

75 CENTS

# American Artist

NOVEMBER  
1958

A WATSON-GUPTILL PUBLICATION • LARGEST ART MAGAZINE CIRCULATION





# American Artist

Emilio Squeglio—Art Director

NORMAN KENT—Editor

Joan Hess—Managing Editor

Eunice Agar—Editorial Assistant

Sterling McIlhany—Associate Editor

## CONTRIBUTING & ADVISORY EDITORS

Henry C. Pitz, Frederic Taubes, Eugene M. Ettenberg, Jacob Getlar Smith

Donald De Lue, Ervine Metzl, Edward Winter, Frederic Whitaker, Fritz Eichenberg

ERNEST W. WATSON—Editor Emeritus

LEIGHTON GUPTILL—Publisher

CYRIL LEE ELLISON—Advertising Director

RICHARD W. HUBBARD—Business Director

Adrienne Krouse Olshin—Advertising Production Manager

Clara Scharf—Subscription Fulfillment Manager

## VOLUME 22 . NUMBER 9 . ISSUE 219 NOVEMBER 1958

|   |       |
|---|-------|
| SCULPTURE BY BETTY D. FORD . . . . .      | COVER |
| LETTERS TO THE EDITOR . . . . .           | 4     |
| FOOTNOTES . . . . .                       | 8     |
| ART MART . . . . .                        | 12    |
| BULLETIN BOARD . . . . .                  | 18    |
| BOOK NOTES . . . . .                      | 20    |
| ANDREW WYETH . . . . .                    | 27    |
| <i>by Henry C. Pitz</i>                   |       |
| BETTY DAVENPORT FORD . . . . .            | 34    |
| <i>by Janice Lovoos</i>                   |       |
| THE TAUBES PAGE . . . . .                 | 40    |
| STAMPS U.S.A. (Part I) . . . . .          | 41    |
| <i>by Ervine Metzl</i>                    |       |
| NAT YOUNGBLOOD . . . . .                  | 46    |
| <i>The Watercolor Series</i>              |       |
| MAE GERHARD OF PHILADELPHIA . . . . .     | 48    |
| PAINTING KNIVES (Part II) . . . . .       | 52    |
| <i>by Frederic Taubes</i>                 |       |
| VAN GOGH REVEALS HIMSELF . . . . .        | 56    |
| BERNARD RILEY . . . . .                   | 57    |
| <i>by Frederic Whitaker</i>               |       |
| DIRECTORY OF SCHOOLS & TEACHERS . . . . . | 71    |
| INDEX TO ADVERTISERS . . . . .            | 75    |

## EDITORIAL

### The Familiar Can Be Painted

Recently we talked with an art director who had planned to take his vacation at a popular painters' colony. Circumstances, however, obliged him to stay at home. As he unpacked the materials he had so carefully collected for his trip, he admitted to a wave of self-pity. What, he asked, was there worth painting around here?

And then it came over him; he had never *really* looked about his own town; his motif, he believed, was always at least fifty miles away. But you have guessed it: our artist "found" more good subjects to paint than he had vacation time, and as a result he plans to continue his exploration of his own neighborhood.

Andy Wyeth, who is the subject of a feature article in this issue, has painted some of his finest works not more than a few rods away from his own doorstep. The same can be said in general of Charles Burchfield, Thomas Eakins, and George Bellows. Nor must we forget the celebrated Rembrandt who found in his beloved Amsterdam all the inspiration he needed to draw, paint, and etch one masterpiece after another.

Certainly this testimony is not offered to disparage travel or to suggest that artists would do better work if they *always* stayed at home. A change of scene is as beneficial to the painter as it is for the school teacher. But we do say that in art at least, the truly familiar need not breed contempt. By and large, a grass-roots tradition gave Italy, France, Germany, Holland, and England much of their greatest flower, and while the masters may have gained inspiration from other nationals, they did not seem to consider provincialism a limitation on their artistic vision.

—Norman Kent

AMERICAN ARTIST is indexed in both the "Reader's Guide to Periodical Literature" and the "Art Index."



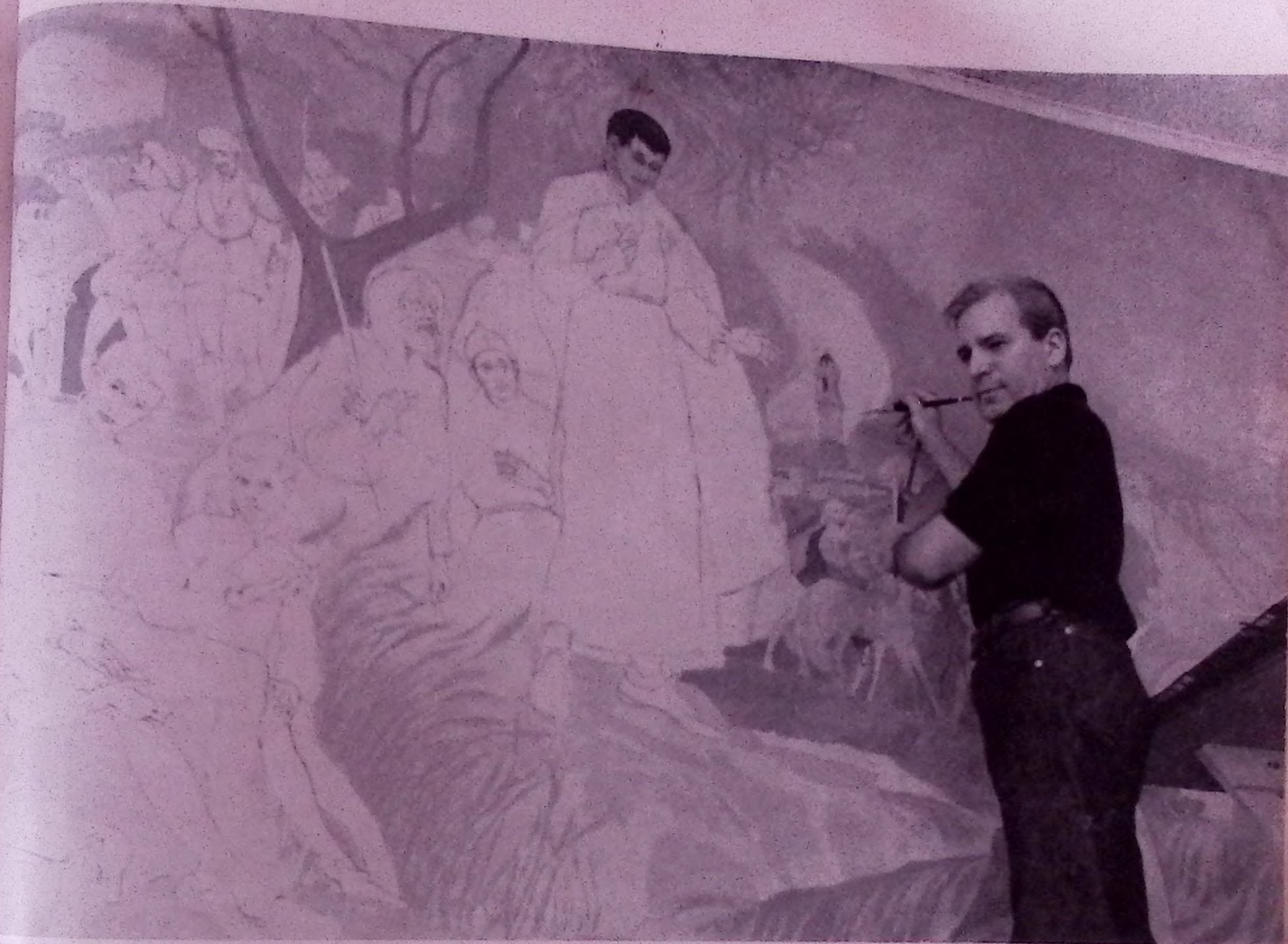
AMERICAN ARTIST: published monthly with the exception of July and August, by Watson-Guptill Publications, Inc. EXECUTIVE, EDITORIAL, and ADVERTISING OFFICES, 24 West 40th St., New York 18, N. Y. Telephone CH 4-2878. Midwestern Advertising Representative, Jack Provol, 360 N. Michigan Ave., Chicago 1, Illinois. California Advertising Representatives, Dorstan Associates, 1354 N. Harper Ave., Hollywood 46, California. 75 cents a copy. Yearly subscription in U. S. and Possessions, \$6.00; Canada & Pan America, \$6.50; Foreign, \$7.00. Payment should be made in U.S. funds. Cable address WATILLPUB. Copyright 1958 by Watson-Guptill Publications, Inc. Entered as second-class matter August 5, 1957, at the Post Office at Pittsfield, Massachusetts under the Act of March 3, 1879.



LARGEST ART MAGAZINE CIRCULATION

November 1958 3





*The artist at work on the central section of his mural (7 x 28 feet) for Fairfield University*

## BERNARD RILEY

*an intuitive painter*

BY FREDERIC WHITAKER

WE ALL HAVE OUR OWN WAY OF DOING THINGS, and if we are sufficiently human, we wonder how other people can possibly accomplish anything without following our methods. Although we are often surprised to find that other systems work, we are prone to believe secretly that the success of the other fellow's system is surely the result of a fluke.

I am reminded of this tendency as I interview various artists and learn of their many contrasting techniques. In the past few years I have analyzed and described quite a number of procedures — most of which, despite their variety, appear logical and well

thought out. However, now we are confronted by Bernard J. Riley, an artist who has no "system" — or *apparently* none that tells him in advance what his finished work will turn out to be — yet he achieves artistically powerful and definitely concrete results that need no interpretation. However, reason tells me that order doesn't proceed, undirected, from chaos, and if an artist gets significant results consistently, there must be some method to his painting essays, though he himself has not analyzed it. Let's consider Riley's "aimless" course.

Starting a painting, Bernard Riley makes no pre-





J. STREET OIL 29½ X 35 BY BERNARD RILEY

*Two awards: New Haven, and Milford, Connecticut*



GRANDPA OIL 46 X 31½

liminary sketches, and in his own mind he may have no knowledge of what he expects to compose other than, let us say, a single figure or "character." Riley is essentially a genre painter and most of his works have been suggested by the people or settings in the old-time factory section of Bridgeport, Connecticut's West End. Assuming that a certain picturesque individual fires Riley's imagination, he will make a mental note of that person's characteristics. In the studio, he will choose a canvas — usually large, up to six feet in length — and with no other preparation will carefully draw the figure with charcoal or brush. Only infrequently does he use a model, except perhaps himself reflected in a mirror. How he knows just how large to draw the figure or where to place it in the rectangle of canvas is a mystery to me. I doubt that Riley himself could explain it easily. He appears to work by intuition. With the figure precisely registered in strong line, he then decides what else the canvas should include, and after probing the possibilities, as one feels out an adversary, he draws the additional material in outline.

Bear in mind that this artist is not doodling on a scrap of paper for a layout or an inspiration as most of us do; he is attacking a five- or six-foot canvas and a lot of work — and almost invariably he wins! Color is not even considered until his drawing is completed in detail — and Riley is a consummate draughtsman. A favorite next step is to cover the canvas with a light coat of very dark pigment, possibly a warm gray with greens, reds, and browns intermixed. This application





DURWIN'S ARENA OIL 15 X 21 BY BERNARD RILEY  
*Critic's Award, Connecticut Contemporary Show*



WORCESTER POOLROOM OIL 40½ X 46  
*American Award, Silvermine Guild of Artists, 1957*





NOT BY BREAD ALONE OIL 48 X 36

*Two awards in New England regionals*

is so dark it is difficult to see the lines of the drawing unless one views them slantwise against the light. When this is dry, Riley is ready to begin the actual painting. Needless to repeat, he paints from dark to light, and with lighter color he paints the figure or, in the case of a composition containing numerous figures, he develops what he considers to be the key character, which may or may not be the largest in the picture. This figure is carried virtually to completion, and it then serves as a prototype against which all others are worked out and related as to color and value. After the painting is finished—finished, that is, according to all customary requirements—Riley still returns to it frequently to change areas, never satisfied as long as he considers any part, large or small, can be improved. Like George Inness, he never really “finishes” a painting until someone (usually Mrs. Riley) takes it away from him.

Reverting to our artist's systemless “system,” it is clear that this apparent absence of formula does not proceed from lack of planning ability by any means but from an express determination to avoid formula—a deliberate desire to be uncommitted as to the final pictorial effect. Riley says: “When I have reached a point where all compositional details are clear to me, then my interest has disappeared and any additional

## BERNARD RILEY



TATOOED MAN OIL 42 X 18½





NEWSBOYS OIL 30 X 36½ BY BERNARD RILEY

application represents just so much routine work. Each painting is an adventure for me. I paint solely for the joy or excitement of painting and, as we all know, enjoyment comes almost entirely from anticipation or expectancy, rather than from realization. I like to feel that as I proceed I may encounter open doors to unknown painting possibilities. Entering these doors and exploring the territory within, feeling my way about through experimentation, I am accorded the delightful thrill that comes of discovery. Thus each painting becomes an entirely new venture, and the pattern of achievement may vary in each case.

"In my daily work at the metallurgical laboratory, everything conforms to a perfectly planned order. There is no room for guesswork and little for imagination, really, for one knows in advance what he is expected to achieve, and the means of arrival are all known to the expert workers. This is scientific routine, but art is something else, and this knowledge accentuates the advisability of keeping my two endeavors separate. My desire for pure imagining is increased by the exactions of my remunerative vocation. Incidentally, my extended observations convince me that the artist who is tied to the workaday world through a job is likely to have a sounder over-all judgment and clearer perception in his art work through contrast,

than he who moves only in the world of studios and galleries."

It will be seen from this evidence that Bernard Riley is definitely individual, a statement which can justifiably be repeated for emphasis; and this is offered as a cordial compliment. He is modest, sincere, and solid. He is a prodigious worker, actually carrying on two full-time jobs. By day he works as a technician in a metal assay laboratory, and by painting at night, on week ends, holidays, and vacations, he piles up in a year as many painting hours as he devotes to his assay work. He has calculated that of the 8,760 hours that there are in a year, we spend 2,920 sleeping (at eight hours per night). That leaves 5,840 waking hours per annum. Working forty hours weekly, with five holidays and two-weeks' vacation, we give our employers 1,960 hours (or less if we count illness, etc.), which leaves us, to arrange as we please, 3,880 hours — or virtually double what we spend in the office or factory. With the exception of time for meals and other routine essentials, Riley works at art.

This preoccupation with occupation is undoubtedly the key influence in Riley's procedure and outlook. Art is his life. His full-time concern with this muse began when he was a small child, when he worked ex-

*continued on page 69*



*Penmanship*

For over 130 years Gillott Pens have been associated with the finest penwork and calligraphy. Try a selection from their wide range.

291  170 

**Gillotts** DRAWING AND PROFESSIONAL PENS

DISTRIBUTORS  
UNITED STATES  
Heidl Slocum  
Company Inc.  
95 Chambers St.  
New York 8, N.Y.

CANADA  
McFarlane Son &  
Hodgson Ltd.  
P.O. Box 1177,  
Place D'Armes,  
Montreal

*In the preparation of*  
**GENUINE  
ARTIST CANVAS**  
*Hand Priming is Vital.  
No Compromise is Possible!*

Every roll of canvas bearing the label  
"U.S. ART CANVAS" is hand primed  
and dried naturally by air.

*Complete selection of linen and  
cotton in every width and surface.  
Available at leading art supply  
dealers everywhere.*

Be Sure — Insist On  
Hand-Primed Canvas  
by  
**U. S. ART CANVAS CO., INC.**  
33-35 W. 17th St., New York 11, N.Y.

**MAKE  
YOUR  
OWN!**



**CHRISTMAS CARDS**  
with red and green alphabet stamps on beautiful  
gold-striped cards. Spell out your greeting —  
including your name. Just lik'em and stik'em.  
All supplies for 25 cards and envelopes just  
\$3.95 postpaid. **TALIAFERRO STUDIOS**  
817 Taylor St., Fort Worth 2, Texas.

**MOSAICS**

To learn how, a book by Edwin Hendrickson,  
\$3.50 All supplies from

Free catalog.  
Send 50¢ for  
samples.

**HOBBY AND ART**  
**MOSAIC CRAFTS,**  
80 W. 3rd St., Dept. A-11  
N.Y.C. 12

## KNIVES (from page 68)

tween the knife and the canvas, the easier it is to leave a thick layer of paint (illustration 2). When the knife is held in a flat position, paint can be blended more efficiently than with a brush. And when the blade of the knife is sufficiently large and elastic, a perfectly smooth surface can be produced easily. Note the position of the fingers while holding the handle of the knife (illustrations 1, 2, and 3).

In the other illustrations, the use of a palette knife by Rembrandt and Goya is exemplified. Impetuous knife work is often in evidence on the late paintings by Rembrandt. Goya used this instrument with zest throughout his career. His painting, *The Forge*, at the Frick Collection, measuring 71 7/8 x 49 1/2, is, as far as I could verify, painted almost exclusively with knives and with considerable impasto. As for myself, I would prefer to forego the use of any other tool but a palette knife — and one round sable brush. Ah! The round, soft brush, the paradisiacal delight! About this instrument I shall rhapsodize in the not-too-distant future.

## RILEY (from page 61)

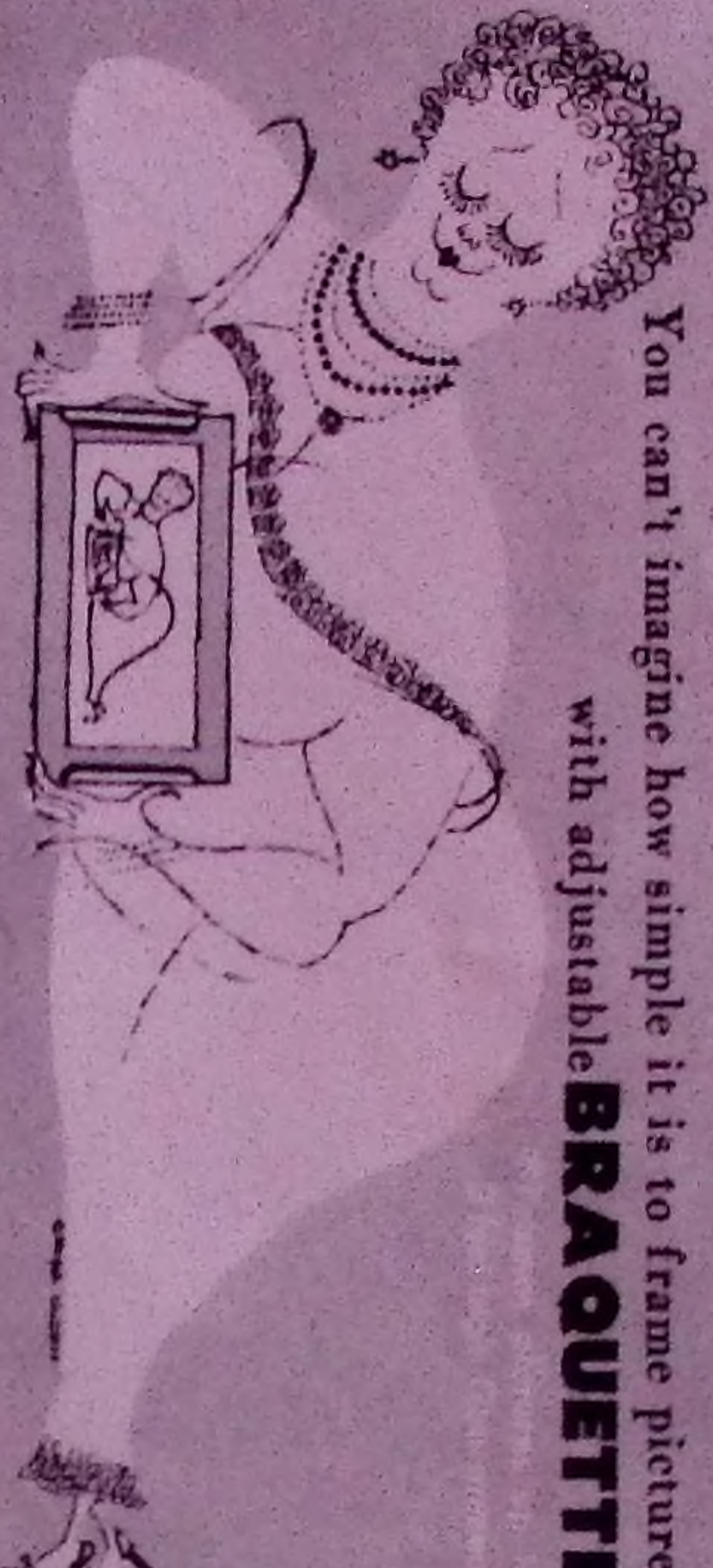
clusively with pencil. He was born in Bridgeport, Connecticut, and his permanent residence has always been within five miles of his first home. (With the exception of his three years of naval war service.) His present home, which he built largely with his own hands, is in Fairfield. Riley's studio is in the basement where he works always under artificial light! So intense is his application to painting, he finds little time for widespread association with other artists or even for the art research through literature that he would like to pursue.

Hence we have an artist unique in many respects. Unlike most painters, he has no special idols among the masters. His method cannot be closely likened to that of others. He seems to know clearly the kind of thing he wants to paint, he desires simply to be left free to do it.

As already stated, as a child Riley was found drawing at every opportunity. In high school many calls for his self-developed talents presented themselves, including the painting of

(continued on page 70)

You can't imagine how simple it is to frame pictures  
with adjustable **BRAQUETTE**



\$1.50 each in LUCITE or STAINLESS  
STEEL from your Art Store or postfree  
**BRAQUETTE INC. LENOX, MASS.**

**CARVING TOOLS**  
**HOBBYCRAFT SETS**

IMPORTED FROM GERMANY  
Complete line of Chisels, Gouges &  
Parting Tools in Straight, Long  
Band, Spoon, Back Band & Fish  
Tail. Over 30,000 Tools in Stock.  
Many Special & "Hard to Get" Items.  
Low Prices. Liberal Discounts to  
Schools & Dealers.  
**BIG 8 PAGE FOLDER FREE.**  
Write To-Day.  
**FRANK MITTERMEIER (Est. 1936)**  
3577 E. Tremont Ave., New York 65, N.Y.

**PROFESSIONAL  
"KNOW-HOW"  
FREE  
ON  
FASCINATING  
PROFITABLE  
HOBBY**

**LEARN AT HOME — GEM MAKING**  
CUT GEMS . . . MAKE JEWELRY  
PIECES FOR FUN — FOR PROFIT!  
Start today . . . get acquainted with  
the most thrilling hobby ever de-  
vised — LAPIDARY. Learn to make  
expert, professional-type rings,  
bracelets, jewelry in your own  
home. SEND for our FREE 16-page booklet  
. . . detail data from the nation's leading  
suppliers to the trade. NO OBLIGATION write today  
to: **GRIEGER'S, 1633 E. Walnut, Pasadena 24, Calif.**

**Print Your Own**

Cards, Stationery, Advertising,  
labels, circulars, churchwork, tags,  
titles, etc. Raised printing like en-  
graving, too. Save money. **Print  
for Others. Good Profit. Have a  
homeprint shop.** Sold direct from  
factory only. Pays for itself in a  
short time. Junior press \$16; Senior  
\$29 up. Easy rules sent. We supply  
everything. Write for free cata-  
log of outfits and all details.  
**KELSEY PRESSES, N-21, Meriden, Conn.**





# MOSAICS

... fun with a payoff!

AMERICA'S NEWEST ART HOBBY

Complete stock of imported Italian mosaic, Venetian glass and French glass tesserae

Custom make your own truly distinctive designs on tables, murals, walls, counter tops—or anything. Easy to apply, fun to work with... yet so economical—**COSTS LESS THAN 1¢ PER TILE**

Come and see a complete mosaic display or write for free literature to Dept. A

**ILLINI Ceramic Services**  
439 N. Wells St., Chicago 10, Ill.  
Michigan 2-3367

## FOR LAYOUTS AND LETTERING

GIANT  
**LIQUID INK**  
RESERVOIR



- Draw broad or narrow lines with felt tip
- Waterproof; dries instantly
- Use on any surface
- Even, continuous flow of ink
- No messy refills
- Red, green, blue or black

**149**

AT OFFICE SUPPLY & ART STORES  
OR WRITE:

**W. J. RUSCOE COMPANY**  
483-5 KENMORE BLVD., AKRON 1, OHIO

## CANVAS SPECIAL

|                                 |      |
|---------------------------------|------|
| 41" x 3 yd. Primed Duck Canvas  | 3.50 |
| 54" x 3 yd. Primed " "          | 4.38 |
| 44" x 3 yd. Primed Linen Canvas | 4.48 |
| 45" x 3 yd. Primed " "          | 4.88 |

Please allow for postage

**ROSENTHAL'S**

"Art materials since 1896"

840 Broadway (cor. 13 St.) N. Y. C. 3

Design Your Own



**Christmas Cards**

Low cost "Planocards" printed from your own individual design. WRITE TODAY for complete details. No obligation.

**SPAULDING-MOSS. CO.**

401 SUMMER ST. • BOSTON 10, MASS.

Send FREE Information on "Planocards".

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

RILEY (from page 69)

stage scenery. During the early thirties, he landed a job painting sets for a three-act play which netted him and an associate \$500. A second similar assignment came from another producer, who absconded without paying after the work was finished! Riley kept himself busy with commercial painting of a general type until called upon for war service. In the meantime, he had married and taken employment in the assay office. His real understanding of fine art arrived while he was in the navy. For a time he had charge of amputees in rehabilitation work at the Philadelphia Naval Hospital, where he was paired with Adams Wirt Garrett, an artist from Texas (now resident in New Jersey). The latter had set up a studio in the hospital, which Riley shared. Both were fired with enthusiasm by a \$500 prize Garrett had just won in a Pepsi-Cola painting exhibition. The Texan painted from memory the people of his West, and Riley was inspired to picture similarly the factory workers he had known and admired. The composition that might be called his first serious esthetic attempt won acceptance in a Pennsylvania Academy of Fine Arts exhibition—and Riley was launched. When, later, a single painting won awards for him both in New Haven and Silvermine, he found himself irrevocably committed to fine art. He has won a number of painting prizes—though he seldom exhibits outside Connecticut or the New York area—because after-hours painting leaves little time for crating and shipping large oils.

Bernard Riley has had no academic art training, but studied briefly with James H. Daugherty, Tony Balcom, and Carl Anderson, and he learned much about color from Revington Arthur of Silvermine. His compositions are essentially drawings, with color applied later. As I mentioned earlier, all his planning is done in line. When I inquired about the source of his unusual drawing ability and knowledge of the human figure (which, as I have said, he depicts mostly without the aid of models), he replied, "The Bridgman books on figure drawing." He has never owned the books, but from the library copies he has absorbed all they had to offer. (Incidentally, in my interviews with artists I am astonished at the regularity with which Bridgman's books are mention-

(continued on next page)



modern  
and  
hand  
carved

custom frames

the frameguild, inc.

503 E. 72nd St., N.Y.C.

RE 7-3572

## The CHRISTMAS STORY

34 full color 2x2 art slides

from paintings in the  
**NATIONAL GALLERY of ART**  
with script - commentary by  
**ELIZABETH PUCKETT MARTIN**

A Beautiful Christmas Story with a gracious commentary. Here is a set of slides you cannot afford to be without—as a Gift or a Show. The low price is \$12.50 p. p. pd. Boxed for Gift presentation.

check or money  
Send your  
order—today!

**ARTCO**  
COLOR SLIDES  
Box 455AA  
Van Nuys, Calif.



**Fredrix**

**ARTISTS CANVAS**

USED BY

*America's Leading Artists*

SINCE 1861

Write for samples and name of local dealer

Manufactured by

**E.H. & AC. FRIEDRICHS CO.**


New York 12, N. Y.

**T. B. HAGSTOZ & SON**  
709 Sansom St.  
Phila. 6, Pa.

**METALS** for the **CRAFTSMAN**  
Fluxes  
Solders  
Findings  
Free price list

Craft Book "A" — 75¢



 presents a  
**WEEKEND of ART**  
with **Woldemar Neufeld**  
October 31 to November 2  
November 28 to November 30 —  
A stimulating weekend with sumptuous meals,  
comfortable living and individual instruction for  
only \$25.00 Friday through Sunday, or \$17.50  
Saturday and Sunday.  
Phone for reservations: Washington, Conn.  
Underhill 8-2168; or Wed. thru Fri. — New  
York, TRafalgar 6-6892  
The Inn on Lake Waramaug, New Preston, Conn.

## E. A. ABBEY MURAL SCHOLARSHIP

The Directors announce the 10th open competition for the Abbey Scholarship in Mural Painting (Abbey Fellowship of the American Academy in Rome) to be awarded in January 1959.

For particulars and application blanks address:  
SECRETARY

E. A. ABBEY SCHOLARSHIPS, INC.  
1083 Fifth Avenue, New York 28

## Directory of Schools & Teachers

### CANADA

27th Annual Session  
UNIVERSITY OF ALBERTA  
**BANFF SCHOOL OF FINE ARTS**  
Main Summer Course  
July 6th to August 15th 1959  
Including: Painting, Music, Piano, Choral, Strings  
Singing, Drama, Short Story, Playwriting, Ballet,  
Weaving, Ceramics, Interior Decorating,  
Photography & Oral French.  
For particulars write: Director,  
Banff School of Fine Arts, Banff, Alberta.

## DIRECTORY OF ART SCHOOLS

Each year hundreds of potential students for annual art courses write or phone our School Service Dept. asking advice and information about art schools located throughout the country. An up-to-date edition will again be available in handy booklet form.

Included are the names and address of many colleges, universities, and art schools throughout the United States and several foreign countries . . . plus pertinent information about the courses offered.

Send 10¢ for postage & handling.

AMERICAN ARTIST MAGAZINE  
24 W. 40th St. New York 18, N.Y.

### RILEY (from page 70)

ed and the important influence they have had on contemporary American art.) Riley continues: "Bridgman's books taught me to draw the figure and gave me a clear perception of the appearance of its various parts, though I must confess that the most valuable lessons on detailed human anatomy came to me fortuitously. While at the Philadelphia Naval Hospital I was sent to the Temple University Medical School for a course on surgical anatomy for information needed in physical therapy and rehabilitation of the wounded. This concentrated study included participation in the customary medical-school dissection of cadavers. After my natural repugnance had been overcome, muscular anatomy took on for me a significance and fascination that had never resulted from the study of anatomical drawings. I remembered that surgical classes had provided the only source of knowledge of human construction for many of the old masters of painting and I must confess that the artist in me concentrated on the dissectional work at least as energetically as did the therapist. While I do not advocate lessons of this sort for artists in general, I will say that for me the knowledge gained has been invaluable."

Riley paints only in oil. As might be surmised from his technical procedure, most of his pictures are done in a very low key and this, combined with his choice of factory-worker subjects and sunless factory-district dwellings, might prompt the average citizen to call them "gloomy." It really takes an artist to appreciate their value. He is not a propagandist and implies no "social protest." He just likes people and is entranced by the picturesque aspect of grime-soiled workers and antique structures. Like Brangwyn, he clearly understands the nobility of labor and strives to emphasize its essence in lasting art form.

In composing, Riley builds up masses in the manner of an abstraction, but always in outline. Inherently he perceives the beauty of abstract design, though he considers many abstract paintings to be simply pictures in an unfinished stage. Says he: "Now that the pattern has been so well designed, why not make it understandable as well?"

Recently Riley has completed a mural for Fairfield University, a Jesuit institution. The whole panel measures

(continued on page 72)

### MEXICO

## mexico's INSTITUTO ALLENDE

Year-round courses: Painting, mural, photography, sculpture, graphics, all crafts, Spanish . . . Creative Writing . . . Beginners, professionals . . . Credits, MFA . . . Field trips, sunshine, colonial beauty, room and board from \$60 monthly! Illustrated prospectus! INSTITUTO ALLENDE, Box 8, San Miguel Allende, Guanajuato, Mexico.

### ARIZONA

## HAL EMPIE

Oil - watercolor

one week summer class begins first Monday in August. Practical, easily understood training for the career artist or hobby painter. Delightful western scenery. Limited enrollment.

Hal Empie Box K Duncan, Arizona

## ARIZONA SCHOOL OF ART

PROFESSIONAL TRAINING

COMMERCIAL AND FINE ART

Continuous Enrollment • Veteran Approved  
Send for Catalog Jo Rogozen, Director  
142 W. CAMELBACK RD. PHOENIX, ARIZONA

## THE kachina school OF ART

Jay Datus, Director

AD ART • FINE ART

For Catalog Write:

DEPT. B, 3801 N. 30TH ST., PHOENIX, ARIZONA

## MILAN STUDIO

School of Fine and Applied Art

Professional courses in Commercial Art—Advertising Layout—Fashion Illustration—Painting—Interior. Individual Instruction—Veteran Approved  
Continuous classes thruout the year. Catalogue.

Established 1943

330 S. SCOTT AVE.—Tucson 1, Arizona

### CALIFORNIA

## CHOUINARD ART INSTITUTE

Four year course leading to the Degree of Bachelor of Fine Arts or Certificate in Painting, Advertising Design, Illustration, Fashion Illustration, Interior Design, Motion Picture and Television Design, Cartooning and Animation, Costume Design, Ceramics.

Distinguished faculty of professional artists and designers. 36th year. Approved for veterans. Accredited.

Address, Registrar: Chouinard Art Institute, 743 South Grand View St., Los Angeles 57, Calif.

## SAN FRANCISCO ACADEMY OF ART COMMERCIAL and FINE ART

Magazine & Fashion Illustration, Cartooning, TV Techniques, Painting, Industrial & Pkg. Design. Day & Eve. Classes. Coed. Vet appd. Free Job Placement.  
Write Dept. C, 431 Sutter St., San Francisco, Cal.





## TRAIN FOR YOUR ART CAREER ... IN CALIFORNIA

Ambitious and talented young men and women can train under practicing professionals for advertising design, illustration, painting, industrial design, photography. Accr. 8 semesters to B.P.A. degree. Coed. 700 students. Vet appr. Begin training Feb., June or Sept. semester. Enroll early. Check interests below and mail to Miss Carr.

### I Want a Career in...

Please check major and secondary interest

- Advertising Design
- Advertising Illustration
- Story Illustration
- Fashion Illustration
- Painting
- Automotive Styling
- Product Design
- Package Design
- Specialized Structures
- Photo Journalism
- Advertising Photography
- Color Photography

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

**THE ART CENTER SCHOOL**  
5353 West Third Street, Los Angeles 5, Calif.

### RILEY (from page 71)

seven by twenty-eight feet and depicts the life of Saint Aloysius. It was painted in oil on canvas mounted in place. In conformity with his custom of painting by instinct, he developed this work entirely from a pencil cartoon. No preliminary color sketch was prepared, and his whole color scheme was worked out as he painted from the scaffolding. The project was completed outside regular working hours - week ends and every night until ten o'clock.

Fairfield University, with its many splendid new buildings, has ample room for additional mural decoration. Without doubt, the Riley accomplishment will induce individual donors to offer the means.

### BOOK NOTES (from page 25)

*The Louvre* by Germain Bazin. Harry N. Abrams, Inc., \$7.50.

This anthology of the most famous paintings in the Louvre is intended as a work of reference. The opening chapters provide a detailed history of the building and its contents beginning with the collections of the French crown in the sixteenth century and the stages in the construction of the palace of the Louvre. A major portion of the book is devoted to 101 color plates of famous paintings accompanied by brief descriptions which detail the circumstances of the creation of each masterpiece, its subsequent ownerships, and how it finally became part of the Louvre collection.

### Recently Received Books:

*Creating With Paper* by Pauline Johnson. Seattle: Univ. of Washington Press, \$6.50. *Drawing Dogs* by Gladys Emerson Cook. Pitman, \$1.00. Mexico: *Pre-Hispanic Paintings*. Preface by Jacques Soustelle. Greenwich, Conn: New York Graphic Society, \$18.00. *The Gothic Image* by Emil Male. Harper Torchbook, \$1.95. *Ambrogio Lorenzetti* (2 vols.) by George Rowley. Princeton, N. J.: Princeton Univ. Press, \$20.00. *Graphis Annual, '58/'59* edited by Walter Herdeg. Hastings House, \$14.50. *Arthur G. Dove* by Frederick S. Wight. Berkeley, Calif.: Univ. of Calif. Press, \$7.50. *Poliakoff* by Michael Ragon. Arts, \$2.95. *American Folk Art* by Ellen S. Sabine. Van Nostrand, \$6.95.

### COLORADO

## COLORADO INSTITUTE OF ART

Commercial Art, Story Illustration, Fashion Illustration, Painting, Art Fundamentals, Low tuition rates. Veteran approved. Study in Colorado's Wonderland. Start any time. Co-ed.  
Colorado Institute of Art, John Jellico, Director  
1232 16th St., Denver 2, Colo.

### CONNECTICUT

## the HARTFORD ART SCHOOL

painting • graphic arts  
sculpture • advertising art  
Diploma and B.F.A. Degree  
25 ATHENEUM SQUARE NORTH  
HARTFORD 3, CONNECTICUT

## Paier Schools

Paier School of Commercial Art  
Paier School of Photography  
Whitney School of Fine Arts  
Write for catalog

6 Prospect Ct., New Haven, Conn.

### DISTRICT OF COLUMBIA



## NATIONAL ART ACADEMY

Professional instruction in every branch of fine and commercial art. Certificate, diploma and B. F. A. degree courses. Beginners accepted. 45th yr. Catalog.  
1763 R Street, N. W., Washington, D. C.

ELIOT O'HARA, N.A.  
EXPECTS TO RESUME  
HIS WATERCOLOR CLASSES  
AFTER HIS RETURN FROM  
EUROPE  
SOMETIME IN 1959

### FLORIDA

## SCHRAMM GALLERIES

PAINTING CLASSES  
IN  
WATER COLOR AND OIL  
October through May  
215 S. W. 2nd St. FT. LAUDERDALE, FLA.

## JERRY FARNSWORTH School of Art

FLORIDA: Jan.-May. CAPE COD: July-Sept.  
Portrait, landscape, still life. Winter school: Sarasota, Florida. Summer school: North Truro, Mass.  
Write for circular B.  
4823 Harry Higel Ave., Sarasota, Florida