercial issues of the day. And their taste, if we may return once more to that everlasting phase of the subject, is almost invariably good. Pretentiousness is the scorching order is doubtless always creeping in. Convention, too, is prevalent. The husky young collegian, the smiling debutante, are terribly overplayed. But if there is convention there is also humor, and everywhere there is decorative aptitude. Yes, in the fight against modernism advertising will bear watching. And the spectacle is worth examination for its own sake. The artist, the advertiser and the printer are working together in peace and amity, and with a high ambition. In fertilizing good business they are making a contribution to artistic progress.

Tiepolo as a Draughtsman

In an exhibition of prints at the Keppel gallery the etchings of Tiepolo, Canaletto and Piranesi are hung together. All three men are good to see. The delicate landscapes of Canaletto come charmingly to remind us, as his drawings do, that the hard linear tendency of his Venetian paintings was not the only string to his bow. Piranesi's famous "Carceri" are among the most fascinating monuments of etching. They are masterly in their swift, unerring line and in their almost Rembrandtesque play of light and shade. They are interesting, too, in their large dramatic significance. These architectural fantasies, romantic as a story by Poe, have a scenic grandeur beside which the proudest efforts of our modern stage heroes look factitious and tame. Piranesi had a glorious sense of scale and a still more potent sense of mystery. The "Carceri" have an important relation to this exhibition. But it is over Tiepolo that we linger longest.

As Mr. Lois Metcalfe remarks in his preface to the catalogue, everybody knows the great eighteenth century Venetian's decorative works and hardly anybody knows his etchings. He speaks justly of the interest residing in their subjects, but for the purely aesthetic student there is a deeper attractiveness in their technique. It is in curious contrast to that of the paintings. Mr. Metcalfe says of Tiepolo's plates that "they represent etching in its purest form." That is true. His line is lightly and beautifully bitten. But there is a surprising discrepancy between it and what we may call, for convenience, his

painting line. That is to say, in the decorations Tiepolo employs an extraordinary bravura, denoting his contours with a full and flowing brush. There is no hesitancy, no vibration. The stroke is magnificently broad and sure. As a draughtsman using pure line he is still fluent and always marvelously expressive, but never half so sustained in his force. The line is short and the touch is very near to wavering. Look at the drawings or the etchings and you would never suspect that they were from the same authoritative hand that moved across the ceilings of Venice with such superb virtuosity.

The purity remains. There is great beauty in the "Capricci" and the "Scherzi di Fantasia," the beauty which the needle always registers when it is handled with instinctive skill and judgment, when the touch is spontaneously

elegant, when the contour of an arm, the poise of a head, the fall of a drapery is indicated with both deftness and largeness. Tiepolo never could lose the grand operatic air. His fantastic themes—and sometimes they are very fantastic—possess an unexpected dignity. Just as he could spread his antique pageant upon the walls of the Labia, giving it a romantic—and Venetian—investiture at the oddest variance with the central spirit of his motive, and yet carry artistic conviction, so he could dabble in the obscurities of his etched plates and yet achieve a high pictorial unity. The exhibition appropriately includes the plates of his son, Domenico, the plates of the celebrated "Flight into Egypt" series. They are capital examples of eighteenth century facility and grace. But it is Giambattista who has the secret of style.

Current Observations About Art and Artists

There was placed on exhibition yesterday at the Anderson galleries a collection whose ownership is not stated, one of about three hundred objects which will be sold next Friday and Saturday afternoons. It includes American glassware, pottery, furniture, hooked rugs and various other items.

The demolition of the old Buckingham Hotel and other buildings on that block has caused the removal of the familiar print gallery of Kennedy & Co. That establishment is now at 693 Fifth Avenue, just below the St. Regis.

Shortly before his death Hamilton Easter Field founded a new organization known as Salons of America. A recent announcement made by the artists associated with him in the venture states that the society stands for the open door. "It is the desire of the present board of directors," they say, "composed of members from nearly every representative group in America, conservative, modern, radical and the rest, that the best talent of every group be included." The autumn salon of 1922 opens at the Anderson galleries to-morrow night and will continue until November 4.

of the company who has something original to say is Mr. Brinsley. There are light and color to counterbalance the spottiness of his "Summertime, Bermuda." There is a charming development of a tapestry motive in "The King Goes a-Hunting." There is something like quality in his "White Iris," an individualized view of the flowers, a really personal touch. It is the lack of this last-mentioned virtue that leaves the exhibition as a whole uninteresting.

The Art Students' League will hold an exhibition of drawings during the current week at the school, 215 West Fifty-seventh Street, which will consist of New York, Paris and London subjects by Thomas H. Donnelly and George A. Picken. The exhibition will be open 10 a. m. until 10 p. m. daily excepting Saturday, when it will close at 5 o'clock.

Announcement is made of an exhibition of oil paintings by Eugene V. Brewster at the Hill gallery, 607 Fifth Avenue, commencing to-morrow and lasting two weeks. Mr. Brewster is an editor and publisher and member of the bar, having been once offered the nomination for state Attorney General. His work has been seen before at the Salmagundi Club, and he organized the Brooklyn Society of Artists and the Allied Artists' Association.

Invitations have been issued by the Metropolitan Museum of Art for the private view of the loan collection of masterpieces by the New York cabinet-maker, Duncan Phyfe, which will open the exhibition to-morrow afternoon. Members of the museum and friends will be received from 2 o'clock until 6. Commencing Tuesday and for the re-

mainder of the month the exhibition will be open to the public.

Owing to the success of the first exhibition by the Italian-American Arts Association, which closed yesterday at the Civic Club, it is planned to follow up with another in the near future. An even more representative collection of the work of Italian artists living here is expected. Xavier J. Barile is the secretary. F. H. La Guardia is honorary president of the organization and Attilio Piccirilli is the active head.

The National Sculpture Society announces that plans have been made for an extensive out-of-door exhibition of sculpture which will take place next spring. The courts and sunken gardens on the property of the American Geographical Society, the Museum of the American Indian, the Heye foundation, the American Numismatic Society and the American Academy of Arts and Letters on upper Broadway have been tendered, according to the announcement from the Sculpture Society, through the offer of their various trustees. All sculptors are requested to participate and to reserve for the exhibition their works of highest merit with a view to making it the most noteworthy event in sculpture ever held. The installation of exhibits will begin next March, with the opening about the middle of April. Sculptors are requested, however, to communicate immediately with the committee, of which A. Weinman is chairman.

The seventh annual competition and exhibition of textile designs under the direction of the Art Alliance of America will be held from October 23 to November 11 at the Art Center, 65 East Fifty-sixth Street. The prizes include one of \$300 for the best design suitable for a decorative fabric; \$175 for the best design for dress silk, and \$100 for a color sketch suitable for tapestry furniture covering. Members of the alliance in all parts of the country are eligible for the competition.

The Art Alliance also announces its forthcoming calendar of exhibitions as follows: Christmas exhibition, directed New York Society of Craftsmen and the Art Alliance, November 20 to December 20 (entries by November 14); exhibition of painting and sculpture, January 8 to January 27 (entries due December 27); exhibition of graphic arts, February 5 to March 3 (entries due January 22); exhibition of hand decorated fabrics, March 12 to March 31 (entries due February 28); exhibition of country home crafts, May 14 to June 2 (entries due April 30).

Chicago Institute Plans Many Big Winter Art Shows

Thirty-fifth Annual From November 2 to December 10, Offering \$5,600 in Prizes, to Feature List

The Art Institute of Chicago has announced the following exhibitions to take place throughout the winter and spring: October 1 to November 15—Etchings and drawings by Jules De Bruycker; selected group of drawings from the Leonora Hall Gurley collection; etchings by D. Y. Cameron and James McRey from the Clarence Buckingham collection.

November—Oriental rugs lent by James F. Ballard; drawings and lithographs by Joseph Pennell. November 2 to December 10—Thirty-fifth annual exhibition of American paintings and sculpture. November 2 to 19—Thirtieth annual exhibition of the Atlan Ceramic Club.

December 15 to January 21—Second retrospective exhibition of the Alumni Association of the School of the Art Institute. December and January—Early Italian engravings lent by Paul Sachs. December 15 to January 21—Annual exhibition of the Chicago chapter of the Wild Flower Preservation Society of America.

February 1 to March 11—Twenty-seventh annual exhibition by artists of Chicago and vicinity; thirteenth annual exhibition of etchings by the Chicago Society of Etchers. March—French portrait engravings of the eighteenth century.

March 20 to April 22—Third annual international exhibition of water colors. May—English mezzotints; annual architectural exhibition; applied arts exhibition. May 27 to June 11—annual exhibition by students in the Art Institute School. June—Etchings by Alphonse Legros.

The thirty-fifth annual exhibition during November will encompass the various developments of contemporary American painting. The following prizes and medals are offered for this event: Mr. and Mrs. Frank G. Logan medal with prize of \$1,500; the Potter Palmer gold medal with prize of \$1,000; the Mrs. Keith Spalding prize of \$1,000; the Norman Wait Harris silver medal with prize of \$300; the Mr. and Mrs. Augustus S. Peabody prize of \$200; the Martin B. Cahn prize of \$100 and the Charles S. Peterson annual purchase prize of \$500 for which this year \$1,000 is available.

Among the invited works will be Katherine Langhorne Adams' "Ten o'Clock Breakfast," Wayman Adams' portrait of Joseph Pennell, Charles Hopkinson's portrait of Dr. Charles W. Eliot, John S. Sargent's portrait of Mrs. Swinton, Eugene Savage's "Expulsion," Leon Kroll's "A Day in August," Sherry Fry's "Fortuna" and Paul Manahy's "Persian Vase."

Decorated leather as applied to modern furniture, paneling and other uses composes an exhibition by the Dutch firm of J. Brandt & Sons at the Waldorf-Astoria.

Screen Demands More From Actor Than the Stage Does

Inability to Use Voice Is Stage Actor's Chief Obstacle in Film Work, Says Marshall Neilan

By Marshall Neilan

Does screen pantomime as an art compare favorably with the achievements of the actor on the spoken stage?

Frequently we find persons who believe that motion picture acting is as child's play compared to acting in the legitimate theater.

Nothing can be further from the truth. In fact it is my opinion that success is more difficult to attain in motion pictures than on the spoken stage.

It is usually the person who knows nothing of the great demands made upon the motion picture actor—demands which the legitimate actor does not have to contend with—that belittles the achievements of the screen pantomimist.

It was not so very long ago when actors of the spoken drama laughed at the idea of working in the movies. Today there are few stage actors who have not appeared in pictures. I believe that most of these actors will admit that the motion picture has given them something that has enhanced their talent, regardless of the extent of their success on the stage.

It is also true that in practically every instance where actors have been purely the product of the motion picture and have had no early stage experience, they have met with immediate success on the stage. Among these artists are persons who, had they started their careers in the theater, would have attained little success in this field. Yet, with the training that the motion picture has given them, they have stepped out of the camera lines and into the glare of the footlights with notable success.

On the other hand, many of our greatest stars of the stage have met with mediocre recognition from the public on their work before the motion picture camera. There are dozens of such truly talented stage players who after several attempts have given up the screen forever, while still others are making a vigorous but nevertheless fruitless fight to duplicate their stage success on the screen.

George Barnum, a veteran of the theater who has for the last half century been associated with the spoken stage, recently decided to investigate the production of motion pictures. Mr. Barnum gave me my start on the stage some fifteen years ago, and has directed and shaped the careers of a hundred celebrities of the theater. It was, therefore, not unusual that he should call upon me to help him learn the art of motion picture production. Himself a stage producer from the old Belasco theater days in Los Angeles and a director of successful plays all over the world, Mr. Barnum was certainly in a position to give something to the silent drama.

At my suggestion he started his motion picture education as an actor. In "Fools First" and then in "Her Man"

Mr. Barnum brought to the screen every trick of the stage, every subtlety of the veteran dramatic actor. Yet after the first few days Mr. Barnum admitted to me that at times he felt lost. He, an artist of fifty years' stage experience, admitted there was much he could learn in the art of acting.

The chief obstacle that Mr. Barnum and every other stage actor encounters in motion picture work is the absolute discarding of the power of the voice. Many times you have seen persons on the stage receive roars of laughter without changing their facial expressions or the position of their bodies. It was not what they were doing, but what they were saying, that caused the laughter.

Thus in motion pictures the actor must immediately give up the greatest power that he possesses as an actor—the use of his voice. There are a hundred tricks of the stage that are absolutely denied him. He must go back to the first principles of acting, the first principle of conversation and from there start to build.

In short, he must go back to the art of pantomime. He must study the fundamentals of expressing without sound every emotion. He cannot employ these fundamentals themselves, for that would be antediluvian acting and would be laughed at. He must modify these fundamentals and bring them up to date. Instead of waving his arms he must resort to the mere flick of an eye, a look, a grip, a tenseness of the muscles in the hands, to effectively get over what he is thinking about.

The first principle of conversation—the sign language—is the basis of the modern language of the world, the screen. Just as the sign language was universally understood by the savage, the Indian, the Esquimaux, the African in days of the past, so is the language of the screen understood by persons in every part of the world today.

It is for this reason that the screen has proved a great experience for the stage actor. Once the art of screen pantomime is mastered the use of the voice merely emphasizes and insures the greater success of the player on the stage.

Mr. Barnum has said that no actor of the stage will ever complete his training and reach his greatest height until he has learned from the motion picture what it has to give to the actor.

This, therefore, resolves itself down to the fact that it is easier for the actor of the screen to attain success on the stage than for the actor of the stage to win fame on the screen. It also in my opinion substantiates the statement that the actor who wins success on the screen does so at the expense of greater effort and talent than the actor of the legitimate.

Helene Chadwick Has No Formula to Aid in Picture Start

Helene Chadwick was nibbling daintily at a melon rose. Some one had just estimated that more than 2,000 young women had applied for jobs in the movies with a certain film company within the past month. Miss Chadwick, fresh from a pre-view of "The Sin Flood," the last picture in which she played as a "team" with Richard Dix and which will be the feature at the Capitol Theater during the week of October 22, had this to say:

"You know one of the most embarrassing questions that I am asked, both in my mail and by interviewers, is: How can one get into motion pictures? I have made several replies to that question myself. I have had many more replies than I ever could have dreamed up put into my mouth by different writers. The truth of the matter is, if you care to know it, I don't know."

"There isn't any formula, so far as I can find out, for any one getting into anything. My own experience couldn't help any one. I went from Chadwick, N. Y., to New York City to study music. I dreamed of being a great piano player. An artist was introduced to me by a friend, who thought I would make a fairly good model for magazine covers. After that my musical studies were sadly interfered with by artists who appeared to agree with my friend. I was photographed and painted continually.

"One of the artists who used me as a model was Harrison Fisher. Donald MacKenzie, who was making "The Challenge" at that time (1916) saw a cover by Mr. Fisher for which I had been the model, and he sent for me. He was hardly flattering. He said he wanted some one who looked presentable, but at the same time could ride and look like a Western girl. I said I could ride. I was engaged for the lead and I played it.

"Apparently I filled the bill, because I stayed with Pathe for the next two years—still trying to fulfill my ambitions by studying music, playing leads, and then I went to the Coast. My intended life work sank away into the background when Goldwyn signed me for a long contract.

"The point I am making," Miss Chadwick continued, "is that motion pictures simply reached out and snatched me away from the career I had picked for myself. And while I regret that I have not made a great name as a con-

cert player I am glad that everything happened just as it did.

"I have loved my work before the camera. And I have loved the people I have met—real workers, who love their work, too. Motion pictures are criticized adversely a great deal by persons who, so far as I can discover, do not know very much about them.

"We have to work very hard and put in very full days. We are seldom satisfied with the results we get, but we are always trying to do our best. And what else can any one expect?"

"But it appears plain to me that I am in no position to tell any other girl a formula for becoming a successful actress in pictures. I have known girls who have worked very hard and have suffered many hardships before they succeeded. And I don't think they could give any one a prescription for success. It would be no more possible for them than it would be for a successful lawyer to do the same thing in his profession. There is no magic recipe for reaching the top of the ladder in any line of human endeavor.

"I do know this, however," Miss Chadwick concluded, "that no young woman should take any step for entering or advancing in motion pictures that she would not take in school teaching, or the law or any profession. Her father and mother, particularly her mother, should always be in her innermost confidence. They should make their plans together. Of course, if a girl has been accustomed to supporting herself and has proved that she is able to care for herself, a different problem is presented. Such a girl, by the fact of her established self-reliance, could benefit very little by the advice of another."

"One thing I do know, however, and that is this: no girl without funds ever should come to California to try to make a career in motion pictures."

Forty Companies of the Boy Who Wanted Some More

"Oliver Twist" will be released in road show form. This is Jackie Coogan's latest picture, and from thirty to forty companies will go on tour at the same time, which probably will be the first week in October. Each company will carry a manager, orchestra leader, special music score, advance man and a carload of accessories. The showings will not be confined exclusively to picture houses, but will be made in many legitimate theaters. "Oliver Twist" is in eight reels. In the cast are Lon Chaney, Gladys Brockwell, George Siegmann, Lionel Belmore, and a score of other well known players.