PORTRAITS OF CHICAGOANS

Exhibition at the Art Institute of Chicago
July 15 to October 31, 1937

ARRANGED IN CONNECTION WITH CHICAGO'S CENTENNIAL JUBILEE

(1837-1937)
Exhibition of Portraits of Chicagoans
Arranged in Connection With Chicago's Charter Jubilee (1837-1937)

From among the many important Chicago portraits this group has been selected primarily on the basis of artistic quality. The aim has been to show the various approaches that a skilled portraitist makes to his subject as exemplified by a few of the noteworthy Chicagoans whose features and characters have been recorded for posterity by painters. It is interesting to find that the artists represent many nationalities: America, England, France, Italy, Spain and Sweden and that in this small group a number of the foremost painters of the last fifty years are included. In general the character of the exhibit is retrospective; many of the paintings were done in the 'nineties and early nineteen-hundreds.

In addition to these portraits visitors should consult other examples on view in the Art Institute:

PAINTINGS

Louis Betts Mrs. Martin A. Ryerson
Mrs. Martin A. Ryerson
Ryerson Library

Leon Bonnat Henry Mield
Henry Mield
Gallery 38

Frederick Warren Freer Charles W. Fullerton
Charles W. Fullerton
Fullerton Hall

J. M. Whistler Arthur Jeromo Edgy
Arthur Jeromo Edgy
Gallery 53

Anders Zorn Maria Sheldon Sooman
Maria Sheldon Sooman
Gallery 40
SCULPTURE

Albin Polasek  Charles L. Hutchinson
Gallery  15

Albin Polasek  Frank G. Logan
Gallery  15

Albin Polasek  Howard Van Doren Shaw
Goodman Theatre

Paul Landowski  Henry F. Getty
Gallery  35

Auguste Rodin  Arthur Jerome Eddy
Gallery  35

CHARLES DEERING AT BRICKELL POINT

By John Singer Sargent

Lent by Mrs. Chauncey McCormick

Charles Deering (1852-1927) was born in Chicago and attended Annapolis. After graduation he toured the world with General and Mrs. U.S. Grant as their personal escort. After twelve years in the Navy he was called back in 1881 to serve in his father's company, the Deering Harvester. Later when that business was merged with the International Harvester Company he became Chairman of the Board, a position he occupied for many years. In 1893 he married Marion Whipple. Mr. Deering was a great collector of art and the close friend of many of the most prominent painters of his day. Becoming interested in Spain, he restored near Sitges a superb residence, "Mary Cel" ("Sea and Sky") wherein he installed his great collection of old and modern masters. One of the first
to appreciate Spanish primitives and the then discredited El Greco, he brought many extraordinary examples in these fields. Before his death his collections were removed to America, Chicago greatly benefiting by this decision as many of the rarest works have long been on loan in the Institute and his heirs have generously presented others. As a patron of Anders Zorn he not only helped to launch that artist's American career but studied painting and sketching with the Swedish master in Chicago. Sargent's portrait was done in 1917 when the artist was a guest of Mr. Deering at Brickell Point at the mouth of the Miami River in Florida and was given to him by Sargent.

John Singer Sargent (1856-1925) was born in Florence of American parents. He studied with Carolus Duran in Paris and founded his brilliant style upon Hals and Velasquez. The most noted portrait painter of his period, his work was greatly in demand in London where he lived for many years, recording in his spontaneous and dazzling technique the features of the British aristocracy. Ambitious to be known as more than a portraitist, Sargent turned to water color where he excelled in swift translation of nature, and to mural painting where the next generation has found him less successful. The Institute owns outstanding examples of his various styles and periods, including some of his quickly brushed landscapes and genre pieces. The present portrait shows him at his best, not as the "official" painter of fashionable England but as a sensitive and sympathetic interpreter of character. Sargent, bored by success once defined a portrait as "a picture with something wrong about the mouth."
Here one feels that his friendship with his subject has sharpened his insight while the brilliant painting of the landscape background creates a full pictorial composition, all too rare in his later work.

CHARLES L. HUTCHINSON

By Gari Melchers

Owned by the Art Institute of Chicago

Charles L. Hutchinson (1854–1924) banker, philanthropist, patron of the arts and the most active founder of the Art Institute of Chicago. Born in Massachusetts, he came west at the age of two years, to Chicago where he was educated. In 1881 he was Vice-President of the Corn Exchange National Bank, later merged with the Continental Illinois Bank. In 1882 he was made President of the Art Institute, a position which he occupied until his death. In every way Mr. Hutchinson served the museum, increasing its usefulness to the community while at the same time helping to build its collections and endowments. In addition there was hardly any great civic enterprise in which he did not play an energetic role. In 1881 he married Frances Kinsley (see her portrait by Delaunay in the present exhibition.) Visitors to the galleries will recognize many works of art which are the generous gift of Mr. and Mrs. Hutchinson.

Gari Melchers (1860–1932) was born in Detroit and studied in the Düsseldorf Academy from 1877–80 and was a pupil of Lefebvre and Boulanger in Paris. Living abroad a great part of his life, he is best known, perhaps, for his genre scenes and figure pieces recording Dutch and German
types which are painted with a vigorous realism. He painted a number of subjects dealing with mothers and children of which one of the most charming is in the Institute. The present portrait was done in 1902 and presented to the museum by a group of Chicago citizens called "The Friends of the Art Institute." Melchers has appropriately included symbols of Mr. Hutchinson's collecting among these a Greek vase which he presented to the Classical Collections, and may now be seen in Gallery 5.

MARTIN A. RYERSON
By Louis Bette
Owned by The Art Institute of Chicago

Martin A. Ryerson (1856-1932) was born in Grand Rapids, Michigan, and was educated in Chicago, Geneva, and at Harvard. There was hardly a civic or educational enterprise which he did not serve with a brilliant distinction. The three institutions with which he was most closely connected, perhaps, were the University of Chicago, The Field Museum and Art Institute. As a Trustee of the former he helped to formulate its many policies, serving as a member of the Board from 1890-1932. With Charles L. Hutchinson he was one of the early founders of the Institute and his taste, energy, and constant generosity helped tremendously to make it an important institution. He served as its Vice-President from 1902 to 1924 and as President pro tem from 1924 to 1925. Retiring from active Trusteeship in 1925, he was elected Honorary President and served in that office until his death. Mr. Ryerson was one of America's greatest collectors of art. To every field, European paintings, Oriental art, Prints and Drawings, Greek Pottery, etc., Mr. Ryerson brought a rare combination of
sensibility and knowledge. Farseeing in his judgment, he acquired French and Flemish primitives when they were practically unknown; in the same way he courageously bought the works of the French moderns when few in the United States had ever heard of them. His great collections, generously given at this death to the Institute, figure prominently in practically every gallery. In addition he and Mr. Hutchinson early secured the important group of Dutch paintings from the Denisoff Collection and were instrumental in bringing such masterpieces as El Greco's "Assumption of the Virgin" and the four canvases by Hubert Robert to Chicago. The Ryerson Library—the largest library of art reference material west of the Alleghenies—is another of his significant gifts. In 1891 Mr. Ryerson married Carrie Hutchinson whose tastes and interests closely paralleled his own. (Her portrait, also by Betts, hangs in the Ryerson Library)

For a note on Betts see the portrait of Ella Flagg Young.

THOMAS E. TALLMADGE

By Edgar Miller

Lent by the Cliff Dwellers Club of Chicago

Thomas E. Tallmadge, architect and author, was born in Washington, D. C. in 1876 and educated at the Massachusetts Institute of Technology. Well known as an architect, particularly of ecclesiastical buildings, he has been prominent on many architectural commissions. His volumes on American and English architecture have proved very popular and for a number of years
He lectured at the Institute on architectural history. He was president of the Cliff Dwellers from 1930-32, Mr. Miller painting his portrait for the club in 1935-6.

Edgar Miller was born in Idaho, in 1899. At eighteen he went to Australia, later entering the School of the Art Institute. For a period he worked with Alfonso Iannelli. Mr. Miller is equally successful as a painter, designer, and craftsman. A comprehensive exhibition of his work, held in the Institute over various mediums and a decorative and personal style. The delightful series of murals which he has recently furnished for The Tavern Club and the water color "Chickens" acquired for the permanent collection of the Institute are excellent examples of his ingenious and whimsical approach. The panel of Mr. Tallmadge, painted in tempera glazed with oil, maintains a clear balance between decoration and portraiture.

Mrs. Augusta Hammerslough Rosenwald

By August Franzen

Lent by Mrs. Max Adler

Augusta Hammerslough Rosenwald (1833-1921). Born, Hannover, Germany and came to Baltimore where in 1857 she married Mr. Rosenwald. In 1886 The Rosenwalds moved to Chicago from Springfield, Illinois. She was the mother of the late Julius Rosenwald, famous Chicago citizen and philanthropist. The portrait was finished in 1917.
August Franzen, Swedish-American painter, was born in Norrkoping, Sweden, in 1863. He was a pupil of Carl Larsson in Sweden and of Dagnan-Bouveret in Paris. About 1890 he came to New York and has exhibited widely in the United States. The present canvas is distinguished by unusual sympathy with the sitter and by a return to almost Rembrandtesque characteristics of light and tone. Another version, dating from the same year, is in the possession of Mrs. Edgar R. Stern, New Orleans.

FRANCES KINSLYE HUTCHINSON

By Jules Elie Delaunay

Lent by The Art Institute of Chicago

Frances Kinsley Hutchinson (1857-1936) was the daughter of Herbert M. Kinsley, a well-known Chicagoan, who came from Baltimore when his daughter was still a child. Educated in this city, Frances Kinsley married Charles L. Hutchinson in 1881. (See the portrait of Mr. Hutchinson by Gari Melchers in the present exhibition.) She was the author of several books on travel and country life and displayed a great interest in botanical studies, leaving "Nychwood," the Hutchinson estate at Lake Geneva, to the University of Chicago at her death.

Jules Elie Delaunay (1826-1891) painted this charming portrait of Mrs. Hutchinson in Paris in 1890. Better known as an historical decorator (his walls in
the Pantheon were famous in their day), Delaunay did occasional portraits which show controlled draughtsmanship, harmonious color and typical French reserve of manner.

MRS. FRANCIS NEILSON

By James J. Shannon

Lent by Mr. and Mrs. Francis Neilson

Helen Swift Neilson is the daughter of the late Mr. and Mrs. Gustavus Swift of Chicago. In 1917 she married Francis Neilson, British-American author and playwright. The Neildsons own an extensive collection of old masters, especially of the Dutch seventeenth century and the English eighteenth century schools. The present portrait was painted in London in 1909.

James J. Shannon (1862-1923), though born in Auburn, New York, resided in London for many years. There he studied with Edward Poynter and won numerous awards. A man of great taste and charm, he painted many of the fashionable portraits of his day, returning somewhat to the style of the eighteenth century and to Gainsborough and Reynolds for inspiration.

MISS EDITH BLAIR

By Giovanni Boldini

Lent by Mr. William H. Blair

Miss Edith Blair is the daughter of Mr. and Mrs. Edward T. Blair of Chicago,
and the late Mrs. (Ruby McCormick) Blair. This portrait of her was done in 1902 in Paris. For many years she has resided in France.

Giovanni Boldini (1845-1931) was born in Ferrara. After studying at the Florence Academy he went to London and Paris, settling in the French capital in 1872. Founding his dashing style upon the Impressionists, he painted many fashionable portraits which helped to popularize the discoveries of Manet, Degas, and Forain. For a while Boldini’s reputation obscured but recently he has become popular in Paris again as critics begin to realize that he recorded an epoch with fidelity and that his palette—its fusion of subtle greys, pinks and violets—was highly original.

WILLIAM RAINEY HARPER

By Gari Melchers

Lent by The University of Chicago

William Rainey Harper (1856-1906) was the first President of the University of Chicago (1891-1906). Born in Ohio, he was educated at colleges in his state and later attended Yale. He occupied posts in many universities, teaching Hebrew and Indo-European languages. A dynamic, forceful personality with a great vision, he organized the new university and by importing outstanding scholars and by securing significant financial support, soon lifted it to rank with other great educational institutions. Melchers painted him in 1902.

For a note on Melchers see the portrait of Charles L. Hutchinson.
ARTHUR T. ALDIS

By Charles W. Hawthorne

Lent by Mrs. Arthur T. Aldis.

Arthur T. Aldis (1861-1933) was born in St. Albans, New York. For many years he was associated in business in Chicago, playing an active role in real estate and trusteeships. He had a vital interest in all the arts and was a collector of modern paintings. His connection with the Art Institute as a Trustee began in 1916 and in 1931 he was made an Honorary Trustee. In 1892 he married Mary Reynolds of Chicago, poet and playwright. This portrait was painted in Provincetown in 1924.

Charles W. Hawthorne (1872-1930) was born in Rhode Island and later became a pupil of William M. Chase from whom he undoubtedly learned some of his fluency. For his rich glazing and color, Hawthorne returned to an earlier tradition—that of the Venetians. He is particularly famous for his Provincetown subjects for it was there that he settled, painting the fisherfolk with a broad romantic vision in which individual character was stressed. (The Selectmen of Provincetown in the collection of the Art Institute is typical) At the same time he was a sensitive portraitist as proved by "Little Sylvia" (belonging also to the Institute) and the present canvas of Mr. Aldis. In 1917 Hawthorne was Visiting Instructor in the School of the Art Institute.

DR. FREDERICK A. STOCK

By Leopold Seyffert

Lent by the Chicago Orchestral Association
Dr. Frederick A. Stock was born in Germany in 1872 and educated there and at leading American schools of music. He came to Chicago in 1895, joining the Thomas Orchestra as a viola player. He was made Assistant Director and in 1905 at Thomas' death was named Director of the Chicago Symphony Orchestra, a position he has filled with extraordinary distinction ever since. A great conductor, Dr. Stock is in addition a well-known composer, many of his musical compositions having been played round the world. This portrait was done in 1928.

Leopold Seyffert was born in California, Missouri, in 1887. He studied with William M. Chase, and has since won many awards, being recognized today as one of America's most skilful portraitists. Allied to the Sargent tradition, Mr. Seyffert paints broadly and simply, aiming at a vigorous likeness. At present he lives in New York but varies the course of portraiture with Guatemalan and Mexican figure subjects. Besides a self portrait, the institute owns "A Model" by him.

WILLIAM LE BARON JENNEY

By Walter Ufer

Lent by the Chicago Chapter of The American Institute of Architects

William Le Baron Jenney (1832-1907) was born in Andover, Massachusetts and after serving in the Civil War came to Chicago in 1868. From that time until his death he was actively engaged in the profession of architecture. His greatest contribution came as one of the inventors of skeleton steel construction used in skyscrapers. Among his
best known works were the Home Insurance Building at Jackson Street and Fourth Avenue, and the earlier Union League Club. Mr. Jenney was one of the early members of the old Chicago Academy of Design, predecessor of the Chicago Academy of Fine Arts which was renamed the Art Institute in 1882. He was active in their schools particularly as a lecturer on architectural subjects. The present portrait was done posthumously about 1914.

Walter Ufer (1876-1936) was born in Louisville, Kentucky and studied at the School of the Art Institute and later in Dresden and in Munich under Walter Thor. In 1915 he settled in Taos, New Mexico, where he became celebrated for his painting of Indian types, one of the best of which, "Sollemn Pledge, Taos Indians," belongs to the Institute. His few portraits are infused with vigorous realism.

LA VERNE NOYES

By Louis Betts

Lent by The University of Chicago

La Verne Noyes (1849-1919) was born in Genoa, New York. His family moved to Iowa when he was a child and he was educated at Iowa State University. In 1874 he entered business in Batavia, Illinois, manufacturing the first of those inventions which were to bring him prosperity and fame. In 1897 he removed his plants to Chicago and became actively interested in the aeromotor, becoming President of the Aeromotor Company. After his wife's death in 1912 he presented the University of Chicago with a fund to erect a woman's building in memory of Ida Smith Noyes. This beautiful structure
dedicated in 1916, is called Ida Noyes Hall. His other chief benefaction to
the University was the creation of the La Verne Noyes Foundations which gave
scholarships to sailors and soldiers
who had served in the World War and to
t heir descendants. Mr. Bette painted
his portrait in 1914.

For a note on the painter see the portrait
of Ella Flagg Young.

ARTHUR J. CATON

By Anders Zorn

Lent by The Chicago Club

Arthur J. Caton (1851-1904) was
born in Ottawa, Illinois, and attended
Phillips Exeter and Hamilton College. A
well-known lawyer and corporation counsel,
he became a leader in club and cultural
activities in Chicago, traveling widely
in China and Japan. He married Delia
Spencer of Chicago who after his death
became the second wife of Marshall Field
the First. His portrait by Zorn, painted
in 1900 for the Chicago Club of which
he was President, has long been regarded
as one of Zorn’s masterpieces.

For a note on Zorn see the portrait of
Mrs. Potter Palmer.

MARIE, GUSTAVUS AND JANE SWIFT

By Jacques Emile Blanche

Lent by Mrs. Gustavus F. Swift.

Marie, Gustavus and Jane Swift are
the children of Mr. and Mrs. Gustavus F.
Swift of Chicago. Mr. Swift is President and Director of Swift and Company. Blanche painted them in Paris in 1925.

Jacques Emile Blanche, painter, art critic, novelist, writer of memoirs, was born in 1861. He was a pupil of various Parisian masters and a close friend of the Impressionists whose art he stoutly defended in his delightfully written volumes of criticism. Blanche has an international reputation as a portrait painter and has been extremely popular in England where his return to the elegance of the eighteenth century British school created a vogue for his work. The Institute owns a canvas by him, "The Traveller" which has visible connections with the style of Lawrence as modified by Blanche's connections with French Impressionism.

MRS. LYDIA HIBBARD

By Joaquin Sorolla

Lent by Mrs. Robert P. Gregory

Lydia Beckman Hibbard (1834-1920) was born in Manlius, New York and educated in Philadelphia. She married William Gold Hibbard, prominently associated with the mercantile-business, who came to Chicago in 1849. The Dutch-Frisian Room in the Decorative Arts Department of the Institute is a gift in memory of Mr. and Mrs. Hibbard by their children and grandchildren and contains certain antique objects which originally formed a part of the Hibbard home. Mrs. Hibbard was prominent in church and charitable organizations. A delightful volume of reminiscences by her eldest daughter, Mrs. Robert B. Gregory, recounts the following story of this
portrait which was done in 1911:

Mrs. Hibbard was unwilling to have it painted. When her son, Frank, insisted she asked:

"Who will pay for it?"

"We children."

"How much will it cost?"

"We children can afford it."

"A waste of time, just sitting."

It was finally agreed that she was to sit but Mrs. Hibbard had the last word.

"I will allow my portrait to be painted only on one condition—that you write twenty times what I dictate to you."

And Mr. Frank Hibbard wrote: "A fool and his money are soon parted" twenty times.

Joaquin Sorolla (1863-1923) is one of the best known of Spanish Impressionists, painting genre subjects, marines, portraits, and decorations. He is particularly noted for his open air quality where great slashing strokes of sunlight create the composition. ("The Two Sisters, Valencia" in the Art Institute is a famous example.) Working in Rome and for a long time in Paris, Sorolla visited Chicago in 1911 when he taught in the School of the Institute and held a large exhibition of his works.
Dr. Joseph Bolivar de Lee

By Sir William Orpen

Lent by the Chicago Lying-In Hospital of The University of Chicago

Dr. Joseph Bolivar de Lee was born in 1869 at Cold Springs, New York. Educated in the Chicago high schools and at universities here and abroad, he is today one of the world's best known obstetricians. No one has done more to raise the standard of obstetric teaching and practice. Dr. De Lee was Attending Obstetrician for forty years in Northwestern University and the University of Chicago. In 1895 he founded the Chicago Lying-In hospital and Dispensary, now incorporated as a part of the University of Chicago. He is the author of numerous text books and studies in his field. Orpen painted him in London in 1929.

Sir William Orpen, (1878-1931) was born in Dublin and after study there enrolled in the Slade School. For a quarter of a century he was one of the favorite portraitists of English society, painting a number of striking likenesses in which decorative pattern and strongly pigmented textures are stressed. Particularly successful were his vividly characterized men, and nearly all the great figures of England sat to him. Orpen was the official British portraitist during the World War. An earlier phase is recalled in his figure-painting "A Woman in Grey" in the Art Institute, charmingly decorative and sympathetic at the same time Orpen's occasional fondness for picturesque characters may be seen in "The Old Cabman," also the possession of the Institute. He was elected an Associate of the Royal Academy in 1910 and a Full Academician in 1919.
JAMES DEERING

By Anders Zorn

Lent by Mrs. Chauncey McCormick

James Deering (1859-1925) brother of Charles Deering, was associated in Chicago with the Deering Harvester Company and the International Harvester company. He was a great collector, particularly in the field of the decorative arts. A monument to his taste is the great estate "Viscaya" built on Biscayne Bay near Miami which is a veritable museum of period interiors and furniture. He left a number of paintings to the Institute, among them the four canvases by Tiepolo illustrating the "Rinaldo and Armida" story from Tasso. Royal Cortissoz has called this bequest "one of the richest gifts ever made to an American museum, for it represents one of the full rounded achievements of a great painter."

This portrait by Zorn was painted in 1903. Zorn was a particular friend of the sitter's brother, Charles Deering and lived with him in Chicago while painting many of his portraits. It is recorded that on one occasion when the Swedish artist fell from his horse and suffered an accident that he boldly painted several Chicagoans with his left hand.

MRS. POTTER PALMER

By Anders Zorn

Owned by The Art Institute of Chicago

Bertha Honore Palmer (died 1918) was born in Kentucky and married Potter Palmer
in 1871, the very year of the Great Chicago Fire. Undaunted by the fact that his fortune had been destroyed by that catastrophe, Mr. Palmer began at once to build the Palmer House which soon became one of the most famous hostelries in America. In 1875 the Palmers moved into their Gothic mansion of the Lake shore (designed by Cobb and Frost) where Mrs. Palmer entertained a host of distinguished visitors. When the World’s Columbian Exposition was planned she traveled widely in Europe to interest foreign governments in exhibiting and in 1893 was named President of the Board of Lady Managers for the Fair. She was the only woman member of the National Committee for the Paris Exposition of 1900. During the World War she took a most active part in war work, giving her Paris home to the United States Army for its chaplains.

In addition to her wide civic and social duties Mrs. Palmer was an ardent and discerning collector of modern painting. The collections of the Art Institute testify to her taste in buying the French Impressionists at a time when their art was considered "mad" and when such masters as Monet, Manet, and Renoir were generally ignored. Their presence in the museum shows her great generosity.

Anders Zorn, (1860-1920) painted this regal portrait of Mrs. Palmer in Chicago in 1893. The greatest modern Swedish artist, he studied first in Stockholm and later visited Spain and London. Known equally as a figure and portrait painter and as one of the most important modern etchers, his art is distinguished by its spontaneous force and vivid, slashing technique. In 1893 he was appointed
Commissioner from Sweden to the World's Columbian Exposition and painted a number of Chicago's important citizens (see the portraits of Arthur Caton and James Deering in the present exhibition.) In 1916 Zorn wrote that he had visited the United States six times and has painted over sixty pictures here. For a number of years he had lived in Paris but in 1896 he returned to Stockholm and during the latter part of his life painted and etched a series of Swedish peasant subjects and another series of nudes in sunlight that become deservedly famous.

MRS. HOWARD LINN

By Glyn Philpot

Lent by Mr. Edward T. Blair

Mrs. Howard Linn is the daughter of Mr. Edward T. Blair and the late Mrs. (Ruby McCormick) Blair and has been active in many civic and artistic ventures in Chicago. Philpot painted this portrait of her in 1923.

Glyn Philpot was born in London in 1881. A pupil of Philip Connard and Jean Paul Laurens, he was made a Royal Academician in 1923. He painted a number of portraits in the United States and several in Chicago. Painter illustrator and sculptor he is represented in many museums. His work is often brilliant in its draughtsmanship while the harmony of low tone and sombre color helps to recall Philpot's enthusiasm for the Spanish masters Velasquez and Goya.
ELL A FL A G YOUNG
By Louis Betts

Owned by The Art Institute of Chicago

Ella Flagg Young (1845-1918) prominent educator. Born in Buffalo, she came to Chicago as a young girl, graduating from the Chicago Normal School and the University of Chicago. Active in the educational field she served as District Superintendent of the Chicago Schools from 1887 to 1899, and as superintendent from 1909 to 1915 (with the exception of 1913 when she resigned and was re-elected.) From 1899 to 1905 she was Professor of Education at the University of Chicago. She married William Young in 1868. This portrait, which was presented to the Institute by the Chicago Normal School, was painted in 1911.

Louis Betts is one of America's most successful portrait painters. Born in 1873 he studied with William M. Chase at the Pennsylvania Academy and worked abroad copying Hals in Haarlem and Velasquez in Madrid. His art, influenced by the French Impressionists and their predecessors, is fluent in style and his search has been for character as expressed in broad relationships of light and color. Many Chicagoans have been painted by Betts (see the portraits of La Verne Noyes and Martin A. Ryerson in the present exhibition) and the Art Institute also owns a figure composition by him, "The Seashell."