

McLean's 1902 Letter

Dear Reader:

It was the year Pablo Picasso began his blue period...when Auguste Rodin unveiled his Hand of God...and Frank Lloyd Wright built his first Prairie House.

It was 1902.

At Aix-en-Provence, the ailing Cezanne, exhausted by the challenge of his painstaking oil technique, turned more and more to watercolors. Young Constantin Brancusi graduated from art school in Bucharest and set out for Munich, where a pre-abstractionist Kandinsky painted landscapes. In Paris, Vlaminck, Derain, Rouault, Dufy, and Matisse met and would soon evolve the vigorous style which was to earn them the title of Les Fauves -- "the wild beasts."

Across the channel, in London, James McNeill Whistler fired off a sarcastic note to a newspaper which had published his obituary, then took to his bed to die. And on the other side of the world, in the gaily-decorated South Seas hut he called his "House of Pleasure," Paul Gauguin fought pain and the police to complete his last masterpieces.

1902.

In New York, the great collectors competed for Rembrandts, Hobbemas, and Gainsboroughs. And although Alfred Stiglitz declared in Century that photography knew no limits as a medium of expression, the weeklies continued to rely on John Sloan and others for on-the-spot illustrations of tenement fires and mine disasters. Out west, Grant Wood and Thomas Hart Benton were still in knee-

pants and the controversial Armory Show was more than a decade away.

In November of that year, 1902
Hyde's Weekly Art News was born.

It was not an auspicious beginning. The youthful publisher, James Clarence Hyde, had limited funds and could afford to distribute only a few hundred copies of his single sheet weekly to collectors and editors. More than one art world insider predicted an early demise for the venture.

But Hyde's Weekly Art News thrived. In a time of ferment, when most of America's important art collections were amassed...as battle lines formed between 19th century Academicians and the 20th century Avant-Garde...and when exciting new talents clamored for recognition, there was a compelling need for a publication whose major purpose was summed up in the two words of the original title that survive: Art News.

The need is no less compelling today.

With so much happening in art -- new names, new concepts, new techniques -- it is difficult, if not impossible, to be well-informed without the help of an art magazine. There are several to choose from, of course, but the oldest, most respected, and most comprehensive is Art News.

As such, it is the natural choice of artists and critics when they need a showcase or sounding board for their art and ideas. Henri Matisse...Renaissance authority Bernard Berenson...Dean of American critics Henry McBride...Italian art historian Prof. Lionello Venturi: these are but a few of the past "greats" who have written for Art News. And the roster of current contributors is equally distinguished:

Sir Kenneth Clark -- former director of London's National Gallery and author of well-known books on Piero della Francesca and Landscape Painting...Nelson Wu -- expert on Oriental art, Yale professor...Sir Herbert Read -- author of many books on art and one of the foremost critics of our time...Andre' Malraux -- Goncourt Prize novelist and art authority, now French Minister of Culture...Vincent W. Van Gogh -- nephew of the artist and connoisseur of Dutch art...Gordon F. Ekholm -- expert on Pre-Columbian cultures, archeologist at New York's American Museum of Natural History...Harold Rosenberg -- poet and authority on Action Painting (he coined the term in Art News)...Salvador Dali -- surrealist master and inimitable commentator on art.

As one interested in art -- and you are if you've read this far -- you undoubtedly try to keep abreast of the new and significant in painting, sculpture, and the decorative arts...to gain fresh insights into the lives and works of artist of the past...and to see both new and old in a meaningful, critical and historical context.

Chances are your knowledge of art is already well above average. Now you can increase it -- and keep it up-to-date -- by reading Art News regularly.

No other art publication in the world covers the contemporary art scene for you as thoroughly and as authoritatively.

You find reviews of every art exhibition in New York and the most important in Paris, London, Rome, and other centers...news of major acquisitions by museums and private collectors the world over...news of discoveries of valuable objects of art...and news of competitions, grants, lecture series, and traveling exhibits. And, whether inspired by a headline event, an outstanding exhibition, or the publication of a new book, Art News essays on topics of

current interest acquaint you with new concepts and trends.
Some recent subjects:

The New American 'Sign Painters' -- a look at the aims and contributions of the young men who use comic strip and billboard art to create new images.

Franz Kline: Painter Of His Own Life -- a fascinating account of the momentous paintings and life of one of the most important painters of the century.

Others: Is There An American Print Revival?...Poussin: Lost Masterworks Discovered...U.S. Figure Painting: Continuity Or Cliche'...The Art Of Fake Etruscan Art...The Venice Bazaar...Taste For Modern Sculpture: The Hirshhorn Collection...Enter Japanese Art, Smiling...The Real Dreams of Persia...Royal Taste And Palatial Living: Versailles...Kokoschka: From Torment To Oratory...In Search Of History At The Carnegie...Sislev: Impressionist Of Skies...Shaker Inspirational Drawings...Conclusions From An Old Cubist...Klee: Painter Of "Whys"...Rediscovering Romney As A Fantastick...Rothko: The Omnibus Image.

You come away from reading Art News articles like these with a better understanding of still another facet of art. You become conversant with strikingly original reappraisals of old reputations. And you gain a richer, deeper appreciation of art, new and old.

To increase your enjoyment, each issue of Art news is literally crammed with dozens of fine black-and-white illustrations plus at least FIVE LARGE FULL-COLOR REPRODUCTIONS of highest quality -- suitable for framing.

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