

## AMERICA NOW TRAINS OWN GREAT ARTISTS

### Dudley Crafts Watson Delights North Shore Art Patrons at Second Lecture

A delighted audience, as large and interested as the one at the first of Dudley Crafts Watson's series of lectures, greeted Mr. Watson at his lecture on American artists, given Monday evening at Community House. These lectures are given Monday evenings under the auspices of the North Shore Art league.

Early in his talk, Mr. Watson paid tribute to Lorado Taft, saying that he has done something for American art that will be remembered for generations. Mr. Taft is one of our few real sculptors—America has only 600 sculptors to more than 5,000 registered professional painters, contrary to the situation in ancient Greece, Rome, and to the Gothic era. However, even though sculpture is the slowest art to develop here, still, Mr. Watson pointed out, the American people are sensitive to the need of the Arts.

European training used to be considered necessary to develop a good artist, but this idea is no longer prevalent. Mr. Watson cited George Bellows as an outstanding refutation of this. He wished to be thoroughly American and received all his training in this country.

#### Must Be Dead to Be Alive

Another old belief, one that still holds good is: "An artist has to be really dead before he is alive. Time alone can prove the worth of a work of art."

Mr. Watson, in speaking of the wonderful development of art activity in Chicago and its vicinity, mentioned

among the outstanding artists, Rudolph Ingerle, Allen Philbrick, and James Cady Ewell, all of whom are members of the North Shore Art league.

Four men, recognized the world over as great in the field of American painting, received Mr. Watson's consideration next.

The first of these was James McNeil Whistler, whose "Mother" painting has won a prominent place in the Louvre, where a work is not hung before its author has been dead ten years. Whistler's work shows effortless mastery. "The Moonrise over Southampton Harbor" is a good example of the mastery of art, which, Mr. Watson said, "is the maximum of effect produced with the maximum of effort. Whistler," he continued, "is quite restful—there is very little of the dynamic in him. In addition to his pictures, Whistler is known for having written three or four treatises on art."

#### Lauds Marine Painter

The second of Mr. Watson's group was Winslow Homer, the master marine painter. He did his work along Nova Scotia, Newfoundland, and Labrador, where can be seen fogs and rough seas combined.

Fourth in the group came John Singer Sargent, who is especially noted for his portraits of society women. A whole wing of Tait gallery, in London is devoted to his paintings. One of his greatest, "Carmencita," hangs in the Luxembourg galleries.

The last of the artists to receive Mr. Watson's particular consideration was George Innis, whose work portrays man's contact with inanimate nature. Innis, said Mr. Watson, had a great love for the out-of-doors.

Mr. Watson concluded his lecture with examples of the work of contemporary artists, showing slides of one or two pictures by each artist, and relating many humorous anecdotes about the artists. The landscapes, he pointed

out, were effected by German and French influences, while the portraits showed English influence.

#### Discusses Contemporaries

Among these contemporary artists discussed by Mr. Watson were: Edwin Blashfield, Abbott Thayer, Frank DuVonnek, William Chase, Ralph Clarkson of Chicago, Robert Henri, Warren Davis, Canute Heldner of Duluth, Victor Higgins, Charles Francis Brown, Mrs. Greenman Lionel Walden, and a number of others. The snowscape and marine paintings are outstanding successes among the works of these modern painters, said Mr. Watson.

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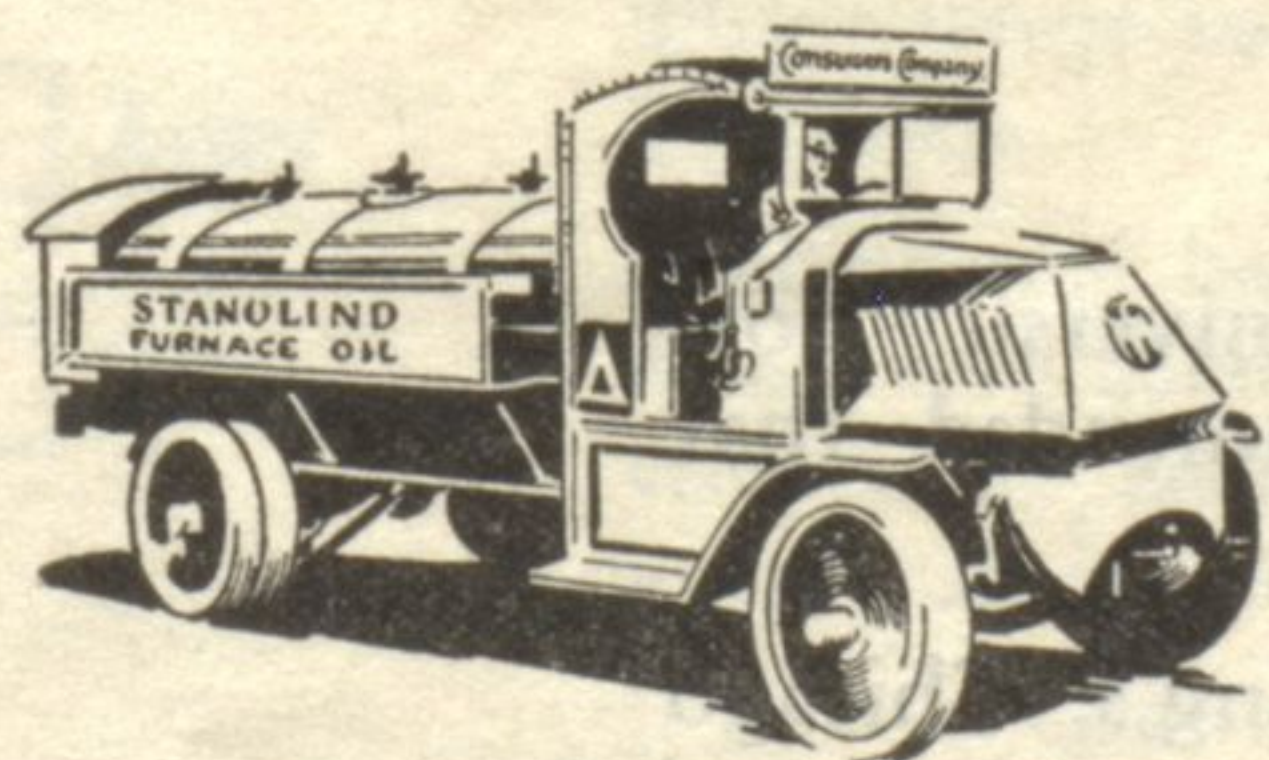
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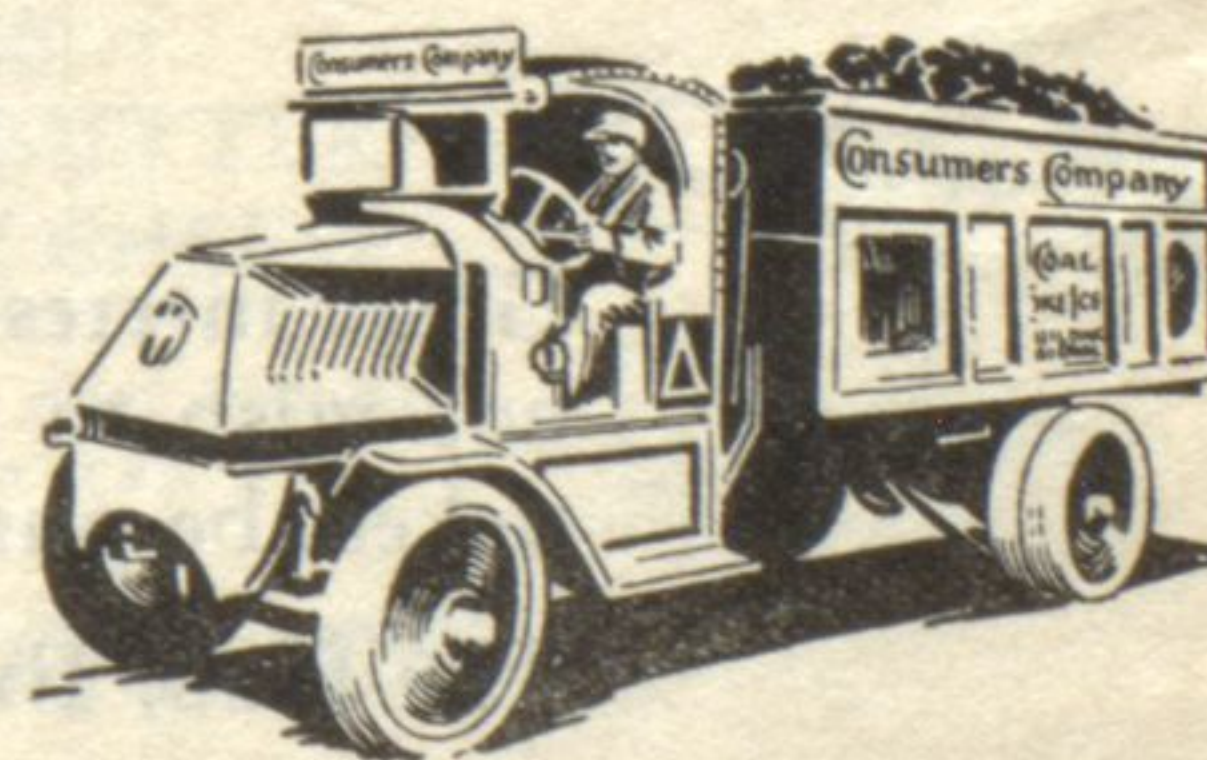
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