A REVIEWER'S NOTEBOO

Brief Comment on Some of the Recen Opened Exhibitions in the Galleries

By HOWARD DEVREE

WHEN water-colors come to to the fore in the week's exhibitions, can Spring be far behind? Four unusual shows in the medium opened last week and remain current until next Sunday.

The veteran Herbert Tschudy has ranged from Brooklyn to Santa Fe for his material and added for good measure a goodly group of drawings of out-of-the-way corners of Europe. An annual visitor to the Fifteen Gallery, he is there displaying papers characterized by all the customary vitality of his work. One of the most striking examples he has yet given us is the "Night," a melodramatic impression of a motor car climbing a hill, its headlights splitting the darkness in the breathless rush under an overcast sky. Cloud effects and one or two of the Western landscapes are especially pleasing. And drawings such as the "Trapeze Act, Paris," with its well-worked-out design, and the "Monday in Brooklyn" roof vista, among the drawings, testify further to the vigor and versatility of the artist's talent.

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From time to time water-colors by Z. Vanessa Helder of Seattle have made their appearance in New York group shows. Now she is having a gratifying show all her own at the Grant Studios. Devoting herself chiefly to the very paintable landscape of her native State, Miss Helder uses wash smoothly and fluently. Her color is restrained and always serves a functional purpose in her well-planned compositions. "Gingerbread House" is a veritable Burchfield subject with its long flight of steps leading up to a frame dwelling of that vanishing type. In "Lathe Turnings" she has decoratively and somewhat surrealistically employed great spring-like mechanical by-products in an effective pattern. But perhaps her best paper to date is the "Spring Floods" in which she has woven bare tree trunks and their reflections in water into a complicated arabesque—a daring but very successful piece of work.

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Henry T. Leggett, who formerly headed his own art gallery, is appearing this week in the role of exhibitor at the Studio Guild. His score of expertly executed papers deal chiefly with fish and the ocean for subject matter. The fish and still-life water-colors are frankly decorative, revealing a nice sense of design and distinct feeling for color and finish. Two aviation subjects are close to the border of the picturesque. But in the wave studies and one picture of a stranded sailing vessel heeling perilously over, Mr. Leggett comes into his own. The gray-green-blue tone suits his mood and material and the result is several spirited papers instinct with feeling and possessed of the tang of the sea.

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Starting with the sun-warmed beaches of California, Eyvind Earle pedaled his way across the United States to the snow-clad hills of New York State. Stopping here and there he turned out moody vignettes of the desert, the prairie and the forest—quick capturings of something characteristic, forcefully presented. Broadly, simply and with loose washy effects he presents his glimpses of the American scene with a direct lyric ardor which carries conviction. The built-up solidity of "Winding Ravine," the Winter slopes of bare-treed hills, the misty beach prospects alike make forthright appeal. At the Charles Morgan Gallery.

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Municipal—In the twenty-sixth of the series of exhibitions of work by New York artists at the Municipal Art Galleries, three of the groups are represented by oils and the other by water-colors. A fairly high level of achievement has been maintained with a number of well-known artists among the exhibitors. The twoscore painters include Walter Pach ("Reclining Nude"), Magda Pach (a still life), Daniel Ferne (two interesting semi realist canvases), Albert Pe beach and a street scene, in th ter the Miller-Marsh-Cadmus sc theme being carried to an extre David Burliuk (a typical shore life in bright variegation), Baylinson (a characteristic col figure piece), Edith Branson "Forms" would be an additic the current show by American stract Artists), and Stevens M (two bright gouaches). Amon water-colorists papers by Glaser, Ida Orloff, Emil O heimer and Harriet Pollak well be cited. Until March 6.

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A Group—Oils, water-colors prints by the members of Brooklyn Society of Mc Artists are being shown at Grant Studios this week. He Tschudy's picture conveys the of the vast bad lands. Isabel ney has done a delightful pai of denuded trees in wet Charles Harsanyi spots color ingly in his "Houses in the Sn Eugenie Rostad's "Gray Da Norway" is dourly effective. ginia Snedeker's self-portra decidedly one of her better th although not a flattering like Julia Kelly contributes a mos genious bit of perspective and pattern—a view down a stair to a floor below, with well wc out patterns of color. Agnes mond's "Louise" plays up a st green of the subject's strikingly against a light de tive background. A dozen artists are represented.

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Modern Italians—Drawings nearly a score of modern It artists have been assembled a Comet Galleries (till March The tradition of the old maste clearly apparent in some of work. If there is no startling burst of originality and if t of influence by Chagall, Dufy others may perhaps here and be felt, there is nevertheless excellent figure drawing, striking finish and meticulou tail are evident in some of the Monotypes by Levi have some of the boldness of finger paint Groups of figures by Pirand son of the dramatist, are amon drawings that stand out. artists represented, some of practically unknown in this try, include Afro, Cagli, Capog Carra, Chirico, De Pisis, Ge Maccari, Manzu, Mirco, Mo (shaded abstractions), Salva Savinio, Severini (one of steel-engraving-like drawings to range the Bible from the to the Book of Revelations), buri (sketchy street scene) Tomea.

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Business to Art—One bus executive made his official as a painter two weeks ago: week another came forth as a sculptor—Clark H. Minor, president of the International General Electric Company, who is exhibiting (this week) several portrait reliefs and two small bronze figures at the Studio Guild. The figures reveal Mr. Minor as the possessor of a nice sence of balance and as having a feeling for linear decorative quality. The reliefs include a portrait of Gerard Swope.

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Five Women Painters—Large and accomplished decorative flower paintings in the seventeenth-eighteenth century manner, by Julia Colt, are being shown this week at the Argent Galleries. Two of the canvases, in fact, are after van Huysum and another after Monnoyer. The "Late Summer" and the beautifully arranged "Tulips and Fuchsias" are especially attractive.

Annette Woolf, another exhibitor at the Argent, seems to me at her best in such still-lifes as "The Scarf" and "Studio Corner," and in the tenement view of burdened clotheslines between the grim walls. Forthright, unpretentious painting executed with vigor.

Still a third exhibitor is Margery

"Dolly," drawing by John Sloan, at Kraushaar's.

ors are somewnat uneven, the being decidedly effective. Ar the best are the well-lighted House Interior," in relentl drab tones; the "Low Tide," its spiles and quivering reflect and "On the Twisted Road," a mospherically stated impressic an old frame house. "Late Su Taxco" is a bright patchwor color.

Alberta A. Eno, at the St Guild, is showing three bird els, the "Toucans," in a br tropic luxuriance of hues. It is essentially in the decorative ner.

Also at the Studio Guild, Mildred Hayward's flower pieces and still-lifes, bright and cheerful paintings, are being shown. The "Rockingham China," in its formal pattern and color, is especially pleasing.

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Color Lithographs—The list of color lithographs at low prices put out by the Charlot-Carman process for the Artist Color Proof Associates and shown at the Charles Morgan Galleries has now reached more than thirty and new works by additional artists are in preparation. Artists already represented include Charlot, Carman, Buk, Nura, C. Bosseron Chambers, Maude Langtree, Victor De Pauw, Thomas B. Jones, Alice Tenney, Bernd-Cohen, Lynn Morgan and Mae Schaetzel. Very diverse subject matter has color values.

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Other Exhibitions—Stained-glass windows and the cartoons from which they are worked out form the theme for an exhibition at the Art Students League. . . . Paintings by Indian children in government schools are being shown at the Brooklyn Museum. . . . Children's work in design and drawing is on view at the New School for Social Research. . . . Medici prints and reproductions of paintings by old masters are being exhibited at Greenwald's.

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