

BUFFALO

AND-ETCHED-BY
P & CO.

OUR LEGACY OF ART IN WESTERN NEW YORK

CHARLES BURCHFIELD CENTER / WESTERN NEW YORK FORUM FOR AMERICAN ART
COMMEMORATING THE CENTENNIAL OF STATE UNIVERSITY COLLEGE AT BUFFALO



This map, drawn in 1888, was then, and still is, a collector's item. It was the frontispiece of the "Buffalo Express-Extra Number" printed in September, 1888, in behalf of the International Fair then underway in Buffalo.

At the time the map was published, Buffalo lay almost entirely within the perimeter of the Belt Line Railroad. Beyond that there was little except open farm and the Erie County Poor House. There were no suburbs as we know them today and Williamsville and Tonawanda were indicated only by their names. The view of the harbor is especially detailed, showing the ships, grain elevators and warehouses that made Buffalo the "Queen City of the Lakes."

SUNY—College at Buffalo, was a mere adolescent of seventeen, called Buffalo Normal School, devoted to the preparation of teachers for the booming community. It was located on York Street between Normal Avenue and 14th Street.

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PREFACE

While the exhibition OUR LEGACY OF ART IN WESTERN NEW YORK commemorates the Centennial of the SUNY College at Buffalo which houses the Charles Burchfield Center where the exhibit is presented, the exhibition is clearly a tribute to the entire Western New York community—to its artists and its civic-minded citizens who through the years have supported the arts and related creative activity. Hopefully the exhibition and this catalog will interest all who enjoy the counterpoint of creative process sounding among people, the scene and the resultant work.

The Burchfield Center sees its responsibility as a forum for American Art in Western New York. This concept has emerged through continuing study of the Center's objectives and review with the community. The philosophy of Charles Burchfield, unique W.N.Y. watercolorist in whose name the Center was established in 1967, serves as catalyst. Adopting the crucible of his integrity, respect for Nature, God and Man, the Center would do its part to further the preservation and projection of art in this region of the wonderful "world in which we live, move and have being."

This particular exhibition and catalog are intended to present some outstanding works of art produced in Western New York. Each is a unique statement - a work created here - on our soil, in our atmosphere. Space and time are limiting factors not only to the subject of the exhibition but also to its content. Other more comprehensive, more fully documented presentations are still to be done. Not all works we should like to have included could be accommodated. This exhibition is limited to approximately 100 works, spanning more than 100 years. Those assisting as consultants and researchers readily agree to the existence of a wealth of fine works created here but now far from "home" or jealously guarded by artist or descendant, or otherwise unseen.

In selecting the works to be included in OUR LEGACY OF ART IN WESTERN NEW YORK exhibition, about one hundred resource people were contacted, approximately one-half of them from the community. More than seventy-five percent of those contacted, responded. Those most actively participating as consultants to the Burchfield Center Advisory Committee are named in this catalog. We are deeply indebted to them not

only for their specific services to the project, but more especially for their interest in the objectives and program of the Center.

The criteria evolved for the exhibition selection from among the known works were: 1. Work produced in or very near the boundaries of the eight counties of Western New York (excluding Rochester). 2. Work revealing personal creativity and integrity in the artist. 3. Available documentation of either having already left a legacy of art to Western New Yorkers or artistic works meriting the concept "legacy" and community reception. 4. National visibility and/or outstanding community recognition.

As one reviews the annals of art in a community as evidenced by the essay BACKGROUND, written by D. Kenneth Winebrenner for this catalog, one realizes that too few have recorded the

activity, concepts, needs and accomplishments of our artists. Dr. Winebrenner is one who has. He has done it with heart, infinite patience and careful workmanship. We are grateful. We are also deeply indebted to each lender to the exhibition and to the friends who assisted by bringing us together.

The voluntary secretarial assistance of Berdena Dolberg and the support of a great number of the college faculty and staff and friends in the community have really made this project possible.

The Buffalo State College Alumni Foundation Inc., through its Centennial Fund, has made the publication of the catalog possible.

Edna M. Lindemann
Curator, Burchfield Center

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BACKGROUND

When the State University College opened its doors in Buffalo on September 13, 1871, there already was a legacy of some sixty years of art in the city. As early as 1840, a population of 18,213 supported four fulltime portrait artists who received as much as \$1,000 per portrait. Before the refinement of the photographic process, artists were in great demand by persons of means who wished by this device to be assured of immortality.

Even with the stress on technical perfection and realism, which led Lars Sellstedt to study anatomy by dissecting cadavers at the Buffalo medical school and George Bridgman of the Buffalo Art Students League to write an important book on anatomy years later, there was an effort by the better artists to produce something more than measured realism.

This was well stated by Lars Sellstedt in his book, *Art in Buffalo*, published in 1910, when he wrote: "Art's perfect ideal . . . whether expressed in stone color, tone, or poetic frenzy, is to drag the soul out of the mucky mire of earth into the pure lifegiving atmosphere of worthy aspiration."

William J. Wilgus (1819-1853) is regarded as most outstanding of the Buffalo artists of the mid-nineteenth century, although he died at the early age of 34 and did not reach his full potential. He studied in New York City with Samuel F. B. Morse, artist and president of the National Academy of Design, who invented things like telegraphy and photography in his spare time. Although Sellstedt (1819-1911), Thomas Le Clear (1818-1882), and William H. Beard (1824-1900) relied upon portraiture for a major source of income, they contributed to a revival of interest in landscape painting through a romantic emphasis similar to that of the Hudson River School.

Sellstedt was known for his marine and seacoast paintings, Beard for satirical animal studies, and Le Clear for his genre paintings of people in common everyday situations like the "Buffalo Newsboy," now in the collection of the Albright-Knox Art Gallery. Le Clear was destined to be the first superintendent of the first "permanent" art gallery in Buffalo when the newly formed Buffalo Fine Arts Academy opened its quarters on the third floor of a building at Main and Clinton Streets in 1862. He left Buffalo shortly

and was succeeded by Sellstedt, who contributed much organizational ability to Academy activities.

Amos W. Sangster, painter and etcher remembered for his studies of Niagara Falls and the Lakes area, was a member of the first council of the Buffalo Society of Artists, which held two exhibitions in 1892 and was to be closely associated with the gallery for many years.

While the early Academy leadership involved many artists, more and more responsibility was given business and community leaders in matters of finance and routine, and directional policy was left to professionally-trained gallery directors. From the early days of the Young Men's Association to the various boards and committees of the present day, countless public-spirited citizens have given both of substance and service as a part of the art legacy to Western New York, without leaving a single picture to be framed and hung over their names. A listing of such layman, donors and directors is not within the scope of this exhibit.

While the Academy had sponsored an art school in one room as early as 1874, by 1892 the Art Students League was said to be second to none in the country with 300 students and courses in drawing, painting, sculpture, design, wood carving, bookbinding, lace pattern, wall paper decoration, jewelry and leatherwork. Although some of the courses would suggest a different orientation today, the recognition given the hand arts and the industrial applications of art was noteworthy for the times.

In a national competition for advanced study at the New York Art Students League, open to all art schools in the country, six of the 12 scholarships were won by students of the Buffalo School. When the Albright Art Gallery was opened in 1905, the school was continued as the Albright

Art School until it was affiliated as a department of the University of Buffalo. An independently organized Art Institute of Buffalo also made an important contribution for about 25 years beginning in the thirties.

Although the Buffalo Society of Artists was provided quarters and otherwise closely related to the gallery for decades, the demands for space, a growing exhibition schedule, and the organization of another Buffalo-based group, the Patteran Artists, led the gallery to revise its policies later, with the two organizations scheduling exhibits every two years alternately with the Western New York show.

About 30 artists' organizations are now active in the Western New York area. Many of these are based in the greater Buffalo community. Unfortunately, exhibition facilities are not available to accommodate the number of local groups which might wish exhibit space. While some of their member artists lack experience, each group includes along with mature artists, developing artists of talent, who need public exposure.

The Associated Art Organizations of Western New York includes the various artists' societies as well as about 15 art galleries or organizations sponsoring summer festivals or gallery exhibitions. The AAO will open galleries this fall at the Wilcox Mansion in conjunction with the Presidential Inaugural Site of Theodore Roosevelt. This important facility is reminiscent of the early downtown galleries which were forerunners of the present Albright-Knox Gallery.

This exhibition aims only to suggest the broad heritage in art left as a legacy to Western New York. It includes painting, graphics, sculpture, architecture, and fine objects created here. Obviously, while the same general criteria would prevail, the basis for evaluation would change with the times and reflect the times. As we ap-

plaud the work that is close to our time and understanding, we must bespeak tolerance for that which communicates better with another or perhaps adds a shocking comment when one is stuck on dead center.

Art is dynamic, not static, and, after all it is what the artist gives of himself that is coveted for its uniqueness. Every major movement in art has influenced artists in Western New York, but we look beyond the influence of Paris and 57th Street. Only a few representative artists have been selected from the present leaders because most of these are in process of development and it is not yet certain what their greatest contributions will be. At least another 50 mature artists could have been recognized if space had been available.

In a way, both artists and patrons of art in Western New York may be said to be divided in their preferences between abstract and representational art, although that is an over-simplification and there are many degrees and depths in each.

The work of Charles Burchfield, Western New York's most famous artist, illustrates both the realistic and the abstract without a loss in either quality because his animation of nature reveals what is real more clearly to the seeing eye while it is essentially abstraction. This is one man's legacy, but we are willing that it be his alone and look to this exhibition to discover the uniqueness in the legacy of others.

D. Kenneth Winebrenner





ARCHITECTURE

1

THE COBBLESTONE CHURCH, 1834 Childs (Orleans County) ANONYMOUS

In 1834 the First Universalist Society erected a simple stone church building on the Ridge Road. Since the area abounded with small stones, the size and shape of large potatoes, the exterior was faced with these laid in straight rows. This we now call "cobblestone building." In 1874 the interior of the church was remodeled. The pews were turned around; a new "modern" pulpit was installed; the doors from the pews were removed; and the old woodwork was grained. In the 1890's the tower was removed because of the ravages of time and the weather, and the congregation moved to neighboring Albion.

Finally, in 1960 the Cobblestone Society was formed to save the church building which was in danger of being sold for commercial purposes. It became the property of the Cobblestone Society in 1963, and since then the tower has been replaced, roof repaired, windows reglazed, and fallen plaster replaced. The Society is in the process of turning the basement into a museum room for presenting the history of cobblestone building and of the Albion-Childs area.

—Olaf William Shelgren, Jr.

2

COPP-SMITH HOUSE, c. 1850 Sinclairville (Chautauqua County) ANONYMOUS

"The Rural Gothic style, characterized mainly by pointed gables . . . (is) much the most beautiful mode of our country residences. The outline is highly picturesque and harmonious with nature. The form is convenient, their accessories elegant and they are highly expressive of the refined and unostentatious enjoyments of the country." These words were written by Andrew Jackson Downing in a book titled *Cottage Residences; or, A series of designs for rural cottages and cottage villas. And their gardens and grounds. Adapted to North America*, first appearing in 1842.

The exact date of the construction is unknown, but it was probably around 1850, and the builder heeded Mr. Downing's words. The house is fortunate in retaining most of its ornamentation. Especially unusual are the two diamond stacks of the chimney, and the rose trellis. The interior of the house is trimmed in the Greek Revival style. The years and successive owners have been kind to the house.

—Olaf William Shelgren, Jr.

3

THE D.A.R. (TOUSLEY-CHURCH) HOUSE, c. 1840 Albion (Orleans County) ANONYMOUS

A unique Greek Revival house, with as much distinction as the great temple form houses of Geneva and Rochester, this small house has undergone few changes since it was built around 1840. On the exterior, the second floor is minimized by the deep cornice and flat pitched roof.

But, greeting the visitor on entering the main entrance, is a most imposing and unusual staircase. Elsewhere on the first floor ornament from Minard Lafever's architectural books is in evidence.

4

FIRST PRESBYTERIAN CHURCH, 1825
Lewiston (Niagara County)
ANONYMOUS

For almost 150 years the cupola of this building has been a landmark for travelers descending the Niagara Escarpment. The building was started in 1825 and architecturally is a transitional design between the Post-Colonial or Federal style and the Greek Revival. Continuous use of the building as a house of worship has brought changes to the exterior and interior to keep it in style. Fortunately, the cupola and two-story portico have remained unchanged.

5

FORT NIAGARA, 1679
Youngstown (Niagara County)
ANONYMOUS

The construction of Fort Niagara began in 1679 under the direction of La Salle. This fort was destroyed due to the negligence of his men. A second was constructed on the site in 1687 by Marquis de Denonville which some say he named after himself. The Denonville Fort was abandoned the following year. In 1726 construction began on what today is referred to as the French Castle and the fort began to be referred to as Fort Niagara.

The late Paul Cohen, retired member of BSUC Council, was one of the pioneers of the 20's in the movement to preserve the Old Fort. He serv-

ed Fort Niagara restoration organization as Council, then as Vice President of the Association, when in 1926 he was elected the Association's President, in which position he served until his recent death. He presented BSUC with the large framed photographs included in the exhibition.

6

THE HOLLAND LAND CO. OFFICE, 1815
Batavia (Genesee County)
ANONYMOUS

Designed by Joseph Ellicott as a fireproof building, The Holland Land Co. Office suggests the Greek Revival style gaining popularity in the early 1800's. The building was divided into eight rooms (4 on each floor) each heated by a fireplace with outlets into two center chimneys. Vaults for the storage of money and records are built into the thick stone walls on the east and west sides of the building's first floor. The vaults have heavy metal doors.

7

THE MILLER COTTAGE, 1875
Chautauqua Institute (Chautauqua County)
ANONYMOUS

There are some who refer to THE MILLER COTTAGE as the Edison Cottage since Lewis Miller's daughter, Mina, was married to the famous Thomas A. Edison and the Edisons later on occupied the cottage. The cottage was made a national landmark in 1966. This grey Swiss Chalet type cottage was originally white with raspberry trim when built in 1875. Its first illustrious guest was President Ulysses S. Grant. Because part of the wood for the cottage was pre-cut in Akron before it was brought to Chautauqua, this cottage has the distinction of being one of the first pre-fabricated houses in Chautauqua County and perhaps in the nation.



8

RICH-TWINN HOUSE, 1850
Akron (Erie County)
ANONYMOUS

Orson Fowler was a man of varied interests with a wide public. His book, *A HOME FOR ALL*, first appeared in 1849. In this he set forth the octagonal house as the panacea for housing ills. Windows in eight walls admitted more sunlight and ventilation than the four walls of a rectangular plan and had less exterior wall surface, therefore being cheaper to build.

The Rich-Twinn House, built in 1850, was inspired by an octagonal house, possibly Mr. Fowler's, seen by Mr. Rich and his bride in the late 1840's on their honeymoon trip through the Hudson River Valley. The bracketed cornice and cupola show the Italian Villa influence emerging in popularity throughout the United States at this time.

—Olaf William Shelgren, Jr.

9

RYND-POLETTI HOUSE, c. 1865
Westfield (Chautauqua County)
ANONYMOUS

Along with the gothic cottage, Mr. Andrew Jackson Downing advocated the Italian villa as a proper style for the American house. Great overhanging eaves supported on scrolled brackets, and usually an observatory surmounting the low pitched roof are the trademarks of this style. This house was apparently built at the close of the Civil War. The boards of the siding were fashioned to imitate cut stone (like Mt. Vernon) and then given a coat of sand and paint to further the likeness. Horizontally sliding sash in the windows in the frieze are a rare feature.

10

TEMPLE BETH ZION, 1966
Buffalo
HARRISON & ABRAMOVITZ
MAX ABRAMOVITZ, Designer

In 1961, when Temple Beth Zion's original 1889 building was destroyed by fire, the congregation chose to continue its long-standing involvement with the Buffalo community by building anew on the same site. The complex resulting structure, described as "a vigorous religious statement" by *ARCHITECTURAL RECORD*, is a graceful complement to its surroundings. The curved, outward-sloping exterior walls of the sanctuary are unadorned, and this simplicity is reflected by the exposed concrete interior. Free-floating panels and minimized structural supports contribute to the feeling of openness. Temple Beth Zion is appreciably enriched with several outstanding examples of the late work of Ben Shahn. His tablets of the Ten Commandments, executed in mosaic and gold leaf, are a monumental illustration of his inventive Hebrew calligraphy. The

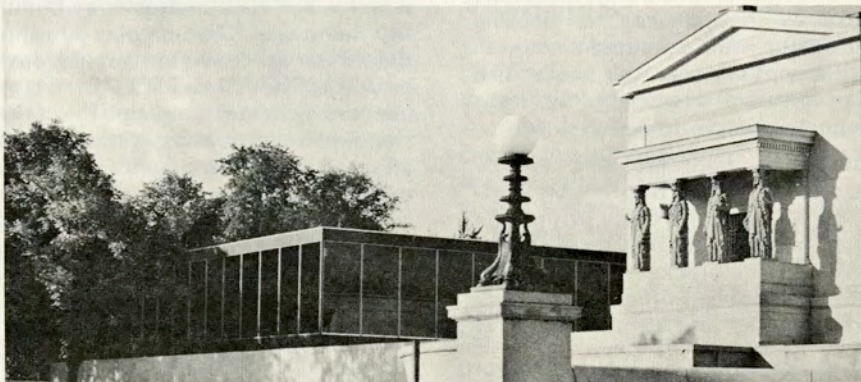
brilliant stained glass windows which Shahn created for the east and west walls illustrate a verse from the book of Job and the Psalm - the 150th - which was sung at the dedication of the first Temple Beth Zion.

11

BLOCHER MONUMENT, c. 1884
Forest Lawn Cemetery, Buffalo
JOHN BLOCHER
Granite

This monument was designed and built by John Blocher as a memorial to his only son, Nelson. John Blocher had taken up sculpture and architecture as hobbies after having retired from a highly successful business career. The marble statuette was also designed by Mr. Blocher and executed in Italy.

Henry-Russell Hitchcock has pointed out that the Blocher Monument although much later in date, belongs to the mid-century (19th). It is even more remarkable for its construction of enormous, beautifully hewn blocks of granite than for its fantastic sculpture.



12

ALBRIGHT-KNOX ART GALLERY, 1962
SKIDMORE, OWINGS & MERRILL
GORDON BUNSHAFT, Designer

The elegant simplicity of Gordon Bunshaft's design affords a logical, exciting contrast to the original classical building. How fortunate for Western New Yorkers that the Gallery accepted Mr. Bunshaft's solution to their expansion needs.

13

ELLCOTT SQUARE BUILDING, 1896
Buffalo
DANIEL BURNHAM

This was the second skyscraper to be built in Buffalo in 1896. The first, the Prudential Building, was begun earlier in the year. The Ellicott Square Building is the work of Chicago architect, Daniel Burnham. At the time it was constructed it was the largest office building in the world. Like Eastern architects of the day, Burnham attempted to clothe the new construction and the new scale of his monster building in the Academic Renaissance vocabulary of masonry introduced by McKim, Mead and White.

12

BUFFALO & ERIE COUNTY HISTORICAL BUILDING, 1900

Buffalo

GEORGE CARY

George Cary was born in Buffalo (1859) and educated at Columbia University, Harvard University, Ecole des Beaux Arts in Paris and the University of Bonn, Germany. He was architect for the Buffalo General Hospital, the present Buffalo & Erie County Historical Society Building, as well as numerous other public and private buildings in this area. The Buffalo & Erie County Historical Building was the New York State Building representing N.Y. State in the Pan-American Exposition. It is the only remaining building from the Exposition. Early in the development of the University of Buffalo, he designed "improvement schemes."

ALBRIGHT ART GALLERY, 1905

Buffalo

GREEN AND WICKS

The Albright Art Gallery is a white marble structure 250 feet long and 150 feet deep. Its central feature is based on the east porch of the Erechtheum, on the Acropolis at Athens—perhaps the purest type of Ionic architecture—especially appropriate for an art building, in that it typifies the spirit of feminine grace, lightness, dignity and refinement . . . The architects, Messrs. Green and Wicks, of Buffalo, worked with the idea that the building should have its purpose clearly set forth and defined in its elevation, its refinement of detail and its well studied plans; that it should show good, honest workmanlike methods, with no shams—no striving to make cheap materials represent those substantial and costly. They con-

sidered, likewise, the most attractive setting of the building with respect to its environment and also its possible extension.

—*The Artists' Register, 1926*

ST. JOHN'S EPISCOPAL CHURCH, 1834

JOHN JONES

Ellicottville, (Chautauqua County)

Wood

Joseph Jones came from England to Western New York in the early nineteenth century bringing with him a knowledge of Gothic ornaments. He practiced architecture and designed St. John's Church construction of which started in 1834. Like Chipendale and Sheraton with their furniture designs, Jones applies the Gothic as an ornament to a Georgian form. It foreshadows the Gothic revival which appeared in the late 1890's in the United States.

—*Olaf William Shelgren, Jr.*

EDWARD H. BUTLER RESIDENCE, 1899

Buffalo

McKIM, MEAD AND WHITE

STAMFORD WHITE, Designer

In the 90's, Richardson's pupils, McKim, Mead and White, leaders of the reaction against his picturesque, medieval style, built several houses in Buffalo. Among the significant examples of their work of the time, is the Butler Residence. Henry-Russell Hitchcock has stated: "The great Eastern leaders of architecture were brought to Buffalo at the end of the century . . . Their grandiose symmetrical style is, in general, more institutional than domestic . . . Order and regularity, however, were needed after the excesses of picturesqueness."



19

18
PARK SYSTEM, c. 1870
FREDERICK LAW OLNSTED

Pierre L'Enfant, French city planner, who laid out Washington, D.C., which is in the form of a wheel with main thoroughfares as spokes, laid out Buffalo in like manner. The size of his wheel for Buffalo, however, was not large enough for the subsequent growth of the city. Consequently, where his last circle stopped—approximately West Ferry Street—Main Street today bends eastward, from which direction the new settlers approached Buffalo via toll road.

Actually the plan is a modification of the Washington plan, a fan shape rather than a full circle. The hub of the Buffalo plan is Niagara Square (McKinley Monument), and encompasses the Harbor area.

Frederick Law Olmsted began his park system where L'Enfant's plans left off, beyond the outer edge of the wheel. Earlier he had designed Forest Lawn Cemetery and began Niagara Falls

conservation plans in 1869. In 1876 he collaborated with H. H. Richardson in planning the Buffalo State Hospital grounds. In 1888 he developed a plan for South Park, Buffalo, in which, drawing upon Lake Erie as a plentiful source of water, he planned a romantic lagoon and island design.

19

ACADEMIC CENTER AT FREDONIA, 1969
SUNY, College at Fredonia
I. M. PEI & PARTNERS
HENRY N. COBB, Design Partner
THEODORE J. MUSHO, Senior Associate

Designed by I.M. Pei & Partners, the strikingly handsome new buildings—smooth concrete structures of unusual shapes—seem refined almost to the point of classicism. Yet the buildings form only part of the architect's real achievement—the reorganization, expansion and enlivening of a dreary college of 1500 students. Even the site was challenging. Fredonia sprawled over a bleak landscape devoid of trees, natural features or lasting interest.

*To be used
12/20/71*

The solution was planning, a specialty of the Pei office. Henry Cobb, partner in charge, started by creating a visual frame. He designed a poplar-lined road that traces an almost complete circle from a cluster of old buildings to the outermost playing fields and back again. Then he intercepted the circle with five new academic buildings (a student center, lecture hall, library, administration building and arts center) set along an angular pedestrian "spine." These new buildings gave personality and vigor to the college and landscape, thus resolving Fredonia's great problem of formless anonymity. Moreover, they never turn their backs on their older neighbors; rather the new honor and upgrade the old. It is an architecture of good manners—and should set the tone for future buildings at Fredonia.

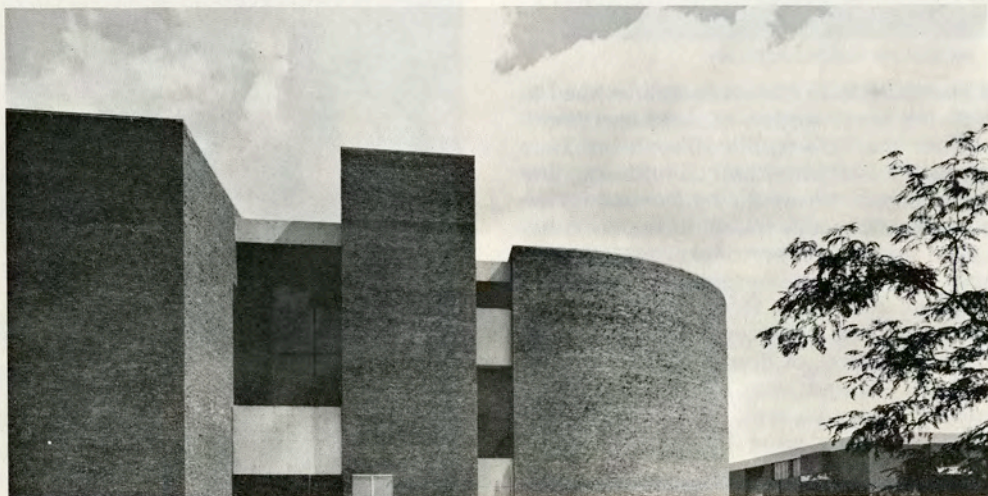
—TIME MAGAZINE
September 21, 1970

20

LECTURE HALL CENTER, 1967
SUNY, College at Buffalo
THE PERKINS & WILL PARTNERSHIP

The Communication Center was designed to be the heart and distribution center for the development and dissemination of instructional materials. Since its dedication in 1967, it has continued to meet its designed potential, esthetically appealing and operationally functional. The many separate rooms for projection and materials preparation have proved effective and flexible as ever-changing, usable space. The continental seating and tiered rows provide comfort, visibility and adequate writing space for all student positions. The podiums at the apex of each room provide a central control position for all faculty. The carefully integrated access/egress arrangements provide for safe and efficient trafficking. A powerful, practical, instructional/learning facility.

—H. Gene Steffen



20

21

BELVIDERE HOUSE, 1807
Allegany County
JOHN PROBYN

Drawings for this house by Probyn are now owned by the library in Angelica, New York. The style is Late Georgian. The unusual feature is the early use of the two-story portico and half-round (demi-lune) windows. The house is in unusually good condition. David Rupert, Art Historian, Alfred University, has written that this "is a fascinating, if somewhat enigmatic, example of American Architecture of the so-called Federalist Period." Actually, it is done in the form of a Palladian Villa brought to this country by way of England.

22

BUFFALO STATE HOSPITAL—TOWERS, 1870-72
Buffalo
HENRY HOBSON RICHARDSON

H. H. Richardson, with Olmsted, was destined to be one of the great leaders of American Architecture from the 70's to the 90's. In the State Hospital, his earliest important commission, and one of his largest, on which he worked for almost a decade, he really found, in the years between 1870 and 72, his personal style. This style was much imitated in Western New York and elsewhere. In the State Hospital Towers, the bold silhouette, the balanced proportions, and the individual fusion of Romanesque with late Gothic detail, are very near his mature expression. Frederick Law Olmsted collaborated with the architect on landscaping the grounds.

—Olaf William Shelgren, Jr.

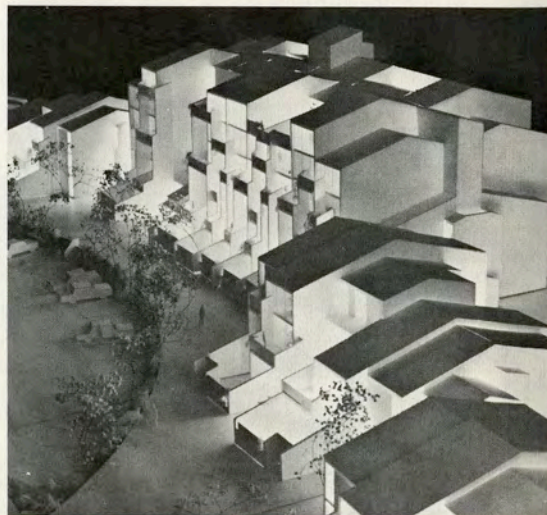
23

WATERFRONT DEVELOPMENT, 1970-71
Buffalo
PAUL RUDOLPH
Concrete Block

The New York State Urban Development Corporation is constructing approximately 2400 housing units within the Waterfront Urban Renewal project area. The units range in size from efficiencies to four bedrooms and include garden apartments, mid-rise, high-rise, and town houses. The first units will be occupied Fall 1971.

Along with the housing will be a primary school, recreational and health care facilities, a day care center, and a commercial area.

Architect Paul Rudolph, who has specified use of a buff-colored split rib concrete block in the first 614 units under construction, is designing these units. Several blocks are included in the exhibition.



Picked up
12/13/71

KLEINHANS MUSIC HALL, 1942

Buffalo

ELIEL SAARINEN

In the designing of the Kleinhans Music Hall, it has been the designers' aim to achieve such a formation of building masses, outline and proportions, as could unite the building and its surroundings into a single harmonious picture. In other words, the building site and its environment have on their part influenced the design process. The shape and character of the main auditorium were conceived as a "musical instrument" where the solution of the problem had to grow from within in accordance with the demands, both spiritual and practical, of such an instrument. In this process it was the aim of the designers to create an architectural atmosphere in this auditorium so as to tune the performers and the public alike into a proper mood of performance and respectiveness, respectively. There have been two main forces that have directed the designers' thought during the work. First, there was the problem of "musical instrument" which had to be solved from within into a true expression of the nature of the problem. This we may call the "expressive" moment. Second, there was the character of the surrounding landscape which directed the design work from without into a proper correlation of the building with the surrounding landscape. This we may call the "correlative" moment.

—Eliel Saarinen

PRUDENTIAL BUILDING, 1896

Buffalo

LOUIS SULLIVAN

Architecturally, this is probably the most famous building in Buffalo, having a world-wide reputation. It was designed by Louis Sullivan and built



in 1895, being one of Buffalo's first all-steel frame buildings. Sullivan covered the steel frame on the exterior with terra cotta in designs which are one of his "trade marks." These are carefully confined within the vertical lines of the exterior except at the cornice where there is a gentle explosion.

The interior of the building has recently undergone modernization and pieces of the original metalwork are being utilized for decorative ornaments. Yale University and the Art Institute of Chicago are among the proud owners of salvaged materials from the interior, and in a sense all Buffalonians are owners of the exterior.

—Olaf William Shelgren, Jr.

26

U.S. POST OFFICE, 1894-1901
Buffalo
JAMES KNOX TAYLOR

With the demolition of surrounding blocks of buildings, the Old Post Office has acquired new significance. Its Neo-Gothic style and lacelike qualities present a rich contrast to the elegant, stark simplicity of its new neighbors.

James Knox Taylor was Supervising Architect for the U.S. Treasury which in the 1900's had charge of constructing government buildings throughout the United States. The heart of the Old Post Office is a sky-lit court, surrounded with Gothic arcades. The threat of removing this fine old structure brings to mind the Osbert Lancaster comment on Post-World War II Park Avenue: "What was the best urban vista in New York has become . . . as unexciting as the bottom of an elevator shaft."

—Olaf William Shelgren, Jr.

(Illustration, P. 9)

27

ST. PAUL'S EPISCOPAL CATHEDRAL, 1849
Buffalo
RICHARD UPJOHN

Construction was started in 1849 with Richard Upjohn as architect. He also designed Trinity Church in New York City's financial district. It is built with sandstone quarried at Hulberton in Orleans County. The building is a superb example of Gothic revival architecture owing its inspiration to the early churches of England. Standing on a small irregularly shaped lot, it presents a continually changing composition to the pedestrian who circumnavigates it.

28

D.D. MARTIN HOUSE
Buffalo
FRANK LLOYD WRIGHT

This house was built in 1904 for Darwin Martin, an executive of the Larkin Co. Originally, it had a conservatory and garage connected to the house by a long pergola-like structure. These were demolished in 1960 when the rear of the property was sold. The next owner acquired the property in the 1950's after a long period of in-occupancy. They remodeled the house, respecting the original design, into two apartments plus living and working quarters for themselves. Currently the house is the property of SUNY at Buffalo and houses its Archives Library.

29

M & T BANK
One M & T Plaza, Buffalo
MINORU YAMASAKI

Soaring 350 feet, One M & T Plaza is the third tallest building in Buffalo, and encompasses two full city blocks. Surrounding the building are landscaped grounds, and at its main entrance is a large reflecting fountain. The gleaming white skyscraper is a compelling example of a new architectural concept. The building was designed by the world-renowned architect, Minoru Yamasaki. Mr. Yamasaki's designs are characterized by a broad, rich and more ornamental contemporary styling. Narrow mullions give vertical emphasis to the building appearance and rise from the top of the 35 foot high lobby to the top of the building. From the ground level to the second floor the facing consists of taconic marble.

Particularly impressive by night, the building exterior is lighted at the street level while a crown of lights, visible for many miles outlines the very top.

GRAPHICS

30

NIAGARA FRONTIER, 1936

NIELS YDE ANDERSEN

Etching, H. 12 in. W. 10 in.

Lent by: Mr. and Mrs. Niels Yde Andersen, Jr.

Niels Yde Andersen (1888-1952) came to Western New York in 1912 from his native Denmark. He was educated in Denmark and Germany in engineering and was a licensed professional engineer. He spent the major part of his professional life as a blast furnace designer in the steel industry including an assignment in Russia in 1931 - in Magnitogorsk (which means magnet mountain) Siberia, involving construction of one of the world's largest steel plants. The graphic arts were a hobby and dry point etching became his favorite medium. His etchings of the steel industry are in the permanent collections of many galleries in this country and in Europe. He was active in the Buffalo Print Club, the Patteran Society, the American Society of Etchers and the Engineering Society of Buffalo. The etching NIAGARA FRONTIER was made in 1935 on Military Road in the Town of Tonawanda.

31

BLONDIN'S WALK ACROSS THE CATARACT, 1859

ANONYMOUS

Color engraving, H. 25¼ in. W. 11½ in.

Lent by: Buffalo and Erie County Public Library

Stunt men and women have for years been attracted by the challenge offered by the danger-

ous rushing waters of Niagara Falls. Blondin, the famous French tightrope walker, made numerous trips across the gorge between 1859 and 1861. A good showman as well as stuntman, he would sometimes bear his manager across on his back or at other times carry a stove on which he would cook a small lunch.

A lithograph by an unknown artist documents one of these daring trips. In order to include the crowds watching on the banks, the Suspension Bridge and the Falls themselves, the artist has suspended all empirical perspective. By using several different horizon lines the artist focuses the eye of the spectator on the central figure of Blondin and also achieves a patterned effect which permits a view that encompasses the area from the bridge to the Falls.

—From *Three Centuries of Niagara Falls*, AKAG, 1964

32

FIGURE WITH TALLIS VII, 1963

HARVEY BREVERMAN

Drawing, H. 30 in. W. 22 in.

Lent by: Gallery Without Walls

Pittsburg born Harvey Breverman, has been teaching at the State University of New York at Buffalo. Since 1961, he has gained international recognition and has exhibited in many of the major galleries including: The Corcoran Gallery, Albright-Knox Art Gallery, Butler Institute, Dayton Art Museum, Boston Museum of Art, Seattle Museum of Art, Portland Museum of Art, Rose Art Museum, Brandeis, and the Associated American Artists, New York City.

The drawing included in the exhibition shows a theme that has been developed and repeated in many of his fine intaglias.

—Jane Lapey

33

NIAGARA, 1901

Pan-American Poster

EVELYN RUMSEY CARY

Color lithograph, H. 37½ in. W. 25 in.

Lent by: Charles K. Bassett

Mrs. Cary's most enduring work is her design for the Pan-American poster of 1901. Niagara Falls had emerged as the Electric Power City of the World. Buffalo was famous for its color lithographic establishments at the turn of the century. Gies and Company, printer of the Pan-American Poster, was considered one of the finest color lithographic printing companies producing large color printing. The old legend of the "Maid of Niagara" is reinterpreted in this poster in the Art-Nouveau manner.

—Thomas D. Mahoney

34

INSTITUTION, 1962

FRANK ECKMAIR

Intaglio, H. 24 in. W. 30 in.

Lent by: The Artist

Frank Eckmair joined the Art Faculty of the State University College at Buffalo in 1963. His work has been enthusiastically received in Western New York and elsewhere. In addition to being in a large number of local collections, his work is in the collections of: The Library of Congress, The Metropolitan Museum of Art, Detroit Museum, Butler Institute of American Art, Boston Public Library, United States Information Agency, and others.

Frank Eckmair has stated: "The INSTITUTION" is a reminder of the things we keep locked up - because we love them and are afraid."

35

THE STREET: MYTHICAL FRAGMENT III, A

CALENDAR OF HUMAN PERFIDY, 1970

JULIUS J. HUBLER

Three color wood engraving, H. 18 in. W. 19½ in.

Lent by: The Artist

Julius Hubler was born in Illinois and he did his undergraduate work at Missouri State College; his graduate work at the University of Iowa and Columbia University. He was the recipient of several graduate scholarships and distinctions.

After graduate studies at Columbia University with Hans Alexander Mueller, he taught at City College of New York. He has been Professor of Art at State University College at Buffalo since 1948. He works in color printing, painting and sculpture as well as wood engraving.

Dr. Hubler describes the purpose of his work as follows: The total enigma—to make my work function as inventive form and, in the prints, poetic imagery.

Hubler's works have been in over 100 national and international museum exhibitions in the past ten years; circulated by the United States Government and Information Service or through inclusion in specific exhibitions such as: FIFTY YEARS OF AMERICAN PRINTMAKING, 1964; AMERICAN PRINTS AROUND THE WORLD SAGA, 1963; CONTEMPORARY AMERICAN PRINTMAKERS, Esslingen-on-Neckar, Germany, NEW YORK STATE PRINTMAKERS, NYSCA, 1967; INTERNATIONAL EXHIBITION OF PRINTS, Tokyo, 1967.

36

VILLAGE CHURCH II, 1923

JULIUS JOHN LANKES

Etching, H. 8 in. W. 6 in.

Lent by: Buffalo and Erie County Public Library

The artist, Julius John Lakes, was born in Buffalo August 31, 1884. He attended School 31, the old Art Student's League of Buffalo and the art school of the Boston Museum of Fine Arts. He lived and worked in Buffalo until 1926 when he moved to Hilton, New York, under a Carnegie Foundation grant. He was a friend and associate of Robert Frost, who chose him to illustrate his "New Hampshire" and "West Running Brook." Mr. Lankes travelled in Europe which gave inspiration for a number of his woodcuts. Buffalo, as he saw it as a young man, was the subject of much of his first work, as was the nearby town of Garden-ville. He collaborated with Charles Burchfield on a series of woodcuts executed after Charles Burchfield drawings. A trip through Pennsylvania resulted in the series on Dutch Barns. His woodcuts are included in the collections of the Metropolitan Museum of Art, New York Public Li-brary, Library of Congress, Virginia State Li-brary, British Museum, and Galleries in Paris, Rome, Tokyo and Berlin. He died in Durham, North Carolina, on April 22, 1960.

—Mortimer Spiller

37

MEANDER, CRABBED, FLOWING,
EMPHATIC, FUNCTION, 1970-71

JOHN MC IVOR

Lithograph, H. 22 in. W. 28 in.

Lent by: The Artist

John McIvor was born in Henderson, Kentucky. He is Professor of Art at the State University of New York at Buffalo. Although Mc Ivor came to

Buffalo in 1963, he is concerned with the 1930 era. In the work exhibited, he has captured a "slice of Buffalo" with a Pierce Arrow Hearse in a local street scene. This excellent print is one of eleven in a portfolio called: "The 30's - A Straight Streak".

John Mc Ivor is represented in many galleries and private collections.

38

STERN TIMBERS, c. 1943

KEVIN O'CALLAHAN

Wood engraving, H. 10 in. W. 8 in.

Lent by: The Artist

Mr. O'Callahan taught engineering drawing at SUNY at Buffalo Engineering School. He retired, 1968. Prior to his teaching he was an independ-ant designer of furniture and architectural mod-els.

An original member of the Buffalo Print Club (1932), he worked closely with other members of the group into the late 40's. His work is in several collections including: Library of Congress, Connecticut Wesleyan, Laguna Beach Art Asso-ciation. In 1943, he won the Purchase Prize, Northwest Printmakers and the Purchase Prize of the National Academy of Design, New York.

39

REVELATION I, 1961

GEORGE O'CONNELL

Drypoint, H. 24 in. W. 18 in.

Lent by: The Artist

George O'Connell came to Buffalo from San Francisco where he had been teaching at the California College of Arts and Crafts. At BSUC, he taught printmaking 1953-61. Presently he is

12/13/71

Professor of Printmaker at SUNY - College at Oswego. He has worked with most print techniques. "Usually the ideas of the particular period", he says, "suggests the medium but perhaps it is the other way around."

The print in the exhibition was selected not so much because it is typical of his work during the Buffalo years, but rather because he believes it brought together both the Buffalo experience and his Fulbright year 1959-60. Collections: Philadelphia Museum of Art, Smithsonian, Baltimore Museum of Art, Library of Congress, Gemeentemuseum Van Schone Kunsten, the Hague Netherlands, and many university and private collections.



40

40

MISTY DAY, BUFFALO HARBOR, c. 1945

WILBUR H. PORTERFIELD

Photography, H. 10½ in. W. 13¼ in.

Lent by: The Buffalo Courier-Express

Over the years Wilbur H. Porterfield (1873-1958) has won about 150 local, national and international awards and prizes for his photographs. One of his most treasured was the gold medal he received at a photo contest in Ghent, Belgium in 1913. He had two one-man shows at the AKAG - 1921 and 1941. On the occasion of the latter, Director Gordon Washburn wrote: "It is . . . cause for rejoicing that such a community as ours, still somewhat isolated from the thunderous noise and movement of cities like Chicago and New York, should still encourage its local poets. Nor is it surprising to find that the two most popular poets of our region are not writers at all. For Burchfield, it goes without saying, paints, while Porterfield is a photographer."

41

STUDY, 1971

JOSEPH PICCILLO

Charcoal, H. 40 in. W. 30 in.

Lent by: The Artist

Joseph Piccillo who is known for both paintings and drawings, presents in his works, a highly personal statement dealing with the social dilemma. His two recent TIME covers, May '68 and January '70, have brought considerable attention to his drawings.

Born in Buffalo, he graduated from BSUC, 1961 and joined the Art Education faculty in 1967. Museum and other Collections: Brooklyn Museum, Southern Illinois University, Charles Penny Foundation, Ball State, Allentown Museum, Little Rock Museum—Kansas, Youngstown Ohio Museum, St. Lawrence University, Leasco Corporation Collection N.Y. City and Nichols School.

42

CIRCLE SERIES #5, 1969

DONALD C. ROBERTSON

Serigraph, H. 26 in. W. 28 in.

Lent by: Gallery Without Walls

Don Robertson was born in Springfield Illinois. He received his M.F.A. at the University of Illinois and has lived in Buffalo for the last five years. He is a Professor of Art, State University of New York at Buffalo. Robertson's work reflects his concern with technological advances in sound, light, and data processing machinery. His most recent one man show is in Geneva, Switzerland. His work is in many collections including: Fundacion Rodriguez-Acosta, Dayton Building and Loan Bank, National Arts Foundation, Rikes Collection, Dayton, Graphics Control, Buffalo, and numerous private and public collections in the United States and abroad.

—Jane Lapey

43

TERRAPIN POINT, 1887

AMOS W. SANGSTER

Etching, H. 12 in. W. 10 in.

Lent by: Thomas D. Mahoney

Amos Sangster (1833-1904) was born at Kingston, Upper Canada, of an artistic family. His father was an amateur poet, and his older brother a wood-carver of some renown. The family came to Buffalo in the mid-1840's, establishing themselves in the artistic life of the community. Largely self-taught in the rudiments of painting and etching, he became a popular teacher and promoter of the arts. Along with Lars Sellstedt and prominent business leaders of Buffalo, he helped found the Buffalo Fine Arts Academy. His most lasting work was his series of etchings, "Niagara River and Falls from Lake Erie to Lake Ontario", published in 1886 and dedicated to his friend, Grover Cleveland. His later paintings,

current with the trend, reflected American Impressionism of a brighter and freer palette.

—Thomas D. Mahoney

44

THE THINKER

Fifth Amendment Cartoon

BRUCE SHANKS

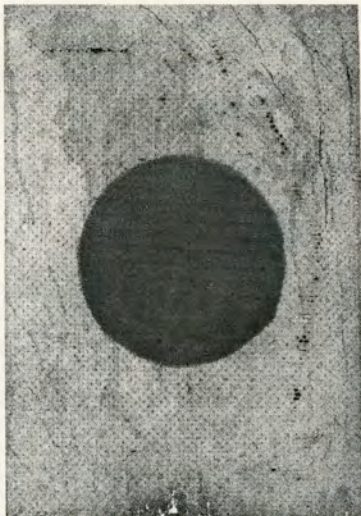
Brush and ink, H. 18½ in. W. 15¾ in.

Lent by: Mrs. Edward H. Butler

Buffalo-born Bruce McKinley Shanks received his schooling in Buffalo. As a youth, he showed his talent as a cartoonist, to the annoyance of some of his teachers, but to the joy and delight of Miss Elizabeth Wiefenbach, head of the Art Department at Lafayette High School. She encouraged him. Starting as an artist-cartoonist on the old Buffalo Express, he then moved to the now defunct Buffalo Times. He joined the staff of the Buffalo Evening News in 1933 where he retouched photographs, illustrated features, and, occasionally did cartoons until 1951, when he was appointed editorial cartoonist. Mr. Shanks won the nation's top journalistic award for cartooning in 1958 - the Pulitzer Prize. The original drawing of this cartoon is included in the exhibition.



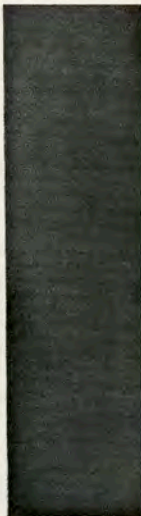
44



45

ALLEY, 1927
WILLIAM J. SCHWANEKAMP
Etching, H. 10 in. W. 3 in.
Lent by: Francis B. Valentine

William Schwanekamp (1893-1970) was known and is remembered in the community as a landscape and graphic artist. He was best known for watercolor land and seascapes and his etchings of downtown Buffalo most specifically, his Alley Series. The etching in the exhibition shows the tower of the U.S. POST OFFICE on Swan and Ellicott Streets Buffalo, a work also included in the exhibition. Days he worked as a sign painter while going to school nights so as to study with Ernest G. Fosbery, then head of the Art School of the Buffalo Fine Arts Academy. He went on to study at the Boston Fine Arts Academy and became keenly interested in etching which also influenced his painting. Much of his time was spent in Cowlesville (Wyoming County).



46

46

ECLIPSE, 1966
ROBERT SQUERI
Intaglio, H. 20 in. W. 21 in.
Lent by: The Artist

ECLIPSE won the National Purchase Award in the Oklahoma National Juried Print Exhibition, 1967. Dr. Squeri joined the Art Faculty at BSUC in 1955 after having completed a Fulbright Award in India and Ford Foundation Study Grant in the USA. He is currently a Professor of Fine Arts at the College.

Among the collections in which his work is included are: Library of Congress, AKAG, Museum of Modern Art - New York, Charles Penny Foundation, The Honolulu Academy of Art, Museum of Modern Art - Rome, Paul Watabe Gallery Collection, Tokyo and William Lester Collection, London. In 1968 he was visiting artist to the University of Hawaii.

47

WINTER SCENE, c. 1954
JAMES VULLO
Watercolor, H. 24 in. W. 36 in.
Lent by: Mr. and Mrs. Max B.E. Clarkson

James Vullo joined the Art Faculty of BSUC, September 1960. He has received numerous exhibition awards in Western New York before and since that time. His work is owned by over 100 private collectors and museums. His was one of the few contemporary works included in the AKAG EXHIBITION Three Centuries of NIAGARA FALLS, 1964. That work, typical of his work of the past decade, explored the movement of the churning waters of the rocks and rapids through highly simplified - abstracted - black and white mass and line.

James Vullo's art continues to be energized by his responsiveness to the rich visual material in Buffalo and the surrounding countryside.

OBJECTS

48

MILITARY MERRY-GO-ROUND HORSE, c. 1915
ALLAN-HERSHEL CO.

North Tonawanda

Painted Wood, H. 54 in. W. 80 in. D. 16 in.

Lent by: Mary Wendler Misklea

When the Alan-Herschell Company Inc. of North Tonawanda purchased the Spillman Engineering Company also of North Tonawanda in 1945, it was announced "The Tonawandas today again can boast the biggest single park amusement plant in the world."

The phenomenal "fun factories" got their beginning as the Armifage - Herschell plant in 1880. So phenomenally successful was the business that in 1892 it was turning out one complete merry-go-round a day. This led to the enterprising plant



in Martinsville which soon was completely surrounded by the Wurlitzer factory. They had searched Europe for an organ production specialist, since their purchase of musical instruments and organs was so great, and this resulted in bringing Eugene von Kleist to North Tonawanda to build the beginnings of the world-famous Wurlitzer musical instrument manufacture here.

John Wendler began working for the merry-go-rounders in 1889 at age 19. He was president of the company in 1952 when he died at the age of 82. Miss Wendler was working for the company at that time. She has lent the horse, merry-go-round sign and music used in the exhibition.

A Buffalo Evening News article, dated 7/17/71 carries the title "Merry-Go-Round Firm Has Left; But 'Living Legacy' Stays Behind."

49

NOVEMBER IMAGE, 1969

NANCY BELFER

Cloth collage with stitchery, Da. 36 in.

Lent by: The Artist

Nancy Belfer, M.F.A. degree, School for American Craftsmen, is an Associate Professor, Department of Design, State University College at Buffalo. She has had a number of one-man exhibitions and was represented in several important shows at New York's Museum of Contemporary Crafts, including "Young Americans" (1958), "Emergence" (1963), "Craftsmen of the Eastern States" (1963), "Stitching" (1967).

Her work has been selected for two national circulating shows organized by the Smithsonian Institution, as well as the current Johnson Wax Collection, "Objects, U.S.A.", which will become a part of the permanent collection of the Smithsonian at the conclusion of the current two-year tour of American and foreign museums. She has also been represented in national shows held at the University of Nebraska and at art museums in Kentucky, Michigan, and Kansas. She has executed commissions at the Park-Sheraton Hotel, New York, the J. L. Hudson Company, Detroit, the Unitarian-Universalist Church, Amherst, N.Y., and is represented in many private collections.

50

P-39 AIRCOBRA, c. 1938

BELL AIRCRAFT CORPORATION

Now Bell Aerospace Division of Textron

A unique aircraft with the engine in the middle with a hollow propeller shaft through which a 37 mm automatic cannon was fired. This aircraft played a significant role in the United States Air Force in World War II.

—Michael F. Steffen

51

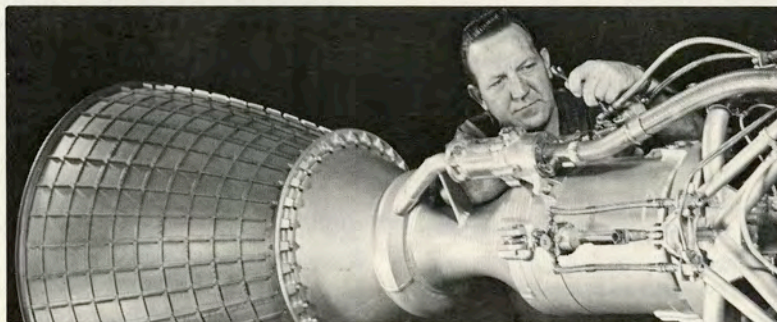
AGENA ROCKET ENGINE, 1959

BELL AEROSPACE DIVISION OF TEXTRON

Town of Wheatfield

Lent by: The Buffalo Museum of Science

Often referred to as "the work horse of the space age," the Agena Rocket Engine designed and built by the Bell Aerospace Division of Textron, Town of Wheatfield, has logged a performance reliability record of 99.6 per cent. Used in more than 300 launches for the U.S. Air Force and the National Aeronautics and Space Administration since its first flight in 1959, the Agena has played an important role in paving the way for the Apollo manned flights to the moon. The engine uses liquid propellants, weighs a little more than 300 pounds, and delivers 16,000 pounds of thrust.



51



52
WALLPAPER OF EDINBURGH CASTLE, c. 1915
M. H. BIRGE & SONS COMPANY
Buffalo

Elbert Hubbard II, wrote in a Roycroft publication of July 1923:

"The other day I visited the plant of Birge of Buffalo, famed wallpaper makers to the American sovereign people and their cousins. The things I saw there were so interesting, so instructive and so amazing that I am urged to record some of my impressions here. No, this is not an advertisement, nor a reading notice and is not being paid for by the Birge people. It is merely an expression of goodwill, a friendly, neighborly word of appreciation for a company of craftsmen who are doing their work in a splendid way."

In continuing the description of his visit, Hubbard relates that in 1847 Martin Howland Birge, a

hardy Vermonter, opened an exclusive paper-hanging shop in Buffalo. Twenty years later the firm became M. H. Birge & Sons Company and thirteen years later - 1879 - a wallpaper factory was opened. After two disastrous fires the present plant was built. Hubbard later adds: "Birges is a wonderland peopled with real artist-craftsmen . . . (with) a highly developed sense of artistry and painstaking accuracy."

The paper included in the exhibition is a piece of the Birge famous "Hand Tooled Leather" series. This one was made to adorn the walls of Edinburgh Castle.

Charles Burchfield, in whose name the Burchfield Center has been established, came to Buffalo in 1921 and was assistant designer at Birge. Later he became head of the Design Department, resigning in 1929 to devote himself completely to painting.

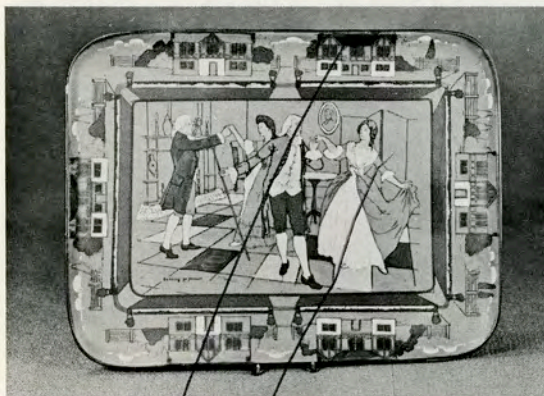
53
SIDE CHAIR, 1970
WESLEY BRETT
Walnut
Lent by: The Artist

Wesley Brett through his work epitomizes the humanist tradition in the crafts. He is unusually sensitive to wood and creates forms expressive both of that material and of its organic relation to human beings. He is a meticulous craftsman, contemporary in feeling and honest in the statements he makes through his work. He has stated: "... no matter how significant the crafts once were in the origins of art, nor how decorative or expressive they may become - their place should remain in the midst of people, to be lived with, enjoyed, consumed." The room divider in Moot Hall exemplifies this view and shows Mr. Brett's creative use of metaphor as well as his craftsmanship in wood.

54

10 HP MARINE ENGINE, 1906
BUFFALO GASOLINE MOTOR CO., Manufacturer
Metal, H. 24 in. W. 24 in. D. 48 in.
Lent by: Michael F. Steffen

The Buffalo Gasoline Motor Company, Niagara Street, Buffalo, was one of the first marine engine manufacturers in the United States. It played a significant part in motorizing marine transportation in the Great Lakes Region. The 1906 4-cylinder, 4 stroke-cycle engine manufactured by this company operated in a St. Lawrence skiff named the "Alaimo." The "Alaimo" was also manufactured in Buffalo and it was owned by James Montanari who lived at the River-Lea Estate on Grand Island, New York.



55
DELDARE PLATTER, HEIRLOOMS, 1908
BUFFALO POTTERY
Pottery, H. 12 in. W. 10½ in.
Lent by: Violet and Seymour Altman

Buffalo Pottery was built by the Larkin Company in 1901 to produce ware for premiums. Frank Lloyd Wright built the Larkin Administration

building in 1904. This was the first commercial structure Wright had ever undertaken. It achieved world wide fame because it was the largest and most efficient private office building at the time. Elbert Hubbard, John Larkin's brother-in-law was associated with the Larkin Company from 1875-1893 as salesman and later partner. Hubbard's genius for sales promotion was evident in the advertising of the Larkin Company and was probably responsible for the growth of the company.

In the early 1900's Buffalo Pottery produced ware that is very collectible today. The elite of their line was "DELDARE WARE". The bulk of the Deldare was made in the years, 1908-1909. Production of Deldare later resumed in 1923-1925. After 1925, Deldare was never produced again. Virtually, every piece of Deldare is plainly marked, "Made at Ye Buffalo Pottery—Deldare Ware Underglaze" with the date of manufacture. Deldare ware had many different scenes such as Fallowfield Hunt, English Village Scenes, Emerald Deldare and Dr. Syntax Scenes.

The Buffalo Pottery Company is known today as Buffalo China, which produces institutional ware.

—Violet and Seymour Altman
authors of *THE BOOK OF BUFFALO POTTERY*

56

CURTISS "JENNY", c. 1918
CURTISS AEROPLANE AND
MOTOR COMPANY, INC.
Buffalo
Now Curtiss-Wright Aircraft Corp.

The JN series was manufactured in Buffalo to support the United States Army in preparing flyers for combat. The "Jenny" was the only significant American training aircraft used during World War I.

57

SNOOPY SNIFFER, 1937

FISHER • PRICE TOYS

East Aurora (Erie County) New York
Wood

Lent by: Fisher • Price Toys

SNOOPY SNIFFER was first produced in 1937 as a large black and white wooden dog. He has been in the Fisher • Price preschool line of toys continuously since that time - 34 years. There have been four versions of this lovable toy but, fundamentally, the toy has remained the same. To date there have been over 6,500,000 SNOOPY SNIFFERS produced and sold.

58

ANGELIC DEVILS #2, 1969

HAROLD B. HELWIG

Grisaille enamel, Dia. 11 in. D. 1½ in.

Lent by: The Artist

Harold Helwig, Assistant Director, Creative Craft Center at the State University of New York at Buffalo, has a M.S. degree from State College, Fort Hays, Kansas. Since coming to Buffalo in 1964, he has been active in various local, state, national and world craft organizations, as well as a continuous producer and exhibitor. He has exhibited in 92 shows in the United States, Europe, and Canada since 1964.

Harold Helwig holds many awards, including court of honor awards and prizes. Perhaps his most outstanding honor is the selection of his Grisaille enamel included in the Johnson Wax Collection, "Objects, U.S.A.", now on a two-year tour of museums in this country and abroad, after which the piece goes to the Smithsonian Institution in Washington.

Recently a work of his was purchased by the Bennington Vermont Museum. He was the fea-



57

tured craftsman at the 1970 Ithaca Crafts Fair held by the New York State Craftsmen. He has been in invitational shows, including several one-man shows, at Skidmore College, Cranbrook, Everson Museum, Syracuse, Lockport Keenan Center, and elsewhere.

59

PROPELLER, c. 1910

CHARLES MORGAN OLMSTED

Wood Model with Metal

Lent by: The Smithsonian Institution

Charles Morgan Olmsted (1861-1948) received his A.B. degree from Harvard and his Ph.D. degree from Bonn, Germany. As an astro-physicist, he pioneered in aero-dynamics. The model of an early plane designed by him is in the Smithsonian Institution.

He designed and patented a propeller which was used on the NC4 Airplanes, the first to cross the Atlantic. The Smithsonian model of this propeller is in the exhibition.

—Harold L. Olmsted

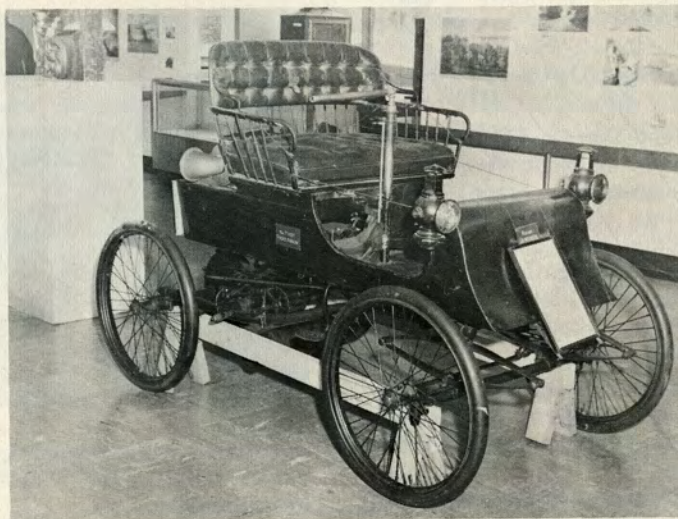
60

NIAGARA POWER PROJECT, 1958-63
Power Authority of State of New York
Lewiston (Niagara County)
JOHN B. PETERKIN, Consulting Architect

The Niagara Power Project is the largest hydro-electric development in the Western World. Total installed power at Niagara's two generating plants is 2,190,000 kw. The Robert Moses Niagara Power Plant, most familiar to Niagara Falls visitors, is located on the Niagara Gorge. The Lewiston Pump Generating Plant is located one mile east of the Robert Moses Plant. Five years were required to complete the construction. However, the first generation of power occurred two years before total completion of the project.

built by the George N. Pierce Company, Buffalo, in 1901. It was designed and built to provide low cost, dependable transportation. The Pierce Company used a French engine—popular at the time and called the De Dion-Bouton—made in Paris and shipped to Buffalo to be installed in the machine. The machine was of 2-3/4 h.p. water cooled, and raced at 15 MPH. The original cost was \$750.00.

This particular vehicle was repurchased by The Pierce Arrow Motor Car Company in 1916 to be displayed in its factory showrooms. In 1924 it made a dependability tour from Buffalo to New York City and return with the entire journey taking a week for the round trip. In 1926 the little



61

PIERCE MOTORETTE, 1901
GEORGE N. PIERCE CO., BUFFALO
Lent by: Buffalo & Erie County Historical Society
The Pierce Motorette was the first automobile

Motorette was donated to the Buffalo and Erie County Historical Society by The Pierce Company. Mr. Peter Lapey of Buffalo completely restored the vehicle to its present condition.

62

GROUP OF ROYCROFT WORKS, c. 1916

Five books, chair and case

ROYCROFTERS

Lent by: Elbert Hubbard Memorial Library and Museum

Elbert Hubbard began his printing business in Aurora in 1895. Prior to that time, he had been a partner of John D. Larkin and Darwin D. Martin in the soap business which relied heavily on giving premiums of dishes (Buffalo Pottery) to promote sales. In 1893 Hubbard sold his interest in the firm and in 1895 launched the Roycroft Institution in Aurora. The institution was named after a group of seventeenth century English printers and was inspired by the nineteenth century English philosopher, William Morris, who advocated the return to medieval craftsmanship. The Roycroft shop sold at premium prices tooled leather, hammered silver and copper, sturdy mission-type furniture, and handsomely bound books produced by its 500 craftsmen. Hubbard continued writing and became world famous for his publications, in particular the *Message to Garcia*. . . . For twenty years he lectured, wrote books, published periodicals, and entertained celebrities in his famous Roycroft Inn.

—From *A History of the Town of Aurora*, BECHS, 1971

63

WURLITZER JUKE BOX, 1939

THE RUDOLPH WURLITZER COMPANY

North Tonawanda

Lent by: Wurlitzer

The Wurlitzer Company has been a major contributor to the Western New York economy and pride since 1908. Since then the North Tonawanda plant has boomed in the production of Wurlitzer organs and juke boxes. It is now the largest music instrument factory in the world.



63

The Victory Model 750 Juke Box was produced in 1939-41. It was described as having a full tone range, a visible record changer, "champagne bubble" illumination, 24 record capacity, fine walnut cabinet, and ultra smart oval styling. This juke box and others like it have entertained millions of people throughout the United States.

64A

REMINISCENCES OF SAILING VESSELS AND
STEAM BOATS ON LAKE ONTARIO, c. 1877

JAMES VAN CLEVE

Book, H. 20½ in. W. 16 in. D. 1½ in.

Lent by: Buffalo and Erie County Historical Society

Captain Van Cleve (1808-88) moved to Lewiston in 1824. In 1826 he began service aboard the

ONTARIO, the first steamer on the North American Lakes. Thus began his long career with the Commerce of the Lakes. In 1877, then retired and living in Lewiston, Van Cleve prepared the book REMINISCENCES OF SAILING VESSELS AND STEAM BOATS ON LAKE ONTARIO, which he presented to the Buffalo and Erie County Historical Society. It contains vast data concerning the Great Lakes history and early vessels. The album is illustrated with many sketches he drew from 1826-75 while he sailed the Lakes.

64B

GROUP OF WORKS BY SENECA
AND CAYUGA INDIANS

Seneca: Watchcase, c. 1875

Beaded Bag, c. 1850

Rare Beaded Costume Sas, c. 1835

Cayuga: Pair Woman's Beaded Mocassins, c. 1850

Lent by: Buffalo and Erie County Historical Society

The Seneca and Cayuga were two of six tribes comprising the Iroquois Nation. The Seneca Tribe was established south of Lake Canandaigua. Their territory comprised the region environing Seneca and Canandaigua Lakes extending westward to the Genesee River. (Wyoming and Allegany Counties). The Cayuga villages were chiefly west of the Cayuga Lake, c. 1675. Cayuga villages were moved to new sites when game or fish migrated, garden soil was exhausted or danger of enemy attack impended.

PAINTING

65

EARLY VIEW OF BUFFALO HARBOR, c. 1837

ANONYMOUS

Oil, H. 19 in. W. 28 in.

Lent by: Crawford Wettlaufer

In the period of 1840-50 the Port of Buffalo was described by the English traveler, John S. Buckingham in his account AMERICA HISTORICAL, STATISTIC, AND DESCRIPTIVE, London, 1841: "Buffalo may be said to be the chief point and centre in the west as she is, to the navigation to the Lakes, what New York is to the navigation of the Atlantic, and New Orleans to the West Indies and the Gulf of Mexico—namely, the port of entry and departure, the place of deposit for sale, forwarding, and commission, she cannot fail therefore to increase in size, population, and wealth, with every succeeding year."

66

THE BIG TREE, c. 1830

ANONYMOUS

Watercolor, H. 12¼ in. W. 15½ in.

Lent by: Mrs. W. Austin Wadsworth

THE BIG TREE is also referred to as "The Wadsworth Oak." Evidently this was a very popular subject of Genesee area painters of the era. This is one of four important known paintings of THE BIG TREE, two of which are included in this exhibition. The owner of this painting lives close to the site of the Big Tree. Today, a portion of the base of this enormous tree is preserved in the Livingston County Historical Museum.



67

THE WHITE FAN, c. 1940

FLORENCE JULIA BACH

Oil, H. 42 in. W. 32 in.

Lent by: Forentine B. Jassogne

THE WHITE FAN was exhibited at the National Academy in New York City where, after someone from Tiffany's had viewed it, arranged to place it in Tiffany's window surrounding it with diamonds and other precious jewels.

Florence Julia Bach was a teacher at the Buffalo Fine Arts Academy for 29 years and today teaches one day a week in Greenwich, Connecticut where she now resides. She has many students in the

Buffalo area and far beyond who remember her with sincere respect and abiding affection. In 1932 the Buffalo Centennial Medal for service in the field of Art was awarded to Florence Julia Bach, while Katherine Cornell received a similar medal for service in Drama. In the decade of the 20's and since, she had received many awards and has been an exhibiting member of Grand Central Galleries, Inc., New York City.

the distance to New York too great. He resolved to make his own press and after many difficulties he obtained rollers (from Buttonwood trees cut in Buffalo), hammered out his own copper plates and had copper plate ink made. The challenge was met and the end result was a clearly printed pamphlet and a charming view of early Buffalo by a Buffalonian.

—Dana Tillou



68

VIEW OF BUFFALO HARBOR, 1825
SHELDON BALL

Copper Engraving, H. 3 3/4 in. W. 8 in.
Lent by: Mr. and Mrs. Dana Tillou

The earliest picture known to have been engraved in Buffalo. This rare view by Sheldon Ball, engraved on copper, shows the mouth of Buffalo Harbor, the termination of the Erie Canal, the lighthouse, several warehouses and business structures and in the distance, Point Abino and Sturgeon Point. An interesting story of Yankee ingenuity is connected with its making. The engraving was printed along with a map and a 14 page pamphlet of Buffalo. When it came time to print his pamphlet, Mr. Ball found the charges of the New York City engravers too high and

69

THE BEAR AND THE FOXES
WILLIAM HOLLBROOK BEARD

Oil on canvas, H. 14 in. W. 20 in.
Lent by: Mr. and Mrs. Dana Tillou

William Holbrook Beard (1824-1900) was one of early Buffalo's leading artists who gained a national reputation for his genre paintings. Like many artists of the period, commissioned portraits kept him busy but as he gained a reputation, he branched out to more creative work. Beard became a master at depicting animals in humorous situations, often satirizing the actions of humans. Some of his best known paintings such as HOW D'DO WABBIT, RAINING CATS AND DOGS, THE BAR ROOM POLITICIANS, and THE BEARS OF WALL STREET CELEBRATING A

DROP IN THE MARKET, are filled with merry thought and healthy absurdity. He painted four legged humanity and treated it as fine art. He could be ludicrous and sensuous at the same time and in his own day was never equalled. In 1862, William H. Beard was elected to the National Academy and in 1863 married Thomas Le Clear's daughter, Caroline. His remaining artistic years were spent in New York City.

—Dana Tillou

70A
ALBERT BIERSTADT

Oil

Lent by: Kennedy Galleries, New York City

70B
NIAGARA FALLS, undated
Oil, H. 13½ in. W. 18-3/4 in.
Lent by: Miss Grace Butler
Mrs. Chester Wright

Albert Bierstadt (1830-1902) was brought to America as a child from Solingen near Dusseldorf, Germany. His family settled in New Bedford, Mass. At the age of 23 he returned to Dusseldorf to study art and then went on to Rome where he continued his studies until 1857. Upon his return to the United States he opened a studio in New York City. The following year he made his first trip to the west coast. In the 1870's he took with him on his trip to California, his brother, Charles Bierstadt, a well known photographer who had settled in Niagara Falls. He included Charles in this journey for the purpose of photographing Yosemite Valley, their party travelling as far north as Vancouver, B.C.

Albert Bierstadt's niece, Anna Thompson recalled her uncle stopping several times at Niagara in the 1870's and '80's and she accompanied him in his sketching trips around Niagara.



71
PASSING STORM, 1962
ROBERT BLAIR
Watercolor, H. 33 in. W. 46 in.
Lent by: Mr. and Mrs. Murray W. Warner

Robert Blair is an outstanding artist who has exhibited widely in the United States and Europe. He is represented in the collections of the Metropolitan Museum of Art, Munson-Williams-Proctor Institute of Utica, Butler Institute of American Art, Colgate University, other museums, and numerous private collections.

Robert Blair, who has received two Guggenheim Fellowships and about fifty one-man exhibitions, is a true native son of this area. Born in Buffalo in 1912, he has been a resident in the immediate area ever since. His life has been devoted to painting, drawing, sculpture, and to the development of a totally individual and enduring style.

—Mrs. Murray W. Warner

72

CITY CARNIVAL, 1950

AL BLOUSTEIN

Oil on masonite, H. 14 in. W. 30 in.

Lent by: The Artist

Al Bloustein taught design, drawing and painting at the Albright Art School September 1949 through June 1952. He studied and worked in Rome, Italy for three years 1954-57, having been awarded Prix de Rome and Guggenheim fellowships.

During his years in Buffalo, Al Bloustein exhibited in many AKAG shows. Today he is a well known painter in New York City, residing in lower Manhattan.

73

DANDELION SEED HEADS AND THE MOON, 1961/65

CHARLES E. BURCHFIELD

Watercolor: H. 56 in. W. 40 in.

Lent by: Susan and David Workman

In 1965 Charles Burchfield wrote:

"Since 1956 my work has tended more and more toward the abstract — a term not to be confused with the school which has that title. The abstractness of my recent work is arrived at through the distillation of natural formations, or moods, into symbols, an idea aimed at in 1915 and arrived at through a long period of conscious experimental attempts at conventionalization. Every so often, when a new idea for a manner of working comes to me, I have the feeling that I am just learning how to paint. It is as if there is a veil between me and the ultimate in painting and only bit by bit am I allowed to penetrate the mystery beyond that veil."

DANDELION SEED HEADS AND THE MOON, is a major work of the artist in which his "rhapsodic visions" of 1915 came to penetrating fruition.



73

74

UNTITLED, c. 1956

PETER BUSA

Oil on canvas, H. 26¾ in. W. 84½ in.

Lent by: Dr. and Mrs. D. Kenneth Winebrenner

Peter Busa, born in Pittsburgh, Pennsylvania, was educated at the Carnegie Institute of Technology there before going to the Art Students League and to the Hans Hofmann School of Art in New York City. He was a resident of Buffalo from 1954 to 1957. During this period, he was a Professor of Art at the Buffalo State University College and he participated in the Annual Western New York and other regional exhibitions in which he received awards. His work is in many collections including those of the Whitney Museum of American Art and Walter Chrysler. Peter Busa has brought a personal vivacity to plastic abstraction in painting.

75

UNTITLED, 1957

LAWRENCE CALCAGNO

Oil on Canvas, H. 42 in. W. 36 in.

Lent by: Mrs. Seymour H. Knox

Lawrence Calcagno, born in San Francisco, California, lived in Buffalo 1955 to 1958 where he was Assistant Professor of Art at the University of Buffalo. His painting reveals a sensitive relation to the immediate environment and surrounding landscape. In 1957 his painting, "Escarpment", won first prize in the Western New York exhibition.

Mr. Calcagno's work is in the collections of Carnegie Institute, Whitney Museum of American Art, Albright-Knox Art Gallery, Boston Museum of Fine Arts, Smithsonian Institution, Houston Museum, Honolulu Academy of Art, and numerous private collections.

76

TOPOGRAPHY OF NIAGARA, 1827

GEORGE CATLIN

Tempera on paper, H. 15-7/8 in. W. 17-7/8 in.

Lent by: Abby Aldrich Rockefeller Folk Art Collection

George Catlin, artist and author, is known primarily for his numerous pictures of American Indians. As a child, Catlin was fascinated by Indian lore and legend popular in his native town of Wilkes-Barre, Pennsylvania, and later resolved to document on canvas the appearance and customs of these vanishing peoples. On his travels around the Great Lakes to study the Indians in that region, Catlin painted several views of Niagara Falls. Particularly interesting in his TOPOGRAPHY OF NIAGARA is the unique point of view taken by the artist. This bird's-eye-view enables him to present a panorama of the Falls and the surrounding areas which he paints in strong blues and greens.

—From *Three Centuries of Niagara Falls*, AKAG, 1964.

77

AT THE DOCK #2, 1941-42

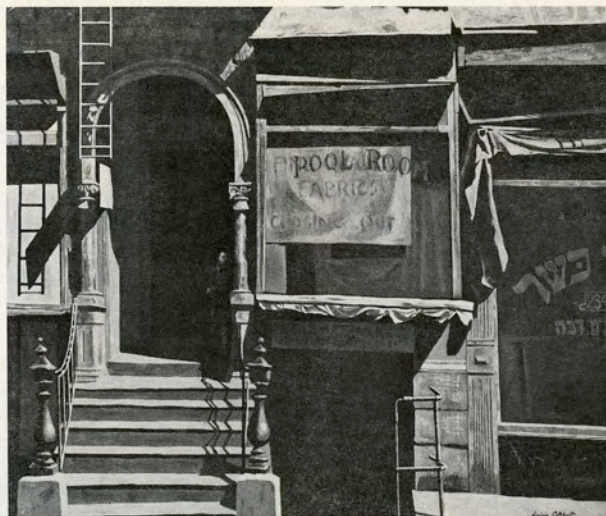
RALSTON CRAWFORD

Oil on canvas, H. 22½ in. W. 15½ in.

Lent by: The Roy R. Neuberger Collection

Ralston Crawford approached New York in the 1920's via the New Jersey docks with only two dollars in his pocket. He says, "I ended my journey close to the docks. They were hiring, and I became a seaman. I never forgot Pier 18."

Crawford was born in St. Catharines, Ontario and had moved to Buffalo at an early age. He was just 20 when he became a seaman. After study in California, work in the Disney studio, study at the Pennsylvania Academy of Art and Barnes Foundation, he was awarded in 1930,



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two scholarships. In 1930-32 he was painting in Europe on a Tiffany Fellowship. One-man shows, visiting teaching positions, quickly followed. He taught at the Albright Art School - Buffalo, 1942, in which year the Metropolitan also awarded him a purchase prize for a color lithograph. He left Buffalo to enter the Service.

Of his stay in Buffalo he says: "These were most productive years." AT THE DOCK #2 was painted during this period.

Ralston Crawford is well known today as painter, printmaker, as photographer and film-maker. As pointed out in the May, 1971 ART NEWS "... since the earliest days of his career, (he) has sensed something heroic in the modern urban scene - the machines, the bridges, the factories and warehouses, and other things one tends to greet with apathy (including apples) but which he has reseen as each day passes, always with renewed excitement."

78

THE QUIET STREET, C. 1952
VIRGINIA CUTHBERT
(Mrs. Philip C. Elliott)

Oil on canvas, H. 30 in. W. 36 in.
Lent by: The Artist

Pennsylvania born, Virginia Cuthbert, took her BFA work at Syracuse University. Immediately following her graduation (1930), she studied in Paris '30, in London '31, in New York City as a student of George Luks '32, at the University of Pittsburg '33-'34, at Carnegie Institute '34-'35. With her husband, Philip C. Elliott, she came to Buffalo in 1941 where they both have been teaching, painting and making valuable contributions to our community.

*in Cuthbert
Elliott
show
12/30*

A regular participant in major art exhibitions held in Western New York, Virginia Cuthbert has been given a number of awards. Her work is owned by several large galleries and important collections including: AKAG, Princeton Museum of Art, Syracuse University, the Philadelphia Museum of Art. She has done two covers for Fortune Magazine and won several national awards.

79

YELLOW TREE PEONY, 1945
NASSOS DAPHNIS

Oil on Canvas, H. 17½ in. W. 21½ in.

Lent by: Mr. and Mrs. William Gratwick

The painting YELLOW TREE PEONY, included in this exhibition was painted of a tree peony, a variety of that plant which was developed in Western New York.

Mr. Daphnis was born in Greece. Among others, his work is in the collections of the Baltimore Museum of Art, the Museum of Modern Art, the Rhode Island Museum of Design, Tel Aviv, Whitney, Munson-Williams-Proctor, Utica. In 1969 the AKAG and the Everson Museum, Syracuse, held retrospectives of his work.

80

ANNIVERSARY, 1921
EDWIN DICKINSON

Oil on canvas, H. 72 in. W. 60 in.

Lent by: Albright-Knox Art Gallery
(Gift of Mr. and Mrs. Ansley Sawyer)

In the Whitney Museum Catalogue of its 1965 Dickinson Exhibition, Lloyd Goodrich observed

that "Edwin Dickinson is an artist who does not fit into any neat classification. . . . A complete individualist, he has evolved his highly personal art without regard to the trends of the moment." Goodrich also noted: "Dickinson always kept up his contacts with his boyhood home, Buffalo, revisiting it often, teaching there two seasons, and painting and drawing some of his most sympathetic portraits of friends." When his friends, the Ansley W. Sawyers, gave ANNIVERSARY to the Albright Art Gallery, it was "his first work to enter a museum."

81

ILLUMINATIONS FOR THE 21st CENTURY
L FROM KELLS, 1969
SEYMOUR DRUMLEVITCH

Oil on canvas, H. 60 in. W. 70 in.

Lent by: Erie County Savings Bank

Seymour Drumlevitch, born in New York City is Professor of Art at SUNY at Buffalo. His work has been exhibited widely in this country and abroad. He is represented in numerous museums and private collections and has had one-man shows in the AKAG and the Martha Jackson Gallery, New York City. Among the many honors Drumlevitch has received are the Joseph H. Hirschhorn Fellowship, 1946; the Rome Prize, 1950-52; the National Institute of Arts and Letters Grant, 1962. He was painter in residence at the American Academy in Rome, 1965-66. Drumlevitch has also been a consistent prize-winner in the Western New York Exhibitions since 1948, and was awarded the rank of "hors concours" in the 1966 exhibition.

The painting in this exhibition is an outstanding example of the series inspired by the beautifully illuminated Book of Kells in Ireland.

82

SHELOCTA, 1942
PHILIP C. ELLIOTT

Oil on canvas, H. 36 in. W. 42 in.
Lent by: Albright-Knox Art Gallery

Before Philip Clarkson Elliott came to Buffalo in 1941, he studied at the University of Minnesota and at Yale. He was Chaloner Fellow for European study, 1929-33. In Buffalo he has been the Director of the Albright Art School, Director of the Department of Art, State University of New York at Buffalo, and Professor of Art, SUNY at Buffalo.

He has exhibited his work at, among others, Museum of Modern Art, Philadelphia Academy, AKAG, Whitney Museum of American Art, the Metropolitan Museum and Carnegie International Exhibitions. In 1967, he was the recipient of the Distinguished Faculty Fellowship of the State University of New York.

SHELOCTA, included in this exhibition, has been awarded an impressive list of prizes and kudos including the Western New York Exhibition at



the Albright Art Gallery and the "Critic's Choice" Exhibition in New York City. The sketch, PHIL PAINTING SHELOCTA, included in the exhibition, is by his wife, Virginia Cuthbert.

83

RED AND GOLD, 1963
HARRIET GRIEF

Oil, H. 50 in. W. 60 in.
Lender: M & T Bank

Harriet Grief was born in New York City. She studied at the Cooper Union Art School in New York and at Columbia University. She has received awards in several Western New York State Exhibitions and is the recipient of the Rockefeller Purchase Award-New York State Exposition. She is represented in the collections of: Nelson Rockefeller, Seymour H. Knox Foundation, Charles C. Penney Foundation, Rochester Memorial Art Gallery, M & T Bank, Erie County Savings Bank and others.

The painting in this exhibition typifies her exceptional sensitivity to color and her direct treatment of form.

84

THE COMING STORM, 1878
GEORGE INNESS

Oil on canvas, H. 16 in. W. 39 in.
Lent by: Albright-Knox Art Gallery

This painting was acquired for the collection of the Albright Art Gallery in 1900. One of several of this subject, it is considered to be a fine example of the artist's best period. The style is typical: broad and skillful suggestion rather than detailed description. It is a free painting style by which the artist effectively evoked the feeling

and mood and atmosphere of this moment in nature. According to the American Studies Association, Herman Melville based a poem on this very painting.

The picture came directly to the Gallery from the family of Mrs. William Bryan, headmistress of a girl's boarding school in Batavia, New York. Inness' daughters were enrolled there and the painting is believed to have been given in payment of their schooling. On visits there, Inness was accompanied on sketching expeditions by Mrs. Bryan's daughter, Mrs. George Lewis.

George Inness, one of the last of the celebrated Hudson River School of landscape painters, cannot be classed as an Impressionist painter. He did not approve of them and did not wish to be considered one of their number whose work he termed "a passing fad". Inness stated that these French artists only pretended to paint nature as it is and for him their work was a sham.

"... in art, true art, we are not seeking to deceive. We do not pretend that this is a real tree, a real river, but we use the tree or the river as a means to give you the feeling or impression that under a certain effect is produced upon us."

"... let us assume that an artist, through a divine power, has been endowed with a keen sense to see the beautiful in nature that the ordinary layman who is chained to his desk cannot see. If we can give that man a canvas that will take him away from his desk and lead him into the field and make him feel what we feel when we hear the birds sing and see the grain wave, we have done something good. In our art this is what we should strive for."

—Charlotte Buel Johnson

Inness, George Jr., *Life and Letters of George Inness*. New York, 1917.

85

THE BIG TREE, c. 1850

AGNES JEFFREY

Watercolor, H. 15 in. W. 22 in.

Lent by: President Robert McVittie,
State University College at Geneseo

rest.
12/15
Taken by
Mrs. Taeflor
12/15/71



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The College Council, faculty, staff and the students of the State University College of Arts and Science at Geneseo, extend their greetings to their colleagues at the State University College at Buffalo on this occasion of the celebration of its Centennial. It is well known that Geneseo shared many things with the College at Buffalo, including "the same birthday". We are delighted to share our painting of THE BIG TREE by Agnes Jeffrey to be included in the Centennial art exhibition in the Burchfield Center. We look forward with anticipation to continued institutional relationship as part of the State University of New York.

—Robert MacVittie, President

Born in Scotland, Agnes Jeffrey came to this country to take care of her brother's children in Canandaigua and Rochester. She was a friend of the Piffard family in Geneseo. This accounts for her painting in the Geneseo area. A descendant living in Rochester, Virginia Jeffrey Smith, annotes this. Agnes Jones, authority on the Hudson River School, lists Agnes Jeffrey in her catalog of REDISCOVERED PAINTERS OF NEW YORK STATE.

86

GENESEE RIVER — Undated
DAVID JOHNSON

Oil on canvas, H. 15½ in. W. 22½ in.

Lent by: Rochester Memorial Art Gallery

This painting is a typical example of American Realism in landscape painting prior to lightening of color and the more animated brush strokes introduced by Impressionism. David Johnson (American 1827 to 1908) was elected a member of the National Academy of Art in 1861. He was a founder of the Artists Fund Society.

The painting GENESEE RIVER, obviously done in the Western New York area, was purchased for the Rochester Memorial Art Gallery by the Marion Stratton Gould Fund.

87

THE HAYES CHILDREN, 1845
Charles, Nell and George Burrell
THOMAS LeCLEAR

Oil on canvas, H. 44 in. W. 42 in.

Lent by: Mrs. L. Edgar Hummell

Thomas LeClear (1818-1882) was born in Owego, New York. He was active in London, Canada, Buffalo and New York City and died in Rutherford Park, New Jersey.

The painting THE HAYES CHILDREN is one of the most interesting of the LeClear works executed in Buffalo. The artist has included his own dog in one corner. Mrs. Hummell's great-grandfather was not entirely pleased with the painting of his three children and always thought it looked unfinished.

Thomas LeClear played an important part in the foundation of the Buffalo Fine Arts Academy by enlisting the support of several prominent citizens who formed the nucleus of the Academy on its founding in 1862. His best known portraits are in the Corcoran Gallery of Art, the National Gallery of Art, and the White House. A fine example of LeClear's work is the BUFFALO NEWS BOY in the Albright-Knox Art Gallery.

—Jane Lapey

88

PORTRAIT OF CHANCELLOR CAPEN, 1939

Artist: Wyndham Lewis

Oil on canvas, H. 76 in. W. 35 in.

Lent by: State University of New York at Buffalo
Lockwood Memorial Library

Wyndham Lewis was born in England in 1882. He was thirty years old when he first exhibited his works to the public at Grafton Galleries, London. Since then he has exhibited in many art galleries in England including the Redfern Gallery, the Tate Gallery, and the Leicester Gallery.

During his visit to the United States, Lewis was commissioned to paint the academic portrait of Chancellor Capen of the University of Buffalo. The late Charles D. Abbott, then director of the Lockwood Memorial Library and an admirer of Lewis' work, was the moving force behind the commission. "I wanted," Lewis told Mr. John Reid of Toronto while the picture was in progress,

"to make it as academic as possible and still keep it a work of art." It is academic in two senses, in subject and in treatment and it quite possibly is the only academic portrait among thousands that hang in colleges all over the world that is worth one's journey to see.

from: Walter Michel, *Wyndham Lewis Paintings and Drawings*; University of California Press, 1971

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THE YELLOW PARASOL, c. 1912
EVELYN RUMSEY LORD
Oil

Lent by: Mrs. J. Russell Smith

Evelyn Rumsey Lord (1877-1963) was the wife of Dr. Walter Russell Lord. She studied at Ogonquit, Maine with Charles Woodbury; in New York City with Robert Henri; in Providence, Rhode Island with Charles Hawthorne, and in Buffalo with Urquart Wilcox. She had a studio on Tracy Place, a part of the former Rumsey estate. Evelyn Rumsey Lord's studio was for years a popular meeting place for local artists. She was a charter member of the Patteran artists. No doubt formation of this group was planned and discussed in her studio.

THE YELLOW PARASOL, her work, included in this exhibition, was first exhibited by her in the famous Armory Show, New York City, 1913.

90

PORTRAIT, c. 1900
ALICE MUZZY

Lent by: Harold Olmsted

Alice Muzzy came to Buffalo from Cambridge, Massachusetts. She was a sister of Mrs. John Eppendorf whose husband was a noted interior decorator heading first the Design Department at Prentice and Company and later with Flint and Kent.

She studied on the Left Bank in Paris in the period of Du Maurier and Trilby. Miss Muzzy established a studio over a carpenter shop on Virginia Alley (between Allen and Virginia Streets) with all the fixings - fishnets on the walls - Samovar for tea - and romance.

As a boy of fourteen, I first went to study at her studio and have never forgotten it and never will. Later she and Clara Sackett shared a studio in the third floor of the then new Twentieth Century Club. She was a founder of the first Studio Club on Franklin Street which after World War I became the Studio Theatre of Jane Keeler.

—Harold L. Olmsted



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91

MIMSEY'S COAT, 1927

HAROLD OLMSTED

Watercolor, H. 22 in. W. 18 in.

Lent by: The Artist

Harold Olmsted began his career as an artist when his aunt sent him to Miss Muzzy's studio on Virginia Place in Buffalo to study art when other boys of his age were out playing baseball. He later graduated from Harvard with a degree in Landscape Architecture. He has been an important, stimulating part of the cultural community of Western New York for more than 50 years. He contributed to the founding of the Studio Club now the Studio Area Theatre and was an intricate part of forming the Patteran Artists as well as the Buffalo Society of Artists. His advice and counsel is sought by many of us relevant to the cultural history of our area, landscape gardening, and architecture.

The watercolor, MIMSEY'S COAT, included in this exhibition is typical of "Grandpa" Olmsted's work. He frequently sketched and painted on cardboard box covers, the walls of his room as can be seen in MIMSEY'S COAT, or most any material available. His ability and creativity in architecture and landscape design is recognized throughout Western New York. Notable is his Sardinia Summer Home designed for the Olmsted "clan" c. 1916.

92

ROSLI'S HOTEL, 1855

FERDINAND RICHARDT

Oil on canvas, H. 26 1/2 in. W. 35 in.

Lent by: Mr. and Mrs. Peter V. R. Lapey

Danish-born, Ferdinand Richardt (1819-1895) is especially associated with the Falls of Niagara and environs through his paintings. It was by choice that he came to America in August 1855 with the

express purpose of painting Niagara. Working for over a year at Niagara in the late winter of 1856, his paintings were exhibited and sold in New York City in February, 1857. During his first visit to the United States, Richardt painted views of Western New York and the adjoining region of Canada. Later he travelled to Natural Bridge, Virginia, Philadelphia, and New York City.

Rosli's Hotel in Niagara Falls, subject of the painting in this exhibition, is where many artists who were painting the Falls and Rapids spent the summer. Richardt stayed here several times and painted the Rosli family on the porch. Mr. Lapey's Great-Aunt Sophie was Mrs. Rosli. It is apparent that the horse and buggy were added later to please Mr. Rosli.

While his paintings were of academic style, he fused in them a Nordic Light foreshadowing later Nineteenth century American painting.

—Thomas D. Mahoney

93

VIEW OF NIAGARA, c. 1900

AMOS W. SANGSTER

Oil on canvas, H. 30 in. W. 20 in.

Lent by: Thomas D. Mahoney

See: Graphics: Sangster

94A

BUFFALO HARBOR

FROM THE FOOT OF PORTER AVENUE, 1871

LARS G. SELSTEDT

Oil on Canvas, H. 18 in. W. 30 in.

Lent by: Albright-Knox Art Gallery

94B

SELF-PORTRAIT, c. 1875

Attributed to

LARS G. SELSTEDT

Oil on canvas, H. 24 in. W. 18 in.

Lent by Peter Vogt

Swedish-born Lars Sellstedt (1819-1911) left home for the sea at a young age. Coming to the United States in 1834, he worked as a merchant seaman on the Great Lakes until 1845 when he settled in Buffalo to begin his career as a portrait painter and teacher. In 1856, he married Caroline Scott, daughter of a prominent Buffalo physician. The social contacts established with this marriage brought about numerous commissions and an interest in the founding of the Buffalo Fine Arts Academy in 1862. Nevertheless, a life-long attachment to the sea was a source from which he produced some of his finest works. His last years were spent in writing his autobiography FROM FORECASTLE TO ACADEMY and ART IN BUFFALO.

Lars Sellstedt Potter is the grandson of Lars Sellstedt. Lars Potter, one of the original Studio Club, has been very active in and important to the entire Buffalo art scene.

The painting, BUFFALO HARBOR FROM THE FOOT OF PORTER AVENUE, painted in 1871 in hues of golden light is reflective of a scene about to be transformed into the industrial-commercial complex.

—Thomas D. Mahoney

95

THREE HOUSES

ANTHONY J. SISTI

Oil on canvas, H. 32 in. W. 45 in.

Lent by: Anthony J. Sisti

Sisti was born in New York in 1901. He financed much of his art training as a professional boxer and at one time, in need of funds for a New York exhibit, he re-entered the ring after an absence of many years and knocked out his opponent in less than one minute. He graduated from the

Royal Arts Academy in Florence and also studied in Paris, Munich and Vienna.

His painting of an exhausted boxer AT RINGSIDE was exhibited at a sports show, together with the work of George Bellows and others, in San Francisco and later at the Museum of the City of New York. A first prize oil painting in a Western New York show was acquired by the Albright Gallery. A still life painting was purchased in 1933 by the Mussolini Gallery in Rome. Known as a portrait, landscape and still life painter, Mr. Sisti is represented in many collections, including the Ed Hanley and IBM Collections. The popular painting, THREE HOUSES is a transplanted composition from Victorian houses no longer standing on Tupper, Franklin and Niagara Streets. He maintains a gallery at 469 Franklin Street.

96

REBECCA, 1940

ISAAC SOYER

Oil on canvas, H. 24 in. W. 12 1/4 in.

Isaac Soyer is known as a painter and as a lithographer. REBECCA was awarded the "new" \$200 prize in the 10th annual Western New York Exhibition, 1944. The work was purchased by AKAG the same year. It is a portrait of the artist's sister the year Soyer came to join the faculty of the Albright Art School. During the war years he worked at Bell Aircraft. He found Buffalo artistically stimulating and enjoyed the realization of the effect of the seasons upon man.

Works are owned by the Whitney Museum of American Art, AKAG, SUNY College at Buffalo, Tel Aviv Museum and others.



97
HEAD OF A FRENCH GIRL c. 1925
EUGENE SPEICHER
Oil on canvas, H. 22 in. W. 19 in.
Lent by: Rehn Gallery, New York

Eugene Speicher is identified with Buffalo not only by birth but through his later visits to his home town and through his teaching at the Albright Art School. In the catalogue of the Eugene Speicher retrospective exhibition held in the Albright-Knox Art Gallery, 1950, Charles Burchfield wrote: "Stern as he may be toward his own work, he nevertheless has a broad tolerance of, and interest in the work of other men, however greatly their aim may vary from his. To serve on a jury with Speicher is both a revelation and a pleasure."

The HEAD OF A FRENCH GIRL included in this exhibition is a small version of MMLE. JUENE BALZAC, a three-quarter portrait, in the collection of the Cleveland Museum of Art. In Western New York, and perhaps internationally, Speicher is best known for his portrait, KATHERINE CORNELL AS "CANDIDA", owned by the Albright-Knox Art Gallery.

98
THE GROVE AT OLCOTT, 1853
MARY C. TOMPKINS
Oil on canvas, H. 29/ in. W. 40 in.
Lent by: Niagara County Historical Society

Mary Catherine Taylor was born in New York City March 16, 1837, the eldest of ten children. While she was still a young girl her father moved his family to Niagara County by packet boat on the Erie Canal. They located at the Gulf west of Lockport and called their new home, "Lazy Bush." When she grew to young womanhood, age sixteen, she married Cornelius V. Tompkins, a young teacher and county lawyer from Newfane and they went to live on the Tompkins Homestead near Newfane Station. For a time they also lived in the Grove at Olcott. The only likeness we have of her is a small snapshot taken in 1915 when she was 78 years old.

Someone has pointed out that Mary C. Tompkins did other paintings he had not seen but he still felt that "her GROVE AT OLCOTT is her masterpiece because no doubt as her children came along the paints and brushes had to be put aside for more housewifely duties." Thirty feet of land pictured in this painting have been lost by erosion and the house is long gone, but "the painting takes us back in time to a wonderful summer day in a Pine Grove."

—Charles H. Boyer, Curator
Niagara County Historical Society, Inc.

99

NIAGARA GORGE, c. 1890

JOHN HENRY TWACHTMAN

Oil on canvas, H. 30 in. W. 30 in.

Lent by: Mr. and Mrs. Laurence Goodyear

Henry Twachtman (1853-1902) was born in Cincinnati, Ohio. About 1890, he was a guest of George Cary in Buffalo, and at that time painted a series of views of Niagara Falls. He received the Silver Medal for painting at the Pan-American Exposition in Buffalo in 1901.

Although greatly influenced by the Impressionists while studying in Paris, he developed a unique style of feathery brush-stroke to capture the affect of forms seen through sunlit air.

—Jane Lapey

100

FOUR HORSEMEN, 1956

GENE VASS

Oil on canvas, H. 44 in. W. 55 in.

Lent by: Mr. and Mrs. Max B. E. Clarkson

Gene Vass, born in Buffalo, received his degree in Art at the University of Buffalo, was a first prize winner in the western New York Exhibition, 1956 and member of the Patteran Artists.

The painting, FOUR HORSEMEN, is an outstanding example of the work he was creating here in Buffalo before moving to New York City where his sculptures and drawings have gained popularity along with his canvases. His works are in the collections of: The Museum of Modern Art, Albright-Knox Art Gallery, Guggenheim Museum, Whitney Museum of American Art, Chase Manhattan Bank and others.

101

NIAGARA FALLS, c. 1835

ANONYMOUS

Oil on canvas, H. 20 in. W. 30 in.

Lent by: Peter Vogt

An early oil painting of the American Falls painted from the base of the American side.

102

DYNASTY, 1953

MARTHA H. VISSER'T HOOFT

Oil on canvas, H. 60 in. W. 36 in.

Lent by: Mrs. Richard W. More

Martha Hamlin Visser't Hooft was born in Buffalo and became acquainted with art through informal art study in Paris and New York. She is mostly self-taught.

The artist has stated: "If I could be placed in any category I would refer to myself as a 'romantic abstractist.' I work very meticulously, drawing my subject matter from nature, however acknowledging the possibilities of infinite realities other than meets the ordinary eye. I paint to surprise. Many of my paintings have a humorous touch—perhaps to point out the poignancy of life."

She has had five one-man exhibitions at the Contemporary Arts Gallery in New York City. Other one-man exhibitions have been held at Ball State, Albright Art School, and Galleria Escondida; Taos, Mexico. In recent years she has received fifteen awards in the Western New York Annual Exhibitions held at the Albright-Knox Art Gallery; two awards in the Chautauqua Annual Exhibition, and a purchase award from the Columbia Museum, Columbia, South Carolina.

103

BRYANT BURWELL, M.D., c. 1840

WILLIAM JOHN WILGUS

Oil on canvas, H. 36 in. W. 24 in.

Lent by: The Buffalo and Erie County Historical Society

"Perhaps the most noteworthy event in Buffalo's early art-history", wrote Lars Sellsted in 1910, "was the return of a youth of eighteen to the city from the studio of President Samuel F.B. Morse, of the National Academy of New York, where he had spent three years in faithful study. William John Wilgus, (before) whom, Buffalo never had a painter more accomplished in the technique of his profession, established himself a studio in the building . . . corner of Main and Erie streets. The portraits that he painted while located there during the last three years of the third and the two first of the fourth decade of the last century, were greatly superior to any painted in Buffalo at the time. Such excellent work from a youth of eighteen gave growing hopes to his friends and admirers of a brilliant future, which, had he not been handicapped by failing health, would doubtless have matured." Wilgus died at age 34.

The subject of the portrait, BRYANT BURWELL, M.D. later had a son and grandson continuing his profession in the community. The BECHS has also another Wilgus portrait. The subject: JAMES VAN CLEVE, who prepared and illustrated the book REMINISCENCES OF SAILING VESSELS AND STEAM BOATS ON LAKE ONTARIO, included in this exhibition.

104

DOLLY, c. 1904

ANNA BELL WING

Watercolor on ivory, oval, H. 4 in. W. 3 in.

Lent by: Dr. and Mrs. Harry Law

*in desk drawer -
wrapped*

Anna Wing (1875-1922) worked for the most part in watercolor, painting both landscapes and portraits but her special forte lay in "miniatures", or as she called them, "Portraits on Ivory."

She graduated from the Buffalo Seminary and had a studio on Franklin Street. Having studied oil painting with Bridgeman at the Art Students League in New York City, she returned to Buffalo where she specialized in her miniature paintings of various sizes. She received many honors, notably the Bronze Medal at the St. Louis Fair and the Silver Medal at the Pan-American Exposition in San Francisco.

DOLLY, included in this exhibition, won the Bronze Medal, St. Louis, 1904. The backgrounds in most of her work were delightfully free and naturalistic against which she did the faces in minute detail.

—Harold L. Olmsted

105

RECLINING FIGURE, 1960

ROLAND WISE

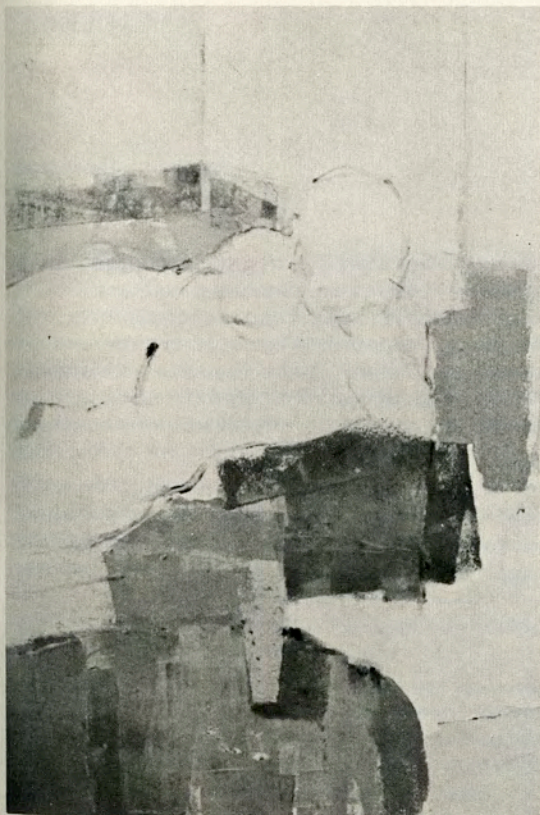
Oil on canvas, H. 54 in. W. 35 in.

Lent by: The Artist

Roland Wise joined the Art Faculty of BSUC in 1955. Prior to coming to Buffalo, he lived in New York City and Winnipeg, Manitoba.

At BSUC, he has been chairman of the Fine Arts Department. He has participated in many Western New York area exhibitions and received a number of top prizes and awards. RECLINING FIGURE was given, Painting Award, oil, in the 1960 Chautauqua National Exhibition.

For more than ten years Roland Wise's principle interest has been with interior compositions.



106

DEAN HILL HOUSE, 1943

ANDREW WYETH

Black and white wash, H. 19½ in. W. 16 in.

Lent by: Dr. and Mrs. George Collins

In 1923 Andrew Wyeth married his wife, Betsy, a young lady from East Aurora, New York. She and a number of her friends who still reside in Western New York were once members of Carlo Nisita's art classes in East Aurora. As a result of Andrew Wyeth's frequent visits to the Western New York area and to the home of Betsy's parents and friends, he has made a number of sketches, drawings and paintings in this area. The one included in this exhibition is of the Hill home in East Aurora.

Writing the story of Andrew Wyeth's work for the catalogue, ANDREW WYETH, an Exhibition Organized by the Pennsylvania Academy of the Fine Arts, Edgar P. Richardson says: "Andrew Wyeth's art is an art of observation, selection, and the intensifying effect of memory, affection, and power of vivid statement. 'It is not the country,' he (Wyeth) observed, as we were talking of one of the pictures in this exhibition, 'but what you carry to it that makes an artist.'" Mr. Richardson ends his story in the catalogue with these delightful words, "Happily there is more to come."

SCULPTURE

107

THE HARPIST, 1960

JOSEPH BOLINSKY

Wood

Joseph Bolinsky came to Buffalo State College in 1954 after having recently completed five sculptural commissions for architectural sites in Iowa. He had already acquired considerable sculptural experience in wood, stone, metal and bronze casting. Since working in Buffalo Joseph Bolinsky has filled commissions for architectural sculpture both within the area and elsewhere.

His work is represented in the collections of the Newark Museum with a stone carving SPANISH SOLDIER; the Tel Aviv Museum, Israel with a stone carving ISAIAH; and in the Jewish Center, Cleveland, with a large bronze group. He is also in a number of private collections in England, France, Italy and the United States.

The Harpist represents a development in wood carving of a theme from Old Testament themes that have recurred in Bolinsky's work during the past three decades and have been expressed in various works of stone, bronze and lead.



108

EINSTEIN, 1958

LOUIS DLUGOSZ

Terra Cotta, H. 18 in. W. 18 in. D. 12 in.

Lent by: The Artist

Dlugosz, an untutored steelworker, submitted one of his "open sculptures" to the Western New York show in 1940. It was bought by a member of the jury and replaced with another, which was promptly bought by a second juror. A third piece was left in the show and won first prize for sculpture.

After critical reviews of his work and his success story appeared in New York papers, the Marie Sterner Gallery bought three pieces, the Museum of Modern Art acquired two of his works, and one work was purchased for the Albright Art Gallery. He is also represented in the Smith College Museum and the Royal Ontario Museum of Art and in several private collections.

109

JAMES W. WADSWORTH, c. 1930

ANNA GLENNY DUNBAR

Bronze

Lent by: Mrs. Reverdy Wadsworth

The Bulletin of the Memorial Art Gallery, Rochester, New York, dated November, 1932 notes: "A neighbor to the west, Anna Glenny, has rapidly risen to national recognition and has been signally honored in many recent outstanding exhibitions of modern art in American art centers. Recently in the important exhibition of Painting and Sculpture by Living Americans at the Museum of Modern Art in New York, she was the only woman sculptor invited to contribute and her work was enthusiastically commented on."

Anna Glenny was born in Buffalo, daughter of Bryant Burwell Glenny (Grandson of the subject



108

of the Wilgus portrait in this exhibition) and of Charlotte Miller. She received her art education at the Boston Art School and studied with Emile Antoine Bourdelle, Paris.

Of her head of Katherine Cornell, owned by the AKAG, it has been frequently pointed out that it clearly demonstrates her ability to interpret character and at the same time produce a significant piece of sculptural form. This is clearly evidenced in the head of Senator James W. Wadsworth, the work chosen for this exhibition. Senator Wadsworth, who became Head of the Congressional Committee on Military Affairs, was a man of unwavering character and determination. Anna Glenny Dunbar's sculpture presents the man and this spirit in strong, clearly articulated form.

110

DESTINY, 1939

WILLIAM EHRRICH

French Limestone, H. 18 in. W. 19½ in. D. 10 in.
Lent by: Albright-Knox Art Gallery

"Bill" Ehrich came to this country from Germany after the First World War, most of which he passed pleasantly, so he told me, in a Russian prison camp doing heads of Russian officers! He taught in the old Art Institute under N.R.A. He later went to Rochester where he became the head of the sculpture department in the University of Rochester School of Fine Arts. He is now deceased.

—Harold Olmsted

111

COMPOSITE: WORKS PRODUCED IN BUFFALO, 1971

DUAYNE HATCHETT

Drawing

Lent by: The Artist

Duayne Hatchett came to Buffalo in 1968 from Columbus, Ohio where he taught sculpture at Ohio State University. He now teaches sculpture at SUNY at Buffalo. Due to the very large scale of his current sculpture work he is represented in this exhibition with a drawing, COMPOSITE: WORKS PRODUCED IN BUFFALO. His works in aluminum and acrylic plastic are nationally renowned. Duayne Hatchett's works are in the following museums and important collections: Whitney Museum of American Art; Columbus Gallery, Columbus, Ohio; Carnegie Museum; McNay Art Center, San Antonio, Texas; Dallas Museum; Alcoa Aluminum Collection; Bradley Collection, Milwaukee Art Center; Larry Aldrich Museum of Contemporary Art, Ridgefield, Connecticut; Oklahoma Art Center and many private collections.

112

INDIAN AND PONY, c. 1915

CHARLES CARY RUMSEY

Bronze, H. 6 in. W. 7 in.

Lent by: Mrs. Dexter P. Rumsey

Charles Cary Rumsey, prominent American sculptor of the early 1900's, studied in Paris and received a degree in Art from Harvard University. He showed unusual promise at a very early age. His original sculpture of Pizzaro was exhibited in the San Francisco Exhibition of 1915. Today this piece of his work can be viewed in Trugillo, Spain, Pizzaro's birthplace. A copy of the Pizzaro work is presently in front of the Buffalo and Erie County Historical Museum. Other works by Charles Cary Rumsey are in important cities around the world.

113

FLYING PROSPECT, 1965

MRS. REGINALD TAYLOR

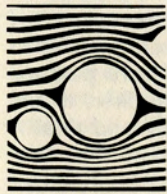
Bronze, H. 15 in.

Lent by: The Artist

On the local scene, Mrs. Taylor is perhaps best known for having created the bronze Bison representing Buffalo in Kanazawa, Japan, Buffalo's sister city. More people, especially children and youth, however, have seen her Giraffe sculpture at the Buffalo Zoo.

Of her work, FLYING PROSPECT, she says, "My love for horses has given me a feeling for their action, hence in my sculpture I have pursued this so as to share it with the onlooker. If one can create a piece of work with life and vitality built into it, one can share these with the viewer." FLYING PROSPECT truly is one of her horses—in his stable and in bronze.

State University of New York
COLLEGE AT BUFFALO



CENTENNIAL 1971-72

BIRD'S-EYE-VIEW
OF THE
CITY OF BUFFALO
1888
DRAWN FROM PHOTOGRAPH
MATTHEWS-NORTH

This is a detailed sepia-toned engraving of Buffalo, New York, in 1888. The view is from a high vantage point, looking down on the city and the Niagara River. The river flows from the top left towards the center, where it narrows and falls over a rocky ledge. The falls are labeled 'NIAGARA FALLS'. To the right of the falls, the river continues towards the bottom right. The city of Buffalo is shown in the foreground and middle ground, with numerous buildings, streets, and parks. The Buffalo Fair Grounds are visible on the right side. The Niagara Suspension Bridge is shown crossing the river. The city is surrounded by a river on three sides. The engraving is signed 'MATTHEWS-NORTH' in the bottom right corner. The title 'BIRD'S-EYE-VIEW OF THE CITY OF BUFFALO 1888' is at the top, and 'DRAWN FROM PHOTOGRAPH' is below it.

BIRD'S-EYE-VIEW
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A detailed bird's-eye view of Buffalo, New York, in 1888. The illustration shows the city's layout, including the Niagara River, the Suspension Bridge, and the Buffalo Fair Grounds. The city is densely packed with buildings, and the river is filled with ships. The drawing is signed 'MATTHEWS-NORTH' in the bottom right corner.

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