

THE ART OF

John Sloan-

1871-1951

WALKER ART MUSEUM

BOWDOIN COLLEGE, BRUNSWICK, MAINE

January 20-February 28, 1962

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John Sloan painting BUSES IN THE SQUARE in 1927, at the age of fifty-six.

Photograph by Lusha Nelson.

The Art of
JOHN SLOAN

1871-1951

A LOAN EXHIBITION AND AN
INTRODUCTORY DISPLAY OF PAINTINGS
IN THE HAMLIN BEQUEST TO
BOWDOIN COLLEGE

WALKER ART MUSEUM
BOWDOIN COLLEGE, BRUNSWICK, MAINE

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THE WALKER ART MUSEUM

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We owe, finally, an immeasurable debt to Mrs. John Sloan, not only for the loan of paintings, but for many days of counsel during the planning of the exhibition and in other ways too numerous to mention. It was she who provided from her wide knowledge of Sloan's art most of the information that made this Catalogue possible.

FOREWORD

ABOUT fifteen years ago a small informal meeting took place in the New York apartment of George Otis Hamlin on lower Fifth Avenue, just north of the Washington Arch and Greenwich Village. At this gathering Mr. Hamlin informed the Director of the Walker Art Museum at Bowdoin College that he intended to bequeath to it his collection of nineteen paintings and one hundred and eighty-nine prints and drawings by the American artist John Sloan. He wished, he said, to have the collection kept intact and to have it in a museum where it could be enjoyed by many who were less familiar with Sloan's art than residents of the larger cities. Sloan and his wife were present and approved this plan. Also there was Mrs. Hamlin, who later left to the Museum at Bowdoin College a generous endowment for the purchase and exhibition of paintings, drawings, and graphic art by American artists.

In planning the exhibition recorded in this Catalogue our Museum staff had two objectives. Our first was to pay our respects to Mr. and Mrs. Hamlin in a way that would be in keeping with the spirit of their gifts, the latter having died in 1952 and the former in 1961. Our second was to pay tribute to a remarkable man, John Sloan, and to his art. Combining these aims, we have arranged to exhibit the Hamlin Collection of paintings by Sloan for the first time at the College and through the generous co-operation of a number of lenders to augment them with a comprehensive group of Sloan's best and most typical work. In this way we hope to provide those who can visit the Museum with an excellent cross section of Sloan's art and to convey to those who cannot visit the exhibition something of its scope and character through this Catalogue.

That Mr. and Mrs. Hamlin would have approved of this arrangement may be confidently assumed. Over a long period of years they were close and devoted friends of John Sloan and his first wife, Dolly, and after her death of his second wife, Helen Farr Sloan. Their friendship is eloquently attested by a series of New Year's greetings by Sloan that were sent with obvious affection from intimates to intimates, as well as other small personal etchings and numerous references in Sloan's diary to convivial evenings spent in each other's company. In addition, and perhaps of more lasting significance, George and Elizabeth Hamlin patronized Sloan's art and encouraged him through difficult and discouraging times. That they wished to share their belief in his work with others and to perpetuate their respect was always evident.

The history of the Hamlin Collection extends back to the turn of the

century. At that time George Otis Hamlin began his business career in Philadelphia. There he met and married Elizabeth Hamlin, who had taken piano lessons from Dolly Sloan, and after the Hamlins moved to New York the friendship ripened. When the young couple needed pictures to decorate their apartment, Sloan gladly lent them some of his. This informal arrangement continued until 1923, when a crisis arose that caused Mr. Hamlin to purchase twenty of the pictures for \$20,000. The transaction made headline news across the country when the Associated Press sent the following release over its wire service on December 7, 1923:

Back of Mr. Sloan's sale there is a story of the way in which works of art become an essential part of the home. Mr. Hamlin, who is an official of the Viscose Company of New York, and a grandnephew of Hannibal Hamlin, Vice-President under Abraham Lincoln, has for several years been quietly buying the work of contemporary American painters. When he asked a few weeks ago for a loan of a group of paintings to hang in the apartment he was furnishing, Mr. Sloan lent him twenty paintings. A short time afterward Sloan withdrew one of these, *THE COT*, in order to show it in the present exhibition at the Grand Central Terminal Galleries. Mr. Hamlin found the blank space on the wall unendurable and began to fear that someone else might buy the painting at the Grand Central show. Then he realized that according to the agreement Sloan could take away and sell any of the pictures at any time, so he called him up on the telephone and made an offer for all of them, including *THE COT*, which Mr. Sloan accepted.*

The purchase of the pictures came at a fortunate time, for both Sloan and his wife had recently undergone costly major operations. It was the largest single sale of his career, and the Hamlin Collection was and still is the largest group of his paintings ever owned by a single collector or institution. In the course of time Mr. Hamlin, a native of Maine, built up a large estate overlooking the ocean at Boothbay Harbor, and spent his summers there. During a number of visits to the campus of Bowdoin College he became especially interested in the Walker Art Museum. It is to this interest, and to Mr. Hamlin's desire that an outstanding American artist be more widely known, that the Museum owes its collection of paintings, drawings, and prints by John Sloan.

PHILIP C. BEAM, *Director*

* Mr. Hamlin later gave away one painting, *WIND ON THE BAY*, to a friend, Dr. Alvin G. Dujat, but retained the rest.

HIGH LIGHTS OF SLOAN'S CAREER

- 1871 Born at Lock Haven, Pennsylvania, on August 2, the son of James Dixon Sloan and Henrietta Ireland Sloan.
- 1878 Moved to Philadelphia after the failure of his father's business following the depression of 1873.
- 1885 At the age of fourteen entered Philadelphia Central High School where he was a schoolmate of Albert C. Barnes and met William Glackens.
- 1887 Forced at the age of sixteen to go to work after the failure of one of his father's business ventures. Employed as an assistant cashier in the retail department of Porter and Coates, sellers of books and prints.
- 1888 Taught himself to etch by reading the *Etcher's Handbook* by Philip Gilbert Hamerton.
- 1890 Went to work for the future bibliophile, A. Edward Newton, making novelties, calendars, and etchings. In the winter of 1890-1891 attended a night freehand drawing class at the Spring Garden Institute.
- 1891 Left Newton to begin work as a free-lance artist doing a variety of odd jobs. Rented his first studio, a tiny room at 75 Walnut Street.
- 1892 *February*. Accepted a regular job in the Art Department of the *Philadelphia Inquirer*. Became a Sunday painter of water-color landscapes, with Joe Laub and Glackens. Took a studio at 705 Walnut Street. In the autumn he entered the Pennsylvania Academy of the Fine Arts and studied drawing from casts under Thomas Anschutz, a former pupil of Eakins.
- 1893 *March*. Helped to found the Charcoal Club with Glackens, E. W. Davis, Robert Henri and others in protest against the Academy, and worked from nude models for the first time. Formed friendships with Shinn and George Luks, and joined Henri and Laub in a rented studio at 806 Walnut Street that was a center for progressive young artists. Met Beisan Kubota and came under the influence of Japanese art.
- 1894 *Summer*. Given first recognition as an illustrator in an article in the *Inland Printer* of Chicago.
- 1895 *December*. Left the *Inquirer* for the *Press*, working on the Sunday Supplement.
- 1897 Began to paint seriously in oil under the guidance and inspiration of Henri, doing several portraits in the manners of Velasquez and Hals. Used dark colors in revolt against American academic impressionism.

- 1898 *Summer*. Lived for the first time in New York, serving for three months as a staff artist on the *New York Herald*. *Fall*. Returned to the staff of the *Philadelphia Press* as its leading artist. Painted first city scenes, using Philadelphia backgrounds. Met Anna M. (Dolly) Wall.
- 1899 *November*. Became acquainted for the first time with the work of Daumier through lithographs for *Charivari* sent from Paris by Henri. Painted OLD WALNUT STREET THEATER.
- 1900 *October*. Exhibited his first oils, OLD WALNUT STREET THEATER at the Art Institute of Chicago and INDEPENDENCE SQUARE at the Carnegie Institute. Included for the first time at the Pennsylvania Academy Annual. Painted SCHUYLKILL RIVER.
- 1901 *April*. Initial New York showing of his oils at the Allan Gallery with Henri and Glackens in the first independent group exhibition. *August 5*. Married Anna M. Wall shortly after his thirtieth birthday. Began first important graphic work outside of the newspaper field, a series of fifty-three etched illustrations for a de luxe edition of the novels of the French author, Paul deKock. Painted THE RATHSKELLER; EAST ENTRANCE, CITY HALL, PHILADELPHIA.
- 1903 *November*. Lost his position as a regular artist for the *Press* along with most of the staff, owing to the increased use of halftones. Continued to do *Charades* for the *Press* until 1910, but only on a free-lance basis.
- 1904 *April*. Made a crucial move—to New York—and rented a studio at the Sherwood Building and then, in *August*, at 165 West 23rd Street, where he created some of his most famous city paintings and etchings. Began a decade of illustrating for *Collier's* and *The Century* for his chief source of income. *January*. Exhibited with a group of nonacademic painters—Henri, Glackens, Luks, Davies, and Prendergast—at the National Arts Club in New York.
- 1905 Began a series of ten of his most noted etchings of city life, including FIFTH AVENUE CRITICS; FUN, ONE CENT; CONNOISSEURS OF PRINTS; THE MAN MONKEY; THE SHOW CASE; THE WOMAN'S PAGE; TURNING OUT THE LIGHT; and MAN, WIFE AND CHILD. Painted SPRING, MADISON SQUARE.
- 1906 Started a diary which he was to continue for eight years. Work admitted for the first time to a National Academy of Design exhibition. Painted THE PICNIC GROUNDS; DUST STORM, FIFTH AVENUE. Etched MEMORY; THE LITTLE BRIDE; MOTHER; ROOFS, SUMMER NIGHT.
- 1907 *May 2*. Formation of "The Eight"—Henri, Luks, Glackens, Davies, Prendergast, Lawson, Shinn, and Sloan. *August 2*. Mother died. *October to December 6*. Instructor at the Pittsburgh Art Students League,

his first prolonged experience as a teacher. Painted THE COT; HAIRDRESSER'S WINDOW; THE HAYMARKET; NURSEMAIDS, MADISON SQUARE; THE WAKE OF THE FERRY; SIXTH AVENUE AND 30TH STREET; MOVIES, FIVE CENTS.

- 1908 February 3. Participated in the famous exhibition of "The Eight" at the Macbeth Gallery. May. First work in lithography. Met the father of the poet William Butler Yeats, John Butler Yeats, who became a friend and important influence in his life. Introduced by Henri to the Maratta color system. Painted SOUTH BEACH BATHERS; COYTESVILLE, NEW JERSEY. Etched COPYIST AT THE METROPOLITAN MUSEUM OF ART.
- 1909 Painted CHINESE RESTAURANT; GIRL IN FUR HAT; THREE A.M.; OLD CLOWN MAKING UP; IOLANTHE.
- 1910 Helped to organize the Exhibition of Independent Artists which opened April 1. With his wife, Dolly, joined the Socialist Party. Painted YEATS AT PETITPAS; PIGEONS. Etched NIGHT WINDOWS.
- 1911 Participated in the first of the MacDowell Club exhibitions. Invited to participate in the International Exposition of Art at Rome; sent two oils and six etchings. Painted SAVINGS BANK; WOMAN'S WORK.
- 1912 Became art editor of the Socialist Party magazine *The Masses*, with Coleman, Art Young, Stuart Davis, and Bellows as chief contributors. Painted RAINBOW, NEW YORK CITY; SIX O'CLOCK; SPRING RAIN; SUNDAY, WOMEN DRYING THEIR HAIR; SUNDAY IN UNION SQUARE; A WINDOW ON THE STREET; RENGANESCHI'S, SATURDAY NIGHT; MCSORLEY'S BAR; MCSORLEY'S BACK ROOM. Etched ANSCHUTZ ON ANATOMY.
- 1913 Represented by seven paintings in the historic Armory Show and helped to hang it. First sale of a painting, NUDE IN GREEN SCARF, to a former schoolmate, Dr. Albert C. Barnes. Painted ROSETTE; WHITE LACE CAP; LITTLE MOVIE THEATER; SPRING PLANTING. Drew illustration BEFORE HER MAKERS AND HER JUDGE for the August issue of *The Masses*.
- 1914 Spent first of five summers at Gloucester, Massachusetts, painting landscapes and marines which showed first effects of the Armory Show. Painted NEAR SUNSET, GLOUCESTER; BACKYARDS, GREENWICH VILLAGE; THE RED PAINT MILL; FROM SCHOOLHOUSE HILL; FOG ON THE MOORS. Etched LOVE ON THE ROOF. Drew illustration LUDLOW, COLORADO for the June cover of *The Masses*.
- 1915 Received Bronze Medal for etching at the San Francisco Pan-Pacific International Exposition. First met Mrs. Gertrude Vanderbilt Whitney, founder of the Whitney Museum and a longtime friend and patron. Painted CLOUDS AND SUNLIGHT, GLOUCESTER; SUN AND WIND ON THE ROOF. Etched THE BARBER SHOP; ISADORA DUNCAN; GIRLS SLIDING.

- 1916 *January 26 to February 6.* First one-man show at the Whitney Studio. Began long association with the Kraushaar Galleries. One-man exhibition at the Hudson Guild. *April.* Resigned from *The Masses* in protest over use of illustrations solely as propaganda. Taught at Gloucester during the summer and then began teaching at the Art Students League. Second sale of a painting, at age forty-five. Painted PIG-PEN-SYLVANIA; DEEP BLUE SEA; FOG ON THE MOORS, GLOUCESTER; GLOUCESTER HARBOR; PURPLE ROCKS AND GREEN SEA; SIGNALS; HORACE TRAUBEL.
- 1917 Hung the first exhibition of the Society of Independent Artists at the Grand Central Gallery. Father died. First one-man show at Kraushaar's. Painted ALERT NUDE; BLONDE NUDE; FLATS AT LOW TIDE; ISLAND AND WISTARIA; MAIN STREET, GLOUCESTER; GLOUCESTER TROLLEY; DOLLY BY THE KITCHEN DOOR.
- 1918 Made second president of the Society of Independent Artists, a post he was to hold for twenty-four years. Became one of the original members of the Whitney Studio Club. Sold his first city paintings to Mrs. Whitney (SPRING RAIN) and Miss Julia Peck. Painted BIG APPLE TREE; BLEECKER STREET, SATURDAY NIGHT; BLONDE NUDE WITH ROSE SCARF; THE BLUE SEA—CLASSIC.
- 1919 *Summer.* Took first trip across the country to Santa Fe with the Randall Daveys. Painted HOTEL DANCE, SANTA FE; JULIANA FORCE.
- 1920 *Summer.* Bought a house in Santa Fe. Painted CLOUDS OVER GREAT SOUTH MOUNTAIN; OUR SANTA FE HOME AT NIGHT; ROMANY MARYE; CORPUS CHRISTI, SANTA FE. Etched THE BANDIT'S COVE; THE BONFIRE; BOYS SLEDDING; THE MOVEY TROUPE.
- 1921 First sale of a painting to a museum, at age fifty, when the Metropolitan Museum of Art purchased DUST STORM, FIFTH AVENUE. First one-man show of his etchings held at the Whitney Studio Club. Painted THE ROAD TO CIENAGA; EAGLES OF TESUQUE. Etched PATROL PARTY; STEALING THE WASH.
- 1922 Death of his close friend, John Butler Yeats. Painted a number of city scenes from a new and more panoramic point of view. Painted THE CITY FROM GREENWICH VILLAGE; JEFFERSON MARKET, SIXTH AVENUE; COYOTE MESA.
- 1923 Sold twenty oils to George Otis Hamlin for \$20,000, his largest single sale to a private collector. Etched SISTERS AT THE WINDOW; SIXTH AVENUE, GREENWICH VILLAGE; WASHINGTON ARCH.
- 1925 Underwent two major operations. Painted DOLLY WITH MANTILLA; EVE OF ST. FRANCIS, SANTA FE. Etched BUSES IN THE SQUARE.

- 1926 Resumed teaching at the Art Students League. Mrs. Whitney purchased a complete set of etchings and presented them to the Metropolitan Museum of Art. Painted THE WHITE WAY; NUDE GLANCING BACK; LITTLE RANCH HOUSE. Etched EASTER EVE; FASHIONS OF THE PAST; SUBWAY STAIRS; KRAUSHAAR'S.
- 1927 Many of his Japanese students included in the first Annual Exhibition of Japanese Artists in New York. Moved to 53 Washington Square. Painted THE LAFAYETTE; NEGRESS WITH GREEN APPLE; THE CHAMA RUNNING RED; BUSES IN THE SQUARE (finished 1951). Etched KNEES AND ABORIGINES.
- 1928 Began new technique with monochromatic underpainting and oil glazes, applied mainly to single figures and nudes. Sale of THE LAFAYETTE to the Metropolitan Museum of Art. Painted NUDE AND ETCHING PRESS; NUDE AND PICTURE FRAMES; SIXTH AVENUE ELEVATED AT THIRD STREET; LARGE WHITE NUDE; SPRING, WASHINGTON SQUARE; MCSORLEY'S AT HOME. Etched FOURTEENTH STREET, THE WIGWAM.
- 1929 Elected to the National Institute of Arts and Letters. Substituted tempera for oil underpainting and began superimposing contour lines over glazes. Death of his friend and master, Robert Henri. Painted MCSORLEY'S CATS; NUDE, FOUR SENSES; NUDE IN A BEDROOM.
- 1930 Received Carroll H. Beck Gold Medal from the Pennsylvania Academy for his VAGIS THE SCULPTOR. Painted CHRISTIAN SOLDIERS, SANTA FE; VAGIS THE SCULPTOR; JUANITA. Etched NUDE ON STAIRS.
- 1931 Elected president of the Art Students League. Helped to organize the Exposition of Indian Tribal Art held at the Grand Central Galleries in New York. Etched CROUCHING NUDE AND PRESS; LONG PRONE NUDE; NUDE AND POSING STAND; NUDE WITH BOWL OF FRUIT; ROBERT HENRI, PAINTER.
- 1932 Resigned as president of the Art Students League because of the League's refusal to appoint George Grosz as an instructor. Joined staff of Archipenko's École d'Art; taught drawing and painting there until February, 1933. Made president of the Exposition of Indian Tribal Arts. Sponsored the first Washington Square Outdoor Exhibit. Painted GIRL, BACK TO PIANO; KOSHARE IN THE DUST; NUDE AND CHIEF BLANKET.
- 1933 Refused an invitation to Moscow extended by the American Section of the International Bureau of Revolutionary Artists. One-man show of etchings at the Corcoran Gallery which bought YEATS AT PETITPAS. Wrote to sixty museums offering his paintings at half price; sold one picture, PIGEONS, to the Museum of Fine Arts, Boston. Painted LOOKING OUT ON WASHINGTON SQUARE; MODEL IN DRESSING ROOM; NUDE AT FOOT OF STAIRS. Etched a series of sixteen nude studies.

- 1934 Elected head of the George Luks School by the students and executors; taught there until May. Treasurer, Artists and Writers Dinner Club. One-man exhibition at the Montcross Gallery. Painted THE WIGWAM, OLD TAMMANY HALL; NAT SMOLIN; SEA FOOD.
- 1935 Returned to teach at the Art Students League; remained until 1937. Moved to the Hotel Chelsea. Painted OUR CORNER IN THE STUDIO.
- 1936 *March*. Exhibited one hundred etchings at the Whitney Museum of American Art. Painted NUDE ON THE ROOF.
- 1937 Etched sixteen illustrations for Maugham's OF HUMAN BONDAGE; won approbation of the author. *February*. Complete collection of etchings exhibited at the Kraushaar Galleries. Painted NUDE AND NINE APPLES. Etched BETTER MOUSE TRAPS?; BLACK POT; WINNOWING WHEAT.
- 1938 Retrospective exhibition at the Addison Gallery of American Art. Underwent a major operation in the spring. Painted SEATED NUDE, RED DRAPE.
- 1939 Published *Gist of Art*, a summary of his teaching principles and studio practices, in collaboration with Helen Farr, a longtime pupil and friend. Exhibited landscapes at Kraushaar's. Drawings and lithographs exhibited at the Corcoran Gallery.
- 1940 One-man exhibition at the Hudson Guild, New York. Retrospective exhibition at Wanamaker's Gallery in Philadelphia. *Autumn*. Started his house, *Sinagua*, outside of Santa Fe. Painted THE GOAT HERD; A ROOF IN CHELSEA; JEANNE DUBINSKY.
- 1941 Testimonial dinner at Petitpas' by the Directors of the Society of Independent Artists in celebration of its twenty-fifth anniversary and Sloan's twenty-fourth as president. One-man exhibition at the Museum of New Mexico.
- 1942 Received first prize of \$500 for the etching FIFTH AVENUE, 1909, in the exhibition called *Artists for Victory*. Elected to the American Academy of Arts and Letters. Attacks of adhesions.
- 1943 *May 4*. Death of his wife, Dolly Sloan, in the forty-second year of their marriage. Exhibited eleven paintings in "The Eight" Exhibition at the Brooklyn Museum. Another serious operation in July.
- 1944 *February 5*. Married Helen Farr. Elected president of the Santa Fe Painters and Sculptors.
- 1945 Twenty-two paintings shown in the exhibition of Artists of the Philadelphia Press at the Philadelphia Museum of Art. Gave the Moody lecture at the Art Institute of Chicago.

- 1946 Seventy-fifth Anniversary Exhibition at Dartmouth College. Painted YOLAND VAN R; RIDERS IN THE HILLS; HELEN IN RED; PIANO TRIO; SUNBATHER IN THE MOUNTAINS.
- 1947 Painted EXPLORING THE UNSOLD; FISHING LODGE, RIO GRANDE; PICNIC IN RIO GRANDE CANYON.
- 1948 Retrospective exhibition at the Kraushaar Galleries. Painted TEA FOR ONE (Helen Farr Sloan); SANTA FE SIESTA.
- 1950 Awarded the Gold Medal for painting by the American Academy of Arts and Letters. Elected to the American Academy of Arts and Sciences. Painted HELEN IN GREEN SUIT; PORTRAIT OF ARTHUR S. MEYER.
- 1951 Painted YOLAND IN BLUE; THE NECKLACE; CHARLOTTE IN RED COAT; MINK BROOK. *September 7*. Died after an operation at Hanover, New Hampshire.
- 1952 Memorial Retrospective Exhibition at the Whitney Museum of American Art which had been selected before his death.

THE GIST OF SLOAN'S ART

AT the height of his career John Sloan wrote a penetrating book on the nature of art. He called it the *Gist of Art*. In it is revealed a fascinating person, a colorful and articulate teacher, and a vigorous leader of the independents' fight against academic conformity. But the text is only incidentally autobiographical and historical. Sloan himself knew that he would stand or fall upon the quality and character of his pictures. Following his lead, this brief study is an attempt to present the gist of his own art.

Being deeply involved in human life, Sloan could never bring himself to discard representational content in favor of pure abstraction, yet he was engrossed in problems of picture making and technique that spring primarily from the esthetic sense and appeal mainly to it. He could never be satisfied with the illustrative insistence of a Meissonier or the formal exclusiveness of a Mondrian. He sought instead to make the naturalistic and abstract elements of painting work together. A profound student of the history of art, he saw this co-ordination of polar means as the central problem of most artists throughout the past. His own problem was to solve it anew and in his own way.

During Sloan's highly active eighty-year life, his striving for mastery of the formal elements of his art passed through a series of phases, from the illustrative and pictorial stage growing out of his career as a newspaper and magazine artist to a period when plastic and compositional problems engaged him thoroughly. A reorientation from human interest to structural interest was the main result. The turning point was the Armory Show of 1913.

Prior to that time, his approach to visual problems had been a mixture of the thoughtful and intuitive, with a marked stress on spontaneity and freedom inherited from the great nineteenth-century Romantics. His technique, like theirs, emphasized bold brushwork over precise details and an aversion to anything resembling the academic conformity and standardized discipline that had descended from the Neoclassicists. Personal freedom, for himself and others, was a lifelong battle cry. Thus, while subscribing to one tradition, he opposed another. At the same time he turned his back on the intellectual attitudes of both of his great archetype predecessors, David and Delacroix, by refusing to illustrate the Biblical, mythological, or historical past. He drew his subjects from the everyday life that he observed immediately around him. When he grew older, more reflective, and a little less active, he came to appreciate without

ever painting them himself the lessons in life to be found in great religious subjects as interpreted by the Italian Renaissance masters. The more important effect of this discovery, however, was to open his eyes to the plastic values of the old masters' paintings and their sense of structural organization in both figures and compositions. This revelation came to him as a consequence of the Armory Show and deepened his understanding of art as his life progressed. Meanwhile, though seldom seen in church, his outlook was Christian and humanistic. These qualities are paramount in the city pictures which he painted or etched between the time he settled in Manhattan in 1904 and the first great showing of modern art in America at the Armory in 1913.

The pictures which Sloan created during the first twelve years of the century reveal a man who was an insatiable student of metropolitan life or, as he himself put it, an incorrigible window watcher. He was in love with the city and its people, and with life viewed close up rather than with the urban setting at large. By preference his field of study was limited mainly to the Chelsea area which was then a respectable middle-class district and not, as has been misconstrued from the term "Ash-Can School," a slum full of toughs. The important thing about the people who populated his pictures was that they were unposed, unpretentious, and uninhibited. Alive and typical, they represented a great cross section of humanity. They were also reasonably happy people who reflected something of the late nineteenth-century optimism that persisted until the First World War. Sloan himself shared this active and healthy contentment, as he did the pleasantly bustling vitality that characterized the environs of Madison and Washington Squares during the first years of the century.

After the First World War the atmosphere of the area changed under the impact of the automobile, prohibition, and the accelerated tempo of the twenties. During the great Boom and Jazz Age, Sloan found life there less appealing. Backing away from it, he painted the city in more panoramic terms, with architectural components looming larger, the inhabitants smaller. A parallel change took place in his conception of color. His early somber color schemes had derived mainly from artistic attitudes—his dislike of the pretty pastel shades of American academic impressionism, his preference for the sober palettes of Hals and Velasquez—and from what he called the grey spectrum of the city's buildings. The paintings of Renoir, Cézanne, and Van Gogh which he saw at the Armory Show revealed impressionist color to him in a new light, not watered down or tepid, but vivid, exciting, and formally integrated. As a consequence he intensified his own palette and sought a greater synthesis of tones in the later city pictures, making them richer and more vibrant in color as well as more comprehensive in scope.

The Armory Show changed other of his attitudes toward art. Van Gogh's use of lines to model the contours of forms intensified their plastic character. This device, presented in bold and striking examples, showed Sloan new possibilities for the use of both line and color. Looking further back into the history of art, he found precedents for linear modeling in old engravings, in Byzantine paintings and manuscript illuminations, in Benin bronze sculpture, and in the sculptural modeling of Renaissance tempera and fresco paintings. He learned, furthermore, that the great Renaissance masters had gained intensified effects of sculptural mass and shape by separating the problem of form from that of color.

Changing his whole style at a time in middle life when most artists have settled upon a permanent manner, Sloan focused his attention in the late 1920's upon the painting of single nude figures, striving mainly to underscore plastic form. He first separated form and color by employing glazes over an oil underpainting, and then by applying contour lines over a tempera base. Sloan, the so-called radical, was in fact returning to practices as old as the early Flemings and Renaissance Italians. And like the latter, his interest in the nude was primarily formal and structural, almost as austere as that of a Signorelli. The trend of his art was toward an intensification of plastic and artistic values realized through technique.

As Sloan the man and artist changed through living, teaching, thinking, and learning from the past, the city life which he loved at the outset of the century also changed, and now lost some of its savor for him. Gradually he detached himself from Manhattan during long periods each year and allowed two other locales to enlist his interest. The first was Gloucester, where he summered for five years during the period of the First World War. There, under the bright summer sun, he found a natural excuse for employing the more brilliant and exciting colors that he had found in the art of Van Gogh and other moderns at the Armory Show of 1913. The stepped-up palette of the later panoramic city scenes was a result of this altered outlook which first became evident at Gloucester. The second locale which brought natural landscape more prominently into his art was Santa Fe. He visited it for the first time in 1919 and was so enthralled by it that he made it a second summer home for the rest of his life, identifying himself with both its human and natural elements as thoroughly as he had done earlier with the people and buildings of New York.

Through these geographical changes Sloan greatly extended the range of his art and interests. To connect him only with the early "Ash Can" city pictures is to have a limited understanding of his output. Like Gloucester, Santa Fe exerted an important influence on the formal development of Sloan's art. On the shores of Massachusetts he had found a brilliant

mixture of colors in the rock formations, deep blue sea, lush vegetation, and coastal light, shadow, and atmosphere. In the southwest he found a country which was equally luminous and colorful, but contrastingly sharp, arid, and sculptural. His immediate and enthusiastic response paved the way for his concentration upon essentially sculptural properties in the human figure, the two together marking the principal interests of his later years.

The differences between Sloan's early city pictures and Gloucester marines and his Santa Fe landscapes and later nudes are symptomatic of a major reorientation of his conception of art. In making this shift, he avoided the pitfalls of finicky academic realism and moved from one great tradition to another that he thought greater still, or historically, from the post-Renaissance pictorial style of Velasquez and Hals to the sculptur-esque style of the Renaissance Italians. In the pictures of the fifteenth-century masters he found what he believed to be the precedents of timeless and truly classic art.

The development of Sloan's art which occurred with the passage of time and in connection with different places—Manhattan, Gloucester, Santa Fe—was accompanied by the successive influences of human beings who played intimate parts in his life. His mother, a woman of strong character, instilled in him a sense of responsibility and a deep respect for intellect. She had wit too—a quality which she passed on to him. Though not artistic, she taught her children to read and set Sloan on a course that lasted for the rest of his life. The influence of his father is less clear. A vague figure and so-called failure, he was caught in the tide of change that wiped out the handicraft arts and replaced them with manufacturing processes. Unable to adjust, he was trapped along with thousands of other artisans, but passed on to his son something of his manual dexterity.

Thomas P. Anschutz was for a brief period Sloan's first and only official teacher at the Pennsylvania Academy of the Fine Arts. A pupil of Eakins, he provided a tie with that master and a link with the older European traditions predating the academic realism and impressionism which dominated American painting during Sloan's formative years. Anschutz stressed solidity, substance, and careful observation, and he insisted upon the *concept* of a thing rather than its aspect, illustrating this principle by referring to what a blind man could know about a form. Sloan, a maverick for some years to come, mistook Anschutz's traditionalism for stodgy conservatism during the brief time he studied under him, but in his maturity he remembered Anschutz's ideas and applied them to his own art, especially to the practice of painting conceptually from memory and imagination.

At the moment, however, the twenty-one-year-old Sloan wanted some-

thing more exciting. He found that stimulation in the magnetic personality of Robert Henri, a born leader of young men. Where Anschutz had tried to instruct Sloan, Henri inspired him. His doctrine that art lay in the capturing of the vitality of everyday life through brilliant brushwork fascinated his young charges and stirred them to a frenzy of activity. Detesting the American version of impressionism, he advocated, for one so vital, a rather contradictory sobriety of palette after the fashion of his two idols, Hals and Velasquez. Henri was a political liberal and social rebel who naturally attracted freedom-loving young artists; they found in his company, too, a lighthearted sense of comradeship. Sloan always remembered their youthful studio parties as the merriest moments of his early years. A parting of the ways came, however, after the Armory Show. Henri refused to admit its importance and became jealous of its distracting influence upon his followers. From that time on, as Sloan put it, Henri's nose was "out of joint." Sloan remained loyal to his master as a person and friend, but began from that time to go his own way artistically. Thereafter, Henri's brilliant brushwork seemed superficial to him in comparison with the towering image of Cézanne and some of Anschutz's teachings.

John Butler Yeats, the delightful presiding genius of an eating circle at Petitpas' boardinghouse, succeeded Henri as Sloan's closest friend and helped him to find his bearings during a time of doubt. Although a mediocre painter himself, he was a discerning critic who appreciated at once the meaning of the Armory Show. He encouraged Sloan to abandon his palette of "mountain gloom" and apply the glowing colors of the great post-Impressionists to his discovery of natural landscape at Gloucester during the war years. During that period Yeats also helped Sloan with a difficult personal problem. As one who obviously loved young people, he was able to tell the artist with kindly frankness that his Socialist involvement and hatred of the World War had embittered him and cost him his sense of humor. With sympathy and patience he helped Sloan regain his sense of perspective.

John and Antoinette Kraushaar played indispensable roles in Sloan's professional life. In a calling where exhibitions and the attitudes of dealers can make or break a man's career, their belief in Sloan was little less than heroic. For many years his art was out of fashion, being in the early stages too independent and radical, and later not radical enough. While fame came to him, fortune lagged, and he had to earn his living through most of his career by illustration and teaching. Years passed before the Kraushaars made enough money from the sale of Sloan's work to pay the costs of exhibiting it, yet they never wavered in their support.

Sloan's first and second wives naturally affected his life during fifty-odd years of marriage. His first wife, Dolly, was in many ways his oppo-

site. Where Sloan, left to himself, was deeply thoughtful and passive, Dolly was as peppery and impulsive as she was tiny. A born crusader for liberal causes, she was a dynamo of aggressive action who goaded Sloan into momentum. He referred to her as his motor, and admitted that without her agitating influence he would never have accomplished so much. By the time of Dolly's death, however, forty years of incessant work had begun to take their toll, and he compared himself to the flag of an old battleship, shot full of holes but still flying. He needed repose and a chance to reflect on the meaning of what he had seen and done. Helen Farr Sloan gave him this spiritual repose in marriage during the final seven years of his life and made them happy years. A quietly thoughtful person and a teacher, painter, and scholar in her own right, she was the perfect collaborator for *Gist of Art*, in which she helped Sloan sum up a lifetime of experience.

SOME NOTES ON SLOAN'S ART

Today Helen Farr Sloan is still our best source of information about Sloan's Art. The following notes are based on conversations with her on subjects about which there are still some misconceptions.

Because of the fresh quality and human interest of Sloan's early city pictures, which still create the major image of him, we are apt to think of him primarily as a kind of spontaneous genius and humanitarian and overlook the first-rate quality of his mind. Out of his own interest he had read most of Shakespeare and Dickens before he was twelve, and in his teens he had absorbed books on the history of Germany and France that would have taxed most college students. With his strong and retentive intellect he learned French on his own and later mastered both Spanish and German. His lifetime reading was a virtual roster of the world's major authors. Yet he was no passive bookworm. Adept at mathematics and highly analytical, he early showed his appreciation of abstract thinking through his genuine interest in geometry and its relationships, as he did later through his concern for composition, proportion, and the distribution of areas on canvas. His technical ingenuity was also demonstrated at an early age. He and a schoolmate were constantly contriving mechanical inventions during class periods instead of attending to the conventional recitations. His imagination was too lively to make him a model student, and his grades gave little indication of his talents or intelligence.

In his versatility Sloan was a reincarnation of the Renaissance ideal. He was able to do all kinds of things skillfully. He designed the furniture for the first house he bought in Santa Fe and later designed the house built

there for him in 1941. He had a rapid mathematical mind. A well-organized person, he was almost the opposite of the temperamental artist. His technical ability and efficiency in general extended to his art, not only in the practical sense but the theoretical. He and Henri spent many evenings discussing the possibilities of the Maratta color system and its basic but infinitely variable palettes. He sometimes became engrossed in the possibilities of color relationships as a mathematician becomes absorbed in abstract numerical order and finds a kind of beauty in it. Like Whistler, he was interested in color organization as something similar to musical tonal relationships and frequently used musical terms to illustrate the connection. These can be found penciled in his handwriting on the color charts he used as working palettes. In teaching his students, however, he stressed the importance of control and emotional expression alike in the handling of color. And when he painted he regarded color mainly as a means of realizing a concept rooted in reality.

There was a poetic element, both lyrical and exuberant, in Sloan's personality that was no accident and balanced his analytical side. He loved the rhythm and meter of poetry and the sound of words in Shakespeare and in the Bible. He wrote a great deal of poetry himself. His friends accused him of levity in his verse, and he himself regarded his rhymes lightly. They were really outlets for his sense of humor, his refusal to be ponderously serious.

Among other things, Sloan was an actor, and a good one. Like most people of his generation, he enjoyed entertaining others. He was a fine singer with a rich baritone voice, and he had a wide knowledge of classical music. Respecting it, he would never play fine music while painting, but only when he could listen to it carefully.

It is not strange that Sloan became a noted teacher. He came from a long line of lay preachers on both sides and had always lived in a world of words through voluminous reading. His natural gift for writing and speaking incisively was strengthened by his lifelong concern for the essential in any idea or situation. Clarity of thought was a necessary prelude to sharpness of expression, but after perceiving the nub of a problem, he had the command of words to present it in pithy statement.

He remained a teacher to the end. It was not only a necessary means of earning a livelihood through much of his life, but a pedagogical instinct. In the hospital at Hanover shortly before his death he was overheard trying to explain to one of his nurses something that he had been reading. To clarify and elucidate was almost a compulsion with him.

In the first decades of our century, literary avant-gardism stressed the primacy of self-expression. This was taken to mean that an artist who portrayed prostitutes or low-life characters had to consort with them. Dreiser lent credence to this theory by implying in his novel, *The Genius* (1915), for which he used Sloan as a model, that members of the so-called "Ash Can School" actually lived the kind of life they painted. The populace naturally wished to believe in this Bohemian conception of artistic behavior and added its own garnishing of immorality. In actuality, Luks was the only member of The Eight who personally enjoyed rough and tumble barroom life. All of his friends recognized that he was unlike them in this respect. Sloan reacted vehemently against the Dreiserian point of view for two reasons that were important to him. He believed in the detachment of artistic observation wherein participation was not only unnecessary but inimicable to freedom and clarity of interpretation; and he discerned from his own study of the great masters of literature that Shakespeare could never have engaged directly in any more than a fraction of the sides of life he portrayed. For Sloan, as with Shakespeare, art was an extension of life examined imaginatively and projected creatively.

Sloan moved to the Chelsea area in 1904 and lived there until 1911. At that time the district stretched from 14th to 30th Streets on the west side of Fifth Avenue. During the early part of the century it was a respectable neighborhood of family apartments and residences of clerks, stenographers, and shopgirls. Some of New York's finest stores were located there in the vicinity of 23rd Street. The Chelsea Hotel was then the Waldorf Astoria of New York; eleven stories high, it was the second tallest building on Manhattan and the first steel-skeleton structure. Sloan paid fifty dollars a month for a studio in this area, a high rent for the time, because he did not believe in living shabbily. Dreiser, upon visiting him, was much disappointed in the neat and efficient character of his working quarters.

Although Chelsea adjoined the Tenderloin district, where Sloan, by walking a few blocks could observe a different kind of life, the Tenderloin was, in those pre-Prohibition days, rugged and vital, but not viciously tough. In it Sloan found such congenial subjects as *THE HAYMARKET*, but he was a visitor with an artistic purpose, not an habitu .

In selecting subjects to paint, Sloan was attracted primarily to the normal and healthy. His philosophy of abundance made him ever ready to help others and was one of the reasons why he was looked upon as a dedicated teacher by his colleagues and students at the League. He hated injustice or tyranny of any man over another. His Socialism derived entirely from abuses that he saw, not from anything he had read. Consistent

with this attitude was his detestation of cruelty in any form. He consciously avoided any kind of representation that would detract from the dignity of another human being, and he admonished his students to eschew gratuitous morbidity and to have mercy on unavoidable deformity. In his opinion a painting such as Ribera's CLUB FOOT or Géricault's MAD WOMAN was not simply realistic but unnecessarily demeaning. He also made a clear distinction between the representation of life and didactic propaganda. When he perceived that the editors of *The Masses* were distorting the meaning of his and other illustrations, he opposed this usage and withdrew from the staff after his protests were ignored.

The same distaste for the subordination of a picture to a text made him distrust the great literary illustrations for many years. Only later did he appreciate the profundity of religious art that transcended its textual connections and illuminated the great experiences of life. Although Sloan made this discovery belatedly as he did the great plastic values of Renaissance art, once he had perceived the truth he recognized its import fully. His appreciation of the combined strength that lay in the philosophical profundity and formal mastery of the old art was perhaps the crucial development of his later years.

Sloan's life was in a sense a prolonged quest for the truth and significance of any situation, but development came as he perceived the deeper and inherent worth of some ideas over others. A concern for the formal elements did not provide the answers he sought when they were not the servants of something higher still. Both early and later he was seeking the fundamental, the basic, the enduring. Though many have excelled him in professional technique, he had one advantage over those who were merely competent. He loved to paint. He loved what he painted, and he painted what he loved. This was the motivating force of his life which gave inspiration and vitality to his art.

P. C. B.

CATALOGUE

The arrangement is chronological. The dimensions are in inches, height preceding width.

- 1 THE RATHSKELLER. 1901. 35½ x 27½. Cleveland Museum of Art, gift of the Hanna Fund.
- 2 DUST STORM, FIFTH AVENUE. 1906. 22 x 27. Metropolitan Museum of Art, George A. Hearn Fund.
- 3 THE PICNIC GROUNDS. 1906. 24 x 36. Whitney Museum of American Art.
- 4 THE COT. 1907. 36¼ x 30. Hamlin Collection, Bowdoin College.
- 5 HAIRDRESSER'S WINDOW. 1907. 32 x 26. Wadsworth Atheneum.
- 6 THE HAYMARKET. 1907. 26 x 31⅞. The Brooklyn Museum.
- 7 NURSEMAIDS, MADISON SQUARE. 1907. 24 x 32. University of Nebraska Art Gallery, Frank M. Hall Collection.
- 8 THE WAKE OF THE FERRY. 1907. 26 x 32. Phillips Gallery.
- 9 COYTESVILLE, NEW JERSEY. 1908. 8¾ x 10⅞. Estate of John Sloan.
- 10 SOUTH BEACH BATHERS. 1908. 25⅞ x 31⅞. Walker Art Center.
- 11 CHINESE RESTAURANT. 1909. 26 x 32. Memorial Art Gallery, University of Rochester, R. T. Miller Fund.
- 12 GIRL IN FUR HAT. 1909. 31½ x 25½. New Britain Museum of American Art.
- 13 OLD CLOWN MAKING UP. 1909. 32 x 26. Phillips Gallery.
- 14 THREE A.M. 1909. 32 x 26. Philadelphia Museum of Art.
- 15 IOLANTHE. 1909. 32 x 26. Kraushaar Galleries.
- 16 PIGEONS. 1910. 26 x 32. Museum of Fine Arts, Boston.
- 17 YEATS AT PETITPAS. 1910. 26⅜ x 32¼. Corcoran Gallery of Art.
- 18 RAINBOW, NEW YORK CITY. 1912. 20 x 24. Kraushaar Galleries.
- 19 SIX O'CLOCK. 1912. 26 x 32. Phillips Gallery.
- 20 SPRING RAIN. 1912. 20¼ x 26. Estate of John Sloan.
- 21 SUNDAY, WOMEN DRYING THEIR HAIR. 1912. 25½ x 32½. Addison Gallery of American Art.

- 22 SUNDAY IN UNION SQUARE. 1912. 26¼ x 32¾. Hamlin Collection, Bowdoin College.
- 23 A WINDOW ON THE STREET. 1912. 26 x 32. Hamlin Collection, Bowdoin College.
- 24 ROSETTE. 1913. 26 x 32. Hamlin Collection, Bowdoin College.
- 25 WHITE LACE CAP. 1913. 23¾ x 20. Hamlin Collection, Bowdoin College.
- 26 NEAR SUNSET, GLOUCESTER. 1914. 20 x 24. Hamlin Collection, Bowdoin College.
- 27 CLOUDS AND SUNLIGHT, GLOUCESTER. 1915. 24 x 30. Hamlin Collection, Bowdoin College.
- 28 PIG-PEN-SYLVANIA. 1916. 20 x 23¾. Hamlin Collection, Bowdoin College.
- 29 DEEP BLUE SEA. 1916. 19¾ x 23⅞. Hamlin Collection, Bowdoin College.
- 30 FOG ON THE MOORS, GLOUCESTER. 1916. 20 x 24. Kraushaar Galleries.
- 31 GLOUCESTER HARBOR. 1916. 26 x 32. Kraushaar Galleries.
- 32 PURPLE ROCKS AND GREEN SEA. 1916. 20 x 24. Hamlin Collection, Bowdoin College.
- 33 SIGNALS. 1916. 19⅞ x 24. Hamlin Collection, Bowdoin College.
- 34 ALERT NUDE. 1917. 24 x 19⅞. Hamlin Collection, Bowdoin College.
- 35 BLONDE NUDE. 1917. 20 x 24. Hamlin Collection, Bowdoin College.
- 36 FLATS AT LOW TIDE. 1917. 24 x 19⅞. Hamlin Collection, Bowdoin College.
- 37 ISLAND AND WISTARIA. 1917. 19⅞ x 23⅞. Hamlin Collection, Bowdoin College.
- 38 MAIN STREET, GLOUCESTER. 1917. 26 x 32. New Britain Museum of American Art.
- 39 BLEECKER STREET, SATURDAY NIGHT. 1918. 26 x 32. Collections of the International Business Machines Corporation.
- 40 CLOUDS OVER GREAT SOUTH MOUNTAIN (Santa Fe). 1920. 20 x 24. Hamlin Collection, Bowdoin College.
- 41 OUR SANTA FE HOME AT NIGHT. 1920. 18 x 20. Hamlin Collection, Bowdoin College.

- 42 ROMANY MARYE. 1920. 24 x 20. Whitney Museum of American Art.
- 43 THE ROAD TO CIENAGA. 1921. 18 x 22. Hamlin Collection, Bowdoin College.
- 44 EAGLES OF TESUQUE. 1921. 26 x 34. Kraushaar Galleries.
- 45 COYOTE MESA. 1922. 26½ x 32. Hamlin Collection, Bowdoin College.
- 46 THE CITY FROM GREENWICH VILLAGE. 1922. 26 x 34½. Estate of John Sloan.
- 47 THE WHITE WAY. 1926. 30 x 32. Philadelphia Museum of Art.
- 48 THE LAFAYETTE. 1927. 30½ x 36½. Metropolitan Museum of Art, gift of Friends of John Sloan.
- 49 NEGRESS WITH GREEN APPLE. 1927. 25 x 23. Kraushaar Galleries.
- 50 NUDE AND ETCHING PRESS. 1928-1931. 30 x 36. Kraushaar Galleries.
- 51 NUDE AND PICTURE FRAMES. 1928. 20 x 26. Kraushaar Galleries.
- 52 SIXTH AVENUE ELEVATED AT THIRD STREET. 1928. 30 x 40. Whitney Museum of American Art.
- 53 MCSORLEY'S CATS. 1929. 35½ x 45½. Estate of John Sloan.
- 54 JUANITA. 1930. 32 x 26. Kraushaar Galleries.
- 55 GIRL, BACK TO PIANO. 1932. 20 x 24. Kraushaar Galleries.
- 56 THE WIGWAM, OLD TAMMANY HALL. 1934. 30 x 25. Metropolitan Museum of Art, permanent loan from the U. S. W.P.A. Program.
- 57 THE GOATHERD. 1940. 26 x 26. Kraushaar Galleries.
- 58 SELF-PORTRAIT. 1946. 16 x 12. Kraushaar Galleries.
- 59 MINK BROOK (Hanover, New Hampshire). 1951. 24 x 30. Estate of John Sloan.



THE RATHSKELLER. 1901. 35½ x 27½.
Cleveland Museum of Art, gift of the Hanna Fund.



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University of Nebraska Art Gallery, Frank M. Hall Collection.



THE HAYMARKET. 1907. 26 x 31 $\frac{7}{8}$. The Brooklyn Museum.



HAIRDRESSER'S WINDOW. 1907. 32 x 26. Wadsworth Atheneum.



THREE A.M. 1909. 32 x 26. Philadelphia Museum of Art.



PIGEONS. 1910. 26 x 32. Museum of Fine Arts, Boston.



SOUTH BEACH BATHERS. 1908. 25 $\frac{7}{8}$ x 31 $\frac{7}{8}$ Walker Art Center.



YEATS AT PETITPAS. 1910. $26\frac{3}{8}$ x $32\frac{1}{4}$. Corcoran Gallery of Art.



CHINESE RESTAURANT. 1909. 26 x 32. Memorial Art Gallery,
University of Rochester, R. T. Miller Fund.



OLD CLOWN MAKING UP. 1909. 32 x 26. Phillips Gallery.



SUNDAY, WOMEN DRYING THEIR HAIR. 1912. 25½ x 32½.
Addison Gallery of American Art.



SUNDAY IN UNION SQUARE. 1912. 26¼ x 32¾.
Hamlin Collection, Bowdoin College.



ROMANY MARYE.
1920. 24 x 20.
Whitney Museum of
American Art.



BLEECKER STREET, SATURDAY NIGHT. 1918. 26 x 32.
Collections of the International Business Machines Corporation.



NEAR SUNSET, GLOUCESTER. 1914. 20 x 24.
Hamlin Collection, Bowdoin College.



MAIN STREET, GLOUCESTER. 1917. 26 x 32.
New Britain Museum of American Art.



CLOUDS OVER GREAT SOUTH MOUNTAIN (Santa Fe).
1920. 20 x 24. Hamlin Collection, Bowdoin College.



EAGLES OF TESUQUE. 1921. 26 x 34. Kraushaar Galleries.



THE CITY FROM GREENWICH VILLAGE. 1922. 26 x 34 $\frac{1}{8}$.
Estate of John Sloan.



THE WHITE WAY. 1926. 30 x 32. Philadelphia Museum of Art.



SIXTH AVENUE ELEVATED AT THIRD STREET. 1928. 30 x 40.
Whitney Museum of American Art.



McSORLEY'S CATS. 1929. 35½ x 45½. Estate of John Sloan.



NEGRESS WITH GREEN APPLE. 1927. 25 x 23.
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NUDE AND PICTURE FRAMES. 1928. 20 x 26. Kraushaar Galleries.



GIRL, BACK TO PIANO. 1932. 20 x 24. Kraushaar Galleries.



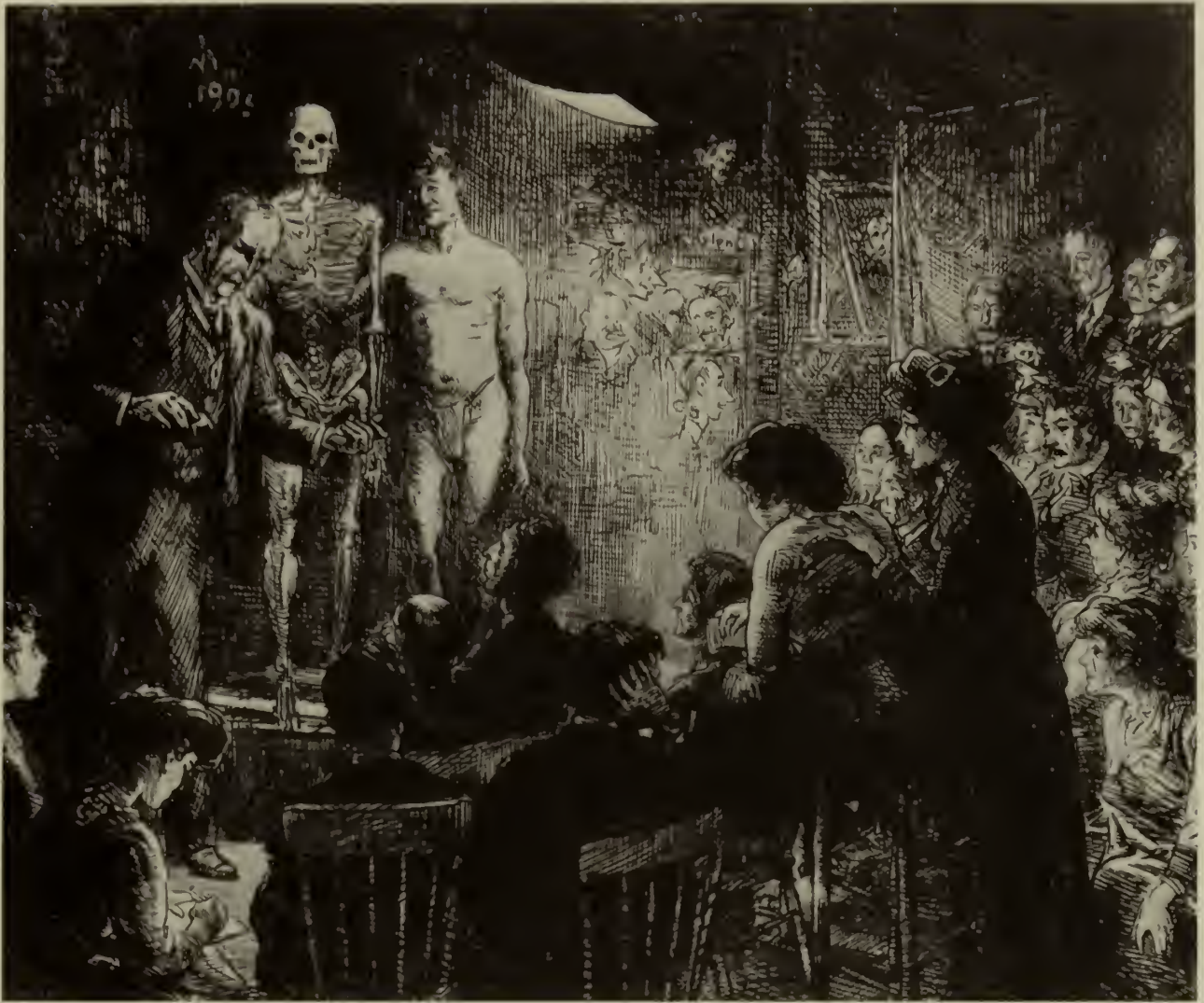
MINK BROOK (Hanover, New Hampshire). 1951. 24 x 30.
Estate of John Sloan.



MOTHER. 1906.
Etching, $8\frac{5}{8} \times 7\frac{1}{8}$.
Hamlin Collection,
Bowdoin College.



MEMORY (Robert and Linda Henri, Dolly and John Sloan). 1906.
Etching. $6\frac{5}{16} \times 8\frac{1}{2}$. Hamlin Collection, Bowdoin College.



THOMAS P. ANSCHUTZ TALKING ON ANATOMY. 1912.
Etching. $7\frac{5}{16}$ x $8\frac{13}{16}$. Hamlin Collection, Bowdoin College.



KRAUSHAAR'S. 1926. Etching. $3\frac{7}{8}$ x $4\frac{7}{8}$.
Hamlin Collection, Bowdoin College.



GENERAL INFORMATION ABOUT THE WALKER ART MUSEUM

Location: The Bowdoin campus is situated in Brunswick, Maine, between Maine Street, College Street, Bath Street, and Sills Drive. The Museum, a Renaissance building surrounded on three sides by a paved terrace and surmounted by a dome, is located on the west side of the campus opposite Maine Street.

Admission and Hours of Opening: The Museum is open free to the public throughout the year. Winter hours: Weekdays, 10:00 A.M. to 12 noon; 2 P.M. to 4 P.M.; Sundays, 2 P.M. to 4 P.M. Summer hours (July 1 to Labor Day): Weekdays, 10 A.M. to 5 P.M.; 7 P.M. to 8:30 P.M.; Sundays, 2 P.M. to 5 P.M. Closed: New Year's Day, Memorial Day, July 4th, Labor Day, Thanksgiving Day, and Christmas Day. Children under twelve must be accompanied by adults.

WALKER ART MUSEUM ASSOCIATES

The Walker Art Museum Associates is a non-profit organization devoted to the understanding and encouragement of art in Maine.

Membership Information: Anyone interested in art is invited to support the Walker Art Museum's effort to serve this community through lectures, exhibitions and publications.

Student Associate	\$2.00	Sustaining Associate	\$50.00
Regular Associate	\$5.00	Sponsoring Associate	\$100.00
Contributing Associate	\$15.00		

(Membership contributions are tax deductible and renewable annually.)

Associates' privileges include invitations to all receptions, previews of exhibitions, and special member events. Associates receive the quarterly *Bulletin* and Calendar of Events.

