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*N.Y. Times Magazine  
Jan 23/29  
Lecton*

*Reprinted From*

# The Visva-Bharati Quarterly.

Vol. IV, Part III, New Series,

November 1938—January 1939.



CREDO

BY

NICHOLAS ROERICH

N.Y. Times  
May 28 THE

## SCHOOLS EXHIBIT ART OF STUDENTS

Variety of Form and Mediums  
Noted in Work of Young  
Painters and Designers.

### BLIND ARTISTS A FEATURE

Their Plaster Casts at Roerich  
Museum Are Notable—The  
Openings Set for Week.

Exhibitions of student work by schools of art continue in the foreground of local events. The Master Institute of the Roerich Museum is holding its annual show of oils, water-colors, drawings, studies for murals and compositions in color, continuing through June 26. The George Luks Memorial Studio is showing work by pupils of John Sloan, some of whom had also studied with George Luks, at the Studio, 7 East Twenty-second Street, throughout this week. The annual exhibition of the work of her pupils is on at the Florence Wilde Studio, 152 West Fifty-seventh Street. The exhibition of fashion, costume, textile and industrial design and color experimental work at the New York School of Design, 625 Madison Avenue, continues through Wednesday. Paintings by Lucy Turner Roerich and her students are being exhibited through Friday at the Central Park Studios, 15 West Sixty-seventh Street.

Murmurs of dynamic symmetry are overheard in the corridors of the Roerich Museum. In the show of student work the emphasis is decidedly on color and design, and, although the two are not always happily met, there is a modicum of very substantial achievement in the present display. One of the striking groups is made up of plaster casts by blind students—antique heads, a delightful rabbit, and an imaginative abstract, pyramidal in design, which represents a ship in a storm.

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New York Journal  
ST 30, 1933

Oct. 30, 1933

HB 4

## The Beauty of the Mind

Blind Students Study Art.



FINGERS THAT "SEE"

A wonderful thing is the mind.

Here you see blind students modeling images of clay under the direction of Joseph Montama, at the Roerich Museum, 310 Riverside Drive.

Other students, similarly afflicted, are learning to fashion marble statuary and to carve figures in wood.

How do they do it? Well, their minds are alert and they visualize. When models are used they "see" through their sense of touch.

And they are endowed with marvelous patience.

Their minds are alert and they have patience—that's why some men and women overcome all handicaps in life, while many others do not.

The world is full of beautiful things.

These art students in Harlem are blind, yet they "see" them with their minds.

Many have eyes, but see them not.

INTERNATIONAL PRESS-  
CUTTING BUREAU,  
110, FLEET STREET, LONDON, E.C.4.

*Musical Leader*  
*Chicago, Ill.*  
*876 Jan. 20, 1934*

J. Earle Newton, Dean of Music at the New Jersey College for Women and member of the faculty of the Master Institute of

Roerich Museum, ended his first series of lectures on "Music and Twentieth Century Life" on Jan. 10 at the Museum. His subject was "Karol Szymanowski."

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**INTERNATIONAL PRESS-  
CUTTING BUREAU,  
110, FLEET STREET, LONDON, E.C.4**

New York Herald Tribune  
New York, U. S. A.

28 JAN 1934

### Music Notes

876  
Music by Mendelssohn, Godard, Franck, Buxtehude, Williams, Coke-Jephcott and Wolf will be presented this morning at 11, this afternoon at 4 and this evening at 8 in Madison Avenue Presbyterian Church, at Seventy-third Street. Seth Bingham is organist and Frank Mellor tenor soloist.

John Cushing will play organ works by Bonnet, Bach and Smart at St. James' Lutheran Church, Madison Avenue at Seventy-third Street, this morning at 11.

Edwin McArthur will play organ works by Tchaikovski and Mendelssohn at the Broadway Tabernacle Church, at Fifty-sixth Street, this morning at 11. A volunteer chorus is being formed in the church which meets Sunday afternoons at 4. Those interested are invited to join.

Members of the Town Hall Club will participate in an "Old-Fashioned Singing School" at the club this evening at 8:30. John Probyn, barytone, will direct.

Senior students at the Master Institute of Roerich Museum will give a vocal and instrumental concert next Saturday evening at 8:30 in Hall 21 of the Museum, 310 Riverside Drive.

The Finnish Singers of New York will give the first concert in a Sunday afternoon series of four by racial groups at the Brooklyn Museum today at 3 o'clock, under the auspices of the World in Brooklyn Committee.

### Roerich Museum School Gives Scholarships

Scholarships have been awarded in the fine arts to 106 talented young students by the Master Institute of Roerich Museum, 310 Riverside Drive.

Fifty-five musicians have received free orchestral training under Isidore Strassner, and under his direction have organized a symphony orchestra. They are presenting a series of concerts, the first of which was given January 30, with Eugene Orloff, ten-year-old violinist, as the guest artist.

The sculpture department has attracted favorable attention by its exhibition of work done by blind students. The class is under the supervision of Pietro Montana, and cooperates with the New York high schools, through which several scholarships have been awarded.

The Psychiatric Institute of the Medical Center is showing an exhibition of the works of the Master Institute art students. Many murals of the students can be seen in cultural centers.

As a continuation of the activities of last term, the Master Institute announces several dramatic performances, chamber operas, ballet and symphony concerts for the forthcoming semester.

*N.Y. Sun. Feb. 22-1934*

International Press-Cutting Bureau,  
110, Fleet Street, London, E.C.4.

Extract from  
**New York Times**

25 FEB 1934

Handel's oratorio "Joshua," First Presbyterian Church, 8 P. M. Director, Dr. William C. Carl; soloists, Bessie Ruth Bickford, soprano; Amy Ellerman, alto; George Raseley, tenor, and the Motet Choir.

Eddy Brown, violin, and Clarence Adler, piano. Beethoven sonata recital, Roerich Museum, 8:45 P. M.

Bruce Norman, tenor, and Mary Ann Williams, piano, joint recital, the National Musical Benefit Society, 8:30 P. M.

INTERNATIONAL PRESS-  
CUTTING BUREAU,  
110, FLEET STREET, LONDON, E.C.4

Evening Post  
New York, U. S. A.

- 2 MAY 1934

**STUDENTS TO PERFORM**  
Students of the dramatic and bal-  
let departments of the Master In-  
stitute of Roerich Museum will ap-  
pear in a joint performance at  
Roerich Hall this evening at  
8:30 o'clock. 876



International Press-Cutting Bureau,  
110, Fleet Street, London, E.C.4.

Extract from  
New York Times

8 MAY 1934

## A ROUND OF GALLERIES

### Impressions of Some Recent Exhibitions Both Numerous and Widely Varied

By HOWARD DEVREE.

**T**HE whole group, including new members, is represented in the May exhibition at the Midtown Galleries—perhaps its most impressive showing of the season. Here are a well-designed "Elevated Roadway," by Milton Avery; a sharply lighted and clarified "Street Scene," by Francis Criss; a really powerful figure with an industrial background, called "Outcast," by Paul Meltsner; "Plants," by Margaret Huntington, which employs a picture of sailboats on the wall in the background; "Spark Plug," a decorative painting of toy horse and still life, by Mary Hutchinson; portraits by R. Skolfield and Paul Mommer; Frank Mechau's "Nude at Window," with a vista of roofs; Marko Vukovic's shore scene, with the feel of wind and with excellent motion in clouds and surf, and a score of other pictures.

The May group show also includes water-colors by George Shellhase, Joseph Margulies and others—especially a stark "Lighthouse," by Margaret Huntington—and sculpture by Oronzio Maldarelli and Rhys Caparn.

**The Exotic Touch**—Clever and accomplished drawings by Ayukawa, a Japanese industrialist and financier—work which entitles him to far more than amateur standing—are being shown (this week) at the Marie Sterner Galleries. "Snipe" and "Deer" (ink) are effective in the Japanese manner of simplification; "Serenade" suggests Degas; and "Town Square" has in the foreground a touch of Dufy. But the other score or more are hardly either distinctively Occidental or Oriental, and are quite individual.

**The First Summer Show**—A month in advance of the calendar, the National Association of Women Painters and Sculptors has opened its Summer exhibition at the Argent Galleries. It is a large, primarily decorative and colorful affair, from the finished dignity of "Apple Blossoms," by Emma Fordyce McRae, to the amusing "Time and Again" (still life with two clocks), by Nell Witters. Nearly a hundred artists and wide range in subject matter and method.

**A Group in Variety**—Some excellent water-colors distinguish the exhibition this week at the Morton Galleries. Among the artists represented are Joseph Hauser ("Main Street"), Arthur Young ("The Hill"), Joseph Lenhard ("The Park"), E. V. Ashton and John Kellogg Woodruff, who also contributes some delightful wood carvings. Roderick Mead's "Early Mass" is effective. And there are oils by Sybil Emerson, Ethel Hyder and others, including two spirited circus studies by Beatrice Cuming.

**A Young Mural Painter**—Baruch Margolies, a young Russian, who despite his youth has become an instructor in the Master Institute of the Roerich Museum, is the exhibitor until May 12 at that institution. His large cartoons for murals are instinct with social sentiment and are well worked out both in color and composition. Examples of finished frescos reveal emotional values and an appealing and disciplined color sense.

**Water-Colors by an Etcher**—Better known as an etcher, Andrew Butler has turned to water-colors for his most recent impressions of the Southwest. He has kept pretty much to three colors—a soft dull blue, the sand range and a light green, with delightful result in atmospheric and distance effects. The etcher's sense of design is apparent. At Keppel's, closing Saturday.

INTERNATIONAL PRESS-  
CUTTING BUREAU,  
110, FLEET STREET, LONDON, E.C.4

Evening Post  
New York, U. S. A.

17 MAY 1934

## Art World Events

### Emil Zerbe Stimulating Works Exhibited at Marie Sterner's Gallery

By MARGARET BREUNING

EMIL ZERBE, one of Germany's leading contemporary artists, is holding an exhibition of paintings at the Gallery of Marie Sterner, where he has exhibited previously. Zerbe's work is peculiarly stimulating.

To say that he is highly original might seem to imply that he chooses fanciful subjects and develops them fancifully. Yet nothing is further from the facts of the case. Zerbe looks about him in the world and with fresh vision finds a hundred unsuspected charms of line and color, of relation of masses, of contour and texture in the most ordinary objects of everyday environment.

He seems able to invest each subject with the quality of his own mind and temperament so that we see it translated through his personality in a vivid artistic idiom. Color is a great asset for this painter. It never seems applied arbitrarily, but to be a congruous part of his conceptions, intensifying their emotional content, clarifying their latent suggestions.

In fact, there is a certain inevitability about his drawing, his color, his design. You feel that only in this way could this particular idea have been put over with such force—and such charm. It is idle to specify particular items in an exhibition where each painting is so individual and has so different an appeal. Personally, I think I should choose "Pears," "Plants," "Garden Gate," "Cat on Terrace" and then decide that, possibly, they were no more delightful than the other canvases which I had discriminated against.

#### Kyohei Inukai

Portraits by Kyohei Inukai are being shown at the Fifth Avenue Branch of the Grand Central Galleries. Mr. Inukai's work has little adumbration of his Oriental background; it is direct, realistic and concerned with three-dimensional solidity in a thoroughly Occidental manner. It may be, however, that the Oriental flair for decorative design is responsible for the grace and effectiveness of his figure compositions. There is nothing standardized or repetitious in this artist's arrangement of sitters; in each portrait he seems to have discovered the pose that is characteristic and unforced.

Among excellent portraits those of "Mr. De Forest Grant," "Mrs. M. V. L. Hudson," "Mrs. Duncan Stewart," and a "Self-Portrait" were especially noted.

#### National Arts Club

The members' exhibition, current during this month at the National Arts Club, includes small oils, water-colors and sculptures, which represent a good average of technical achievement. The prizes awarded were bestowed upon Irving Wiles, for "Back Door"; Harriet Blackstone for "Baby with Bowl," and Ernest Lawson for "Peggy's Cove." Flower studies by Anna Fisher and a painting of African daisies by Ogden Pleissner are graceful and decorative. "Head-

lands," by Frederick Waugh, is one of the outstanding canvases, as is "Nova Scotia," by Ernest Lawson.

#### Morton Galleries

A group exhibition by pupils of Miss Ruffin's class, Columbia University, is now on view at the Morton Galleries and makes an excellent impression, both of actual accomplishment and of progress since the former exhibition of the class at this gallery. Bernice Ann Brooks contributes "An Old Building" that reveals good design as well as imaginative power. C. Dorothea Phillips must be commended for "The Orchard" and "Beech Trees," and Bessie Moore for a lively, well-painted "Chickens," that has no need to go in the amateur class. Other pupils represented are Ethel L. Hyder, Winifred K. Kaley, Ian MacIver, Beatrice F. Whipple, Anna Blomstrom, Jane E. Finn, Elizabeth R. Fondiller, Stanley Goldsmith and George W. Good.

#### Art News in Brief

Photographs by Margaret Bourke-White are being shown at the New School for Social Research for three weeks. Miss Bourke-White has recently completed a photomural 160 feet in diameter for the main rotunda of the National Broadcasting Company. . . . "A Birdseye View of Contemporary Architecture" is the title of the current exhibit at the Copper Union Museum for the Arts of Decoration. Nearly 100 architectural drawings and photos are in the showing, which will continue through the week. . . . The showing of work in various mediums by B. Margolies at the Roerich Museum has been extended for one week, to close May 21. . . . The annual exhibit of student work of the Grand Central School of Art will be on view at the Grand Central Galleries through May 20.

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International Press-Cutting Bureau,  
110, Fleet Street, London, E.C.4.

Extract from  
New York Sun

26 MAY 1934

### Events of Interest In Art Circles *876*

The Downtown Gallery at 113 West Thirteenth street, announces that a new group of paintings and sculpture by the same artists has been included in the exhibition to replace the many items sold in the \$100 show, which opened on May 15.

During the first week of the show twenty-two paintings and sculptures were purchased by New York and out-of-town collectors, several of whom made their first acquisition of American modern art. The experiment is proving so successful that the artists feel well rewarded for making the generous gesture of offering such extraordinary values to the public.

The exhibition will continue until June 15, as originally planned, and will change daily as sold works are delivered and substitutes made. In June, the gallery will be closed on Saturdays and Sundays.

The La Salle Gallery will move on June 1 to 3105 Broadway (at 123d street). Young artists are invited to submit work for the coming summer exhibition, which opens on July 1. The gallery stresses the modern note, and will handle nothing priced above \$25.

The Ogunquit (Maine) Art Center announces its twelve annual exhibitions of paintings and etchings, to open on Monday, July 2, and continue until September 1. The work of professional artists only will be shown, and exhibits should reach the galleries not later than June 21.

The annual art exhibit of the students of the Master Institute of Roerich Museum opens this afternoon, at 4 o'clock, at the International Art Center, 310 Riverside Drive.

Works of the senior art students, under the direction of Howard Giles, will be shown, presenting striking examples of what may be achieved through the proper application of the principles of dynamic symmetry, combined with color theory.

The eleventh annual exhibition of the Leonardo Da Vinci Art School, 149 East Thirty-fourth street, will open Monday, May 28, it is announced by the director, Attilio Piccirilli.

The exhibition will include more than one hundred nudes, about half in charcoal and the rest in oils, and work in sculpture, architecture, interior decoration, costume design, and fashion illustration. One hundred and fifty students will participate in the exhibition.

The exhibition is open to the public, without charge. The hours when one may view it are from 10 A. M. to 4 P. M. and in the evenings from 7 P. M. to 10 P. M. On Sundays the hours are from 10 A. M. to 6 P. M.

Many of the paintings were executed by students ranging in age from 12 to 20. The school attracts people in many walks of life and is perhaps the most diversified school of its kind in the city. Society women, housewives, carpenters, husbands with leisure time and youngsters come to compete with one another.

The Leonardo da Vinci Art School, established in 1923 by a group of prominent Italian citizens seeks to encourage the appreciation of good art by the youth of today.

N. Y. Times  
Mon. May 28<sup>1934</sup> THE

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## SCHOOLS EXHIBIT ART OF STUDENTS

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Among the outstanding things in the exhibition are studies of heads—oil, tempera, charcoal and wash—by Talbot Rogers, who is both student and assistant instructor in the classes of Howard Giles; decorative panels by Mrs. Vanderbilt Webb; a painting of a man's head, in which abstraction has been applied, by Theodore Egri; studies, for three mural panels, by Ethel M. Burton; water-colors, with excellent distance in the landscapes, by L. Ibanez, a Peruvian student, and some colorful experiments in design and decoration.

Work by a number of the students in the George Luks Memorial Studio group has been seen in exhibitions at the Montross Gallery, in the occasional shows arranged by Robert U. Godsoe and at the Morton Galleries. Here are several water-colors of Majorca, including the specially effective "Early Mass," by R. F. Mead; a richly toned still-life by Arthur Emtage; Emilie Guntrum's "Helen," pleasing in shades of blue; Helen Cranor's "Lucy" with its arresting diagonal design; Solveg Palmer's well-modeled nude; Eleanor de Laittre's seemingly rather formless but arresting compositions; and a group of varied pictures by Tekla Hoffman. The work is essentially of today and a very far cry from the works which once hung there on the walls of the old American Art Galleries a generation ago.

—H. D.

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International Press-Cutting Bureau,  
110, Fleet Street, London, E.C.4.

Extract from  
New York Sun  
2 JUNE 1934

## MIDTOWN GROUP IN A NEW ROLE

### 876 Artists Hold Marked-Down Show at the Galleries.

The Midtown Gallery has opened a \$50 exhibition of oils which is to continue to June 30, and which contains examples of the work of most of the members of the group. The artists have been surprisingly generous in their offerings for this marked-down sale. All are characteristically, and some, admirably represented. Among the canvases that particularly struck the fancy of one observer are "The Harbor" of M. Azzi Aldrich, Isabel Bishop's "Head," the "Seventy-fifth Street" of Francis Criss, the "Seaside" of Vincent Drennan, the "Flowers" of M. Huntington, William Palmer's "Looking Toward Manhattan," "The Village" of Paul Mommer and "Around the Bend" by Marko Vukovic.

Others represented are: Milton Avery, H. Adlerblum, Beatrice Cumming, Sybil Emerson, Mary Hutchinson, Richard Kroff, Irving Lehman, Joseph Magules, Paul Meltsner, Lou Miles, Alfonso Oddo, Saul, Ary Stillman, R. Skolfield and Miron Sokole.

Persons who are sufficiently interested in golf to consider it historically and as reflected in the arts should find much of interest in the series of etchings, lithographs and engravings devoted to the game and its players now on view at the Ferragil Galleries. In point of time, regardless of other considerations, Rembrandt's drypoint, "The Golfer" (first state) heads the list. For in spite of the long Scottish monopoly of the game, it had its origin in Holland, it appears. Rembrandt's golfer is represented with a club very like a polo mallet, toying with a ball that must have had the diameter of a tea saucer. But then, golf balls were filled with compressed feathers in those days, so they might not have been so formidable to control as this appears. First in importance from the collector's viewpoint of rarity among the prints shown is the messotint by W. Ward after the portrait of Henry Callender by L. F. Abbott, painted in 1812. Callender was the captain general of the Royal Blackheath Golf Club. From these antiquities the list of prints runs down through the intervening years to examples of the work of Walter Tittle and other moderns.

Students of the Master Institute of Roerich Museums are holding their annual exhibition at the museum, 310 Riverside Drive. Particularly interesting work will be found among the murals and other paintings, drawings and designs based on dynamic symmetry and the Ross system of color by the classes under the direction of Howard Giles. From there one may be inclined to drift to the work of the junior art classes—the paintings, drawings and clay models of the children under the supervision of Ellen Kettunen, Adele Spitzer and Paul Gandel.

The exhibition may be seen every afternoon from 2 o'clock to 6 until June 26.

On Monday, the day before the opening at the Grand Central Art Galleries of the exhibition of the Van Perrine Art Laboratories, five children from the Laboratory, ranging in age from 6 to 12 years, will tell what art has meant to them in a broadcast over the WABC-Columbia network. The broadcast will take place 4:15 to 4:30 P. M. Francis C. Healey, as interviewer, will keep things moving.

Water colors of game birds and wild fowl by the English artist, Philip Rickman, are being shown at the Robertson-Deschamps Gallery, 415 Madison avenue.

In the same gallery Philip Mitchell is showing rather poster-like water color of notables in sport.

International Press-Cutting Bureau,  
110, Fleet Street, London, E.C.4.

Extract from  
New York Herald Tribune  
New York, U. S. A.

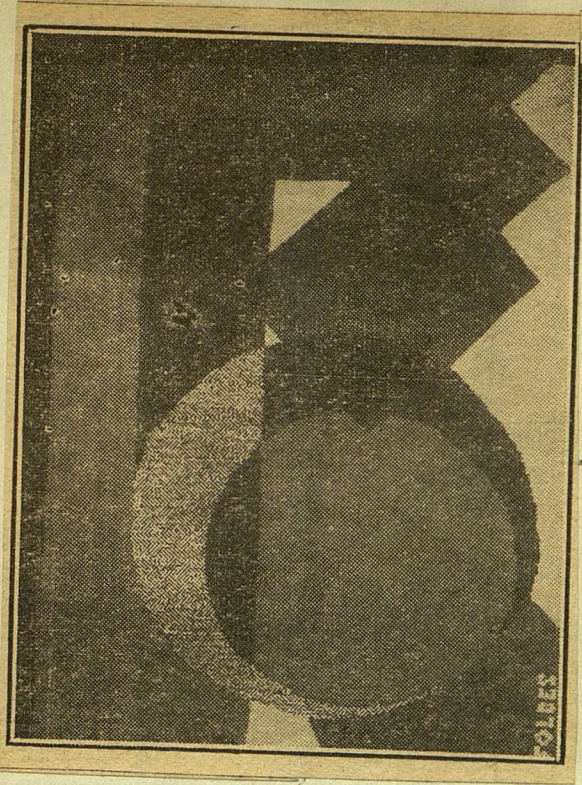
-3 JUN 1934

*Two School  
Art Displays 876*

An exhibition of art work by students of the Master Institute of Roerich Museum is being held at the museum until June 26. Painting, drawing, sculpture and tapestry weaving are among the arts displayed by senior and junior class pupils. Particularly interesting are the designs, including several decorative themes of classical interest, based on the Hambidge principle of dynamic symmetry as taught at the school by Howard Giles. Sculpture under Pietro Montana shows the usual interest in antique forms, with additional personal cultivation in the African heads shown by Domenico Fecci. Another interesting feature is a sample of fresco painting, showing cultivation of the Mexican mural style in the work of at least one pupil. The school characteristics as a whole seem singularly aloof from the conventional scholastic formulas.

The exhibition, which is being held at the Leonardo da Vinci Art School until June 16, when the summer session opens, goes in strongly for life drawing and painting. The work of about 120 pupils from about nine to twenty years of age is exhibited. Besides a special display of paintings by two advanced pupils, Armand Catenaro and Vincent Campanola, there are several striking compositions by another pupil, Louis Marotta, in the manner of Rubens and Rembrandt. The nudes, which predominate, are extremely honest and workmanlike, suggesting a well disciplined procedure.

# Miss Techy Visits Master Institute of Roerich Museum



Miss Techy is spending a short time in New York City and writing of what she sees and hears in needlework circles there, the first article of which appears here. — EDITOR'S NOTE.

BY MARGARET TECHY.

NEW YORK, June 16.—During the past year I was eagerly looking forward to the time when I would visit the School of Tapestry Weaving at Master Institute of Roerich Museum, 310 Riverside Drive, New York.

My visit to the Roerich Museum was a pleasant and most interesting one. With President Louis L. Horch I studied brocades, embroideries, textiles made in Tibet; visited the East Room, the only one reproduced outside of Tibet.

I was amazed to see the remarkable work done by blind students and exhibited as a part of the students' work.

"The department for the blind was begun with courses in all branches of music as well as in poetry and journalism," said Mrs. Sena Lichtman, director. "The work has achieved such an outstanding result in a very short time that new departments had to be added. The students, through the study of these arts, are becoming not only active workers in their chosen fields but are learning to impart their knowledge to others."

Since this space is limited to needlework I regret that I can not tell you more of this wonderful institute.

### School of Tapestry Weaving.

The School of Tapestry Weaving is under the capable direction of Mr. Geza Gilbert Foldes who came to the United States in the spring of 1931. He is a graduate of Arts and Crafts Academy of Budapest, Hungary, and pursued his studies further in Vienna, Munich and Paris. He founded his first school in 1918 in Ujpest, Hungary. He was called to Bratislava by the new Czechoslovakian government to create and carry out in tapestry an enduring symbol of the economic freedom of the new state. Later, through a state sponsored competition, he was selected to found the Royal Vienna Tapestry Studio in the royal palace, Vienna.

He has designed and executed tapestries for various European governments, has restored the Gobelins in the state museums and palaces of central Europe and has trained craftsmen for fourteen years. He is recognized as one of the most competent experts on the subject of tapestries throughout Europe, as well as one of the leading educators in the art of tapestry weaving.

### Period Characteristics.

"The Gothic style is the most perfected decorative in drawing and is most suitable in ideal for weaving technique," said Mr. Foldes in a recent lecture. "This should really be an example of how the design should be planned for the weaver."



MARGARET TECHY  
GENE NAVARRÉ PHOTO

"In the sixteenth century, came the Renaissance, which was comparatively good from 1515 to 1535. Later it was so bad that it could not be compared with the Gothic. This was due to the religious wars. At the end of the century, through the sponsorship of the ruling families of Holland, the art of tapestry weaving revived to an extent.

"In the seventeenth century they began to introduce sculptural, life sized figures in the tapestries, which was not very successful as it was not suited to this kind of decoration.

"Gothic tapestries may be recognized by their narrow borders, or entire lack of border. A typical red was much used at that time and there was comparatively too much perpendicular and straight lines.

"The Renaissance tapestries had very wide borders and used a great amount of white and gold and yellow coloring and were very pictorial in style.

"The Baroque also has wide borders. The red color has mostly faded to brown or yellow and sculpturesque figures with an over amount of scrolls in the design, and deep shadows, with great contrast in the light and dark were to be seen in this style."

"In the eighteenth century the Rococo and Classic again had narrow borders or none. Rose color predominated and other soft weak colors. They were also very pictorial. In the Rococo the painters at this time were affected by the influence of Chinese art prevalent at this time and we have a number of tapestries with Chinese subjects."

### Modernistic Rug.

Today's illustration shows a handwoven rug size 7½ by 5½ feet. It was designed by Mr. Foldes and executed under his direction on high tapestry loom by two students, age 11 and 12. Working only after school hours it took nine weeks to complete. From the photo I couldn't imagine the finished article with its harmonious color combination and I was pleasantly surprised when I saw the original in Mr. Foldes' Kew Gardens (Long Island) home. The grass green, canary yellow, ivory, gold, brick red and neger brown presents a fresh, clear, restful picture."

"Cleveland Plain Seales"  
June 16th 1934  
Cleveland

International Press-Cutting Bureau,  
110, Fleet Street. London, E.C.4.

Extract from  
New York Post

27 OCT 1934

876 LECTURES AT ROERICH

The first of a series of four lectures on "Music From Primitive to Modern" will be given at the Master Institute of Roerich Museum by Dr. Christos Vrionides, member of faculty and director of the Byzantine Vocal Ensemble, on Monday evening. The first lecture will deal with the interrelation of the music of primitive peoples.



CLIPPING FROM

*Music of Christos Vrionides*  
*Chelip 20*

OCT 27 1934

International Press-Cutting Bureau,  
110, Fleet St., London, E.C.4.

816

The Master Institute of Roerich Museum  
announces a series of lectures by Christos  
Vrionides on "Music from Primitive to  
Modern" will begin Oct. 29.

N.Y. WORLD TELEGRAM

876

OCT 30 1924

Klara Kwartin To Be Heard Here.

Klara Kwartin, appearing Thursday evening at Roerich Hall in the second concert of the season's Music Guild series, comes to America after years of successful concert and operatic work abroad. In 1924 she became internationally prominent as soloist in the modernist compositions of Arnold Schoenberg and Anton Webern at the Donaueschingen festival.

During the next three seasons she was the leading florid soprano at the German Opera House in Prague, a position she held during the three seasons following at the Berlin State Opera.

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110, Fleet St., London, E.C.4.

BROOKLYN EAGLE.

NOV 4 1934

International Press-Cutting Bureau,  
110, Fleet St., London, E.C.4.

876

Sara Sokolsky-Freid, pianist, will play at Roerich Hall on Thursday evening. The Bach chaconne in Busoni's arrangement, Beethoven's C minor variations, pieces by Brahms and Chopin appear on her program.

Extract from  
Globe  
Toronto, Canada

15 DEC 1934

## Eight Days in Gotham

876  
Some Feature Events in Broadway's Theatre and  
Concert World, Described to The Globe's  
Critic by a Recent Visitor

(Continued From Last Saturday.)

LACK OF SPACE compelled the division of this "interview" into two parts, the first of which appeared on this page last week, while the second is now published below. Readers may be reminded that a distinguished leader in Toronto's better music and drama activities most kindly told her impressions and reactions during much theatre and concert-going in New York to The Globe's music and drama editor, and graciously permitted him to turn his hastily jotted notes into the present article, provided that her name did not appear. She is therefore referred to below as "this visitor," although such sensitive and penetrating comments do not deserve to remain anonymous. At least one of the theatre attractions discussed below may visit Toronto this winter, while the London String Quartet and Martha Graham are well known here.

### "The Distaff Side."

Dame Sybil Thorndike gives a lovely performance in "The Distaff Side, a Comedy of Women," by John van Druten. Again, this is not a really great play, according to our visitor, but it is quite wonderful in taking an average English home in its normal everyday life and giving it strong audience appeal without the introduction of any striking or exceptional incidents. You hardly realize the strength of the play and the performance because they are so unaccented, so unemphatic; and then they suddenly "get you" as life itself, or as that highest art which conceals art. It is intentionally a woman's play, and therefore of special interest to women, but it is also one of the successes of the season in its appeal to the general public. John van Druten, it may be added, has a remarkable succession of "hits" to his credit in both London and New York, with new plays forthcoming in both centres, notably "Flowers of the Forest," to be presented this winter by Katharine Cornell.

The whole English cast in "The Distaff Side" is excellent, with Estelle Winwood in one of her customary comic roles, at which she is so adept, but the play is really "made" by Dame Sybil's performance. Her acting is particularly beautiful in the touchingly true-to-life simplicity of the last act, where the typically British reticence leaves so much to be understood between and behind the lines. What a contrast between this refreshing Anglo-Saxon reserve and the ebullient Latin rhetoric of "L'Aiglon"!

Another British play seen by this visitor, and it is gratifying to have Broadway drawing so heavily upon the Old Country for its better dramatic productions, was James Bridie's "A Sleeping Clergyman," put on at the Guild Theatre as the first offering of the New York Theatre Guild's seventeenth subscription season. It has now been taken off after only a short run, unfortunately, but it was most interesting, was very well done, and gave you much food for thought. This is another play of historical periods, the action ranging from 1867 to 193—, and



KATHARINE CORNELL,  
As Juliet, in the new production of  
Shakespeare's immortal romance to  
be presented at the Royal Alexandra  
next week

played very beautifully. The critics for some reason were only lukewarm, alleging lack of precision in the rapid passages, with other technical flaws, but this visitor and the eminent Canadian musician who sat next to her thought the performance unusually fine. Certainly the audience was most enthusiastic.

She also journeyed out to the Roerich Museum on Riverside Drive at 103rd Street for a lecture-recital in the Music Guild Concert Series, which offers its district good music at very low prices on a community season-ticket basis. The Arion String Quartet played Haydn, Turina, and Brahms, but seemed not quite first-rate after the Londoners.

She would have attended a dance program by Martha Graham, who is the reigning sensation in dance circles, had not this leading exponent of "the intellectual dance" fallen and hurt her foot the day before so that the recital had to be cancelled.

Here ends this strange, eventful history of eight days well spent in Gotham, and once again the editor of this page wishes to thank this visitor for so courteously providing the material for this article.

the leading lady, Ruth Gordon, being called upon successively to play the grandmother of the '60's, the mother of the '80's, and the post-war daughter of today. She handled this difficult triple role very well indeed, except for a rather harsh voice. The only trouble with the production was that the New York cast could never be supposed to be Scottish, by any stretch of imagination. Otherwise it was a capital performance of a play well worth seeing.

### "Continental Varieties."

Finally, this discriminating visitor attended the well-named "Continental Varieties," where Escudero and his Gipsy dancers, Nikita Baillieff, Lydia Chalyapine, Raphael with his astounding miniature accordion, and other European artists, give this extremely smart variety show a thoroughly Continental flavor. The great attraction and chief headliner is, of course, Lucienne Boyer, famous Parisian interpreter of intimate French popular songs, often written for her to introduce at her cabaret, "Chez Elle." Six hundred thousand of her phonograph records are sold annually in all countries, and her present New York engagement is part of a world-tour.

Middle. Boyer is a great artist in her own informal, intimate field, and possesses immense emotional and personal allure as well as strikingly dramatic interpretative powers, though her voice is not exceptional. She changes her frock several times in the course of the program, but wears always midnight blue and possesses what can only be described as a midnight blue glamour. She sings seated on the piano like Helen Morgan, but using a totally different style, in a pool of soft light on a darkened stage, to the accompaniment of two pianos, two violins, a cello, and a large zither. As she sings only in French, the bilingual difficulty has prevented her full appreciation in New York.

### Concerts Attended.

On the musical side, this visitor heard the London String Quartet in part of their Beethoven cycle at the Town Hall, and thought that they

*Master Inst*<sup>20</sup>  
Pressclipping Bureau  
352 Third Ave., New York

CLIPPING FROM

N. Y. HERALD

30 SEPTEMBER 1920

### Scholarship Hearings Oct. 2

The Master Institute of United Arts, temporarily at 313 West 105th Street, announces that special hearings for the Frederick Steinway piano scholarship will be held Tuesday afternoon, October 2, at 5 o'clock. Contestants may send applications to the institute at this address, stating all qualifications.

...ive office position such as the one occupied by the head of a records department or an office manager.

## Ballet Teacher Returns to City

Chester Hale, one of the leading ballet masters in America, is returning to the Master Institute of United Arts, the school of the Roerich Museum, to resume the leadership of the ballet department. This was the work he did at the Master Institute in 1923, when it moved from 54th St., where it had its first quarters, being founded there by Professor Nicholas Roerich in 1921, to 310 Riverside Dr. Mr. Hale headed the ballet department in 1923, but after one season of teaching other duties, namely, stage productions and his personal appearances in public, made it imperative for him to leave.

During the summer of 1924 he studied in Europe with Maestro Enrico Cechetti and received the coveted diploma given by Cechetti to those of his students who he felt were permitted to teach his method of the art of ballet. There are only about forty of these diplomas in existence, and Mr. Hale is the only native-born American to be honored with one.

In 1925 Mr. Hale was chosen by Major Edward Bowes as ballet master at the Capitol Theater. In 1929 Mr. Hale was made sole producer of the stage productions there and remained in this capacity until May, 1934, when he went to Hollywood for M.-G.-M. as dance director. While at the Capitol Theater Mr. Hale developed many fine young ballet dancers, some of whom have become outstanding in their chosen field.

During his two years in Hollywood he taught such stars as Evelyn Laye, Joan Crawford, Greta Garbo, Louise Rainer and Robert Taylor. Some of the outstanding pictures with which he was affiliated were Painted Veil, starring Garbo; Rose Marie, in which he taught Garbo a formal court Mazurka, which she performed so well that it was unnecessary to use her double; David Copperfield, A Night at the Opera, Wonder Night, Naughty Marietta, etc.

### Other Fine Arts At Master Institute.

Master Institute of United Arts, the School of Roerich Museum, announces the addition of many new courses to its curriculum for the coming season. Classes in portraiture and still life painting will be conducted by Joseph Newman; design based on dynamic symmetry will be taught by Edward B. Edwards; B. Margolis will conduct classes in fresco and mural painting; Louis Slobodkin will head the department of sculpture.

While the ballet department will be under the direction of Chester Hale and rhythmic and modern dance will be taught by Fred and Ellen Marlos. Intensive training in interior decoration will be given by David C. Mobley; drama and diction will be taught by Miss Grace Mills.

The music department will be conducted under Maurice and Sina Lichtmann; voice and opera training under Victor Andoga and Alberto Bimboni; counterpoint and composition will be given by Christos Vrionides and Samuel Morgenstern; orchestral training will be given also by Dr. Vrionides.

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more than 100 newspapers at frequent intervals with 800-line insertions. Dutch Masters copy, calling for 600-line ads, goes in 17 States. Frequent insertions will be made for "44s" in New York State and copy for Lovera will run in the Northwest.

The new campaigns are under the direction of Erwin, Wasey & Co., Inc.

\* \* \*  
**Expansion.**

Cammeyer Shoe Shope, Inc., will locate at 448 Fifth Ave. after October 1. They have appointed Federal Advertising Agency, Inc., as advertising counsel, with Charles M. Freeman account executive.

Jam Handy Picture Service, Inc., has leased 3,000 square feet in the General Motors Building to provide additional office and projection facilities. The new quarters supplement offices and review rooms at 230 Park Ave.

Neff-Rogow, Inc., have increased their office space at 30 Rockefeller Plaza. The new quarters will be occupied by the copy and production departments.

\* \* \*  
**Booklet Issued.**

The Brazil Nut Advertising Fund, of New York City, announces distribution of a descriptive folder on its fourth successive national advertising campaign.

\* \* \*  
**New Advertising Course.**

A new course in advertising production is announced by the evening session of the College of the City of New York. The course will be given Tuesday evenings, starting September 28, at the school of business, Lexington Ave. and 23rd St. Other advertising courses include copywriting, layout, radio and retail advertising.

\* \* \*  
**Miscellany.**

An analysis of sales resulting from the 1937 direct-mail campaign for the Ediphone, Thomas A. Edison, Inc., reveals annual returns of \$262,494 in actual sales and potential business amounting to \$3,060,000.

The Wedding Embassy Year Book reports a 40 per cent increase in paid advertising that the fall issue, out September 15, shows a 40 per cent increase in advertising as compared with the spring edition.

\* \* \*  
**Speakers.**

Ralph H. Lasday, president of Carter, Lasday & Miller, Inc., exhibit and product designers, addressed the Technical Advertising Assn. of New England in Boston yesterday.

Walter R. Greenlee, director of advertising for Schenley, will speak at the luncheon of the Buffalo Advertising Club tomorrow.

\* \* \*  
**Bijur Gets Account.**

George Bijur, Inc., has been named as advertising agency and promotional counsel of the Hotel St. George, effective October 1.

\* \* \*  
**Personal.**

Theodore Nixon has resigned from the Wall Street Journal to become assistant advertising manager of the National Golf Review.

Robert G. Messer, formerly of the chain-store department of the Weston Biscuit Co., has joined the staff of the variety editions of Chain Store Age.

Julian H. Rogers, of the advertising department of Chain Store Age, has been advanced to the sales promotion department for all editions.

Miss Marguerite Leonardi, formerly with the Homer McKee agency and the Federal

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