I had learned from Mr. Hawthorne -"We don't draw the eyelashes and shoelaces before we have a figure to put them on-just as we don't put pictures on the wall until the house is built."

Those Saturday Mornings

Mr. Hawthorne criticized our work individually twice a week and on Friday he painted on the beach while we sat on the sand silently watching him. General criticism was held every Saturday morning in his large studio for students, up on the hill, where we painted on rainy days. We carried our beaverboard paintings up —quite a load as we had painted two a day, Mr. Campbell received them. Henry Henche arranged them on a display rack with wheels. John Whorf sometimes filled the rack on both sides as did Charles De Feo. The students sat on a tier of benches, about a hundred of them, chattering.

When the Master entered there was silence. The late arrivals were not allowed to enter until intermission, though I must admit that sometimes the braver of us climbed silently through the bathroom window, crept in on hands and knees when Mr. Hawthorne's back was turned, and sat on the

"Whose are these?" began Mr. Hawthorne, pointer in hand.

"Mine, Mr. Hawtohne," came a small voice with raised hand. He knew us all. He had guided

us individually on the beach. He had painted for us on the beach. What happened to Mr. Haw-

thorne's beach paintings? He let us draw lots for them at the end of the season. I was never lucky enough to draw one.

Repaint Jobs

What happened to the thousands of our beaverboard paintings? Well, some of us couldn't afford to buy as much beaverboard as we were using—two a day. We painted on the backs. We sized them with white and painted over the picture. After several years of study Reeves Euler once used his to cover the cracks in his studio to keep out the cold Winter

Charles W. Hawthorne was not only a great teacher. He was a great man. Many years ago he found in our small town a place in the sun for artists to come from big crowded cities and small studios to paint in the sunlight of Provincetown.

He made our town an art center of the world. And he left his son, Jo Hawthorne, who is on the way to making Provincetown a music center of the world.

- June 15, 1961 -

Chrysler Museum Gathers Hawthorne **Paintings For Summer Exhibit Here**

the work of Charles W. Hawthorne scape or figure out-of-doors. In will open at the Chrysler Art Mu- this way will be given a practical seum of Provincetown on June 16 illustration of the beginning and for a three month period.

from important museums and pri- Saturday in August, by those stuvate collections throughout the dents who have studied two country have been assembled for months in the school." this exhibition of paintings by the American artist who, through his work and his art school, was re- captain and grew up in the seaport town at the turn of the century New York, worked days in a and thus unconsciously founded an stained glass factory and studied art colony in the tiny fishing vil- at night at the Art Students lage on the tip of Cape Cod.

National Gallery of Art, the Car- necock. negie Institute, the Brooklyn Mu- "His fascination with the sea tor, Edgar P. Richardson, has writ-

The catalog also includes comments by Hawthorne's son, Joseph by the artist, Hans Hofmann.

Great Teacher

Cape Cod School of Art in Prov- feet. incetown in 1899 and taught there until his death in 1930.

in the brilliant sunlight."

ed studio portrait classes each passion for the humble fisher-folk morning with "models drawn from he has painted so often." the Portuguese fisher element" The Chrysler Art Museum of posed "with appropriate accessor- Provincetown, where the paintlife and fisherman's sou-westers what was once a Methodist Church

fore the class, either a head or year.

A retrospective exhibition of | still life in the studio, or a landcompletion of a study. These stu-More than a hundred paintings dies will be drawn for, the last

Sea Captain's Son

Hawthorne was the son of a sea sponsible for attracting other art- town of Richmond, Maine. In 1890 sts and art students to Province- when he was eighteen, he went to League. In 1896 he began to study The Metropolitan Museum of Art, with William Merritt Chase at the Art Institute of Chicago, the Chase's summer art school at Shin-

seum, the Corcoran Gallery of Art, and the people who worked and the Museum of Art in both Dallas lived by it led him to Holland in and Houston, the National Acad- 1898," according to Joseph Hawemy of Design, the National In- thorne, his son. "That next year stitute of Arts and Letters, are he went to Provincetown where among the lenders to the Haw- he found not only an unspoiled thorne retrospective, as is the De- fishing village with spectacular troit Institute of Art whose direc- contrasts of sand, sea and sky, but also a clarity of atmosphere and ten an introduction to the catalog. a unique quality of light."

Several paintings in the show are on loan from the Town of Pro-Hawthorne, who is director of the vincetown and were presented to Toledo Symphony Orchestra and the town by Hawthorne in 1915. One is called Cleaning Fish and is a five by four-foot oil done in Hawthorne, who won major 1899, the year he went to Provhonors and awards during his life- incetown. The other is called The time, was also recognized as a Crew of the Philomena Manta and great teacher. He founded the measures six by seven and a half

Salty Painter

In the foreword to a 1917 loan An early catalog of the school exhibition at the Macbeth Gallery describes the daily afternoon out- in New York, Duncan Phillips of-doors classes with "a regular wrote that Hawthorne painted model in light summer clothes "fisher folk and their catches in provided" as an "opportunity of their own brine-soaked atmosstudying the interesting problem phere . . . Nowadays we grant of painting white and light colors him an original note of poetry, a sympathetic insight into character, More advanced students attend- a keen comprehension of and com-

ies to lend color, such as fish, still ings will be shown, is housed in at Commercial and Center Streets Edwin Dickinson ,who studied which was built in the mid-19th with Hawthorne, has written of century. It was founded by Wal-Hawthorne's exceptional power as ter P. Chrysler, Jr., in 1958. It is a demonstrator. A 1913 school open daily from 10 to 10 from catalog states that "Mr. Haw- mid-June to mid-September and thorne will paint once a week be- from 10 to 5 the remainder of the July 20, 1961

Many Determined To Save Painting

003-009

By Fred Todd

The future of "The Crew of the Philomena Manta,' 'a painting donated to the Town of Provincetown almost a half century ago by its creator, Charles W. Hawthorne, is still undecided.

The painting, long displayed in the Town Hall, depicts Provincetown fishermen returning with their day's catch. The faces of the local fishermen who posed for the artist are still familiar to oldtimers, but their names have already faded. Many wonder if the canvas itself will suffer a like

Town officials will reportedly try again to win an appropriation for the restoration of the large canvas from voters at the annual town meeting next winter.

Following the defeat of a request for \$1,000 to renovate the painting at the special town meeting two weeks ago, there was talk of raising the money by private contributions.

The request for funds, officially Article 11 in the Town Warrant. called for "the renovation of the Hawthorne painting" and other paintings owned by the town. After sharp debate, the measure was defeated by a vote of 37 to 16.

The canvas, familiar to townspeople and tourists for over 40 years, was painted by Charles Hawthorne, who is credited with being instrumental in making Provincetown a world-famous art colony. Hawthorne taught in his Cape-tip school from 1899 until his death in 1930.

The deteriorated state of the painting was called to the attention of town officials by Walter Chrysler after the painting was loaned to the Chrysler Museum for the Charles Hawthorne Retrospective exhibition.

Restoration Recommended

In a letter to the Chairman of Selectmen, John C. Snow, and

Town Manager Walter E. Lawrence, Mr. Chrysler said the painting should be put in the hands of a "competent metropolitan restor-er to be entirely relined, restretched, and the present flaking damages properly replaced."

"The town possesses a valuable piece of art," he said, "and should do something to preserve it." The town art commission evaluated the painting at \$5,000, although Mr. Chrysler set its value as "between five and ten thousand".

"The painting is one of Hawthorne's early ambitious works," he said, and because of its historical significance and Hawthorne's importance, its value can hardly be measured in dollars and cents.

Provincetown artists almost unanimously echoed these sentiments. The piece is tied to Provincetown because of the subject and the artist, and the town should be responsible for caring for it, they said.

Other Side

The artist who spoke against the proposed restoration of the canvas at the Town Meeting, Hen-



Photo by Craig Studio

Painting in question is "The Crew of the Philomena Manta," by Charles W. Hawthorne, given to the Town of Provincetown almost 50 years ago. Although it is valued at between five and ten thousand dollars, and has great historic value, citizens at the Town Meeting recently refused to vote an appropriation of \$1,000 to restore this and other valuable works of art.