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No. 1



YOUNG GIRL WITH MUFF
BY CHARLES COTTET
Recent Gift

"YOUNG GIRL WITH MUFF."

By CHARLES COTTET

THE collection of modern French painting in the galleries of the museum has received as an anonymous gift from a friend a notable addition in the form of a painting entitled "Young Girl with Muff." It is the work of Charles Cottet who is one of the foremost members of the Société des Peintres et Sculpteurs. With him are associated such men as La Touche, René Menard, Aman-Jean, Lucien Simon, and others, whose influence in moulding present and future art movements in France is pronounced.

In the midst of conflicting artistic spirits who find expression in such movements as those inaugurated by the Post-Impressionists, the Cubists, the Futurists, and others, Cottet has followed out his own ideas, developed his individual method of treatment, and justified a place on the roll of honor of French artists.

Charles Cottet was born July 12, 1863, at Puy-Haute-Loire, Southern France. In his youth he lived on the shores of Lake Geneva (at Evian-les-Bains). This must have had considerable influence upon him, for in 1880 we find him at Paris, already engaged upon his artistic studies. He worked under some of the best teachers of the day, among them Maillart, Jules Lefebvre, Boulanger, and above all, Puvis de Chavannes. The instruction and help which Cottet received from so eminent a teacher must have been of vital importance to him. He also studied for a short time under M. Roll.

Once started on his career his strong individuality, his independence, and his great interest in various expressions of nature, soon secured him recognition. He was awarded a gold medal in the Paris Exposition of 1900. The Secessionist movement interested him, and he early allied himself with the group of innovators of whom Rodin was the leader.

Cottet's work falls naturally into two groups. That which was produced dur-

ing his travels in Egypt in 1894 reveals his interest in the luminosity of the atmosphere, and the intensity of the light contrasts. The same is true of his views of Venice which he produced in 1896 while he was in Italy. The artist's versatility seems remarkable when one compares his treatment of light at this period with its later treatment as illustrated on the preceding page.

The second group is the one by which Cottet is better known. Like others of his calling he fell under the spell of the somber skies and picturesque life of Brittany, and much of his finest work was produced while living there. There is hardly another section of France where the forces of nature, in the restless and destructive seas, the wind and rain make so difficult the struggle for existence on the part of the inhabitants. All this is embodied in Cottet's painting, and in so doing, he reveals the wealth of his artistic resources. Essentially a student of nature, he brings to its interpretation the sentiment, the careful draughtmanship, and a mastery of harmonious coloring which render his work distinctive.

This is the division of his work which has been characterized by some critics as being too somber and dark. But this is not so much a fault as a means whereby he seeks the proper expression of certain phases of nature or, as the case may be, of the temperament of the model.

The "Young Girl with Muff" was one of the paintings chosen by the artist to represent his work at the exhibition of the Société des Peintres et Sculpteurs (formerly the Société Nouvelle) which was held in the Albright Gallery, Buffalo. It is a portrait of a Parisienne, quiet in its color scheme, remarkable for the amount of expression obtained through so simple a palette, and an excellent example of the artist's command of character portrayal. A gray background gives the setting for the figure. The face is set off by the masses of lustrous black hair which hide the ears and render still more conspicuous the dark complexion. As an

example of the more sober side of French painting of the present day this painting is well worthy of study.

It is interesting to compare this example of Cottet's work with two paintings by Eugene Vail, an artist who, although not a Frenchman, is actuated by many of the same principles which are seen in Cottet's work. Both examples, "La Salute, Venice," and "Old Walls, Venice," are hung in the same gallery with the "Young Girl with Muff."

"OUR LADY AND HOLY CHILD."

Among the original works of recent American sculpture which were on exhibition in the museum galleries in connection with the collection of photographs of American sculpture were several examples of the work of Albert Henry Atkins. One of the most interesting of these was a large group entitled, "Our Lady and Holy Child." This was designed to fill an exterior niche on the lady-chapel in All Saints Church, Ashmont, Mass. The architects of this new edifice are Cram, Goodhue and Ferguson of Boston.

Mr. Atkins is an instructor in the Rhode Island School of Design, and a member of the National Sculpture Society. His training was of the best, for after graduating from the Cowles Art School of Boston, Mr. Atkins spent several years in Paris working in the Academie Julien and in Carlorosi's studio.

Although essentially but one feature of the decorative scheme in the Ashmont church, this Madonna and Child in limestone reveals the artist's sympathy and depth of feeling, and also the proper balance between architect and sculptor.

This movement on the part of those responsible for our new civic, ecclesiastical and public monuments to make such edifices expressions of the highest feeling in architecture, sculpture and painting, will prove of the greatest value in fostering the art-spirit of the country and encouraging the production of work worthy of preservation.



OUR LADY AND HOLY CHILD

BY A. H. ATKINS

SUNDAY DOCENT SERVICE.

One of the most valuable educational phases of the activity of the Rhode Island School of Design is the Sunday Docent Service which was inaugurated last year. This move to develop wider appreciation of the distinctive features of the collections on the part of friends and visitors proved so popular that the service was continued this year. The series of talks which began in December is planned to continue until the last of March. Those who have met the visitors during the month of December are as follows:

December 1, Mr. Sydney R. Burleigh, "Mezzotints and Wood-Block Printing."

December 8, Mr. Norman M. Isham, "The Palaces of Versailles and the Louvre," illustrated by views in the Autotype room.

December 15, Mr. L. Earle Rowe, "The Story of the Japanese Sword."

December 29, Mr. Henry A. Green, "Greek Coins."

Other well-known and interesting speakers have offered their services, and the rest of the program will be equally varied and interesting.

EXHIBITIONS

of the last half-year in the Museum
Galleries.

Through the generous kindness of Mr. Burton Mansfield of New Haven, his remarkable collection of modern paintings was exhibited in the galleries during July, August and September. This collection included fine examples of the work of many of the greatest American and French painters.

In October an exhibition of recent work by leading American Painters was held. Many notable paintings were shown in this exhibition to which the Pennsylvania Academy loaned its recent acquisition, "A New England Woman," by Cecilia Beaux, and the Albright Gallery

in Buffalo, the "Laurel Brook," by E. W. Redfield. Two groups of interesting paintings by W. E. Schofield and W. G. Dearth were shown.

In November a joint exhibition of original works in sculpture and of photographs illustrating recent great achievements in American sculpture, was held.

The exhibition was a revelation to many visitors of the wonderful advance made in the last few years in American sculpture and called attention to the contemporary work by great artists. The photographs were loaned by the American Federation of Arts.

During the last two weeks in November there was an exhibition of landscapes in water color, pastels, and wood-block prints by Miss Margaret Jordan Patterson. These were of unusual distinction and beautiful color.

During the first two weeks in December a fine collection of English mezzotints belonging to the Library of Congress and loaned through the American Federation of Arts was shown.

During the last two weeks in December a collection of distinguished landscapes by the eminent artist and critic, Mr. Birge Harrison, was shown. These beautiful landscapes have been truly said to "unite artistic knowledge and poetic vision."

A collection of fine Japanese Prints were displayed in the swinging cases in the Autotype room during the summer, and have been followed by photographs of famous French and Italian Palaces of the renaissance.

ACCESSIONS AND LOANS

JUNE 1 TO DECEMBER 31, 1912.

Arms.

Japanese dagger with ivory scabbard, lent by Mr. Sydney R. Burleigh.

Japanese sword with ivory scabbard, lent by Mr. Percy Albee.

Indian Arrow, gift of Mrs. Charles S. Cleveland.

Ceramics.

Vase of Rakka ware, twelfth century, gift of Mrs. Gustav Radeke.

Tea pot, two cups and one saucer. Old English, 1800; Seven cups and two saucers. English, early nineteenth century; Three cups and three saucers. Chinese "Lowestoft;" bequest of Mrs. Moses Brown Chase.

Engravings and Prints.

Ninety-five mezzotints, lent by the Library of Congress through the American Federation of Fine Arts.

Ten wood-block prints by Margaret Jordan Patterson, lent by the artist.

Glass.

Four pieces of French and Chinese glass, lent by Miss Ellen D. Sharpe.

Ivories.

Ivory skein-winder, bequest of Mrs. Moses Brown Chase.

Jewelry.

Silver hair ornament, gift of Mrs. Gustav Radeke.

Old French gilt beads, gift of Mr. Isaac C. Bates.

Forty-one pieces of jewelry, old Navajo, Alaskan and Tibetan, gift of Mrs. William C. Baker.

Pair of gold and shell ear-rings from Turkey; Brooch and pair of Turkish ear-rings, silver gilt filigree; gift of Mrs. Charles S. Cleveland.

Medals.

"La Fayette Medal," made by J. E. Roine. Issued by the circle of Friends of the Medallion in Manhattan.

Bronze medal, "Charles Dickens, Novelist," by J. S. Conway, gift of Mrs. Gustav Radeke.

Metal Work.

Brass mounted tongs and shovel, brass andirons, bequest of Mrs. Moses Brown Chase.

Reproduction of "Nestor Cup" found at Mycenæ in 1876, the most important

work of prehistoric Greece, 1400 B. C., gift of Miss Alice A. Razee.

Three Korean spoons from grave, 300 A. D., gift of Mrs. William C. Baker.

Paintings.

Oil painting, "Girl with Muff," by Charles Cottet, anonymous gift.

Oil painting of the sons of the late Cyrus Taft, by James S. Lincoln, gift of Miss Amey H. Taft.

Japanese painting, gift of Sogo Matsu-moto.

Oil painting, "Landscape," by George W. Whitaker, gift of Mr. Scott A. Smith.

Oil painting, "The Quarry," by Jonas Lie, lent by the Folsom Galleries, New York.

Oil painting, "Portrait of Col. James Swan," by Gilbert Stuart, lent by Prof. Henry T. Fowler.

Oil painting, "The Convalescent," by John E. Johansen, lent by the artist.

Three oil paintings by W. E. Schofield: "Old Covered Bridge," "Silent Mantle," "A Picardy Farm," lent by the Kurtz Gallery, New York.

Oil painting, "A Puritan Flower," by William C. Loring, lent by the artist.

Oil painting, "The Lady in Grey," by T. W. Dewing, purchase, Jesse Metcalf Fund, 1912.

Four oil paintings: "Young Eternities," Arthur B. Davies; "Tea in the Garden," Richard Miller; "Open River," Gardner Symons; "Storm Voices," by Paul Dougherty; lent by the Macbeth Gallery, New York.

Oil painting, "The Garden," by Gari Melchers, lent by Montross Gallery, New York.

Oil painting, "The Laurel Brook," by W. E. Redfield, lent by the Albright Gallery, Buffalo.

Oil painting, "Other Days," by John W. Alexander, lent by the artist.

Oil Painting, "New England Interior," by Edmund C. Tarbell, lent by Miss Catherine Codman.

Three oil paintings: "The Silver Dress," by Howard G. Cushing; "June Sunshine," by Joseph DeCamp; "Winter's Veil," by Leon Foster Jones, lent by the Copley Gallery, Boston.

Five oil paintings by W. G. Dearth: "The Blue Sea," "The Distant Sea," "The Grey Pool," "The Limpet Pool," "The White Rose," lent by the artist.

Twenty-four oil paintings by Birge Harrison, lent by the artist.

Oil painting, "A New England Woman," by Cecilia Beaux, lent by the Pennsylvania Academy of Fine Arts.

Twenty-two water colors and pastels by Margaret Jordan Patterson, lent by the artist.

Water-color painting, "Symphony in blue and gold," by Albert F. Schmitt, lent by the artist.

Two oil paintings: "At the Wash Tub," by William Orpen; "The Rehearsal," by John Lavery; lent by R. C. and N. M. Vose.

Pastel, "Girl in Green," by T. W. Dewing, lent by Mrs. Gustav Radeke.

Photographs.

"Madonna and Child," Correggio, gift of Mr. Michael McHugh.

One hundred and forty photographs of American sculpture, lent by the American Federation of Arts.

Photograph of Moses Brown Chase; photograph of Mrs. Moses Brown Chase, bequest of Mrs. Moses Brown Chase.

Sculpture.

"The Entombment of Christ," colored terra-cotta group, possibly by Giovanni Minello (1460-1524), gift of Mrs. Jesse H. Metcalf.

Two bronze statuettes: "Windy Doorstep," by A. St. Leger Eberle; "Arthur Bovet, a Laborer," by Mahonri Young; lent by the Macbeth Gallery, New York.

Two bronze statuettes by H. A. Mac-

Neil: "Incoming Wave," "Manuelito," lent by the sculptor.

Bronze statuette, "Peace or War," by Cyrus Dallin, lent by the sculptor.

Bronze, "Buffalo," by A. Phimister Proctor, lent by the sculptor.

Five small bronzes: "Swimming," by Chester Beach; "Sitting Puma," by Arthur Putnam; "Girl with Roller Skates," by A. St. Leger Eberle; book supports, by A. St. Leger Eberle; lent by Mrs. Gustav Radeke.

Bronze, "Marcel," bronze fern dish, bronze candlestick, by Mrs. Carol Brooks MacNeil, lent by the sculptor.

Three plaster casts by Albert H. Atkins: "Our Lady and Holy Child" (exterior niche statue for the Lady Chapel, All Saints Church, Ashmont, Mass.), "Maternity" (relief), portrait, (relief); lent by the sculptor.

Two silver-plated casts: "Puppy," "Kitten," by F. G. R. Roth, lent by the sculptor.

Textiles.

Thirty-seven examples of Coptic textiles, gift of Dr. Denman W. Ross.

Indian shawl, gift of Mrs. William C. Baker.

Three pieces of old Navajo blankets, gift of Miss Grace Nicholson.

Hand wrought embroidery, lent by Miss Lena M. Danforth.

Forty-five examples of Oriental embroidery, gift of Mrs. Gustav Radeke.

Hand-made and embroidered curtains, made in 1760, by Miss Chloe Fuller, of Rehoboth, and finished before she was 18 years old; 6 hand-made rings for curtains, loan of Mrs. Gustav Radike.

Woodwork and Furniture.

Box of wood with straw inlay, made by Darius Sherman, of Tiverton, R. I., early nineteenth century, gift of Mrs. Charles A. Fisher.

Two chairs, early nineteenth century, bequest of Mrs. Moses Brown Chase.

WITH the issue of this bulletin, the Rhode Island School of Design joins the institutions dealing with the teaching of art through schools or museums which have such official organs. The practical value of a bulletin as a means of reaching and interesting the supporters and friends of the museum or school has already been abundantly proved. Collectors and connoisseurs as well as others who may be only casually interested in art and its manifestations are familiar with the quality and value of the bulletins issued by the Museums of Art in Boston, New York, Worcester, Philadelphia, Detroit, Buffalo, Chicago, etc. Not only do these keep their readers well informed about the various activities of the institutions, the recent gifts, the changing exhibitions, and the immediate needs, but they also supply much detailed information about the chief treasures in the galleries, which the newspapers (often through lack of space) are unable to supply. This interest on the part of the general public should be fostered as far as possible. The feeling should be universal that the museum or art gallery is not a treasure-house for a privileged few but a center of art-interests for all. Moreover, the public should know of the progress and activity of the School of Design as a place where instruction under competent teachers may be had by their children or themselves. In addition, the active citizen should be interested in the advance made by an institution which supplies instruction to a large number of students through scholarship support received from city and state. These are but a few of the reasons why such a bulletin is necessary for the School of Design and the art interests of the city and state.

While the galleries of the School of Design do not contain as many treasures as those of other larger and more wealthy museums elsewhere, they contain treasures which give them distinction, and merit continued and repeated visits on the part of all.

The bulletin then, as issued quarterly by the School of Design, has for its chief function the spread of knowledge about the activities of the institution and the advance of art in the state.

It is hoped that librarians in museums or public libraries who may receive this bulletin will not only place it on the reading-table but also file it for reference so that persons interested in the growth of the School of Design or the advance of the general art interest of the State of Rhode Island, may find material at hand of interest.

GROWTH OF THE SCHOOL.

The growth of an institution is often judged by the lists of students as issued in reports. While an increasing list does have a certain amount of value in showing how wide-spread the influence of the School may be, it is only of value when a high standard of work has been constantly maintained. It will doubtless be of interest then to note the amount of registration at the School of Design.

The total registration to date is 924, an advance of 182 over the numbers on the corresponding date last year.

The students are enrolled as follows: 183 day, 492 evening, 186 in the Saturday classes, and 63 in the Summer School.

The attendance in the eight departments is:—

Department	Day	Evening
Drawing and Painting	49	45
Decorative Design	35	26
Modeling	5	11
Architecture	12	59
Mechanical Design and Shopwork	36	195
Textile Design and Chemistry	17	83
Jewelry and Silver-smithing	9	73
Normal Art	20	
	183	492

Children's Saturday Classes	171
Teachers' Saturday Classes	15

When it is remembered that the standard maintained by the School of Design is a high one, there need be no comment on the constantly increasing usefulness of the School and the appreciation of its efforts throughout the state.

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Providence*

All communications should be addressed to the
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ADMISSIONS.

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendle-

ton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

PHOTOGRAPHS ON SALE.

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

PUBLICATIONS.

Three bulletins and a year-book are to be issued quarterly and are sent free of charge to the members, and on written request, to alumni of the institution.

COPYING.

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

LIBRARY.

The Library contains 2,150 volumes, 11,000 mounted photographs and reproductions, 600 lantern slides and about 500 postcards. The attendance during the past three months has been 3,072, while the circulation was 1,200 books and 2,819 plates. These statistics compared with those for the corresponding months of the year 1911 show an increase of 300 in attendance, 326 in the circulation of books and 1,182 in the circulation of reproductions.