

IDA SEDGWICK PROPER

From a passport dated September 13, 1926, one has the following description of Ida Proper: Born August 27, 1876, in Bonaparte, Iowa; height, 5 feet 4 inches; hair, black-gray; eyes, black; occupation, artist.

She was the daughter of a minister, Datus DeWitt Proper, D.D. Her middle name came from her grandmother, Mary Sedgwick, of Stockbridge, Massachusetts.

She attended Bethany College in Kansas, then moved to Seattle with her family when she was about 17. There she studied painting with Jessica Fiskin and worked as a Cataloguer in the Public Library to earn money to realize her ambition to study at the Art Students League in New York City.

With the determination and vigor which characterized Ida Proper, she did reach New York and studied art there for 3 years. Again she worked as a Cataloguer (in the Mechanics Library) to support herself. Her talent and hard work earned a three-year scholarship in Munich, Germany. From Munich she went to Paris, where she studied art for about 4 years.

Her instructors included Chase, Twacktman, Volk, DuMond, Beckwith, and Yohn in New York; Walter Thor, Obuist, and Von Debochitz in Munich. In Paris she studied under Collin, Prinet, Caslaluchio, Steinlen, and Richard Miller. In an interview she stated that she studied "most of all with Richard Miller, of whose household I was also a part." A newspaper clipping shows a portrait of her painted by Miller.

Shortly before World War I, Ida returned to the United States. When she arrived in New York aboard a French steamship she made the front page of the newspapers when she objected strenuously to "a woman's effects" being "turned upside down" by male customs inspectors. A newspaper clipping shows her

as a beautiful woman, fashionably dressed, with lovely dark eyes. When reporters asked if she were a "suffragist," she answered, "No, but I am a feminist." However, she did become active in the women's suffrage movement, and served as Art Editor of "The Woman Voter," the journal of the suffrage world.

In December 1914, Miss Proper and Miss Malvina Hoffman, a sculptress, rented the first floor of a brownstone, private residence at 7 East 37th Street, New York City, and converted it into an exhibition room for their work. This received much publicity. The headline over a half-page article in the New York Evening Sun read "Suffragist Painter and Sculptor Strike Out for Themselves as Exhibitors of Their Work." (Miss Hoffman eventually became one of the foremost sculptors of the world. She died July 10, 1966, at the age of 81.) Miss Hoffman studied under Auguste Rodin, and so apparently did Miss Proper, for in one interview she mentioned that she had "profited from the criticism of such masters as Rodin, Borglum, Blondell, and Nanette Scudder."

When World War I broke out, Ida Proper was teaching at a girl's school near Chambersburg, Pennsylvania. She returned to New York immediately and entered Cooper's Union to study Mechanical Drawing and Drafting--saying that, although she couldn't go to war, she could take the place of a man who could go. She applied to the New York Central Railroad for a drafting job, and also to the U. S. government as either a draftsman or cataloguer. Her application was accepted by the railroad and she went to work there, but resigned a few weeks later when the government offered her a position as Cataloguer in the Ordnance Department. This proved to be an exciting and demanding era of her life, as she was given a special assignment to try to discover why guns were being shipped to troops in

France without matching ammunition, and likewise ammunition without matching guns! With her ability for research, which later led to a writing career, Miss Proper uncovered sabotage and was instrumental in the seizure of a German master spy who had in his possession plans for the sabotage of the American continent.

Contrary to her initial belief, Ida Proper did serve her country overseas. As one of the first 10 women sent to France by the U. S. Army, she was attached to the Ordnance Department at Tours, ~~France~~. Unaided, and in ill health, she compiled the first Catalogue of U. S. Ordnance--a testimony to her versatile ability and fortitude. A photograph taken as she arrived in Tours shows her in military uniform with "US" on the collar, looking gaunt and ill. She wrote a note, "And this is how I looked when I landed in Tours quite exhausted by the 'flu'." Although no woman was allowed officially to serve in the U. S. Army at that time, she received the pay of a Captain.

After 10 months at Tours and the completion of her assignment, Ida Proper went to Puerto Rico in an attempt to regain her health. She spent 3 years there teaching Freehand and Mechanical Drawing at the University of Puerto Rico in Mayaguez.

Upon her return to the United States, she worked as an Occupational Therapist at Maywood Hospital in Chicago. Next she became News Editor of Power Magazine, working under her former commanding officer in France.

It was while working for Power Magazine that Miss Proper vacationed at Monhegan Island, Maine, and apparently she decided this would be her refuge. She bought a small house there and to it she moved all her paintings and the collection of art objects she had accumulated during her extensive travels throughout Europe, Africa, and the Caribbean islands.

Eventually, Miss Proper went to Monhegan Island to live. There she devoted her time to writing. She wrote a number of books, two of which were published. The first was "The Cradle of New England," which was widely acclaimed for its painstaking research into pre-Columbian history as far back as the Phoenicians. The second was titled "Our Elusive Willy--A Slice of Concealed Elizabethan History." This book also was the product of careful research, and was concerned mainly with the life and origin of William Shakespeare. It was published in 1953, when Ida Proper was 80 years of age.

In addition to several one-man shows, Ida Proper's paintings were exhibited in prominent galleries in Paris, New York, Philadelphia, Minneapolis, and other cities. However, according to a handwritten note found in her portfolio and attributed to a near relative, "She did no important painting after the first world war. She did many landscapes and flower paintings while on Monhegan--but the war did something to her spirit."

As a year-round resident of Monhegan Island off the stormy coast of Maine, Ida Proper became noted for her flower garden. During the summer tourist season, she served tea to select groups--placing on each tea-tray a nosegay of flowers from her garden. A snapshot of her taken in 1933 shows her as a beautiful, white-haired woman standing behind a picket fence at her home. In the background is her luxuriant flower garden and her neat frame cottage almost covered by rambling rosebushes.

For some reason known only to herself, Ida Proper stored all her paintings in the attic of her house on Monhegan and never showed them again. On June 7, 1957, she passed away at the age of 84.

Someone who knew her well has recorded, "Her acquaintance among the great minds of her day was very extensive, as she was interesting and attractive even up to the time of her death."

Such an accolade anyone would be happy to receive. More than this, Ida Proper's paintings stand on their own merit and will be treasured for years to come.

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SIX PAGES

59 et 61, Rue Lafayette
(IX^e ARRONDI)

TÉLÉPHONE :

101-76 - 101-77 - 101-78 - 101-79

Monseigneur.

Pour le cas où elles vous auraient échappé, je vous envoie la coupure des lignes parues dans le PETIT JOURNAL et qui vous intéressent plus particulièrement.

Recevez, je vous prie, Monsieur,
mes salutations empressées.

Rédacteur en chef:

M. Henri Person répand sur cette même terre de Provence une atmosphère qui a je ne sais quelle finesse subtile : ce sont les Martigues encore, et Antibes la rousse, d'autres terres que le beau soleil caresse.

De M. Tony Laforêt, un coucher de soleil sur la corniche de l'Estérel, reflété dans une mer bleue, qui est d'un vigoureux et franc impressionnisme. M. Chénard-Huché s'affirme lui aussi un paysagiste de la Provence ; mais nous préférons ses *Fleurs*, peintes avec un très sûr talent, à ses *Ter* envois.

Les eaux et les arbres crépusculaires ou sous le clair de lune de M. Charles Guillaud dégagent un silence émouvant. M. Hyacinthe Royer expose *Aux Champs-Élysées*, ombre et soleil et reflets sur des toiles de femmes, où les taches sont harmonieuses.

M. Joseph Lefebvre évoque toujours sa Normandie et s'inspire avec amour de Saint-Pierre-en-Port.

M. Paul Signac, qui préside la Société
des Indépendants, volatilise sous ses pe-
tites taches lumineuses les murailles, la
ner et les... de la passe du vieux port
de M... que cet arabe
Vienne ou de Pékin,
pas une cuvette à celle de Pétersbourg.
l'ambassade de Christinia. Il ne se
gembre à la légation de Cettigne, pas un
ne l'oublait jamais. Il ne se plantait pa-
le votre petite commission... Et M. Chedapan
matrice?... Mais n'oubliez pas surtout de pren-
lais style Fallières à votre guise, vous êtes le
gent, faites-en des choux, des raves ou des pa-
quel ?... Ne lui avait-on pas dit : « Voilà l'ar-
beaucoup, achetait énormément... Mais
jamaïs d'être légitimes. L'architecte battissait
danne, si excessifs qu'ils fussent, ne cessent
Bret, c'est ainsi que les profits de M. Cha-

Dans ce Salon où beaucoup d'artistes présentent leurs modèles de dos, sans doute pour ne pas connaître les difficultés d'exécution du visage ; parmi toutes ces « présentations arrière » qui tendent à enlever à MM. Antoine et Lugné-Poë — on sait qu'ils apprennent aux acteurs à tourner le dos au public — une partie de leur gloire, il est assez évident que l'art difficile du portrait demeure à peu près inconnu.

Mais, heureusement, des artistes, très rares, se sont rencontrés ici qui savent reproduire le visage humain, et leurs qualités nous feront oublier qu'ils sont si peu en nombre. M. Henri Laigneau nous offre son propre portrait, une énergique figure, qui est aussi une étude parfaitement réussie de peinture à la lampe.

Deux artistes, MM. Jean Plumet et Henri Lebasque, ont conçu ce duel original qui consiste à échanger deux portraits — avec résultat... Le portrait de M. Jean Plumet par M. Lebasque est excellent ; quant à la réciproque, c'est-à-dire au portrait de M. Lebasque, exécuté par M. Jean Plumet, c'est une œuvre si saine et si forte que nous voulons finir sur l'impression qu'elle laisse cette longue promenade à travers la peinture répandue dans les salles innombrables des « Indépendants ». M. Jean Plumet a traité cette tête mâle et franche, à la bouche un peu ironique, avec une étonnante sincérité. Un foulard vert, qu'on sent placé avec une négligence d'artiste, rehausse ce masque tout plein de vie...

Des sculptures, ça et là, sont placées au hasard : quelques-unes sont un pied-de-nez à l'art statuaire ; quelques autres sont dignes d'attention ; enfin, celles de M. Jean Baffier, le célèbre maître berrichon, ont la force et la vie auxquelles il nous a dès longtemps accoutumés.

Henri Beuchey

M^{me} Ida Leigwick-Proper
49 Rue Notre Dame St. Champe.

72 Rue Notre Dame 14 Champs.

3/25/85

Dear Mr. Proper -

I am enclosing the Xerox copies I have of the material in Ida Proper's "scrap book." I am sending copies of only a few pages which I feel signify from the catalogue of the Hundred and Sixth Annual Exhibition of the Pennsylvania Academy of Fine Arts Feb 5th to March 26th, 1911.

I must explain that my uncle ^(about 25 years ago) gave me for research purposes (to be returned later) a scrapbook which had belonged to Ida Sedgwick Proper. While this was in my care I made a few copies of some of the items. A year or so before my Aunt Alice Proper passed away she asked me to return the scrapbook to her as it must be given to the Proper family. I did so. I later learned that Mr. Crow had it and told him that I needed copies of some of the material and he therefore made copies of the entire collection and sent them to me. The Catalogue from Pennsylvania had about 100 pages & I felt this was rather bulky. Page 73 refers to a painting by William M. Chase with whom she studied - page 77 has Robert Henri also one of her teachers - 80 - Richard Miller etc.

Miss Proper is listed on 83 and 29.

To be accepted for exhibit at this Academy Museum or Gallery was and still is a great honor and any painting exhibited there immediately becomes of value. If you examine those paintings in your collection you will without doubt find that some have been exhibited in Paris, New York or Pennsylvania. I hope that they do not deteriorate in storage. If it were possible for you to have these hung somewhere in a good atmosphere - not too hot or cold - not too damp or dry they would be better off.

We are in the midst of a very busy six weeks here. I hope that you will find these old clippings and photos etc. as fascinating as I did.

I would certainly be pleased if someone is able to give Ida Proper some of the exposure she deserves. Certainly a unique lady -

Sincerely
Hope LaCombe

Try first

c.

Mrs. Hope ^a LaCombe Nevada

Seems to be resident expert on old Pugs
May know background of paintings, etc.

1322 Siskiyow drive
Carson city Nev. 89701

702-882-8304

Col. Lewis ^{W.P.} Pugsen - Ohio

1339 Redford

Fairborn Ohio, 45324

513-879-4888

May not know much about it.

**WILLIAM A. FARNSWORTH
ART MUSEUM AND LIBRARY**

**P.O. BOX 466
ROCKLAND, MAINE 04841**



MARIUS B. PÉLADEAU, *Director*

Telephone 207-596-6457

12 August 1983

Mr. Datus C. Proper
1914 North Johnson Street
Arlington, Virginia 22207

Dear Mr. Proper:

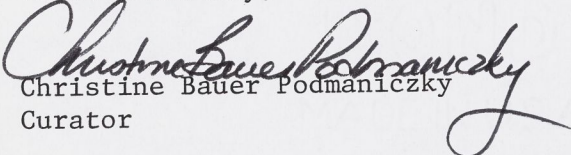
In response to your telephone call of this date, I am pleased to send you the following and enclosed information regarding the material left at the Museum by Mrs. John Sheddon, sister to Ida Proper.

First of all, an inventory of the material we have at the Museum. According to our records, the material was left by Mrs. Sheddon in 1959. Since this was two years after the death of Ida Proper, we assume that the material had been left to her or even in her possession before Miss Proper's death. In 1961. Mrs. Sheddon gave the Museum a painting by Ida Proper entitled "The Moore." This is the only painting by Proper presently in our permanent collection. In 1974 the Director of the Museum was in communication with Mrs. Sheddon's son, a man named William S. Saum, who directed that the Museum send him all the material on loan at that time. The Director made the arrangements, apparently, and waited for Saum's approval, which never came. Further attempts to locate Mr. Saum, made in 1979 and since then, have failed to reach him, but it is our opinion that he or other heirs of Mrs. Sheddon are possibly the rightful owners of the material. When the problem of the Estate of Datus E. Proper arose, the attorney in charge was unable to prove satisfactorily to our counsel that this line of the family is the same with which we are dealing. Any information that would help us solve this question of ownership would be most appreciated.

I enclose also a copy of the biography which is mentioned in the inventory, first page, first item. None of the material in the inventory has been photographed, nor do I have a photograph of "The Moore."

I look forward to hearing from you, in the hopes of settling this matter.

Yours sincerely,


Christine Bauer Podmaniczky
Curator

CBP/c

copy to Mr. Edward B. Miller
Attorney at Law
Rockland, Maine

Conversation Oct. 28, 1983

Mr. Lacombe (?) grateful for my autographing
of copy of my book for his son.

Mrs. Lacombe - son has enjoyed book.

Did a lot of research on Aunt Ida -
her scrapbook. Jim Howe now has it.

Has an unsigned portrait of Aunt Leota.

Ida did not paint any more in latter days.

Mrs. Lacombe has 3 or 4 rejects - given by
Aunt Alice. A nude, children in Tuilleries, etc.

Aunt Ida had a show w/ Margina Hoffman.

Wrote 2 books - one on Shakespeare which I have.

Only way for painting to be valuable would be for
some entrepreneur to write a book on colorful life
of Aunt Ida.

Was in Army + was responsible for capturing a
senior German spy.

Some prestigious gallery might be interested in
offering paintings for sale - if there

Painting w/ waterlilies + pond.

Bea has 3 painting/etchings - rejects.

Stein collection was sold for a small price -
around \$2,000 only. Probably much too little.

Talked w/ Ms. Podmaniczky Aug 12 83
207-596-6457

Paintings belonged to Ida Saper's sister.
Much of it is her own art collection, not by her.
One exhibitable oil by her.

August Ida did a Monhegan history.
Not a great rep. as an artist.
Did some shows at Museum.

Inventory of items left at Farnsworth Art Museum
by Mrs. John Sheddon

4 legal pages of handwritten biographical information on Ida Proper

1 charcoal drawing, It was a poker chip, signed lower center: Hanson(?)
Booth; gray mat, mounted on heavy paper board 23 x 17 1/2"

1 charcoal and chalk sketch of young man in hat carrying rectangular bag
over right shoulder; on dark gray paper, sheet size, 19 1/8 x 12 1/8"

1 charcoal and chalk sketch of young woman carrying parasol; on
light gray paper, sheet size, 19 1/8 x 12 1/8"

1 charcoal and chalk sketch of priest in purple vestments; on dark gray paper,
sheet size, 18 3/8 x 9 3/8"

1 charcoal and chalk sketch of man on dark gray paper, sheet size, 19 1/8 x 12 1/4"

1 charcoal and chalk sketch of Bishop in red and purple vestments on light
gray paper, sheet size, 19 1/8 x 12 1/4"

1 charcoal and chalk sketch of kneeling prelate, robed in red and white on light
gray paper, sheet size, 19 1/8 x 12 1/8"

1 charcoal sketch of prelate in two positions, kneeling and seated on light gray
paper, sheet size, 19 1/8 x 12 1/8"

1 charcoal and chalk sketch of priest in black vestments; on light gray paper,
sheet size 19 1/8 x 12 1/8"

1 Chinese pen and watercolor on silk, mounted in white folder; sheet size,
10 7/8 x 13 1/2"; folder size, 14 3/8 x 23 1/4"

1 collage of five Chinese figures, painted in watercolor on five leaves and affixed
to gold and white paper; sheet size, 14 x 21 7/8"

1 watercolor and punchwork on paper, of couple encircled by a garland of flowers and
a heart; sheet size, 6 7/8 x 8 3/4"

1 etching with aquatint of city street corner at night, with street light at lower left
and horse and cart at lower right; inscribed below image left: To Mrs. Ellen
Dawson signed below image r.: Ella Blackburn/July 1909; image, 7 3/4 x 9 1/2"
sheet, 13 1/2 x 16"

1 map, "Bostonian's Idea of the United States of America", 6 1/2 x 8 3/4"

1 map, "A New Yorker's Idea of the United States of America," 9 3/4 x 12 3/8"

1 copy of engraving, A View of the City of Boston the Capital of New England:
image, 6 x 12 3/4", sheet, 11 1/2 x 15"

3 copies of a map of New England with an inset portrait of Captain John Smith,
sheet size, 11 1/2 x 14 1/2"

3 copies of A View of a stage and also of ye manner of Fishing for, Curing and
Drying Cod at Newfoundland; sheet size, 11 1/2 x 14 1/2"

a paper folder inscribed : Le(?)ta Hibard, on outside; containing 1 page of Chinese
characters with red printed stamps (12 1/2 x 10") and 1 Chinese watercolor with
red printed stamp (12 1/2 x 11"). The inside of folder forms mounting for both works
and the paper is marbled

1 drypoint of old woman: signed on plate: L. Blum/New York/1879 image,
7 3/8 x 4 7/8"; sheet: 13 1/2 x 10 3/4"

1 aquatint of woman and child walking up road toward house; inscribed below
image, left: To Mrs. Allen Dawson/Affectionate Souvenir/EB/ (illegible)/
July 1909-; inscribed lower right: Ella Blackburn; image, 8 3/8 x 6 3/8",
sheet: 13 x 11"

1 etching, signed on plate, lower right: M. H. Wright '18; signed below image lower
right, Margarite H. Wright; image, 3 7/8 x 2 3/8", sheet, 6 1/2 x 5"

1 etching of tree next to house, signed below image right: Frederic R. (?) Wright;
image, 5 7/16 x 7", sheet, 10 x 12"

1 etching of man in front of easel signed on plate, lower left: Louis Monziès image,
7 1/4 x 6 1/4", sheet, 13 x 8 3/8"

1 reproduction of bearded man wearing feathered hat and carrying sword: signed
lower left: Callotinet sc: 6 x 3 7/8" sheet, affixed to sheet measuring 8 5/8
x 6 3/16"

1 etching with drypoint of rotund man wearing hat and holding two flasks;
inscribed on plate: A Merry Christmas from Anne E. G. Wright; image,
5 13/16 x 5", sheet, 8 13/16 x 5 7/8"

1 etching of city view from harbor; image, 3 1/2 x 5 7/16", sheet: 4 7/8 x 7"

1 pencil and watercolor wash drawing of woman; sheet, 5 1/8 x 4", in mat, 8 1/2 x 5 1/4"

1 etching Regal Lilies, by Warren P. Lombard/ 1933; image 8 x 6", sheet, 10 1/4 x 7"

1 watercolor of man sitting on ground sheet, 9 1/16 x 5 3/8", framed by black
paper strips and mounted on brown paper board, 12 7/8 x 8 3/8"

1 pen and gouache drawing of man on camel; sheet, 6 3/8 x 4 7/8", framed by
black and brown paper strips and mounted on brown paper board, 13 5/8 x 8 5/8"

1 map of Mediterranean Sea, approximately 16 x 29"

1 engraving of hunt scene; trimmed close to image, 3 7/8 x 5 1/2", mounted on paper, 5 1/2 x 6 7/8"

1 framed oil painting, untitled, signed lower right: Proper; scene of nannies in a park; on canvas, 23 3/4 x 38 1/2"; framed, 29 x 44 1/2"

1 oil landscape with sailboat on water. oil on canvas board: unframed, 14 x 19 3/4"

1 loose frame, 16 x 20"

1 framed oil on panel, scene of four ladies seated. unframed panel, 10 5/8 x 13 3/4" framed, 11 5/8 x 15 1/2"

1 framed oil on panel of ladies in dark colors seated in row; signed lower left: Proper; unframed panel, 10 1/2 x 13 1/2"; framed, 12 x 15 1/4"

1 framed oil on canvas board of people around park pool, signed lower left: Proper - 1910; unframed panel, 10 1/2 x 13 3/4", framed, 12 x 15 1/4"

1 framed oil on panel of two ladies wading in pool; signed lower left: Proper unframed panel, 9 1/2 x 13"; framed, 11 1/8 x 14 3/4"

1 framed portrait of man carrying package on head and 3 palm trees unframed picture, 13 x 9 3/8"; framed, 14 x 10 1/2"

1 framed oil on canvas board of flowers in vase; framed, 13 1/2 x 17 1/2"

1 framed oil on panel (?) of vase with flowers matted and framed, with glass; framed, 16 x 13"

Ida Hedgwick Proper

Born in Harrisburg, Iowa, in 1873 - Died ^{Munich} 1957
Grandmother Mary, Sedgwick, Stockbridge, Mass.
Father - Datus DeWitt Proper D.D. Harrisburg Iowa
went to Bethany College in Kansas moved to Seattle
when about (17) Seventeen.

Studied painting with Jessica Fiskin in
Seattle. While working in the Public Library as
Cataloguer, earning money to go to the Arts Students
League in New York - She made the catalogue for
the Mechanics Library in New York to pay her way

After studying in New York for about three
years she earned a scholarship to Munich, Germany
for three years. Then she went to Paris for approximately
four years studying with Richard Miller, Collin
Prinet, Castafucio and Steenlan - and having
pictures hung in many exhibitions.

Just before World War I she came back to the
United States and lived and worked in New York City
where she had many pictures hung in exhibitions.
Several "one man shows", as well as galleries - As
most artists, she had to earn her living as her father
was a minister and could not help a great deal. At
this time she was very active as Director of Publicity for
"The League of Women's Suffrage Movement." - She then
taught in a girls school near Chambersburg, Penna.,
and was there when World War I broke out. She
immediately came back to New York and entered

Coopers Union to study Mechanical Drawing and Drafting. Saying "she couldn't go to war but could take the place of a man who could."

She applied for a drafting job with The New York Central R.R. and also with the U.S. Government as a Draftsman and Cataloguer. During this time and before the U.S. became involved in the war, she was instrumental in the capture of Von Rinteln, the Master spy in this country. He was arrested by the British as he stepped ashore from a ship from New York carrying all the plans for Sabatage for the Continent, "The Boyed Case".

The New York Central R.R. employed her and after only a few weeks there, the Government called her to go to the Ordnance Department to catalogue the U.S. Ordnance and to see if she could discover why guns were shipped to France with no ammunition to fire and ammunition with no guns. She did find the cause (Germans).

She was one of the first ten women to go to France for the U.S. Army. She was attached to the Ordnance Dept. in Tours and made the first Catalogue of the U.S. Ordnance alone, she received the pay of Captain, but no women were allowed to officially belong in the Army. The WACS came after this period.

Upon returning to the United States she once for all received a post at the University of Maryland for Marygrove Peute Rice to teach free-hand and mechanical drawing. She spent three years there getting back her health from the 10 months in France.

and the Flu which raged at that time

She returned to the United States and was given a post at Maywood Hospital, Chicago as Occupational Therapist. While there her Commanding Officer in France called her to a position under him on *Power Magazine* as News Editor. It was while there she vacationed at Monhegan Island and bought a small house where she shipped all of her pictures and the great collection of art objects she had been collecting all her life in the very extensive travels through Europe, Africa and the Caribbean Islands.

It was in Monhegan she started research on two published books, and many not published. The two are historical and the first "Monhegan The Cradle of New England" is widely acclaimed as it was research on the history before Columbus and even back to the Phoenicians.

The other was "Our Ellusme Drilly" A slice of Concealed Elizabethan History" and is mostly concerned with life and origin of William Shakespeare. This was published in 1953 when she was 80 years old.

She did no important painting after the first world war. She did many landscapes and flower paintings while in Monhegan but the war did something to her spirit - She stored all of her paintings in her attic when she went to Monhegan and no one there ever saw them until after her death in 1957 on June 7th.

5/

Her acquaintance among the great minds of her day was very extensive as she was extremely interesting and attractive even up to the time of her death.

Ida Sedgwick Proper
Grandmother - Mary Sedgwick Stockbridge, Mass.
1873 - Died 1937 -

Born in Iowa. Father Daniel De Witt Proper, D.D.
Went to Bethany College Kansas
Went to Seattle when about
seventeen -

Studied painting with Jessica Fish
in Seattle while working in the
Public Library as Cataloguer earning
money to go to the Art's Students League
in New York - She made the
catalogues for the Mechanics
Library in New York City, to pay her way.

After studying ^{art} in New York for
about three years she earned a
Scholarship to Munich Germany
for three years - Then she went to
Paris for about four years -
studying with —

and having pictures hung in
many exhibitions - Just before the
first ^{World War I} world war she came back
to the United States and lived and
worked in New York where she
had many pictures hung in
exhibitions - several in man shows

as well as Galleries -

As most artists do she had to earn her living as her father was a minister and could not keep a great deal ^{at this time she was an artist or Director of publicity for the Women's Suffrage movement.}

She then taught in a girls school near Chambersburg, Penna and was there when World War I broke out. She immediately came back to New York and entered Cooper's Union to study Mechanical Drawing and Drafting - saying "she couldn't go to war but she could take the place of a man who could"

She applied for a drafting job with New York Central R R as a draftsman and also to the U S Government as a cataloguer and draftsman.

During this time before ^{the U S} ~~us~~ became involved ^{in the war} she was instrumental to the capture of Von ^{Von Rentheim} ~~Rentheim~~ (3) the master spy in this country - He was arrested by the British as he stepped ashore from a ship from New York carrying all the plans for sabotage for this continent

(The Boyed Case.)

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Upon returning she asked for and received a post at the University in ^{Mexiquette} ~~Mexiquette~~, Porto Rico as she was to teach Free ^{hand} and Mechanical Drawing there - She spent three years there getting back her health from the 10 months in Tours and the flu which raged at that time.

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in France called her to a job
under him in Power Magazine
as News Editor. It was while
there she vacationed at Montegut
and bought a small house where
she shipped all of her pictures -
and the great collection of other
art objects she had been collecting
all her life in her very extensive
travels through Europe - Africa
and all the Caribbean Islands -
It was in Montegut she started
research on two published books,
and many not published. These
two books are historical and
one - the first "The Cradle of New England"
was widely acclaimed as it ^{was} research
on the history before Columbus and
went back to the Phoenicians.

The other was "Our Elusive Willge"
A Study of Consecrated Elizabethan
History" and is mostly concerned
with the life and origin of William
Shakespeare - This was published
in 1953 when she was 80 years
old.

She did no important painting after the first World War. She did many landscapes and flower painting while in Monhegan - but the War did something to her spirit -

She stored all her paintings in her attic when she went to Monhegan and were looked at there and ~~one~~ one up there was saw more than two or three of them until after her death June 7 1918 at ⁹⁴ ~~94~~.

Her acquaintance among the Great minds of her day was very extensive as she was extremely interesting and attraction even up to the time of her death -

ANNUAL MEMBERSHIP

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

Annual members are such persons as contribute \$10 annually to the maintenance of the Academy.

LIFE MEMBERSHIP

Life members are those who contribute the sum of \$100.

Annual and life members are admitted to all the public exhibitions and lectures at the Academy, have a right to use its library, subject to the regulations of the institution, and receive an admission ticket. They have all the privileges of stockholders except the right to vote.

Checks may be sent to George H. McFadden, Treasurer, at the Academy.

FORM OF BEQUEST

I give, devise and bequeath to "The Pennsylvania Academy of the Fine Arts"

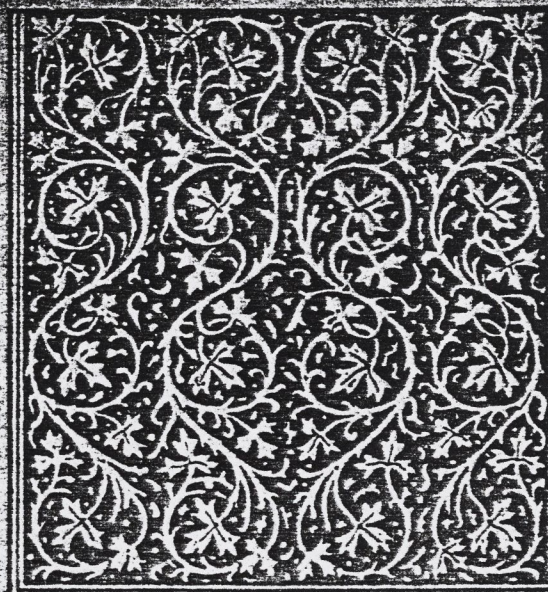
Dollars in trust to invest and keep invested and apply the income only to the maintenance of the said Academy.

CATALOGUE OF THE ONE HUNDRED AND SIXTH ANNUAL EXHIBITION OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

FEB 5TH 1911



MARCH 26TH 1911



PARIS JURY

FLORENCE ESTE,

FREDERICK C. FRIESEKE,

GEORGE OBERTUEFFER.

ST. LOUIS JURY

GUSTAV GOETSCH,

FREDERICK OAKES SYLVESTER,

DAWSON WATSON.

CHICAGO JURY

ELEANOR R. COLBURN,

CHARLES W. DAHLGREN,

H. LEON ROECKER.

AWARDS OFFERED TO EXHIBITORS BY THE
PENNSYLVANIA ACADEMY OF THE
FINE ARTS

GOLD MEDAL
OF THE
ACADEMY.

The Gold Medal of the Pennsylvania Academy of the Fine Arts, founded in 1893 by the late John H. Converse, will be at the disposal of the Academy. It will be awarded, at the discretion of the Board of Directors, in recognition of high achievement in their profession, to American Painters and Sculptors who may be exhibitors at the Academy or represented in the permanent collection, or who, for eminent services in the cause of art or to the Academy, have merited the distinction.

TEMPLE FUND
AND MEDAL.

The Temple Trust Fund, created by the late Joseph E. Temple, yields an annual income of Eighteen Hundred Dollars for the purchase of works of American art at the discretion of the Directors of the Academy and for the issue of a gold medal by the Painters' Jury of Selection. The competition is open to all American Artists.

WALTER
LIPPINCOTT
PRIZE.

The Walter Lippincott Prize of Three Hundred Dollars, with an option on the part of the founder to purchase the painting chosen, will be awarded for the eighteenth time. The conditions governing the award for this exhibition are: that the picture selected shall be, all its qualities considered, the best painting in oil by an American citizen, and that Mr. Lippincott shall have the option, for one week after the announcement of the award, of purchasing the chosen painting at the price named by the Artist in the memorandum of entry.

JENNIE SESNAN
GOLD MEDAL

The Jennie Sesnan Prize, a Gold Medal endowed by Miss Elizabeth W. Roberts, will this year be available for the ninth time. The medal will be awarded by the Painters' Jury of Selection, for the best landscape in the Exhibition, but the Jury may withhold the prize if in its judgment no work should merit it.

MARY SMITH
PRIZE

The Mary Smith Prize of One Hundred Dollars, founded by the late Russell Smith, will this year be awarded by the Exhibition Committee for the thirty-third time. According to the modified terms, the prize will be awarded: to the Painter of the best painting (not excluding portraits) exhibiting at the Academy, painted by a resident woman Artist, for qualities ranking as follows: 1st, Originality of Subject; 2d, Beauty of Design or Drawing; 3d, Color and Effect; and, lastly, Execution. The Academy will have no claim on the painting. The same Artist may not receive the prize twice in succession, nor more than twice in all.

CAROL H. BECK
GOLD MEDAL

The Carol H. Beck Gold Medal, founded by the Hon. James M. Beck, in memory of his sister, Carol H. Beck, who died on the fifteenth day of October, 1908, will be awarded for the third time to the best portrait in oil in the Exhibition, and which has been completed within three years of the opening of the Exhibition. This medal will be awarded by the Painters' Jury to an American artist only and will not be awarded twice to the same person. It will be awarded annually at each succeeding Exhibition.

HONORS AWARDED BY
THE TEMPLE FUND

From 1884 until 1890 the Temple Gold Medal was awarded by the Directors of the Academy to the best figure picture; and the Temple Silver Medal to the best landscape and marine. In 1891 and 1892 the medals were awarded by the Jury of Selection and Hanging Committee of Artists to the best and second-best pictures, irrespective of subject. From 1893 to 1899 two Gold Medals were awarded annually. For the years 1900 to 1910 one Gold Medal was awarded, and for the present year one Gold Medal.

TEMPLE GOLD
MEDAL

- 1884. George W. Maynard.
- 1885. Charles Sprague Pearce.
- 1887. Clifford Provost Grayson.
- 1888. Charles Stanley Reinhart.
- 1889. Anna Elizabeth Klumpke.
- 1890. William Henry Howe.
- 1891. Abbott H. Thayer.
- 1892. Henry S. Bisbing.
- 1894. James A. McNeill Whistler.
- 1894. John S. Sargent.
- 1895. Edmund C. Tarbell.
- 1895. John H. Twachtman.
- 1896. Gari Melchers.
- 1896. J. Humphreys Johnston.
- 1897. George De Forest Brush.
- 1897. John W. Alexander.
- 1898. Wilton Lockwood.
- 1898. Edward F. Rook.
- 1899. Joseph De Camp.
- 1899. Childe Hassam.

- 1900. Cecilia Beaux.
- 1901. William M. Chase.
- 1902. Winslow Homer.
- 1903. Edward W. Redfield.
- 1904. Thomas Eakins.
- 1905. J. Alden Weir.
- 1906. Eugene Paul Ullman.
- 1907. Willard L. Metcalf.
- 1908. Frank W. Benson.
- 1909. Frederic P. Vinton.
- 1910. Howard Gardiner Cushing.
- 1911. Richard E. Miller.

TEMPLE SILVER
MEDAL.

- 1883. William Thomas Trego.
- 1884. Thomas Hill.
- 1885. William T. Richards.
- 1887. Alexander Harrison.
- 1888. Howard Russell Butler.
- 1889. Arthur Parton.
- 1890. Edward L. Simmons.
- 1891. Kenyon Cox.
- 1892. George Inness.

AWARDS OF THE ACADEMY
GOLD MEDAL OF HONOR

Founded in 1893 by the late John H. Converse, of the Board
of Directors of the Academy.

- 1893. D. Ridgway Knight.
- 1894. Alexander Harrison.
- 1895. William M. Chase.
- 1896. Winslow Homer.
- 1898. Edwin A. Abbey.
- 1898. Cecilia Beaux.
- 1899. Charles Grafty.
- 1901. Henry J. Thouron.
- 1902. James A. McNeill Whistler.
- 1903. John S. Sargent.
- 1904. John W. Alexander.
- 1905. William T. Richards.
- 1905. Violet Oakley.
- 1906. Horatio Walker.
- 1907. Edward W. Redfield.
- 1908. Edmund C. Tarbell.
- 1909. Thomas P. Anshutz.

AWARDS OF THE
WALTER LIPPINCOTT PRIZE

Founded in 1894 by Walter Lippincott, Esq.

- 1894. William Sergeant Kendall.
- 1895. Edmund C. Tarbell.
- 1896. William L. Picknell.
- 1897. Albert Herter.
- 1898. James Jebusa Shannon.
- 1899. John W. Alexander.
- 1900. Henry O. Tanner.
- 1901. Charles H. Davis.
- 1902. Walter MacEwen.
- 1903. Frank W. Benson.
- 1904. Mary Cassatt.
- 1905. Alexander Stirling Calder.
- 1905. T. W. Dewing.
- 1906. Childe Hassam.
- 1907. Marion Powers.
- 1908. James R. Hopkins.
- 1909. Thomas P. Anshutz.
- 1910. J. Alden Weir.
- 1911. Daniel Garber.

AWARDS OF THE
MARY SMITH PRIZE

Founded in 1879 by the late Russell Smith, in memory of his
daughter, Mary Smith.

- 1879. Susan H. MacDowell.
- 1880. Catharine A. Janvier.
- 1881. Emily Sartain.
- 1882. Mary K. Trotter.
- 1883. Emily Sartain.
- 1884. Lucy D. Holme.
- 1885. Cecilia Beaux.
- 1887. Cecilia Beaux.
- 1888. Elizabeth F. Bonsall.
- 1889. Elizabeth W. Roberts.
- 1890. Alice Barber Stephens.
- 1891. Cecilia Beaux.
- 1892. Cecilia Beaux.
- 1894. Maria L. Kirk.

- 1895. Gabrielle D. Clements.
- 1896. Elizabeth H. Watson.
- 1897. Elizabeth F. Bonsall.
- 1898. Caroline Peart.
- 1899. Carol H. Beck.
- 1900. Mary F. R. Clay.
- 1901. Janet Wheeler.
- 1902. Elinor Earle.
- 1903. Jessie Willcox Smith.
- 1904. Lillian M. Genth.
- 1905. Elizabeth Shippen Green.
- 1906. Alice Mumford.
- 1907. Mary Smyth Perkins.
- 1908. Elizabeth Sparhawk-Jones.
- 1909. Martha Walter.
- 1910. Alice Mumford Roberts.
- 1911. Alice Kent Stoddard.

AWARDS OF THE JENNIE SESNAN GOLD MEDAL

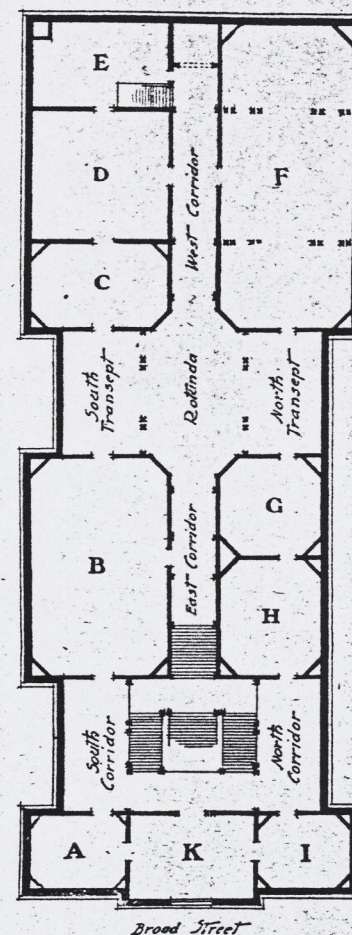
Founded in 1902 by Miss Elizabeth W. Roberts.

- 1903. W. Elmer Schofield.
- 1904. Colin C. Cooper.
- 1905. Edward W. Redfield.
- 1906. Albert L. Groll.
- 1907. Ernest Lawson.
- 1908. Everett L. Warner.
- 1909. Theodore Wendel.
- 1910. Childe Hassam.
- 1911. Joseph T. Pearson, Jr.

AWARDS OF THE CAROL H. BECK GOLD MEDAL

Founded in 1908 by the Hon. James M. Beck.

- 1909. John S. Sargent.
- 1910. Adolphe Borie.
- 1911. Edmund C. Tarbell.



PLAN OF THE ACADEMY GALLERIES.

THE 106TH ANNUAL EXHIBITION OCCUPIES THE ENTIRE
GALLERY FLOOR EXCEPT GALLERIES C, D, AND E.

PAINTINGS IN OIL.

HENRY S. HUBBELL.
210 The Departure.

CHARLOTTE B. COMAN.
211 The Passing of Winter.

CHARLES HOPKINSON.
212 Portrait.
Lent by Mrs. J. B. Moors.

JONAS LIE.
213 The Harbor in Winter.

COLIN CAMPBELL COOPER.
214 On the Rhine.

D. PUTNAM BRINLEY.
215 August Moonlight.

NINA B. WARD.
216 Portrait.

GRETCHEN W. ROGERS.
217 Five O'clock.

HOWARD GILES.
218 The Torrent.

ROBERT REID.
219 The Midsummer Brook.

*Central
Corridor*

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220 Breton Woman.

ALICE RUGGLES.
221 The Jade Beads.

FERNAND LUNGREN.
222 Above Timber Line: A Snow Squall in the
High Sierras.

M. BRADISH TITCOMB.
223 In Summertime.

PHILIP LITTLE.
224 The Awakening of the Day.

WILLIAM RITSCHER.
225 Lofoten Fisherman: Midnight Sun Effect.

IDA SEDGWICK PROPER.
226 Roses.

CATHERINE W. WATKINS.
227 An Old Street in Normandy.

ALEXANDER BOWER.
228 The Top of the Palisades.

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OLGA POPOFF.

840 Head of an Old Breton.

EDITH WOODMAN BURROUGHS.

841 Bronze Portrait of John Bigelow.

842 Portrait Group.

HANS SCHULER.

843 Portrait Bust.

THEODORE SPICER-SIMSON.

844 Dr. Moncure D. Conway.

COURTENAY POLLOCK.

845 P. A. B. Widener.

HERMON A. MACNEIL.

846 Bust of John Burroughs.

LOUIS MILIONE.

847 Miss Florence Yerger.

ENID YANDELL.

848 The Water and the Flowers.

(Placed in Gallery F.)

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PARIS
1910

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COUPURES DE JOURNAUX
30^e ANNÉE

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Coupure extraite du Journal le *Revue artistique*
En date du *9*
Signé par M. *Deaupe*
Adresse du Journal *1725e Strasbourg*
Concernant l'Exposition de
Le Salon d'Automne, 1910

*à prestigiosa
salon*

le Luxembourg, de Mme Ida
Proper, dont le personnage n'est pas
à son plan, mais dont le paysage est
délicat de ton et montre une bonne
science des couleurs.

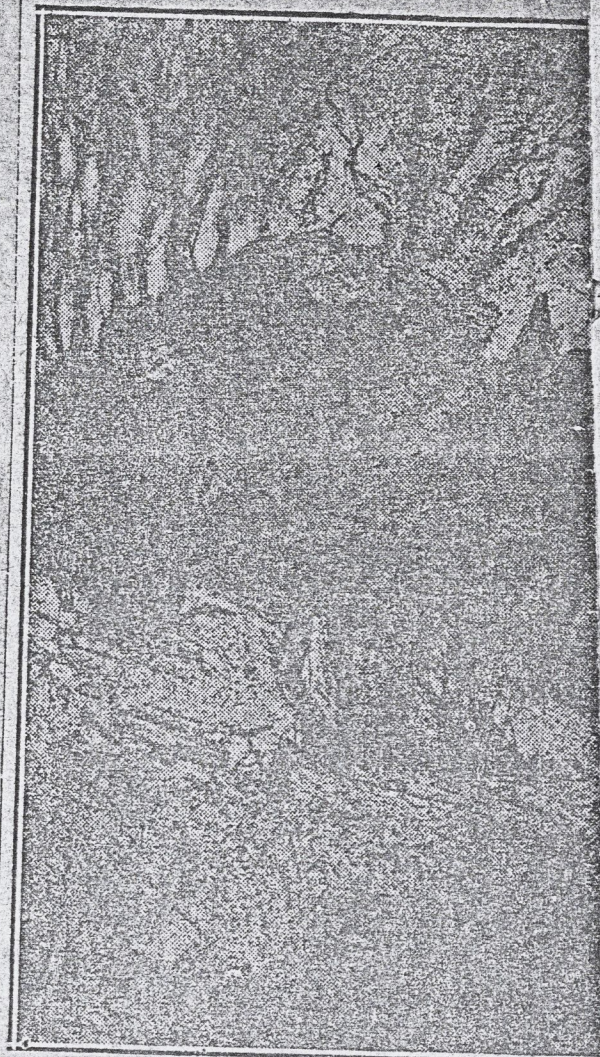
AVIS.— Les recouvrements sont effectués par la Poste suivant avis.

L'on est prié d'indiquer le mode de paiement que l'on préfère.

L'abonnement est indéfini et ne cesse qu'après avis adressé à l'agence.

des Beaux arts.

Pictures by American Artists Exhibited at the New Salon Which Opened Last Week in Paris.



"THE PARROT," BY F. C. FRIESEKE, SOCIÉTÉ

ETCHING "EVENING,"

BY MISS AITCHINSON WALKER.

GRIMSBY'S PIPE.

Once a Bane, but Now a Blessing to the Available Mr. Phlimstack.

"Stated as a general proposition," said Mr. Phlimstack, "I don't like a strong pipe. I have always regarded a man who smoked a rank, evil smelling pipe as an enemy of society. But the wind that blows roofs ashore speeds the sailor, and often if we will but wait what had once seemed an affliction may evolve itself into a blessing. It may be so even with a strong pipe."

ROYAL ACADEMY

NEW WORKS TO
IN LONDON

No Portraits From
Three Swiss Landscapes
by E. A. Abbey of
Indians, which will

LONDON, April 5.—
held last Sunday by

THEATRES

BY REVIVALS
THE PLAYS.

himself a Fine Actor
"Wells" Does Not
Audience—Réjane
—A Paris Dance.

at present London
outbreak of re-
New plays are

and she speaks her mind very frankly before her titled pupil and *Croisettes* on the deceit of men in general and her lover in particular. When the Baron returns suddenly in the midst of the tirade *Lolotte* to shield her rival turns to him, and explains that that is the way a scene of jealousy should be played.

The explanation is accepted by all concerned and *Lolotte* is complimented on an ingenious bit of stagecraft. Her answer is, "To look as if you are in a bad temper when you are really calm, to appear perfectly happy while your heart is sore, that is the secret of dramatic art."

Réjane was very fine as *Lolotte*, though of course much of the

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depth of the sidewalk, and in the gallery entrance there is an electric elevator running to the balcony and gallery floor as well as to the offices above.

The parquet floor contains 326 seats, the balcony 175 and the gallery 150. There are four boxes on each of the proscenium opening. The interior decorations are in the Louis XVI. style, the proscenium frame being ornamented in plaster relief work. On each side of the boxes are full length Ionic pilasters supporting an entablature and pediment, the latter containing plaster relief ornaments. The ceiling of the auditorium is enriched by ornamental plaster beams and a panelled cove having fruit garlands and wreaths over a latticed background. All the walls are panelled and enclosed silk tapestry.

The color scheme is old rose with antique gold bronze decorations. The drop curtain, all the draperies, the seat upholstery and the carpets are in old rose tones harmonizing with the silk tapestry wall panels. In addition to the main entrance there will be fourteen exits for public use leading to the side courts and the street, which, considering the small seating capacity of the house, makes it unusually safe.

The new City Theatre on Fourteenth street opposite Irving Place is said to be the largest in the city. The Academy of Music soon becomes a moving picture house, and with its frequent changes of bill the new playhouse will probably attract many of the Academy's present patrons.

In architecture the building is French Renaissance. The main entrance on Fourteenth street is a vaulted dome about twenty-five feet in height, with arches and lunettas and elaborate frescoes in the panelling. The lobby is 25 feet square and opens on a foyer hall of the same width. This approach, about fifty feet in length, is wainscoted and panelled in marble.

The mural treatment is marble wainscote with damask tapestry above. The ceiling under the balcony is decorated in figure work, flowers and tracery, the stair rails are ornamented bronze and the seats are mahogany with leather upholstery.

The picture on the curtain represents a scene from the Jardin de Versailles. This is encased in a gold leaf frame of ornamented plaster several feet in depth. Flaring out from this frame are the box fronts, sixteen on each side. These are hung with draperies. The arch is decorated by a mural painting representing History, Music, Art and Literature. The color scheme of the auditorium is rose and olive green, with ceiling in lighter tint of rose and brightened up by gold leaf. The seating capacity is 2,500.

Vagaries of a Ball.
From the Bystander.

That capricious little ball that decides our fortunes at the ever fascinating game of roulette at Monte Carlo occasionally flies from the skillful croupier's hand, though not often. The other afternoon it slipped from its manipulator's fingers and found its way into an Englishman's coat pocket. So impressed was the Englishman that he promptly lost a couple of hundred pounds!

But the little ball once found a far stranger destination than that. Escaping from the croupier's hand it flew straight into the mouth of a German onlooker and he was so impressed that he promptly swallowed it.

"FATIGUE," BY M. BAYLOW, ASSOCIATE.



"FIVE O'CLOCK TEA," BY MISS IDA SEDGWICK PROPER.

HUNTING DEER AT NIGHT.

Lured Into Gunshot by a Light-Small Game in Oklahoma.

From the Kansas City Times.

Big game hunters have found a paradise in the Cherokee Nation this year. It is the mountains of the Cherokee Nation east of the Illinois river, with headquarters at Cookson, an inland trading point twenty miles from a railroad. From Cookson the hunters range back into the hills fifteen or twenty miles.

Hunters from Muskogee, Wagoner, Fort Smith and other points who have camped in that section and hunted for several days at a time have had phenomenal success. A

party returning to Muskogee killed five fine bucks, the largest weighing 175 pounds. They also killed all the turkeys allowed under the law.

A party from lay and had equal success. Each member took the limit on both deer and quail, squirrel, coon and foxes.

Under the game law one person is allowed three turkeys and fawns is permitted with dogs. The hunters are chasing deer and still hunting them.

One of the most successful methods is to

hunt them at night. When the feeding grounds are found the hunter waits until nightfall and then places a torch in his hatband like a miner. A deer will approach this light in fearless curiosity, unable to see the form of the hunter in the shadow behind the light and apparently being totally unconscious of the man scent, which carries far in the daytime and makes stalking difficult. The deer approaches until the hunter sees his eyes gleaming in the darkness. This affords a fine shot.

The great difficulty attending this is the hunter's inability also to see the form of the deer and not infrequently a cow wandering in the woods will approach the light and be shot down by mistake.

to me and I went to the office feeling pretty lean and glum. I missed my smoke sure enough; I didn't feel in my usual trim, not much like going to work.

"Then Grimsby came in and he lit his pipe and Ah-h-h! Grimsby's pipe had turned to a blessing! Very quietly I let my fellow clerks in on this, on the little fine point in economy, and they've all cut out tobacco, and now, though he doesn't know it, Grimsby smokes for the whole office."

HISTORIC TEXAS POST.

Where the Experiment Was Made With Camels for Crossing Desert.

From the San Antonio Express.

The destruction by fire of Camp Verde on the morning of March 28 removed from southwestern Texas a landmark of more than passing interest to many people, not only in this section, but in various parts of the United States.

The old house, located on Verde Creek, eight miles from Center Point and thirteen from Kerrville, was the last remaining building of Camp Verde military post. It was built in 1857 and was originally the officers' quarters of the garrison. Constructed of concrete, with walls two feet thick, and all the finishing lumber freighted by ox wagon from Indianola, the nearest shipping port at that time, the building cost the Government \$14,000.

Camp Verde post was established as a station from which experiments could be made in using camels to cross the desert to California. In 1857 a consignment of forty camels was brought from Asia Minor and Egypt on the United States steamer Supply to the Texas coast and eventually to Camp Verde. Twelve American camel drivers accompanied them and a caravan master. To the latter the Government had guaranteed a salary of \$100 a month for the remainder of his life, and he was still drawing it up to a few years ago and may be even now.

A large caravansary was built for the accommodation of the camels and a well dug and fitted up with a sweep for drawing water after the ancient Egyptian fashion. Traces of both the corral and well are still in evidence. The experiment, however, proved impractical, and while the camels were kept there eleven years, no use was made of them, and in 1868 they were sold and sent to Mexico and California.

Many United States prisoners of war were kept at Camp Verde by the Confederates until their exchange could be effected. During its occupation by Federal troops many distinguished visitors had been entertained there. Gen. Robert E. Lee and Joseph E. Johnston as a Lieutenant-Colonel, being among these. Following the war the post was again occupied by United States troops until 1870, when it was formally evacuated. Later a company of State Rangers were stationed there, but eventually it was abandoned altogether and became a stopping place for any wayfarer who cared to seek shelter in passing by. The hospital, barracks, stables and other buildings, by pillages and fire, were gradually destroyed and obliterated.

In 1875 Camp Verde became the property of Judge John A. Bonnell of Ohio, in the possession of whose family it has since remained.

The walls withstood the fierce onslaught of flame and rise above the ruins, but old Camp Verde is no more.

Robes, and a memorial picture of late Marquess of Ripon as Chancellor of the Leeds University. Another humorous portrait is that of Sir Cur Wyllie, the Indian civil servant murdered last July at a reception at the Imperial Institute by a young Indian student. It was painted by Mr. Olivier.

The Hon. John Collier sends "A G Lady," which he declares is but a picture and propounds no puzzle as some of former works have done.

A novel subject for Prof. Moira is "London," a large canvas showing different stages of society in the foreground, the Thames and St. Paul's in the background.

Mr. Henry will send one of his convincing studies of rushing water, "Through Sea and Air, Plymouth," a picture of the lower Thames in "Lighthouse Pool." Mr. McWhirter has confined himself to Scotland, but is showing examples of work done in Ireland and the Tyrol as well.

Frank Dicksee, inveterate painter of subject pictures, sends none this year. His work are three portraits, Miss Thorne, Lady Inverclyde and Mrs. Heron.

An important animal picture comes from Miss Lucy Kemp Welch. All Hodge in sculpture strikes a refreshing note; his "Boy and Vulture" combines modern feeling with close adherence to the Greek and his carved, not modeled, plaster is likely to be a delight to the visitors.

Fishing in Bronx Park.

Every year in the spring men from Aquarium fish the waters of Bronx Central and Prospect parks for specimens of the fishes there attainable with which to replenish the Aquarium's fresh water stock. The first trip of the present season was made on April 13, to The Bronx.

The net used was a seine 125 feet length and nine feet in depth, with usual floats at the top and weights at bottom. With this the likely roach and the coves of the Bronx River within the park were drawn, with this result:

One musk turtle, six inches in length; fifty brook suckers weighing a quarter to a pound and a half each; six common roach, five large mouthed bass, five to six inches long; two yellow perch and one 15 inch pickerel.

The Names of the Mighty.

From the Square Deal.

Talking of family names, the new issue of the London directory provides some curiosities. Sebastian Bach is a hatter; Robert Bruce and John Bun are green grocers, John Milton is a chandler and James Boswell a mason.

William Shakespeare is the name of a barrister, a tailor and a van builder. There is a Crusoe and also a Gulliver. Julius Caesar is a chemist; Livy Keapartments, Homer is a lighterman, Pindar an electrical engineer. M retains beer, and Venus, not inappropriately, sells candles. Francis Bacon is an architect and Bayard a dairyman. And what could be better for the name of a saddler than Whippy?

EXHIBITION OF PAINTINGS

BY

RUTH PAYNE BURGESS
CHARLOTTE B. COMAN
JOSEPHINE WOOD COLBY
EMMA LAMPERT COOPER
RHODA HOLMES NICHOLLS
CLARA WEAVER PARRISH

HELEN WATSON PHELPS
AEETHEA HILL PLATT
IDA S. PROPER
FLORENCE FRANCIS SNELL
MARTHA WALTER
ELEANOR ABBOTT WINSLOW

FEBRUARY 6TH TO FEBRUARY 18TH 1913

THE EXHIBITION WILL BE OPEN FREE TO THE PUBLIC WEEKDAYS AND
SUNDAYS FROM 10 A. M. TO 6 P. M. EXCEPT ON
MONDAYS AND TUESDAYS

THE MACDOWELL CLUB OF NEW YORK
108 WEST FIFTY-FIFTH STREET, NEW YORK CITY

IDA SEDGWICK PROPER
INVITES YOU TO VIEW A
COLLECTION OF PAINT-
INGS, AT 8 EAST 37TH
STREET, FROM DECEM-
BER 16TH TO DECEMBER
31ST, INCLUSIVE, FROM
10 A. M. TO 6 P. M.

That God will sprinkle sunshine in the trail of
every cloud.

This world at best is but a hash of pleasure and
of pain.

Some days are bright and sunny, and some all
sloshed with rain,

And that's just how it ought to be, for when the
clouds roll by

We'll know just how to 'preciate the bright and
smiling sky.

So learn to take it as it comes, and don't sweat
at the pores.

Because the Lord's opinion don't coincide with
yours:

But always keep rememberin', when cares your
path enshroud,

That God has lots of sunshine to spill behind
the cloud.

NEW YORK, FRIDAY, DECEMBER 20, 1912.

Art and Artists.

Ida Sedgwick Proper holds a modest display of work more or less recent, at 8 East Thirty-seventh street, where perhaps twenty-five canvases may be seen, of themes taken in Paris, in this city and hereabouts. A pupil of the Paris schools, Miss Proper has a strong feeling for decorative color and arrangement, several of the works here being in such a vein, notably two schemes for the embellishment of a music room, where dainty figures recall the formality and grace of the French court of the time of the Louis. One large composition represents the porch of a hotel in the upper part of this city overlooking the river where four figures are at a table dining. The women are garbed in the fashion of the hour; the lights on the opposite shore twinkle and are reflected in the water. There are some interesting nudes, and scenes at Coney Island as well. A few memories of the gardens of the Luxembourg in Paris sparkle with color, and there is a seriously considered portrait of Mrs. Hebard in black. Another canvas is of a "Lady Mending a Glove," of delicate tones, while a view of the Trocadero Bridge in Paris is cleverly presented. The work may be seen for the rest of this month. Scattered about the room are some pieces of sculpture by Miss Malvina Hoffman of great charm and invention. There is a reproduction of the two-figure group this artist has at the present exhibition of the National Academy, a "Bacchanale," delightfully conceived and rendered, and there is likewise a fountain of no little originality, the work of a most artistic craftswoman who we are certain will be heard from in the near future.

Evening Star

Monday July 6

1914

Fun Dial

No. Comstock will ever make a kick
on the cover design of *The Woman
Voter*. The art editor is Ida S. Proper.

Considered Right

24

N.Y. Times, 1915

MURAL PAINTING COURSE.

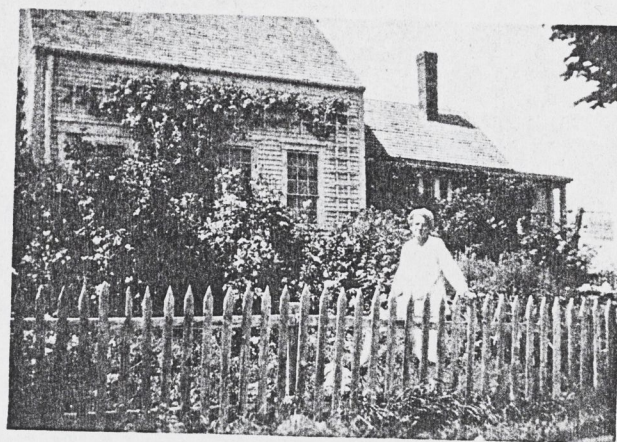
An Atelier Established for Advanced Art Students.

The long-discussed atelier where advanced students can gain practical experience in mural decoration has at last been established in New York City. The system has worked satisfactorily among architects who for several years have had such a school of instruction for advanced pupils, and for two years past the National Sculptors' Society has used the same system with excellent results, but up to the present time there has been no place for the instruction of art students who have finished their ordinary school course and attained facility in the drawing of the figure, and who desire to obtain familiarity with the special problems of mural painting and the allied arts used in decoration, such as stained glass, wood carving, polychrome sculpture, &c.

Only a limited number of students will be accepted, and these will be employed on decorative work of practical utility. Money prizes will be given for the best designs submitted at concours to be held at stated intervals during the year. The atelier will be under the management of William Laurel Harris, Arthur Crisp, Katherine S. Dreier and Ida Proper.



And this was how I looked
when I landed in town
quite exhausted by the "flu".





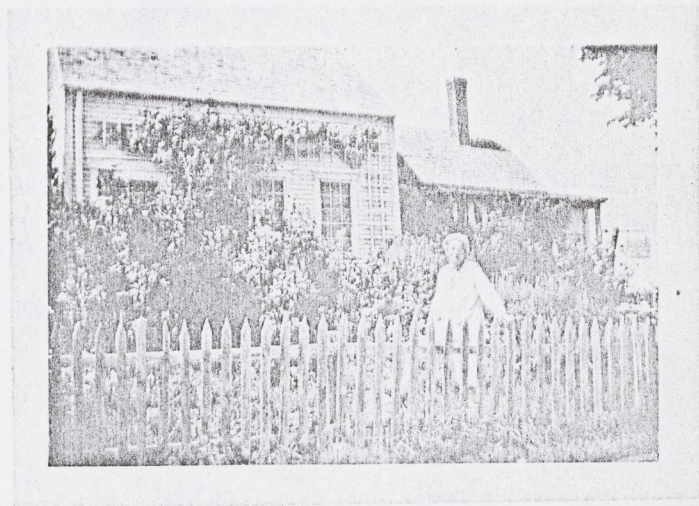
IDA PROPER - IN TAM

THIS IS HER LAST PHOTOGRAPH
TAKEN AT HER HOME ON
MONHEGAN ISLAND - MAINE

UZZELL STUDIO

572 MAIN - ROCKLAND

AND MONHEGAN, MAINE



Ida. Proper - In tan

Thru her last photograph.
taken at her home on
Monhegan Island - Maine

UZZELL STUDIO
572 Main - Portland
and Monhegan Island, Maine

1933.

Ida at her home on
Monhegan Island -
Aside from her other interests
she had a green thumb -
Her garden was beautiful
and luxuriant -

New York THURS. DEC. 26 1912

Suffragist Painter and Sculptor Strike Out for Themselves as Exhibitors of Their Work.

Miss Ida Sedgwick Proper and Miss Malvina Hoffman Turn the First Floor Front Into a Picture Gallery—Why Not Use Recreation Piers?

When you are a suffragette artist you do not depend upon the good graces of an agent or a gallery owner to get your wares before the public, but you strike right out for yourself, hire a big light room and invite your own clientele to attend your own exhibit.

That is what Miss Ida Sedgwick Proper and Miss Malvina Hoffman have done. The latter is a sculptress of no little importance, who is exhibiting at the Academy of Design this winter season, a bronze statue, "Les Bacchantes," which has excited considerable comment and high praise. Her little bather, shown in the accompanying illustration, is standing on a pond lily beneath a steady trickle of water in one corner of the exhibition room at 7 East Thirty-seventh street, against a background of Christmas greens. As private houses of the brownstone variety, even when they are turned into studios with plate glass fronts, are not used to harboring fountains in their first floor best, there was considerable complaint from below for a while, but a suffragette, undaunted, can manage even a plumber, and so "La Filleuse" continues to shiver in the wet.

Miss Hoffman does not call herself the pupil of any one artist, because she has studied and worked in many studios where she has profited from the criticisms of such masters as Rodin, Borgeglum, Blondell and Nanette Scudder.

Miss Proper is known to the suffrage world as the art editor of its journal, *The Woman Voter*. Though equal rights are one of the favorite targets for the cartoonists' shafts, "the cause"

ler and most of all with Alexander Miller, of whose household I was also a part. Most of the American painters in Paris go to Giverny for their summer painting. It's a very jolly, friendly colony, known sometimes as the Giverny group—it was my good fortune to be there a good part of two seasons.

"That little picture there? No—that's not Aix les Baines or Schevningen—that's Coney Island! It's the most beautiful place in the world—don't you know that? We have quite the finest scenes for art right here in our own city—there in the corner, that picture of Brooklyn Bridge seen across the New York harbor—isn't that every bit as colorful, as attractive, as the bridge across the Seine in those other pictures?"

If you comment upon her cleverness in turning an ordinary room, at short notice, into an exhibition hall with good lighting and all the other perquisites, she will tell you that it was the simplest thing in the world to think of

I will confess that we both read over our press notices many, many times before we dared venture forth!

"One of my pet ideas, you know, is to use our empty recreation piers for exhibition rooms during the winter months—there's nothing to interfere with your light and you get around all that endless discussion about taking up park room. Isn't that a perfectly simple solution?"

You think it a splendid plan and you want to stay to discuss its possibilities some more, but you see that your chatter interferes with the progress of those Christmas presents. So you depart.

"As you go out just look at the picture of 'Five o'Clock Tea in the Park.' That was exhibited in the New Salon in Paris last year."

One looked and then one stayed a few minutes longer to take another look and then another minute more for one last look. And then, reluctantly one went home.

counts but few artists in its own ranks who are able to retaliate with the brush. Miss Proper is the prime defendant.

But suffrage is by no means her only subject. As soon as you step into the room lined with her pictures you become aware of its foreign atmosphere. Save for the picture of Union Square on the night of the suffrage parade, with its orange lanterns and its yellow banners, another of the Hudson and the far Jersey shore as seen through the window of the Claremont behind a group of festive diners, the pictures depict, principally, scenes of Paris and London. "The Road to Nemours" shows a joggly cart and a trundly horse making their way down a sunny, sandy road to Fontainebleau. There are canal boats

and to do.

"Some people regard this stroke of ours as most courageous and bold. We don't think that; we just think it practical and a little more personal. But

New York Scenes Depleted.

Miss Ida Sedgwick Proper, who recently returned to this country from Paris, where for several years she had been painting and exhibiting her works, is showing twenty-five pictures at No. 8 East Thirty-seventh street. Her work strikes a pleasing note. One of the best pictures is a decorative panel for a music room, showing a park scene, full of movement and gaiety, yet so modest and subdued that it is restful to the eye. Another excellent work is her "Paris, Night." Two New York pictures attract special attention. "At the Claremont" is a large canvas showing a man and two women at a table on the veranda of the Claremont, and the view takes in the Hudson River and the New Jersey shore. "After the Woman's Suffrage Parade, Union Square," is distinguished for the glow of its lights and the characteristic figures that crowd the canvas.

SE
crossing

busy bees were famous. After a tour with an "oh" for this and an "ah" for that, you sat down for a chat to find out where and when and under whose direction all these attractive works of art were created.

"Of course I studied in Paris—with Castolucchio, with Collin, Prinet, Stein-

WOMEN ASK VOTES AT LIBERTY'S FEET

Read an Appeal at the Base
of Bartholdi Statue on
Bedloe's Island.

PARADE ON RIVERSIDE DRIVE

Suffragists Hold Street Meetings
on March to Columbus Circle
to Advocate Their Cause.

The suffragists of the city, representing the Empire State Campaign Committee, had the finest procession yesterday of all their parades, in celebration of the Fourth of July, and in connection with the reading of the women's "Appeal for Liberty."

The celebration began when the yacht "Tourist," nearly hidden under suffrage banners, carried the officers of the five organizations, composing the Empire State Campaign Committee, to Bedloe's Island at six o'clock yesterday afternoon to read the appeal read at the foot of the big statue of Liberty. The sun came out brilliantly as the reading of the appeal was concluded, and a band struck up the Star-Spangled Banner.

"What says the Goddess?" called Mrs. James Lees Laidlaw, looking up at the mammoth Bartholdi figure, and almost before she could utter the words a voice from the statue replied, "Votes for Women." It was a little trick that had been arranged by the Rev. Allan McCurdy high up in the statue.

Program for Demonstration.

The suffrage demonstration was under the auspices of the five great suffrage organizations of the city forming the Empire State Campaign Committee. These are the New York State Woman Suffrage Party, Mrs. Raymond Brown, President; the Collegiate League, Mrs. Charles L. Tiffany, President; Woman Suffrage Party, Miss Mary Garrett Hay, President; the Equal Franchise Society, Mrs. Howard Mansfield, President, and the Men's League, James Lees Laidlaw, President. Mrs. Carrie Chapman Catt, President of the International Woman Suffrage Alliance, is the founder and head of the Empire State Campaign Committee.

The demonstration was arranged by the Press and Publicity Council of the Empire State Campaign Committee, Mrs. George de R. Whitehouse, Chair.

The "Appeal for Liberty" was written by Mrs. Catt and Mrs. Charlotte F. Kimball, and was signed by the five Presidents of the organizations forming the committee. It was read in a dignified assembly dressed as a float of Liberty. After pointing out the political discrimination against women, the appeal, which was addressed to the men of New York, continued:

"We therefore appeal to you, in the name of Liberty and Law, to elect to the Legislature and to the Executive, men who will place the woman's hand on an equal footing with the man's, and to give her the right to vote."

The appeal was read by Mrs. James Lees Laidlaw, and the reading was followed by the singing of the Star-Spangled Banner.

Lees Laidlaw, William Harman Black, George Creel, Gilbert E. Roe and Charles E. Strong. Mrs. Norman de R. Whitehouse had with her Miss Katherine Dreier, Miss Ida Kremer, Mrs. Ogden Mills Reid and Miss Rose Young. The appeal was read five times during the march down Riverside Drive, at 10th Street, at Seventy-sixth Street and finally at Columbus Circle. Among the speakers at the different places were Mrs. Laidlaw, Miss Alice Carpenter, Mrs. Frances Brewster, Ferdinand Pecora and George Creel.

Controller Prendergast Speaks.

The little plaza at the north end of the Claremont was well filled with figures, white, each carrying a lantern, when the officers from the boat landed at the dock at the foot of 136th Street. The procession was to have started at 8:30 P. M., but the big float with the goddesses to carry the appeal was late.

At 10th Street Controller Prendergast spoke, and made a strong appeal to the voters, speaking to them as "man to man," saying that the women were appealing not only to their patriotism, but to their chivalry, in asking them to vote "Yes" for the women's cause in November. Miss May Peterson, an American flag draped about her, sang "The Star-Spangled Banner." Borough President Marks, riding by in a crowded automobile, stood up and waved his hat enthusiastically.

No attempt was made for numbers in the parade. Only members of the Woman Suffrage Party were supposed to take part, though others joined, and there were a number of men who marched with the women. A military band of twenty pieces played. There were eighty police to see that the women were not molested, but they received only the warmest welcome.

Mrs. Alice Burke and her yellow suffrage automobile were in the parade. Miss Marion May rode through the greater part of the parade standing on the running board of Mrs. Burke's car.

the "Sisters" of the women of the Colonial days, of the Women of the Revolution, and of the women of today. It was signed by Mrs. Catt, Mrs. Brown, Miss May, Mrs. Mansfield, and Mrs. Tiffany, heads of five suffrage organizations.

City Officials Invited.

A hundred city officials were invited to be present at the ceremony on Bedloe's Island, and Miss Jane Addams, just arrived from Europe, was asked to be the guest of honor. Invitations were also sent to the various yacht clubs of the city asking them to take part in the celebration and send boats decorated with the suffrage colors.

Leaving the island after the reading of the appeal, the suffrage party was carried up the North River to 136th Street, where it disembarked and proceeded to Riverside Drive, just back of Claremont, to attend a mass meeting, at which Mrs. Catt spoke. "The Star-Spangled Banner" was sung by Miss May Peterson, and Miss Wycherly again read the appeal.

This was the beginning of the demonstrations along Riverside Drive, and they ended late in the evening at Columbus Circle with a meeting and the reading of the appeal. In the procession was the Liberty Float drawn by four white horses, bearing the Goddess of Liberty (Miss Wycherly) and her attendants: Mrs. Crystal Bastinas Benedict, Amy Mall Hicks, Lella Wittler, Miss Callista Edward O'Neill, Miss Elizabeth Frazer, Miss K. Seaman, Mrs. John Williams, Miss Alice Read, Mrs. Margaret Owen, Miss Anita Hunt, Miss Agnes Felton, Miss Janet Scudder, Miss Theodora Bean, and Miss Marjorie Benton Cooke. At the head of each horse marched a woman in white with a palm branch. They were four women sculptors of the city. The posing of the women on the Liberty Chariot was done by Miss Janet Scudder, the sculptor.

Mrs. Norman de R. Whitehouse as Grand Marshal led the parade, and after her came the standing committee and the officers of the Woman Suffrage Party. Following were the women of the party by Assembly Districts, and then the Liberty Float. Following the chariot were the German, French, Scandinavian, and Bohemian committees of the party. Mrs. James Lees Laidlaw, Chairman of Manhattan Borough of the Woman Suffrage Party, was in charge of the arrangement of that contingent. Each marcher carried over her shoulder a lantern and wore a sash and the emblem of her party.

The Reception Committee.

Marshals assisting Mrs. Whitehouse were: Miss Emily Hooper, Marshal General; Mrs. Frank Stratton, Grand Marshal for the Woman Suffrage Party; Mrs. Alice Burke, Grand Marshal, east of Claremont; Mrs. H. K. Bender, Marshal on West Claremont; Miss Virginia Thorburn, Marshal for the First and Sixteenth Assembly Districts; Miss Fanny Lawson, Marshal for the Seventeenth to Thirty-first Assembly Districts; Mrs. E. C. Cohen, for the Seventeenth Assembly District; Miss Hermie Trost, Assistant Marshal for the German committee; Mrs. William H. Shepherd, Grand Marshal for the German committee; Miss Lavinia Dock, General Marshal for the Southern districts. Mrs. Leonora Hanna carried the party banner.

Receiving the guests on the boat bound for Bedloe's Island were representatives of the different organizations forming the Empire State Campaign Committee and the members of the Publicity Council, Mrs. Catt and the different presidents. Mrs. Raymond Brown, President of the New York State Woman Suffrage Party, was assisted by Mrs. Robert Adamson, Mrs. Jessie H. Childs, Miss Hopewell and Miss Marion May. Mrs. Charles L. Tiffany, President of the Collegiate League, was aided by Miss Eleanor Byrns, Mrs. Charles Darnton, Mrs. Alice Duer Miller and Mrs. Anne O'Hagan Shinn. Miss Mary Garrett Hay, Chairman of the Woman Suffrage Party, was assisted by Mrs. Richard Aldrich, Mrs. H. Edward Dreier, Mrs. Theodore Rousseau and Mrs. Martha Wentworth Suffren. Mrs. John Blair acted for Mrs. Howard Mansfield, President of the Equal Franchise Society, with Mrs. William Bourke Cockran, Mrs. John O'Hara Cosgrave, Miss Caroline Duer and Mrs. Joseph S. Stevens. The Men's League for Woman Suffrage had with its President, James

PARIS
1910

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Exposition SOCIÉTÉ NATIONALE

Troisième travée : vue Polaire de Jean Sa-
la, très en progrès, des églises de Michel, un
nu de Gsell, une bonne Inondation de Willa-
ert, des chevaux de Buttner et de Harke, un
très lumineux Five o'clock de Proper, un
paysage stylisé de Chudant, un portrait de
Henri de Régner, intelligent d'ature et très
ressemblant, par Cappiello, les envois de
Prinet, Giron et un fort bon portrait de Miss
Gaw par Glazebrook.

Evening Star
Monday July 6

1914
Linn Dine

No Comstock will ever make a kick
on the cover design of *The Woman
Voter*. The art editor is Ida S. Proper.

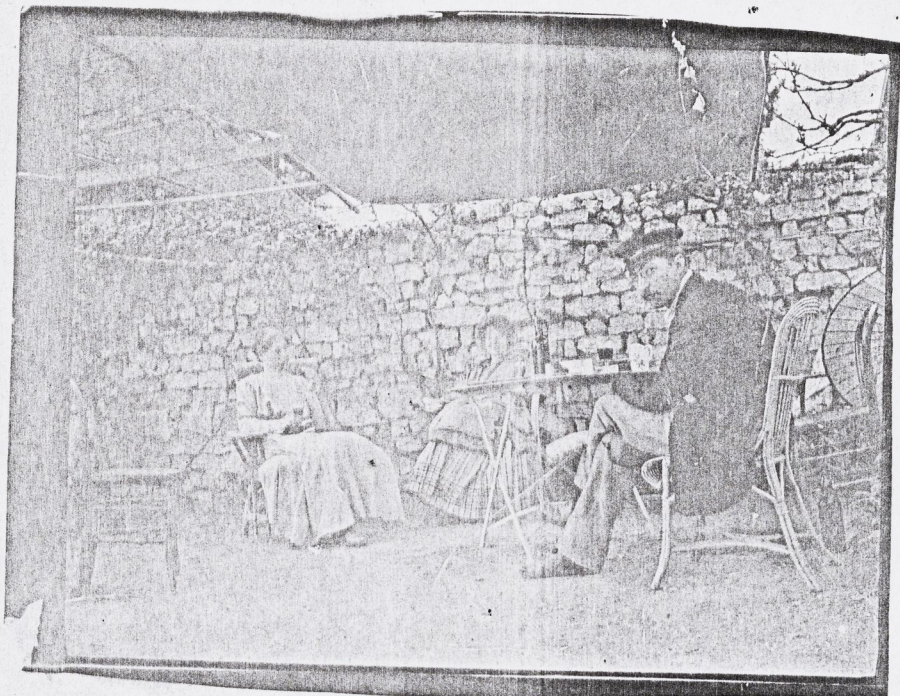
Considered by

Paintings by Ida S. Proper.

IDA SEDGEWICK PROPER is showing some excellent work at 8 East Thirty-seventh Street. Her method shows the influence of the school to which Mr. Friescke and Mr. Miller belong, but it shows also an independent character and the honest research that carries a strong artist well beyond the limitation of his early environment. There are views of the Luxembourg Gardens abounding in sunlight and filled with rich blond color. There are two nudes, children, with the lank charm of young contours; there is an expressive portrait in which the background is perhaps too insistently atmospheric to achieve its goal; there is a large decoration, high in key, with much delightful color and originality of design, lacking only the positive relation of the separate parts so difficult to achieve without the use of the various linear devices too often dragged in for the purpose in modern decoration. The effect, however, is indispensable if a decorative design is to "cling to the wall" after the fashion of the tapestries of the great periods. The picture hanging opposite, "At the Claremont," although not an avowed decoration, is in the spirit of the best kind of decorative painting. Two windows of unequal spacing frame the enchanting evening scene of the river banks pricked out with golden lights. A table leads in a bold perspective from the foreground plane to that of the background, establishing a fundamental construction of vertical and horizontal lines. The three figures seated at the table are so arranged that their arms make a drooping curve echoed above by the curving shadow cast by the old candlesticks. The heads of the group are arranged in a convex curve, yet no part of this system of curves and straight lines has the aspect of premeditation, the figures are placed in casual poses, the characterization is vigorous, the color is fresh and powerful. It is a painting that shows really great qualities united to the slightly forbidding dryness of brushwork characteristic of the modern French school.



Ida Cooper
in Paris



at a Villa in Trane

*RICHARD - "BILLIE" and
Miller*

HELEN ANDERSON

Richard - "Billie" and

Helen Anderson-

where is this??
It would be extremely
valuable

THURSDAY, DECEMBER 26, 1912.



Ida Sedgwick Proper,
from a Portrait by Richard Miller.

New York Scenes Depicted.

Miss Ida Sedgwick Proper, who recently returned to this country from Paris, where for several years she had been painting and exhibiting her works, is showing twenty-five pictures at No. 8 East Thirty-seventh street. Her work strikes a pleasing note. One of the best pictures is a decorative panel for a music room, showing a park scene, full of movement and gaiety, yet so modest and subdued that it is restful to the eye. Another excellent work is her "Paris, Night." Two New York pictures attract special attention. "At the Claremont" is a large canvas showing a man and two women at a table on the veranda of the Claremont, and the view takes in the Hudson River and the New Jersey shore. "After the Woman's Suffrage Parade, Union Square," is distinguished for the glow of its lights and the characteristic figures that crowd the canvas.



The End of the Suffrage
Parade, Union Square
by Ida Sedgwick Proper

Exasperated by Inspectors, She Wants Women Customs Searchers

Miss Proper, American Artist from
Paris, Advocates New Idea in Pier
Examinations of Baggage.

When Miss Ida Sedgwick Proper, an American artist who resides in Paris, arrived here yesterday on board the Chicago, of the French steamship line, she found the customs formalities so displeasing to her ideas of independence that she declared she wished she could go "straight back to France." The Savole, of the same line, was pulling out from the other side of the pier at the moment that Miss Proper's baggage was being examined.

"Oh, I wish I was on board the Savole," she exclaimed. "At Havre a traveller doesn't have to be treated like a criminal. I don't blame the customs inspectors, for I am sure they are gentlemen, but I do blame the laws, which are too drastic. A woman's effects have to be turned upside down to satisfy Uncle Sam, that every woman is not a smuggler."

"Are you a suffragist?" Miss Proper was asked.

"No," she answered humbly, "but I am a feminist. If I had my way, the baggage of women travellers would be examined by women inspectors. I think that is such a good idea that I wish President Taft could hear about it."

Miss Proper will visit Mrs. Allen Daw-

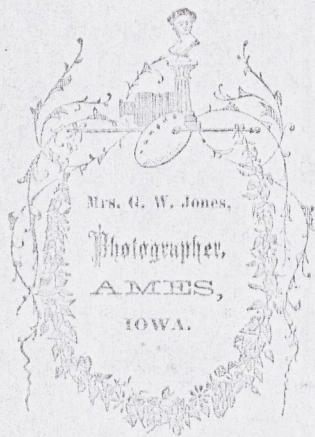
son, at No. 45 West Twelfth street. She went abroad four years ago, from Des Moines, Iowa. She said that she has several canvasses in the Paris salons and two in the Pennsylvania Academy of Fine Arts, in Philadelphia.



MISS IDA SEDGWICK PROPER.



Ida S. Proper
as a little girl



Ida Proper



Suffragist Painter and Sculptor Strike Out for Themselves as Exhibitors of Their Work.

Miss Ida Sedgwick Proper and Miss Malvina Hoffman Turn the First Floor Front Into a Picture Gallery—Why Not Use Recreation Piers?

When you are a suffragette artist you do not depend upon the good graces of an agent or a gallery owner to get your wares before the public, but you strike right out for yourself, hire a big light room and invite your own clientele to attend your own exhibit.

That is what Miss Ida Sedgwick Proper and Miss Malvina Hoffman have done. The latter is a sculptress of no little importance, who is exhibiting at the Academy of Design this winter season a bronze statue, "Les Bacchantes," which has excited considerable comment and high praise. Her little bather, shown in the accompanying illustration, is standing on a pond lily beneath a steady trickle of water in one corner of the exhibition room at 7 East Thirty-seventh street, against a background of Christmas greens. As private houses of the brownstone variety, even when they are turned into studios with plate glass fronts, are not used to harboring fountains in their first floor best, there was considerable complaint from below for a while, but a suffragette, undaunted, can manage even a plumber, and so "La Filleuse" continues to shiver in the wet.

Miss Hoffman does not call herself the pupil of any one artist, because she has studied and worked in many studios where she has profited from the criticisms of such masters as Rodin, Borsini, Blondell and Nanette Scudder.

Miss Proper is known to the suffrage world as the art editor of its journal, *The Woman Voter*. Though equal rights are one of the favorite targets for the cartoonists' shafts, "the cause"

of whose household I was also a part. Most of the American painters in Paris go to Giverny for their summer painting. It's a very jolly, friendly colony, known sometimes as the Giverny group—it was my good fortune to be there a good part of two seasons.

"That little picture there? No—that's not Aix les Bains or Schevningen—that's Coney Island! It's the most beautiful place in the world—don't you know that? We have quite the finest scenes for art right here in our own city—there in the corner, that picture of Brooklyn Bridge seen across the New York harbor—isn't that every bit as colorful, as attractive, as the bridge across the Seine in those other pictures?"

If you comment upon her cleverness in turning an ordinary room, at short notice, into an exhibition hall with good lighting and all the other perquisites, she will tell you that it was the simplest thing in the world to think of

I will confess that we both read over our press notices many, many times before we dared venture forth!

"One of my pet ideas, you know, is to use our empty recreation piers for exhibition rooms during the winter months—there's nothing to interfere with your light and you get around all that endless discussion about taking up park room. Isn't that a perfectly simple solution?"

You think it a splendid plan and you want to stay to discuss its possibilities some more, but you see that your chatter interferes with the progress of those Christmas presents. So you depart.

"As you go out just look at the picture of 'Five o'Clock Tea in the Park.' That was exhibited in the New Salon in Paris last year."

One looked and then one stayed a few minutes longer to take another look and then another minute more for one last look. And then, reluctantly one went home.

counts but few artists in its own ranks who are able to retallate with the brush. Miss Proper is the prime defendant.

But suffrage is by no means her only subject. As soon as you step into the room lined with her pictures you become aware of its foreign atmosphere. Save for the picture of Union Square on the night of the suffrage parade, with its orange lanterns and its yellow banners, another of the Hudson and the far Jersey shore as seen through the window of the Claremont behind a group of festive diners, the pictures depict, principally, scenes of Paris and London. "The Road to Nemours" shows a joggity cart and a trundly horse making their way down a sunny, sandy road to Fontainebleau. There are canal boats

Se
across

busy bees famous. After a four with an "oh" for this and an "ah" for that, you sat down for a chat to find out where and when and under whose direction all these attractive works of art were created.

"Of course I studied in Paris—with Castolucchio, with Collin, Primet, Stein-

between Richard Miller + Alexander or were the the same person?

The Ladies Tilt Their Lances at Free Speech Dragon

And, Sadly Enough, He Vanquishes Them With His Polite Indomitableness, So Elizabeth Gurley Flynn is Still Barred From Paterson, N. J.

THE ladies went to Paterson last week to demand that audience be granted to that "sweetest noise on earth, a woman's tongue." Thirty strong, and armed with the democratic principle of free speech, they went to call forth the sweetest noise of the specific and particular tongue of Elizabeth Gurley Flynn, the tongue that Paterson had said it would never listen to again, the noise that Paterson had vowed was the worst noise it had ever heard. And they came away, baffled and defeated, but, true to the type of suffragists, entirely indomitable.

Miss Flynn had been I. W. W.ing too much for the happiness and comfort of the good people of Paterson, and one night was carried out of a meeting, rather roughly, but quite successfully. It was an indignity to her, her cause and the American doctrine that people may say what they please (slander and "profane, indecent and abusive language" excepted). A group of interested women decided to protest. The date was set and was preceded by much effective newspaper publicity. Plans were laid.

We met for dinner on the fateful evening at the Dutch Oven, where excitement immediately ran high. The Dutch-clad maids buzzed around in the hurry of serving so many strong-minded women at once. The tables buzzed with talk—"her legal status in the courts," "calling her from the floor," "Do you actually imagine we might be arrested?"

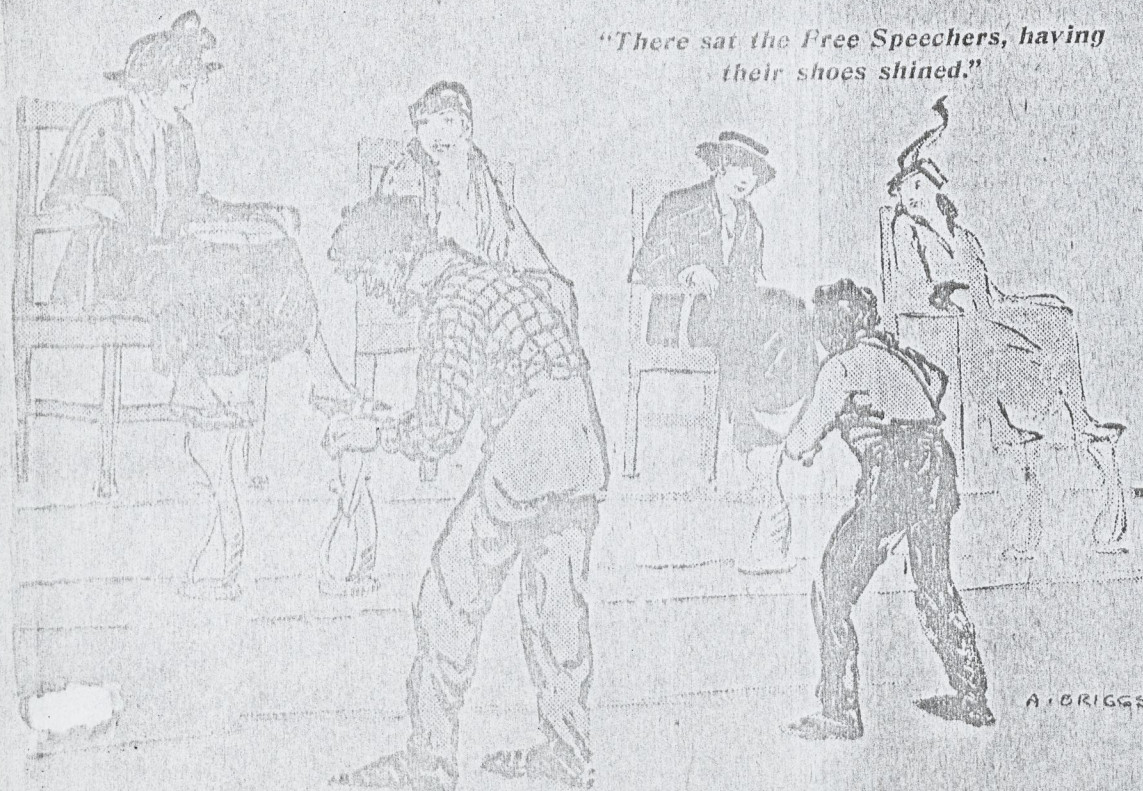
"On, anything that's already cooked and black coffee." All eyes turned at one time or another to the round face in the boyish black hat over there by the mantel, the face with the lifted, humorous eyebrows, the pleasant mouth and the steady gray eyes. For that was the face that Paterson had cast from its midst, because it was the face that the working people of Paterson were beginning to know and like too well. She smiled at her friends rather seriously, and they all said she was a bit frightened.

"Because she is afraid she will be arrested?"

"Because she is afraid she won't."

Rather a bold fear, one thinks, for a young woman about to enter the city of the forbidden. For Paterson has an alert police service that has learned from experience what to do with free speakers and the like. (And right at that juncture one humble reporter that I know approached a kind friend and borrowed the price of bail, not caring a whit that "My Night in Jail" would make a fairish yarn.

"There sat the Free Speechers, having their shoes shined."



In the midst of everything a man clapped his hands, told us we'd have to hurry to catch the 7:25, and we all rustled around and up and out. In twos and threes, arm in arm, the crowd reached the tube, then the station, not the train. Yes, we did what a Sunday school picnic never does, we missed the train, on a mission bent! It was a bit humbling, and we could hardly believe it.

Alice Carpenter spied a bootblack, she climbed joyfully on the stand to have her nice looking oxfords shined while we waited for the train. She was followed by Ida Prentiss who had pumps, and Henrietta Rodman whose stout square boots are the last word in feminism, and others with varying kinds and varieties of bootery. There sat the bootshiners, in a nice, contented row, their shoes shined, when—

"Supposing we should miss the next train?" suggested somebody prudently.

"Oh, my!" they all cried and clung promptly down.

But we did not miss the 7:45, and in time Paterson was reached.

POLICE PROVIDE ESCORT.

We were met hospitably by plainclothesmen. It is very interesting to be escorted by city officials from the station to the hotel, it gives you a sense of your own importance. It makes you feel like an alderman or something. So we marched along in a dignified phalanx, the pung, pung, pung of our wheels regular and measured, our faces rigid in front.

Elizabeth Flynn was in our centre, disguised impromptu with a strange coat and an alien hat. We thought we might get into the hall unnoticed, or if she was discovered, drive through with a sort of football wedge, and thus gain her triumphal entry. But Princeton was not allowed to retain the flying wedge method in football, and now we were in free speech. For we had, in the end, no truth, reckoned without our hosts.

The hosts were a substantial set of citizens, and they were lined up in martial order at the bottom of the steps of the Institute. There was also a crowd of villagers on the hall. We tried to appear unconscious of the situation, and tripped merrily up the steps. At least, we started to, but we were suddenly startled horribly by a hand on the shoulder of Elizabeth Flynn, and a mocking voice,

"No, you don't, Miss Flynn. You don't enter this hall to-night."

"What's this?" was the surprised chorus.

"Miss Flynn don't enter this hall to-night, and she knows it," came the firm words of Detective Captain Tracey.

Gasps of astonishment.

"Will you be good enough to tell us the reason for this?" asked Mary Austin, frigidly.

"The orders is to keep Miss Flynn out," replied Captain Tracey. Then more expansively: "Miss Flynn knows me, all right. I've taken care of her before."

"Do you mean to say that Miss Elizabeth Flynn cannot enter as our guest this hall which we have hired?" inquired Mrs. Robert Bruere. "Miss Flynn, I invite you to come in."

Miss Flynn made a slight movement forward. Mr. Tracey and his trusty two blocked her way.

"Do you mean to say that you prevent our going into this hall?" came a voice from the centre.

"No, ma'am, youse can go in, but Miss Flynn can't."

"Mercy, what English!" came the relevant remark.

"May I ask why?" asked Henrietta Rodman.

"Because them's the orders," came the reply again, in a sort of smug I-seen-my-duty-and-I-don't-care air.

"Where's your warrant?"

"Show us a badge."

"What right have you?"

"What has Miss Flynn done?"

And so on and on, remarks—free enough, they were, too—flew around, and nobody was getting any place. Then came the telling shot.

"Then, Captain Tracey, I would suggest that you arrest Miss Flynn," said Mrs. Marion Cothren, chairman.

"No, ma'am, I ain't goin' to arrest her. Just as little trouble as possible," replied the wretch, imperturbably.

He wouldn't arrest her! And that was the only thing that could save her. The police of Paterson could keep Elizabeth Flynn forcibly out of their private hired halls, and they could keep her from bringing it up as an issue in court. The women stood silent a moment. It was physical force and man against law and woman, almost an impossible fight.

truths about Paterson to the gathered citizens. Miss Flynn's speech was read by Miss Carpenter and vociferously received. A telegram of protest was sent to President Wilson.

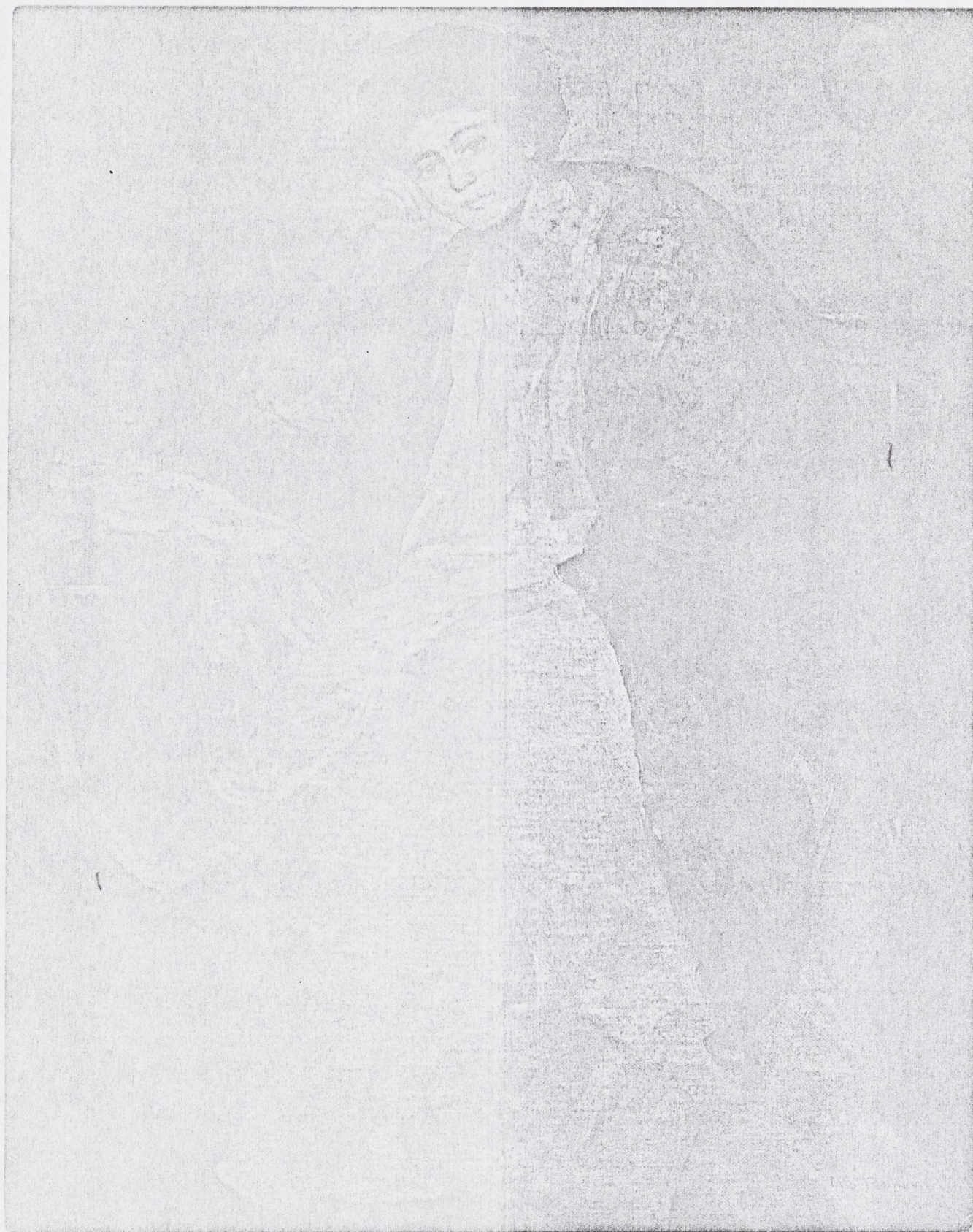
And after it was over Mrs. Cothren was disappointed. Miss Rodman was satisfied. Everybody was sure the next step was to get an injunction against the Police Department to keep them from interfering.

Sleepy and tired and defeated, the thirty boarded the train for New York, where women don't have to fight for that first privilege of woman, the right to talk. Sleepy and tired and defeated, but, as one of them said:

"Well, as far as free speech goes, we flinched, but considered in the light of a first battle it wasn't so bad. And it certainly was not the end!"



"No, ma'am, youse can go in, but Miss Flynn can't. Them's the orders."





J. S. S. R. R.

PETER A. JULEY,
PHOTOGRAPHER OF
FINE ARTS.

No. 209 E. 23RD ST., NEW YORK.

William A. Farnsworth Library and Art Museum

ROCKLAND, MAINE

WENDELL S. HADLOCK
DIRECTOR

July 18, 1951

Miss Ida Proper
Monhegan Island
Maine

Dear Miss Proper:

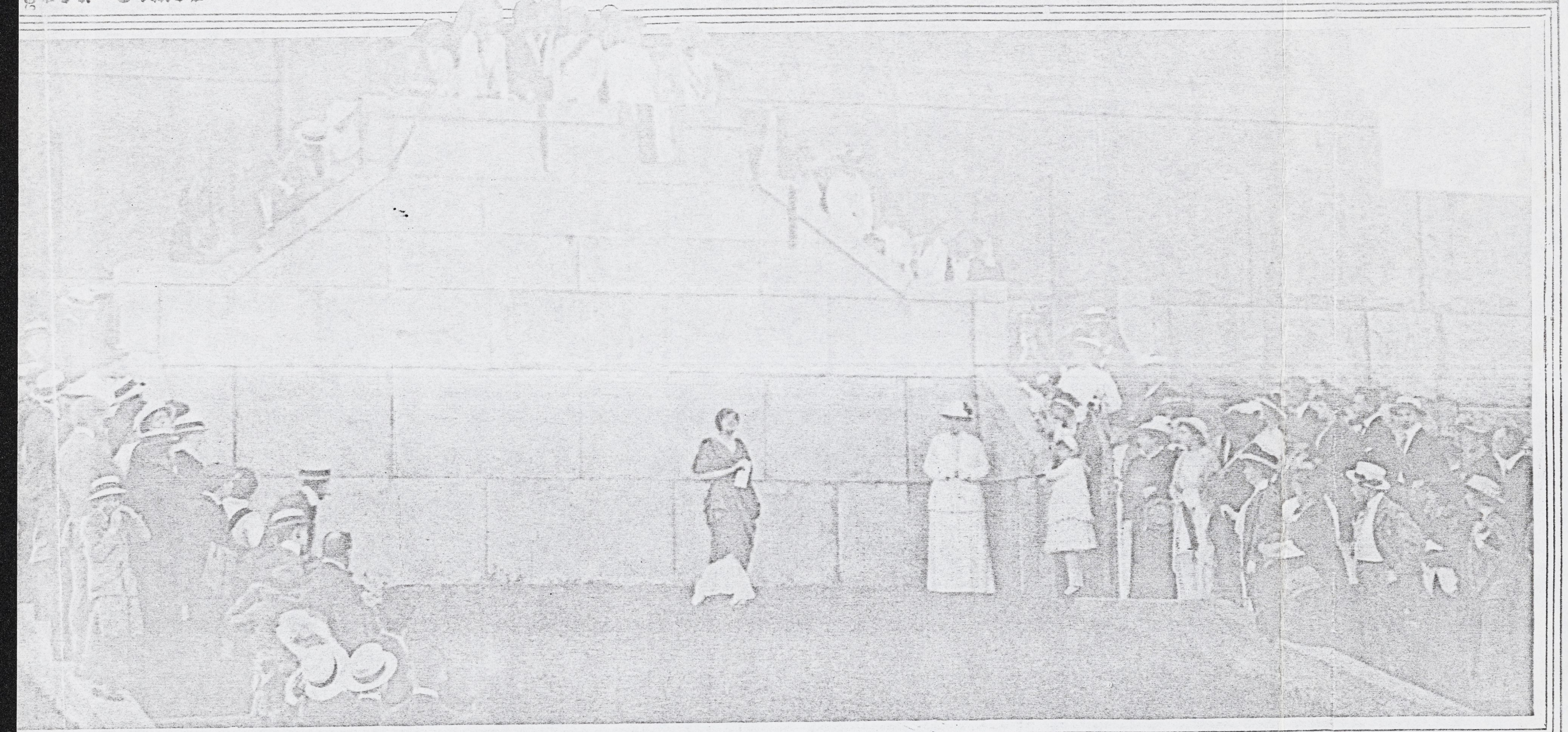
Thank you so much for the gift of "Pictures of France by her Children". I am sorry not to have acknowledged your gift sooner, but we find ourselves quite pressed for time during the summer season.

I imagine that your lovely flower garden is in its glory and I hope to be able to say hello to you soon.

Sincerely,

Sally M. Gray

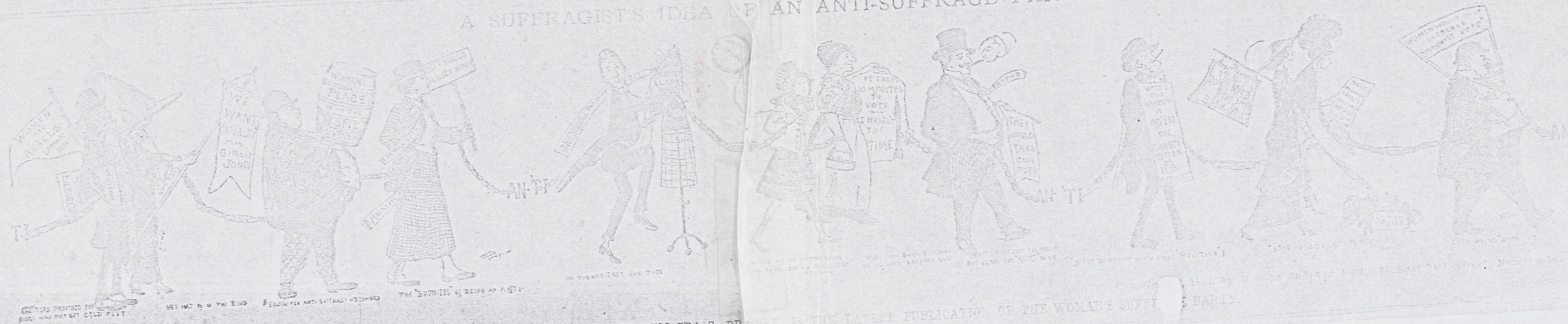
Sally M. Gray



SUFFRAGETTES HOLD INDEPENDENCE DAY CELEBRATION AT THE STATUE OF LIBERTY, MARGARET WYCHERLY SPEAKING.
(Photo by Underwood & Underwood.)

THE EVENING SUN, SATURDAY, SEPTEMBER 21, 1912.

A SUPFRAGIST'S IDEA OF AN ANTI-SUFFRAGE PARADE.



THIS FOLDING POSTCARD, DESIGNED BY MISS IDA S. PR...

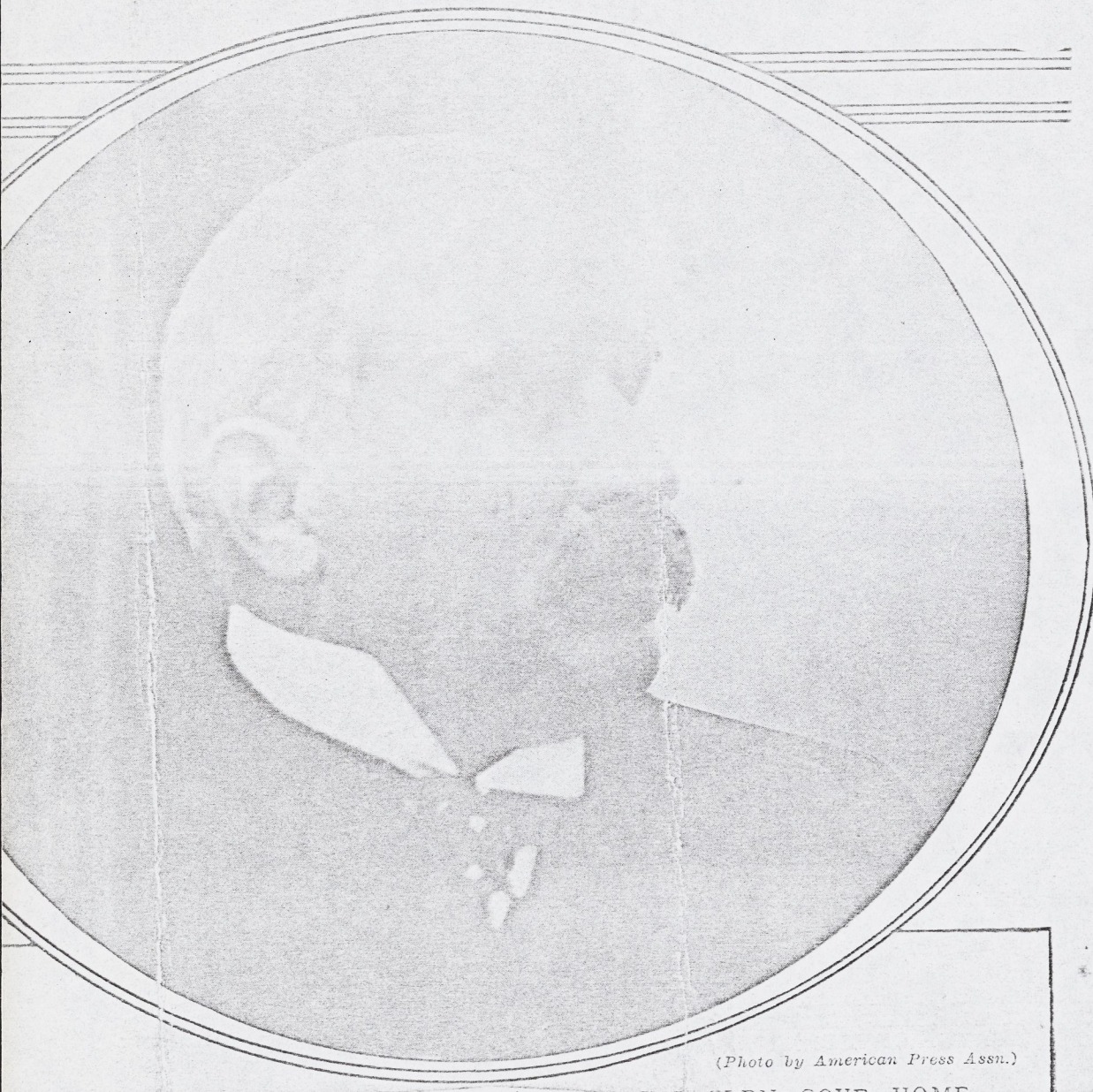
IS THE LATEST PUBLICATION OF THE WOMAN'S SUFFRAGE PARTY.

IN BRONX VALLEY
BIG PARK
COMMISSIONERS Hope to Save
Bronx River from Pollution
TO RE
EVENING SUN, SATURDAY
TODAY FOR SUBWAY
OPER. IS TA

Picture Section.
Part 1

The New York Times

Sunday,
July 11, 1915



(Photo by American Press Assn.)

MR. GLEN COVE HOME



IDA SEDGWICK PROPER
MONHEGAN, MAINE
U. S. A.

Original of

Chase

Twaachtman

Voelck

De Mond

Beckwith

Johnson

New
York.

Walter Thor

Albion

Von Detochitz

Munich

Richard Miller

Coclin

Prinet

Castaluchio

Steinlen

Paris

Exhibitor at.

Autumn Salon Paris

Salon Beaux Arts Paris

Salon Francais Paris

Salon des Independents Paris

Pennsylvania Academy
Philadelphia

Allied Artists New York

Mc Dowell Club New York

Buffalo Fine Arts, Buffalo

Minneapolis Minn

4 "One man" exhibitions
in New York City.

very
prestigious

NEW YORK 1915

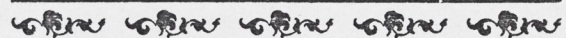
PAINTINGS

by IDA SEDGWICK PROPER

Scenes In and Around Paris and New York

on Exhibition in the Main Dining Room
of the Mid-Town Association
FORTY-SEVEN EAST TWENTY-FIFTH ST.

Beginning Monday, January Twenty-sixth



NEW YORK 1915

TITLES

LIKE many other American artists, Miss Proper, after studying in the Art Schools, of New York, completed her training in Europe, visiting Munich and spending several years in Paris.

While in Paris, two themes particularly interested her. One was "life" or crowds of people; and other "light" in its various phases. The Luxemburg Gardens were her favorite resort. There students, childrens, nursemaids, mothers and babies in morning light, noonday heat and the time of the long shadows, afforded endless subjects for pictures. Spring, summer and autumn always finds the Luxemburg crowded with life.

The twilight hour, with the soft glimmer of early-lighted street lamps reflected in the Seine, and the happy, but weary, home-going crowds, also held her attention.

On returning to America, the same themes presented themselves, but with a difference. Freedom and the gay crowd life were to be found on the beaches of Coney Island and Watch Hill, rather than in the Parks, while the lights in the crowded streets and on the opposite shore of the Hudson, or on boats and bridges, became the twilight motive here.

Many of the paintings in the present exhibition have been shown at the Paris Salon, the Pennsylvania Academy of Fine Arts and other prominent galleries.

- 135—Sketch for Decoration of Music Room
- 136—Luxemburg Gardens—Thursday; Children's Holiday
- 137—Luxemburg Gardens—Noon; The Nursemaids
- 138—Luxemburg Gardens—Closing Hour
- 139—Luxemburg Gardens—Afternoon
- 140—Luxemburg Gardens—From the Terrace
- 141—Luxemburg Gardens—Morning; The Green Tub
- 142—Luxemburg Gardens—The Old Boatman
- 143—Luxemburg Gardens—Spring
- 144—Night—Pont d'Alma
- 145—Blue Twilight—Pont du Carrousel
- 146—St. Cloud—The Bridge
- 147—St. Cloud—Seine Boats
- 148—Spring Renovation
- 149—Roses
- 150—New York Harbor—Twilight
- 151—Fifth Avenue on a Rainy Night
- 152—Metropolitan Tower
- 153—Watch Hill Beach
- 154-157—Sketches of Paris
- 158-162—Sketches at Noank, Conn.
- 163-173—Sketches at Coney Island
- 174—Sketch of Fifth Ave.

N.Y. Times, Mar. 29, 1914

Decorative Paintings.

Ida Sedgewick Proper is showing at the Womrath Galleries a group of paintings "for country houses," according to the card of announcement. This sounds somewhat prearranged and conventionalized for the fine, free spirit of the artist, as we oftenest hear of it, but the paintings themselves have no look of having been made to

order, and it safely may be concluded that the idea of combining these brilliant happy color schemes with the flamboyant chintzes of the present moment came after and not before the work was done. But the combination is a none the less, probably all the more, an excellent success. "The Harvester," gay and daring in color and vivaciously expressive, presents a pretty girl, half smiling, in an arm chair on a balcony with a blue basket full of fruit. In the distance a fountain splashes in a formal garden. The picture has the air of holiday, and it is French holiday, animated and wide awake and suited to our Summer mood much better than the Venetian languors to which our decorative artists commonly try to fit us. There is not much research into character, and why should there be? Just a yellow-haired girl having a pleasant time with fruit out of doors, and that is the end of the subject, but the vigor of the color scheme stands the close juxtaposition of a chintz curtain in the boldest of modern patterns without losing its distinction or the force of its high key.

Another delightful canvas is the "Garden of the Girl's Club, Paris," and the source of the delight it gives lies chiefly in the artist's use of geranium red. It occurs in the flowers themselves and in the trimming of a hat and the stripes of a parasol, and it flashes the green and gold of the outdoor scene into vitality as no other color could have done. To use red discreetly, especially in considerable quantities and on a high key, is a severe test of a painter's authority as a colorist.

The one picture that obviously has been conceived with a definite decorative aim, the "Decoration for a Ballroom," is least satisfactory, although the design is agreeable and the color charming. The representative quality in the work is carried just too far not to be taken further. The ladies dangling ropes of roses in a pool, the Pierrot interesting himself in the pastime, the dancers about a May pole in the distance, suggest neither reality nor abstraction. The eighteenth century method was to present the actors in the decorative drama as make-believe people playing hard at being real, and the result was happy, happier in a way than the Renaissance method of making real people play hard at make believe, but either way was better than to be uncertain whether you have marionettes or substantial human creatures.

In "The Pergola" there is a lapse to the commonplace, but the little portrait, a face that is white and smiling, is very subtle and clings to the memory. The whimsical is not obtrusive in Miss Proper's work; but there is enough of it to keep banality at a comfortable distance.

Painting for
Country Houses
WOMRATH
GALLERIES

THE WORLD: SUNDAY, APRIL 5, 1914.

There is a reasonable exhibition in the Womrath galleries, No. 45 West Forty-sixth street, where Miss Ida Sedgewick Proper has placed eight decorative pieces which she calls "painting for country houses." The designation fits them. They are intended to dominate other decorations, which must follow their key in curtains and general furnishings. The subjects shown are the garden of the Girls' Club, Paris, a portrait in a decorative setting, a picture of a girl who has been gathering fruit, called "The Harvester," a pergola scene, a

nude, a ballroom fantasy, a sketch of the Luxembourg gardens and a panel. Apart from the pleasing execution of this work, it is to be commended for sailing under true colors. In the dictionary which many follow "decoration" is classed as rather a plebeian form of using colors, while the patri-cians of art paint "adornments." This distinction in terms has led to uncounted misfits among those who disdain to be thought decorative when they put their work within frames, as if a few yards of gilt border defined anything. The masters of color and design, in the superb frescoes of the churches and palaces, performed that immortal service as decorators and lost no caste by it; and work avowedly decorative, like that now shown, argues nothing against the capacity of the executant in other lines. In this case the taste and brilliancy displayed by Miss Proper are fairly good assurance that her versatility would serve her equally well in any other artistic direction.

"Paintings for Country Houses"
WOMRATH
GALLERIES

Leah Pinner

96- Fifth An

City

Wallis, Henry - Painter -
Club, Burlington
Fine arts.

Whitworth Wallis -
Mead end, Edg baston
Director Corporation
Museum & Art Gallery -



174

□ 174

Lilla Cabot Perry (1848-1933)

THE CELLIST

Signed *Lilla Cabot Perry*, u.r.

oil on canvas

45½ by 31¾ 115.6 by 80.7 cm.

\$25,000-35,000



173

□ 173

Ida Sedgwick Proper (1876-1957)

THE WASHERWOMEN

oil on canvas

28¾ by 36¼ in. 73.0 by 92.0 cm.

Provenance:

Descended in the artist's family to the present owner
\$7,000-10,000

Sale Confirmation Notice

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01544	8153597	0002	8,000 12,000 0	IDA SEDGWICK PROPER (1876-1957) TWILIGHT (TCMBEE DE LA NUIT LE PONT D'ALMA)
0155	8153597	0001	8,000 12,000 0	IDA SEDGWICK PROPER (1876-1957) LUXEMBOURG GARDENS

SO THEBY'S

□ 156

William Merritt Chase (1849-1916)

A GRAY DAY IN THE PARK

signed *Wm. M. Chase*, l.r. also titled *A Gray Day in the Park*, signed by *Wm. M. Chase* and inscribed *51 W. 10th St.* on an old label affixed to the reverse

oil on panel

17½ by 17¾ in. 44.5 by 45.1 cm.

Painted *circa* 1891

Chase painted numerous scenes in Central Park and Prospect Park while living in Brooklyn in the late 1880's. These works celebrated the natural beauty of these special man-made landscapes, familiar subjects with which the public could easily identify. At a time when so many artists felt the compulsion to travel to Europe in search of the ultimate in picturesque inspiration, Chase was perfectly content to explore the bounty provided by his beloved neighborhood parks. He maintained that "there are charming bits in Central Park and Prospect Park, Brooklyn... Along the docks and wharves there is every bit as good material as that on the banks of the Thames, which the English artists have made immortal." In the late nineteenth century, parks were increasingly popular with a newly prosperous leisure class who frequented these spots for recreation and social diversion. Chase's candid, unsentimental portrayal of these everyday surroundings and the people who enjoyed them offers a new level of sophistication for American genre painting. As is typical of many of Chase's park scenes, the artist presents us with a dramatically constructed landscape which maintains a careful balance between figure, structure and surroundings. The broad foreground rapidly yet gracefully recedes to the picture's focal point, capturing the eye and drawing it irresistibly into the lush green depths. The genteel form of the strolling woman and the building behind her add visual and chromatic interest, while the two small doves to her right contribute a subtle spark to the composition. Red, brown and gray color accents stand out against the predominantly verdant palette and carry the eye systematically from one point in the picture plane to another. Carefully placed finishing highlights imbue *A Gray Day in the Park* with a warmth that contradicts the painting's title. Such masterly touches are proof that Chase is in his absolute element and is satisfied with nothing short of the charm and possibilities of his American milieu.

Exhibited:

New York, Society of American Artists, *Thirteenth Exhibition*, 1891, no. 41

\$100,000-150,000



155

□ 155

Ida Sedgwick Proper (1876-1957)

LUXEMBOURG GARDENS

signed *Proper*, l.r.

oil on canvas

25 $\frac{3}{4}$ by 39 $\frac{1}{2}$ in. 65.3 by 100.3 cm.

Provenance:

Descended through the artist's family to the present owner

\$8,000-12,000





154 A

Property of Various Owners

□ 154A

Ida Sedgwick Proper (1876-1957)

TWILIGHT (TOMBÉE DE LA NUIT: LE PONT D'ALMA)

signed *Proper*, l.r.

oil on canvas

32 by 39¼ in. 81.2 by 99.6 cm.

Provenance:

Descended through the artist's family to the present owner

Exhibited:

Philadelphia, Pennsylvania Academy of the Fine Arts, *One Hundred and Seventh Annual Exhibition*, 1912 (as *Twilight*)

\$8,000-12,000