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## WALTERS, ARTIST, WILL TEACH DURING SESSION

(Continued from first page)

Canada. A Canadian boy born in Winnipeg early left to shift for himself has fought his way, though he does not look it, decidedly not the fighter type, but rather the man of culture, fair, slender, elegant, to widespread recognition, capturing scholarships, winning prizes on route. But all his success has been won south of the border until recently. In the West we have come to know of him. One of his canvases, "Morning Light," is in the University of Saskatchewan collection. "Moon Glow" is in the Winnipeg Art Gallery and "April Snows" is in the Mackenzie collection at Regina.

"Canada lags behind in recognition of Walter's work. In 1920 Mr. Louis C. Tiffany of New York acquired the "Hygeia" which is now in his Florida home. Mrs. Theodore Roosevelt owns "Apple Orchard" which was painted at Oyster Bay. But it would be more than long list if one sought to recount all of Walter's successes, as his work is in a score of important collections in the United States. The titles are interesting, however. They give a very good idea of his manner and range. "Spirit of Spring," "Blooming Trees," "Sunny Morning," "October Haze," "Winter Quiet," "Birches." He passes the seasons in review, he chooses the familiar aspects of nature, the calm and quiet rather than the wild and tempestuous, the orchard rather than the wilderness. The scenes he presents are "the harvest of a quiet eye."

Iceland

"One of the honors that has come to Emile Walters, of which he is most proud, is that the Trustees of the National Museum of Iceland sought in 1923 an example of his work. "The Old Mill," the selected picture, depicts a placid mill-pond in whose depths are reflected trees, maples, birches. I should imagine it would be scarcely possible to have chosen a landscape in stronger contrast with the fjords, the narrow valleys, the treeless hills of Iceland.

"A more significant honor is that "Roosevelt Haunts," an Oyster Bay picture, hangs in the National Gallery at Washington. Canada too has a National gallery."

Praised in France

"In France the two leading Art Reviews, *Le Reve Moderne* and *La Revue du Jour* have contained appreciations of this young Canadian's work. It is of importance to Canadians surely, that a French periodical of standing should pronounce as follows:

"During the past decade there have been several artists whose painting in landscape has brought them to the fore and assured them a place among the recognized leaders in the field of modernistic landscape painting. Mr. Walters is one of the new arrivals and is an artist whose place has been made secure by a record of museum buyers, as well as because of the recognition accorded him by art critics and art juries. Emile Walters, while Canadian born, reflects the French method in the delicate handling of his pigments and in the choice of his woodland and rural subjects. His work has been frequently compared to the products of the brush of Twachtman. The delicacy of his color has been compared likewise to the broader work of Child Hassam."

Wins Goodman Prize

"The record of Emile Walters shows him to have been a student at the Art Institute at Chicago, the Pennsylvania Academy of Fine Arts, and the Tiffany Foundation School at Oyster Bay, Long Island, New York. In the four years he was at the Art Institute he won the Goodman Prize in 1918, 1920 and 1921 and first honors in 1919. He would return to Canada in the summer, turn his hand to any work that offered, slinging paint in quite another fashion, cow punching near Swift Current, last estate in Saskatchewan in the late old, fair old boom days. It was the signal honor he won when he, the first to do so, was awarded the Tiffany Scholarship of \$2000, that focused attention upon his work. Mr. Tiffany took a personal interest in the young Canadian who speaks and writes of him with sincere affection.

"In 1918 Walters was appointed instructor in landscape painting at

Pennsylvania State College and has taught there with marked success during the summer sessions until the present. His power has been developing, there is a deeper insight, a subtlety in his later pictures. The latest of his successes is the winning this year of the J. Francis Murphy Memorial Prize awarded by the National Academy of Design, New York City, with his canvas "Full Bloom." Of this picture the New York *Evening Post* remarked: "Emile Walters' prize painting 'Full Bloom' is a poem of spring and for all its ethereal veils of atmosphere and pink blooms, it holds together a large amount of detail in great precision of pattern."

Strictly Landscapes

Another writer says of him: "Walters has kept rather strictly to Landscapes and these perhaps less than any other kind of canvas reveal only a minimum of the artist's personality. Yet in order to appreciate the prevailing quality of gentleness in his work, one ought to know—at least the fact of how Walters has been under the necessity of confining and overcoming a rather unusual amount of handicap. All, however, that can be said here, is that the handicaps were seemingly unsurmountable and the wonder is that after putting up so much battling against heavy odds, he should still be able so naturally to infuse such delicacy and gentleness into all his painting."

A brief review of the places in which his portraits are exhibited includes Norway, Iceland, France, England, Australia, Canada, the National Gallery and the Corcoran Gallery at Washington, D. C. He is also represented in the collection of W. J. Johnson in Uniontown by a canvas, "Spirit of Spring."

## STUDENT RECEPTION TO BE STAGED SATURDAY

(Continued from first page)

cakes will be served during the reception. The Committee has arranged for a number of the wives of the faculty to take charge of serving the refreshments.

After the reception there will be a dance in the Armory from nine to twelve o'clock for which an orchestra from Bellefonte has been booked. Members of the committee, representing each school follow: G. R. Green, chairman, and H. A. Hubbell, School of Education, D. A. Campbell and Miss Helen Savard, School of Engineering; W. A. Boyles, School of Agriculture; Miss L. B. Moss, home Economics; Mrs. S. A. Porterfield and D. D. Mason, School of Liberal Arts; D. C. Cryder, School of Chemistry and Physics, Director R. W. Grant, in charge of music; and C. B. Lewis, in charge of games.

The committee also announces that there will be a Summer Session picnic next Saturday, July seventeenth.

SUMMER COLLEGIAN—30c

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## WRITTEN GUIDE PREPARED FOR VISITORS TO CAMPUS

(Continued from second page)

One sees more than 100 acres of wheat, the famous "Pennsylvania 11" developed by Dr. G. F. Noll, a Penn State research worker, a variety which is now adding thousands of dollars a year to farm bank accounts because of its prolific yielding qualities.

Then there are tomatoes, "Nittany," "Penn State Earliana," and "Matchum" all developed by Dr. C. E. Myers, another plant breeding specialist at Penn State. Since their introduction about four years ago they are being grown in all parts of the world, celebrated for their uniform size and quality and for their ability to out-yield other varieties by thousands of pounds to the acre. The same is true of "Penn State Ballhead" cabbage, also developed through experimental work by Dr. Myers.

Forty acres of potatoes that will yield over 100 bushels to the acre put more than a fleeting glance of admiration, as do the splendid poultry on a modern range nearby, where more than 1200 birds are to be seen.

(Continued in next issue)

## BUCKY'S PASSERS HANKER TO DOWN U. CLUB TEAM

(Continued from first page)

promising offers of Connie Mack and Jawn McGraw, the scribe professed to stick together with the spirit that has marked many an All-American team in the past."

Although the scribe interviewed some of the most prominent members of the U. Club and dogged the suspected manager for several days he was unable to get even an inkling on the line-up of untruth any of the dark secrets that shroud the formation of the nine. However, many whispered consultations have been held and something will break shortly.

## PROF. KOCHER RESIGNS TO GO TO VIRGINIA U.

(Continued from first page)

After being graduated from Lehigh University, Professor Kocher spent two years doing graduate study at the Massachusetts Institute of Technology, he came to Penn State as an instructor. Here he obtained his Master's degree.

At present he is secretary of the Committee of Research of the College Art Association; chairman of the National Committee on Preservation of Monuments. He is a member of the Salmagundi Club of New York, Sigma Phi Sigma, Sigma Tau and Senrab fraternities.

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## CHEMISTS PLAN MUSEUM AS HONOR TO PRIESTLEY

Memorial To Adjoin Old Manse Of Discoverer Of Oxygen—Idea Conceived Here

Construction of a "Joseph Priestley Memorial Museum," adjoining the old Priestley home at Northumberland, has been started by graduate chemists of Penn State, Dr. G. L. Wendt, dean of the School of Chemistry and Physics here, announced yesterday.

The building is to be completed in time for the pilgrimage on September fifth of members of the American Chemical Society, commemorating the fiftieth anniversary of the founding of the society which was organized following a visit to the old home of the discoverer of oxygen in 1871, the hundredth anniversary of that discovery by Priestley. The pilgrimage to Northumberland will be a feature of the meeting of the society to be held in Philadelphia in September.

The Priestley mansion was purchased some years ago by Penn State chemists who have formed the G. G. Pond Memorial Association, honoring the late dean of the School of Chemistry and Physics at the college, whose personal efforts brought about the acquisition of the property. This association will own and manage the Priestley memorial museum. The building is to be fireproof and will contain apparatus and books used by Priestley, and donated by his descendants and various colleges and individuals now holding them.

SUMMER COLLEGIAN—30c

## FLEMING, MAGICIAN, IS HERE TUESDAY EVENING

(Continued from first page)

be beautiful and dignified, as well as mystifying.

Mr. Fleming's three foremost illusions are the "spirit paintings," the "floating ball" and instances of East Indian magic. The first is a reproduction of the remarkable performance of the Bangs sisters, famous spirit mediums of Chicago. Mr. Fleming presents the test exactly as it was shown by the Misses Bangs, with the single exception that he does not claim for it that it is Spiritualism, on the contrary, he frankly confesses that it is accomplished by pure trickery.

The Holyoke, Massachusetts, *Daily Transcript* says:

"In one of the finest exhibitions of magic ever seen here, Mr. Paul Fleming, of the University of Pennsylvania, turned things inside out, created wealth, explained mind-reading, evoked spirits and performed many other convincing feats of conjuring. The smaller tricks oflegerdemain were charming, and the big things were done with a dignity unusual in such performances."

"Paul Fleming and his company gave the clearest exhibition of sleight-of-hand work and magic ever seen in

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Boise."—Boise, Idaho, *Capital News*. Admission to Mr. Fleming's performance may be gained either by means of the regular course ticket, or by the seventy-five-cent ticket for single performances.

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