

# **A BRIEF GUIDE TO THE DEPARTMENT OF FINE ARTS**

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A Brief Guide to the Department of Fine Arts by Michael Williams

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**MICHAEL WILLIAMS**

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THE DEPARTMENT  
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to the  
Department of Fine Arts

By MICHAEL WILLIAMS

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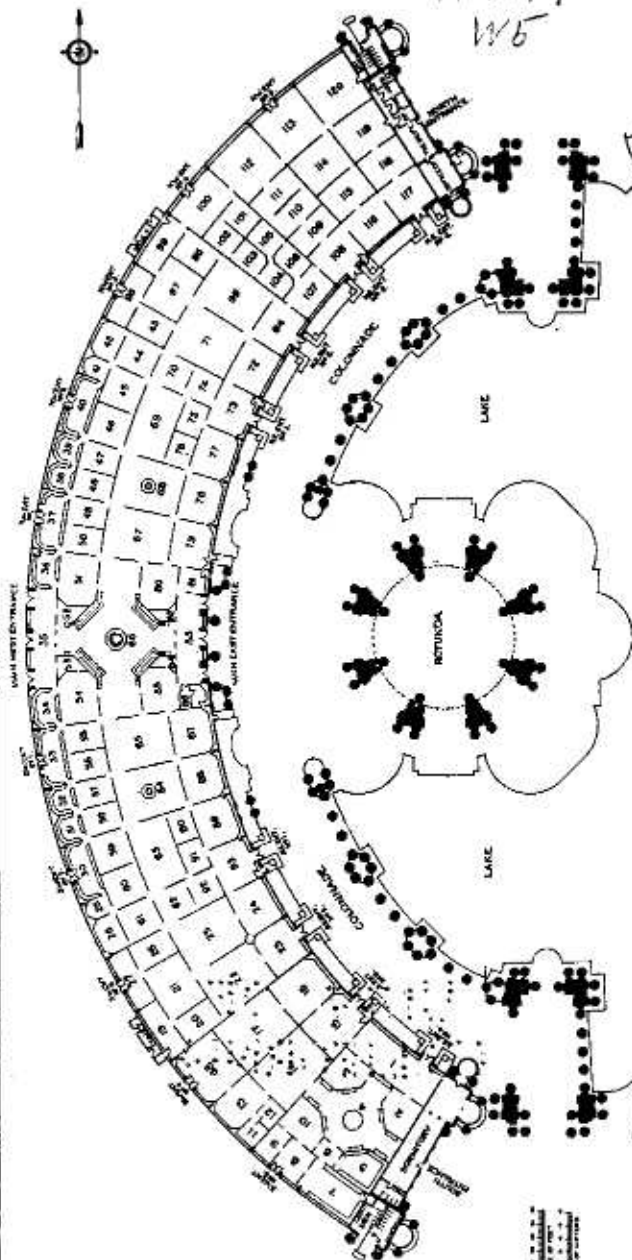
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SCALE  
1" = 10'  
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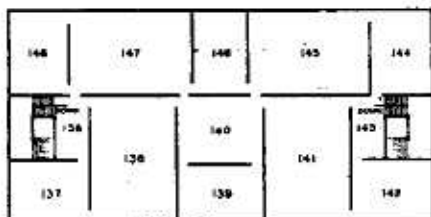
SWEDEN	GALLERIES	92-107 INCL.
CHINA		94-97
PHILIPPINE ISLANDS		98-111
APACHE		112-116
HOLLAND		117-118
OFFICE OF SALES MANAGER		119-124
OFFICE OF SALES MANAGER		125-128
OFFICE OF SALES MANAGER		129-132

FLOOR PLAN

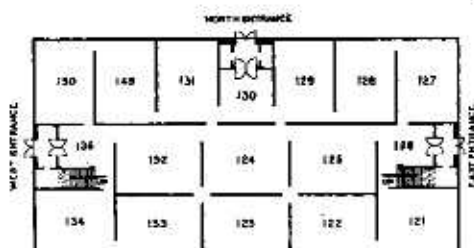
PALACE OF FINE ARTS  
PANAMA-PACIFIC INTERNATIONAL EXPOSITION  
APRIL-DECEMBER 31 SAN FRANCISCO U.S.A. 1915

JAPAN	GALLERIES	110 INCL.
FRANCE		111
ENGLAND		112
GERMANY		113
UNITED STATES		114-116
		117-118
		119-124

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SECOND FLOOR PLAN

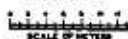


FIRST FLOOR PLAN

GALLERIES  
 INTERNATIONAL 121-143 INCL  
 NORWAY 144-150

ANNEX  
 PALACE OF FINE ARTS  
 PANAMA-PACIFIC INTERNATIONAL EXPOSITION

OPENS FEBRUARY 20 SAN FRANCISCO U.S.A. 1915 CLOSURE DECEMBER 4



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In both the United States and the Foreign Sections of the Department of Fine Arts most of the works exhibited by artists are for sale at studio prices.

The Department has made especial effort to induce artists to show their best and most representative works, and in this effort it believes it has been in the main successful.

The attention of collectors and art lovers is especially directed to this unusual opportunity for securing works of enduring value which have already received the imprimatur of juries of experts.

To the visitor who is not essentially a collector of works of art, but who may desire a souvenir of the Exposition which will be of more than passing interest, especial consideration is directed to the prints and small bronzes which are included in this exhibition.

For the convenience of purchasers there will be constantly in the galleries the sales manager of the Department or some one of his assistants, from whom information may be had regarding prices, and exhibits of artists.



## CONTENTS

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**Introductory note.**

- Chapter I** —The antecedents of American Art; Being a Preparatory Glimpse at the Old Masters, as Suggested by **Rooms Nos. 91 and 63.**
- Chapter II** —Pre-Revolutionary and Early American Art from the Portrait Period of West, Copley, Stuart, etc., to the Beginning of the Hudson River School of Landscape Painters. **Rooms Nos. 60, 59 and 58.**
- Chapter III** —Certain European Influences: French, Dutch, Spanish, and especially the Barbizon School. **Rooms Nos. 92 and 62.**
- Chapter IV** —The Dawn of Modernity. Flowering of the Hudson River School. The Munich Influence. George Inness, Winslow Homer, Alexander Wyant, John LaFarge, Edwin A. Abbey, Theodore Robinson and the Rise of Impressionism. **Rooms Nos. 54, 64, and 57.**
- Chapter V** —The French Impressionists. **Room No. 61.**
- Chapter VI** —Modern American Art. **Room No. 55** (Alexander Harrison), **56, 85** (Horatio Walker, C. W. Stetson, Douglas Volk, DeForest Brush), **65** (Woman's Room: Mary Cassatt, Cecelia Beaux, Violet Oakley), **80** (Philip L. Hale, William Paxton, Willard L. Metcalf), **51** (Anshutz, Henri, Glackens, Breckenridge), **50** (Sergeant Kendall), **66** (Entrance Hall), **67** (Emil Carlsen, Paul Dougherty, Haley Lever, Charles H. Davies, Robert Spencer), **68** (Schofield, Cushing, Ritschel, Johansen, Garber), **69** (Alexander, Miller, Parker, Woodbury), **70** (Portrait Painters), **71, 72, 73** (Alson Skinner Clark, Ernest Lawson, Gifford Beal), **74** (C. J. Taylor), **49** (J. Alden Weir, John McClure Hamilton, D. W. Tryon), **48, 47, 46, 45** (Robert Reid, Robert Vonnoh, E. F. Rook, F. Luis Mora,

Charles Morris Young), 44, 43, 117 (Frieeseke; *Grand Prize*), 118, 120 (George Bellows).  
Water Colors and Illustrations, Rooms 26, 36,  
40, 41, 42, and 119.

Chapter VII —The Individual Rooms: Whistler, Rooms 28, 29;  
Twachtman, No. 93; Tarbell, No. 89; Keith,  
No. 90; Redfield, No. 88; Duveneck, No. 87;  
Chase, No. 79; Hassam, No. 78; Melchers, No.  
77; Mathews and McComas, No. 76; Sargent,  
No. 75; Hamilton, No. 39; Pennell, No. 31;  
Pyle, Nos. 41 and 42.

Chapter VIII—Sculpture.

Chapter IX —Prints.

Chapter X —The Foreign Sections: Argentina, China, Cuba,  
France, Italy, Japan, Holland, Portugal, The  
Philippines, Sweden, and Uruguay.

Chapter XI --The Annex: Norway, Austria-Hungary, England,  
Spain, Finland, Italian Futurists (Besnard).

Final Note.

## NOTE

All the principal nations of the world have contributed to this exhibition, which comprises many thousands of paintings, sculpture, prints and other works of art. Obviously this little book does not attempt the tremendous task of describing all. Indeed, art is long and life deplorably short; moreover, only experts and advanced students require an exhaustive manual.

On the other hand, it is certain that many people beginning the study of art and desirous of obtaining more knowledge of the great treasures contained in the galleries than they could gain by roaming haphazardly through them would be glad to find an elementary guide, a helpful companion, as it were, to assist them toward an intelligent understanding of the exhibition, pointing out the chief facts, and directing attention in profitable directions.

The principal purpose of the exhibition, it seems to me, is to illustrate the origins, growth and development of American art. The idea is sturdily, splendidly democratic. It brings the people—the whole nation—into direct, vital contact with its own art at a time when that art has justly won a distinctive, and in many respects, a high place among the art of other nations whose works are also abundantly displayed at San Francisco.

This idea has been carried out by means of a logical, simple and comprehensive arrangement of typical examples of the schools and the chief individual workers from the earliest days of American painting until the present.

In fact it is a sort of pageant, a progress, a connected pictorial history that we may follow as we pass from room to room; and we will make it our main business in these pages to trace an outline of this flowing stream of our native art.

Yet as we study, or prepare to study, let us also remember that in art it is better to enjoy than to know, and that unless we can appreciate the emotional, sensuous, and spiritual values expressed in form, line, or color, all the facts and the technical jargon with which we may stuff ourselves will be futile and burdensome. So we should not be tied to a stiff and pedantic programme, but seek the primrose paths of artistic pleasure rather than the prosy halls of knowledge.

Nevertheless, an equipment of information will help and not hinder the enjoyment of art. This exhibition is doing a wonderful work in spreading knowledge and appreciation among the people, especially the people of the West, and we may profitably