

THE MUSCATATUCK, BY T. C. STEELE, INDIANAPOLIS, INDIANA
PRESIDENT SOCIETY OF WESTERN ARTISTS

THE SOCIETY OF WESTERN ARTISTS

The Third Annual Exhibition of the Society of Western Artists has been launched on its circuit, and will reach Chicago in February, 1899. This society of artists was organized in Chicago in the spring of 1896, with the purpose of bringing the artists of the cities west of the Alleghenies in closer fraternal communication and their works before a larger public. The organization, no doubt, includes the representative members of the profession in the respective cities of St. Louis, Cincinnati, Indianapolis, Detroit, Cleveland and Chicago (the cities included in the circuit) and therefore stands for the highest art in painting and sculpture in the Mid-Western States. If there is anything distinctive in the character of the present exhibition, the public may soon learn for itself. But if the organization (which has weathered safely its period of infancy) desires to meet the test of time, it must disclose in its art a vital quality akin to the force which has given character to the people of the West. It must breathe of our great prairies; with its lofty dome of wind-swept clouds; of its blue lakes and placid rivers; its hillsides and valleys in all their moods of

color and form. It must show regard for tradition in which figures the Indian of history and the pioneer settler of early days. It should touch upon the poetry of rural life. That this feeling finds appreciative response among the members of the society, I need but to refer to such men as T. C. Steele of Indianapolis, who has fathered the



MOTHER AND CHILD, BY PERCY IVES, DETROIT, MICH.
CHAIRMAN, EXHIBITION COMMITTEE

"Hoosier School of Painters." There is a virility in his work that is of the soil. Forceful in technique, harmonious in color and unconventional in composition, his "Afternoon on the Ford" is a characteristic example. W. Forsyth of the same city gives a happy glimpse of a rural town, "A Street in Corydon." Similar in purpose and charm is "A Hazy Morning in October" by J. Otis Adams. Otto Stark, also of Indianapolis, gives of rustic life in "A Little Hoosier Girl," a smil-

ing, saucy maiden in a pink sunbonnet, full of color, with reflected sunlight.

L. H. Meakin of Cincinnati is well on the way to be one of the strong landscape painters of America. Few artists have made greater strides in the art in the past few years than Mr. Meakin, and his native city may well be proud of him. It is unfortunate that at this moment



PUSHING BULL, BY J. B. SHARP

CINCINNATI, OHIO

he is holding an exhibition in Cincinnati, precluding his sending his best works to the society. However, this signifies in no sense that he is weakly represented. "The Three Brothers," some rugged old trees in tone against a breezy green and blue lake, gives ample testimony of the force in his work. Also a charming opalescent "Moonlight," betraying versatility in poetic conception and treatment. Moonlights are rather in vogue in the present exhibition: two by Charles H. Ault of Cleveland, "A Nocturne" and "Moonrise," a marine, are fine in

tone and color. Some works by Frank Phoenix of Chicago, all in moonlight, are charming in their delicacy. Several by Edmund H. Wuerpel of St. Louis, in low values, are romantic in composition.

Other landscapes strong in local qualities are two water colors by P. Bradley of Cleveland, "July Morning after a Rain," and a crisp,



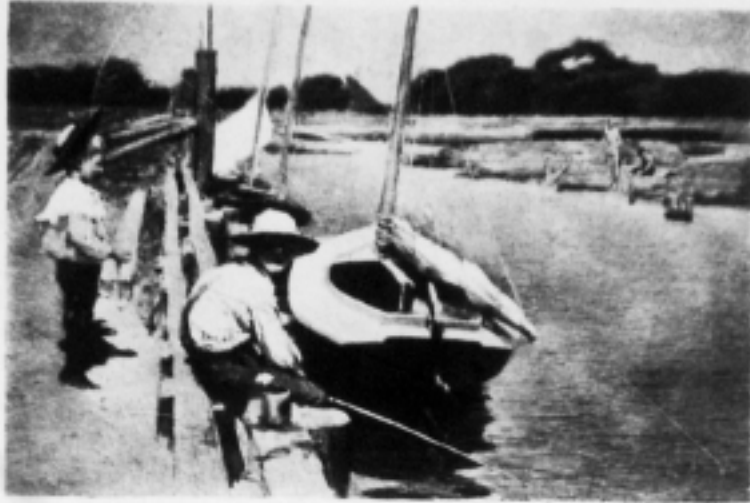
WAITING FOR A CUSTOMER, BY WM. FORSYTH
INDIANAPOLIS, INDIANA

sunny "Harvest Noon." A number by Charles Francis Browne, among them two with fine play of color in clouded skies, entitled "Evening" and "Beach at Twilight."

An interesting group of figure painters, using the Indian for motives, may well halt attention. Foremost among these is the noted Indian painter, H. F. Farny of Cincinnati. His "Toilers of the Plains" is pathetic in its story of the Indian's hardships. A group of portraits of noted Indian chiefs, by E. A. Burbank, gives fine scope



TOWERS OF THE PLAINS, BY B. F. FARNEY
CONTINUED, 1920



SUMMER SPORTS, BY ED. DUTTHAST
CINCINNATI, OHIO



JULY MORNING AFTER RAIN, BY GEO. F. BRADLEY
CLEVELAND, OHIO

to his realistic brush in characterization. Mr. Burbank is familiarizing himself with the customs and manners of Southwest Indians, which knowledge may well figure in future compositions. J. H. Sharp of Cincinnati is another artist whose research in this direction is serious, and from whom much may be expected. He is represented by three works. A "Navajo Scout," by Cornelia C. Davis of Chicago, is



PORTRAIT OF FRANCIS P. PAULUS
BY HIMSELF, DETROIT, MICH.

marked by force and character. Mrs. Davis has lived much in the West on ranches among Indians, and knows of what she paints.

Though the exhibition lacks numerically in compositions, it contains some fine heads. A "Girl in Gray," and Italian head are by Frank Duveneck of Cincinnati, and a beautiful portrait in pastel by John W. Gies of Detroit, of a young woman. Two others by Francis Paulus of Detroit, one of himself, the other of a young girl, are luminous and fine in color as well as form. Two small water colors, by W. G.



PORTRAIT, BY J. W. GIBB.
DETROIT, MICH.

Schneider of New York, barring the small treatment, are good in values, particularly the "Girl with Violin." "A Cloisonne Jar," by Caroline D. Wade of Chicago, though seen before, is a welcome addition to the few figure subjects in the exhibition. So, too, "In Wonderland," by Charles E. Boutwood, which was the recipient of the Young Fortnightly Club prize at the last exhibition of the Chicago artists. "Pear Time," by Pauline Dohn, is a charming out-of-door



ITALIAN HEAD, BY F. DUVENECK
CINCINNATI, OHIO

arrangement, skillfully painted. The full-length portraits of a "Mother and Child," by Percy Ives, contains vigorously handled color as well as fine insight in character. Another forceful work is by T. G. Noble of Cincinnati, the "Old Fort at Ambletine;" the great pile looms up in somber tones against a luminous twilight sky, a spell of romance hovers in the air.

Many other pictures excite interest. "Rug Weavers" and "The Dreamers," by B. Ostertag of Chicago; a charming, sketchy drawing in crayon, too rarely used, by Alice Woods of Indianapolis; deft little

water colors by Holmes Smith of St. Louis; a dashing, snappy water color, "Summer Sports," E. Potthast of Cincinnati; "In Summer," by Robert Koehler of Minneapolis; "Moonlight," by C. O. Linden of Chicago; "Clearing Away," by the veteran marine painter of Detroit; a "Venice," by Paul Cornoyer of St. Louis.

It will be seen that not only are the cities of the circuit repre-



A CLOISONNE JAR, BY MISS C. D. WADE
CHICAGO, ILL.

sented, but individual artists all over the West are anxious for membership, showing the growing interest in the fraternity. The greatest weakness, and one that must be removed if the organization wishes to be successful, is that too few of the members send their best works to the exhibition.

In sculpture, no doubt, the difficulties in sending imposing if not important works precludes a large representation. Most notable in modeling, structural in form, intense in character and spirit, is the "Sappho," by Robert P. Bringhurst of St. Louis. The "Pioneer," by



DREAMLAND, BY E. H. WUERPEL
ST. LOUIS, MO.



CLEARING AWAY, BY ROBERT HOPKINS
ST. LOUIS, MO.

Lorado Taft, contains a force that is in keeping with the motive. Most promising is the work of a youth, Charles Hammerfeld of Detroit, as shown in his portrait of a child. There are portraits, too, by C. J. Mulligan of Chicago, Lou Wall Moore of the same city, and C. J. Barnhorn of Cincinnati, and some good reliefs by Katherine Prescott of Boston.

JOHN H. VANDERPOEL.



SAPPHO, BY R. J. BRINGHURST
ST. LOUIS, MO.