

Random Impressions In Current Exhibitions

The New Society of Artists will open its next exhibition at the Anderson Galleries on January 2. It will be a group exhibition, each contributor having a space to fill as he pleases.

The miscellaneous collection at the Daniel gallery has been succeeded by a one-man show. It is given to paintings of Mr. Charles Demuth.

Mr. James Montgomery Flagg, well known as an illustrator, makes his appearance at the Milch gallery as a water colorist. A few pieces in which the figure is introduced strike the note to which he is accustomed. His landscapes and studies of houses show a new talent. The "Study in Greys" is an admirable bit of work, freely and firmly painted. Throughout he discloses good craftsmanship, unaccustomed as yet by the precocious element of style.

The exhibition of works by Auguste Rodin at the Brummer gallery, opened just too late to be discussed in detail today, is of exceptional scope. It contains two important marbles, a number of bronzes and more than a dozen drawings. These last, fortunately, date from his earlier period.

Signor Bias de Leze, at the King's gallery, is a young Venetian painter of fashionable portraits. He has the requisite feeling for feminine elegance and grace. His largest and most ambitious canvas, the "Comtesse Salomonese," is picturesquely effective in design. The best painted of all these portraits is the study in dark tones of the artist's sister, "Comtesse Morosini." It is smoothly drawn and has an agreeable atmospheric quality. All the portraits have, evidently, the merit of vitalized characterizations. At the same place there is a room full of sculptures by the Russian, Seraphin Sudbinin. He is one of those modernists who return to the primitives for their conception of form and design. His simpler figures are well modeled and have a certain archaic charm. The more complex compositions are a little less persuasive. They have the rather forced, factitious air which belongs to work less suggestive of life than of some theoretic hypothesis.

Another foreigner to be observed at the moment is the Belgian, Emile Baer, whose "Elegie" may be seen for a short time at the Babcock gallery. It is the full length portrait of a dark-haired young violinist, whose slender form and rose dress are set against a background of golden drapery. The canvas is a good example of that full, broad touch in the handling of the figure which is characteristic of the artist's school, and it has a pleasing warmth of color.

Still one more visitor from abroad is visible up town, M. Marius Hubert Robert, a descendant of the famous decorative artist. He is showing a quantity of water colors at the Wildenstein gallery. They are conventional but bright, spirited studies of Versailles, Chantilly and other famous places in France, with a few impressions added of Italian villas.

The Weyhe gallery announces an exhibition of more than a hundred fine impressions of Piranesi's "Vedute di Roma," the series to which we have recently had occasion to refer in reviewing Mr. Hind's critical study and catalogue. Mr. Weyhe, it may be noted, is the American agent for that publication.

The next sale at the American Art Galleries is set for the afternoons of tomorrow and Tuesday. It will dispose of the Pietro Cattadori collection, now in view, of leas and linens.

An exhibition of paintings and portraits by Mr. Wilford N. Corrow has been opened at the Beecher Memorial Gallery, Plymouth Institute, in Brooklyn. It will remain on view until January 8.

The ancient Spanish Main is revitalized in an exhibition of extremely decorative marine paintings at the Kennedy gallery by John P. Benson. It is filled with the romance of adventure—some galleons heaving through the uncharted seas with favorable winds spreading their voluminous sails in phantom outline against cloud-flecked skies. They make an enchanting pictorial record of the past, such as the vessel striking out through the lonely expanse of blue sea in the "Trade Wind" and the safely returned galleon received in a sunny Southern harbor by myriads of quaint small craft come to bear ashore her treasured cargo from the Indies. They are pictures to stir the imagination and there are poetry and charm in the fresh, clear way they are painted. They have, nevertheless, convincing actuality, being warmly realistic and having the savor of warm equatorial seas.

An exhibition of portraits, water colors, pastels and etchings by Modra Kovacs is being held at the gallery at 15 West Sixty-seventh Street until December 23. The exhibition hours are from 2 to 5 p. m.

Hayley Lever is having an exhibition of oils, water colors and etchings at the City Club, consisting of a score of subjects, mainly marines. Mr. Lever emphasizes a predominant regard for form and design, but is digressive in his method and feeling. Three fine Cornwall coastal paintings have compelling substance and breadth of conception. They are deep in tone and have strong feeling, as "Fresh Breeze, Moonlight," for place and atmosphere. It is a thick harbor nocturne, in which a small sailing vessel is brought into sharp distinction by a shaft of moonlight. The gaunt coast of St. Ives on a windy day is an expansive prospect invested with a certain stirring ruggedness. Elsewhere Mr. Lever takes a tack toward color, and his Gloucester studio garden is radiant in tone mingled with creek light and air. His

shows the progress of a game of soccer football. A pars composition of figures reclining on the lawn in significant postures, though restrained, has the same thought for outward expression of bodily character. The show includes a nice group of rural landscape prints which are lovely in tone quality and arrangement, together with examples using the Fallades.

Max Bohm, Power O'Malley and Timothy Crowley are holding an exhibition of paintings at the Pickwick Arms, Greenwich, Conn. The opening took place yesterday.

The second exhibition of the Ship Model Society, whose object is to foster interest in the collection and preservation of ship models, was opened Thursday at the Architectural League rooms in the Fine Arts building. Among the prominent members represented by specimens from their private collections are Franklin D. Roosevelt, Thomas A. Howell, Irving R. Wilos, Henry O. Havemeyer, Horace E. Boucher, Francis T. Meyer, Theodore Offerman, F. Gilbert Hinsdale and Clarkson A. Collins Jr. In addition to collected models of past origin numbers of the exhibits are the handwork of the exhibitors and reflect a growing present interest in the reproduction of old sailing ship types.

One of the rarest replicas is the dock yard model of a British East

Dancer



(From the painting by Degas, at the Durand-Ruel gallery)

Indiaman, dating from 1780, from Mr. Collins's collection. It has a voluminous hold designed for heavy carrying capacity, while its superstructure is constructed on the lines of a frigate and heavily armed. The largest specimen is a finely appointed six-foot model of the British frigate Juno, probably a government model, which for twenty years remained in the collection of the South Kensington Museum. Two brilliantly constructed hull models are Mr. Howell's English East Indiaman and a warship of 1780. The former has sternons with fitted panels and marquetry finishing, while the latter's interior also is fitted with great detail and the upper decks are removable to permit inspection.

The collection includes historical specimens such as the replica of the U. S. S. Constitution, which is modern, and the Constitution, built by Henry B. Culver. Irving R. Wilos, who has one of the finest model collections, is represented by the curious British eighteenth century ship's pinnace, a long, narrow boat of a special character, and the unusual model of a small French sailing or rowing boat with three masts and bowsprit. A North River schooner of 1890 is an interesting native specimen from the collection. An extremely pictorial specimen is Mr. Hinsdale's profile of a swordfishing schooner of Edgartown, Mass. It is equipped with figures in position for fishing and constructed in a painted and modeled ocean setting.

Henry Antoville has just opened his new gallery at 2141 Broadway and the first exhibition is of etchings and miniatures. Durer, Rembrandt, Hagen, Whistler, Myron and Zorn are represented, and together with them are shown the Alton Tower miniatures of old masters which formerly belonged to the collection of the Earl of Shrewsbury. This group comprises 166 paintings after Van Dyck, Rembrandt, Hals and others done in Grisaille, each two and a half by three inches.

Young Designer From Paris Doing Costumes for 'Backbone' Adrian, the young designer who arrived in New York from Paris two months ago to design a number of the costumes for the Marie Box Revue, has been engaged by Arthur S. Friend, head of Distinctive Pictures, to design the costumes for the French episode of "Backbone," the all-star production which Edward Blouman is directing.

"Backbone," by Clarence Budington Kelland, is a modern story of the lumber camps of New England, but there is a love story running through it, which dates back to the time of Henry II and Catherine de Medici. Adrian is also supervising the modern costumes of the piece, and it is probable that he will be placed under a long-term contract with Distinctive to handle the costumeing of their other features.

Houdini to Upset Some Happy Mediums Houdini is working on a book in which he expects to expose the fraud methods of fake mediums. He one time posed as a medium in order to learn of the various subterfuges that these people resort to in order to obtain their materializations. When his book is published it will probably cause a lot of anxiety to erstwhile happy mediums.

Madam Irene Corsets Before the New Evening Gown \$5 to \$32.50 If one is planning a new evening gown for holiday festivities the all important feature of a new Corset should first be given consideration. Madam Irene Corsets are fashioned with great care so that every line of the figure is brought into perfect contour and there is a model for every type of figure—slender, medium and large. Sizes to 36.

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See the World Now, Without Traveling, Via the Screen

Tourist "sharks" and owners of big hotels in Europe are complaining bitterly this season that the old-fashioned American habit of traveling abroad "for culture" has been shelved, and they attribute this condition largely to motion pictures, according to Bruce Johnson, manager of the foreign department of Associated First National Pictures, who is now in Europe opening new offices.

Many of the famous buildings, cathedrals and art treasures of Europe and of the Orient have been so minutely reproduced in recent picture productions that the motion picture theater patron of to-day is more familiar with the world's art and its beauty spots than the most inveterate globe trotter of a few years ago.

The Louvre of Paris, St. Peter's of Rome, the Forbidden City of Peking and India's Taj Mahal are familiar to every resident of the most isolated prairie or hill towns. The big studios are vying with each other in elaborate "sets" which are built at the cost of thousands of dollars to picture famous buildings that travelers once journeyed hundreds and thousands of miles to glimpse. For Norma Talmadge's "The Voice from the Minaret" a reproduction was made of the Biblical "Street Called Straight" of Damascus, containing thirty-two structures, domes, minarets, the famous Citadel, low flat-topped bazaars, living quarters and caravanserais.

Director Frank Lloyd has faithfully reproduced in "Oliver Twist," starring Jackie Coogan, the London of Charles Dickens's time. And on the screen, Field Lane, London Bridge and many other familiar landmarks are accurately revealed.

For Richard Walton Tully's production of "Omar the Tentmaker," starring Guy Bates Post, a veritable city was erected to represent the streets of Naishapur, the Shah's palace at Tehran the great Judgment Hall of the Governor, the Temple of Zoroaster.

A veritable Chinatown was built by Art Director Stephen Gooson for Constantine Talmadge's "East Is West." The setting was a duplicate of a street in Hongkong. Its shops, tea-houses, quaint signs, Chinese red, the unfathomable Ming tones and the riots of color were everywhere during the filming of "The Feast of a Thousand Lanterns." And the reproduction of a decorative love boat brings back overwhelming illusions that transplant one back to the vibrant life of China.

Maurice Tourneur is a stickler for realism, both in action and in the background of his pictures. In his latest production, "Lorna Doone," he has used one of the most elaborate sets ever shown on the screen. For the baptismal scene of "the royal infant of England" a massive set was built of London's Westminster Abbey. A month's labor was required before Tourneur was satisfied that the most critical observer who was thoroughly familiar with London would not be able to criticize the scenes.

Another reproduction in Tourneur's "Lorna Doone" which will carry special interest for travelers or readers of books is that of the quaint old village of the "Bloody Doone" bandits. Students of English literature frequently make pilgrimages to the "Doone Country" of England and follow a map which traces the places of interest noted in Blackmore's widely read novel. Guides to-day still point out ruins of an old village, said to have been the stronghold of the legendary "Doone bandits" whose bloody deeds have been so vividly portrayed by Tourneur in his picture.

Televue Will Bring Stereoscopic Movies To the Selwyn Theater

After two years' experimentation Laurens Hammond, a young Cornell University graduate, has perfected an electrical invention called the "Televue," and it is now to be introduced as a theatrical attraction at the Selwyn Theater, beginning Wednesday, December 27.

The Televue is an instrument attached to each orchestra chair and its synchronized in harmony with special projection machines so as to enable the spectator to see Nature in solid form, instead of pictures on a screen. In other words, this ingenious device introduces to the world of science and amusement that which we have been pleased to call stereoscopic movies. Mr. Hammond and his assistant, Mr. William F. Cassidy, also a Cornell man, have so perfected the Televue, there is every indication they have leveled an entirely new form of entertainment and one which seems to predict a revolution in motion pictures.

Every seat in the Selwyn Theater will be equipped with the Televue instrument, hence it will be understood that a somewhat gigantic task will have been accomplished when the curtain rises on December 27 to reveal this latest achievement in invention. The first production to be seen by means of the Televue will be a fanciful comedy called "M. A. R. S.," in which Grant Mitchell will have the principal part. Margaret Irving, at present appearing in the "Music Box Revue," also is in the cast. The program will be made up of a number of Televue novelties made possible by this invention.

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