

NOW ON EXHIBITION IN PARIS

Temples in Granite, Terra-Cotta, Glazes and Wood—Salon of American Artists

volume, published by M. and Brunoff. The French edition is 1 to 200 numbered copies.

Exposition of Silk Art.

years ago a foreign silk man-ner visiting some American said that the plant looked like dry. In those days metal was fashionable as it is today and oven inconspicuously into the

Many of the manufacturers seem to have sent exhibition pieces, one firm trying to outglitter the other.

A number of heavy scarves are made heavier with long fringe. The metal and many-colored decorations are either woven in patterns that fit the entire square or are embroidered by a dexterous machine. In both scarves and in silks intended for hangings and clothes designs are of

leaving taste behind. Some of the designers—such as H. Stephany—have a way of making slightly humorous comment on historic patterns, changing the proportions, and sometimes the ground plan, with a deal of grace and ingenuity in spite of the great size.

In F. Ducharme's "Day and Night" a huge gold disk, woven into dull black, requires both the dimension and the glitter to bring the stuff to life. M. Gimel has designed one textile that looks like a lizard in a death struggle. Another of his patterns, small and square, soothing and piquant, printed on a thin smooth silk, would keep one cooler than a mint julep on the hottest day. Rodier uses gold with discretion. This important designer, however, has done handsomer work; less labored and more dignified than that seen at the present show.

Most of the hand-decorated textiles—those that are printed or dyed with a resist—seem inferior. Not so the hand weaving by Victor Lheur. Technically the fabriques are faultless, even to the extent of granting an occasional fault to roughen the surface pleasantly. Pattern is not used as an end in itself; it serves further to enrich the texture. The colors are mellow in tone.

Like the American designers, the French are using contemporary motive—none more successfully than Maurice Crozet, in a printed silk of black, white and red; a page of jazz music, with an insistent beat and an ordered confusion of staff, clefs, notes and crotchets.

Stidlights on Other Shows.

An exhibition of portraits of famous men by Alfred Wolmark was opened at the Charpentier Gallery recently by the English Ambassador, the Marquis of Crewe. Israel Zangwill, speaking of Mr. Wolmark's work, has had this to say:

"Wolmark's artistic aim is not to present highly colored facts in his canvases—he leaves that to others. He seeks to create a decoration, pure and simple, and all forms included in his design are subjugated to this intention. He concentrates only on the essential. The content of his design concerns him far less than the tout ensemble, which he seeks to make both beautiful and mysterious; a harmony of simplified form, rhythm, line and color—above all, color. In his portraiture there is this same simplification of form, the

same omission of all but the essential."

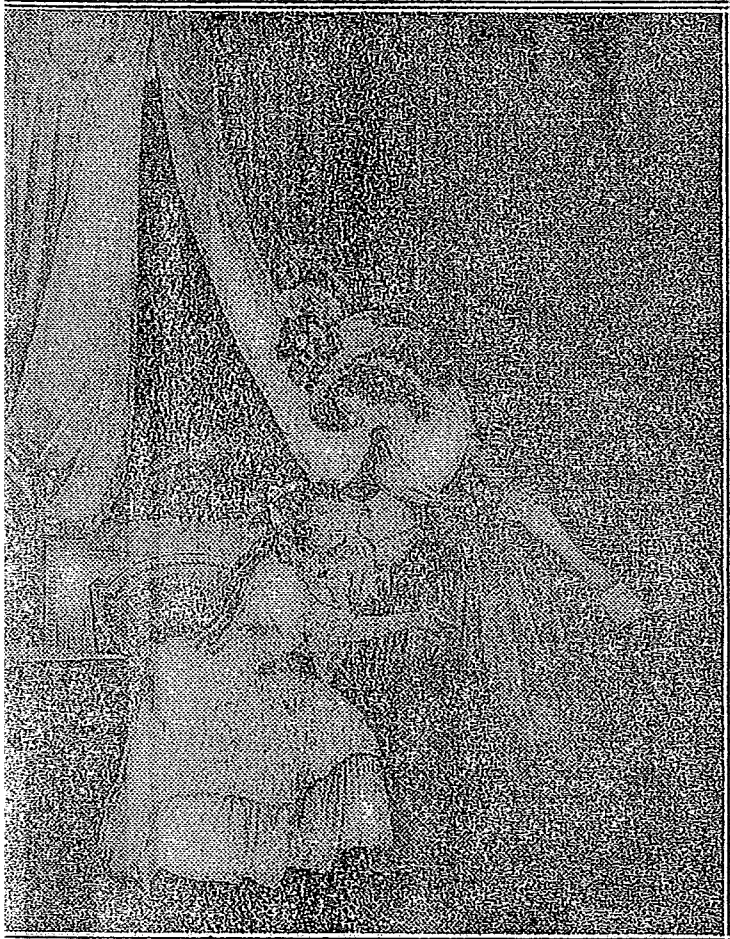
Florent Fels writes about the musician, Clivette, now exhibiting at the Bernheim Jeune Gallery:

"In the person of Clivette, the American writers on art seem to have found their Douanier Rousseau. Not that these strange painters are to be compared, but their feeling for the picturesque lends to their real worth a quality belonging to the realm of the fantastic—sort of bell on a fool's cap. Clivette's painting is only one of the possibilities of this surprising human. Pain for him comes at the end of a career for which one wants to find a climax. It is an impassioned desire for unlight rhythm and color, the same spirit that fired Van Gogh and the Japanese."

Of Robert F. Logan, exhibiting at the Galerie Marcel Guilot, Pierre Mille has said:

"Robert Fulton Logan etches our cathedrals and our streets with an interest that depends partly on the unfamiliarity. But he evokes the splendors and intimacies with much feeling and care as an inspired French etcher. One discovers influences of such men as Meryon and Lepere in his work. But that is not said as a criticism of his worth. We not be influenced, either consciously or unconsciously, by the best? He knows how to choose the point of view from which to approach a subject. He tempers bravery with good taste. Out of the careful choice of subject, out of the careful handling of detail, flowers an almost involuntary simplicity."

ON EXHIBITION IN NEW YORK



discretion," an Eighteenth Century French Print, to Be Seen at the Knoedler Gallery.

for quite another purpose. At herolic proportion. Often the exhibition now being held at the Galliera silk is heavily with shiny gold and silver. machines capable of a tour de force,