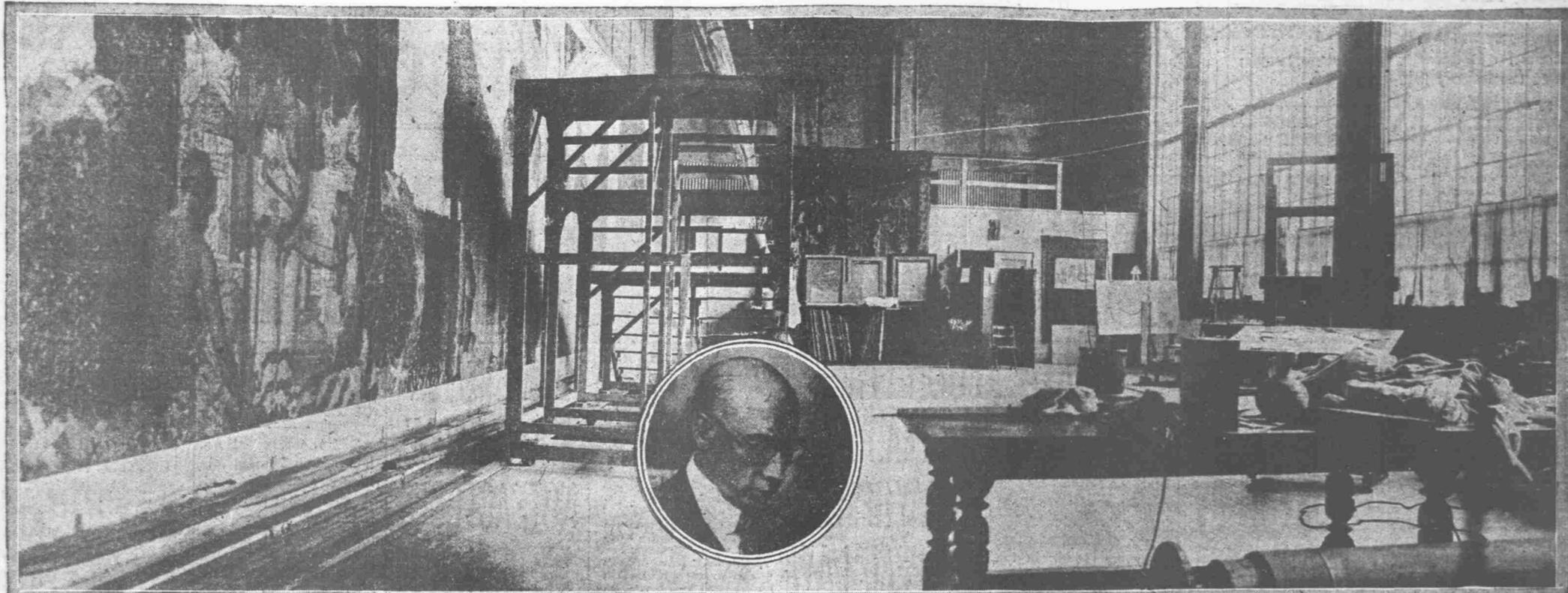


# Jules Guerin's Mural Panels for the Lincoln Memorial Practically Complete



Workroom of Jules Guerin showing one of the decorations on the painting wall.

The panels are completed after three years of continuous effort in the New York studio.

## SOLONS FOR PEACE DANIELS DOUBTS ARMY OF 500,000 ROOSEVELT LEAVING

Members of the Senate Military Committee are inclined to a 500,000 army as recommended by Secretary Baker. Although the House cut the figure to 175,000, it may be restored to the half-million mark by the Senate committee again.

"It seems almost necessary to provide for our minimum requirements," one Senator said, pointing out that the House had left funds in the bill for a 500,000 army.

"I am not inclined to believe rumors that come from mid-ocean at midnight. I have heard nothing of it."

This was Secretary Daniels' comment on a published report that Franklin D. Roosevelt, Assistant Secretary of the Navy, who is returning with President Wilson aboard the George Washington, had resigned in mid-ocean.

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Jules Guerin at work on one of the two decorations, each 12 by 60 feet. An idea of the heroic size of the figures may be gained by comparing them with the artist standing on the platform.

## Artist Tells How Great Difficulties Were Met In Painting Vast Panels

Mural decorations for the Lincoln Memorial in Potomac Park are virtually completed. There are two vast canvases, panels, each twelve by sixty feet. One of them has been rolled in New York and will be shipped to Washington shortly.

Jules Guerin, who for the past three years has been working almost continuously on the two canvases at his studio in New York, will come to Washington and put finishing touches on the decorations after they are installed.

There will no doubt be some slight changes according to the lighting and other circumstances of their permanent position here.

Mr. Guerin's atelier, where the canvases have been painted, is probably the largest in America. It was built to his order on the roof of an office building, somewhere in the lower middle of Manhattan.

Arranged Working Light. In this workshop, so far as possible, the artist arranged a working

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light similar to the light in which, in the Memorial Hall here, the decorations will be seen.

The canvases for the Lincoln Memorial Guerin is seamless. In other words, each painting is all one piece of it. Mr. Guerin said he was fortunate in securing it before the war, as he couldn't have gotten it afterward.

Mr. Guerin's painting wall is ingeniously arranged. He had both canvases stretched at once and could go from one to the other in order to be sure of color unities by simply manipulating two sets of ropes and pulleys. He accomplished this by stretching one on a sort of flying framework, suspended and horizontal when he did not wish to use it, easily lowered to position when he did.

Figures Are Heroic. The figures in the paintings are heroic, averaging eight feet nine inches in stature. To determine what scale would be most effective, he had a series of photographic enlargements made from his small studies for the decorations. These photographs he brought to Washington and successively tried in position, scaling with the average stature seven feet, seven and one-half, eight, eight and one-half and so on up to ten and one-half feet.

In choosing his models for negro types he did not attempt to typify the central African negro races known familiarly in America. Anthropologically, the models who posed for his figures of "The Black Peoples," especially in the central

group of one of the panels, symbolizing Freedom, are a mixed lot.

The general motif is "Unity," joining the hands of the North and South. There is nothing in particular to distinguish the North from the South, and Mr. Guerin says there was not meant to be anything. Either figure may represent either section.

No Doors to Memorial. There will be no doors to close the entrance to the Memorial Building. It will always be open to visitors and to the wind and rain and snow. Opposite the entrance and visible from the walks in front through the columns of a colonnade will be the white marble statue of Lincoln, seated, by Daniel Chester French. The architect of the building is Henry Bacon.

The exterior dimensions of the Memorial Hall are 156 feet by eighty-four. The dimensions of its central space, where the statue is to be, are seventy by sixty. Two rows of four columns each supporting the great bronze beams that sustain the translucent ceiling divide this central space from the ends of the hall.

The Guerin panels are to be placed at the ends of the hall, some twenty-eight feet higher than the eye level of the average beholder. Below each panel and centering the stone wall is a tablet of the same marble, one tablet bearing the Gettysburg address, the other the second inaugural.

It was Jules Guerin who was responsible for the unforgettable color of the Panama-Pacific Exposition. He was painter of the maps which decorate the walls of the mighty conference of the Pennsylvania Station in New York. He has many works of smaller dimensions to his credit.

SHERIFF CAN'T "SHIMMY." CHICAGO, Feb. 23.—"Show us how it's done," asked the court. "I can't; it's a gift," replied Deputy Sheriff Thoney, who made the raid. They were talking about the "shimmy silver."

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