PHILIP LITTLE, Salem, Mass.

Born, Swampscott, Mass., 1857. Student, Boston Museum of Fine Arts.

Represented: Pennsylvania Academy of the Fine Arts; City Art Museum, St. Louis; Minneapolis Society of Fine Arts; Bowdoin College Art Gallery, Brunswick, Me.

20. BECALMED.

RICHARD FIELD MAYNARD, New York.

Born, Chicago, Ill., 1875. Pupil of William M. Chase, Irving R. Wiles, Robert Blum, in New York.

Member: New York Water Color Club; MacDowell Club, New York.

21. IN THE WINDOW.

LEWIS HENRY MEAKIN, Cincinnati, Ohio.

Born, Newcastle, England. Studied in Munich, 1882 to 1886, later in Paris and different parts of Europe.

Awarded: Prize, Cincinnati Art Club, 1902; silver medal, St. Louis Exposition, 1904; medal, Appalachian Exposition, Knoxville, 1911; Fine Arts Building Prize ($500), Chicago, 1911. Instructor, Cincinnati Art Academy, Curator of Paintings, Cincinnati Museum.

Member: Society of Western Artists; Cincinnati Art Club.

Represented: Cincinnati Museum; Art Association, Indianapolis.

22. SELKIRK MOUNTAINS NEAR GLACIER.

HERMAN DUDLEY MURPHY, Winchester, Mass.

Born, Marlboro, Mass., 1867. Studied at Boston Museum of Fine Arts and Academie Julian, Paris, under Jean Paul Laurens.

Awarded: Bronze medal, Pan-American Exposition, Buffalo, 1901; silver medal for oil painting and bronze medal for water color, Universal Exposition, St. Louis, 1904.

Member of Copley Society, Boston; the New York Water Color Club; St. Botolph Club; Boston Water Color Club; Salmagundi Club; Boston Society of Arts and Crafts; National Arts Club, New York.

Represented in Art Institute, Chicago; Buffalo Fine Arts Academy; Art Association, Nashville, Tenn.

23. NORTH WEST WIND.

H. HOBART NICHOLS, A. N. A., Bronxville, New York.

Born, Washington, D. C., 1869. Studied with Howard Helmick, Washington; at the Art Students' League, New York; and in the Julian Academy, Paris; and with Castellucho, Paris.

Awarded: Second Corcoran Prize, Washington Water Color Club, 1901; Parsons Landscape Prize, Washington Society of Artists, 1902; Parsons Landscape Prize, Washington Water Color Club, 1904; First Corcoran Prize, Washington Water Color Club, 1906. Associate National Academy of Design, 1912.

Member: Society of Washington Artists; Washington Water Color Club; New York Water Color Club; Salmagundi Club; Cosmos Club. Assistant to Director of Fine Arts, United States Commission to the Paris Exposition of 1900.

24. WINTER WOODS.

CARL J. NORDELL, Boston, Mass.

Born, Copenhagen, Denmark. Pupil of School of Boston Museum, under E. C. Tarbell (and winner of Paige Traveling Scholarship, 1909-1911); of the Art Students' League of New York, under George Bridgeman and F. Vincent DuMond; of the Academie Julian, Paris, under Jean Paul Laurens; graduate of Rhode Island School of Design. Exhibited Paris Salon, 1910-1911.

Member: Art Students' League, New York; Boston Art Club; Providence Art Club.

25. ROSE AND CHINTZ.

LEONARD OCHTMAN, N. A., New York.

Born, Zonnemaire, Holland, 1854. Self-taught.

Awarded: Prize, Brooklyn Art Club, 1891; medal, World's Columbian Exposition, Chicago, 1893; gold medal, Philadelphia Art Club, 1894; silver medal, Pan-American Exposition, Buffalo, 1901; silver medal, Charleston Exposition, 1902; Morgan Water Color Prize, Salmagundi Club, New York, 1902; Shaw Fund Prize, Society of American Artists, 1902; Inness Gold Medal, National Academy, 1903; Woodward Purchase Fund, Brooklyn Institute of Arts and Sciences, 1893; William T. Evans Prize, Salmagundi Club, New York, 1903; Webb Prize, Society of American Artists, 1904; two gold medals (for oil and water color), Universal Exposition, St. Louis, 1904; Rhead Purchase Fund, Richmond Art Club, Rich-

mond, Indiana, 1905; Second Corcoran Prize, Washington Society of Artists, 1905; Inness Prize, Salmagundi Club, New York, 1906; Evans Prize, Salmagundi Club, 1907; medal of second class, Knoxville Exposition, 1911.

Member: Society of American Artists, 1891; National Academy of Design, 1904; American Water Color Society; New York Water Color Club; Brooklyn Art Club; Artists Fund Society, New York; Artists Aid Society of New York; Salmagundi Club, 1901; Lotos Club; National Institute of Arts and Letters.

Represented: Metropolitan Museum, New York; Corcoran Gallery, Washington; City Art Museum, St. Louis; Columbus (Ohio) Gallery of Art; Evans Collection, National Gallery, Washington; Brooklyn Institute Museum; Dallas Art Gallery, Dallas (Texas); Fort Worth Museum of Art, Fort Worth (Texas).

26. GRAY DAY IN WINTER.

MARION POWERS (Mrs. W. A. Kirkpatrick), Boston, Mass.

Born, London, of American parentage. Pupil of Garrido, Paris.

Picture, "Tresors," bought for Luxembourg from 1904 Salon; Lippincott Prize, Pennsylvania Academy of Fine Arts, 1907; silver medal, International Exposition of Fine Arts, Buenos Aires, 1910.

Member: Copley Society, Boston; American Federation of Arts—Associate, Washington, D. C.

Represented: Luxembourg Gallery, Paris.

27. THE GOOD WILL OF THE BUSINESS. (Illustrated.)

HENRY R. RITTENBERG, Philadelphia, Pa.

Born, Libau, Russia, 1879. Pupil of W. M. Chase in New York; Ludwig Heterich in Munich.

Awarded: Honorable mention, Art Club of Philadelphia, 1906.

Member: Fellowship Pennsylvania Academy of the Fine Arts, Philadelphia.

28. INTERIOR.

MARION POWERS (Mrs. W. A. Kirkpatrick)
27. THE GOOD WILL OF THE BUSINESS.

ALICE SCHILLE, Columbus, Ohio.

Born, Columbus, Ohio. Pupil of Columbus Art School; Art Students League, New York; New York School of Art, under Wm. M. Chase, and Cox; Prinet, Collin, Courtois, and Colarossi Academy in Paris.

Awarded: Prize, Washington Water Color Club, 1908; prize, Woman's Art Club of New York, 1908 and 1909.

Member: Columbus Art Association; Society of Western Artists; American Water Color Society of New York; New York Water Color Club; Boston Water Color Club; New York Woman's Art Club, 1908.

Represented: John Herron Art Institute, Indianapolis; The Art Club of Philadelphia.

29. IN VIRGINIA.

ROSAMOND LOMBARD SMITH, Boston, Mass.

(No biographical data at hand.)

30. FLEURS D'ANTANS.

W. GRANVILLE-SMITH, A. N. A., New York.

Born, South Granville, New York, 1870. Pupil of Walter Satterlee; the Art Students' League, New York; and studied in Europe.

Awarded: Third Hallgarten Prize, National Academy of Design, 1900; bronze medal, Charleston Exposition, 1902; William T. Evans Prize, American Water Color Society, 1905; first prize. Worcester Art Museum, 1906; honorable mention, Carnegie Institute, Pittsburgh, 1907; Inness Gold Medal, National Academy of Design, New York, 1908; bronze medal, Buenos Aires Exposition, 1910; Vezin Prize, Salmagundi Club, 1911.

Associate of National Academy of Design, New York.

Member: American Water Color Society, New York; Salmagundi Club, New York; Society of Illustrators, New York.

Represented in the Philadelphia Art Club; Salmagundi Club, New York; St. Louis Club; etc.

31. NOCTURNE.

ALICE KENT STODDARD, Philadelphia, Pa.

Awarded: Mary Smith Prize, Pennsylvania Academy of the Fine Arts, 1911 and 1913.

Member of the Fellowship of the Pennsylvania Academy of the Fine Arts, Philadelphia.

Represented in the Pennsylvania Academy of the Fine Arts, Philadelphia.

32. PAINTING PICTURES. (Illustrated.)

GARDNER SYMONS, N. A., New York.

Born, Chicago, Ill., 1861. Studied in Art Institute, Chicago, Paris, Munich and London.

Awarded: Carnegie Prize, National Academy of Design, New York, 1909; Evans Prize, Salmagundi Club, New York, 1910; bronze medal, International Exposition, Buenos Aires, S. A., 1910; Corcoran Bronze Medal and Prize, 1912; National Arts Club Prize and Gold Medal, 1912; Saltus Gold Medal, 1913.

Member: Royal Society of British Artists, London; Union-Internationale des Beaux-Arts, Paris; National Academy of Design, 1911; Society of Western Artists; Salmagundi Club, 1909; National Arts Club, New York.

Represented: Metropolitan Museum of Art, New York; Corcoran Gallery, Washington; Art Institute of Chicago; National Arts Club, New York; Cincinnati Museum of Art; Carnegie permanent collection; Toledo Museum.

33. SUNSHINE IN THE WOODS.

MARY VAN DER VEER, Philadelphia, Pa.

Born, Amsterdam, New York. Pupil of National Academy of Design, under Edgar M. Ward and Will H. Low; Philadelphia Art School, under Chase; Whistler in Paris; studied in Holland.

Awarded: Bronze medal, St. Louis Exposition, 1904.

Member: New York Water Color Club; Plastic Club of Philadelphia.

34. THE GEOGRAPHY LESSON.

DOUGLAS VOLK, N. A., New York.

Born, Pittsfield, Mass., 1856. Pupil of Gerome in Paris.

Awarded: Medal, Columbian Exposition, Chicago, 1893; Shaw Fund Purchase, Society of American Artists, 1899; first prize, Colonial Exhibition, Boston, 1899; silver medal, Pan-American Exposition, Buffalo, 1901; silver medal, Charleston Exposition, 1902; Carnegie Prize, Society of American Artists, 1903; silver medal, St. Louis Exposition, 1904; gold medal, Carolina Art Association, 1907; Saltus Gold Medal and Proctor Portrait Prize, National Academy of Design, 1910.

Member: National Academy, 1899; Society American Artists, 1880; National Arts Club, New York; Artists' Fund Society, New York; Artists' Aid Society of New

York; International Society of Arts and Letters, Paris.

Represented in St. Paul Capitol, St. Paul, Minn.; Carnegie Institue, Pittsburgh; Metropolitan Museum, New York; Corcoran Gallery, Washington, D. C.; National Gallery, Washington, D. C.; Pittsfield (Mass.) Museum.

35. COLONIAL GIRL.

FRED. WAGNER, Philadelphia, Pa.

Born, Valley Forge, Pa., 1864. Pupil of Pennsylvania Academy of the Fine Arts.

Awarded: Honorable mention, Art Club of Philadelphia, 1906; silver medal, American Art Society, Philadelphia.

Member: Philadelphia Water Color Society; Philadelphia Sketch Club; Fellowship of the Pennsylvania Academy of the Fine Arts; Chicago Water Color Club.

Represented in the Pennsylvania Academy of the Fine Arts; Art Club of Philadelphia.

36. RIVER FRONT.

HARRY W. WATROUS, N. A., New York.

Born, San Francisco, Calif., 1857. Pupil of Bonnat, Boulanger, Lefebvre, and Humphrey Moore, Paris.

Awarded: Thomas B. Clarke Prize, National Academy, 1884; bronze medal, Pan-American Exposition, Buffalo, 1901; Special Commemorative Gold Medal, Universal Exposition, St. Louis, 1904.

Member: National Academy of Design, 1895; Society of American Artists, 1905; Artists' Aid Society of New York; Lotos Club; Century Association; Member of the Jury of Selection for the United States Section, Department of Art, Universal Exposition, St. Louis, 1904.

Represented in the Metropolitan Museum, New York; Montpelier (Vt.) Museum; City Art Museum, St. Louis; Buffalo Fine Arts Academy; in the Collections of C. P. Huntington, Esq.; W. C. Whitney, Esq.; Grant B. Schley, Esq.; Wilson Bliss, Esq.; and many others in America, France, Spain and England.

37. FOR THE SAKE OF HIS SOUL.

FREDERICK J. WAUGH, N. A., Montclair, N. J.

Born, Bordentown, N. J., 1861. Studied at the Pennsylvania Academy of the Fine Arts, Philadelphia, and Academie Julian, Paris.

Awarded: Thomas B. Clarke Prize, National Academy of Design, New York, 1910; gold medal, Buenos Aires Exposition, S. A., 1910.

Member: National Academy of Design, New York; Bristol Academy of Fine Arts, England; Salmagundi Club, New York; life member of the Lotos Club, and National Arts Club, New York; Art Club of Philadelphia.

Represented: Metropolitan Museum of Art, New York; Brooklyn Institute, Brooklyn; Montclair Art Museum, N. J.; Walker Art Gallery, Liverpool, England; Durban Municipal Art Gallery, Durban, Natal, S. A.; National Gallery, Washington; Dallas Art Gallery, Dallas; Art Institute of Chicago; Museum of Art, Toledo; Bristol (England) Academy.

38. ON COMING WAVE.

J. ALDEN WEIR, N. A., New York.

Born, West Point, New York, 1852. Pupil of his father, Robert W. Weir, and of J. L. Jerome, Paris.

Awarded: Honorable mention, Salon, Paris, 1882; prize of $2,000, Competitive Prize Fund Exhibition, New York, 1886; silver medal for painting and bronze medal for drawing, Exposition-Universelle, Paris, 1889; medal, Carnegie Institute, Pittsburgh, 1897; bronze medal, Exposition-Universelle, Paris, 1900; gold medal, Pan-American Exposition, Buffalo, 1901; gold medal for painting and silver medal for engraving, Universal Exposition, St. Louis, 1904; Temple Gold Medal, Pennsylvania Academy of the Fine Arts, 1905; Inness Gold Medal, National Academy, 1906; $3,000 prize, American Artist Association; $3,000 prize, Boston Art Club; $400 water color.

Member of the National Academy; American Water Color Society; "The Ten" American Painters; New York Etching Club; Lotos Club; Artists' Aid Society of New York; Century Association; National Institute of Arts and Letters.

Represented in the Metropolitan Art Museum; National Gallery, Washington; Buffalo Fine Arts Academy; Rhode Island School of Design, Providence; Art Institute of Chicago; Worcester Museum; Pennsylvania Academy, Philadelphia; Brooklyn Institute Museum; Carnegie Institute, Pittsburgh.

39. HEAD IN PROFILE.

WILLIAM WENDT, Los Angeles, Cal.

Born in Germany, 1865. Settled in Chicago, 1880. Self-taught.

Awarded: Second Yerkes Prize, Chicago Society of Artists, 1893; Young Fortnightly Prize, Art Institute of Chicago, 1897; bronze medal, Pan-American Exposition, Buffalo, 1901; silver medal, Universal Exposition, St. Louis, 1904; Martin B. Cahn Prize, Art Institute of Chicago, 1904; honorable mention, Chicago Society of Artists, 1905; silver medal, Wednesday Club, St. Louis, 1909; honorable mention Art Institute of Chicago, 1910-11-12-13.

Member of the California Art Club, Los Angeles; Society of Western Artists; Chicago Society of Artists.

Represented in the Art Institute of Chicago; Union League Club of Chicago; Cincinnati Museum; Art Association, Indianapolis; Hibbard High School, Richmond, Indiana.

40. WHERE LIGHT AND SHADOWS PLAY.

FREDERICK BALLARD WILLIAMS, N. A.

Born, Brooklyn, New York, 1872. Pupil of the National Academy of Design, New York, and Cooper Union.

Awarded: Bronze medal, Pan-American Exposition, Buffalo, 1901; silver medal, American Art Society, 1902; Inness Prize, Salmagundi Club, 1907; Isidor Medal, National Academy of Design, 1909.

Member: New York Water Color Club; Salmagundi Club; Lotos Club; National Academy of Design, 1909; National Arts Club, New York.

Represented: Metropolitan Museum of Art; National Gallery; Brooklyn Institute of Art and Sciences; Buffalo Fine Arts Academy; Atlanta (Georgia) Museum; National Gallery, Washington; Lotos Club; National Arts Club.

41. THE COMRADES.

EDMUND H. WUERPEL, St. Louis, Mo.

Born, St. Louis, Mo., 1866. Pupil of the St. Louis School of Fine Arts; Julian Academy in Paris, under Bougereau, Robert-Fleury, Ferrier, Aman-Jean, and Doucet, and l'Ecole des Beaux-Arts.

Awarded: Bronze medal, Nashville Exposition, 1897; silver medal, Missouri Building, Lewis and Clarke Exposition, Portland, Oregon, 1905; honorable mention, Buenos Aires Exposition, 1910.

Member: Society of Western Artists; St. Louis Artist's Guild; St. Louis Municipal Art League; Two-by-

Four Society; American Art Association of Paris; Member of Jury of Selection, American Section, Paris, 1900; Member of Jury of Selection, St. Louis, 1904; Member of International Jury of Awards, St. Louis, 1904.

Represented in the John Herron Art Institute; City Art Museum, St. Louis; Public Schools and Library of St. Louis.

42. WINDSWEPT.

HOUSTON ART LEAGUE.

PURCHASES

	PICTURE	PAINTER
3.	ZUIDER ZEE FISHING BOATS	ALEXANDER ROBINSON
3.	MOORISH GARDEN	ALEXANDER ROBINSON
1.	AUTUMNAL MORN	CHARLES WARREN EATON
1.	OLD VIOLINIST	CHARLES CURRAN
2.	THE PUFF OF STEAM	BIRGE HARRISON

THESE PICTURES WERE BOUGHT IN THE YEARS 1911 through 1915. THEY CONSTITUTED THE NUCLEUS FOR A PERMANENT COLLECTION . FOR A TIME THEY HUNG IN THE MAYOR'S OFFICE IN THE CITY HALL, NEXT IN THE PUBLIC LIBRARY, THEN IN PRIVATE HOMES IN THE CITY AND LASTLY IN THE MUSEUM.

1. These pictures were purchased from American Federation of Fine Arts Exhibit, assembled from paintings by American Artists. 1912, and became the nucleus for Houston's permanent collection of paintings. They hung in Carnegie Library, at Travis and McKinney Streets.

2. This - The Puff of Steam - was the second picture purchased for the Permanent Collection from an Exhibition Woodstock School, sponsored by *Percy Holt of Galveston, Texas. (See letter on next page). Purchase was made in winter of 1914 - paid for Nov. 22. 1915. $250.00

3. These pictures were purchased from The Alexander Robinson Exhibit - the League's first One-man Exhibit. 1806 Main Street. Eckhardt Place.

*. Percy Holt was at the time an art student in Woodstock School

School News Feb 6 - 1914 TRAVIS

Editorial Notes

THE HOUSTON ART LEAGUE.

The Houston Art League was organized in 1900 for the advancement of art in all its branches, but primarily for the furtherance of art appreciation in the public schools of our city. It has worked quietly but faithfully on its mission of stimulating a love for things beautiful, of arousing a keener interest in matters artistic.

Its influence has been felt in the public schools, in Carnegie Library, in the Young Woman's Christian Association, in the Faith Home, by the general public at large, through the courses of free lectures, through the annual exhibition of fine paintings collected by the American Federation of Arts, and through the active interest taken in its most ambitious project, the establishment of an art museum, for which two splendid paintings have been purchased, as a nucleus for a permanent collection.

During the fourteen years of its existence the League has expended some twenty thousand dollars for Houston's development. A good portion of this sum has been spent in placing good pictures in the schools. Ten schools have each been supplied with a set of pictures, each set consisting of thirty-three imported photographs, costing approximately six hundred dollars a set. This amount, however, does not represent the actual value of the pictures, as the Art League secures a generous reduction on all its importations.

With the rapid growth of our city, Houston's school system has been constantly enlarging. The League hopes to get in touch with each new school and supply each school with a set of pictures, as soon as funds are available. The League's responsibility does not end with the purchasing of pictures. It supervises the care of pictures, having spent just recently the sum of sixty dollars for the cleaning and the repairing of pictures in several schools.

In their work, the League needs the co-operation of the children, and in order to secure them as active partners, it wishes to establish in each school a Junior Art League.

The directors of the Houston Art League have each been assigned a school in which they will organize a Junior League. By the permission of the superintendent they will have the pleasure of visiting their respective schools and presenting their plans of organization to the children, on Friday afternoon, the 6th of February.

The schools and the directors assigned to each are as follows:

The Allen School—Mrs. A. S. Cleveland.

The Austin School—Mrs. Lockhart Wallis.

The Dow School—Mrs. William Abbey.

The Lubbock School—Mrs. Ed Kiam.

The Rusk School—Mrs. E. O. Lovett.

The Sherman School—Mrs. J. B. Bolles.

The Fannin School—Mrs. B. A. Randolph.

The Hawthorne School—Mrs. C. C. Wenzel.

The Longfellow School—Mrs. H. H. Lummis.

The Taylor School—Mrs. Joseph Mullen.

The Travis School—Mrs. Frances Volck.

The Lamar School—Mrs. T. M. Taylor.

The Crockett School—Miss Kate Scanlan.

The High School—Mrs. Gentry Waldo.

The following constitution and by-laws have been adopted by the Houston Art League for the auxiliary leagues in the public schools:

Constitution and By-Laws of the Houston Public School Art League.

Organization. This organization shall be known as the..... School Art League.

Object. This league shall have for its object—

1. The care of the pictures owned by the school.
2. The purchase of new pictures for the school.

Membership. The student body and teachers of this school shall constitute the membership of this league.

Dues. The annual dues of this league shall be...., payable.....

Officers. The officers of this league shall be a president, vice president, recording secretary and treasurer.

Election of Officers. The officers shall be elected annually from the student body on the first Tuesday in October.

Duties of Officers. It shall be the duty of the president, or in the president's absence, of the vice president, to preside at all meetings of the league.

The president shall have the power to appoint all committees and sign contracts with the Central League.

The recording secretary shall keep the proceedings and give notice of all meetings to the superintendent of the school, who, in turn, shall notify the respective teachers.

It shall be the duty of the treasurer to take charge of the funds of the league and deposit them to its credit in the Central League's fund.

Management. This Art League shall be governed by its officers elected by the general student body. The Reagan School director from the Central League shall be the president general of this auxiliary league and shall supervise all matters arising between this league and the Houston Art League.

All purchases of pictures, casts, etc., must come through the Houston Art League.

The censorship committee of the Houston Art League must pass on all gifts from the auxiliary league to the school.

Any officer or committee appointed from the.....School League is privileged to consult with directors of the Houston Art League whenever necessary.

MINUTES OF ANNUAL MEETING JUNE 9th, 1914.

The annual meeting of the Houston Art League was held at the Central Christian Church on the afternoon of June 9th. The minutes of the last annual meeting were read and approved.

The treasurer's report showed a balance on hand of $337.92, and is as follows:

Total Receipts 1911-1914		Total Disbursements 1911-1914	
June 1911-1912	$2,011.14	1911-1912	$1,006.83
June 1912-1913	1,967.65	1912-1913	1,376.32
June 1913-1914	1,045.46	1913-1914	2,315.18
Total	$5,024.25	Total	$4,698.33

RECEIPTS:

Balance June 21st, 1913	$1,595.64	
From Exhibit of 1913	.75	
Dues	149.00	
Concert Receipts	511.00	
Receipts for exhibit of paintings	229.65	
Interest from Notes	55.06	
Chamber of Commerce check	100.00	
Receipt from Concert	12.00	
(----------)	100.00	
		$2,753.10

DISBURSEMENTS:

Dues American Federation of Arts	$ 10.00	
Donation - Symphony Concert June 1913	10.00	
Books for Faith Home Library	19.00	
Story Hour of Faith Home - 3 mos. 1913	60.00	
Printing Stationery, etc	96.44	
Bills from 1913, including Mrs. Schuber's final statement, etc	49.13	
Pictures and castes Rusk School - completing set in Travis and other schools	634.44	
Cleaning and repairing pictures in several schools - cost of redistributing, etc	52.58	
Dues to City Federation paid by Mrs. Waldo	2.00	
Expense of Mr. Parson's lecture	219.60	
Dr. Surette Lecture Fund	100.00	
Box for Symphony Concert, Dec	12.50	
Art Annual for Carnegie Library	5.00	
Expense of Gerardy - Fannin concert	760.00	
Corporation Tax	10.00	
Expense of Annual Exhibition of Paintings	274.49	
Note, Mrs. Waldo for Paintings	100.00	
		$2,415.18

DISBURSEMENTS ITEMIZED (in detail)

Printing, stationery, stamps & envelopes	$ .75	
Dorsey Printing Co. - circulars and envelopes (stamped)	37.66	
Cargill Co. stationery, cabinet and cards for cataloging	19.30	
Cargill Co. cuts of Museum Building	7.80	
Stamped envelopes and circulars	21.33	
Membership cards for Aux. Leagues	5.75	
New Membership Book	3.85	
		$ 96.44

EXPENSE OF CONCERT:

Gerardy for services	$ 550.00	
Cecil Fannin	200.00	
W. K. Coyle - window cards	7.00	
Roses for stage	3.00	
		$ 760.00

Accompanist at Rusk School.....	$ 2.50	
Cleaning and repairing pictures at Dow and Longfellow.....	30.00	
Bleaching engravings.....	10.00	
Moving and redistributing pictures.....	4.50	
Insurance.....	3.78	
Man to assist janitor at Longfellow....	1.25	
		$ 52.58

Painting Exhibit:

Carpenter Work.....	$ 25.00	
Express from San Antonio.....	48.62	
Express to Atlanta and other points..	126.77	
Maid $5.00, Janitor $5.00.....	10.00	
Expressman $2.00. Wire & Hooks $1.40	3.40	
Repacking and taking down scaffold...	30.00	
Rent of electric plate.....	3.00	
Ferns used in exhibit.....	15.00	
Lumber $10.25 - two telegrams $1.45..	11.70	
Rent of pedestals.....	1.00	
		$ 274.49

Bills 1912-1913:

Rent of furniture for exhibit at Levy's	2.00	
Advertising Ysaye.....	9.00	
Mrs. Schubers statement.....	24.13	
Drayage on Piano.....	4.00	
Postals for advertising picture exhibit	10.00	
		$ 49.13

Express on Picture Braun's.....	$ 3.25	
Braun's Art Stores.....	67.07	
Freight on Rusk School pictures.....	14.80	
Braun & Co. New York.....	457.00	
James Bute framing.....	54.15	
Castes and freight on same.....	18.35	
James Bute framing.....	6.55	
Balance Braun's account.....	8.02	
Unpacking and hanging pictures Rusk School.....	5.25	
		$ 634.46

TOTAL RECEIPTS.....	$2,753.10
TOTAL DISBURSEMENTS.....	2,415.18
Balance on Hand.....	$ 337.92

Mrs. J. B. Bowles, Treasurer.

As there was not a quorum present a motion was made and carried that the by-laws be suspended in order that the business before the meeting could be transacted.

The nominating committee, Mrs. Frances Volck, and Mrs. J. W. Lockett submitted the following names for directors:

Miss Lila Baugh
Mrs. J. B. Bowles
Mrs. A. S. Cleveland
Mrs. Ed. Kiam
Mrs. E. O. Lovett
Mrs. H. H. Lummis
Mrs. John McClellan
Mrs. B. A. Randolph
Mrs. C. J. Robertson

Mrs. Baldwin Rice
Miss Katherine Scanlan
Mrs. T. M. Taylor
Mrs. C. C. Wenzel
Mr. A. L. Guérard ✓ Became President June 9th 1914
Dr. Henry Barnstein
Mr. P. W. Horn
Mr. E. A. Peden
Mr. Jesse H. Jones

For Advisory Board:

Mrs. Gentry Waldo
Mr. J. W. Lockett
Mr. B. B. Gilmer

Dr. Stockton Axson
Mr. Harry Warner

For Officers:

President.....Mr. A. L. Guérard
Vice President..Mrs. B. Rice.
Cor. Secretary..Mrs. John McClellan
Rec. Secretary..Mrs. T. M. Taylor
Treasurer.....Mrs. J. B. Bowles

A motion was made and carried that the directors and advisory board, as suggested by the nominating committee, be elected unanimously and that the secretary cast the vote of the members for the nominee, which was accordingly done.

In a brief address Mrs. Waldo, our retiring President gracefully acknowledged her indebtedness to the officers and the board of directors for their assistance and co-operation and assured the newly elected directors and officers to be, of her continued good wishes and services.

Mrs. Volck moved that a rising vote of thanks be tendered our retiring President, to whom the League owes a great debt of gratitude.

A motion for adjournment was made and carried.

Mr. Guérard was called to the chair to preside at the meeting of the new directors, when the following officers, as suggested by the nominating committee, were elected:

President.....Mr. A. L. Guérard
Vice President.....Mrs. Baldwin Rice
Cor. Secretary.....Mrs. John McClellan
Rec. Secretary.....Mrs. T. M. Taylor
Treasurer.....Mrs. J. B. Bowles

Mrs. T. M. Taylor,
Secretary.

Rice Institute,
Houston, Texas.

February 7th 1916.

The President
of the Houston Art League,

Dear Sir,

I have been requested by Dr. Barnstein to give a brief account of my term of office as President of the Houston Art League. The outward history of the League will be found in the reports of the Secretary and Treasurer; and I beg leave to turn this communication into a personal and confidential confession.

At the first meeting of the board under my chairmanship, in June 1914, I appointed a committee to investigate into, and report upon, the desirability of securing a permanent home for the Art League. When I returned from the Pacific Coast in October, I found a large house rented and under repairs. Meanwhile, "somebody"-I am strictly neutral-had started the European war, and it was exceedingly difficult to whip up enthusiasm and secure financial support for a disinterested undertaking like the Art League. In spite of the heroic efforts of all the members of the Board and particularly of my predecessor in office, our corporate life was overshadowed by the thought of the monthly rent, and of notes falling due. I think it is only fair to my fellow-workers and to myself to insist upon this inartistic fact. We achieved comparatively little, although we worked very hard. Circumstances beyond our control were chiefly responsible for what I must frankly term our failure.

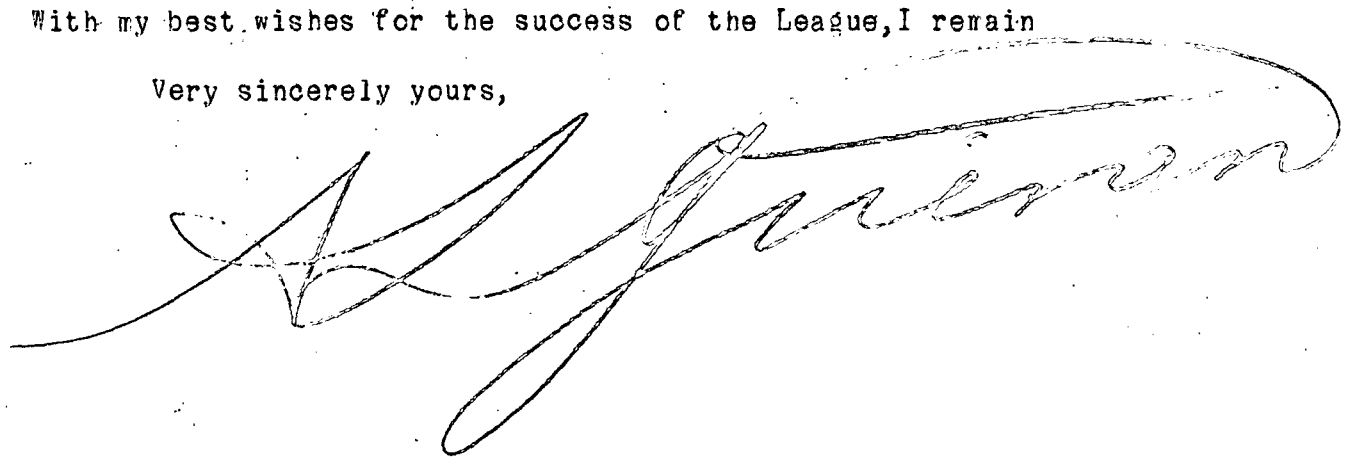
However, this dismal note does not represent at all my impression of the Art League during my term of office. Beside providing thés dansants for children which were, I understand, an education in themselves, we did some excellent work. I was particularly impressed with our opening exposition, entirely made up of art treasures belonging to Houston people. Several of the pictures on exhibit at a later exposition were bought in town: this in itself would justify our existence. Mr. H. T. Bailey's lecture was scheduled for an unfortunate date, and we could not gather the audience of children for which it was primarily meant; but Mr. Lorado Taft's was a decided success. And the entertainments for which we were sponsors were of the highest class.

Although the attempt at securing a permanent home was ill-timed-through no fault of our own; and although the solution adopted was open to many practical and æsthetic objections, I still believe that it would be desirable for the League to have suitable quarters at no distant date. In spite of the architectural monstrosity in which we were sheltered, we received last year several valuable gifts which might not have gone to a homeless organization.

Before I close, I wish to express my gratitude to all the officers and directors of the League for their cordial support. In spite of the financial incubus which we could not conjure away, our meetings will remain in my memory as invariably pleasant experiences. Then were struck or strengthened friendships which were all the more valuable, because they came at a time of difficulties and apparent failure.

With my best wishes for the success of the League, I remain

Very sincerely yours,



JESSE H. JONES
HOUSTON, TEXAS

COPY.

September 14th, 1914.

Bankers Trust Company,

Houston, Texas.

Gentlemen:-

I have agreed with Mrs. Gentry Waldo to lease the Eckhardt house to the Art League for twelve months at $75.00 per month; they to put in such repairs and improvements as may be necessary to occupy the premises - we to have the right to cancel the lease by giving them ninety days advance notice and repay them for the improvements which they have placed in the house.

Yours truly,

Jesse H. Jones.

ART NOT FOR FEW BUT FOR EVERYONE

Attitude of Art League Set Forth at Social Dinner.

Practical Side of Organization Presented at Special Function at Headquarters in Honor of President Guerard.

True art is not represented merely in statuary disfigured by the absence of the nose or an arm, nor in smoky canvases, but in all that is beautiful. Neither is it alone for the highbrow, or the man with the long hair and frock coat, but for all.

This, briefly represents the attitude of the Houston Art league toward the thing to which they have dedicated their organization, and to which they have devoted much of their energy and time. The directors of the league invited a number of representative citizens of Houston to meet with them in their home on Main street Wednesday night for the purpose of telling them this.

There was not one among the guests of the evening who did not know this already; that is, who did not have this view of art. But it may have been a revelation to some to learn that so practical a stand is taken by the one organization representing true art in the city. Ready co-operation was promised.

TOLD OF EFFORTS OF ART LEAGUE.

A. L. Guerard, president of the league, set forth the position of the organization, in a talk which showed clearly that he knew whereof he spoke.

"Our efforts in the public schools have been an important part of our work," he declared, "and we intend continuing this. But we expect to extend the scope of our influence. We are going out after the adults.

"Art has to do with more than arms and noses, and smoky canvasses. Art is commonly regarded as something only for the high-brows. But it is not. All beauty is art. And it is not for the idlers; it is not for the queer folks. Art is something for all of us. We all have need of more beauty, and that is what art is. Beauty has a practical as well as an aesthetic side. It can be converted into dollars and cents. We should all work together to create beauty; to make the city more beautiful, for by making it more beautiful, we make it more livable. Anything can be made a thing of beauty and art. We want art not for the enjoyment of the happy few, but osmething for all that can enter into the daily life of the city."

President Guerard, referring to the art home which the league hopes to establish, said that he favors the center of the business district for its location, where it would be convenient for all. "We might go to the lot given for the purpose by Mr. Hermann," he said. "But wherever it is located, let it be a museum in the general acceptance of the word, rather than an art center.

"We have ambitions," he said in closing. "But we need encouragement and support. We are 200; we should be 2000. We need money, yes. But we also need enthusiastic sympathy and support."

Dr. Edgar Odell Lovett, president of the Rice Institute, responding to the toast, "The Ladies," paid them a tribute in the prophecy that "the women are going to get an art league building in Houston"—"What a woman wants, that a woman gets," he quoted. "And it only remains," he continued, "for enough women to want an art museum to get it."

INSTITUTE TO CO-OPERATE WITH LEAGUE.

Digressing, he said:

"The question has been asked, 'What will the Rice Institute do in the direction of art?' I can answer, that it is here to co-operate with the art league and all the other agencies of the city working in the interest of art. I think there is ample evidence in the buildings of the institute of our attitude toward art. We proposed, in the beginning, to take architecture seriously. The result is there for every one to see.

"What are beautiful buildings to a student body; what is art in this form to them? may be asked. It is more than may be imagined. I will say this as proof: There is not a scratch on the walls or a desk in the whole institution; not one. And woe betide the person who so defiles the place. That's been the effect of art on the student body. It's a concrete example of the effects of beauty."

Dr. Stockton Axson, also of Rice Institute, taking up the subject of an art museum, said that "No more suitable monument could be erected to the late George H. Hermann than in a modern art museums." He predicted that in 20 or 25 years many cities the size of Houston will have art museums.

"Art education is to become a part of the public education of the country," he declared. I'd like to see Houston take the lead. But art must be taken to the people; we can't wait for the people to come to art." He closed by complimenting the organization on what it has accomplished.

Prof. P. W. Horn, superintendent of the public schools of the city, spoke on the service that can be rendered by the league to the city. He said he felt that the most important thing it was doing and could do, was its work among the school children. The professor stressed the importance of co-operation among the several organizations striving along artistic lines. He referred to the South End Junior school as a result of co-operation, in that it was the result of a combination of ideas. Prof. W. W. Watkins of Rice Institute and E. B. Parker, member of the city park board, had conferred with the board of education regarding the plans for this structure and grounds.

BROUGHT MUSICAL TREATS TO HOUSTON.

Prof. Horace Clark, in a brief talk, gave credit to the Art League for the bringing to Houston of its musical treats. He complimented Mrs. Gentry Waldo and other officers and workers in the league for what they have accomplished, especially in a musical way.

M. E. Foster was given a subject pertaining strictly to art, but instead, he dwelt upon the efforts of the league and its accomplishments, comparing the organization to a lighthouse, which, he said, "does not ring bells, or blow horns; it just shines. The ladies make little noise; not so much as some other organizations. They don't ask for so much newspaper space as some; they just shine."

H. T. Warner declared that the "Houston Art League has really accomplished something. And Houston has a great many claims to real beauty. There is much evidence of the growth of artistic sentiment in Houston."

Mr. Warner mentioned the South End Junior high school, and expressed the hope that some day a suitable building would replace the present Central high—one containing space for an art collection.

The toastmaster of the evening was E. B. Parker. His remarks were at times humorous, and at all times pleasing. He was loud in his praises of the Houston Art League, and the work it is accomplishing.

One of the features of the evening—the one first enjoyed—was an elaborate dinner, which was served by a number of girls—members of the younger social set.

Present at the affair, which was given in honor of the president of the league, by the directors of the organization, were Mr. and Mrs. A. L. Guerard, Dr. Stockton Axson, Dr. Henry Barnstein, Mr. and Mrs. Gentry Waldo, Horace Clark, H. C. Schuhmacher, R. C. Kerr, P. W. Horn, Mr. and Mrs. E. B. Parker, Mr. and Mrs. J. Lewis Thompson, Dr. Edgar Odell Lovett, Dr. Joseph Mullen, H. T. Warner, J. J. Settegast Jr., Mr. and Mrs. J. W. Lockett, B. B. Gilmer, E. A. Hudson, M. E. Foster, E. A. Peden, Mrs. Lockhart Wallis, Mrs. Willie Hutcheson, Mrs. Bornefeldt of Galveston, Misses Cussie Howard, Arlette Cranford, Mariette Smith, Mary Waldo and Gardner, the last named from Galveston.

Beautiful Art League Dinner.

One of the handsomest affairs of the season, characterized by a distinctive charm and interest, was the dinner given last evening by the Houston Art league in compliment to its president, A. L. Guerard, when covers were placed for 40.

Daffodils and violets, symbolizing the awakening of spring, filled the rooms with their beauty, while a large basket holding exquisite sunburst roses, the gift of Mrs. E. F. Simms, was especially effective.

On the long tables, about which many distinguished guests were seated, gold and lavender shaded tapers held in crystal candlesticks gave a soft radiance, and following the serving of a delicious seven-course menu, a number of interesting speeches were made, Judge E. B. Parker serving as toastmaster.

EXHIBIT OF PAINTINGS WILL BE SHOWN BY THE ART LEAGUE

Guest of Picture Hanging Committee Described Her Impressions of the Work—Will Be Opened Next Friday.

The writer spent a most delightful afternoon Saturday as the guest of the hanging committee of the Art league. Hanging pictures seems to be an art in itself. The first consideration is given to the walls which must be in soft neutral tones to harmonize with all the colors found in the hundred canvasses to be shown. In this exhibition the paintings of each artist are arranged in separate groups, giving both the serious student and the casual visitor an opportunity to become familiar with the method and manner and distinctive treatment of the artist and the special message he wishes to deliver.

The pictures are brought to Houston by Percy Holt of Galveston, where they have been on display. They were assembled by Birge Harrison, head of the Woodstock school, of which Mr. Holt is a student.

Birge Harrison has said recently, "In so far as the fine arts are concerned, the great world tragedy, if it had to come at all, came, as it happened, at an opportune moment—for the art balance of the world has been shifting of late. At the present moment America is beginning to lead the world of art.

"In the departments of landscape painting, of portraiture, of the small bronze, she more than holds her own, and in the other arts competent and unprejudiced judges generally place her on a footing of equality with her European competitors." He adds it is a curious thing that this rising star of American art is seen less clearly at home than it is abroad.

Among the painters represented are Samuel B. Wylie, Allen B. Cochran, H. Lith Ross, Goltz and Alexander Robinson. A recent exhibition of Robinson's pictures in New York drew large appreciative crowds.

It is a Birge Harrison exhibit if we count the pictures and enjoy the many most beautiful landscape pieces. The small exquisite landscapes give an impression of distances and open country hardly looked for in so small a frame. One of these little gems hung above the work table of a busy man or woman would be a tonic for tired eyes and weary brain.

The Art league makes no charge, the exhibit is entirely free and the examples are among the very best work of the artists represented. Galveston had a thousand visitors. Can Houston do as well?

During the exhibition which opens to the public on Friday and remains during the month, on certain days to be announced later, there will be addresses by Mr. Cherry, Mr. Holt and by Mr. Tidden, Mr. Axson and Mr. Guerard of Rice institute. Ten cents admission will be asked for the lectures. There will be music on Sundays and tea and cold drinks will be served each day. The art rooms will be open to visitors all day and every day during the month. Let's start something in Houston and rally to the help of the Art league and learn to enjoy pictures as we enjoy music.

A Happy Visitor.

LOAN EXHIBIT

BY

HOUSTON ART LEAGUE

DECEMBER, 1914

Loaned by Mrs. H. T. Jones:

A collection of fans from Paris, London, and Rome
Three pieces Capédémontti from Doge de Venice
Two portraits -- copies from originals at Versailles -- Marie Antoinette de Loriani d'Autrichl Reine de France
Louis Seize Ris du Français Ressaurater de la Liberti, présenté au Rorel l'Assemblé Nationale par E. Aucun
One large Greek urn purchased in Rome
Two tapestries -- Flemish
Three portraits -- one, Lady Jane Grey -- the other two, Ladies of the Court

Loaned by Mrs. Joseph Mullen:

One painting, landscape (by Pail)
One tile painting, Royenburg, 1829
One tile, Delft picture, Delmen Schwartz
One crown Darby teapot
One Russian Icon
One miniature (Napoleon's son) young King of Rome
One Italian marble ink well, 200 years old
One Dutch tinder box, 200 years old
One miniature of Joseph Mullen, Jr., by "Hortense Richard," Paris

This Loan Exhibit was in the nature of a house-warming at the Leagues' temporary home - 1806 Main Street, the Eckhardt Residence (Charles House Mansion originally).

This note from the retiring President was read at Annual Meeting June 1915 by Mrs. Susan Odell Lovett.

LOAN EXHIBIT.
BY
HOUSTON ART LEAGUE
December 1914

Mr. President and Ladies:-

As Chairman of "The Art Loan Exhibit" appointed by Mr. A. L. Guerard our president, I submit the following report for your consideration.

The Loan Exhibit was held at The Art League Home, on Main St. and Jefferson Ave. December 3rd, to 18th, 1914, with the assistance of Mrs. Cherry and Mrs. Velck as Art Critiques. Loan exhibit opens daily - hours 10 to 12 A.M., 3 to 6 P.M. Sunday afternoon and evenings.

As result of the Loan Exhibit Mrs. M. T. Jones, graciously gave to "The Houston Art League" their first gift. The two Flemish Tapestries, and a large Greek Urn.

Miss Lennie Latham also gave a beautiful Madonna.

Very respectfully,

Mrs. Jos. Mullen.

The following list of Art objects constituted the exhibit:

Loaned by Mrs. John McClellan:
2 Portraits Mr. Thos. Cargill,
Mrs. Thos. Cargill,
1 Certificate, of the Society of the Cincinnati.

By Mrs. Herbert Godwin:
2 Miniatures.
1 Water Color
1 Oil Painting

By Mrs. Baldwin Rice:
1 Plate.

By Mrs. D. B. Cherry,
1 Old English Tea Set - 250 years old - bowl, cup and saucer, creamer and tea pot.
1 Carved Rosary.
3 Crosses.
1 Portrait.
2 Venetian Paintings.
1 Sword.
1 Thumb Plate.
1 Beade Purse.
2 Pieces of Silver - Nuremberg.
3 Chinese Bowls - 1 Sauser.
1 Pick Scott Lamp

By Mrs. Thornwell Fay,
1 Miniature.
1 Bronze Statue

By Mrs. W. B. Chew.
1 Celegne Bottle
1 Receptacle - Pieta

By Miss Ina Hogg.
1 Bronze - Girl.
2 Japanese Prints.
1 Russian handwork table cover.

By Mrs. R. C. Stewart,
1 Chinese Beauty.
1 Joseph Jefferson, Etching Teche Bayou.

By Miss Ena Robb,
1 Chinese Scarf.
1 Coat.
1 Teapot, 2 cups & saucers (Canton China)
6 Pieces of Cloissonne'

By Mrs. W. B. Sharp,
1 Original by Ziem.
1 O riginal " Ferrier.
1 Copy - Portrait Elizabeth Bass.
1 Copy - Marie Antoinette - Le Brun, (By Cook)
2 Copies - Madonnas.
1 Copy - Last Supper
1 Portrait - Ellen Terry.
1 Water Color by Wm. Ritschel.
Candle sticks, Pitchers, Platter, Pewter Lamp, Brass Lamp, Tea Set of Russian China, Cups and Saucers, Se'vres, Chinese chair and settee, altar decorations, Mandarin Skirts.

LOAN EXHIBIT BY
HOUSTON ART LEAGUE.
December 1914

By Mrs. L. C. Fuller,
1 Sampler
1 Quilt - by Mother
1 Picture
1 Old China Tea Set.
Books - 1819 - 1836 yrs.

By Mrs. H. Masterson,
1 Shawl,
1 Jewel Box
1 Chinese Drapery
1 Chinese Apron.
1 Spinet (desk)

By Mrs. Joseph W. Scott,
1 Miniature of Jenny Lind,
4 Pair old Silver Buckles
(Mrs. H.C.Bailey)
2 Daguerreotypes
1 Revolutionary Gown worn by
Mrs. Cunningham - at Washington's
Inaugural Ball.

By. Mrs. J. Lewis Thompson,
1 Old Spinnett (?)
11 Pieces of Russian Enamel
1 Miniature of two boys
(Lewis & Ben Thompson)
2 Old Prints
1 Old Silver Candle Stick.

By Mrs. Robert John,
1 Silver Sugar Bowl,
~~(Sam Houston)~~
6 Hand made Tablespoons.
2 Paper Weights
1 China Saucer
1 Gold Pencil
1 China Sugar Bowl
1 Plate
(All property of Sam Houston)

By Mrs. H. H. Lummis,
1 Colonial Vase
2 Pieces of Silver - 100 years old.
2 Miniatures of her grandparents - 115 years old.
1 Miniature - Sir Walter Scott.
1 Silver candlestick - 110 years old.

By Mrs. Paul Timpen,
2 Minatures of her Mother and Father.

#4

LOAN EXHIBIT
BY
HOUSTON ART LEAGUE
December 1914

By Mrs. Harry Dumble,
- 2 18th Century Bibles
- 3 Decanters
- 1 Embroidered Piece
- 1 Tea Set - pot, creamer, sugar, pitcher, 2 cups.
- 2 Samplers
- 6 Land Grants
- 1 Ivory Fan
- 1 Tortoise Shell Comb
- 2 Portraits.

By Mrs. Herbert Roberts:-
- 1 Miniature
- 1 Oil Painting
- 2 Japanese Prints
- 4 Pieces of China Teaset.
- 3 Pewter Teapots.
- 1 Sheffield Platter
- 2 Hammered Silver Bowls.
- 1 Indian Shawl
- 1 Persian Shawl
- 1 Tea set of Russian Enamel
- 1 Russian Peasant Dipper
- 1 Russian Icon
- Family Daguerreotypes.

By Mrs. Edgar O. Lovett,
- 1 Settle
- 1 Console
- 1 Tilt-up Tea Table
- 1 Japanese Gong
- 1 Japanese Tortoise Paper Weight
- 1 Mari-Kari Sword
- 1 Russian Ballet
- 1 Flaxman's Drawings

By Mrs. H. F. MacGregor,
- 1 Spinning Wheel
- 1 Bellows
- 1 Foot Warmer
- 1 Pair Candle Snuffers
- 1 Bed Warmer
- 1 Bronze Knocker
- 1 Reynolds Picture
- 3 Pieces of China (plate, cup & saucer)
- 1 Sugar Bowl (blue china)

By Mrs. W. G. Mock,
- 1 Mari-Kari Sword
- 1 Horn - 1836
- 1 Gourd of 1741
- 2 Revolutionary horns used at Bunker Hill.

LOAN EXHIBIT
BY
MOUNTON ART LEAGUE
December 1914

By Mrs. Frank B. Walcott,
1 Towel 1798
1 " 4 Generations old.
1 Counterpane - 1800 woven by New England Grandmother.

By Mrs. Joseph S. Cullinan,
1 Alaskan Ritmmer, Dipper
1 Alaskan Vase
1 Totem Pole
2 Whistler - originals.
1 Maxmillian Candlestick
1 Oil Painting - Head
1 Signature of George Washington.
1 Pr. Alaskan Shoes.
1 Alaskan Rain Coat
1 Painting by A. Monk 112 years old. ?
?

Mrs. C. C. Barrell,
1 Plate - 100 years old.
1 Crucifix
1 Counterpane - 113 years old
2 Pitchers
1 Plate (Pittsburg 1844)
1 Vase
1 Inlaid Chair
1 Table
1 Painting
Old Books, _____? Portfolio.

SOUTHERN PACIFIC CO.
ATLANTIC S.S. LINES

ON BOARD S.S. CREOLE

1915
June 16

Dear Mrs Lovett,

I shall unfortunately be unable to attend the next meeting of the Art League. It would have given me great pleasure to welcome the new officers, &

tender them my
best wishes. I should
have liked to return to
thank the retiring
Officers, the Directors
and the members of
the advisory board,
for their untiring activity
during the last year.
Thanks to their loyal
assistants, I am satisfied
a President with Mayes
for a committee. The
Part of King's Log, the
Part we am has been

I feel, highly creditable to our organization.

I need hardly tell you that I greatly enjoyed working with the members of the Club League, & that they can depend upon me, whenever my aid may be needed.

With best wishes for a pleasant summer,

Respectfully yours

A. L. Guiman

I

Mr. Lovett suggests that Mr. Waldo write above the line which she has written at the bottom of this page the following:—

Mr. Edgar Odell Lovett's remarks introducing Mr. Volck at the first of the -- (Saturday morning talks etc)

II

On the third page that she write the subjects of the talks, if Mr. Volck is able to supply them, in order that the report be more complete.

1915
April
and
May
Classes

(1). THE COURT YARD
or

The Cloister Garden

Wherein one feels the strength of quietness. Into such an environment would we draw ourselves - for a season. We who wish to know more of this great subject - art - the thing that has brought us together. It has been said, "The chief function of art is to make gentle the life of the world."

If there is anything in this short utterance, is it not natural that one would wish to know more about art - and to have all those one cares for to know more of this great influence? Art has a language of her own. This class is designed to make it possible for all interested to become familiar with first, all terms relating to forms of expression; as well as those terms relating to the technique of any particular form of expression - The Seven Arts. Second- it is intended to help develop the powers of observation, just as nature study does for one who is seriously bent on finding out the secrets of her vast realm.

The student of bird life, for instance, is conscious often in the night time of the passing of some choice specimen of bird life. Who knows but that in the coming of these various exhibits we miss much of interest and charm simply because our powers of observation are undeveloped. Art in her various forms makes a broad appeal to man, not alone to the eye, but to the deeper senses of feeling, as well as seeing and hearing.

As one's attitude toward the arts changes, because of growth on ~~our~~ one's part and consequent ability to appreciate and feel a sense of reverence for art in her various manifestations - our attitude toward each other changes - ~~likewise there~~ Lower is found the fulfillment of the saying above quoted - "The chief function of art is to make gentle the life of the world.

We are fortunate in having a gentle spirit to present certain of these great lessons to us in the person of Mrs. George A. Volck.

Get subjects later from her.

(1). Mrs. Edgar Odell Lovett's remarks introducing Mrs. Volck at the first of her Saturday Morning Talks.
Saturday Morning Talks given at the Art League home - 1806 Main Street. Houston, Texas.

Enrolled at the first meeting Spring of 1915 at 1806 Main Street. Held on Saturday mornings during April and May.

Mrs. R. E. L. Craig	-	Holman Avenue	Annie Wier Bonner
Elizabeth Craig	-	" "	Mrs. S. J. Bain
Adelaide Lovett	-	1218 Polk Avenue	Mrs. Gentry Waldo
Elizabeth Godwin	-	Holman Avenue	Mrs. D. B. Cherry
Mary Porter Kirkland	-	Clay Avenue	Dolly Robinson
Henry Malcolm Lovett	-	1218 Polk Avenue	Mrs. W. B. Chew
Mrs. Joseph Mullen			Mrs. F. H. Neuhaus
Joseph Mullen			Miss Rosine Huston
Mrs. Thornswell Lay			Mrs. Craig Belk
Miss Annie Vive Carter			Mrs. B. F. Bonner
Mrs. C. P. Dodge			Mrs. J. D. Dawson
Mrs. C. J. Robertson			Mrs. John T. Scott
Mrs. Sterling Myer			Mrs. Joe H. Chew
Mrs. J. S. Rice			Mrs. R. W. Knox
Mrs. A. C. Ford			
Sarah Ford			

Mrs. Edgar O. Lovett - Chairman.

Others approached were the following:

Mrs. Oswald Parker	Mrs. Sam R. Streetman
Mrs. A. S. Cleveland	Miss Nell Streetman
Mrs. Calhoun	Miss Estelle Streetman
Mrs. J. W. Lockett	Mrs. George Graves
Mrs. David Rice	Miss Katherine Graves
Mrs. H. M. Garwood	Mrs. Pollard
Mrs. Z. F. Lillard	Miss Mary Pollard
Mrs. Thomas H. Botts	Mrs. W. B. Scott
Mrs. J. G. Leavell	Mrs. J. S. Cullinan
Mrs. J. P. Keithly	Mrs. E. M. Law
Mrs. L. H. Attwell	Mrs. R. A. Pleasant
Mrs. John F. Garrison	Mrs. W. D. Sherwood

Continued-

Others approached were the following - continued-

Mrs. Charles W. Robinson
Mrs. Herbert Goodwin
Miss Stella Root
Mrs. Arthur Vandervoort
Mrs. W. A. Farish
Mrs. Kemp S. Dargan
Mrs. F. A. Cargill
Mrs. S. C. Red
Miss Ima Hogg
Mrs. Howard Smith
Mrs. S. F. Carter
Mrs. J. E. McAshan
Mrs. Philip Gibbs
Mrs. Murray B. Jones
Mrs. Wm. Cutter Hunt
Miss Lois Cleveland
Miss Nora Cleveland
Miss Tina Calhoun
Mary Bain
Annie Beth Lockett.

Art Mornings

Small fee was paid - trying to help defray expenses.

Subjects of Talks.

I. Elements of Design.
II. History of Painting
III Art Appreciation.

THE HOUSTON ART LEAGUE AND DEMOCRACY.

There is a prevailing impression in many parts of America that Art is a luxury-a costly exotic for the well-to-do. Against such a conception I wish to enter my most vehement protest. Art is the flower of life; and art is social of its very essence. Wherever the community is indifferent to art, a few enlightened amateurs and even isolated geniuses will strive in vain: art will not flourish there. Art limited to the school-room, the lecture hall, the studio and the museum, is like religion confined within the covers of the Bible and the walls of a church. Art and religion are mere pretences, unless they inform the whole of human existence.

So the people of Houston should be conscious of the fact that the present work of the Art League is not an end in itself. The end is to foster the artistic spirit throughout the community. And if this end were, in part at least, attained, Houston would be a very different place indeed.

For it would then be realized that beauty is not a thing abtruse, useless and remote, but the honest expression of a worthy purpose. There is beauty in a locomotive, in a transatlantic liner, in an aeroplane; there is, alas!, grim beauty in a gun. And if beauty is so woefully lacking in our American cities, it is because the right purpose has not found adequate expression, and chiefly because the wrong purpose, greed, is so plainly emphasized.

A community whose artistic sense has been properly developed will not

tolerate long the way in which rivers and water fronts are now treated, even in progressive cities;it will ruthlessly simplify the tangled web of railroads within its limits.These things are ugly,not because they serve a practical purpose,but because they are chaotic,indicative of selfishness.People will learn to be as heartily ashamed of the twenty or more stories of their skyscrapers as they are now proud of them. And a city of art lovers would not put up with an economic system-or with an anti-ecomomic anarchy-that makes it possible for shacks and empty lots to remain in the very heart of the business district,by the side of overgrown office buildings and hotels.For the sake of beauty, they would establish social justice.In the name of art,they would demand harmonious and reposeful surroundings.I am not ready to assert,with Renan and Ruskin,that esthetics,ethics and economics are one and the same:but I contend that they are sisters,and go hand in hand.

A.L.Guérard,

former President of the Houston Art League.

Law Offices of
J. W. Lockett
Binz Building
Houston, Texas

Jan. 5th, 1915.

Mr. A. L. Guerard,
President, Houston Art League,
Houston, Texas.

Dear Mr. Guerard:-

I promptly received your letter of January 1st, enclosing the lease from Bankers Trust Co., AGENT, to Houston Art League for the property at 1806 Main Street, and asking whether or not, in my opinion, Houston Art League is required to pay the increased cost of insurance referred to in enclosed correspondence.

I have carefully examined the lease, and, in my opinion, Houston Art League will be required to pay the increased cost of insurance caused by its use of the premises, if it desires to retain the premises. It is true that in one paragraph of the lease, Houston Art League is exempted from paying the general insurance on the premises, but another section specifically provides that it will not permit any use of the premises which will increase the cost of insurance or make void or voidable any insurance policy, and if this agreement is violated the lessor has the option to declare the lease forfeited.

In my opinion, Houston Art. League has the option to do either of three things - that is, it may either pay the increased cost of insurance, which I think is the proper thing to do, or it may discontinue using the premises so as to cause the increase in the cost of the insurance, or it may permit the lease to be forfeited.

It is not at all unusual for leases to provide that the lessee shall pay any increase in cost of insurance caused by his use of the premises, and in this particular case I think it is fair and right for Houston Art League to pay the amount of increase caused by its use of the premises. I think we should very cheerfully pay the increased cost of insurance because we are getting such cheap rent.

I herewith return the lease and two letters and the insurance bill which you sent me.

Very truly yours,

J. W. Lockett

FICERS
LSON, PRESIDENT
I, VICE-PRESIDENT
OR, SEC'Y AND TREAS
TT, MANAGER
AUDITOR

DIRECTORS
JESSE H. JONES — J. W. LINK
J. S. KENDALL — T. H. STONE
ARCH McDONALD — H. T. D. WILSON
N. E. MEADOR — A. J. ELLIOTT

WEBSTER FARMS COMPANY

FARM LANDS

OFFICES
BANKERS TRUST COMPANY
WEBSTER STATE BANK

Houston, Texas, Feby.5th,1915.

Mrs. G. Waldo,

219 Marshall Avenue,

Houston, Texas.

Dear Madam:-

Someone unknown to us, mailed the enclosed papers to the Bankers Trust Company, the same evidently having been lost by the Houston Art League, to wit:

Lease contract covering 1806 Main Street.
Bill of Rice & Belk----------$78.00
Bill or Letter of Kirkland&Co. 37.52
Copy of letter from Mr.J.H.Jones regarding the lease.

Not knowing in whose custody the papers belong, I am sending them to you.

In this connection, you are probably familiar with correspondence from us regarding the increased insurance on the house, which amounted, as above, to $115.52. This amount is over and above the regular insurance which we paid on the house as a tenant dwelling; ~~but~~ the insurance companies increased the rate so that the additional amount above was due. We presume that the Art League placed insurance on the contents of the house, and in describing same, caused the companies to increase the rate on the house. We are actually out this additional insurance; and according to understanding ~~and~~ the contract, the Art League is to pay extra insurance on account of increased hazard, and all repairs,etc. We would appreciate it if you would have this matter attended to by the League. Thanking you, and with best wishes for the welfare of the League,

Very respectfully,

A J Elliott

DAVID RICE

CRAIG BELK

HOUSTON, TEXAS. December 23rd. 1914

M Mr. A. J. Elliott

To RICE & BELK, Dr.

304-308 CHRONICLE BLDG.
PHONES: PRESTON 156-900

Insurance of Every Kind

THE CARGILL CO., HOUSTON, TEX. 7394

DATE	NO. OF POLICY	NAME OF COMPANY	PROPERTY INSURED	PREMIUM
		To Bill Rendered,		
12/1	108964	Coml. Union	Endorsement	26.00
	66952	Mec. & Trad.	"	26.00
	15429	Niagara	"	26.00
				$78.00

Mr. Elliott

The above charges were made necessary by this Dwelling now being occupied by the Houston Art League as a Club House and as this brings the building under Mercantile Shedule it is rated by the State Fire Rating Board. Sorry to have to make this charge but is a matter that we have no control over

JAS. A. GIRAUD ROBT. FUNKHOUSER

W. H. KIRKLAND & COMPANY

FIRE AND LIABILITY
INSURANCE
AND SURETY BONDS

ROOMS 201, 202, 217 AND 218 FIRST NATIONAL BANK BLDG.
PHONE PRESTON 3520 P. O. BOX 870

HOUSTON, TEXAS

December 22nd, 1914.

Mr. A. J. Elliott,

City.

Dear Sir:--

In accordance with your instructions today, beg to advise that we have cancelled the policy, which was originally written for three years covering the Echardt home, pro rata under date of Nov. 11th and allowed you return premium on a basis of the sum total of the endorsement plus pro rata 67¢. We have rewritten this policy from November 11th at the new rate of $1.46 for one year.

The additional premium on this policy, which is National Union #50321, on account of being occupied by the art league instead of occupied as formerly by a dwelling, amounts to $~~53.77~~ 37.52. In order that you may know how to figure this we beg to advise that the original rate was 67¢, the new rate is $1.46, making a difference of 79¢ per hundred dollars or $7.90 per thousand dollars per year. Our policy covers $4750.00 on the dwelling now occupied by the art league, therefore $4750.00 multiplied by 79¢, the amount of the raise for one year, makes $~~37.52~~ 37.52 additional premium on account of the hazard, due you by the art league.

Trusting that we have made this matter plain to you and that you will find the new policy in order, we remain,

Yours very truly,

W. H. Kirkland Ser.

OFFICERS
H. T. D. WILSON, PRESIDENT
T. H. STONE, VICE-PRESIDENT
N. E. MEADOR, SEC'Y AND TREAS
A. J. ELLIOTT, MANAGER
. P. ROSE, AUDITOR

DIRECTORS
JESSE H. JONES — J. W. LINK
J. S. KENDALL — T. H. STONE
ARCH McDONALD — H. T. D. WILSON
N. E. MEADOR — A. J. ELLIOTT

WEBSTER FARMS COMPANY

FARM LANDS

OFFICES
USTON—BANKERS TRUST COMPANY
BSTER—WEBSTER STATE BANK

Houston, Texas, Dec.26th,1914.

Houston Art League,

1806 Main Street,

Houston, Texas.

Gentlemen:

We beg to advise that the insurance companies have notified us of an increase in the insurance rate as of date November 11th,1914, on the house occupied by you.

We enclose letter from W.H.Kirkland & Co.,Agents, explaining the increase in rate, and showing an increase in the premium of----------$37.52
Bill of Rice & Belk,Agents,showing increase of----- 78.00
Total increase in premium for one year----------$115.52

The policies were written for three years, but we have had them changed ~~so as~~ to run for only one year, so we will ask that you kindly send to the Bankers Trust Company, your check for the increase in premium for one year, or $115.52. If,perchance, your lease should be cancelled prior to the expiration of the year, of course you would be refunded the extra premium for the unexpired term.

The above is in accordance with your lease, and because of the increased hazard in your occupancy, over what it would be if occupied as a residence, it is only proper that you should reimburse us the extra insurance paid.

In this connection, we regret to note that the rent, due December 10th, remains unpaid; which we will ask that you kindly pay to the Bankers Trust Company, and oblige.

As you may know, the rental received from you per year, does not nearly pay the taxes ~~alone~~, let alone the insurance, or any return on the investment, and for that reason especially we are compelled to ask that you kindly give your special attention to the extra insurance and regular rentals due by you.

Very respectfully,

A J Elliott

MINUTES OF ANNUAL MEETING JUNE 1st, 1915

The annual meeting of the Houston Art League was called to order on the afternoon of June 1st at the Leagues home on Main Street. The minutes of the last annual meeting were read and approved.

Mrs. Lovett, Chairman of the nominating Committee reported that the Committee had been diligently at work, but found the time allotted the committee inadequate to complete their report and to comply with that clause of the constitution which required the publication of this report in the local press one week before the annual meeting. She, therefore, requested a postponement of the annual meeting. It was moved and carried that this request be granted - that this annual meeting be discontinued and held at a future date, at such a time as the nominating committee should decide upon.

MINUTES OF ANNUAL MEETING JUNE 22nd, 1915

The Annual Meeting, postponed from June 1st, was held Tuesday afternoon, June 22nd / In the absence of both the president and the vice-president the Secretary, Mrs. Taylor was called to the chair.

There being no quorum present, a motion was made and carried that the by-laws be suspended in order that the necessary business proceedings could be carried on. The Treasurer, Mrs. J. B. Bowles, gave the following report of the year's work:

Balance June 9th, 1914	$337.92	
Dues	2.00	
Rebate on exhibit 1914	105.46	
Interest picture note	6.25	
Junior Auxiliaries	8.23	
entertainment	89.68	
Dues	186.00	
Rents, Chautauqua Club $30.00, Settlement Ass. $12.50; Stable six mos. $36. Upper floor 3 months $90.00	168.50	
	179.10	
Loan Exhibit $5.40, Robinson exhibit $8.25	13.65	
Mrs. Volck's Class	24.00	
Story Hour, Miss Mary Waldo	13.00	
Fannin Concert Receipts	96.50	
Taft Lecture Fund	72.00	
Kitty Cheatham Concert	714.50	
Rebate on insurance premium	35.70	
Borrowed South Texas National Bank	600.00	
Fern fund paid by directors	20.00	
Rent of 1806 Main St., S.O.S. dance	5.00	
Rebate on Water bill	.10	
Balance of Taft Lecture Fund	28.00	
Lecture fund Mrs. W. $3.00 Mrs. Volck $2.22	5.22	
Club, summer rent	10.00	$2,720.88
		2,516.16
		$ 204.72

May 13/15
Borrowed from Museum fund $300.00
Paid same on loan, Present loan $300.00

	Bal. June 22/15
In Bank	$152.10
Cash	52.62

DISBURSEMENTS:

Houston's share of insurance exhibit 1914	$80.00	
Chapter dues, American Fed. Arts	10.00	
Local expenses exhibit 1914	8.10	
Cash Pd. hauling lumber 1806 Main St.	1.50	
Stamps & stamped envelopes	5.50	
Loan to Picture Fund	50.00	
Expense repairing 1806 Main St.	263.60	
Furniture	218.42	
Insurance premium on furniture	43.80	
Insurance premium on exhibit	51.10	
Swartz, printers, cards.	5.50	
Robinson water color exhibit	37.01	
Expense running 1806 Main, rent 10 mos.	750.00	
Janitor service, fuel, light, telephone, etc.	171.91	Nov. & July
Interest and revenue, stamps on loan	19.55	
Henry Turner Bailey lecture	100.00	
Fannin Concert expense	53.60	
Taft for Lecture	100.00	
Kitty Cheatham concert expense	467.15	
Corporation tax	10.00	
Prize offered school children, summary Bailey Lecture	5.00	
Sundry bills, Bute, Teetshorn, etc.	27.92	
Desks set pd. for fern fund	20.00	
Rent piano for dansantes & hauling	16.50	$2,516.16

Expense exhibit put in treasury $67.00
check for same drawn to Mr. Percy Holt.

Mrs. E. O. Lovett, Chairman of the Nominating Committee

submitted the following names for directors:

Dr. Henry Barnstein	Mr. J. S. Cullinan,
Mr. B. B. Gilmer,	Mr. M. E. A. Foster,
Mrs. Thomas P. Griffiths,	Miss Lizzie Hays
Prof. P. W. Horn,	Mr. Jesse H. Jones
Mrs. Ed. Kiam	Miss Lennie G. Latham
Mrs. E. O. Lovett	Mrs. E. A. Peden,
Miss Kate Scanlan	Mrs. J. C. Tidden,

For Officers:

President.	Dr. T. Lindsey Blakney,
Vice Pres.	Mrs. Henry Holt Lummis
Rec. Secretary	Mrs. H. S. Kipp,
Cor. Secty.	Mrs. Geo. A. Volck
Treas.	Mrs. Charles J. Robertson

For Advisory Board:

Mrs. Stocton Axson	Mr. A. L. Guerard,
Mr. Herbert Godwin	Mr. J. W. Lockett
Mrs. Joseph Mullin	Mr. E. B. Parker,
Mrs. J. S. Rice	Mrs. Gentry Waldo
Mr. Harry T. Warner	

It was moved and carried that the Directors, Officers and Advisory Board, as suggested by the Nominating Committee be elected unanimously and that the Secretary cast the vote of the members for the nominees, which was accordingly done. Mrs. Lovett read a note from Mr. Guerard, our retiring President, expressing his appreciation and gratitude to the

ther officers and diredtors for their assistance and co-operation during the past year, and his sincere wishes for the League's future welfare. It was moved and carried that a rising vote of thanks be tendered Mr. Guerard for his splendid services as President and that the corresponding Secretary notify Mr. Guerard of this action.

Adjournment was ordered.

Mrs. Taylor (Secy)

Copied by Mrs. Kipp.

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¶In view of this fact, two classes of membership have been instituted; a Sustaining Membership at $5.00 a year, and an Associate Membership at $1.00 a year. A $5.00 membership gives the holder admission to all exhibits, classes, and entertainments listed in the outline. The $1.00 membership is for those who do not wish to become sustaining members, but who are willing to signify by an Associate Membership their support and encouragement of the League's work.

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The Houston Art League

PRESENTS THE FOLLOWING
OUTLINE OF ACTIVITIES *for*
THE YEAR 1915 - 1916

Exhibitions

ARTS AND CRAFTS
TEXAS ARTISTS
WOODSTOCK
WATER COLOR AND SMALL BRONZES

Music

THE FULLER SISTERS, OF INTERNATIONAL REPUTATION
LOCAL MUSICIANS TO BE ANNOUNCED LATER

Lectures

HISTORY AND APPRECIATION OF ART
LOCAL LECTURERS TO BE ANNOUNCED LATER
HENRY TURNER BAILEY

Classes

FREE HAND DRAWING
CAMERA CLUB
NATURE STUDY
STORY HOUR

GEO. C. SALCH, PREST. FRANK V. SPRINGER, V. PREST. L. H. FIELDING, SECY. & MANAGER.

ABSOLUTELY FIREPROOF

The Fielding Hotel
GEARY AND MASON STS.

1915

San Francisco, July 28.

Sec'y. Caroline E. C. McClellan;
Houston Art League.

My dear Mrs. McClellan;

Your note of July 4th has reached me here upon our arrival from the Orient.

Please accept the expression of my deep appreciation of the high honor the League has conferred upon me by electing me president.

Not knowing, however, the present situation nor just what the acceptance of the office will require of me, and realizing,

THE HOUSTON ART LEAGUE

ANNOUNCES AN EXHIBITION
OF

ALEXANDER WATER ROBINSON'S
COLORS

1806 MAIN STREET
JANUARY FIRST TO TWENTY-FIFTH
NINETEEN HUNDRED
AND FIFTEEN

THE HOUSTON ART LEAGUE

1915 - 1916

OFFICERS

PRESIDENT ..... DR. T. LINDSEY BLAYNEY
VICE PRESIDENT ..... MRS. H. H. LUMMIS
RECORDING SECRETARY, MRS. HERBERT S. KIPP
COR. SECRETARY ..... MRS. GEORGE S. VOLCK
TREASURER ..... MRS. C. J. ROBERTSON

DIRECTORS

DR. HENRY BARNSTEIN
MR. J. S. CULLNAN
MR. M. E. FOSTER
MR. B. B. GILMER
MRS. THOMAS P. GRIFFITHS
MISS LIZZIE HAY
PROF. P. W. HORN
MR. JESSE H. JONES
MISS LENNIE G. LATHAM
MRS. EDGAR ODELL LOVETT
MR. E. A. PEDEN
MISS KATE SCANLAN
MRS. JOHN C. TIDDEN

ADVISORY BOARD

MR. STOCKTON AXSON
MR. HERBERT GODWIN
MR. A. L. GUERARD
MR. J. W. LOCKETT
MRS. JOSEPH MULLEN
MR. E. B. PARKER
MRS. GENTRY WALDO

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ABSOLUTELY FIREPROOF

The Fielding Hotel
GEARY AND MASON STS.

San Francisco,

memory, the long, self-sacrificing, and remarkably successful services of Mrs. Waldo whose rare gifts in this line of work have been of such vital importance to the League, I feel that I must ask you to permit me to defer answer to your note till I arrive in Houston in about ten days.

Thanking the League through you for the compliment they have paid me, believe me,

Very respectfully
Lindsey Blayney.

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Classes

FREE HAND DRAWING
CAMERA CLUB
NATURE STUDY
STORY HOUR

Alexander Robinson

Alexander Robinson was born at Portsmouth, N. H., 1869. He studied at Lowell School of Design, Boston; Boston Museum of Art, and Academie Julian, Paris, under Doucet and Constant. Mr. Robinson is a member of the Societe Internationale de Aquartistes, Paris; Societe des Arts et Lettres, Paris; American Water Color Society; United Arts Club, London; New York Water Color Club, Labour Art Society, Brussels; Royal Society, Belgium; Salmagundi Club, New York; Cercles Artistiques of Bruges and Tournai; Philadelphia Water Color Society; Chicago Water Color Society.

1. Boats in Harbor, Volendam $100.00
2. Gray Morning, Dordrecht 40.00
3. Gondolas at the Grand Canal, Venice 30.00
4. Zuider Zee Boats 200.00
5. Italian Fountain 125.00
6. The Meggelina, Naples —Evening 100.00
7. View of a Dutch Village 35.00
8. Summer Afternoon, San Giorgio, Venice . . . . . $ 35.00
9. Boats in Harbor, Sunday, Volendam 100.00
10. Orange Stalls, Venice . . 30.00
11. Between Showers, Market Day—Horne . 100.00
12. Along the Zattere, Venice 55.00
13. Autumn Evening, Old Bruges 135.00
14. Boats at San Giorgio . 50.00
15. La Salute from the Guidecca 30.00
16. Stable in Old Flanders . . 80.00
17. Mill by the Zuider Zee . 70.00
18. Landing Fruit, Venice . . 100.00
19. Stormy Day—Venice . 80.00
20. Venetian Barge Decked for Serenade 25.00
21. A Quiet Canal 40.00
22. Moorish Garden, Generalife 85.00
23. Daughter of the Albacyne 85.00
24. A Medieval Town . . . 70.00
25. Cathedral Square . . . 75.00
26. The Alhambra, Spring 80.00
27. Old Roman Bridge, Cordova 90.00

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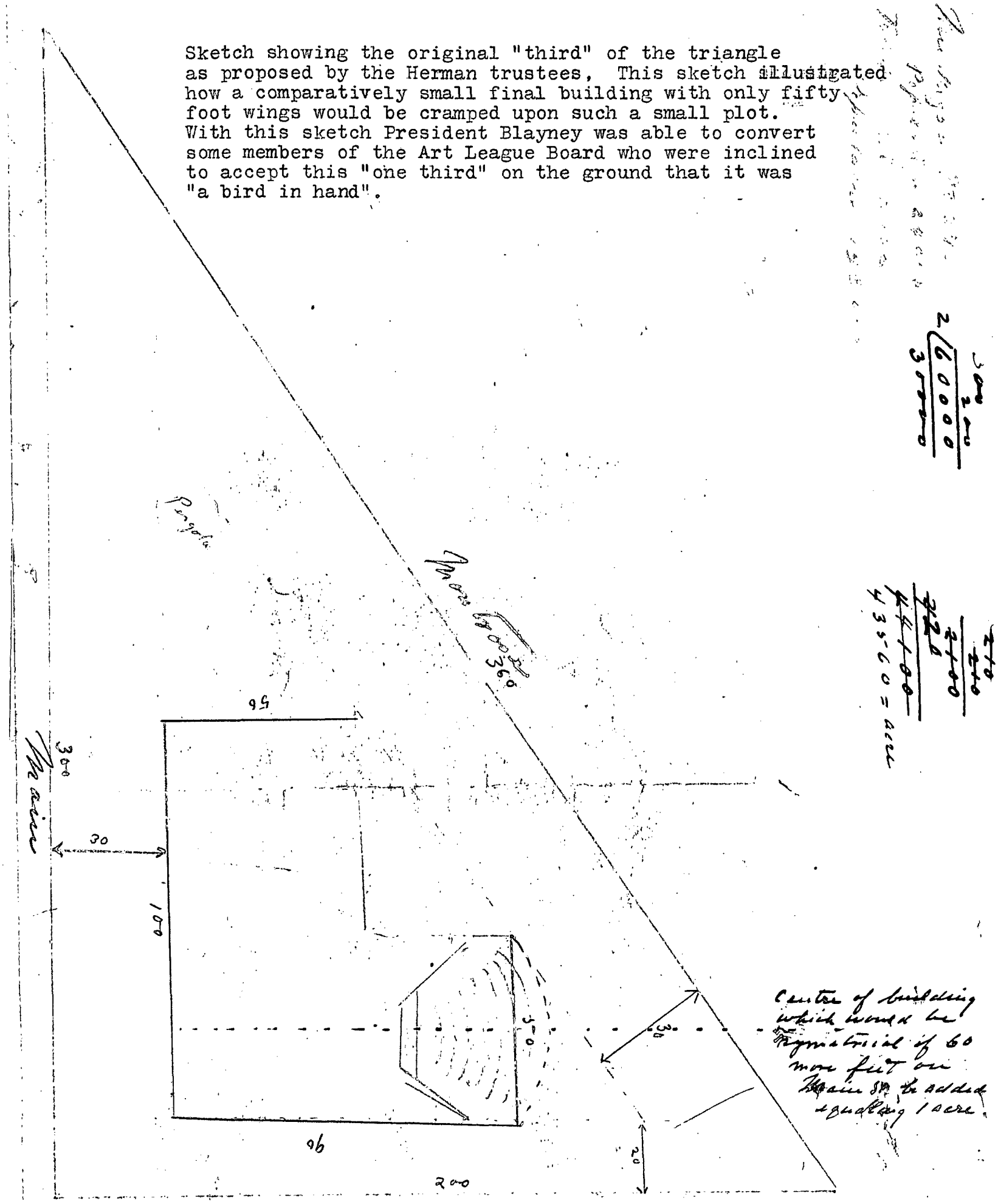
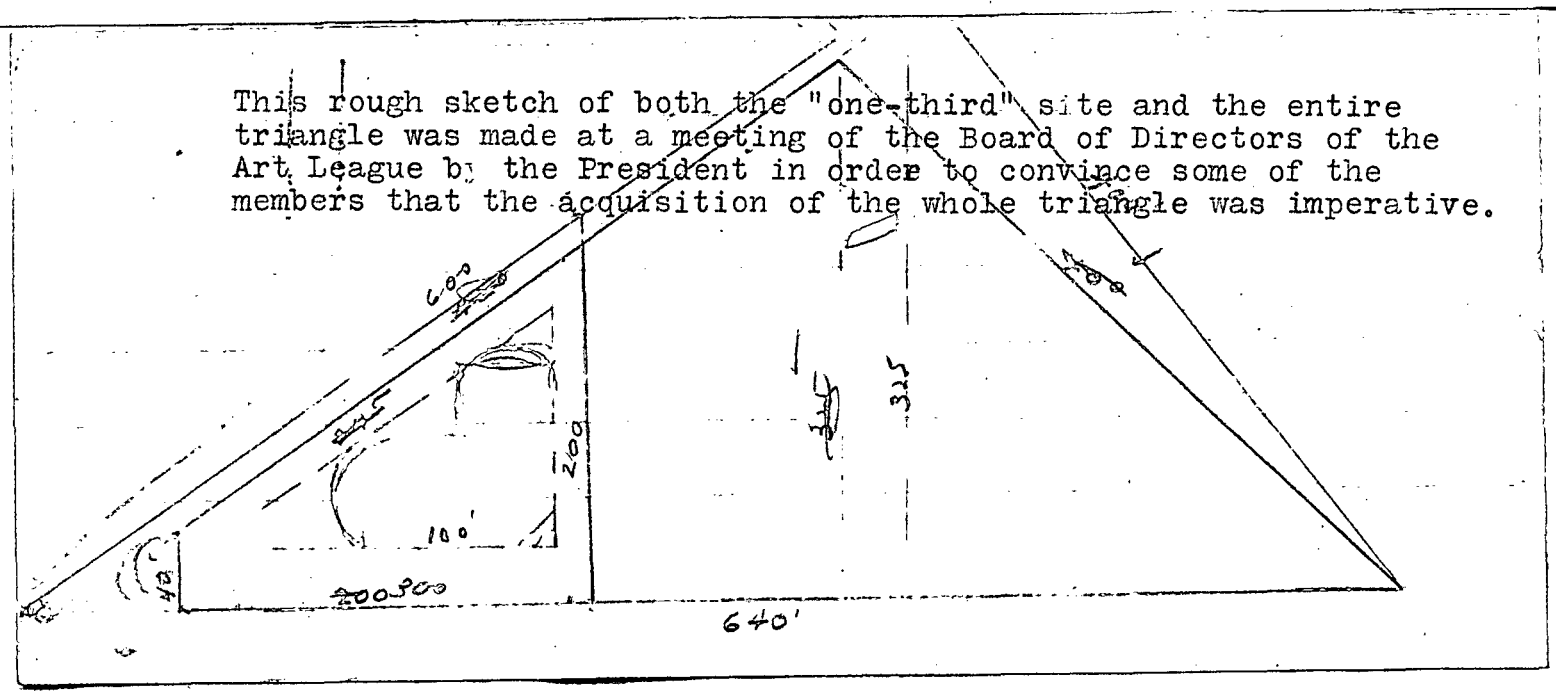
NATURE STUDY
STORY HOUR

28.	Venice, Fishing Boats and Baskets	$150.00
29.	Gallito Acknowledging the Plaudits of the Public	60.00
30.	Santa Maria Della Salute, Venice	200.00
31.	Returning from the Vineyard, Algeria	60.00
32.	The King's Festa	40.00
33.	The Bridge, Alkmaar, Holland	125.00
34.	Rialto Market, Venice	100.00
35.	Spanish Landscape	25.00
36.	The Beach, Valencia	40.00
37.	Cathedral Square, Algeciars	25.00
38.	Cabanal Beach	25.00
39.	The Alhambra Palace, Snow Mountains	30.00
40.	Ronda, Spain	25.00
41.	Gate, Cordova	25.00
42.	Old Fortified Town, Spain	25.00
43.	Street Sevilla—Spain	20.00
44.	Boats on the Beach, Valencia	30.00
45.	Orange Stalls--Morocco	30.00
46.	Zuider Zee Fishing Boats	200.00

Sketch showing the original "third" of the triangle as proposed by the Herman trustees, This sketch illustrated how a comparatively small final building with only fifty foot wings would be cramped upon such a small plot. With this sketch President Blayney was able to convert some members of the Art League Board who were inclined to accept this "one third" on the ground that it was "a bird in hand".



This rough sketch of both the "one-third" site and the entire triangle was made at a meeting of the Board of Directors of the Art League by the President in order to convince some of the members that the acquisition of the whole triangle was imperative.



March 19th, 1916.

HOUSTON ART LEAGUE.

Mr. L. S. Blaney,
President,
Houston Art League,
Houston, Texas.

Dear Sir:

I made an appointment Wednesday with Mr. J. J. Settegast, Jr., Chairman of the Executors of the Hermann Estate, to meet this, Saturday, morning, following which, we ran out and looked over the locations near the entrance of Hermann Park that have been under discussion.

After doing so, both Mr. Settegast and myself were strongly of the opinion that a location between Main and Montrose Boulevards adjoining the Circle would be ideal for the purpose. You will recall that there are several beautiful oak trees on this location that should be taken into consideration and preserved.

I find that Mr. Settegast will be absorbed with the Cattlemen's Convention all of next week; however, he will undertake to discuss some phases of this question with his associate executors when the opportunity offers, after which it would seem that nothing can be done for the time being until the points mentioned below have been thrashed out to a conclusion:

First - Making a resurvey of the property.

Second - Locating the first street north of the Circle, intersecting Main and Montrose Boulevards.

Third - Determining the amount of land that would be required or should be assigned for the Art League purposes.

With the above points fixed, Mr. Settegast is ready to follow the question up to a conclusion. However, this may take several weeks, and, personally, I see nothing that can or should be done looking to

raising funds for the construction of the initial unit meantime.

I took the liberty of mentioning to Mr. Bettegast the point we discussed at our last board meeting of making this museum a memorial to the memory of Mr. Hermann as an appreciation of our citizenship to his foresightedness and consideration to their present and future welfare, which seemed to meet Mr. Bettegast's most hearty approval.

Before visiting the property, we aimed to have Mayor Campbell join us, but failed to reach him in time to make an engagement. However, I am sending him a copy of this letter in order that he may know what we have in mind, looking to a future engagement.

When a blue print of this section is available, or can be secured, through the City Engineer or Mr. Kipp, my suggestion will be that the members of the Art League Board who are sufficiently interested to do so, be requested to visit the location and submit their ideas or recommendations to you in writing; that following this, as soon as it can be arranged, a meeting be called to look over the avilable property and settle the question of location; that such meeting be attended by the Hon. Ben Campbell, Mr. Kessler, Mr. Bettegast, and our Site Committee, consisting of Mrs. Waldo, you, and myself.

Yours very truly,

J.C.-.IK

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Yours very truly,

JSC-WH

Alfred F. S. Cullinan

signed: J. S. Cullinan

THOMAS LINDSEY BLAYNEY
WILLIAM M. RICE INSTITUTE
HOUSTON, TEXAS

My dear Mrs. Lovett;

I think it might be well in making the report for our committee, that you read Mr. Parker's letter to the board. You will notice that he calls this "an important matter". I call special attention to this for the reason that from one source there might be some opposition to the matter of trustees and in this connection his remark would be of weight.

Regretting that I shall not be able to be present at the meeting today, I remain,

Very sincerely

Lindsey Blayney

Mrs. Edgar Odell Lovett
Bender Hotel

One enclosure.

BAKER, BOTTS, PARKER & GARWOOD

JAMES A. BAKER
EDWIN B. PARKER
H. M. GARWOOD
JESSE ANDREWS
C. R. WHARTON
C. L. CARTER
J. H. TALLICHET
THOMAS H. BOTTS
WALTER H. WALNE
W. A. PARISH
R. C. PATTERSON
A. C. WOOD
RALPH B. FEAGIN

COMMERCIAL BANK BUILDING

HOUSTON, TEXAS, April 30, 1917

In re Houston Art League

Dear Dr. Blayney:

Complying with the request made by you over the telephone this morning, I have pleasure in returning herewith:

(1) The deed from the Executors of the Will of George H. Hermann, deceased, to Houston Art League; and

(2) The Memorandum of Plan which accompanied your letter to me of March 16th last.

I regret that on account of your illness and absences, my own absence from the City, and a press of engagements that could not be delayed, it has not seemed possible for us to get together for a conference in connection with this Art League plan. I appreciate the importance of this matter and desire to be helpful in any way I can as soon as it is possible for me to give the matter consideration. However, I feel that you and some of the other gentlemen referred to in your letter, who have given the League's affairs so much more thought than I have, are in a much better position than I am to determine the course that should be pursued. As the matter now stands, the title to this property is in the Houston Art League, a

Texas corporation, and the deed is so drawn that apparently it cannot safely convey the property to anyone else save to the City of Houston unless you could prevail upon the Executors of the Hermann Estate to join with the Art League in making such conveyance. There will be no trouble about working out a plan for a self-perpetuating board of trustees to take title to the property and hold and manage the same, provided the Art League and the Executors of the Hermann Estate shall consent to the plan. It occurs to me that the first thing to do is to determine whether or not such consent can be had and if so the matter of working out a plan will be a comparatively simple one.

2-2

Yours very truly,

Edwin A. Parker

Dr. Thomas Lindsay Blayney,
The Wm. M. Rice Institute,
Houston, Texas.

WHAT THE ART LEAGUE HAS ACCOMPLISHED FOR HOUSTON

Now Has Its Own Home and Is Carrying on a Work Which Has Great Value for the Community.

Jan. 17. 1915

The Houston Art league was born with the twentieth century when Mrs. D. B. Cherry approached some of the public spirited high school teachers with a plan to place works of art upon the walls of our school buildings. The suggestion was enthusiastically approved and at once received the indorsement of Mrs. Sherwood, who was at the time delivering a course of lectures here. A meeting was called at the home of Mrs. R. S. Lovett, who was induced to become the first president.

She was subsequently succeeded by Mrs. Cummings and then in turn by Dr. Holland, Mrs. Heyer, Mrs. Waldo and Professor Guerard, the present president.

Few people ralize the immense amount of good work which this unpretentious little organization has already affected in Houston. Not only has it adorned the walls of all the public schools with beautiful pictures and thus trained the eyes of the children to love the beautiful and shun the ugly; it has also supervised the decorations, wall tints and furniture of the new school buildings. The Rusk, Dow, Reagan and Longfellow schools and the two junior high schools. It has brought modeled and molded as he spoke and all our boys and girls were molding and modeling for weeks subsequently—like Prof. Frank A. Parsons, who has twice given us the benefit of his experience upon household decoration—and unsparing as he was in his criticisms of shams was yet generous enough to offer the league a scholarship in his art school to any worthy student of the league's selection. Like Professor Woodward, who has popularized our own Southern art here in making us love the Newcome pottery.

It has brought musicians of international reputation—Gerardy, Ysaye, De Pachmann—and all this with its dues at one dollar per annum.

It now has its own exclusive building on Main and Jefferson, in which the Crautauqua Circle and Settlement association meet now and which it hopes to make the club center of Houston. In this building Miss Mary Waldo tells the stories of Greek myth and Mrs. Volck speaks on the elements of design on alternate Saturday mornings and children are instructed in calisthenics on Saturday afternoons.

The exhibit of Alexander Robinson's water color paintings—mainly Dutch and Italian—which has just closed, was enjoyed by many who will be pleased to hear that the league will soon show another exhibit from the Woodstock colony of New York.

We are also to hear Henry Turner Bailey of Austin and Lorado Taft for the second time. It is to be hoped that the Houston Art league will be consulted when any beautifying of the city is contemplated, as is done in large centers like New York and Chicago, and that the citizens will indorse its work and rally to its support that it may go from strength to strength.

SOPHIE NEWCOMB ART EXHIBIT FOR DISPLAY BY ART LEAGUE

Noted Art Collection Which Took Grand Prize at Panama-Pacific Exposition to Be Shown in Houston, Beginning December 16.

1915

Beginning December 16 the Houston Art league will display the exhibit of Sophie Newcomb college, and the many devotees and admirers of art in pictures, china painting and art in the home will be delighted that an opportunity of beholding this rare collection is soon to be theirs. The exhibit will be placed somewhere on Main street, where the public may have full access to it. A rest room and tea room will be included.

Sophie Newcomb art craft stands out in its unique experience, an object lesson to the whole country of what can be done resources. It has made itself gh its close attention to its and to nurturing in the indi- natural trend rather than bind he scholastic system. Inde- pression is duly encouraged. o carries with it a guarantee none in its development of art

The art school is the direct of the Newcomb college stu- re for artistic expression, and d in recognition of the educa- economic need of art in a com- pbuilding.

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Beginning at Paris in 1900, Newcomb art work has gained medals at all the international expositions, and has won special recognition at the International Art Educational congresses of London and Dresden.

The Newcomb exhibit at the Panama-Pacific exposition at San Francisco took the grand prize, that is, the first honors in the art educational exhibits of the big exposition, awarded by the international jury.

The distinctive development in pottery and embroidery at Newcomb has taken the name of the school, and affords a vocation in which many young women in the South are engaged.

In the college there are two galleries devoted to celebrated pictures owned by the college, and some valuable loan collections. A splendid library and courses of lectures are valuable features of the school work.

"There can be no great school of art unless artistic tastes are developed in every walk of life," said Linda Villari. This is the basic idea of Newcomb art.

The Newcomb exhibit is the first of the series of good things to be brought to Houston by the Art league, and its high class is in keeping with the league's ideas of keeping before the Houston people ideals high and constructive by way of encouraging these ideals in all that Houston as a progressive people undertake. In other words, Houston art interests would be sponsor to the development of the beautiful along with its excellent commerce and business.

1916

THE MISSES FULLER

In English, Irish and Scottish Folk Songs

Majestic Theatre, Tues., Feb. 22

MATINEE 5 P. M.

AUSPICES HOUSTON ART LEAGUE

THE HOUSTON ART LEAGUE looks to the thoughtful citizens of our town for support. Not merely a pledging of dollars and cents, but much more—an understanding of the meaning and purpose of the organization. The League wants your active interest and willing sympathy. Without it how can it perpetuate in our community a love of Beauty which expresses itself in right living.

From today will you not measure the League's purpose in the City of Houston, and see beyond the present the ultimate reason for its being?

With appreciation for your good will, *HOUSTON ART LEAGUE.*

YOU ARE INVITED TO THE EXHIBITION *of*

INDIAN *and* WESTERN PAINTINGS

Mr. Sharp Painting in His "Walled Garden"

By

J. H. SHARP

at the

Scanlan Building - March - 1916.

T. Lindsey Blayney: President.

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The J. H. Sharp collection of paintings, portraying Indian life, of the Crow and Pueblo Indian tribes, is now on exhibition in our gallery.

Mr. Sharp is Uncle Sam's official painter of the Indians, and Indian life. The National government was attracted by his work years ago, and purchased a number of his paintings, of Famous Warriors, for the Smithsonian Institution. Soon after this purchase. Mrs. Phoebe Hearst bought his entire collection of eighty portraits and studies for the University of California, and commissioned him to complete the pictorial record of the famous chiefs and warriors for the benefit of that institution.

The most interesting collection of his paintings may now be seen in the Art Gallery, Palm Room, Maryland Hotel, Pasadena.

TAOS "INDIAN BRIDE"

WE HAD the pleasure of hearing the Fuller Sisters of Dorset, England, in concert last summer in Cornish, N. H. They are delightful entertainers, and most unique. The three sisters have been in this country a year or more and have been received with enthusiasm wherever they have sung. One of the sisters is accompanist and uses a genuine Irish harp. Many of the songs are Folk songs, ranging from one to three hundred years old. The young ladies wear costumes of the 60's and the songs are given with action. One song in particular called forth much applause. "The Roman and English Soldiers." It dates back to old Roman wars. We are delighted that the Fuller Sisters are to be heard in Houston. Folk songs are being taught in Houston Public Schools and here is an opportunity for children (and grown ups) to hear these songs rendered by ladies who have given much study to the Folk songs of all nations.

MRS. M. T. JONES
MRS. MARY MCDOWALL

"A GARLAND OF COUNTRY SONG"

The Misses Dorothy, Rosalind and Cynthia Fuller

of Sturminster Newton, Dorset, England, appear

In English and Scottish Folk Songs

PROGRAM

THE SINGERS' APOLOGIE

The Song of the Play Actors ..... *Nottinghamshire*

CHILDREN'S ACTION SONGS

Here Comes a Duke a-Riding ..... *Hampshire*
When I Was a Young Girl ..... *Dorset*
The Roman Soldiers ..... *Kent*

SONGS OF BATTLES LONG AGO

Blackbirds and Thrushes ..... *Somerset*
High Germanie ..... *Somerset*
The Flowers of the Forest ..... *Scotland*

ROMANCES

The Wraggle Taggle Gypsies ..... *Somerset*
The Twa Sisters of Binnorie ..... *Scotland*
Mowing the Barley ..... *Somerset*

INTERMISSION

SONGS OF HAPPY LOVERS

O No, John ..... *Somerset*
Lizzie Lindsay ..... *Scotland*
My Man, John ..... *Somerset*

SONGS OF HOME AND COUNTRY

A Sweet Country Life ..... *Devonshire*
The Lark in the Morn ..... *Cornwall*
In Praise of Islay ..... *Scotland*

THE SINGERS' FAREWELL

Brixham Town ..... *Devonshire*

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him by some scholastic system. Independent expression is duly encouraged.

The name carries with it a guarantee second to none in its development of art expression. The art school is the direct outgrowth of the Newcomb college students' desire for artistic expression, and was founded in recognition of the educational and economic need of art in a community's upbuilding.

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J. H. SHARP

at the

Scanlan Building
March 1916
T. Lindsey Blayney, President

REPORT OF THE WAYS AND MEANS COMMITTEE
read by Mrs. Edgar Odell Lovett,
at the annual meeting, June 5, 1917,
1109 Scanlan Building.

Madam President, Directors and Members of the
Houston Art League:

I have the honor of presenting to you at this annual meeting the report of the Ways and Means Committee.

This Committee, appointed last December by the president, Mrs.Henry B. Fall, consists of -

Mrs. James A. Baker, chairman;
Mrs. Edgar Odell Lovett and
Mrs. Dillon Brook Cherry.

In the first place the Committee desires to place on record its recognition of the fact that the present appalling war conditions in the world claim the first attention of every citizen of responsible age regardless of his rank or station in life, and as well the deep and purposeful consecration of whatever ability, mental, motal, spiritual or financial he may possess.

The Committee recognizes further that while America must send to the front great armies of her young manhood and contribute large donations of her wealth and supplies of every nature to maintain the honor of the country, there will be opportunity for patriotic service and sacrifice both during this period of a state of war and the later period of reconstruction. For these reasons, the Ways and Means Committee realizes that at this time in the history of the work of the League, hardships and discouragements for the immediate future await the efforts of the League and those of all kindred organizations. To all appeals incident to the war there must of course be generous response and liberal to the point of real sacrifice, yet just because of these unusual conditions it becomes all the more important that such organizations as this continue steadfast in pursuing sane programmes to maintain our hard won standards through these trying and confusing days.

And even if for financial or other reasons certain of the League's activities for the coming year should have to be abandoned, the Committee hopes that nothing will prevent the Directors and members of the League from coming into closer relationships, for purposes of mutual helpfulness, greater interest and continued zeal for the work.

However the Committee feels that a first essential to the very life of this organization is the formulation and adoption of a definite general programme for the future enterprises of the League over an extended period, say of ten or twenty years. If the League expects to build a museum in the next ten or twenty years, either by public or private subscription, we should lose no time in formulating a comprehensive plan and in making very positive efforts in

that direction from this day forth. On the other hand, if the League can only hope for the acquisition and realization of such a thing by means of a large individual or memorial gift, let us determine equally well upon our next ten years' programme. In either case these years of patient perseverance could be well spent in effecting an organization more perfect both spiritually and materially, that we may be more fully prepared for whatever good or ill the future may hold for us. To such ends the Committee makes the following recommendations:

RECOMMENDATIONS
OF
THE WAYS AND MEANS COMMITTEE
OF
THE HOUSTON ART LEAGUE

PRESENTED JUNE 5, 1917.

The Committee Recommends:

I.

That the Board of Directors should, at an early moment, determine upon such a programme of work as may be reasonably sure of realization on the reestablishment of peace throughout the world.

II.

That a budget system be adopted in order that at the beginning of each year the annual expenditures for the yearly art activities may be determined in advance. The Committee believes that such a budget should include items for the maintenance of a salaried secretary and for expenses incident to desk and publicity work. The Committee also recommends that a special committee on the budget should determine the methods to be employed, with the approval of the Board of Directors, in the raising of the necessary funds.

III.

That a self-perpetuating Board of Trustees, or Holding Board, be created.

IV.

That a policy of organization be adopted defining the duties and relations of the Board of Trustees and the Board of Directors of the Art League.

V.

That the following classification of membership be adopted:

1. Annual regular membership, with annual dues of $1.00 to $50.00, carrying with it the duty of active participation in the work of the League and the right to vote at the annual membership meeting.

2. Annual associate membership with annual dues of $100.00.

The dues from this and the proceeding class of membership would be applied as far as necessary toward meeting the current expenses of the League, with the understanding that any balance unappropriated for the following year's budget will revert to the permanent fund of the League.

3. Patrons.

Such persons as contribute to the Art League the sum of one thousand dollars or more, or render an equivalent service, will be known as Patrons of the Houston Art League.

VI.

That the subscriptions of patrons and other gifts and bequests be kept intact in several funds to be known perhaps respectively as:

The Museum Building Fund,
The Endowment Fund,
The Acquisition Fund(for the purchase of objects of art)

VII.

That no further certificates to other forms of membership now in existence in the League be issued without special action of the Board of Directors.

VIII.

That to the list of officers there be added a second vice president and a historian.

IX.

That the Board of Directors be assisted by the following Standing Committees with the patient and sympathetic cooperation of every member of the League - namely:

1. Ways and Means
2. Annual Programme
3. Art League Day Celebration (April 12th)
4. President's Day
5. Current Events
6. Extention
7. Censorship
8. Publicity
9. Art League Grounds
10. Pedestal
11. Building, Endowment and Acquisition Funds
12. Local and State Art Commissions
13. Vacancies on Board of Directors.

X.

That a special committee be appointed to cooperate with the historian in the preparation of a historical volume covering the first seventeen years' work of the League.

Respectfully submitted,

Signed - Mrs. James A. Baker,
Mrs. Edgar Odell Lovett
Mrs. Dillin Brook Cherry.

. . . . . .

This report was adopted.

Upon the adoption of the report of the Ways and Means Committee, the following committee appointments were made by the president, Mrs. Henry B. Fall.

So far as completed, the committees for the coming year are as follows:

1. Ways and Means:
   Mrs. James A. Baker, chairman;
   Mrs. Edgar Odell Lovett
   Mrs. Dillin Brook Cherry
   Mr. Edward A. Peden
   Mr. B.B.Gilmer
   Mrs. Herbert A. Kipp.

2. Annual Programme:
   Mrs. Gentry Waldo, chairman;
   Mrs. George A. Volck
   Mrs. Walter B. Sharp
   Mr. Edwin B. Parker
   Mr. M.E. Foster
   Mrs. John F. Grant.

3. Art League Day Celebration (April 12th.) :

4. President's Day:
   Mrs. Joseph Mullen, chairman;
   Mrs. John W. Parker
   Miss Kate Scanlan
   Mrs. Alexis C.Ford

4. President's Day: (continued)
   Mrs. John C. Tidden
   Mrs. Gentry Waldo
   Mrs. Cleveland Sewall
   Mrs. Dillin Brook Cherry
   Miss Stella Shurtleff
   Mrs. Oscar L. Norsworthy.

5. Current Events:
   Mrs. Cleveland Sewall, chairman
   Mrs. John C. Tidden
   Miss Stella Shurtleff.

6. Extention:
   Mrs. Henry B.Fall, chairman;
   Mrs. A.S.Cleveland
   Mrs. J.F.Wolters
   Mrs. B.Frank Bonner
   Mr . George A.Volck
   Mrs. H.H.Lu mis.

7. Censorship:

8. Publicity:
   Miss Stella Shurtleff, chairman;
   Mrs. Cleveland Sewall
   Dr. Henry Barnstein
   Dr. T. Lindsey Blayney.

9. Art League Grounds:
   Mrs. Herbert Godwin, chairman;
   Mrs. James A.Baker
   Mr. T.Lindsey Blayney
   Mr. J.Edward Boyles.

10. Pedestal:
   Mrs. Robert W. Knox, chairman;
   Mrs. Cleveland Sewall
   Mr. B.B.Gilmer.

11. Building, Endowment and Acquisition Funds:
   Mr. Edwin B.Parker, chairman;
   Mrs. Gentry Waldo
   Mr. Jules J.Settagast, Jr.
   Mrs. James A.Baker
   Mrs. Alexis C. Ford
   Mr. Guy M. Bryan
   Mr. Sterling Myer.

12. Local and State Art Commissions:

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    Mr. Herbert Godwin, chairman;
    Mr. A.L.Guerard
    Mrs. Walter B.Sharp
    Mrs. Oscar L.Norsworthy
    Dr. W.H.Scherer
    Mr. P.W.Horn.

13. Vacancies on Board of Directors:
    Mrs. Edgar Odell Lovett, chairman;
    Mrs. Henry B.Fall
    Mr. Edwin B.Parker

14. Historical Volumes
    Mrs. Edgar Odell Lovett, chairman;
    Mrs. George A. Volck
    Mrs. Robert W. Knox
    Mrs. James W. Lockett
    Mrs. Joseph B. Bowles
    Mrs. John C. Tidden
    Miss Stella Shurtleff
    Dr. A. L. Guerard
    Dr. Henry Barnstein.

15. - Membership Com. composed of entire Board of Directors - with
Mrs Edgar O. Lovett chairman
Mrs Herbert A. Ripp Assistant chairman
Miss Romola Johnston - Secretary.
Preparations for a "Membership Rally" were begun at once

OCTOBER 31st, 1916.

A called meeting of the Houston Art League was held in Room 1109 Scanlan Building, Tuesday October 31st, for the purpose of installing the new officers for the coming year. Dr. Blayney, the retiring President turning over the chair to Mrs. H.B.Fall, the new President, with best wishes for a most prosperous year.

Mrs. Fall then took the chair, & Miss Elizabeth Hay her duties, as Secretary & Treasurer of the Art League for the year 1916-17. The following Directors were present:

Mrs. Waldo
Mrs. Cleveland
Dr. Barnstein

There being no further business, adjournment was ordered.

Respectfully submitted,

Elizabeth Hay,

Secy. & Treas.

Houston, Texas, November 25, 1916.

Mrs. E. O. Lovett,

610 Bender Hotel,

Houston, Texas.

My Dear Mrs. Lovett:

As one of the Directors of the Art League, I am asking your continued interest, your influence and co-operation, in the work of this organization for the coming year.

The first years of any life are its critical years, and the Art League has passed over this trial period, and has now become a great power to be used for spreading the gospel of art and its relations to life.

The land that has been given for a permanent art museum is ready to be used. With such glorious possibilities Houston can be made the center of art in the South, as it is fast becoming the center of learning through the influence of theRice Institute.

It is my purpose, as the President of theArt League, to give my best efforts to this work, but without the interest of those directly in charge of this organization, we cannot hope to reach "the best that is to be".

Sincerely yours,

Mrs Henry B. Fall

#43 Savoy Apts
Main St.

I.

REPORT OF MRS. HENRY B. FALL, PRESIDENT OF THE ART LEAGUE.
June 5th, 1917.

The first work taken up after assuming the office of the President of the Art League was the appointing of Committees called for by the Constitution. These Committees were appointed and assumed their duties and have worked conscientiously and successfully up to the present time.

The Art League property on Main and Montrose Boulevards was unsightly and was covered with tangled grass, broken trees, stumps and fallen timbers, and it was necessary to clear this property. A Committe consisting of Mrs. E. O. Lovett, Mrs. James A. Baker, Mr. E. B. Parker, Mayor Ben Campbell, and Mr. George E. Kessler, visited the Art League site and looked the situation over, and asked the advice of Mr. Kessler as to the best plan of procedure. He advised that the first work of the League should be to beautify and make attractive this bit of ground. In company with Mrs. J. Waldo, the week following, we visited Mr. Ben Campbell, then Mayor, to ask what the City would do towards helping the League in carrying out a plan of action. He assured us that the City would lend their teams and wagons, and advised that we see Mr. Clarence Brock, City Engineer, and get an estimate of the property. We saw Mr. Brock and went over the site with him, and he gave us an estimate, all of which hasbeen reported and passed upon by the Board. The grading was done, and it was necessary to place the sidewalks. Mr. Herbert Godwin, with a well chosen Committee, was put in charge of this work and carried it to completion, and has rendered his statement, which has also been acted upon by the Board.

It was found that Mr. F. E. Pye had a claim for a few feet of ground on the League property, and this matter was taken up through Judge E. B. Parker and Mr. J. W. Lockett, and the claim was adjusted through the Hermann Executors. This placed the property in condition

for the dedicatory exercises which were planned for the 12th of April.

In taking up the matter of the dedication, it was necessary to have a committee to make plans and carry out certain features necessary to these exercises. This fell logically to the Ways and Means Committee, of which Mrs. James A. Baker and Mrs. S. O. Lovett were members and so this Committee was given charge of the occasion, and let me take this opportunity to express my personal appreciation for the work done by them. The work was efficient, gratifying and creditable, and the exercises dignified and appropriate, and I believe that the Art League and the citizens of Houston will have occasion to be proud of this event if not at this time, at some future time when they realize the magnitude of the Art League and its possibilities.

Though I have served you as President scarcely nine months, I have given you my best efforts and have been happy in this service. The war has dampened our enthusiasm and our hopes, but let us keep our faces to the rising sun, for there in the East arose the Christ that has promised that the good and the true and the beautiful shall live.

J. S. Cullinan

J. S. Cullinan

ABOUT all the things that have brought progress to the world and comfort, happiness, success and riches to mankind we owe to men who wouldn't give up, men who kept on in the face of sickness, discouragement, defeat, opposition. Persistency is the chief trait of the man who achieves things. Doubt never bothers him. Drudgery does not tire him. No matter what difficulties he meets, he will persist. It is his nature. He must go on.

When a man like this is down, everybody knows he will triumph. For persistency inspires confidence. And it is necessary that people believe in a man.

J. S. Cullinan, regarded as the Dean of the oil men of the Southwest, and the founder of the petroleum industry in Texas, inspires your confidence the minute he grasps your hand. You feel that here is a man whose persistency has never reached the breaking point. You feel that you are in the presence of achievement. The decisive arrangement of his office and the man himself bespoke force.

I met Mr. Cullinan by appointment in his office at Houston for an interview. Seeing him destroyed my impression of him, which had been gained from hearing and not seeing. I had expected to see the typically successful American business man. I saw that and something more. I saw a man who had nothing of the fussy, nervous temperament, who saw the essential things, unclouded by routine or preliminary things, a man of whom it can be said that his greatest joy in business is the joy of creation.

Despite his seventy years, his cheeks had the ruddy glow of youth, his voice was clear and vigorous, his shoulders were athletic and proud, his movements agile, his eyes quick and searching.

His Philosophy

Here was a man who had a world-wide reputation in the petroleum industry . . . . a man who was one of the three original founders of the Magnolia Petroleum Company, and the only one of the three who is living. Yet he had not limited his energies to that field alone. He has live interests in a score of industrial, scientific and civic activities.

Believing that a man of his energy, ability and success would have something to say on the matter of getting on in the world, I asked him something of his philosophy of life.

"Doubts and fears are man's worst enemies," he said. "As long as a man doesn't know he can't do it, he can go ahead and do anything."

Born Into An Oil World

Mr. Cullinan was born in Sharon, Pa., December 31, 1860. When he was eight years old, the family moved to Oil Creek, Pa., where oil had been discovered in 1858, and where, in 1859, Col. E. L. Drake drilled the world's first oil well.

Living in a world where oil seeped out of the ground, and where a well only 69 feet deep produced oil for years, Mr. Cullinan naturally became an oil man. It would have been surprising had he done anything else.

Speaking of his early days in Oil Creek, he said "that oil had been discovered at a place near the present city of Titusville. It just seeped out of the ground. The Seneca Indians bottled it and sold it for medicinal purposes.

"Then Col. E. L. Drake thought that if a well were drilled to the source of the oil, it could be produced in paying quantities. A well was drilled to a depth of about 69 feet when oil was struck. The well was completed in 1859 and for many years was a producer.

"Oil then was used principally for lighting purposes. It replaced the candle, tallow dip and whale oil, which up to that time had been the sources of artificial light."

Mr. Cullinan's genius for organization showed itself early. But, as some one has said, life is a sequence, and the man who does great work has been in training for it. So it must have been with him, for he went to work in an important capacity for the Standard Oil Company at Oil Creek in 1882.

The urge for development, for organization, led him to resign from the Standard in 1895, to go into business for himself, organizing the Petroleum Iron Works at Washington, Pa. He is still active in the affairs of the company.

Mr. Cullinan was a pioneer in the Texas oil fields, in which he became an active influence shortly after the discovery of oil at Corsicana in 1895. He and the men associated with him up through the years blazed the trail for what is now one of the great institutions of the world—the petroleum industry. It is due, in no small way, to his knowledge, energy, foresight and persistence that this industry has added billions of dollars to the wealth of the Southwest.

J. S. CULLINAN
HOUSTON, TEXAS

June 22nd, 1916.

Hermann Memorial.

Mrs. Gentry Waldo,
2612 Travis St.,
City.

Dear Mrs. Waldo:

Since talking with Doctor and Mrs. Mullen and yourself, I have decided to put you in a position to secure the land by Mrs. Cullinan and myself contributing the amount required, check for which is enclosed herewith.

I would suggest--

First. That after the charter and corporate powers of the Art League Association have been carefully examined and approved by an attorney representing the League, that the land be acquired in the name of the same.

Second. That ~~the deed include the right of transfer~~ to the city of Houston, or to trustees, for the use and benefit of the citizens of Houston, possibly including the citizens of Harris County.

Having secured the deed to this property, you will then be in a position to follow up the question of raising sufficient funds to meet the further expenses for curbing, paving and sidewalks. After sufficient funds have been secured for the above purposes, your immediate needs being taken care of, a period of several months might then be used to advantage in working out plans for future financing through increasing membership and otherwise, and develop-

ing plans for a suitable building.

If you apply your usual judgment, tact and energy, I see no reason why the deed should not be delivered before the end of the present month, after which a suitable sign might be placed on the triangle by or before July 4th, announcing to the citizens of Houston that the triangle is owned by and will be the future home of the Art League of Houston, to be improved as a memorial or token of esteem to the donor of the park and hospital. I am sure that such a sign would be gratifying to the majority of our citizens.

I will hold you to strict accountability to refrain from any publicity, as to the source of this contribution, that being a question that is of no interest to our citizens, and, personally, I feel that I have been "featured" entirely too much in the newspapers recently.

With personal regards and respects, believe me,

Yours very truly,

JSC-JAR
Encl.

GEORGE H. HERMANN, PHILANTHROPIST.

Mr. George H. Hermann was born August 6, 1843. He died October 21, 1914.

Although of Swiss parents he was born in Houston, Texas, on block 146 bounded by Walker and McKinney Avenues and Smith and Brazos Streets, just across the street from where the public library building is now. By his will he devised this block to The City of Houston as a "public park or breathing place to be known as Hermann Square" and it is now used as a park. He would never sell this block. He continued to own it until his death. He seemed to have some tender sentiment about it as the home of his father and mother and as his own birth spot. He did not want to commercialize it.

Mr. Hermann's mother's maiden name was Verina Michel, a native of Davos Canton, Graubenden, Switzerland, born March 9, 1805. His father was John Hermann, born in 1791 in Davos Dorfle, Switzerland. His maternal grandmother was Mrs. Toos. His maternal grandfather was John Michel, born in Davos County, Switzerland and died in New Orleans, Louisiana in 1835. His paternal grandfather was also John Hermann whose mother's maiden name was Christina Niggle. He had an uncle named George Hermann who was a colonel in the French Army, who died in Churr, Switzerland. He had a cousin also named George Hermann who came to Texas in 1849 but returned to Switzerland and died there. He had another cousin named John Hermann who died in Houston, Texas, about 1857.

Mr. Hermann had two brothers - John M. Hermann and Louis Hermann - neither of whom was ever married and both died long before his death. I haven't anything to show the exact ages of his brothers but I am under the impression that they were both older than he. I have this impression because in the record of the division of the estate of their parents the order in which the sons were named were John M. Hermann, Louis Hermann and George H. Hermann.

On September 13, 1842 Mr. Hermann's father purchased 9 of the 12 lots in block 146 from S. S. Tomkins, a prominent lawyer of that day. A little later he purchased the other three lots. On January 19, 1856 John Hermann conveyed this block 146 (except lot 2) with a dwelling house thereon to his wife Fanny Hermann. In Swiss she was called "Verina" but in English her name was written "Fanny". After the death of Mr. and Mrs. Hermann their three sons appointed Colonel T. M. Bagby and Mr. Henry F. Fisher to divide the estate of their parents, and they allotted the south half of the block 146 to John M. Hermann and the north half of the block to Louis Hermann. They allotted to George H. Hermann some lots in the adjoining block and a tract of 370 acres of land in the Joseph Gamble survey a part of which is included in the present Rice Institute grounds. When John M. Hermann and Louis Hermann died the block 146 was inherited from them by their brother George H. Hermann who was their only heir.

Mr. Hermann died at St. Agnes Hospital in Baltimore, Maryland, at the age of seventy-one years. He went to the hospital for an operation. The operation was begun but the surgeons discovered that it would be useless to complete it. Mr. Hermann died two or three days later.

Mr. Hermann never married. At the time of his death he had no relatives in the United States that he knew of and no near relatives anywhere that he could locate. He made a trip to Switzerland in the year 1885 in a search for relatives and found some "inlaws" and heard of some blood kin but never met any.

Mr. Hermann was a ~~comparably~~ comparatively poor boy. At the time of his death his estate was valued at about $3,000,000.00. It is now worth several times that amount.

In May, 1914, a few months before his death, Mr. Hermann donated and deeded to the City of Houston a large tract of land for <u>public park purposes for white persons</u>; and by his will he devised to the City of

Houston some additional adjoining land, the whole containing more than 400 acres, within the city limits of Houston in the south part of the city east of Main Street. He directed that this should be known as "The George Hermann Park". At the time this 400 acres of land was delivered to the City of Houston it was worth probably $500,000.00 and now is probably worth $1,500,000.00. In his will he made a few special bequests to friends but devised the bulk of his estate to a board of seven trustees for the purpose of maintaining a public charity hospital in the City of Houston "for the benefit of the poor, indigent and infirm residents of the City of Houston" and directed that the described property be held and used by them in trust for the purpose of a hospital to be erected thereon to be known as "Hermann Hospital", and he directed in his will that the trustees should use the income "solely for the maintenance, support, sustaining and operating of said hospital." He provided "it is my will and I so instruct my trustees that the indigent, sick and infirm of the City of Houston shall be taken care of in said hospital in preferance to any others, but if there is at any time sufficient accomodation for others then the indigent, sick and infirm of Harris County shall be accomodated in said hospital" and"it is my wish and pleasure that the indigent, poor, infirm and sick shall receive the full benefit of the devise and bequest named in this paragraph" and "having from personal experience and observation become acquainted with the suffering and deprivation of the unfortunate, indigent, infirm and sick, and having great sympathy for them I desire that they shall receive the full benefit from the devise mentioned in this paragraph.

In or about _____, 19 13/14, Mrs. Gentry Waldo, then president of Houston Art League which is now Museum of Fine Arts, and Mrs. ~~Dr.~~ Joseph Mullen, accompanied by her brother W. H. Kirkland, called on Mr. Hermann, and requested him to provide a site for a home for what was then Houston Art

League. He took the matter under consideration and after some further visits, conferences and discussions promised to give Houston Art League a lease for forty years, on a tract of land on the west side of Main Street and north of and adjoining the Rice Institute property, not far from where the museum is now located, to be free of rent except that Houston Art League would have to pay the taxes if it should be decided that the property was not exempt from taxation. Mr. Hermann never in fact executed the promised lease. He was to have the land surveyed and a description of it obtained while having some other surveying done but he left Houston on his last trip without having the surveying completed, and he never returned alive, and consequently never executed the promised lease. Houston Art League did not get that particular site. After Mr. Hermann's death and the probate of his will his promises were called to the attention of his executors and they were more than willing to carry out Mr. Hermann's intention but they were advised by their counsel that under the terms of his will they had no authority to make donations or to use his estate for any purpose other than a charity hospital. It was then arranged that his executors would sell to Houston Art League the tract of land which is the present site of the Museum. The executors were willing to sell the tract of land for as small a consideration as they legally could. It was then agreed that the executors would convey the land for a consideration in money small in proportion to the then value of the land plus the additional consideration that Houston Art League would obligate itself to construct an ornamental building within a specified time costing not less than $20,000.00, and the enhancement in value of the other holdings of the Hermann Estate in the immediate vicinity by reason of such a building and such a use of the premises was considered sufficient legal consideration to justify the deed. This arrangement was consummated by a deed from the executors to Houston Art League in August, 1916. The tract of land con-

tains 2-3/4 acres in the Joseph Gamble survey which is a part of the same tract of land which had been allotted to George Hermann in the partition of the estate of his parents in 1866, just a half century before it was deeded to Houston Art League. The tract is bounded on the north by what is now Bissonnet Street and bounded on the east by Main Street and bounded on the west by Montrose Boulevard and runs to a point at its south end where Montrose Boulevard and Main Street connect.

Mr. Hermann was a confederate soldier. He saw actual service in the Civil War. He was a member of Dick Dowling Camp from its beginning, and when there was a Confederate reunion anywhere in the United States if there were any members of his camp who wanted to attend and were unable to pay their way he put up the funds with the commander to buy railroad tickets and pay their way but with the understanding that the recipients were not to know who furnished the funds. He was a very modest man and even timid in respect to not letting his good deeds be known.

Mr. Hermann made his money principally in cattle, land and oil. At the time of his death he owned office buildings, store buildings, rent houses, large dwellings, small cottages, some apartments and many unimproved vacant lots in Houston, and much acreage land in Harris County, and other Texas counties, some of it cultivated farm land, some pasture land and some wholly unimproved. By the time he was grown he entered the cattle business. At that time the price of cattle was low - perhaps $5.00 or $6.00 per head. He bought and sold cattle, and bought cattle and fattened them for market. He was a member of a firm which ran a meat market. At that time Harris and other adjoining counties were thinly populated and most of the lands were unenclosed and what was called "free range" - that is, cattle grazed upon anybody's unenclosed land, for which the owner received no rent. It cost very little to maintain cattle, so that the difference between the original cost price and the selling price was nearly

all net profit. With the money he made in the cattle business he bought town lots and cheap acreage which he held for years. The taxes were low and carrying charges small. The development of the city and the county enhanced the value of his real estate and made him a fortune. He liked to sell cattle and horses but he rarely ever sold real estate. At the time of his death he owned most of the real estate he had ever acquired.

About 1886 he bought several tracts of land aggregating approximately 2500 acres in the north part of Harris County - partly timbered and partly prairie-in what is now the Humble oil field. Selling the timber for cord wood paid for the land and taxes so that the land was a profit. This land cost Mr. Hermann about fifty cents per acre. For some of it he traded horses and buggies. About 1904 oil was discovered on a tract of land adjoining his and then on his. This added about $2,000,000.00 to his fortune. At one time his royalties were $3,000.00 per day.

Mr. Hermann was a great lover of thoroughbred horses and fine cattle and greatly enjoyed attending the fairs where live stock were exhibited. At a very early date he saw the necessity for good roads through the country and was a consistent advocate of good roads and believed that it was true economy for the various counties to spend even large sums of money for good roads. He lived to see the beginning of the good-roads-movement throughout the country.

He was a man of very simple tastes. For many years he lived with a family of his friends in a house owned by him in which he reserved one room for himself and gave the family the use of the balance of the house for his board. He frequently helped poor people and made donations to organizations and needy persons and was especially good to the sick in providing groceries or other necessities for them but never made any large donations as he had it in mind for many years to accumulate an estate for a charity hospital and for public parks.

Mr. Hermann was not highly educated in the sense of having acquired nowledge through school books but was educated in the sense of having been a lose and sincere observer and having travelled much and accumulated a ast amount of accurate information as to our form of government and the orms of the governments of other nations and as to the causes and effects nd as to the "hows" and "whys" of things. He was a very economical man nd never wasteful but in no sense a miser. He was just as careful not to aste other people's money or rights as he was not to waste his own. He as industrious, sincere, conscientious, truthful, a good friend, a good eighbor and a good example. The world would be better if there were more ike him.

This biography was written by James M. Lockett, Lawyer for Hermann Estate and Houston Art League.

"Let us never forget the modest schoolhouses in the byways and hills and valleys of this broad land, nor those within them who, with high devotion, are moulding the heart of America."—Blayney.

LINDSEY BLAYNEY

VII. President of Tex. Art League

of The Rice Institute

By PROFESSOR R. L. BUNTING, of Sam Houston Normal College

A Tribute of Appreciation upon the Completion of ten years of Distinguished Service to Texas as Teacher, Soldier and Citizen.

WITH the beginning of the present academic year Professor Lindsey Blayney rounds out ten years of high service to Rice Institute—a decade replete with countless acts of unselfish service to education and to Texas. During these years of public usefulness Dr. Blayney has been ever ready as University professor to serve the public schools and to advocate, in print and on the platform, a spirit of closer co-operation between the universities and the common schools to the mutual advantage of both.

It has been said, "Above all the speed and the racket of the machinery of civilization there breaks forth with ever-increasing insistence the call for the furtherance and development of the living man, for the building up of the soul, for the salvation of the spiritual self." It is for just these things that this Southern educator has always stood. The predominant note in his earlier messages was "spiritual culture;" in more recent years, "finer citizenship." In one of the first important messages from his pen we find him saying, "Let the college student but grasp the idea of the moral unity of the human race, but feel the heart-throb of humanity, and he will be won for culture." In another publication he says, "Shall we not, must we not, so broaden and heighten and deepen our sympathy and our understanding that we shall not permit ourselves the grievous error of thinking distant people entirely different from ourselves?" While in a recent article he says, "The refineries of veritable citizenship are our common schools where, under the direction of high-minded men and women devoted to the ideals of the Constitution, the impurities of selfish independence and prejudice and the dross of intolerance are reduced or eliminated at an early age from the hearts of future citizens." "Culture," "humanity," "citizenship;" the "university," the "college," the "comon schools"—between these extremes, at once so distant and yet so closely related, this Texas educator has found the sympathetic and fruitful field of his intellectual endeavor. Let no one conclude, however, that Dr. Blayney is only a dreaming idealist; for his judgment and actions are always tempered by a bounteous store of world experience and common sense—or as he has said in another connection, "The **hand** does not hold the rifle any the less steadily because the **head** and **heart** happen to appreciate the eternal verities in literature, history or art."

PROFESSOR BLAYNEY was born in Kentucky and comes of Scotch-Irish stock. His father, Rev. J. McClusky Blayney, D. D., was a distinuished Presbyterian divine and chairman for almost a quarter of a century of the Board of Trustees of Centre College and of the Board of Directors of the Louisville Presbyterian Theological Seminary. A foe of all forms of religious intolerance, Rev. Dr. Blayney was respected and admired by Protestants and Non-Protestants alike. Our Dr. Blayney was graduated from Centre College and completed his education in the universities of France, Italy, Spain, and Germany, taking his degree of Doctor of Philosophy with honors at the University of Heidelberg, Germany. During the eight years spent in foreign intellectual centers and in travel he laid the broad foundations of his extensive acquaintance with languages, literatures, history and art upon which the fine edifice of his constructive work, both as educator and citizen, was to rest.

In the field of education and scholarship his record as a writer, inspiring teacher and lecturer is a lengthy one. From the publication of his first work, "Thomas Moore as Representative Celtic Poet," a "frontier subject" on the borderland of literature,

history and art, his interest has centered less in narrow philological criticism than in the interpretation of the fundamentals of national and international idealism as reflected in the history of civilization. His contributions in the narrower field of American idealism, whether in the sphere of religion, education, culture or life, have been numerous. In his specific field of Germanic Philology Dr. Blayney has won pronounced commendation. The editor of RUNDSCHAU ZWEIER WELTEN, Review of Two Worlds, stated editorially that he knew of "no full-blooded American scholar who has caught more completely what is best in the ideals and traditions of the German race or has attempted more successfully to interpret them to us." Dr. Blayney's studies of social forces as reflected in literature and art, whether they deal with American or foreign problems, bear the profound imprint of a mind inspired by the loftiest forms of spiritual idealism. The versatility of his pen is realized when we recall that articles have appeared frequently, not merely in the educational press, but in magazines differing as widely in character and scope as the North American Review, the Review of Reviews, the National Geographic Magazine, etc. His writings have been frequently quoted and reprinted in other magazines of this country and Europe.

But this Texas educator is not a writer merely. His influence as a speaker has been scarcely less wide. He has appeared again and again before a great variety of important organizations, civic and national, in all parts of the country. Last Fourth of July he delivered the Independence Day address at New Orleans. He has been invited to deliver a long series of addresses in the North during 1923.

Frank sincerity is one of the fine characteristics of Dr. Blayney's mind and heart. There is never any question upon which side of an issue he is to be found. He always has the courage of his convictions. The factor of self-interest or of personal advantage seems never to enter into his calculations. Thus we find him one of the first men in Texas to recognize immediately the full significance and danger of the growing spirit of intolerance and of appeal to mob-law in their varied forms. He saw at once the futility of the theory of those who preferred the easier and safer way of "not fanning the flames by opposition." Dr. Blayney replied to those who would follow this convenient line of least resistance that "In the body politic, as in the physical body, when a malignant disease exists it should be brought to the surface." He was, therefore, among the first in the South to attack on the platform the fundamentally un-American doctrines of those who would question the patriotic sincerity of an American citizen because of his or her religious faith, declaring that, "Every attempt, direct or indirect, to foment religious intolerance and hatred, every usurpation of the functions of constituted authority, is un-American, unpatriotic, and a blot upon the American flag." The spirit of the hour that would have us forget the noble ideals upon which our nation was founded has been a source of profound sorrow to one who, like Dr. Blayney, hoped and believed that, as a result of "America's brotherhood in arms," a new and fine era of civic peace and constructive effort had dawned for a united American citizenship.

Of no man can it be more justly said that "he has hitched his chariot to a star." And yet he has never permitted himself to be borne away from realities into the "nebulosities of cloudland." Through vision and sanity he has always been able to keep his feet solidly upon the ground, however far his hopes and dreams might carry him. This **practical** undercurrent of his temperament has been a strong contributing factor to his influence and reputation not merely as an educator and speaker, but as a citizen as well. We need only call to mind in the city of Houston alone, among other practical results of his foresight and civic service, the fine University Club, the splendid site for the Art Museum and the realization of a City Planning Commission, all of which are largely due to his vision, resourcefulness, enthusiasm, tact and perseverance; while in the domain of national policies his practical far-sight has been of no small influence; especially his speeches and articles

upon his return from the Far-East in protest against the Clark Amendment, which Dr. Blayney believed would have given independence to the Philippines before the inhabitants were prepared to assume the responsibility. The reports of the Wood Commission have confirmed Dr. Blayney's views.

To this fortunate intermingling of the practical and the ideal in his character is due his influence among students both within and without the lecture halls. He has been invited repeatedly by the student organizations to sit upon arbitration, or advisory, committees to assist in solving the problems of the student societies or of the student body. Busy scholar though he be, his latchstring hangs ever on the outside for the student on the lower and more difficult rounds of the long and steep ladder of education. Though Dr. Blayney maintains high standards of college work for his students, he is nevertheless generous of his time and assistance to those who, in spite of honest efforts, find difficulty with their work. His attitude in this respect is highly commendable when he says, "The university professor in a democracy has a twofold responsibility—that to the University and that to the State. As a professor, he must maintain proper standards for his students; as a citizen, he owes it to his country to give as much of his time as he can reasonably afford, outside of the lecture hall, to future citizens of the United States who otherwise might be deprived of a college degree."

From the beginning of his career as an educator to the present, we find him advocating the spiritual against the material, a liberal against a narrowly specialized and materialistic type of academic instruction. "We must not value scholarship less," he says, "but liberal training more; for, appearances to the contrary notwithstanding, there can never be scholarship in the truest sense unless it be built upon the broad and secure foundation of liberal training. Real scholarship implies breadth of vision and poise of mind. The educator who knows little or nothing beyond the frontiers of his narrow specialty is only a 'specialist.' He has no more rightful claim to the high title of scholar than the skilled plumber or carpenter to the title of 'architect.'"

PROFESSOR BLAYNEY, with admirable clearness and insistence, has always advocated a catholicity of instruction in the academic course—a more practical and efficient, a more spiritual and vitalizing coordination of the various college disciplines for the realization of a broader and higher culture in which religion must always, either directly or indirectly, have a place in the interest of saner vision and finer nationalism. Long before Moulton and Gentile expressed a similar view, we find Dr. Blayney saying, "The majority of students leave our colleges with but little idea of the interrelationship of the various disciplines into which they have dipped. * * * As well try to make cake by placing flour, sugar, butter and eggs into separate boxes and then stirring the boxes together, as to expect to produce a cultured product out of a brain in which the various disciplines of the course rattle around as distinct, not to say, hazy entities." Dr. Blayney regards a chair of literature not as a mere cathedra for the presentation of the dry materia of philology and history but as an ever-busy refinery of the great facts and ideas of the past—an ever-living source of inspiration for the present and an ever-flaming 'mene tekel upharsin' against many errors of the future. Dr. Blayney is an advocate of a final college course dealing with the great periods and movements in literature, history and art which, like the "History of Civilization," would serve, he says, "to gather into a related whole the many dropped threads of previous courses. Such a senior course would be no universal panacea for the necessary shortcomings of the curriculum; it would, however, afford the opportunity and the incenttive for the cultivation of those qualities of the human mind that make life so rich, so diverse, so poetical."

In his exposition of literary or historical subjects, he keeps the idealities of the past constantly linked with the realities of the present and with the possibilities of the future. "The man who lives almost exclusively in the past," he declares, "or allows it to warp his appreciation of the big facts of the present, has small understanding for the real meaning of life. Those of us, on the other hand, who are so absorbed in the commercial, industrial and professional life of today that we lose the vision and the inner meaning of the past, have just as little appreciation of the great verities of life." It is this happy faculty of co-ordinating, vitalizing and spiritualizing the facts and movements of the past and present that has won for Dr. Blayney the gratitude of those students who have been so fortunate as to come under his instruction.

But the activities of this Rice professor have not lain completely within the domain of education. He has had no little experience and has rendered important service in duties of more or less diplomatic nature. It is not generally known that he began his public career in the United States Consular Service in Germany. In 1914 he was selected from among the university professors of the United States by the American committee representing the Albert Kahn Foundation of Paris, France, as one of two American professors to visit the Orient and report upon the life and ideals of India, China and Japan. Upon this mission he spent fifteen months, meeting the leading rulers and statesmen of the Far-East. This broad training in the field of international politics and diplomacy led to important assignments received during and after the Great War when serving overseas. Notable among these appointments was one on a mission to Albania, Serbia and Greece and, later, one as chief of a military mission to study the economic and political situation in the larger German cities, where every honor was shown him as personal representative of the American Peace Commissioners.

No account of his high contributions to education and to civic righteousness, together with his important services in the more or less diplomatic field, would be complete, however, without mention of his no less distinguished service to Texas and the Nation as an officer in the late war. Immediately upon the declaration of war by the United States, Dr. Blayney volunteered. Completing special courses at First Officers Training Camp at Leon Springs, Texas, the War College, Washington, and at the Army General Staff College at Langres, France, he served with the American, British and French forces in three major campaigns, finishing the war as Lieutenant-Colonel of Infantry with wound chevron and eight decorations, among them being four for conduct in action, including the Cross of the Legion of Honor and two citations for the Distinguished Service Medal. Colonel Blayney's colleagues of the educational profession are proud of the credit he has reflected upon the university chairs of America by his distinguished record on the field of battle.

The writer believes that he speaks for thousands of teachers and citizens of Texas when, in congratulating Professor Blayney upon the auspicious completion of a decade of high service to this State, he expresses to this distinguished Texas educator their profound gratitude for his unselfish efforts in their behalf in the field of education, on the field of battle, and in the no less difficult field of human and civic rights.

To the widely known interpreter of higher American idealism, to the outspoken defender of the ideals of religious tolerance, to the earnest advocate of Christian scholarship, to the indefatigable representative of the spirit of high service in education and in citizenship, to Professor Lindsey Blayney of Rice Institute—scholar, citizen, soldier and patriot—these lines are respectfully dedicated.

A Self-supporting College

ANTIOCH COLLEGE, located at Yellow Springs, near Dayton, Ohio, is one of the old colleges of the country, having been founded in 1853 by that distinguished educator, Horace Mann. It has had an honorable career along conventional lines, but under new management in the last two years it has struck out into a new field, with what Dr. Charles W. Eliot has called "the most interesting enterprise in education now going on in our country."

The new management at Antioch is headed by a business man who has made a distinguished success of his career, Mr. Arthur E. Morgan, widely known as engineer of several of the largest flood control projects in this country, such as the Miami Conservancy Project in Ohio. He has reorganized the board of trustees, the faculty, curriculum and policies of the institution, with the result that he has introduced a pronounced innovation in educational training.

The interest that Mr. Morgan has succeeded in arousing by his plans is indicated by the list of men who have accepted membership on his board of trustees. Among them are:

Edwin F. Gay, editor of the New York Evening Post, formerly head of the Harvard Graduate School of Business; F. A. Vanderlip, New York; Jerome D. Greene of Lee, Higginson & Co., an overseer of Harvard; Henry S. Dennison, president of the Dennison Manufacturing Company, Framingham, Mass.; Ellery Sedgwick, editor of the Atlantic Monthly; William Mayo, Detroit, chief engineer of the Ford industries; C. F. Kettering, Dayton, chief engineer of the General Motors Company; Gordon S. Rentzler, Hamilton, manufacturer; George M. Verity, Middletown, Ohio, president of the American Rolling Mills Company; F. C. Caldwell, head of the department of electrical engineering, Ohio State University, and other well-known Ohio men.

In the course of his professional work Mr. Morgan has employed about 2,000 college graduates, and for twenty years has observed how college training has failed or succeeded in preparing them for life. He believes that the programs of both our liberal colleges and our technical schools give an incomplete training for modern life in the complex economic and social system of today.

Work Combined With Study

The fundamental aim of the Antioch Plan is a well-proportioned training, to include the development of all the qualities which make for well-rounded personality and effective living. In a six-year program, required cultural studies covering a broad range are combined with courses in the technique of administration in industrial, commercial and professional fields. The students spend half of their time in such study, and half in paid employment in appropriate occupa-

HOUSTON ART LEAGUE SECURES BEAUTIFUL SITE FOR BUILDING ON THE MAIN STREET BOULEVARD

Chronicle - August 21 - 1916

The Houston Art League has acquired a site for its long contemplated home.

The property was deeded to the Art League by the Hermann estate trustees Thursday. It consists of two and three-fourths acres situated on the west side of the Main Street Boulevard, directly opposite the entrance to Hermann Park. It is at intersection of Montrose and Main.

Of the acreage secured the Hermann estate donated one and three-quarters acres and the league purchased the remainder of the land for $3300. This latter was also a donation, being bought for the league by one of Houston's public spirited citizens, who has carefully concealed his identity in connection with the transaction.

Jules Settegast and other trustees of the Hermann estate have assisted the Art League in every way in their power to have the transaction completed.

Members and directors of the Art League are very happy over the final completion of their plans to secure a site for their proposed new home.

The site purchased is to be beautified and made into a pretty little park and resting place at once. During the coming year Art League directors contemplate an active campaign for the purpose of securing funds for a building.

Houston Art League.

The directors of the Houston Art league held their regular meeting at their room in the Scanlan building Tuesday afternoon at 4 o'clock.

The meeting was called to order promptly by the president, Mrs. Henry B. Fall.

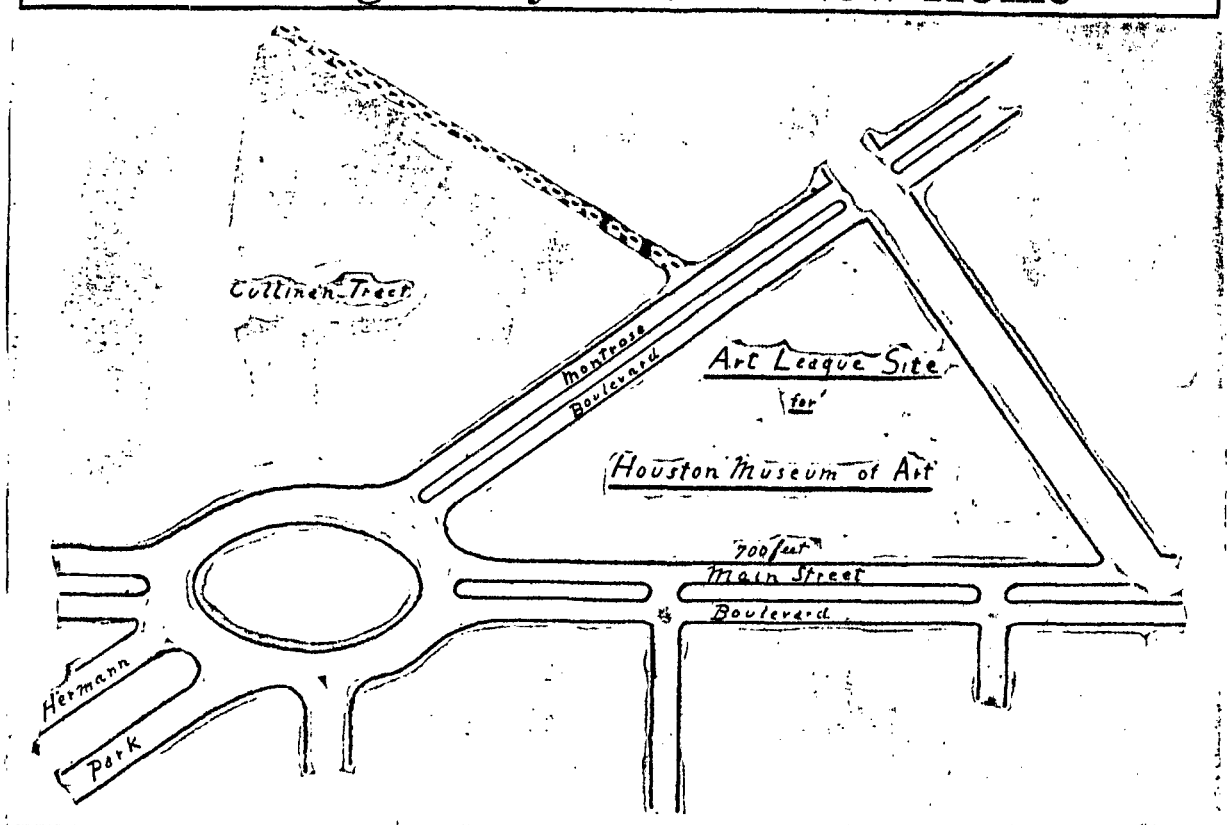
Various matters in regard to the Stoughton Holborn lectures were considered and these lectures were declared a success from every point of view.

Some very interesting plans in regard to attractions to be brought to Houston next year by the Art league were discussed.

The date for the dedicatory exercises was chosen and a committee appointed to complete plans for a program for the dedication of the museum site, which will occur April 12.

The meeting was one of unusual interest and the problems considered were very pertinent to the growth and usefulness of the league.

Art League Buys Site for New Home



HOUSTON ART MUSEUM WILL BE OPPOSITE HERMANN PARK

At a meeting in their club rooms in the Scanlan building yesterday Dr. Lindsey Blayney, president of the league, announced the filing of the deed to two and three-quarter acres of land at the intersection of Montrose boulevard and Main street boulevard at the circle. This real estate deal means that the Rice Institute, Hermann park and the future Houston Art museum will lie in practically one tract in the very heart of the great Houston of the future. The filing of the deed is the final act in the months and even years of negotiations that have been conducted by the Art league to secure for Houston an adequate and appropriate site for a museum of fine arts. The value of the tract has been variously estimated at from $15,000 to $24,000.

Asked for a statement in regard to the transfer, Dr. Blayney, chairman of the museum site committee, said: "The gift and purchase of parts of this triangle which puts the Art league in possession of the entire tract marks, to my mind, the most important transaction of the kind since the purchase of the Rice Institute tract by the trustees. Like it, this transfer will preserve for all time a noble site for an independent institution of highest idealistic aims.

MADE POSSIBLE TWO GREAT INSTITUTIONS.

"It seems to me a remarkable fact that two simple citizens of what has been till lately a frontier post of civilization, neither of whom had enjoyed the benefits of such institutions, should have rendered possible the placing of two institutions of highest idealitsic type almost within a stone's throw of each other. Furthermore, the sites of these two institutions will be forever linked together, by the broad green belt of Hermann park opposite. The latter will further join to the two former institutions the Hermann hospital, the third of the great trio of philanthropic foundations destined to minister to the mental, physical and spiritual welfare of Houston's citizenship.

"In a sense I feel that it is fortunate that Mr. Hermann wished to give only a part of the museum site, this being deemed adequate at that time. For it has given another farsighted and generous citizen of this city and his wife, whose names I am not permitted to publish, the opportunity to participate in the beginnings of this future museum by giving outright the balance of the money necessary. I wish it were possible for me to express to them publicly by name the gratitude of the Art league for their generosity. Furthermore, the fact that the funds for the construction of a building were not given affords to the citizens of Houston a splendid opportunity to place, by public subscription, an adequate, appropriate and lasting token of their gratitude to the generosity of the simple man who has made possible the great recreation park and charitable hospital.

As stated in The Chronicle yesterday, one of the most important transfers of real estate in the history of Houston and one that will have direct bearing upon the moral and material progress of the city has just been made public. The tract of land in the form of a triangle abutting upon the circle at the entrance of Hermann Park and at the intersection of Main Street and Montrose Boulevard, fronting over two city blocks on Main Street, has been formally deeded by the trustees of the George Hermann estate to the Houston Art League as a perpetual site for a museum of fine arts.

This transfer comes in part as the fulfillment of the wish of Mr. Hermann to make possible the establishment of an adequate art museum in Houston, and in part as the result of direct purchase of a part of the site—the latter made possible by the generosity of one of Houston's leading citizens whose name is withheld at his request.

The announcement of the successful completion of the negotiations for this splendid site was made at a meeting of the directors and members of the Art League at their new quarters in the Scanlan Building yesterday, by Dr. T. L. Blayney, chairman of the museum site committee, and president of the Art League.

Commenting upon this deal Dr. Blayney stated: "This is one of the happiest hours of my life, but before I say anything further let me express publicly my personal and profound appreciation to the other members of the committee, Mrs. Gentry Waldo and Mr. B. B. Gilmer, also to the generous citizen whose name is withheld by his request, and to the trustees of the Hermann estate, for their unstinted co-operation and great sacrifice of time and energy in the realization of this philanthropic undertaking.

"Especially to the interest and diplomatic ability of Mrs. Waldo, who first broached the subject to Mr. Hermann three years ago and who has worked ceaselessly upon the realization of this great object, does not only the Art League but the entire community owe a lasting debt of gratitude.

"I have this to say to the citizens of Houston: Our committee has realized its ambition of procuring, near the Rice Institute, facing Hermann Park, in one of the most attractive locations possible, a site which can scarcely be surpassed by any museum in the country. Its value has been variously estimated at from $15,000 to $24,000. On account of its unique situation, it will be one of the most valuable sites for a public institution in the city.

"We have done our part, and it is now up to the citizens of Houston to say whether they wish to place a museum of fine arts upon this site, which has been dedicated forever to this purpose. If other American cities of lesser size than Houston can secure funds for handsome museum buildings, I feel confident that Houston can and will do the same.

"As to the way of raising funds, possibly at first for only a unit of the future museum, there would seem to me two ways. First, the entire sum necessary might be given by any one or several wealthier citizens. Secondly, the subscription to be an entirely popular one, to which every schoolgirl or boy and every citizen, be he rich or poor, might contribute. Personally, I favor the latter course, as it is for the people and it is therefor appropriate that it be built by the people."

It is planned that the building here, as is the case elsewhere, shall serve not only as a museum but as a public school of art, and as a forum for lectures upon subjects of art. It is not to be a building for the leisure hours of traveled connoisseurs, but a building for all the people, including children.

The Art League will, in due time, turn to the citizens of Houston for their assistance in erecting a suitable building that will not only adequately represent the wealth, prosperity and idealism of Houston, but which might also be made a worthy monument expressive of the appreciation of the citizenship of Houston for the generosity of George Hermann, opposite whose great park the future museum will stand.

EVERYBODY EXPECTED TO CONTRIBUTE.

"I have not the slightest doubt but that when an active canvass for funds begins the citizens of Houston, old and young, rich and poor, will respond nobly. They will do it both on account of their feeling of gratitude to the man, and their sense of civic patriotism to the city. For by placing a handsome museum building upon this site they will make Houston another link in the growing chain of proud museum cities that is slowly but surely extending from sea to sea across our continent.

"The gratitude of the city is due especially to Mrs. Gentry Waldo, who, when the suggestion was made to her, first approached Mr. Hermann and secured his interest in the plan. From that day three years ago till the present happy moment she has given unselfishly of her time and talents to the object of preserving in the midst of ruthless and indiscriminate sale of properties, one appropriate site, before it would be too late, for a public institution of this character for Houston. The gratitude of the league and of the city is further due to B. B. Gilmer of the committee, who has given generously of his time and ability to the furthering of the negotiations. We are furthermore deeply indebted to J. J. Settegast Jr. and the other trustees of the Hermann estate for their forsight and consideration, without which the realization of our object would have been impossible."

It is understood to be the plan of the Art league to construct at an early date at least a first unit of the future building, in which public classes in art and lectures dealing with art topics can be held and the nucleus of future collections housed. A very strong board of directors is said to have been elected at the last meeting of the league and it is felt that the realization of this great work of the Art league is not far distant.

A

THE HOUSTON ART LEAGUE

Program of Exercises held on April twelfth nineteen seventeen in dedication of the site of its future Museum, at Main and Montrose Boulevards HOUSTON, TEXAS

THE CARGILL COMPANY
ART STATIONERS
HOUSTON

Copy of letter from Miss Roberta Lavender
Member of first board of Directors of the
Houston Public School Art League — 1900

Afternoon Program

Invocation	Dr. Henry Barnstein
Introductory Remarks	Mrs. Henry B. Fall
Response	Mayor Ben Campbell
Address	Dr. Stockton Axson
Song—America	By the Assembly
Benediction	Dr. Peter Gray Sears

Evening Program

Recital

Miss Katherine Ruth Heyman

I.

Chopin	Etude of the Sea (op. 25, No. 12)
Balfour Gardiner	Noél
Liszt	Sonata, B Minor

II.

Bach	Prelude and Fugue, C Minor
Rameau	Tambourin
Daquin	Le Coucou
Arensky	Two Experiments in Forgotten Rhythms (*a*) Péoñs (*b*) Logaoedics
Scriabin	Three Preludes in Original Modes (*a*) Vague et Mysterieux (*b*) Sauvage, Belliquex (*c*) Lent, Contemplatif, Sonata No. 8
Eric Satie	Air du Grand Prieur (From "Sonneries de la Rose Croix")
Groviez	Sarabande (Hunting Song)
Debussy	Prelude

Steinway Piano Used

Miss Roberta Lavender, a member of the first official Board of the Houston Art League and now an instructor in Latin in the University of Texas, sending congratulations upon the dedication, recalls the beginning of the League as follows:

1917

"I remember well the origin of the Houston Art League. A number of us had been to Boulder Colorado for the first session of the Chautuaqua in the summer of 1898. There we met Mrs. Sherwood and enjoyed her art lectures. Naturally we began to think about what we could do for Houston, and we dared to ask Mrs. Sherwood if she would come to Texas. I remember now how she smiled as she said, "Oh that would be lovely". We had on the Chautuaqua grounds that summer, an English painter who lived in Waco. He was old enough to have known Tennyson and Browning. This man, Cox I think was his name, was a painter of no mean ability and through his efforts we were able to reach a few who were interested in other cities, and so in the spring of 1899 Mrs.Sherwood made her first visit ot Texas.

It was largely through the influence and through the work of Mrs. Cherry that the League was launched in Houston. We were all glad to have a share in this beginning. I imagine few of us foresaw its future. I congratulate the present members of the League upon their achievements. To be able to turn aside in these days of strife , and dedicate the site for an Art Museum takes faith and courage. My hope is that peace - an honorable peace - may soon come and that you may have a building worthy of the city and worthy of its treasures."

The Houston Art League
cordially invites you to bring your friends
to the
Dedication of the Site of its Museum
Main and Montrose Boulevards
at five o'clock in the afternoon of
Thursday the twelfth of April
One thousand nine hundred and seventeen

The League also requests the pleasure of your company
and that of your friends
at eight o'clock in the evening
of the same day
at an Informal Reception and Musicale
to be given at the Rice Hotel
in honor of
Miss Katherine Ruth Heyman
Mrs. Robert S. Lovett *Mrs. Henry B. Fall*
and
Mr. and Mrs. Joseph S. Cullinan

DISTINGUISHED PIANIST TO TAKE PART IN DEDICATORY EXERCISES.

The Musicale with which The Houston Art League will close their dedicatory exercises on the evening of April 12th. is of special interest to music lovers, for Katherine Ruth Heyman is known as"a rare artist, and a woman of distinction."

The New York Herald says," She proved to be a complete mistress of her instrument, bringing out all its capabilities."

The Irish Times speaks of her as one of the most remarkable pianists of the day.

The Sheffield Telegraph says," America has sent us many admirable pianists and violinists, but none quite so convincing of high rank as Katherine Heyman".

Papers in Berlin, Venice, and London speak of the,"Marked individuality", "Singular Brilliancy", Technically perfect", "Temperamental interpretation", of this talented young pianist.

SPECIAL PARAGRAPH.

In founding a Museum of Art, Houston is adding a much-needed feature to her excellent system of public education. Never have I seen a truer picture of democracy than one Sunday afternoon in the beautiful Minneapolis Art Museum founded in ideal fashion by the combined effort of men and women. The visitors represented every phase of city life; each received his blessing; each contributed by his presence and spirit to the common good; each thoughtful observer went forth a better and a happier work-man,- it mattered not what his station. I congratulate Houston on this forward step.

Mrs. Percy V. Pennybacker.

Dallas Art Association
Dallas, Texas
801 Brazos St.
March 25 - 1917

My dear Mrs. Shearhart:
For the Art-Lovers the Art League
My dear Mrs. Shearhart,
I wish to congratulate
you on your and all concerned that
the opening of the Art Gallery
the Museum exists.
Every thing who are
interested in the Museum in such
beautiful and who have worked
and hard to create
such a beautiful environment in Houston

THE ATTENTION OF FRIENDS OUT OF THE CITY.

Dr.William James Battle, Dean of the University of Texas, and a patron of art, who is well known in Houston,writes: "A great future to the Houston Art Museum!"

Mrs. Ethel Drought of San Antonio Art League, has written expressing most appreciative interest in the plans for dedicating an art museum here.

Mrs. R.H.Baker of Austin sends a wish to visit Houston and see the Museum a reality.

Stella H. Shearhart

of the establishment of public art-galleries and museums, can appreciate what this step means for Houston.

What advantages of education and refinement, and the corresponding ethical and moral advance for all those who use the means for culture provided by the art-associations that have grown up all over Texas in the last fifteen years.

The work of course is only commenced, but by cooperation and study the way will open, and our work will live in the better men and women of the future.

I am still the President of the Dallas Art-Association, having recently been re-elected for the eighth time. It is just possible that I may be able to attend the ceremony of your dedication. Please let me know your plans as soon as possible.

Yours most sincerely
Sallie G. Meyer

Mrs George K Meyer
Pres. Dallas Art-Assn.

IMPRESSIVE CEREMONIAL IS PLANNED FOR DEDICATION OF ART MUSEUM SITE APRIL 12TH 1917

On the afternoon of April 12 at 5 o'clock, the site for the Houston Museum of Art will be dedicated.

The site for the museum is a singularly beautiful plot of ground at the intersection of Main and Montrose boulevards, fronting Main Street.

Part of the ground comes from the Hermann bequest and part of it is a gift from one of Houston's most generous citizens.

The dedicatory exercises will be held on the grounds, if the weather permits; otherwise the dedication will take place in a suitable hall.

Announcing the dedicatory exercises, an official of the league says:

The dedication of a site for an art museum is an event in the life of Houston, marking a milestone in the progress of the city as well as in the development of the Art League.

Houston is the first city in Texas to dedicate ground for an art museum, and it is said to be one of the most fortunate cities in America in the location of its grounds for the purpose.

Houston's art museum is to be so placed that it will never be encroached upon by undesirable buildings. A more suitable "Home for the Muses" could not be desired than the one which is to be set apart in the exercises which the Houston Art League will hold on the afternoon of April 12.

The following lines were written on reading old records of the Houston Art League: Stella H. Shurtleff

Sheaf by sheaf, the years now past we glean,
And from each leaf by aid of dreams contrive
Forgotten faith and struggles to revive
Until before our eyes the earlier scene
Comes back again—we catch their voice and mien.
Those men and women, who first chose to strive
The joy of beauty here to keep alive,
Whisper to us their faith, brave and serene.

So, we, who now have to come to bear our part
In this procession moving up the slope
To where abides the great magician, Art,
Whose golden wand gives life a nobler scope,
March on with more of music in our heart;
Fresh courage kindled by their torch of hope.

—S. H. S.
Stella Hope Shurtleff

THE HOUSTON CHRONICLE SUNDAY, APRIL 1, 1917

Houston Art League in Retrospect

By MRS. GENTRY WALDO

In 1900 the Houston Public School Art League was inaugurated. The immediate need of its being was discovered in the lack throughout our city schools of any pictures or art objects that might lend to the cultural environment of the children. Mrs. D. B. Cherry inspired by the success of a like organization in Denver, Colo., with which she was identified and aided by the active service of Mrs. Jean Sherwood, art lecturer of Chicago, aroused the necessary interest among a few women in Houston. Together they went to work with money, that came none too fast. Pictures, good reproductions of the best masterpieces, were purchased, and hung in the halls and class rooms of the Houston schools. Many schools have now full sets—a set comprising 33 pictures. This splendid work, continued despite hardships until today a collection of pictures belongs to the league totaling in value $22,000.

As Houston grew commercially and added yearly to her population it became apparent to the Art League directory that in view of all the league had done there was not the art interest, or esponse, in Houston at large in any way commensurate with the effort made by the league. In fact there was a [illegible] somewhere in the organizational plan and procedure of the league's effort. Upon earnest investigation and after wide inquiry among those whose opinion would be impersonal, it was discovered that the purpose of the league was too limited. If to purchase and hang pictures was the ultimate and only aim, then the league was working in a circle. And the growing Houston with her conscience wakening to new chances of civic beauty would have no place for such an art league. To include the schools and place itself at the service of the community at large, the organization resolved to be broader; to be bigger, to be more democratic, to be in truth an art league. And save surface indication of such a will, when the words, "Public School" were erased, and all was included in the title, "The Houston Art League."

It was discovered too, as is true in all movements where merely giving is the object, that possibly too much had been given. Fewer pictures more generally appreciated; fewer pictures more rarely seen, and when seen would be better. Would this not make the pictures more like visitors among children and not a matter of course? Would the art objects, hanging as they do, day in and day out from year to year become school furniture, on a parity with desks and blackboards? And would not the minds of the children reflect more creditably the good from the study of the pictures, if their beauty was purposely disclosed instead, familiarized by a recently hung picture.

Here is a question that unlike many problems, will eventually answer itself. Enough to say that the league in its present attitude to its original purpose is not one of change, (if by change one implies abandonment) but is rather a readoption of its purpose with moderation in giving heretofore undefined. This moderation follows logically upon the widening, inclusive interests of the league as a community organization fostering in thought, if not in objective service, a fine arts spirit for Houston.

This is just what has kept the Art League alive for 17 years—a strong faith—that some day the Art League would be supported by the citizens of Houston, when, commercially satisfied, they turned to things worth while and said with understanding, "Man can not live by bread alone." The material assets of the league subordinate themselves before the victory of such a faith. The casual observer may ask, "what is the membership of the league?" But the citizen, who hungers aright for its success, asks, "Who understands?" Who wants our citizenship, as a whole to have a design, each one related according to his mete; each one giving according to his time and intelligence; each one lending his best to perfect a whole. Then may we say of Houston, the city, "It is a place where men live a common life for a noble end." Again the purpose of the league must not be measured by material gain. Folly to count its success when we are working for a victory! "And does the road lead up hill all the way? Yes, to the very end." And through this hardship in the work [redacted] for art's sake is disclosed the essential element in service—sacrifice. The retrospect ended, let us not grieve for what we have missed.

"Grief is ashes and dust, cast on the winds that play.
Over infinite toss of tides,
Who shall gather it up, lost in the sparkling spray?
Only beauty abides."

DEDICATION ART MUSEUM SITE IS WELL ATTENDED

500 Persons Attend Exercises Which Mark the Launching of New Home of League.

Yesterday afternoon another impressive ceremony was held which marked another step in rapid stride Houston is making toward becoming a center where art and music are appreciated and understood. This was the occasion of the dedication of the plot of ground at Main and Montrose Boulevard as the site for an art gallery which will some day contain the lofty dreams and conceptions of master workers as executed with the chisel and brush.

The dedication perpetuates the gift of the late George H. Hermann.

It is estimated that at least 500 art lovers and members of the Houston Art League took part in the dedication ceremony. The stone tablet inscribed: "Here on April 12, 1917, the Houston Art League held a public meeting and dedicated this plot of ground as the site for its future museum."

Dr. Henry Barnstein in an invocation stressed the great need, "during the present chaotic state of the world," of "holding fast to our hard won ideals of the beautiful."

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Gives History of League.

Mrs. Henry B. Fall, in introducing the principal speaker, Dr. Stockton Axson of Rice Institute, thanked every friend of the cause whose efforts had assisted so much in bringing about the results achieved by the league. The speaker then gave a brief, but graphic history of what the league has done since its organization and expressed the hope that the day would not be far distant when a magnificent art gallery should rear its minarets skyward from the site just dedicated.

Doctor Axson's address was filled with high hope for the future of the movement begun by the league back in the days when it was known as the Houston Public Schools Art League and his discussion of the divine and ennobling influence which art, in all its forms of expression, has upon the soul was beautiful in its expression and cordially received by the audience.

Telegrams of congratulation were read from many prominent persons throughout the nation, among others being messages from Mrs. Lavina A. Lovett in New York, Mayor Ben Campbell, who was to have been present but who was absent on the trade trip., Lorado Taft, the Chicago sculptor, and Mrs. Joseph Dibrell of Austin.

The following persons were then announced as having been made honorary life members of the league: Mrs. Lavinia Abercrombie, Mrs. Jean Sherwood, H. Baldwin Rice, Ralph Adams Cram, Ben Cempbell, Edwin B. Parker, George E. Kessler, Joseph E. Cullinan, Mrs. Joseph E. Cullinan, Miss Laura Shepard Kirkland, James W. Lockett, John S. Stewart, Joseph Julius Settegast, Jr., Thomas J. Ewing, Jr.

Dr. Peter Gray Sears ended the ceremony with a brief benediction.

Reception and Musicale at Rice.

The importance of the date marking the dedication of the Art League museum site, including the gift of the late George H. Hermann, was given farther recognition last evening by a reception and musicale planned in honor of Miss Katherine Ruth Heyman, pianiste; Mrs. Robert Scott Lovett of New York City, first president of the league; Mrs. Henry B. Fall, present president, and Mr. and Mrs. Joseph S. Cullinan.

The reception suite was specially beautified for the occasion, foliage plants in clustered arrangement on every side accentuating the beauty of the blossoms. Clusters of Marguerites in drawing and reception rooms were effective against the fern foliage.

Mrs. Lovett, an honor guest, was unable to be present, but had wired her interest in the occasion and in the league's welfare.

In the corridors the nucleus of the art collection which the league hopes to house in its own home upon the site dedicated yesterday was to be seen with additional pictures which, after being exhibited in Houston under the auspices of the league, became the property of Houstonians and were loaned for the occasion. In addition there was a fine Raphael reproduction loaned by Miss Lennie Latham, the corridor forming an improvised studio. Officers and directors of the league received the guests from 8 to 9, at which hour adjournment was made to the ballroom, where Miss Heyman was heard in recital. Here foliage plants and lovely Russell and Sunburst roses found generous placing, the stage showing effective and artistic grouping of the plants and blossoms.

Of Miss Heyman's program, Horace Clark writes:

The program given by Katherine Ruth Heyman for the Art League reception last evening at the Rice was a notable one. It was the most daring of anything in the way of piano music that has before been presented to a Houston audience. It took courage to do it—a courage born of a conviction that is blind and deaf to all save a belief in the truth of which it speaks.

Any one bidding for popular acclaim would not have done it. It was a program made up almost exclusively of the music of the future. Aside from a little Bach, Daquin and Rameau there was nothing in it back of Liszt and Chopin, and the two examples of these were so modern in trend that they seemed prophetic of the music that is termed futuristic.

In a short talk upon this music Miss Heyman said that it stands for two things, freedom and originality. For the first in that conventional rules and laws should not hamper its speech; for the second in that music in its fundamental essence was generative, not imitative. One has but to look back over the music of the past to see that imitation is its dominant note. Miss Heyman is a player of marked personality and power. It is impossible to listen to her without feeling a certain greatness of mind, a certain mystic and lofty idealism. She does not, in thought or imagination, belong to the West, but rather to the Orient. This is why she is so "en rapport" with this new music. She has exceptional interpretative powers and she gives the impression of re-creating the music she plays, so thoroughly has she absorbed it. Her technic is adequate, but it is a kind that possibly will not appeal to everyone. It can not be aligned with the methods of the old school. It gives the impression of saying something rather than doing something and in this it has a wide range, both tonally and dynamically.

It is not too much to say that the program was a pretty heavy dose for any audience, but whatever may have been the impression of the individuals who listened, it was certain that all felt they were in the presence of an artist, unusual in our concert halls. Such playing, such thought as this deserves much more than a brief review in a newspaper article. It is worthy of the best thought one can muster up to give the reader anything like a correct idea of its significance.

SCROLL TO BEAR NAMES OF ALL WHO AID MUSEUM

Parchment Will Be at Library Monday; Gifts Will Be Received

When the cornerstone for the Art museum is laid on April 12, a scroll will be placed within the marker which stands on the museum site and on this scroll will be written the names of persons who helped to build the museum. The concrete marker was placed on the building site in 1917 when the property was dedicated to the Houston Art league. This marker will form a part of the museum building and will stand next to the cornerstone. Similar pillars will be erected at the opposite end of the building.

The parchment scroll comes in sections so that it may be easily handled in getting the signatures of those whose names are to be enclosed in the marker when the cornerstone is laid. The parchment is of indestructible material and the names will be written in everlasting ink.

In order that any person in Houston wishing to have a part in the building of the museum may have the opportunity to contribute and add his or her name to the scroll, the scroll will be displayed at the Carnegie branch, Houston Public Library, beginning Monday and remaining on display until April 12. A committee of Houston Art league members will have charge of the scroll, receive contributions and provide the means for contributors signing their names in the eternal ink. Both children and grown people may contribute and sign the scroll, and it will be kept in the library from 10 a. m. to 6 p. m. daily.

"The building of an art museum in Houston is a forward looking movement for the city of Houston," says the Art league in a statement issued Saturday. "We wish the people of Houston to feel that this is their museum, sponsored by the Art league, it is true, but designed to give pleasure and educational opportunity to every man, women and child in the city."

April — 1917

CHRONICLE

PROGRAM READY DEDICATION ART MUSEUM SITE

Afternoon Exercises Will Be Held in Open Air, With Evening Function at the Rice.

Every arrangement has been completed for the exercises that will be held incident to the dedication of the site of the Houston Art Museum Thursday afternoon and evening.

The afternoon exercises will be held on the site at the intersection of Main and Montrose boulevards at 5 o'clock and in order that the program may begin promptly and proceed without interruption those attending are urged by the committee to assemble at 4:30. The afternoon program follows:

Invocation—Dr. Henry Barnstein.
Introductory remarks—Mrs. Henry B. Fall.
Response—Mayor Ben Campbell.
Address—Dr. Stockton Axson.
Song—"America"—By the assembly.
Benediction—Dr. Peter Gray Sears.

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Reception and Musical.

In the evening the program will take the form of an informal reception and musical given by the officers and directors of the Art League in the ballroom of the Rice Hotel. The reception will begin promptly at 8 o'clock and at 9 o'clock the following program will be given by Miss Katherine Ruth Heyman:

Part I—
Etude of the Sea, Op. 25, No. 12...Chopin
Noel .....Balfour Gardiner
Sonata, B Minor .....Liszt
Part II—
Prelude and Fugue, C Minor.....Bach
Tambourin .....Rameau
La Coucou .....Daquin
Two Experiments in Forgotten Rhythms ..... Arensky
a—Peons.
b—Logaoedies.
Three Preludes in Original Modes..... ..... Scriabin
a—Vague et Mysterieux.
b—Sauvage, Belliqueux.
c—Lent, Contemplatif.
Air du Grand Prieur, from Sonneries de la Rose Croix .....Eric Satie
Hunting Song—Sarabande .....Grovlez
Prelude ..... Debussy

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Minutes of First Meeting.

Of large historical interest at the present time, and indicating the extent to which the Art League has grown in recent years are the following minutes of the meeting of the league as they were read March 18, 1901:

Many who are here today may recall the third Saturday in March one year ago, the seventeenth day of that month, when we assembled at the residence of Mrs. R. S. Lovett to hear a little talk from Mrs. Jean Sherwood of Chicago.

Before she had finished her message to us, the 47 listeners had become enthusiastic over the idea of placing works of art in public schools of Houston.

The earnestness of purpose of the 47 who were present was demonstrated in the motion that was made and carried that Houston have an Art League, followed by the election of six officers and the appointment of a committee on constitution.

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WAR WILL NOT HALT ART LEAGUE'S WORK

June 10 Post 1917

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The Art league enters upon a new year of work fully conscious of the stern demands of the war and of the readjustments that must take place. So the Houston Art league begins one of the most difficult yet interesting years in its existence with a clear perception of those immediate demands which must precede but not exclude the demand for permanent beauty and the work which must go on uninterrupted if we are ever to have a city that is beautiful in inner spirit and in outward form.

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President's day committee—Mrs. Joseph Mullen, chairman; Mrs. John W. Parker, Miss Kate Scanlan, Mrs. A. C. Ford, Mrs. John C. Tidden, Mrs. Gentry Waldo, Mrs. Cleveland Sewall, Mrs. D. B. Cherry, Miss Stella Shurtleff.

Public press committee—Miss Stella Shurtleff, chairman; Mrs. Cleveland Sewall, Dr. Henry Barnstein, Dr. T. Lindsey Blayney.

Art league grounds committee—Herbert Godwin, chairman; Mrs. James A. Baker, T. Lindsey Blayney, J. Edward Boyles.

Pedestal committee—Mrs. Robert W. Knox, chairman; B. B. Gilmer, Mrs. Cleveland Sewall.

Committee on historical value—Mrs. Edgar O. Lovett, chairman; Mrs. George A. Volck, Mrs. Robert W. Knox, Mrs. James W. Lockett, Mrs. Joseph B. Bowles, Mrs. John C. Tidden, Miss Stella Shurtleff, Dr. H. L. Guerard, Dr. Henry Barnstein.

Committee on arrangements for Art league day celebration April 12, 1918—To be appointed.

Extension committee—Mrs. Henry B. Fall, chairman.

Building committee—Mrs. Gentry Waldo, J. J. Settegast, E. B. Parker.

Houston Art League
OFFERS
SERIES OF THREE LECTUR
BY
I. B. STOUGHTON HOLBORN, M. A., F. R. C
Extension Lecturer for Oxford, Cambridge and London Universities
Wednesday, 28 February, 1917—4:00 P. M.
Thursday, 1 March, 1917—8:15 P. M.
Friday, 2 March, 1917—8:15 P. M.
CENTRAL CHRISTIAN CHURCH—Main & B
Single Lecture—$1.00
Series— . . $2.00

"I HAVE HEARD

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Post 7 1918

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April — 1917
CHRONICLE

PROGRAM READY DEDICATION ART MUSEUM SITE

Afternoon Exercises Will Be Held in Open Air, With Evening Function at the Rice.

Every arrangement has been completed for the exercises that will be held incident to the dedication of the site of the Houston Art Museum Thursday afternoon and evening.

The afternoon exercises will be held on the site at the intersection of Main and Montrose boulevards at 5 o'clock and in order that the program may begin promptly and proceed without interruption those attending are urged by the committee to assemble at 4:30. The afternoon program follows:

Invocation—Dr. Henry Barnstein.
Introductory remarks—Mrs. Henry B. Fall.
Response—Mayor Ben Campbell.
Address—Dr. Stockton Axson.
Song—"America"—By the assembly.
Benediction—Dr. Peter Gray Sears.

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Reception and Musical.

In the evening the program will take the form of an informal reception and musical given by the officers and directors of the Art League in the ballroom of the Rice Hotel. The reception will begin promptly at 8 o'clock and at 9 o'clock the following program will be given by Miss Katherine Ruth Heyman:

Part I—
Etude of the Sea, Op. 25, No. 12...Chopin
Noel .....Balfour Gardiner
Sonata, B Minor .....Liszt
Part II—
Prelude and Fugue, C Minor.....Bach
Tambourin .....Rameau
Le Coucou .....Daquin
Two Experiments in Forgotten Rhythms ..... Arensky
a—Peons.
b—Logroedica.
Three Preludes in Original Modes..... ..... Scriabin
a—Vague et Mysterieux.
b—Sauvage, Belliqueux.
c—Lent, Contemplatif.
Air du Grand Prieur, from Sonneries de la Rose Croix .....Eric Satie
Hunting Songs—Sarabande .....Grovlez
Prelude ..... Debussy

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Minutes of First Meeting.

Of large historical interest at the present time, and indicating the extent to which the Art League has grown in recent years are the following minutes of the meeting of the league as they were read March 18, 1901:

Many who are here today may recall the third Saturday in March one year ago, the seventeenth day of that month, when we assembled at the residence of Mrs. R. S. Lovett to hear a little talk from Mrs. Jean Sherwood of Chicago.

Before she had finished her message to us, the 47 listeners had become enthusiastic over the idea of placing works of art in public schools of Houston.

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Katherine Ruth H
Pianist
IN
A Musical Conce
April 12, 1917
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Dedication of Art Museum Site Marks Dawn of New Day in City

Municipality and Members of Art League Have Linked Hands in Making of Houston a Place Which "Rests the Eye and Feeds the Intellect."

The following interesting detailed account of the exercises attendant upon the formal dedication of the site for the Houston Art Museum, the reception Thursday evening tendered by the officers and directors of the Houston Art League and many interesting facts concerning the history and development of the league have been furnished The Chronicle by a representative of the league. Stella Shortleff

The dedicatory exercises held by the Houston Art League on its grounds at the intersection of Main and Montrose boulevards Thursday afternoon, April 12, at 5 o'clock, were marked by a simplicity worthy of such an occasion.

The platform built on the west corner of the site was occupied by those who took part in the program and by former presidents and members of the first official directorate of the league.

Guests were ushered to seats placed on the boulevard, the following young men, members of the Architectural Society of Rice Institute, acting as ushers:

Lewis J. Woodruff, Rollin M. Rolfe, F. T. Fendley, C. M. Sanford, L. Y. White, W. P. Clyce, Leonard Gabert, L. A. Hodges, V. W. Whitfield, T. B. Pattillo, T. M. Keiller, Jay Alexander, L. H. Gripon.

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Sons of Members Serve.

Programs were distributed by the following high school boys and by the sons of families who have been members of the directorate of the Art League:

Louis Ehrenfeld, Kenner Hertford, Byron Mitchell, Wallace Red, Frank Secor, Howell Williams, Edwin B. Parker, James A. Baker, Jr., Robert Bowles, Tilford Jones, Craig Cullinan, Ward Ford, Joseph Mullen, Jr., Henry Malcolm Lovett, James L. Autry, Jr., Henry Aves, Edgar Blayney, Dudley Sharp, George C. Gaines, Jr., ~~Henry McLovett~~, Vernon Nehaus, Albert Richardson, Arthur Vandervoort, Alfred Neal Dargan, Walter Brown Baker, W. Bartlett Chew, Jr., Richard Tallaferro, John Cullinan, William Wilson, Sam Ford, Chilton Waldo, Landes Knox, William M. Abbey, Jr., Mack Blayney, Frank Vaughan, Sterling Myer, Jr.

The afternoon had the beauty and freshness that follows a night of April rain, and the clear sky and green, open ground suggested a mood quite consonant with this hour, when, like a pioneer in a new-found forest, the Art League stood on the ground where it will build a home for works of art.

The exercises began with an invocation by Dr. Henry Bernstein. Mrs. Henry B. Fall, the president of the Art League then gave a brief introductory talk, in which she expressed the pleasure of the league in the event being celebrated. Mrs. Fall called attention to the fortunate location of the site, looking out upon Rice Institute to the west, with the city to the east, and Hermann Park on the south. She reminded the audience of the importance of beauty, quoting the inscription from Plotinus, which is on a tablet at Rice Institute:

"Beauty is forever building, unbuilding and rebuilding in the human soul."

In mentioning what the league will undertake in the future, Mrs. Fall referred to the method of Robinson Crusoe and said, like him, "we will take what we have, our past work and present membership, to get what we want—an art museum for Houston."

Dr. Stockton Axson was then introduced. He began by saying "This day does mark an epoch in the history of an enterprise carried on devotedly through many years and with little encouragement."

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History of League Reviewed.

The speaker then reviewed briefly the history of the Art League as he had read it in their records, covering 17 years. He gave appreciative notice to the fact that in its first period, as the Public School Art League, the organization placed in the public schools art works amounting to $22,000.

The work of the league, when after 13 years it enlarged the scope of its usefulness, was reorganized and incorporated, was reviewed. Dr. Axson spoke of the large service done in bringing art galleries to our door, which is in effect, what an art exhibit does. He mentioned the fact that without the inconvenience of going to New York or Chicago we may see the original work of our American artists, and he recalled the fact that Alexander Robinson, Bruce Crane, J. Alden Wier, Hawthorne, and many other American artists have been represented in Houston—not in copies, but by originals—through the efforts of the league.

Next came a tribute to painting, which Dr. Axson spoke of as the most shy and appealing of the arts, never compelling attention, but "remaining in place and waiting until approached to let you know the secret of its dream. No art appeals more tenderly," said the speaker, "and none is more purifying to the spirit than the silent art of painting."

He then recalled visits to various art galleries, and the meaning of such quiet communion with pictures, mentioning days spent in the Turner room in the London Art Gallery, and in the Metropolitan Museum of Art in New York City, where our greatest work in art in America is represented in landscape painting.

In conclusion, Dr. Axson said the stone placed here is no monument to something dead, but "the stone of a covenant between the Houston Art League and the City of Houston."

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Dedication Ode Is Read.

At the conclusion of Dr. Axson address the president of the league presented Mrs. Gentry Waldo, who read the following dedication ode:

DEDICATION ODE.

(Written by a Member of the League.)

With hearts uplifted high, we consecrate
As beauty's shrine, the ground whereon we stand,
With purpose deep and pure we dedicate
To art, forever, this fair gift of land.
As meekest priest lead by love's holy star
Dares place his hands upon a head bowed low,
Leaving a benediction on the brow,

So, we who follow beauty from afar,
But faithful follow in her radiant glow,
With reverent touch place here our symbol, now.

This spot of ground was once the prairie wild,
Where billowing grass like sea-wave rose and fell,
Where roaming Indian, careless hour beguiled,
While wind mesquite and Huisache wove their spell.

Then came bold Commerce, Industry and Toil,
With many an ancient law and stern decree,
That all should pass save that which told its use.

And Freedom wild was driven from the soil,
That law and order in her place might be,—
But in the strife forgotten was the muse.

Forgotten by the giant Commerce, still,
Remembered well and hidden in the heart,
Of all who beauty find in flower and rill,
Of all who love the spirit hid in Art.

Then in their name who with the noble seers,
Proclaiming man lives not by bread alone,
But when bereft of beauty starves his soul,

Have kept alive large hope through passing years,—
Voicing their dreams and ours, with sculptor's stone,
We beauty's creed to future years unroll.

Stella H. Shortleff

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Life Membership Given.

The president then read telegrams of congratulation from Mrs. Robert S. Lovett, Mayor Campbell, Mrs. Joseph R. Dibrell and Lorado Taft, after which she read the names of those upon whom the Art League conferred honorary life membership.

First came the name of Mrs. Lavinia Abercrombie, who has been "rich enough in daughters" to give the league two presidents, Mrs. Lovett at its beginning, and Mrs. Waldo at the time when the league enlarged its scope.

Among the others thus honored were: Mrs. Jean Sherwood, in whose talks on art, the records tell us, "a number of ladies and two gentlemen" found inspiration to organize the original Art League; H. Baldwin Rice, the first mayor to encourage the idea of the league owning a permanent site; Ralph Adams Cram, architect of Rice Institute, in recognition of his contribution to the beauty of Houston in the art value of his architecture; Benjamin Campbell, the present mayor, who has given his hearty co-operation in all the work of the league; Edwin B. Parker, first chairman of board of park commissioners; Mr. George E. Kessler, who is planning the park system of Houston; Mr. and Mrs. Joseph S. Cullinan, who gave part of the ground upon which the Art Museum is to be built; Miss Laura Sheppard Kirkland, whose father, W. Hinds Kirkland, rendered special service in connection with the site; James W. Lockett, whose name appears on all legal papers of the league, and John S. Stewart, Joseph Julius Settegast, Jr., and Thomas J. Ewing, Jr., trustees of the Hermann estate.

After the reading of the honor list, the audience sang "America," and the afternoon's exercises were closed with a benediction by Dr. Peter Gray Sears.

This occasion, so simple as to seem only a gathering of neighbors upon a spot of ground, will perhaps be seen in larger perspective as one of the significant events in the making of Houston, for those present realized the meaning of the hour—that in these simple exercises the Art League and Houston are definitely setting their face toward the goal of an Art Museum for the city, and this goal is a worthy one, for as George W. Stephens, director of the Toledo Museum of Art, has said: "No city is great unless it rests the eye, feeds the intellect, and leads its people out of the bondage of the commonplace."

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Exercises of the Evening.

The final celebration of the day was the reception and musical in the ball room of the Rice Hotel.

An exhibit of pictures owned by the Art League and others bought from exhibits which the league has brought to Houston, loaned for the evening, were a pleasant feature of this occasion. After an informal reception, which took on largely the character of congratulations, the guests enjoyed a musical program given by the noted pianist, Miss Katherine Ruth Heyman.

The praise which had preceded Miss Heyman proved not to be exaggerated. Her music gave the greatest pleasure, and was of special interest since her program included eight numbers, representative of the new music.

Miss Heyman suggested that she give a program of the music of the future, since the musical was part of an occasion looking to the future.

The reception and musical made a beautiful close for a day that will become a delightful memory for all who have worked and are working to the end that the foundation for a broad and deep devotion to art may be laid in Houston.

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Skeleton of League's History.

The following is an outlined history of the Houston Art League:

Organization—March 17, 1900.

Name—The Houston Public School Art League.

Purpose—To direct the child's inherent love of beauty, and to add to his school environment a quality of beauty hitherto not considered as a factor in his life.

Membership—General, 1900-1911, 600; life, 1900-1911, 20.

First Ten Years; Schools—1900, eight schools (por condition); 1910, 15 schools, (improved condition).

Activities First Ten Years—Walls of school rooms repaired, painted. In some picture moulding placed. Bulbs distributed to children for home planting. When these bloomed flower shows held at the schools. Portfolios of pictures gathered from different sources. Placed in school for class use. Pictures first hung and casts first placed in school rooms in 1900. Purchased abroad. A heroic size of Venus de Milo bought at this time for the High School hall was refused by the school board. It was later purchased from the league by subscription and placed in the public library. Permission granted by school board to the league to hold once a month during school hours in any school a short program composed of music and discussion on art. Children were admitted free to all exhibitions and lectures for which the league was responsible. The lecturers included Mrs. Jean Sherwood, Miss Bertha Corbett, Ellsworth Woodward, Lorado Taft.

Exhibitions—Many collections of prints and photographic reproductions from the art shops of Boston, New York and Chicago. Water color paintings by New York artists. Arts and crafts, Newcomb loan collection of rare bronzes, Japanese and Chinese art. Pictures and casts catalogued. School board consents to carry insurance on these. Permission asked of school board to allow league to censor decorations and pictures for school use and to allow it to select interior color and finish of new schools. (This was granted, but not strictly adhered to by the board.)

Finance—Expenditures, pictures and casts, about $6500; exhibitions and lectures, about $4500.

Gifts First Ten Years—Four original paintings presented by these artists: Mrs. D. B. Cherry, Dawson Watson, J. Partridge Adams and F. Collins. Collection of Japanese prints; collection of pictures and casts; pictures and casts from teachers, pupils and classes.

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Growth in Last Seven Years.

History of last seven years:

Charter—April 7, 1913.

Name changed to the Houston Art League.

Membership—General, 1917, 218; life, 1910-1917, 5.

Schools—1917, 29. (Well constructed, thoroughly equipped, finished interior.)

Activities—File catalogue completed, pictures, 545; casts, 32; picture study included in school course; book for this compiled by teachers. League becomes a member of National Federation of Arts.

Exhibitions—Arts and crafts, Newcomb; craft, Kalo Shops, Chicago; American Federation of Art, 1911, 1912, 1913, 1914 (4000 visitors recorded in 1911); Woodstock, J. Sharpe, Alexander Robinson (twice), collection of English water colors, loan exhibit.

Many purchases have been made from these exhibitions by individual citizens.

Lecturers and Artists—De Pachmann, Frank Alvah Parsons, Cecil Fanning, Jean Gerardy, Henry Turner Bailey, Ysaye, the Fuller Sisters, Kitty Cheatham, Charles W. Cadman, Princess Tsianina, Lorado Taft, Thomas Whitney Surette, I. B. Stoughton Holborn.

First original paintings bought for permanent collection, 1912; rented and furnished home, 1913; established story hour at Faith Home and started library there; permission from school board to form junior leagues in schools; instruction from board to select interior finish for new schools; three paintings added to permanent collection, 1914.

Finances—Expenditures, paintings, permanent collection: Charles W. Eaton, $750; Charles Curran, $200; Birge Harrison, $250; A. Robinson, two, $285; exhibitions, about $2000; artists, about $5000; pictures for schools, $792; rent, $750; prizes to children, [illegible]; furniture, $300.

Gifts—Paintings presented by Miss Latham; museum site.

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List of Life Members.

The Houston Art League's life members, 1900-1917, follow: Robert S. Lovett, Mrs. Robert S. Lovett, 1900; James A. Baker, Mrs. James A. Baker, N. S. Meldrum, Miss Harriet Levy, 1901; Mrs. Margaret Holland, Mrs. W. R. Chew, Miss Edith House, 1902; Major R. B. Baer, Mrs. H. Baldwin Miss Rice Taub, Mrs. J. N. Taub, William M. Rice, 1905; Mrs. Gus Dreyling, Mrs. Charles R. Cummings, Mrs. R. W. Knox, Mrs. S. F. Carter, 1906; D. B. Cherry, Mrs. H. F. MacGregor, 1907; Mrs. Edwin B. Parker, Jesse H. Jones, Miss Adelaide Lovett, Mrs. Joseph A. Mullen, Mrs. John McClellan, 1911.

Former presidents of the league include: Mrs. Robert S. Lovett, 1900-02; Mrs. Charles R. Cummings, 1902-04; Dr. Margaret Holland, 1904-06; Mrs. George W. Heyer, 1906-11; Mrs. Gentry Waldo, 1911-14; Albert Leon Guerard, 1914-15; T. Lindsey Blayney, 1915-16.

Among those invited to sit on the platform at the dedication of the art museum site were J. J. Pastoriza, Mr. and Mrs. Joseph S. Cullinan, John S. Stewart, J. J. Settegast, Jr., Thomas J. Ewing, James A. Baker, Edwin B. Parker, P. W. Horn, Rufus Cage.

DEDICATION ART MUSEUM SITE IS WELL ATTENDED

500 Persons Attend Exercises Which Mark the Launching of New Home of League.

Yesterday afternoon another impressive ceremony was held which marked another step in rapid stride Houston is making toward becoming a center where art and music are appreciated and understood. This was the occasion of the dedication of the plot of ground at Main and Montrose Boulevard as the site for an art gallery which will some day contain the lofty dreams and conceptions of master workers as executed with the chisel and brush.

The dedication perpetuates the gift of the late George H. Hermann.

It is estimated that at least 500 art lovers and members of the Houston Art League took part in the dedication ceremony. The stone tablet inscribed: "Here on April 12, 1917, the Houston Art League held a public meeting and dedicated this plot of ground as the site for its future museum."

Dr. Henry Barnstein in an invocation stressed the great need, "during the present chaotic state of the world," of "holding fast to our hard won ideals of the beautiful."

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Gives History of League.

Mrs. Henry B. Fall, in introducing the principal speaker, Dr. Stockton Axson of Rice Institute, thanked every friend of the cause whose efforts had assisted so much in bringing about the results achieved by the league. The speaker then gave a brief, but graphic history of what the league has done since its organization and expressed the hope that the day would not be far distant when a magnificent art gallery should rear its minarets skyward from the site just dedicated.

Doctor Axson's address was filled with high hope for the future of the movement begun by the league back in the days when it was known as the Houston Public Schools Art League and his discussion of the divine and ennobling influence which art, in all its forms of expression, has upon the soul was beautiful in its expression and cordially received by the audience.

Telegrams of congratulation were read from many prominent persons throughout the nation, among others being messages from Mrs. Lavina A. Lovett in New York, Mayor Ben Campbell, who was to have been present but who was absent on the trade trip,, Lorado Taft, the Chicago sculptor, and Mrs. Joseph Dibrell of Austin.

The following persons were then announced as having been made honorary life members of the league: Mrs. Lavinia Abercrombie, Mrs. Jean Sherwood, H. Baldwin Rice, Ralph Adams Cram, Ben Campbell, Edwin B. Parker, George E. Kessler, Joseph E. Cullinan, Mrs. Joseph E. Cullinan, Miss Laura Shepard Kirkland, James W. Lockett, John S. Stewart, Joseph Julius Settegast, Jr., Thomas J. Ewing, Jr.

Dr. Peter Gray Sears ended the ceremony with a brief benediction.

PLACING OF A PEDESTAL, INTERESTING FEATURE OF DEDICATORTY EXERCISES.

An interesting feature of the dedicatory exercises to be on the grounds for the Art Museum at the intersection of Main and Montrose Blvds.,April 12th, at five o'clock will be the placing of a marble pedestal giving the date of the dedication and the purpose for which the site is to be used.

No one can say when the Museum will be erected but the presence of this pedestal upon the site will point forward to the building and become a promise of the treasures of art yet to have a home upon the beautiful grounds set apart for an art museum. Citizens can hardly pass the pedestal without seeing in their imagination the old world art treasures that will someday have a home upon that spot. Strangers will learn from the pedestal that with all her commercial interests, Houston is not without her share of aesthetic interest. The pedestal may be very simple, but it cannot fail to become something of a symbol of progress and a source of encouragement for all who are working to make Houston the beautiful city it has an excellent chance to become.

STELLA HOPE SHURTLEFF.

April 1917.

ENDRESS & WATKIN
ARCHITECTS
AUSTIN, TEXAS
HOUSTON, TEXAS

GEO. A. ENDRESS
WM. WARD WATKIN

SCANLAN BLDG., HOUSTON, TEXAS.

March 22, 1917.

Mrs. R. W. Knox,

Houston, Texas.

Dear Mrs. Knox:

I hand you herewith sketch for the memorial marker for the Art League site.

I find that Mr. Lassig has sufficient marble in stock in Houston to insure the completion of the work in the remarkably short time you have for it, and he assures me that he can complete the work, if he can start the same on Monday, in time for your dedication on April 12th.

He makes the proposal to do all the work, including the concrete foundation, which will be laid at a depth of 5 feet and consist of a concrete footing 7'6" square at the bottom, and do all the work in connection with the marker complete, including the inscription, the whole work being executed in pink Tennessee marble, for the sum of $500.00. I consider this a very reasonable figure for the work and for the character of workmanship which Mr. Lassig is able to do, and I heartily recommend it to you.

I feel that, undoubtedly, the placing of a marker of this type , on the axis of your property on its Main Street frontage, is by far the most suitable form that such a marker might take, and vastly more refined and in keeping with the project than a rough slab of granite with bronze tablet would be. In addition it would have dignity in its present form, and would have a dignified relation to your building when the latter itself takes its place upon the site.

If your committee wishes to go ahead with the work at once, I will make all of the detailed drawings, including the laying out of such inscription as you may select, and shall take pleasure in having

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AUSTIN, TEXAS
HOUSTON, TEXAS

GEO. A. ENDRESS
WM. WARD WATKIN

SCANLAN BLDG., HOUSTON, TEXAS,

2--Mrs. R. W. Knox--3/22/17.

the work carried out under the superintendence of the engineering department of my office without any expense whatever to you for our services in the matter.

I sincerely hope that it will be possible for you to place your marker of dedication in a form as substantial as I have indicated.

Very sincerely yours,

Wm Ward Watkin

Houston Post - Nov. 4. 1917

Meeting of Houston Art League.

The directors of the Houston Art League will receive Tuesday afternoon, November 6, from 4:30 to 6 o'clock, and it is hoped that all members of the league and those interested will find it convenient to drop in at the new room of the Art League, 705 Scanlan building, where the reception will be held.

This open meeting marks the inaugura-

tion of a very interesting new activity on the part of the Art League. Each month following the regular business meeting of the directorate, which is held the first Tuesday in the month, there will be this informal open meeting, bringing a pleasant opportunity for a better acquaintance among the members and others especially interested in art.

Mrs. Pennybacker of Austin and Dr. Carrie Weaver Smith of Dallas will be present at this meeting Tuesday.

The Houston Art League has accepted the invitation of the directors of the Texas Woman's fair to take charge of the loan exhibit at the fair this week. The league will make the exhibit as far as possible a representative collection of the pictures of Texas artists who are doing creative work. Nothing that is in any sense copy work will be included and every effort is being made to get into communication with Texas artists who are doing creative work.

Art League Reception.

Attended by that delightful informality characterizing the majority of hospitalities, the reception given Tuesday afternoon by the board of directors of the Houston Art league formed the magnet which drew together a large and representative assemblage of guests.

The guests of honor included Mrs. Percy V. Pennybacker, former president of the General Federation of Women's Clubs; Mrs. Fred Fleming, president of the State Training school at Gainesville; Miss Louise Pace, president of the State Federation of Music clubs, and Miss Mamie Gearing, State chairman of food conservation for United States government.

The rooms of the Art league formed the scene of the hospitality and for the occasion were bright with golden cosmos and fern, Mrs. Alexis C. Ford and Mrs. Joseph Mullen, chairmen of entertainment, having provided a charming floral environment in which to entertain the league's friends.

At a daintily appointed and decorated tea table, Mrs. James A. Baker and Mrs. John W. Parker presided at the silver services, cakes and sandwiches being served with the beverages.

In addition to the honorees, several guests from out of town attended.

*On Reading Old Records of the Houston Art League

by Stella Hope Shurtleff

Sheaf by sheaf the years now past, we glean;
From fading leaves by aid of dreams contrive
Forgotten faith and struggles to revive
Until before our eyes the earlier scene
Comes back again,—we catch a look or mien;
Those men and women who first chose to strive,
The joy of beauty here to keep alive,
Whisper to us their faith, brave and serene.

So, we who now have come to bear our part
In this procession moving up the slope
To where abides the great magician, Art,
Whose golden wand gives life a nobler scope,
March on with more of music in our hearts,
Fresh courage kindled by their torch of hope.

*Written at the time of the dedication of the Art Museum site, April 12, 1917; published first in the Houston Chronicle, later in the American Magazine of Art.

ART INTEREST IN WAR TIMES.

A national crisis brings all thought to a focus upon itself, to such a degree, that at first blush any interest not a part of the present moment seems irrelevant. In the face of immediate need for readjustments, things of permanent value seem for the moment to lose all value. But little reflection is needed to show that in a time of stress it is most necessary to remember, that which has permanent value, for war is a temporary condition. It may clear the ground for progress, but it is not in itself progress. So whatever may be done in the interest of civic or national progress, when surroundings are tended to create distraction rather than constructive progress, is of especial importance.

Who can say what would have been lost in the Dark Ages if, during that time of wars and other disorganizing forces, the Monasteries had not preserved the spirit of learning and many valuable works upon which a later time might build its civilization? The effort to conserve that which a time of peace will require, is quite as important an expression of patriotism as is any other. So the efforts of an art organization at such a time is especially to be commended as a form of patriotic service.

1917.

S. H. S.
Stella Hope Shurtleff.

CAMPBELL, MYER, MYER & FREEMAN

LAWYERS

FIRST NATIONAL BANK BUILDING

BEN CAMPBELL
STERLING MYER
SEWALL MYER
JOHN H. FREEMAN
R.S. COSBY

HOUSTON, TEXAS,

July 16, 1917.

Miss Stella Shurtleff

Houston, Texas.

Dear Madam:-

Your very much appreciated letter of the 29th ult reached me several days ago and should have been answered sooner but I have been so busy with matters in the court and otherwise, that I have not had time until now.

I want to thank you and the good ladies of the Art League for the Honorary Membership in your League and I sincerely hope that it may be my good fortune to render to your enterprise some valuable help later on.

I donot know what our modern City would do if it were not for the progressive spirit and willingness to help on the part of the good ladies. I look forward with great pleasure to the time when there will be on that splendid site owned by your Art League a building that will reflect credit on the good a ladies of your league, you who have devoted so much time and concentrated so much energy on the work. I know that you are sure of success. You can always count on me to help you in every way possible.

Whenever I can serve you, please command me.

Yours very truly,

Ben Campbell

C/V

BAKER, BOTTS, PARKER & GARWOOD

JAMES A. BAKER
EDWIN B. PARKER
H. M. GARWOOD
JESSE ANDREWS
C. R. WHARTON
C. L. CARTER
J. H. TALLICHET
THOMAS H. BOTTS
WALTER H. WALNE
W. A. PARISH
R. C. PATTERSON
A. C. WOOD
RALPH B. FEAGIN

COMMERCIAL BANK BUILDING

HOUSTON, TEXAS,

July 2, 1917

In re Houston Art League.

My dear Miss Shurtleff:

I thank you for your courteous note of the 29th ult., advising me that the directors of the Houston Art League had conferred upon me an honorary life membership in that organization, and cannot do more than to assure you that I will put forth my best efforts to live up to the high standard of citizenship which the Art League has set for me as implied by the honor conferred.

Yours very sincerely,

Edwin B. Parker

2-2

Miss Stella Shurtleff, Secretary
Houston Art League,
1109 Scanlan Bldg.,
Houston, Texas.

Houston Tex
May 28th
1917.

My Dear Miss Shurtleff:

I appreciate your graceful note confirming an honor that others had whispered to me.

To become an Honorary Life Member of the Houston Art League, because of the service of my daughters, - is a reward.

The significant beauty of this recognition, shall always characterize for me, the spirit of the Art League. I accept

the honor, happy to pledge
my sincere interest in the
success of your work and
growth.

Sincerely Yours

Lavinia Chilton Abercrombie

Cram and Ferguson
Architects
15 Beacon Street Boston
& 33 W 42d St New York

Boston June 22, 19 17

Miss Stella Shurtleff,
Corresponding Secretary,
Houston Art League,
Houston, Texas.

My dear Miss Shurtleff:

I beg to acknowledge the receipt of your letter of 10th June, in which you tell me that I have been made an Honorary Life Member of the League. Please believe that I appreciate this action to the fullest possible degree, and even more do I appreciate the testimony it renders to the efforts this firm has made toward creating a real work of art in Houston. To us these buildings are as successful as anything we have ever done. I mean to say, they come nearer working out our ideal than almost anything else, and it is a matter of profound satisfaction to us that the people of Houston should appreciate what we have tried to do.

Very sincerely yours,

II.

ANNUAL REPORT OF THE HOUSTON ART LEAGUE.

1917-1918

BY THE PRESIDENT, MRS. HENRY B. FALL.

June 4th, 1918.

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In making a report of the work done by the Houston Art League for the year past, I recall and review with a sense of satisfaction the year's work that has just closed.

The League has carried out the recommendations of the Ways and Means Committee, and has devoted the last hour, from four to five, of the Board Meeting to a social hour, giving the League members an opportunity to meet with one another, discuss art and literature, and all subjects pertaining to the advancement of art in the City of Houston.

At the first meeting in October, Prof. Tidden, of the Rice Institute, gave a splendid talk on the Future of Art in America. The meeting was attended by a number of visitors from other cities. Four of these social hours have been enjoyed during the past year. Exhibits followed close on these social hours, and made it necessary to dispose of them using this time to advance other interests of the League. The Loan Exhibit from the Fine Arts of Chicago, an exhibit of fifty-eight pictures, was displayed during the month of February, and more than six hundred callers registered in the Record Book. One Picture was sold Mrs. E, A. Peden for the sum of $150.00. The Pennell War Lithographs were on display in March, through the efforts of Mrs. Volck, who secured them from the Galveston Art League.

While these Lighographs were on display, the Federation of Music Clubs held a Convention at the Rice Hotel, and the Art League gave a tea to these visitors inviting them to view the War Lithographs. This was a special courtesy arranged for these distinguished guests at this particular time. The Art League has also sponsored, through the University Club, the painting of Prof. and Mrs. Tidden and Prof. Chillman. This exhibit was on display three days and was visited by several hundred friends of art.

On the 12th day of April, at five o'clock, the Art League rededicated and reconsecrated its property at the intersection of Main and Montrose Boulevard, carrying out a simple ceremony. The 12th of April will be observed with a simple ceremony each year, punctuating the dedication of this site. The purpose is to keep in the minds of the people of the City of Houston the purpose and objects of the League, and to impress on the minds of the children that this property is to some day belong to them and their children, and some day they will be called forward to take their places in the citizenship of Houston, and promote art as those who are now interested in the work are doing today.

Three sustaining members have been secured for the year 1918; Mrs. Samuel Fain Carter, Mrs. W. B. Sharp, and Miss Florence Sterling. These three friends of art pay into the institution one hundred dollars a year for the year 1918. With this fund on hand, and the dues from memberships, the League has been able to pay its running expenses and has not called upon the public for donations. There is a debt of $3440. due on the pavement and sidewalks of the Art League property. Pledges have been made to practically cover this amount, all of these pledges have not been collected. $1600.00 in cash has been collected and placed in the Lumberman's National Bank. A settlement will be made in a very short time and then the Art League will have no handicaps.

It is the purpose and plan of those directly interested in the League to keep the spirit of art high in the City of Houston, to gather friends of art together, to build up the Leggue's interest, and sit steady in the boat until the war is over, when the museum will be built.

If you will pardon a personal disgression, I wish to say that when I was in Hot Springs, Arkansas, three weeks ago, Mr. Crafts Watson ~~Gilmer~~, of Milwaukee, told me that he had kept up with the art work in Houston, and recalled with much pleasure our dedication ceremonies, when he reviewed the work that was being done for art in the United States. He also promised to swing around through Texas sometime in January, when he would be making a tour of inspection of the United States in the interest of art.

I wish to pledge my continued interest in the League and a desire to serve you at all times.

Respectfully submitted,

Florence Fall

(Mrs. Henry Fall.)

ART LEAGUE SITE RE-DEDICATED BY THE MEMBERS

Institution Will Not Be Built on Main Street and Montrose Boulevard Until the War Is Over.

Dr. Edgar Odell Lovett of Rice Institute Talks of the Best Things in Art, Literature and Life.

April 12 1918

On Friday at 5 in the afternoon, at Main Street and Montrose Boulevard, the members of the Houston Art League held an important and impressive ceremony, a rededication of the ground that has been given for the building of an art museum for the City of Houston. This site was dedicated on April 12, 1917, at the same hour that this ceremony was held on Friday. This organization has planned to hold similar ceremonies at this same time in the years ahead. No idea of building an art museum at this time is now entertained. Such a plan will be carried out after the war has ended, but it is the purpose of those directly interested in the great and splendid things ahead for Texas and the City of Houston to keep "the home fires burning"—to keep alive the spirit of art.

The 79th Field Artillery Band, under the able leadership of H. E. Alden, furnished the music for the afternoon. The school children from the seventh grade assisted in the singing, directed by Wiley Stewart, in charge of the music at Camp Logan. Mrs. A. F. Spencer, Miss Trixie Rankin and George Doscher sang "Keep the Home Fires Burning." The speakers who made the afternoon interesting were Mayor J. C. Hutcheson, Jr., Dr. Henry Barnstein and Dr. Edgar Odell Lovett. Mrs. Henry B. Fall, president of the league, presented the speakers. During the ceremony, Lieutenant Jenkins, a young artist who received his degree at Harvard last year and who is now a flyer at Ellington Field, passed over the ground and waved a salute. His passing seemed a phophecy that as the airplane had triumphed, so would art.

"The Battle Hymn of the Republic" closed the exercises of the afternoon, and each one present joined in the hallelujah chorus.

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Address by Dr. Lovett.

In his address Doctor Lovett said:

We are all reading soldiers' letters. Some of them at first hand, others through friends, and still many others in print. I had lately the privilege of reading such letters addressed to a father by his son and one of the latter's classmates. The young men were aboard an American battleship in foreign waters. They had been recommended for promotion earned in the service. Arduous as had been their duties they still had had time for reading. And they were reading. They had learned to read at Rice. And what do you suppose they were reading? They were reading books on history, law and political philosophy they had picked up from port to port. Laying out anew their fundamental principles, they wrote, for the days of reconstruction that shall follow in the wake of these days of conflict. Recalling with appreciation and renewed understanding, they said, courses in these subjects which they had followed at Rice, under the direction and tutelage of Professors Guerard and Tsanoff, Axson and Caldwell.

And as I read I recalled three lines from another soldier. This time a postcard from the first Rice B. A. to reach the western front. He, too, had felt the brains of the place, and his life had been changed by its beauty. He, too, had been touched by its thought, and his thinking had been thrilled by its beauty. He had lived under the noble architecture of his university—an architecture established by Dr. Ralph Adams Cram, an honorary member of this league, and its traditions maintained by three other members of the league, in the instruction of Professor Watkin and his associates, Messrs. Tidden and Chillman. He had read great poetry in college. He had heard the music Houston's music-loving women had brought to Houston. He had himself sung the songs of many composers. He had attended this league's exhibitions. Hear his complaint: "On a week's furlough," he wrote on the back of a print from Versailles. "Old buildings fine, but Paris all changed. The Louvre is closed!" "The Louvre is closed!" Such was the inspiration he sought to carry him over the top. And he did well to seek, for men can no more win battles on empty souls than they can fight them on empty stomachs.

Every age has its keyword. Our age has its keyword. Our age had that keyword long before the war. The keyword of our age is life. Better life for the millions of men, better life also for the leaders of men developed from those millions of men. Only recall the headlines and captions; Art and Life, Literature and Life, Religion and Life, Science and Life. Only recall the three splendid speeches to which you have listened this afternoon. These are indicative of a new realism that would relate letters and science, politics and religion, art and philosophy, to life. Not to life in the abstract, but to life in the concrete. To your life and to my life. To the life of "doctor, lawyer, merchant, chief, rich man, poor man, beggar man, thief." To the life of each of these, not as a thinking, or a feeling, or a willing being, but to his life as a feeling and thinking and willing being. To his mental life, to his moral life, to his physical life, to his spiritual life.

This keyword is also the keynote of this league's program, for, as I understand that program, it would bring Art into the life of the community and Life into the art of the community. Because we so understand it, we are here to bid you good cheer on this anniversary day. Your resolve for an art museum is a high resolve. "Where there's a will, there's a way," is more profoundly true than are most proverbs. There's only one thing in this world stronger than a resolute will, and that is a more resolute will. You are not allowing the war to break your wills, nor will you allow the war to block the way. Your work in education of public opinion must not be interrupted. Your work in encouragement of private collecting of works of art must not be interrupted, for this also is one of the first steps towards a community feeling of need for a museum. You will continue to take your work as seriously as though there were no war. Perhaps quite as seriously as Tommy took his uncle.

"Where is your uncle, Tommy?" inquired a friend of the family.

"In France," the lad replied.

"What is he doing?"

"I don't know; but I think he is in charge of the war."

John Morely in his "Recollections" relates a curious story about Ruskin that he carried away from one of many visits to Gladstone 25 years ago. "Ruskin used to attend Mr. Gladstone's breakfasts, and at one of them the host pronounced three good things to be done to the ways of the world by mankind. First, the introduction of more lenient and humane practice with prisoners; second, a general sentiment against war; and, third, the abolition of slaves.

"Yes," said Ruskin, in his mild tones, "but then I don't thing prisons ought to be made humane; and I am not against slavery; and I am not against war." Thus did the last of the prophets in art meet the great liberal in politics half-way! But the directors of this league are known for their tact. And they recognize, as all prophets have learned, that without tact the way of the promoter or reformer is just about as hard as is that of the transgressor.

You have a great program. On that program you have already made great progress. You have a great purpose. In that purpose you should be sustained by hope correspondingly great. We share that great hope, for, when good women work and pray and wait, we men have learned to watch out. For your encouragement, permit me to recite a few incidents of local history.

There was no Rice Institute. Many people said there would be no Rice Institute. There stands the Rice Institute, shining against the sky, and fairly singing through the shining! There was no Hermann Park. Many people said that George Hermann would never give the land to the city. There was no Main Boulevard. Behold the Boulevard. There was no system of parks for the city. There is a great system of parks evolving. There was no symphony orchestra. For three years we have enjoyed its twilight concerts. There is no art museum. There will be an art museum, for these women have resolved there shall be an art museum. The logic may be faulty, but the faith is firm and sound.

In her "Friends and Memories," Maude Valerie White records a visit to Watts, the painter. She had gone to his house one afternoon to play him a song she had written. "We had a little music first," she says, "and then he took us into his studio, where his great picture, 'Love Triumphant Over Death and Time,' was still hanging. The beautiful ecstatic figure of Love, flying upward affected me very strongly. I only remember being moved to tears by two pictures in all my life, and there was the same look of ecstasy in the face of both the principal figures. One was Titian's "Assumption of the Madonna" in the Accedemia in Vennice, and the other was this picture by G. F. Watts.

Watts, as is well known, bore a strong resemblance to Titian.

"A few days after that visit," continues Miss White," "I received a letter from Mrs. Watts, accompanied by a beautiful signed photograph of the picture, by which I had been so strongly moved. The photograph hung for years over the piano in my cottage at Taormina. One day I found my Sicilian servant, Giovannino, gazing at it very earnestly. As I came into the room he turned to me and said:

"I am glad this picture hangs over your piano, signorina!"

I was surprised and said, "Why are you glad I hung it there?"

"Because," he answered, "you work here, signorina, and that figure," pointing to the central figure of Love flying upward, "looks to me as if it were saying to you, Coraggio! Avvanti!"

"On this commemorative occasion I venture to bid you go forward with great courage in your high purpose. And I can do so in no better words than those of the song writer's Sicilian servant, who had caught from a distinguished work of art the spirit of inspiration you seek to bring to all of us who dwell in Houston.

Edgar Odell Lovett.

HOUSTON, TEXAS April 12, 1918.

"Art and Life."

By Dr. Henry Barnston.

A Jewish sage once said that this world rests upon three pillars-upon Justice, upon Truth and upon Peace. And it is precisely these lessons that the Arts teach us in our daily lives. We need Art, not for Art's sake, but for Life's sake, It was Keats who said " Beauty is Truth , Truth Beauty, that is all we know and that is all we need to know." But it is not. Rather do we to-day subscribe to Browning's words " I slept and dreamt that Life was Beauty, I woke and found that Life was Duty ". Bezaleel was an artist-craftsman in Biblical times and his mission on earth is described in the words " God put it into his heart that he might teach ". For a century we have hailed science as our great teacher. We bowed down to her and worshiped her. Then we asked her for bread and she gave us a stone. For it was our Machiavellian diplomacy and our worship of science which yielded us the war in which children were ruthlessly slaughtered, women were frenziedly working in munition factories and men were valuable as cannon fodder. And the war is not yet over for hatred and envy and intolerance still stalk abroad, so the time has arrived for us to turn to the Arts to help us in our distress. For the Arts will teach us to be just. When Fitz Kreisler first arrived here after the war many of our super-patriots became violently hysterical and threatened to burn down the hall in which he was to play. But finally common-sense prevailed, the violinist turned our fury into admiration and we realized that Austria has produced other things besides poison gas. Today we associate Russia with Lenine & Trotsky, but let us not forget Tolstoy and Tschaikowsky, Pavlova and Veraschagin. And Art teaches us sincerity. Noticing a sculptor giving as much attention to that part of his figure which was to be let into the wall as he had to the part which all would see, some of the bystanders drew his attention to the waste of energy involved in working on the parts which nobody would ever see, whereupon he replied " the gods see it ". A child at one

of our public schools noticed the marbleized walls and inquired of her teacher whether they were really marble. Upon being informed of the truth the little miss retorted " why do they teach lies to us ". Art teaches us to be true and sincere. And assuredly Art will help the cause of peace. Do you remember the Christmas truce in the first year of the war during which the English and German soldiers applauded each other's military bands. Even more remarkable is a celebrated incidenteof our own Civil war. The Federal and Confederate soldiers are facing each other upon each side of a narrow ravine. They are only awaiting the word of command to pour a deadly hail of lead into each other's ranks. Suddenly one of the boys in gray begins to sing. Others soon take up the refrain. And then a miracle happens. The song jumps the ravine and the boys in blue aresinging it. And not a shot was fired that day. And the wonderful thing about the story is that the song was not an old hymn which might have recalled their childhood days, nor was it an American air which might have inflamed their patriotism. The song came from far-off foggy Scotland. It was Annie Laurie and it told those boys in blue or gray that back home in Pennsylvania or in Tennessee as the case might be, there was somebody for whom they would willingly have"laid them down and deed ". And this story shows that music is not American or Scottish or Italian, but human. It is the great international language which makes us think internationally. And the same applies to all true Art. The Mona Lisa is as much American as it is Italian. The Appassionata Sonata means as to much to the Englishman as it does to the German. Isaiah belongs as much to New Zealand as he does to Judea. It was Isaiah who said " Blessed be Egypt my people, and Assyria, the work of my hands , andIsrael mine inheritance ". And on the day when we shall be able to say and feel " blessed be Germany my people and Japan the work of my hands and American mine inheritance " even a League of Nations will be unnecessary. And this brings us to the spiritual value of Art. After seeing Hawtrey in A Message from Mars " some years ago, I know one of the stingiest men in Houston who felt constrained to drop a few coins into the out-stretched itching palm of the first mendicant he met. Before Shakespeare's time the Miracle Mystery and Morality Plays made of the theater a hand-maid of the Church. And that is the mission of Art in a nut-shell. Today we need less of the blood and iron and more of the sweetness and light of life. We need fewer orations about business efficiency

and more about human efficiency. And this is waht the ladies who have stood so valiantly by the Art League thro thick and thin are aiming at. Of them we may apply the words od the Book of Proverbs " many daughters have done valiantly, but thou excellest them all ". And it is now for the men of the city " to give them of the fruits of their hands that their works may praise them in the gates ". Today Houston is a fine place to live in, but it lacks the Art touch . Our ladies are nowgoing to supply our city with its finishing touch and for their constantcy and their fidelity, their courage and their enthusiasm in a noble cause their children will rise up and called them blessed. Let us hope that their dream will soon be translated into a glorious reality and that it will be our privilege to participate in the erection of a stately Art Museum upon the Art League's beautiful site, which will be erected to the glory of our city, to the glory of our men ad women with vision and to the glory of our God.

Exhibition of Paintings

By Members of The

Chicago Artists' Guild

AT

The Houston Art League's Room

705 Scanlan Building

OPEN TO VISITORS
FEB. 12TH—MARCH 1ST

Every Afternoon—3:00 to 6:00 P. M.
Sundays, 10:00 A. M. to 7:00 P. M.
(*Soldiers Especially Invited*)
February 22nd, 10:00 A.M.–10 P.M.

1918

EXHIBIT OF PAINTINGS
BY
ARTISTS' GUILD, CHICAGO

No.	Title	Artist
1	The Creek,	Gerda Ahlm
2	Reflection,	Adam Emory Albright
3	Landscape,	N. R. Brewer
4	Winter Mists Lifting,	Bolton Brown
	Le Port Marin, Petit Andely, France,	Sold Charles Francis Browne
6	The Outing,	Jos. P. Birren
7	The Dutch Baby,	Harriet Blackstone
8	White Peacocks,	Jessie Arms Botke
9	A Bend in the Stream,	Maurice Brown
10	Memories,	Carle J. Blenner
11	The Provincetown Church,	Gerrit A. Beneker
12	The Blue Scarf,	Chas. C. Curran
13	Sunset, Granada,	Edmund S. Campbell
14	The White Blanket,	Ethel L. Coe
15	Along the River,	Chas. W. Dahlgreen
16	Moonlight, Provincetown,	David Ericson
17	A June Hillside,	E. G. Eisenlohr
18	Santa Margherita,	Jessie Benton Evans
19	Summertime,	F. Fursman
20	Chateau Gaillard,	Alexis Jean Fournier
21	Gossip,	Gerald A. Frank
22	Portrait, Mr. Ross McCullock,	Robert W. Grafton
23	Out for a Swim,	Oliver Dennett Grover
24	The Mirror,	W. W. Gilchrist
25	Our Alley,	Frederic M. Grant
26	Along the Bayou,	Louis O. Griffith
27	Spring,	Conde Wilson Hickok
28	An Idyl of the Little Miami River,	E. T. Hurley
29	The Goose Girl,	Lucie Hartrath
30	In the Hills,	Wilson Irvine
31	A Rural Garden	Alfred Juergens
32	Leaving the Hangar,	E. P. Kellogg
33	The Brook in Winter,	F. M. Lamb
34	Before Sun Up, Topanga,	G. Melcher

No.	Title	Artist
35	A Navajo,	O. Irwin Myers
36	Leaning Tower,	Jane Peterson
37	Moonrise on the Desert,	Bertha Menzler Peyton
38	Mother and Child,	Lawton S. Parker
39	When A Feller Needs A Friend,	Pauline Palmer
40	The Dance,	Agnes M. Richmond
41	Rocky Shore,	Detlef Sammann
42	October,	Adolph Shulz
43	Arch Beach,	Anna L. Stacey
44	Pueblo Girl,	J. H. Sharp
45	Venice,	J. Allen St. John
46	Peonies,	Berger Sandzen
47	The Shepherd,	H. O. Tanner
48	Happy Valley,	C. P. Townsley
49	Portrait, Mrs. J. Lloyd Wright,	F. A. Werner
50	Wednesday,	Carl Werntz
51	The Fountain, Newcomb Campus,	E. Woodward

Prices of Pictures Will Be Given Upon Request

Exhibition of Pictures

FROM

The Chicago Artists Guild

PRIVATE VIEW FOR
MEMBERS OF

Houston Art League

TUESDAY, FEBRUARY 12TH, 1918

AFTERNOON AND EVENING

AFTERNOON, 4 TO 6 O'CLOCK
EVENING, 8 TO 10 O'CLOCK

705 SCANLAN BUILDING

MEMBER:

Miss Adelaide Scott

ADMIT TWO

Art League

At the regular meeting of the directors of the Houston Art league matters of interest for the new year were discussed.

The question of paving and improving the property for the future Art museum was taken up and it was decided to go into it at this time, since the neighboring property is undergoing improvements also. The preparation will thus be made for the planting of trees. Sponsorships for four more trees have been spoken for, Mrs. A. C. Ford giving one as State chairman of art; Mrs. A. S. Cleveland one in the name of her daughter, Tina, and two more which are to be announced later.

As an event for the month of January there is to be a tea at the University club to which all members and, indeed, all those interested in art are invited. The hours are to be long and Mr. Kessler, who is known to all friends of art in Houston, will be present to speak at hours to be announced later. There will also be music. The intention of having at least three membership meetings a year has already been announced and this will be considered as the first of these.

Mrs. George A. Volck, in charge of the program, reported that it will probably be impossible to have any exhibits sent to Houston this year, because shipping conditions are so trying. The art programs of Dallas and Galveston have been investigated, but do not offer anything practicable for the Houston Art league. It was announced, however, that an event for the month of February will probably be a lecture by Miss Minor from Chicago.

LIFE OUTDOORS DELINEATED BY JOHN C. TIDDEN

Warmth, Color and Lavish Use of the Brush Marked Characteristics in Paintings of Rice Professor.

BY ELLEN D. MACCORQUODALE.

Aside from the technical lessons to be learned from the exhibit of John Clarke Tidden at the Rice Institute, there is a sunniness about his studies that makes the display one of pure delight. Cheerfulness is evidently a Tidden characteristic. One feels it in the melting gold of his "Notre Dame;" it waves jauntily from his gardens and woods and old barnyards; it dances along the shadow-flecked paths he follows.

Tidden loves trees. He leans rather to the bare, thin, scraggy growths, contrasting them with glorious skies or splashes of color brought out by sunlight or foliage tints. Now and then he essays a tree of larger bole, the tree-trunk splashed generously with sunshine.

He revels in color, sometimes bold yellows and oranges and intense blues, and less often softer shadings of sky and earth. Most of his canvasses are small, and the palette knife has been restrained accordingly. It would be interesting to see him on a larger canvass, painting with broader strokes.

Freedom he does not lack. His pictures seem to have been made in a happy mood, and through them runs a feeling for the little corners of the earth that might have escaped an eye less prone to linger where the sunlight falls or a brush less sure to wash the scene with the clear, bright colors of the open.

His texture appears best in "Brown Woods," "Tree Shadows" and "Trees at Evening." The last named is a canvass to love. Its atmosphere is that of stillness, quietness, strength, rest. It is simple enough, the boles of trees and, looking through, the sunlight on the ground—beyond that a line of far trees and a fading sky. "Brown Woods" is another canvass to be lived with and loved more as the days pass, for the truth of its every line.

o o o

Winter in Texas.

One is struck by the beauty of Tidden's moods. There is no sense of effort. He revels in a group of three pictures, each of which he calls "Winter Afternoon, Texas." He drowns with color his "Path in the Woods," until the observer gets the right light and position for enjoying it. Even then the path seems at first too patchy, with bold sunlight and deep shadow contrasts, but the eye goes back to that picture persistently, and it is one of the most easily remembered of the exhibit.

Three of his pictures, "Oaks," "Moss" and "Deep Woods," set the untutored Texas eye at variance. His "Moss" does not suggest the swamps and liveoaks, where gray moss is at its best, if it is to be considered in its most picturesque light.

In a lesser degree, the same is apparent in "Deep Woods," deep woods in this state usually meaning a rather mature growth, with a good deal of underbrush. Small trees, with a pool of sunlight beyond, would be termed in Texas parlance "cutover" land. His oaks are small, also, suggesting "Young Oaks," in comparison with the liveoaks of Caney Bottom, or the black jacks of West Texas.

These things are matters of position and location, however, and have nothing to do with the excellence of the work. For whether the untutored Texas eye referred to, approves or disapproves the hang of the Tidden moss, one will afterwards look at moss with new interest, and discover, perhaps, that he has painted it more truly than at first appears. At any rate, one observer of his pictures has found out that moss grows very much as he has painted it on the small growth across the boulevard from the Rice Institute buildings. It is the province of the artist, to point out, to interpret moods, to paint truly.

The Tidden pictures are to be admired for their freshness, their freedom and their originality. His subjects, in the main, appear to be old friends newly met in holiday mood. All his pictures are filled with warmth and color, from the still, hot sunshine of his "August Afternoon" to the glowing yellows of his "Winter Afternoons."

Announcements

The remainder of the week will be especially interesting to lovers of art and beautiful paintings, for beginning with this afternoon and continuing through Saturday an exhibition of the works in oils, water colors and charcoals of John C. Tidden, Agnes Lillenberg Tidden and James H. Chillman Jr. will be held at the University club from 2:30 to 5:30 o'clock every afternoon, and after 8 o'clock in the evening.

Each day a committee of ladies will be in charge and the public is cordially invited to view the exhibit. In order to give opportunity to men of Camp Logan and Ellington field and any others interested who are unable to go at any other time, the exhibition will remain open Sunday.

This afternoon, representing the University club, the committee in charge will include Mrs. Sterling Myer, chairman, assisted by Mesdames F. M. Law, Henry B. Fall, Edgar Odell Lovett, W. D. Cleveland, Jesse Andrews, Herbert Godwin, A. C. Ford, Hudson Pomeroy Ellis, J. Allen Kyle, W. D. Sherwood, J. L. Watson, Henry Cortes, William Ward Watkin, James A. Cravens, Peter Gray Sears, A. W. Pollard, R. T. Morris, H. W. Garrow Jr., J. W. Sanders, H. A. Kipp, W. S. Hunt, Lulu Bryan Rambaud, Dr. Ellis Israel and Miss Bernie John.

Friday afternoon the Houston Art league will be represented by Mrs. Henry B. Fall, the officers and board of directors as follows: Mesdames Edgar Odell Lovett, A. C. Cleveland, Gentry Waldo, H. A. Kipp, O. L. Norsworthy, James A. Baker, Joseph Mullen, R. W. Knox, W. B. Sharp, A. C. Ford, John W. Parker, John C. Tidden, Miss Lizzie May and Miss Estelle Shurtleff.

On Saturday afternoon, the committee, representing the Rice Institute, will include Mrs. Edgar Odell Lovett, assisted by a committee, the personnel of which will be named later.

Announcements

The exhibition of canvasses of James H. Chillman Jr., John C. Tidden and Agnes Lilenberg Tidden, now being held at the University club is attracting much admiration and interest and will continue through Sunday. The exhibition hours are from 2:30 until 5:30 each afternoon and after 8 o'clock in the evening and the public is cordially invited to attend.

A committee of ladies serve as hostesses each afternoon. Thursday the University club being represented by Mrs. Sterling Myer and a number of ladies. This afternoon Mrs. Henry B. Fall, the officers and board of directors of the Houston Art league will represent the league.

Saturday afternoon Rice Institute will be represented by a number of hostesses having as chairman Mrs. Edgar Odell Lovett. In view of the fact that Saturday afternoon is a holiday for many, including school children, an unusually large number will doubtless avail themselves of this opportunity to view the interesting works of art.

Assisting Mrs. Lovett on Saturday from 2:30 until 5:30 will be:

Mesdames—

James A. Baker	John T. Scott
B. B. Rice	Frank Andrews
Henry B. Fall	Sterling Myer
Frederick C. Proctor	Oswald S. Parker
Frederick T. Blanchard	Robert G. Caldwell
	T. Arthur Cargill
James O. Ross	David Daly
E. H. Dumble	Percy John Daniell
R. A. Tsanoff	C. W. Heaps
George M. Bailey	David Burks
C. Louis Kerr	Cleveland Sewall
Herbert K. Humphrey	John T. McCants
	Ashley Newton Denton
Guy M. Bryan	Benjamin Mather Woodbridge
William Ward Watkin	Lula Bryan Rambaud
John F. Grant	Harry Boyer Weiser
Thornwell Fay	Murray B. Jones
Turner Williamson	William M. Abbey
William Arthur Sherman	Charles J. Robertson
Frank C. Whitmore	George A. Hill Jr.
Joseph W. Scott	Walter Torrey
Eugene A. Heyck	Thomas Archer
Horace Booth	Dallas Morse
R. E. Burt	Tourtellot
Harris Masterson	J. M. West
J. Philip Gibbs	Andrew M. Waugh
L. W. Welch	Gerald F. Galloway
John W. Neal	Edna Woolford Saunders
George W. Volck	George W. Graves
Robert E. Paine	Sam Streetman
Paul Whitfield Horn	Luke C. Bradley
Walter H. Waine	Wood R. Alexander
E. C. Stacey	Howard Smith
Paul B. Timpson	Charles C. Crawford
J. W. Northrop Jr.	James P. Richardson
W. J. Kinkaid	James H. Pittman
Sidney Israel	Francis Baylor Hogg
John Hunter Thompson	John T. Garrison
J. C. Hutcheson	

Misses—

Margaret Scott	Carrie Scott
Rosalie Hutcheson	Byrd Knox
Elizabeth Bailey	Edith Aykroyd
Paula Garrison	Claire Carney Roache
Corinne Fondi	
Agnes Carter	Marion Croom Smith
Alathena Johnson	Mary Elizabeth Rouse
Pearl Rucker	Nell Streetman
Tillie Kirk	Minnette Paine
Josephine Dawson	Nina Cullinan
Alice Welch	Virginia May Parks
Louise C. Daniel	
Mildred P. Foster	

Officers Election Held By Houston Art League

At the membership meeting of the Houston Art League held Tuesday morning at the University club the following officers were elected: President, Mrs. H. B. Fall; vice president, Mrs. A. C. Ford; second vice president, Mrs. A. S. Cleveland; corresponding secretary, Mrs. O. R. Norsworthy; recording secretary, Mrs. J. W. Lockett; treasurer, Mrs. L. C. Bradley; historian, Mrs. G. A. Volck.

Directors for the ensuing year will be Mesdames James A. Baker, W. L. Clayton, James Cravens, D. B. Cherry, Thornwell Fay, John F. Grant, W. S. Hunt, R. W. Knox, Herbert Kipp, M. L. Lummis, E. O. Lovett, Joseph Mullen, J. W. Parker, W. A. Paddock, W. A. Farrish, Augusta Jones, John C. Tidden, Kenneth Womack, and Miss Lennie Latham.

Annual reports of officers were made during the meet and announcement was made that beginning Wednesday and continuing for several days there will be a collection of John Clarke Tidden pictures on exhibition at the University club. This same group of pictures has just been on exhibition at the University of Texas, and was returned for showing here. The exhibition is open to the public and catalogues will be furnished by a member of the league who will be on hand each day to welcome visitors. Mrs. W. L. Clayton was appointed chairman of the daily committees.

Houston Post- Feb. 1919.

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An Art Museum for Houston

The debt on the property of the Houston Art League, at Main and Montrose, having been fully liquidated, the movement for the building of an art museum on the lot now has a solid foundation. Dr. Henry Barnstein, who has been one of the most faithful members of the league, in a communication printed elsewhere in The Post, gives assurance that the members of the league are now ready to lend their energies to the museum building project.

The Art League is not an unknown organization in Houston, for it has been at work, although quietly, for the last twenty-three years, seeking to broaden the cultural life of the city. It has brought to the city lecturers, musicians, artists and art exhibitions, and it has done a great work in the public schools in cultivating the artistic instinct in the children by placing before them pictures and works of art. The public school authorities are deeply appreciative of the co-operation and assistance of the Art League in the educational system of the city.

It is the ambition of the members of the Art League to enlarge its work and through the medium of a museum give to Houston an honorable place among the cities which are doing most to develop the intellectual and cultural life of their citizens. The time seems propitious for them to realize this desire. Already the league has a collection of art, which has lately been augmented by the legacy of bronzes, statuary and paintings from the late George Dickson, and a splendid nucleus for a large and permanent exhibition, similar to those in the museums of the larger cities, has been formed. And if Houston shows that it is in earnest about its interest in art, we may be sure that other gifts of beauty and value will come to the museum, and the exhibit will be constantly increased.

The Post agrees with Dr. Barnstein that the time has come when the Art League should number its members by the thousands instead of by the hundreds. In her plans for great development along commercial lines within the next few years, Houston must not neglect the æsthetic side of her people. In the Art League the city has an organization that has proven its right to lead in this direction, and it should be given popular support in its desire for enlarging its work.

Houston Art League Has Paid for Site

BY H. BARNSTEIN.

The Houston Art league, under the presidency of Mrs. H. B. Fall, held a most interesting meeting last Tuesday afternoon, when the board learned that the debt of $5800 upon its property at Main and Montrose had been fully liquidated and there was still a balance in its treasury. Bearing in mind that the league has only a membership of some 200, the majority of whom pay the nominal sum of $1 annually, the enthusiasm which followed the president's statement was more than justified. The league now knows that its beautiful property, with sidewalks and paving, is free from debt, the release having been already filed with the county clerk. The members are now ready to lend all their energies toward the erection of an art museum on the spot where the pedestal, dedicated on April 12, 1914, already stands. This pedestal will go into the corner stone of the building, which is now sure to be erected. The league is now 23 years old and in spite of many vicissitudes it has been one of the most forceful and helpful factors in Houston's cultured life. It has brought art exhibits, lecturers and musicians here and in a quiet, unobtrusive way has made life mellower and happier for us. Its pioneer work among the children of the public schools has been invaluable and many a child has had his artistic instinct aroused by the splendid pictures with which the league adorned the walls of every school in the city. This splendid work has been a labor of love on the part of a handful of men and women and it would be invidious to single out any individual for special praise. The president's success is the more remarkable when we bear in mind that 1917 and 1918 were war years and to keep the home fires burning was a task of stupendous difficulty. But the president had a loyal board, who all did their best, and the members of the board had friends who were loyal, patriotic public-spirited citizens. Some of the subscribers may have had little interest in art, but they were big enough and broad enough to realize that a city must grow not only materially but also intellectually and culturally if it is to attract the most desirable class of new settlers.

And so Mrs. Fall and her enthusiatic little band accomplished the impossible, and the meetings went on regularly at the pretty little home at 705 Scanlan building, most generously placed at the disposal of the league by Miss Scanlan. Perhaps the most momentous event in the history of the league was the legacy of bronzes, statuary and paintings bequeathed to it under the will of the late George Dickson. For that event proved that the league had that art lover's confidence and he left his art treasures in the hands of those who would love them and care for them. Is it not time that the citizenship of Houston gave adequate support to its Art league? Our membership should run into the thousands. Pittsburg and Minneapolis and Milwaukee are deservedly proud of their art museums and if Houstonians will but rally around their league, the time is rapidly approaching when Houston will be proud of hers.

Bethany College of Music and Fine Arts

BIRGER SANDZÉN
Painter and Teacher

March. 1919.

Birger Sandzen, Director of the Art School of Bethany College, is a man of broad education. After he was graduated from the college of Skara in Sweden, where he studied drawing and painting privately for several years with the artist Olof Erlandsson, he entered the University of Lund. Here he studied Aesthetics and French. Soon, however, he decided to become a professional painter, and continued his studies in the Artists' League at Stockholm, drawing and painting under the renowned artists Anders Zorn and Richard Bergh, and in Paris, where he was a pupil of Aman-Jean, one of the very best of modern French masters. More than half of Aman-Jean's pupils were Americans, and through them Sandzen became interested in America. Later he accepted a call to teach at Bethany College.

Birger Sandzen has painted, traveled and studied in England, Germany, Italy, Spain, France, Mexico, etc. He has won fame at various exhibitions here and abroad, especially as an interpreter of the fascinating scenery of the Southwest, and was represented by a beautiful painting at the International Panama-Pacific Art Exhibition at San Francisco. His canvases

We shall quote a few leading Art Critics:

L. M. McCauley writes in the *Chicago Evening Post:* "At the Artist's Guild, Birger Sandzen, a painter who studied with Zorn and Bergh in Stockholm, Sweden, and in Paris with Aman-Jean, has hung an exhibition of sixteen landscapes painted in the Southwest. Mr. Sandzen has used his gifts painting the mountains and the desert in the glory of color, in an atmosphere that vitalizes sunlight, illuminates the shadows, and makes every object scintillate while the vast spaces suggest rest and quiet, there is the ever-present suggestion of mystery and invisible forces belonging to this indescribable region".

M. T. Oliver writes in *The Sunday Record-Herald*, Chicago, April 27, 1913: "Watching the shows as they come and go, one becomes personally interested in the producers of certain distinctive works. One becomes, for instance, most interested in the character who could manipulate such arid subjects as are seen in Kansas landscape and make them brilliant achievements.

BERGER SANDZEN

Wood Engravings

Afterglow
After the Storm
Summer Breezes
Hilltop after Sunset
Summer Landscape
Two Pines
Poplars
Old Pines
In the Red Rock Canyon
Among the Red Rocks
Rockers and Breakers
Late Moonrise
Evening
Chinese Woolflowers
Desert Gateway
After Sunset
Old Cedars
Pines by the Lake
Old Trees
Nocturne
The Hill
Rough Sea
Granite Castle

ETCHINGS (Dry Points)

Light and Shadows
Clouds and Rocks

LITHOGRAPHS

Glimpse of the Rockies
Gray Day in the Mountains
Solitude
In the Grand Canyon
In the Mountains
Colorado Pines
Hilly Pasture with Cows
Ornunga Old Church
A Loco Fiend
Old Cottonwood Trees
In the Garden of the Gods.
Abandoned Mill
Aspens
Top of Salemsburg Hills
Midsummer Smoky River
The Sentinel
Road in Wilderness
Lake in the Mountains
In the Park
Stormy Pasture with Cottonwood Trees.
In the Desert
Dry Creek
Prairie Castle
Twilight
Sunset in the Mountains
In the Meadows
Sentinel Rock
Three Owls
Waves
Glimpse of Grand Canyon
River Motiff
Cathedral Spires